

July 2016



Welcome,

I hope that you find enjoyment from my approach to early English pottery as set forth in this catalog. The volume is a valedictory after forty-seven years wherein I collected varied wares as a hobby in order to interpret and display objects that would have been suitable for both British and American mid-level homes; pieces were brought together to enlighten a range of settings instead of focusing on earliest or rarest possible examples. The selected time frame coincides with that spanning the starting phases for English ceramics industrialization.

Life circumstances made it prudent for me to discontinue this project and disperse my Collection; therefore, less several gifts, the whole has been returned to auction markets for the pleasure and edification of future hunters. I will continue to enjoy a library and many wonderful memories of people, places, events, and pottery in addition to this published record to safely peruse in hand.

My adventure reached a stage of faint expectation to become fully realized because of scarcities for particular pieces or now their unreachable selling prices. Therefore, the thumbnail picture spaceholders, which are sequenced throughout this writing, indicate those 'sorts of items' that would be necessary to achieve my ever maturing, yet compact, goal. As a collector, I allowed wandering eyes to seek exciting replacements!

I stress that this is a *personal* summary that was truly cobbled together over decades as a persistently engrossing activity. It incorporates normally withheld information regarding costs, sources, etc. My study preference is having comfort and utility from leafed books in place of online presentations. And so, I thought that a limited, printed quantity would be suitable for donations to particular individuals as well as libraries of museums that support a significant related collection. Time and opportunity have affirmed this issue.

I have tried to be objective with foundations in most recent and emerging information pertaining to this early English pottery, but there can certainly be disagreements with some of my observations. With due regard for then prevailing extents of discovery, I am now among those skeptical about the absolute claims by several bygone 'authorities' whenever addressing dates and decoratoror potter-specific characteristics. Future investigators will probably revisit the inclinations of today.

With kind regards,

Joy

AN ENGLISH POTTERY HERITAGE



Queen Anne dish, Tin-glazed earthenware, London, c. 1702 - 1714, No. 38

らっこくっこくいっこく <u>626</u> An English Pottery Heritage ***** A Survey of Earthenware and Stoneware 1630 – 1800 Part One as Collected and Described by TROY DAWSON CHAPPELL 2016 くらっとっとっとっとっとっとう

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In memory of my Mother

Virginia Brown Chappell ** 1909 – 2002 **

who gave me love and encouragement

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Foreword

In the elder days of art builders wrought with great care each minute and unseen part; for Gods see everywhere.

> --- "The Builders" Henry Wadsworth Longfellow

What Troy Chappell has built is a collection; a collection of great stature and beauty. This monument to the many efforts and outputs of early British potters and ceramics craftsmen is the result of sincere admiration and appreciation for those artisans. He has amassed, with a meticulous care, those works into a singular volume having great readability.

I have had the distinct privilege of befriending Troy for something over twenty-five years; we are fellow collectors of this pottery. I have looked to our friendship and mutual interests as one truly rewarding association. I have indeed recognized where there are facets to our knowing each other that transcend simple friendship. I took to Troy as my mentor for collecting, the scholar to whom I look for and receive knowledge that I would be sore pressed to find elsewhere, and he is a very patient teacher.

At the very beginning Troy knew that the task he was about to undertake was larger than simply collecting pots for their beauty—he intended to accumulate all there was to know about them; namely, dates of manufacture, locations of the potteries that made the pots, the clays from which they were potted, the glazes used, the origins for the decorations found on these objects, and even the names of collectors who may have owned the pots before his acquiring them! Troy capsulized much of the available information for each entry into his book. This volume is destined, I believe, to be among the most valuable sources for the collectors, students and other interested scholars of ceramics.

Harry A. Root

July 2011

Acknowledgments

T HE EFFORT TO COMPLETE THIS CATALOG was assisted through the years by steadily accumulating generous advice and counsel from numerous friends and helpful institutional staff members. Clearly from strong recollection, heartfelt gratitude is now accorded to the late Miss Emily M. Manheim who first spurred my inquisitive encounters with varieties of early English pottery; and her associate, Henry Mathis, surely bridged lingering breaks in my knowledge.¹ Following initial arousing exposures and impressions, personal programs for researching, handling, and comparing antique wares expanded into enjoyable experiences that included travel and participation in ceramics study organizations.

Also, revelatory and congenial exchanges with the late Benjamin Ginsburg and Lewis Rockwell remain as particularly special and treasured. Their anecdotal insights related to past enthusiasts became notably stimulating when measuring suitable goals for this collection. In my pursuits, I received recurring information from the late Jonathan Horne, who as a distinguished London dealer, inveterate researcher, writer, and publisher of materials defining early British pottery, reliably shared his reasoned thoughts about these sorts of wares.

With gracious accommodations from collectors, curators, researchers, archivists, and specialists my adventure has been greatly enriched. I heartily thank: Mark Allen, Michael Archer, Gavin Ashworth, Garry Atkins, John C. Austin, Christopher Banks, David Barker, Barbara Blenkinship, Frank Britton, Rebecca Davis, Aileen Dawson, Martyn Edgell, Amy Fernandez, Anne Forschler-Tarrasch, Peter Francis, Anton Gabszewicz, Brian Gallagher, Price Glover, Harriet Goldweitz, Leslie Grigsby, Patricia Halfpenny, Wynne Hamilton Foyn,

¹ Sotheby's sale catalog, 15 October 1996, for a brief biography of Miss Manheim along with an introductory tribute that includes notice of my first encounter and later experiences at her gallery. *Vide*, p. 999, for notable engagements with her and other persons during my early collecting period.

Suzanne Harrison, Vivian Hawes, Suzanne Hood, John Howard, Robert Hunter, Tristram Jellinek, Alan Kaplan, Angelika Kuettner, Amanda Lange, Gregg Levethan, Errol Manners, Jessie McNab, David B. Newbon, Michael Parkinson, Julia Poole, Robert and Christina Prescott-Walker, Jonathan Prown, Letitia Roberts, Lois Roberts, Harry Root, Alistair Sampson, Wynn Sayman, Susan Shames, Janine Skerry, Stuart Slavid, Peter Stinely, Diana Stradling, Ross Taggart, Hugh Tait, Paul Vandekar, Tom Walford, Karin Walton, AJ Warren, Peter Warren, Henry and June (Jimmy) Weldon, Simon Westman, Jody Wilkie, Peter Williams, and numerous supporters who expedited requests and inquiries.

Special research opportunities were available at the Victoria and Albert Museum (London), Manchester City Art Gallery (UK), Fitzwilliam Museum (Cambridge), British Museum (London), Potteries Museum & Art Gallery (Stoke-on-Trent), Bristol Museum and Art Gallery (UK), Colonial Williamsburg Foundation (Williamsburg), Chipstone Foundation (Milwaukee), Nelson-Atkins Museum of Art (Kansas City), The Mint Museum (Charlotte), Metropolitan Museum of Art (New York City), and Birmingham Museum of Art (Alabama).

The Chipstone Foundation through the original journal *Ceramics in America*—2001 first introduced the public to selections from this Collection as well as some underlying principals for my collecting; continued promotion of ceramics studies, including related actions to diffuse new findings for widespread use, remains most beneficial.

The author progressively originated all shown sketches and photographs in a three-color format except where special sources are gratefully noted. Angelika Kuettner kindly rescued me with her computer expertise and research skills.

Finally, I truly appreciate those several pioneers who preserved the subjects for this catalog at the onset of the 20th century, recorded observations or data, and awakened enduring interest in the history and significance of these branches of pottery along with their associated industries. By good fortune, many current stewards share discoveries and analyses in recurring publications, which are dedicated to archaeological or ceramics instruction.

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Slip Ware (Staffordshire except as noted)¹

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- 2. Essex 'trail-slip' drinking jug: c. 1650 1660
- 3. Dish, 'trellis' border: c. 1670 1680
- 4. Drinking cup, 'feather' design: c. 1690 1700
- 5. Posset cup, green 'jeweled' design: c. 1690 1705
- 6. Dish, molded octagon: c. 1715 1725
- 7. Dish, 'joggled' design: c. 1750 1780
- 8. Midlands crimped edge strainer dish: c. 1750 1800
- 9. Devonshire sgraffito caudle bowl: c. 1750 1780
- 10. Jug, incised slip on red earthenware: c. 1750 1765
- 11. Money box / tureen, 'dot' design: c. 1750 1760
- 12. Yorkshire 'trail-slip' spirit cup: 1777
- 13. Sussex spirit flask, inlaid two-color: 1799

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- 14. London paving tile: c. 1571 1620
- 15. London 'Wanli' dish: c. 1630
- 16. London repoussé dish: c. 1640
- 17. London triple fuddling cup: c. 1640 1660
- 18. London white wine bottle: 1649
- 19. London storage jar: c. 1650 1680
- 20. London caudle cup: c. 1660 1680
- 21. London 'frond' dish: c. 1670 1690
- 22. London posset pot: c. 1680 1690
- 23. London bulbous drinking jug: c. 1680 1695
- 24. Bristol ovoid vase: c. 1685 1700
- 25. Bristol 'Ming' octagonal dish: c. 1685 1690
- 26. London *bleu persan* mug / porringer: c. 1685 1690
- 27. Brislington 'tulip' dish: c. 1685 1705
- 28. London 'book' hand warmer: 1688
- 29. London 'sage' shallow bowl: c. 1690 1700

¹ The smaller font size in these listings indicates a pending inclusion. The 'name' of an object is a familiar identity used by the author.

- 30. Bristol 'cloud scroll' dish: c. 1690 1700
- 31. London fluted dish: c. 1690
- 32. London burnt-orange plate: c. 1690 1710
- 33. London 'griffin' plate: 1693
- 34. London 'gallant' plate: c. 1700
- 35. London 'Cupid' plate: c. 1700 1720
- 36. London 'vine leaf' dish: c. 1700
- 37. London chimney vase: c. 1700 1710
- 38. London 'Queen Anne' dish: c. 1702 1714
- 39. London 'countryfolk' plate: c. 1710 1720
- 40. Bristol ribbed-wall dessert dish: c. 1710 1720
- 41. Bristol 'religion' plate: c. 1710 1725
- 42. London model of a shoe: c. 1710 1730
- 43. Bristol 'wreath' plate: c. 1710 1720
- 44. London 'Union' plate: c. 1715 1725
- 45. Brislington sugar basin: c. 1720 1730
- 46. Bristol 'palmette' punch bowl: c. 1720 1730
- 47. Bristol 'pheasant' plate: c. 1720
- 48. Bristol 'capstan' salt: c. 1720 1730
- 49. Bristol 'Chinese urn' plate: c. 1720 1730
- 50. London footed stand: c. 1720 1730
- 51. London 'roundel' plate: c. 1720 1730
- 52. London 'ring' plate: c. 1725 1735
- 53. Bristol crimped-edge bowl: c. 1730 1740
- 54. London 'dolphin' plate: c. 1730
- 55. Bristol 'fruit tree' plate: c. 1730 1740
- 56. Bristol 'flower basket' plate: c. 1730
- 57. Bristol 'lily' plate: c. 1730 1740
- 58. London domed flower pot: c. 1730
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- 60. Bristol 'mandarin' plate: c. 1730
- 61. London 'feather' dish: c. 1730 1760
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- 63. Bristol 'pinwheel' plate: c. 1730 1740
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- 88. Bristol 'swan' plate: c. 1740 1760
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- 91. Bristol 'fan' plate: c. 1740 1750
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- 93. Liverpool 'cockerel' plate: c. 1745
- 94. London 'playing card' plate: c. 1745 1750
- 95. London 'sunburst' plate: c. 1745 1755
- 96. London 'lotus' plate: c. 1745 1750
- 97. Liverpool 'bankside' plate: c. 1750 1765
- 98. Liverpool 'terrace' dish: c. 1750 1770
- 99. Liverpool 'waterside' plate: c. 1750 1760
- 100. Bristol 'stag' plate: c. 1750 1760
- 101. Bristol 'pine tree' plate: c. 1750 1760
- 102. London one-handled sauceboat: c. 1750 1770
- 103. Liverpool 'harmony' saucer dish: c. 1750
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- 105. Liverpool 'tree peony' plate: c. 1750 1760
- 106. London oval potting pot: c. 1750 1770
- 107. Liverpool 'countryside' plate: c. 1750 1760
- 108. London colander bowl: c. 1750
- 109. London 'strap work' plate: c. 1750
- 110. Liverpool 'bamboo' plate: c. 1750 1760
- 111. Liverpool 'country' plate: c. 1750 1760
- 112. London pierced fruit dish: c. 1750
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- 126. Bristol 'punting' plate: c. 1750 1770
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- 138. Liverpool 'Freemason' dish: c. 1755 1760
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- 140. Dublin 'deer' plate: c. 1755 1768
- 141. Bristol 'fisherman' dish: c. 1755 1770
- 142. Bristol 'estuary' plate: c. 1755
- 143. Liverpool 'manor' deep dish: c. 1755
- 144. London 'success' punch bowl: c. 1756 1763
- 145. Liverpool 'soldier' wall tile: c. 1756 1757
- 146. Liverpool 'May Day' wall tile: c. 1757 1761
- 147. Liverpool 'shepherd' wall tile: c. 1757 1761
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- 149. Liverpool 'dancer' wall tile: c. 1757 1765
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- 151. Liverpool water plate: c. 1760
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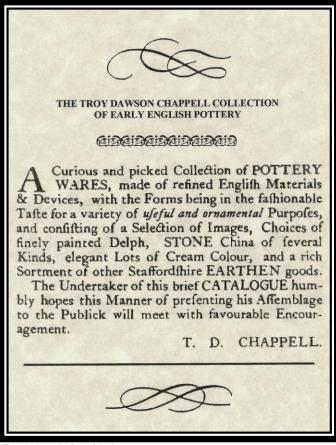
About the Author



Photo by Robert Keroack

TROY DAWSON CHAPPELL, who was born in 1934 at Newport News, Virginia, and has retired as a Major, United States Army Corps of Engineers, received professional education from the University of Virginia, United States Military Academy, and Massachusetts Institute of Technology. By his early days he appreciated numerous wide-ranging avenues among American and British architectural or decorative art creations as amply displayed through the 17th and 18th centuries. Particularly beyond 1969, his engagements with the broad spectrums relating to English pottery developments across the period 1630 to 1800 became absorbing pastimes. He maintains membership in the English Ceramic Circle as well as American Ceramic Circle where he served on the Board of Trustees.

A Simulated Public Notice for the 18th Century



Type body set by Peter Stinely

Introductory Note

T HIS COLLECTION OF EARLY POTTERY demon-strates and contrasts samples of once prevailing manufacturing materials and forming techniques, manners of shaped and colored decorations, and the ever progression of styles that predominated across the English perceptions and trade during the period of about 1630 to 1800.¹ First, the regards undertake to identify both body and full-surface clay compositions with any associated glazing as well as reveal how basic pottery received contours by means of several turning, molding, casting, or slab assembling procedures. The second aspect deals with adding adornments such as by lifting from separate molds for attachment, cutting into the body, and applying clay slurries or else mineral-based colors in, over, or under glazes. Final interests primarily encompass fashionable patterns, profiles, and coloration. Consequently, the cataloged representatives from material culture create an aesthetic chronology, less porcelain, of useful and ornamental English household ceramics as once known in the 17th and 18th centuries. Choices further provide a valued domain for considering pressures from customs, imitations, and inventive processes across a revolutionary industry, which by evolution remained one mainstay of British wealth for centuries.

Seventeenth-century slip and tin-glazed wares open windows into this Collection since the offhand medieval and former pottery was made for local or personal needs when occasions demanded and are not reckoned as organized for distribution. At the closing time, products introduced after the 1780s cream ware are curtailed because this overview seeks to capture the touches of pot makers and decorators whenever not obscured by the stereotyping controls of reiterative machinery, although early workers could resort to

¹ Chipstone, *Ceramics in America*—2001, "An Adventure with Early English Pottery," pp. 186-207, for the collecting philosophy of this author and selected illustrations from his grouping of pottery.

standard in-house molds or some manager-prescribed design theme. In candor, instinctive warmth for charm should not be dramatized because prevailing concerns were to produce numerous objects promptly for steady and profitable sales. Commerce, not patronage or artistic explorations drove daily operations. The aforementioned 18th-century **Public Notice** (p. xxvi) summarizes the breadth of this project.

Distinctions between pottery and porcelain are difficult to set forth briefly. In a simplistic perspective, however, it suffices to comprehend pottery as being baked clays with gritty additives; opaque properties are unchanged in contrast to translucent porcelain—a heat-fused mixture of clays plus degraded granite or refined fluxes. For nominal segregation, the inherent attributes of pottery are embodied in fundamental divisions designated as earthenware and stoneware. The lowfired first group is usually encased by hardened fluid-glaze to reduce porosity; the clays of the higher-fired second category become incipient fused-masses or acquire depths of surfacevitrified shields, which provide equivalent imperviousness to liquids.

The remaining panoply of multivariate earthen- and stone-ware signals that those decades yielding examples in this specialized narrative spanned singularly disturbed and intense years for both technical innovations and transitional styles. Thus, studious criticism can uncover trails of intermingled strains among patterns or shapes, each responding to either forming capabilities or social fashions. To comprehend the overall mosaic of this emerging pottery, however, no single measurement or criterion should be predesignated for comparing outputs from expanding generations of craftsmen. While functionalism became an agreed quality in general, intuitions for beauty were less constant.

Although separately credible, these samples by total fail to accurately measure proportionate mixes for appearances as once in use; most day-to-day utility staples would not have been adorned. Natural tendencies to save comely items and cast off the ordinary ones have grossly distorted the decorative balance now available for collections. With that light, those that are preserved here should be viewed as having had plainer, and perhaps unremarked, companions. Photographs within this catalog disclose a visual typology of a remarkable sector of manual and fictile crafts, and guide points found in the text outline fair samplings of those historical and technological events that inspired many methods and styles common to potworks. My added desire is to strategically interplay cursory event and date sequences, not to approach a full-measure history. Object descriptions should stand well without the accompanying pictures.

Traditions surrounding this English pot making are fraught with myths or shadows from misinformation. Particularly regarding the salt-glazed and cream-colored pieces, tentative associations persist herein for credited decorators who had been nominated over past years by certain 'authorities.' Because they could not unravel many situations with aid from now recent discoveries, which more assuredly attribute unmarked wares, it might be prudent for an interim to only compartment entries based on decorative techniques or styles; this continues as an area for study and re-education.

For brevity, only those most persuasive mentors are mentioned from among the scores that were instrumental in navigating tangled courses for development; more comprehensive accounts can be extracted from the literature cited in the appendant **Select Bibliography**. For broader outlooks, pointers in this summary catalog are invitations to reflect at leisure on the virtues of early English pottery and the talents from a parade of versatile potters and decorators.

This Collection of an amateur was begun by chance in late 1968 with a salt-glazed deep dish (p. 647), which was attractive as an entity. Within a year my expanded horizon encompassed an array of useful and ornamental pottery, which would have been suitable in mid-scale homes; wares were to enlighten ranges of settings in place of keying on earliest or rarest possible selections. At the outset, I suspected that examples for every dimension might not become available; but the prospect of a quite educational, although not fully inclusive, layout would be sufficient to encourage sincere efforts. The elected time span also matched that covering the initial phases for English ceramics industrialization. Through the years, what began as my flirting hobby involvement became a noted financial undertaking as prices spiked with periodic market scarcities and the more aggressive buyers. In spite of such inopportune stresses, sufficient diversities in materials and shapes have emerged herein amid ample decorative styles for readers to perceive and appreciate the ever varied naturalness in English pottery during those periods where background opportunities and events facilitated many remarkable innovations in trade goods. English antiques are central with this Collection, but there are a few British and Irish works to round out the history. The sequence shown at **Figure 1** exemplifies one embedded study line that unfolds the discrete translations in brown salt-glazed stoneware.





Left to right: Catalog No. 232, 233, 234, 236, 251, 298, 302, 303

For a moment before approaching specific pottery interrelations, three prefatory observations about collecting ceramics warrant consideration. First, even though extensive holdings in the known beacon museums and private collections will continue unmatched because of many unique components, there remain fresh directions for gathering objects to clarify special branches of endeavor. Carefully selected and condensed new arrangements can be as meaningful for streamlined purposes as the established leaders.

The second point concerns discipline. Every study collection benefits from well defined objectives and limits for those articles that will logically promote both a breadth and depth for the subject. Additionally, chosen goals should be reasonably attainable after proper thought about the long-range expectations for a collector to contribute his resources. On the other hand, the best intentions are not so shallow that they preclude engaging challenges and the sharpening of interests. Further too, numerical growth in place of quality becomes a passing satisfaction. That is not to say the selections 4 Introductory Note

need be rare, but additions should truly increase the merits of the assemblage on the whole. Mindful about physical conditions, generally select sound bodies unless persuaded by exceptional artistry. Chips and cracks testify for the venerability that trumps visual perfection made to mask incompleteness.

Finally, collecting introduces a profound experience when relevant studies and acquisitions are mutually stimulating. An expansion without insights is a sterile exercise. With this thought, encourage yourself to be a wary reader and handler because over recent years folklore and early beliefs are more closely screened using archival researches and clear archaeological findings. Greater foundation certainties are gleaned from newly found merchant accounts, bills, petitions and patents, parish registers, and inventories at probate; the earth yields tangible clues in the guise of unfinished potsherds from waste dumps and actual factory sites. The net assessment is that in spite of secure identities for hundreds of named potters, extant pottery by and large cannot be factually connected to those specific persons. Indeed, within the small quantity of inscribed remainders most pieces link to events and owners rather than creators. Also, those facile theories regarding geographic origins, especially for the tinglazed earthenware, have collapsed when confronted by the truths that uncounted potters and painters were itinerant as well as eager to appropriate a commercially successful improvement. And so, reliance on oven wasters from deposits that have not been mixed with those of close by pot makers, rather than fragments of any finished piece, is certainly a preferred safeguard before assigning a provenance.

One pleasant outcome of the latest inquiries is the reaffirmation that critiques of these primary creations can be nearly unrestrained in extent and orientation. By virtue of immigration and government along the first-settled shores of colonial eastern America, this same microcosm of household ceramics became familiar to and coveted by prospering forebears. In truth, a considerable profusion of transported examples has been identified among public records as well as recovered on early domestic sites. Scholarship from this catalog could frame a platform for other arbiters to launch their specialty probes into our national ceramics history. Through time I have formulated some suggestions for newcomers who collect English pottery; namely, 1) refrain from any personal generic name (Astbury, Whieldon, Bowen), 2) use archaeological finds and marked specimens to assign attributions because many potters made comparable goods, 3) remember that ground color is more often the function of cleanliness for materials and firing conditions than age or origin, 4) develop and hold, within reason, your assessments for dating variations among scholars in order to bridge awkward time gaps, 5) note that this field is not closed since exciting authentic items do appear, 6) minimize using subjective word evaluations (unique, rare, fine), and 7) follow your maturing instincts and be patient to reach goals.

Now, without a prolonged preface, focus on those engrossing contributions by basically anonymous workers who have collectively secured a lasting appreciation through their handicrafts.

Tray Daiasan Chappell

Williamsburg, Virginia July 2016

Addendum-

I have inserted illustrated page holders to accommodate fulfilling additions along with a few that are non-essential but would help chronicle English pottery; most of the latter are diversely shaped. Even with efforts to stay minimal, this collecting program is incomplete. Missing recognitions cluster around 17th-century tin-glaze and slip wares including figures as well as the later commercial missteps like tin-glazed stoneware. Objects have been donated to the Colonial Williamsburg Foundation for its museum study programs; the remaining Collection was dispersed through two auction sales in 2016.

T D C

COLLECTION OBJECT PHOTOGRAPH CREDITS

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6 Introductory Note





Contrasts in Early English Pottery

The Progression of Styles

T HE ART OF THE POTTER places proudly among the oldest of applied crafts; and from some obscure time several tracks for its development, often tangential, were followed throughout the world. Seemingly, an innate growth governed wherever a comparable environment found favor across Europe, the Middle East, or the Orient. Tracing one course, tribal inhabitants of the British Isles perhaps at first became accustomed to those amorphous or casually dried clay holders for survival foods and drink, all created by hand or chance before hardening with sun or open fires. During Roman rule, similarly porous, utilitarian outputs took augmentations to realize wheel turned urns or jars baked in crude heat chambers. Further on, hesitantly scratched or thumb pressed relief was slowly expanding into the 13th century where the surface-glossed water jugs offered more graceful shapes and robust applied decorations started to flourish; the elementary dispositions of basic colors kept pace with new glazing techniques.¹ Within these nurturing centuries, attendant burning sites and ovens were scattered over the land in response to local demands for everyday pottery. There were scant efforts, if any, toward centralized pot making or commercial trading activities. As the general circumstances until about the 17th century, these rudimentary wares of varied tinge and hardness failed to mature beyond simple vessels and molded or stamped paving tiles, all made of ill-baked clays partially protected with moisture resistant glazes. A distinct English idiom was generated, even though worldwide conceptions of potterv advancements were confluent.² History recognizes these baseline groups - earthenware - as the precursors of those greatly finished formats cloaked under abstruse generic headings in and beyond the 18th century; notable categories can be traced to present day ceramics (Figure 2).

All through the two centuries rising about 1600, the character of English potting habits was adjusted ever more

dramatically with regard to medium, form, and color. The usual wheel thrown and coiled earthenware at the primal



Figure 2: The Trail of Earthenware

From left rear clockwise: Catalog No. 224, 347, 72, 343, 390, 315, 12, 212

stage thrived on native inspirations, interpretations of imported tokens, sundry domestic drawings, as well as those housewares made of other materials. However, the more accomplished pottery and porcelain obtained beyond the shores slowly infiltrated the ports or were suggested by

Figure 3: The Link of Stoneware



From left rear clockwise: Catalog No. 264, 286, 299, 302, 259, 229, 222

travelers and immigrants. Reacting around 1630, the English counterproducers of a radically updated earthenware took

on shaping templates and also painted bright accents across white grounds that were made from lead and the residues of burnt tin; this reflected Italian majolica.³ In due course about 1670, a concept for semivitrified clay – stoneware – was engrafted from the middle Europeans (**Figure 3**).⁴ Wellmeasured English innovations were instituted to satisfy all three of those design factors noted above because each was necessary for appeal; the once chance pottery crafts were incrementally shepherded through their paltry amounts to mass production. Thus, footings were placed for unique body fabrics, advanced forming and decorating attainments, as well as a consolidating industry. Typical 17th- and 18th-century constituents from these broad classes, which were not rigorously episodic, are the subjects of this catalog survey.

Awakened Spirits

External events prompted some significant options toward new English pottery shapes, basic body constructions, and surface adornments. Indeed, chief extensive revisions for the 1600s were stimulated by obtuse political and economic legacies set from the preceding century. As a point, imagine the fresh atmosphere for renaissance at the turn to the 17th century when Englishmen escaped their protracted burden of cloistering that resulted from enforced maritime restrictions. And, also suddenly, royal councilors incensed at the expanding territories of continental merchants and princes hurried their new mercantile and artistic freedoms into being. By that time, the Europeans had already experienced the strange wonders of Cathay through the adventures of Marco Polo; and enterprising traders, who heeded natural impulses unhampered by governmental laws, had established the East India Companies with sea-land routes to satisfy whetted consumer interests and the consequent ground swells for these cleverly crafted luxuries.⁵ Porcelain competitions, as eventually potted in the West beginning in the 18th century, became singularly sought out among more durable items. In England, however, the pent-up hostilities encouraged by accumulating wealth on the Continent incited some warlike reprisals-interdictions of the sea-lanes. With the furors over those actions, a particularly diverting emergence took place

during 1592 when a Tudor privateer landed a select cargo of Chinese porcelain that soon became greatly esteemed in London.⁶ The enticing patterns and cultural items took on immense popularity when incorporated into normal western furnishings. After such exposures to alluring refinements, the belatedly licensed companies of England organized in 1600 to encourage an appreciation of this and other novel merchandise.⁷ Predictably, an upswing in trading released captivating specimens of pottery and porcelain from many countries. These commodities were voraciously emulated, but with uneven success, by home front potters who struggled to survive unremitting influxes of "newest fashions."8 Over the next few years after 1635, the burgeoning import trade was profitable to the degree that fearful English potters – a loudly rising league – rushed petitions to close all docksides to most of their eager foreign competitors. Still, in spite of several spasmodic sanctions and duties as levied in 1651, 1660, and 1672, the aroused awareness of fragile. blanched "China wares" could not be suppressed.⁹ The increasing gravitation of the disparate local potworking sites from the remote areas to dense clusters helped aggrandize commerce and realize the lasting internal benefits from the transoceanic encounters.

While sequestered, yet having turbulent situations for a century and a half, these indigenous potters became selfreliant and remarkably diverse as seen through the pluralism in slip, tin-glazed, agate, colored-body, salt-glazed, buff, and cream wares. Although infrequent relaxations of tariff barriers allowed glimpses of faraway contemporary ceramics, the English inclinations were not tuned to slavish mimicries aside from aiming at the translucency of coveted porcelain. Instead, there would be ordinarily calculated intermixings of features that resulted in the multifarious wares noted above. Under scrutiny the timetables for these branches of pottery turn out imprecise. Each rendering has only a surmised point for origin because dates and marks were generally omitted from those products that predated the year 1770. Especially in the early mid-quarter of the 18th century, some types had overlapping ranges; therefore, the probable years of termination for the manufacture and use of the sundry items are even less definite. **Table 1** and **Figure 4** correlate the production phasing with historical benchmarks.

Transitions and Commerce

A primary search or purpose underlies many earnest inventive efforts. With the English "Pott Trade," to match the intrinsic delicacies of 'China dishes' catapulted into the forefront early in the 17th century as the ultimate technical goal.¹⁰ In some cases, later successes of especially ordered 'export' and even English porcelain were reworked. Once such overtly ambitious and potentially lucrative objectives had been tacitly accepted, the steadfast prods toward alterations were undoubtedly more impatient insistences within the growing middle class of housekeepers for an inexpensive yet durable tableware. Elementary works made of clay and sand did not remain sufficient. Delving into the "art, mistery (sic) occupation or employment" of their trading lines, pot makers devised numerous selections that were to fade or continue throughout the channels of commerce.¹¹ Indirectly, the merchants instilled concerted pressures for fundamental economies to accommodate various arousing, "under prime cost" promotions.¹² Such vending realities spurred onward experimentations with the local clays and surface finishes. Lighttone coatings of slip and tin-glaze became the vogue before adjustments to basic fabrics with 'ball' clay and flints near 1720. Eventually from the middle of the 18th century, the cream-color clay proved to be ideal for improving handmade wares. Interestingly, the distinctive bodies for rival cream and white salt-glazed productions were principally derived by controlling different firing temperatures to affect almost identical clay and calcined flint mixtures.¹³ Proceeding from around 1750, a purified fluid glaze akin to the types found in recently opened English porcelain potworks was available; this cemented a widespread acceptance for the refined cream ware.¹⁴ Several acknowledged enhancement ingredients had been evaluated in years before 1730, but expenses for difficult transportation and problematic delivery of raw materials delayed reliance on them.¹⁵ Following these resolutions about fundamental compositions, subsequent positive changes within the potting establishments leading 1780 contributed

England	Year	America		
East India Company founded	1600			
Jame	es I (1603 - 1	.625)		
	1607 1611	Virginia colony settled Private enterprise sanctioned in Virginia		
	1612	Tobacco cultivation becomes economical		
Thirty Years' war begins	1618 1620	Mayflower compact		
Great Protestation by Parliament	1621	promulgated		
Charl	es I (1625 -	1649)		
Parliament dissolved	1629-1640	,		
r amanent dissorved	1631	Shipyards start up in New England		
	1636	Harvard College initiated		
Civil War begins	1642			
	1643	New England Confederation		
The Common	wealth Era	a (1649 - 1660)		
	1649 1651-1663	Tobacco prosperity realized Navigation Acts and taxes curtail trade: (limited carriers 1651; import taxes 1657; restricted export items 1660; no European contact 1663)		
Anglo-Dutch War	1652-1654	,		
Tea drinking popularized	1658			
Charles II (1660 - 1685)				
London plague and Great Fire Second Anglo-Dutch War	1665-1666 1665-1667 1672	New Amsterdam lost to England English duties on trade between colonies		
Popish Plot revealed	1676 1678 1681 1683	Founding of Pennsylvania Philadelphia city plan laid out on grid system		

Table 1: Anglo-American Historical Perspective¹

¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, pp. 10-19, for further history and relationships of monarchs and notable persons.

James II (1685 - 1689)

Huguenots immigrate to England 1685

William III and Mary II (1689 - 1694) William III (1694 - 1702)

Glorious Revolution occurs	1689	
	1693	College of William and Mary
		founded in Virginia
	1699	Virginia capital relocated to
		Williamsburg
		England forbids industries
War of the Spanish Succession	1701-1713	

Anne (1702 - 1714)

Gibraltar taken from Spain	1704	First regular newspaper: Boston
Marlborough wins at Blenheim	1707	
Union of English and Scottish		
parliaments		
Designation of Great Britain		
British presence grows in India		

George I (1714 - 1727)

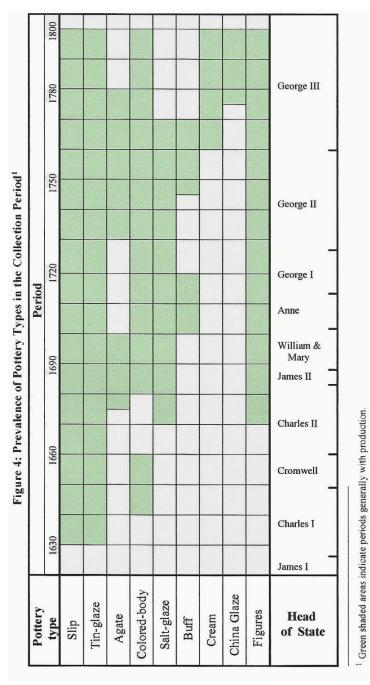
Baltic ports captured	1714	Tea first enters the Colonies
South Sea Bubble	1720	
	1723	First public schools: Maryland

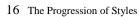
George II (1727 - 1760)

	1730 Coastwise trade accelerated
War of Jenkins' Ear	1739-1743
War of the Austrian Succession	1740-1748
Jacobite Rebellion	1745
Gregorian calendar adopted	1752
	1754-1763 French and Indian War
Seven Years' War	1756-1763

George III (1760 - 1820)

Trial of John Wilkes	1764	
	1765	Stamp Act imposes direct taxes
	1773	Boston 'tea party' action
	1774	Continental Congress convenes
	1775-1776	Royal Governor leaves Virginia
	1776	Declaration of Independence
	1777	Articles of Confederation
	1781	British surrender at Yorktown
Treaty of Peace with colonies	1783	Constitutional Convention
	1791	Bill of Rights adopted
War with Holland	1795	
	1797	Washington retires from public
Union of Great Britain and Ireland	1801	Jefferson inaugurated President





more to industrial mechanics than to any developments for new appearances. These late-arriving shortcuts allowed machines to supplant creative human impulsiveness with sameness of forms and matched decorations.

The partial lists of sites, proprietors, and craftsmen at **Appendix A** record the co-extensions of activities from those locations plotted on the map at **Figure 5**. In a practical vein, these conspicuous havens for potworks shifted in accord with support bases for the natural earth and fuel used by those industries; transport infrastructures were adapted or built.

For hands-on pottery tasks, specializations by workpeople and slight dependence on outsiders became matters of fact before 1730, and then it rapidly intensified to 1750.¹⁶ Even some indentures would undertake only the most narrow scopes for the skills to be taught.¹⁷ Commensurately, the size of many potteries enlarged with their functional divisions of labor; and the late 17th-century kinships of cottage trades and farms were relinquished. Heavy growth boosted that decade from 1740 as new-order, wealthy alliances formed to spread out swelling strains for urgent financing. Steadily increasing outputs, notably of Staffordshire wares from 1730 to 1760, remained high and off the pace with those national economic fluctuations resulting from general expansions and depressions, weather, harvests, and wars.¹⁸

Furthermore, the business conventions onward from about 1660 reshaped selling bulk pottery from once small, immediate-payment sales to larger credit transactions. By a century later, tons of inland-made refined pottery regularly reached fashion hubs over fresher turnpikes that smoothed the flow of goods overland to rivers and thence to sea; caravans of carts as well as barges elbowed aside random pack animals.¹⁹ As early as 1750, the urban buyer depended ever less on wandering vendors and was able to purchase by retail or auction at the well-stocked venues of "Earthenwarehouses" or "Chinamen."²⁰ Bills of exchange between customers and suppliers expanded flexible commercial opportunities and ranges.²¹

Potters traditionally sought to meet the expectations of the populace by making gradual adaptations, and profits accrued uncertainly. During the closing thirty years of the 18th century, however, Josiah Wedgwood and colleagues rejected any rigid sequence for evolutionary investigations followed by salesmanship. Their reassessments reversed the roles as businessmen, rather than consumers, proposed new perceptions of pottery designs and functions.²² Thus,





ornamental pieces, often suggestive of antiquity as sensed by 'grand tour' sojourners, were touted at deceptively high prices to imply luxuriance by comparison to the outlays for common "useful" wares supporting homes.²³ In bit stages, blended fictile pastes as for basalt, jasper, and cane wares unfolded alongside fabric tints and cameo relief. Near the same period, the fortuitous incorporations of certain local specialty clays, such as peacock marl, held down the overall

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costs by curtailing raw imports from far-distant sources.²⁴ Also, some topical shadings for imitating stones, bronzing, and 'encaustic' painting emanated from among those producers who had mastered controlled workshop processes.

Political and Social Forces

Throughout the succession of early English pottery styles, grasps of clay-handling skills usually set the trends for selecting base substances and shapes while manners of decoration often projected prideful affections for the newly introduced Chinese, Japanese, and continental ceramics. Further, in the course of 16th and 17th centuries, wars and religious turmoils in Europe sped the migrations of proper "Earth Potters" who always seemed prone to be itinerants seeking fortunes and shelter from a persecution.²⁵ In part, their outflows pushed varied Flemish and Germanic chords into England. Out of north Devonshire, Netherlands slipstyle common wares spread inland, coastwise, and abroad to Ireland and the New World. Through the 17th century, the workers who assembled at London and its environs responded to the culture, affluence, and whims in the capital city; and slip, tin-glazed, and stone wares were prominent local goods. Eventfully, the Glorious Revolution of 1689 almost arbitrarily installed newer canons for expression and taste from across the Channel. By early in the next century, the residents of other port cities that were more accessible to timber and pockets of clay, both of which were in full demand for export, captured this fervor and developed major complexes for making tin-glazed earthenware.

An 18th-century expansion in tea drinking, which had earnestly seized hold by 1658, pressed suppliers for service items in excess of the quantities exacted from the Orient.²⁶ The improved fortunes were corralled by already placed potters who forced the mid-17th century proscription whereby mandatory apprenticeships of several years became prerequisite to independent pot workings.²⁷ Fittingly by 1760, such potters at some 130 places in north Staffordshire – a district known as 'the Potteries' – melded ample clay, flint, and fuel resources into heat-tolerant "white stoneware," and the cascading volumes quickly eclipsed those of every other kind from the coastal potworks.²⁸ Countless unpretentious "Pott-houses" peppered the sparse Midlands countrysides over the remainder of the 18th century, but there was little coordination between these regions; the spreading reproductions of many successful wares generally came about from greater questionable ethics than cooperative intercourses.²⁹ Yet increasingly, potters turned to subcontracting for molds or products already in a stage of completion in order to meet their orders; the suppliers took gain from their specialties.³⁰

Separate from obvious interchanges between pottery treatments through personal efforts, strident artificial persuasions perpetuated eclectic inventories. As one instance, the time lags with overseas communications as well as colonial politics ensconced obsolescent formats with English workshops after they were patently shunned in home venues. Because of transport and distance, the isolated colonists desiring a special treat were hopelessly dependent on agents and sellers who held monetary side interests in the bargain goods made by an outdated method. As reinforcements, the capabilities for making such pottery in the colonies on any broadened scale were officially discouraged to protect the insular trades.³¹ Related constraints – Navigation Acts – further mandated, in part, that those consignments previously brought in directly from other countries be diverted through English ports for more taxations at what amounted to prohibitive rates.³² From the cultural aspect, habitual bidding by prosperous settlers to possess the latest available homeland fashions was one deterrent to enterprise abroad. Colonial goods, no matter how well constructed and imitative, simply could not be reconcilable substitutes for even outmoded English offerings.³³ And so, joint governmental and social impacts upon commerce worked to preserve the diversifications now evidenced through this Collection.

The next series of general accounts underscores some entwinings while English pottery developed, and it takes notice of successes by hand, wheel, and mold. Descriptions of necessary materials, physical qualities, and potting practices are reserved for introductory sections of the following catalog chapters; any distinctive features of each object are given under their particular entries.

20 The Progression of Styles

Slip Ware—The Rustic Tapestries¹

Mostly undecorated, kitchen and cellar baking dishes, bowls, jars, and milk pans are evidential clay-wares potted for daily tasks. The slip-ornamented, usually bichromatic prestige vessels like drink pots became paramount showpieces among earliest 17th-century pottery; their fundamentals had infiltrated from the Continent. Objects exhibiting the latter complexity and individuality are recorded here as slip ware. These thickened, bulky "Earthen Pottes" manifest countrified expressions with overlays of contrasting slips and clear glazes: simple wheel throwing served as a general practice for setting profiles.³⁴ Workmanship was not exact, and just as with the familiar poor controls over coloration, the bold relief devices were errorful and casually attached. Nonetheless, these rustic creations reinforced English post-medieval trends for not having the pottery designs totally subordinated to utility. Regularized dealings, beyond the ones at many weekly markets and a few circulating pot-sellers, were formalized in the

- 9 18th century. Storage jars and decorated dishes Devonshire 'carved' pieces for exporting coastwise and overseas
- 8 along with Midlands 'crimped' flatware for the nearby distributing on land were exploitations.³⁵

Because untutored laymen conducted similar operations around several settlements, fixing a continuity and ascribing local origin to an extant piece is now often limited to provisional stylistic judgment. Wrotham cups formed be-

- 1 tween 1620 and 1670, for examples, were premium vessels often showing twisted ropes of clay embedded in handles while cramped, raised ornaments bedecked the walls. The true essence and perfections of slip ware, however, peaked close to 1680 and in the manner of the Toft family at Staf-
- *3* fordshire.³⁶ Their alluring trail-slip appliqués, as transmuted under glazes, suited generous pictorial dishes until around
- 6 1725 after which pressed and renewed incised patterns increased in popularity among many potters.³⁷ Competitively,
- *4*, 7 the smoother 'feather' and 'joggle' slip overlays remained as interesting color choices opposite the relief-variants.

¹ All margin numbers reference the Catalog entries.

Tin-glazed Earthenware—The Dawn of Colors

Over the span 1570 to 1800, a tin-glazed earthenware, now dubbed 'delftware,' was almost concurrent with the slip ware. Thus, their joint time line makes them sinews for this Collection. Normally the dried central fabrics for delftware received a white-ground dipping that was next painted upon in a fluent watercolor fashion before the glaze was finalized. This colorful undertaking permitted thinned bodies and the bringing forth of spectrum enrichments for English pottery. Basic understandings about the manufacture of such "galleyware" were introduced with European products and potters.³⁸ The original endemic specialties were chiefly rough-natured floor paving tiles and small storage jars. As the wider ex-

14, 19 floor paving tiles and small storage jars. As the wider exchanges of differing tableware imports made headway, the
100, 154 patterns and forms reflected increasing affinities with ori27 ental porcelain instead of continental earthenware.³⁹

Following foggy situations at Greenwich, Norwich, and the Aldgate (c. 1571) in London, the close borough of Southwark (c. 1613) and the town of Brislington (c. 1642) in the West became key production centers when the pot-

- 18 ting had considerable weight and its decoration was sparse.⁴⁰
- 17 Great quantities of the ordinary pottery were simply left as white, although some dishes and vases would be enlivened
- *16* with repoussé-type plateaus and bosses to resemble metalwork. Communal beverage dispensers in noticeably gran-
- 22 diose shapes were commissioned to present blue paintings,
- 92 perhaps composed from in-house lists of tracings.⁴¹ Also between 1660 and 1730, a unique English draftsmanship in
- *38* prismatic tones graced the larger, majolicalike dishes with a slight pedestal as found on the Continent. Broader adop-
- *37, 46* tion of kindred and audacious color plans stirred apace as*47* the Bristol pot-houses opened (c. 1682) and able skills sup-
 - *130* ported prolific practitioners in Liverpool (1710) and lesser
 - 133 ones at Wincanton (c. 1730) and about Lancaster (c. 1754). Belfast connections to Carrickfergus clays and fuel woods encouraged operations there by 1697; and to seek out their
 - 140 shares of the high remunerations, Dublin activists mounted aggressive competitions by 1735. This arena expanded again
 - 156 in 1748 for the splurges of the entrants at Glasgow.⁴²
 - 22 The Progression of Styles

The mostly derivative stylistic bearings apparent for tin-glazed earthenware embraced, over years, the established baroque (1700 - 1750), rococo (1740 - 1780), and early neo-60, 193 classical (1770 - 1810) notions for their artistry and modish-200 ness. There emerged elaborate multicolor garden sketches 135 and atypical 'powdered' or painted backgrounds around re-121.62 serve zones, simplistic blue-on-white flower traceries, and 92 feather-tip edgings with swags and festoons. Shades of blue 204 took precedence through the duration of the industry while the polychrome wares faced unstable periods for admiration. 141 Favorable status was accorded to 'chinoiserie' impressions - western distillations of the Chinese styles - for nearly the full century after 1680; but implied symbolism, as copied by rote, did not play any suggestive role.⁴³ New decorative op-25 portunities for delftware left off about 1755 with the mod-137 erated coloring combinations and fine line overglaze patterns from transfer printing at Liverpool. However, the growing 146 mind-set for lightweight, white salt-glazed stoneware with striking new profusions of enamels stubbornly eroded support from all the somewhat cumbersome tin-glazed offers. After this encroachment on delftware around 1740 the vanguards for significantly advanced potworks competed from north Staffordshire until almost 1770; benefactors of the refined cream ware then aggressively spread out to prosper as

the grand-scale rivals at Leeds and Liverpool (**Appendix A**). 202 Slight amounts of delft work lasted just into the 1800s.⁴⁴

Agate and Colored-body Ware—Natural Beauties

English potters quickly detected the shortcomings of tin-glaze and in their initial reactions moved to capitalize on the internal beauty of body clays and minimize at the same time the necessity for any outward enhancement. For these concerns, ancient eastern processes were recalled for potting their agate and single-color-body wares of red. In the complex first procedure, many-hued wavy structured bands of clays identify 'agates' that normally present versions of random twists, contrived stripes, or checking; these fabrics are lead- or salt-glazed. Makers became decidedly adroit in 'solid' work where emphatic tones integrate throughout a clay fabric. Choice agate ware was made in trade context

214, 215 211, 386 over two decades starting around 1740.⁴⁵ The second category – colored-body ware – was dually understood to be the finely lawned and washed monochrome stonewares having
"dry bodies" adorned by applied relief and turnings, or not as precise earthenwares normally taking an attached relief in a prominent contrasting color under a glaze from lead.⁴⁶

Each of these rediscovered oriental styles was intermittently acceptable from 1680 to 1780, the earliest being a 208 cast, mold applied red stoneware as readied for sale by the Elers brothers.⁴⁷ Their delivery of an unglazed "fine ware" took a stunning departure from routine practices because of thinness, miniature details, and a lusterless surface.⁴⁸ Less stimulating later vessels were frequently textured with fashion-

225 ing on 'engine' lathes that cut allover grooves. By contrast, acceptance of more casual, spare red earthenwares continued through time with no severe modifications between the ever

- 212 changing styles. Except for the extensive infusions of silver shapes as for teaware, the primary new achievements were upgrading coordinations of stained clay bodies into shades
- 223 of red and ocher with applied relief of cream to brown; counterchange of the colors was exploited. Sometimes blackish or orange clays from the Midlands were directly introduced. Following fashion from about 1750 to 1780, the combined
- 224 bases and glosses brought forth a shining black appearance before a cold painting or oil gilding.⁴⁹ Near the end of the 18th century, recent entrepreneurs – Josiah Wedgwood with
- 227, 228 Thomas Bentley profitably advertised their imitations of antique hard stones and Roman red clays in 'classical revival'
 - 231 motif, and other suppliers followed the trend.⁵⁰

Salt-glazed Stoneware—Revolutionary Enterprises

Wheel thrown and press molded earthenwares were 304, 309 ordinary by the mid-range of the 18th century, and hollowware often carried lumpy 'sprigged' ornaments. As an advancement during those medial years, more intricate ob-237 jects became feasible as new thin-model, *white* salt-glazed stoneware proliferated beyond its older Staffordshire roots. That turn of direction hearkened to darker and coarser antecedents, especially the bottles that were contracted from

232, 233 Fulham in the late 17th century.⁵¹ Also at Nottingham and 24 The Progression of Styles

- 236 contiguous shires by the 1700s, iridescent brown wares had claimed their firm footholds.⁵² With "white" salt-glaze, how-
- 243 ever, the fragile attributes of porcelain were almost secured through an amended oven process that provided hard-shell pottery without resorting to the handy disfiguring aqueous solutions. Then, too, fabrics graded toward whiteness when calcined flints were substituted for sand and blended with
- 235 a light-color clay. The invention, perhaps at Fulham, of this whitening technique is vague, but its furtherance inside Staffordshire is generally conceded to have commenced about 1720.⁵³ By events, a bonanza materialized around 1750 as the bulkiness inherent to earthenware was eliminated while increasing worth by accommodating warm liquids. Different potting capacities proceeded side by side as the newer "pot-
- 237 banks" for white-body pottery gained strength in the Midlands.⁵⁴ Renewed slip casting, but in the French way with
- 244 plaster of Paris, expanded more broadly shortly before 1750
- 242 and supplemented the perennial turning and press molding methods for raised effects—prosaic systems for salt-glaze delineation since close to 1735.⁵⁵ Reticulated diaper fields
- amid basketwork relief expressed another complementary approach that was instituted by 1760.

Free-lance specialists diverged from the painting hab-

- 267 its in place for most pottery before 1750 and they enameled overglaze upon "common white" in keeping with porcelain art. Such 'outworkers' or lone decorators provided the necessary ancillary skills until major branches of the work forces were consolidated under single, on-site managers in the late 1760s.⁵⁶ Other entries into a seemingly frenetic marketing
 239 competition primarily included the blue stained-clay orna-
- 294, 288 ments, incised cursive scrollwork, and total-color grounds.
- 298, 251 Regional distinction, notably by its sheen and brown color, continued from Bristol, London, and the Midlands. One arguably acceptable outcome was generated through the over-
 - 281 laying of detailed scenes lifted from an engraved metal plate; the process emerged as one future boon with cream ware.⁵⁷
- *301, 303* Finally, the minor producers of rough utility jugs lingered at Liverpool and Bristol beyond 1800.⁵⁸

Altogether, a clientele raised unprecedented clamors for "White Stone" ware while spanning 1740 to 1770; the

merchantable salt-glazed goods became the initial English pottery to earn international favor across the Channel.⁵⁹

Buff and Cream Earthenware—Bountiful Harvests

Buff earthenware slowly reconfigured throughout Staffordshire while being shadowed by white salt-glazed stoneware. From 1740 to 1760, test batches of whiter-firing clay and flint had met needed criteria for molding and shaping, but blotchy discolorations precluded real overturning of customer sympathies for light grounds of current tin- and saltglazed pottery. Therefore, for a quick expansion of sales, the next-formed biscuit was camouflaged using mingled earthrelated stains under an almost transparent lead-glaze. Soon

- 307 after mid-century, this phenomenon of 'tortoiseshell' harbored in many manners of variegated table, dessert, tea, and frivolous wares. This once arbitrary treatment succeeded as a business venture where these interim goods presaged a na-
- *311* tional style; a truly effective stand-in mode moved forward pending nearer perfection of cream ware by 1768, which as-
- *335* sured both its fine texture and reproducible color.⁶⁰ In casual terms, the finest offerings of this "coloured China" are attributed to Staffordshire sources.⁶¹

Progressive thinkers in The Potteries were bent upon

- 338 optimizing both the "Ivory" shades and "coloured glazes"
 324 from 1759.⁶² Aside from dedicated quests for new colors, impetus sprang from the latent desires for mass production employing cheaper laborers instead of craftsmen. From circa 1765, these hopes appeared attainable when better controlled quality and refined surfaces became complementary to the
- 334 semi-mechanical nature of new transfer printing. Modified
- 332 shapes used for the "Queen's ware," resplendent banded bor-
- 351, 355 ders, and delicate vignettes in camaieu expedited a societal
 370 transition whence competitive gentry could cherish "a very full Table service of Cream colour" on par with the ones of porcelain.⁶³

Around 1770, duplicative factory systems deployed 340, 328 across the Yorkshires, Derbyshire, and Liverpool; and roads 362 with canal networks were improved or built to sustain this economic revolution.⁶⁴ Beginning with the last decades of the 18th century, cream ware also became foremost among 26 The Progression of Styles English shipments for Europe and the colonies.⁶⁵ Further industrial improvements overwhelmed unattached potters, but cleared the way for mass replications and neoclassical ideas from Wedgwood of Etruria and his peers. Also, the printing concept, which the creamware shoppers were now applauding, had already been found incompatible with the 'dimpled' salt-glazed stoneware; this finding hastened the collapse of that entire medium as a true challenge.

Early Figures—Modest Appraisals

Small "chimney ornaments" as well as figure groups thread through most phases of English pottery history, but the experiments remained sporadic until the well-accepted buff earthenware and "China Glaze" examples were intro-389.391 duced right after the middle point of the 18th century.⁶⁶ For such instances, figure-manufacturing was deliberately raised to commercial levels; acumen adding underglaze stains and splatters along with the descriptions using new color-glazes and enamels made arresting icons of otherwise loosely defined objects. Before these late interests, overriding wishes for utilitarian earthenware had relegated model making to acts of trivial indulgence. Blurred outcomes from the earlier required encasements of slip or tin-glaze proved restrictive 383.384 as well. However, among 17th-century works, the surface vitrified statuettes, as classically sculptured at Fulham, remain magnificent and unrivaled exceptions.⁶⁷ With growing supremacy of salt-glazed stoneware beyond about 1725, commonplace shallow press moldings were enhanced at times

- 385 by modest hand toolings, but further accuracy or colors as applied to porcelain were rarely attempted. Single figures became nearly universal. Nonetheless, calculated "groupes" were assembled by using common clay sheets and balls most likely as early as 1745.⁶⁸ A few more detailed, but still con-
- 389 strained, "Glazed Images" were shaped by parts nearer midcentury.⁶⁹ Within those expanding years, innovators intro-
- 387 duced a rational separation of opposing clay strains in order391 to more reasonably demonstrate life-colors for the members of torsos and appurtenances. Overall, many suggestive an-imals and villagers project homebred charms in spite of the seemingly haphazard conceptions. In keeping with this state,

the talents embodied in "image toys" were forever aimed at "middling People" because more elevated buyers would look for the greatly refined descriptions promoted in porcelain.⁷⁰

Legacies of the English Potters

The foregoing synopsis traces the upsurges and crises with English pottery through two hundred years—1600 to 1800. A résumé of pioneer technical changes is presented by time-order in Appendix B. But, in addition, the stylistic originalities of many erstwhile craftsmen deserve praise because, in workmanship, their presentations often paralleled or antedated standard continental creations as in those cases for tin- and salt-glazed wares. Apart from an absolute inventiveness with the "white stoneware" and "cream colour," they regularly employed sufficient latitudes in interpreting other designs to justify claims for some rare distinctions.⁷¹ Many of their shapes have great verve, and senses of zest and spontaneity pervade throughout. Foreign inspirations, when required, were broadly entertained, as for examples, from the Japanese porcelain, Chinese 'agates,' Italian majolica, or German figures. In repeated acceptances, however, English nuances were imparted to the outcomes. The accumulation of these redoubtable accomplishments should assure a gracious and long-lasting tribute for the army of English "Journimen (sic) and Artificers in the Mistery (sic) of Potmaking."72

The Continuum of Competition

As noted at the outset, the extent of this Collection terminates at the time cream ware achieved its peak bloom and strict fabricating practices approached full sway. Beyond this boundary, other identified definite pottery classes as well as extrapolations from those categories outlined in this catalog were manifested during the sunset years of the 18th century. For the most part, the earliest follow-on offerings reached prominence over the first quarter of the next century. A recognition of some of these groups and probable dates for realizing a meaningful distribution are listed in **Table 2** where comparative information is also recorded for competitive English and Scottish porcelain industries.⁷³

And so, strands of activities cited in this review wrap into the skeins of ceramics endeavors that historically flourished throughout Great Britain.

Pottery Type	Year	Porcelain Site
	1744	Limehouse
	1745	Chelsea
	1748	Bow
		Lund's Bristol
	1749	Longton Hall
	1750	London (St. James)
		Derby
		New Canton (Bow)
	1751	Vauxhall
	1752	Worcester
	1754	Gilbody (Liverpool, Shaw's Brow
		Chaffers (Liverpool, Shaw's Brow
	1756	Reid (Liverpool, Brownlow Hill)
		New Dresden (Derby)
	1757	Lowestoft
		Isleworth
	1764	West Pans (Scotland)
	1765	Cookworthy (Liverpool)
Pebble	1768	Plymouth
Black basalt		Christian (Liverpool)
	1769	Pennington (Liverpool)
	1770	Champion (Bristol)
Terra cotta	1774	
Jasper, China Glaze (tentative)	1775	Caughley
Cane	1776	
Pearl	1779	
Overglaze enameled figures, e.g.: John Wood, Ralph Wood II, James Neale	1780	
Underglaze printed earthenware	1781	
2 1	1782	New Hall
Underglaze painted earthenware	1790	
Off-white dense stoneware, e.g., John Turner I		
Feldspathic stoneware, e.g., Chetham & Woolley	1795	Pinxton
-	1799	Coalport

 Table 2: Introductions of other Competing 18th-century

 British Ceramics

¹ Rackham, *Medieval English Pottery*, for sequential style and technique. *Ibid.*, Colour Plate B, for a Surrey polychrome jug with relief c. 13th or 14th century.

² Rackham and Read, *English Pottery*, pp. 21-33, for English distinctiveness. Eames, *English Medieval Tiles*, pp. 24-70, for relief and counter-relief paving tiles as well as those having two colors.

³ English Ceramic Circle, *Transactions*, Vol. 17, Part 2 (2000), pp. 230-244, for slipware design sources and inspirations. Archer, Delftware, pp. 3-4. for delftpotter exposures to foreign wares.

⁴ Oswald, English Brown Stonewares 1670-1900, pp. 16-19, for the rise of initial stoneware industries. Burton, English Earthenware and Stoneware, pp. 12-13 & 187, for characteristics of stoneware. *Vide*, p. 2, for synopsis. ⁵ Marco Polo (1254? - 1324) was a Venetian traveler to and within China.

⁶ Honour, *Chinoiserie*, p. 42, for cargo landed at Dartmouth by privateers.

⁷ *Ibid.*, pp. 42-45, for types of furnishings. Emmerson, *British Teapots & Tea* Drinking, p. 1, for the official English trading company name: The Governor and Company of Merchants of London trading into the East Indies. Hildyard, *English Pottery 1620-1840*, p. 109, for the first Company porcelain arriving in 1637.

⁸ Wertenbaker, *The Shaping of Colonial Virginia*, p. iv, for quote.

⁹ Haselgrove and Murray, Journal of Ceramic History, No. 11, p. 10, for quote. Austin, British Delft at Williamsburg, p. 25, and Archer, op. cit., pp. 40-41, for examples of specific import bans and trade Acts.

¹⁰ Mountford, Staffordshire Salt-glazed Stoneware, p. 12, for quote. Archer, op. cit., p. 29, for influences. Dow, The Arts & Crafts of New England, 1704-1775, p. 94, for colonist appraisals such as "very fine Delph Plates little inferior to China" pertaining to the English-made interim products.

¹¹ Haggar, English Country Pottery, p. 79, for quote. 'Mistery' meant 'secret.' Chipstone, Ceramics in America-2001, p. 138, for chart demonstrating shift of manpower between types of pottery production through 1740 - 1800.

¹² English Ceramic Circle, *op. cit.*, Vol. 11, Part 2 (1982), p. 122.

¹³ Towner, Creamware, p. 19, for body composition. Gray, Welsh Ceramics

in Context, Part I, p. 40, for description of process to make calcined flint.

¹⁴ Grigsby, English Pottery 1650-1800, p. 50.

¹⁵ Weatherill, The Pottery Trade and North Staffordshire 1660-1760,

Chapters 2-4, for discussion of economic conditions and trade.

¹⁶ *Ibid.*, Chapter 1, for analysis of production and trade growth.

¹⁷ *Ibid.*, p. 60, for status of indentures.

¹⁸ *Ibid.*, pp. 56-58, for capital formation. *Ibid.*, p. 3, for outputs of pottery through varied conditions.

¹⁹ *Ibid.*, Chapter 6, for changes in modes of pottery distribution for sale.

²⁰ English Ceramic Circle, *op. cit.*, Vol. 9, Part 2 (1974), pp. 195-196, for nomenclature and quotes. Dawson, English & Irish Delftware 1570-1840, p. 16, for illustration of a trade card c. 1750 - 1800.

²¹ Edwards and Hampson, White Salt-glazed Stoneware of the British Isles, p. 156, for nature, utility, and redemption.

²² Young, The Genius of Wedgwood, pp. 13-16.

²³ A 'grand tour' was traditional European travel by upper-class young men for cultural exposures. Buten, 18th-century Wedgwood, pp. 11-12, for 'useful' wares. *Ibid.*, p. 19, for pricing rationale.

²⁴ Hillier, Master Potters of the Industrial Revolution, p. 17, for the discovery of a fine peacock marl c. 1780 by John Turner I. This mildly feldspathic clay has shades lightening from sunny ocher to mealy white. Hildyard, English Pottery 1620-1840, p. 140, for the more probable date being c. 1790.

²⁵ English Ceramic Circle, op. cit., Vol. 6, Part 2 (1966), p. 126, for quote. 30 The Progression of Styles

Grant, North Devon Pottery: The Seventeenth Century, pp. 2-4, and Ray, *English Delftware Pottery*, pp. 36-37, for examples of transmigrations to England. ²⁶ Archer, *op. cit.*, p. 346, for tea drinking. Northern Ceramic Society, *Journal*, Vol. 25 (2008 - 2009), pp. 5-10, for overview of markets for tea and teawares.

²⁷ Brears, A Catalogue of English Country Pottery Housed in the Yorkshire Museum, York, p. 8, for apprenticeship requirements.

²⁸ Grigsby, op. cit., p. 16. Charleston, World Ceramics, p. 263, for quote.

²⁹ Haselgrove and Murray, op. cit., p. 55, for quote.

³⁰ Young, op. cit., p. 16, for examples of subcontracts.

³¹ Watkins and Noël Hume, *The "Poor Potter" of Yorktown*, p. 76, for an overview of trade restrictions and an unauthorized colonial potworks. Dunsmore, *This Blessed Plot, This Earth*, p. 148, for modern elevation sketch of likely Yorktown pottery site c. 1730. *Ibid.*, pp. 178-179, for an example of deceptive dealers exporting unfashionable goods (in England) to colonists in 1760 in order to gain extra profit.

³² Noël Hume, A Guide to Artifacts of Colonial America, pp. 138-142.

³³ Hood, *The Governor's Palace in Williamsburg*, pp. 68-70, for the desirability of English goods and customs.

³⁴ Barker and Crompton, *Slipware in the Collection of The Potteries Museum & Art Gallery*, p. 10, for English origins. Hildyard, *op. cit.*, p. 10, for 'slipware' being a modern designation for this sort of pottery. Contemporary references often relied on descriptions based on the nature of the earthen fabrics, perhaps such as variations of 'coarse red clay ware.' Grant, *op. cit.*, p. 101, for quote. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, p. 13, for technique.

³⁵ *Ibid.*, pp. 2, 12 & 85, for overseas and coastal distribution. Weatheril, *op. cit.*, p. 90, for inland movement. Chipstone, *Ceramics in America*—2002, pp. 17-38, for archaeological discoveries of ware at Jamestown, Virginia.
 ³⁶ Haggar, *op. cit.*, pp. 28-29.

³⁷ Cooper, *English Slipware Dishes 1650-1850*, p. 97, for transitions in styles and techniques. Barker and Crompton, *op. cit.*, for illustrations of objects variously fabricated, including modern studio pottery.

³⁸ Britton, *English Delftware in the Bristol Collection*, p. 13, for history. English Ceramic Circle, *Transactions*, Vol. 17, Part 1 (1999), pp. 65-68, for color. *Vide*, p. 886, for colorful samples. By modern convention, the word 'delftware' written with a lower-case 'd,' refers to British and Irish products; the uppercase spelling applies to wares from Holland and elsewhere on the Continent. ³⁹ Archer, *op. cit.*, pp. 29-37.

⁴⁰ Archer, *op. cit.*, Appendix C, for chronology of British delftware potteries.
 Garner and Archer, *English Delftware*, Chapters 3-4, for stylistic transitions.
 ⁴¹ Vide, p. 243, *fn* 3, for observations about English in-house pattern lists.

⁴² English Ceramic Circle, *op. cit.*, Vol. 15, Part 2 (1994), pp. 267-282, for Irish and Scottish potteries. *Ibid.*, Vol. 17, Part 1 (1999), pp. 65-68, for distribution of color use over time. Northern Ceramic Society, *Journal*, Vol. 25 (2008 - 2009), pp. 40-75, for accounts of uncovering the site of the Lancaster potworks and its shards. Archer, *op. cit.*, pp. 7 & 568, for Lancaster pot-house.

⁴³ Honour, *op. cit.*, pp. 7-8, for definition. Britton, *op. cit.*, p. 182, for no intended meaning to symbols when copied. Chipstone, *Ceramics in America*—2012, pp. 61-76, for primer of some traditional Chinese landscape elements all of which reflect *ch'i* – a spirit (p. 67) indicating movement and life.

⁴⁴ Atkins (1997), *An Exhibition of English Pottery*, Ill. 20, for a recorded late plate dated 1806. In 2015, Atkins offered a plate inscribed: *John Field / 1805*.

⁴⁶ Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 49, for types.

⁴⁷ Elliott, *John and David Elers and Their Contemporaries*, Chapter 1. Green, *John Dwight's Fulham Pottery*, pp. 90-93 & 128-129, for comparative wares.
 ⁴⁸ Haselgrove and Murray, *op. cit.*, p. 144, for quote.

⁴⁹ Rackham, The Glaisher Collection of Pottery and Porcelain, Vol. 1, p. 143.

⁵⁰ Edwards and Hampson, *op. cit.*, Chapter VIII, for contemporary producers.

⁵¹ Haselgrove and Murray, *op. cit.*, pp. 55 & 62, for bottle contracts.

⁵² Oswald, op. cit., Chapter 3.

⁵³ Mountford, *op. cit.*, pp. 35-36 & 56, and Green, *op. cit.*, pp. 125 &127, for origin of whitened stoneware. *Vide, fn* 13, above, for calcined flint production.

⁵⁴ Mankowitz and Haggar, *The Concise Encyclopedia of English Pottery and Porcelain*, p. 180, for Staffordshire salt-glaze potworks being called 'potbanks.'

⁵⁵ Mountford, op. cit., pp. 30-31.

⁵⁶ Charleston, *op. cit.*, p. 263, for quote. Mountford, *op. cit.*, p. 57, for union. English Ceramic Circle, *op. cit.*, Vol. 19, Part 1 (2005), pp. 153-189, for discussion of outside decorator organizations and activities.

⁵⁷ Mountford, *op. cit.*, p. 60.

⁵⁸ Lockett and Halfpenny, *Stonewares and Stone Chinas of Northern England* to 1851, p. 38, for Liverpool pottery.

⁵⁹ Mountford, *op. cit.*, p. 40, for quote. Hughes, *op. cit.*, p. 45, for export. Edwards and Hampson, *op. cit.*, pp. 148-153, for European exports. *Ibid.*, pp. 159-176, for colonial American sales.

⁶⁰ Teitelman, *Success to America*, pp. 30-33, for summary of cream-color development.

⁶¹ Winchester, *The Antiques Treasury*, p. 79, for quote.

⁶² Buten, op. cit., p. 17, and Grigsby, English Pottery 1650-1800, pp. 23-24.

63 Towner, op. cit., p. 21, for pattern. English Ceramic Circle, op. cit.,

Vol. 11, Part 1 (1981), p. 27, for quote and use.

⁶⁴ English Ceramic Circle (2007), Creamware and Pearlware Re-Examined, p. 23,

for general locations and times for spreading creamware technology in Britain.

⁶⁵ Towner, op. cit., p. 181, for exports.

⁶⁶ Rhead, *The Earthenware Collector*, p. 125, for use. Halfpenny, *English Earthenware Figures 1740-1840*, p. 55, for material.

⁶⁷ Edwards and Hampson, op. cit., Colour Plates 2-7, for illustrations.

⁶⁸ Austin, Chelsea Porcelain at Williamsburg, 1755 auction, p. 49, for quote.

69 English Ceramic Circle, op. cit., Vol. 8, Part 2 (1972), p. 173.

⁷⁰ Rhead, *op. cit.*, p. 129, and Buten, *op. cit.*, p. 19, for quotes. Chipstone, *Ceramics in America*—2011, p. 44, *fn* 31, for "middling sort" expansion in market places, 1660 - 1730.

⁷¹ Charleston, op. cit., p. 263, and English Ceramic Circle, op. cit., Vol. 16,

Part 2 (1997), p. 239, for quotes.

⁷² Haselgrove and Murray, *op. cit.*, p. 137.

⁷³ The Antique Collector, June 1993, pp. 111-116, for porcelain sequences. English Ceramic Circle, op. cit., Vol. 18, Part 1 (2002), p. 58, for Reid (Liverpool, Brownlow Hill) from 1756. English Ceramic Circle, op. cit., Vol. 18, Part 2 (2003), p. 300, for Isleworth factory.

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⁴⁵ Hughes, *English and Scottish Earthenware 1660-1860*, p. 60.





A Cupboard of Varied English Pottery

Preface

T HIS COLLECTION OF POTTERY is interpreted by loose date sequence within six distinct classes where the production histories of groups are summarized in leadin sections; referrals found in text margins correlate with the cataloged specimens. Thereby, novices can examine and compare contrasting appearances in an orderly manner. Experienced in-depth reviewers, however, may discover new satisfaction from previously unpublished illustrations; subjective evaluations of the objects are excluded.¹

The following terminologies govern whenever individuals or workhouses are known:

by –	-	made by
attributed to -	-	probably made by
manner of –	-	similar in workmanship

Similarly, any assertions about origin or the assignment of dates conform to these definitions:

probably	_	some evidence, but unproven
possibly	_	likely, based on technique
circa (c.)	_	approximate date range

Wherever possible, cataloged pieces are cross referenced to the photographs found in easily procured ceramics books and publications; further support comes from traditional sources. The validity of comparisons can be judged from the descriptions here:

identical	– same design and shape, but color
	transpositions and differences in dimensions or a detail may occur
similar	 obviously related in artistic context, although the painted design or form may differ
illustrated	- the very object

Dimensions are recorded as the nearest one-eighth inch and with these abbreviations: $\mathbf{L} = \text{length}$, $\mathbf{W} = \text{width}$, $\mathbf{H} = \text{height}$, $\mathbf{T} = \text{thickness}$, $\mathbf{D} = \text{diameter}$, and $\mathbf{S} = \text{stretch}$. Capacity measurements are given in contemporary British standards; e.g., 1 pint contained 20 fluid ounces.

Every tin-glazed earthenware plate and dish is keyed to a unique cross section sketched at **Appendix C**. The marks and inscriptions appearing on any category of pottery are reproduced, but not to a common scale, in **Appendix D**.

Those periods of Chinese culture that are germane to ceramics noted in this catalog are sequentially identified at **Appendix E.** Former collectors of these registered pieces and locations where objects were last available in the markets are correlated at **Appendixes F** and **G**, respectively.

All acquisitions are given a code. The leading number denotes the introduction sequence; the year of each inclusion follows the slash as two entries. The set of numerals after the period provides the purchase cost in dollars. Next, two letters give the supply source for the piece (**Appendix G**), and the final series of digits indicates the condition of the item as:

- 1. Original state
- 2. Worn edge or surface
- 3. Minor chip
- 4. Restored chip / crack
- 5. Minor age crack
- 6. Stained
- 7. Rejoined parts
- 8. Restored element
- 9. Missing element
- 0. Reproduced piece

In the interest of a historical framework, contemporary nomenclature, when known, and other supportive period phrases have been integrated to identify and place the elements of this Collection in their familiar context.

The label designed for this Collection and printed below was adapted from the blue-scratched border on a stoneware mug (p. 665).



¹ Between 1896 and 1938, some eight well-known collectors authored their own catalogs for holdings of early English pottery; namely, Freeth (1896), Lomax (1909), Earle (1915), Downman (1919), Price (1922), Mundy (1928), Howard (1931), and Mackintosh (1938).

T HE FOLLOWING OVERVIEW guides your thoughts toward exemplary Catalog records that demonstrate fundamental ways to originate or decorate early English pottery.

Category Ex	ample
Slip Ware	
Kent (Wrotham)	1
Essex ('metropolitan')	2
Staffordshire	
color designed	
'combed'	4
'joggled'	7
relief decorated	
bat molded	6
'trailed'	12
'jeweled'	5
Devonshire (sgraffito)	9
Midlands ('crimped')	8
Sussex (stamped)	13
Tin-glazed Earthenware 17th Century (London, Brislington, Bristol)	17
all-white	17
repoussé	16 26
bleu persan	26 25
Ming-adapted	25 28
<i>trek</i> outlined	28
majolica colored	27
fluted	31
18th Century (London, Bristol, Wincanton, Liverpool, monochrome	Lancaster)
lined-and-washed	136
	81
landscaped	81 92
inscribed	92 87
historical	87 110
well-bordered	93
armorial	93 138
	37

rococo	193
'penciled'	71
polychrome	
'sponged'	76
famille verte	60
portrait	38
neoclassical	200
Fazackerly-colored	137
'powdered' ground	
reserve-panel	96
reserve-line	94
chinoiserie	133
nature-themed	47
geometric	90
special techniques	
reticulated	112
transfer printed	146
shaped-edge	142
bianco-sopra-bianco	162
stoneware-based	134
overglaze enameled	190
hand formed	157
molded	181
Agate Ware (Staffordshire, Yorkshire)	
'solid' bodied	212
wheel turned	212
bat molded	014
randomly striated.	214
regularly striated	215
surface-marbled	369
Colored-body Ware (London, Staffordshire, Shropshire)	
'dry-bodied'	
red	208
jasper	228
cane	229
basalt	227
terra cotta	226
porcelaneous	230
lead-glazed	
red	209
black	219
ocher	223
'engine' turned	225
38 Cavalcade of Styles	



From left rear clockwise: Catalog No. 225, 10, 219, 212, 246, 238, 245

Glazed Paints—Transcendent Elegance



From left rear clockwise: Catalog No. 142, 354, 83, 163, 200, 89

Yorkshire, Nottingham, Liverpool)	
London	
turned	232
sprigged	236
Nottingham	
reticulated	233
incised and slip-stained	251
Staffordshire	
'drab'	246
brown wash	234
white	
turned	257
perforated	250
relief decorated	
bat molded	291
die pressed	253
slip cast	245
sprigged	260
mold applied	237
gritted	238
reticulated	292
blue-stain clay	239
'splash blue'	252
'scratch blue'	294
glaze-dipped	
cobalt	279
engobe	235
lead	296
enameled overglaze	
'jeweled'	267
ground	288
highlight	259
eastern figure	270
gilded	242
brown clay	262
Yorkshire	
western figure	275
Liverpool	
transfer printed	281
'debased scratch blue'	301
Devonshire	
molded 'scratch blue'	300



Glazed Stains—Shiny Diffusions

From left rear clockwise: Catalog No. 309, 310, 324, 327, 325, 389

Overglaze Enamels—Opulent Mantles



From left rear clockwise: Catalog No. 370, 265, 190, 284, 335, 282

Buff Earthenware (Staffordshire, Yorkshire)

mo	ded
THU.	uuu

'tortoiseshell'	314
'clouded'	320
green-glazed	324
turned	307
natural-shaped	310
rouletted	319
sprigged	317
mold applied	308
molded applied color	313
pierced	315
gilded	311

Cream Ware (Staffordshire, Yorkshire, Derbyshire, Devonshire, Liverpool)

molded

uncolored	356
enameled overglaze	345
transfer printed	334
oxide-stained underglaze	327
turned	340
pierced	351
painted underglaze	372
painted edge	370
slip covered	369
china glaze	
'pearl white'	368
enameled overglaze	380
underglaze painted	373
underglaze printed	378
color-glazed	374
pierced	381
hand formed	376
terra tersia	375
Early Figures (London, Staffordshire, Yorkshire)	
slip	383
tin-glaze	384
salt-glaze	385
agate	386
multicolor clay	387
oxide-stained underglaze	389
color-glazed	391
enameled overglaze	392
painted underglaze	394





Earthy Allures of Slip Ware

Slip Ware

E NGLISH DOMESTIC POTTERY, first conceived as merely vulgar service crockery, underwent only marginal improvements before about mid-17th century. Still at that advanced period, the outputs can be considered rough projects; although there had been incremental increases in decoration and the character of forms and proportions. For the nearly two centuries of concern to this Collection, slipdecorated earthenware as one direct lineal extension out of the medieval days is collectively regarded as slip ware. Basically, these pieces possess coarse-grain red or buff locally dug fabrics that received a veneer wholly or partially with multi-tones of watery clay known as slip; baking under leadglaze (up to 1000°C) then melted on a lustrous finish. Literally, those bodies to be shaded were overcast to varied extents with slips in lieu of paints. Early on the glazes could have been constituted by heating-over a granulated lead ore - galena - after being sifted upon the core materials, but at least from 1750, liquid based treatment was more common.¹ The natural metallic impurities within the added protective gloss spawned gradations of red, black, treacle brown, and straw yellow colors. Broadly classified, the slip ware can be differentiated according to the handling of the slip such as when 'combed' or 'trailed' and the shaping of the inner substantive clay for 'bat molded' and 'encarved' works.²

Multi-handled bowls, cups, and brewing pots were prevalent within earliest order lists, and culinary dishes and pans grew to become standard requests following the autumnal quarter of the 17th century. Sometimes a memorial slip object was dated or initialed to indicate both an owner and maker. In one basic style, 17th-century layouts emphasized melanges of clumsy pad emblems, rosettes, and thick beads and lines of slip. Widespread hamlets sponsored this first slip ware. Wrotham in Kent from 1610 to 1720 is known for lumpy raised-design cups that have several double-handles

1

and brick red or deep brown hues.³ The meager evidences from the period, however, have left in doubt the sure identities of several legendary men, who likely at least were part-time potters now remembered on specimens as IL, HI, GR, NH, and IE.⁴ Farmers keeping small land-holdings could supplement their incomes as casual potters for the neighbors.⁵

² Contemporary ginger brown products potted near London – 'metropolitan' wares – often convey pious, trail-slip admonitions associated with a parochial Commonwealth era from 1649 to 1660.⁶ The relief achieved within this austere group, possibly out of Harlow in Essex, seems relaxed compared to that of nearby regions.⁷ More remotely, from areas around Bideford and Barnstaple in Devonshire and Donyatt of Somerset, scratched or sgraffito decorations set apart the often twice-fired wares, which when destined for use in baking ovens, were tempered with gravel.⁸

Extended communities having talented clay-masters congregated across the hinterlands as in Staffordshire, particularly over the half century starting close to 1670. Among them, the innovative Toft family has a positive connection with the highly complex ornamental wares in the period of King Charles II. Those deft practitioners exercised an array of creative mannerisms that propelled them to lasting preeminence because of their canon of work in new-style English glazed earthenware.⁹ The concept of trailed-on decorations over a slip clad near-marl base was essential to this success. For that practice, fluid clay was extruded through a pipette as flows were managed by manipulating air vents. Unexpectedly, apparent color-sequencing habits for raised trails having runs and dots seem to merge as rules no later than 1670. This is evident, for example, from the overlaid

3 'trellis' borders and stripes on the presentation dishes that rank among the largest English pottery wares.¹⁰ Such outsize 'chargers' are exceptionally quaint when recording the cross currents of religious and political sentiments; it would have been politically safer to exhibit more straight-forward, only-for-decoration themes showing flowers or fowl.¹¹

In evolutionary ways, modestly thrown pots, jars, and dishes coming after the accession of Queen Anne in 1702 appear less weighty than forerunners, even though potters 46 Slip Ware still resorted to unpolished repertories of flowers, animals, and human figures. Some of the late combinations reveal whimsical accounts from fables or history.¹² Small dishes and cups were upgraded with smooth, mingled slurry coat-

- 4 ings for contrasting colors—'feather' and 'marble' effects. In production, slips were applied and manipulated across flat
- 7 discs of fabric; and when set, the slabs were shaped against hump molds.¹³ Further, flaring neck posset, bragget, and assorted beverage pots for entertainment became qualitatively revamped during the introducing quarter of the 18th century. Out of the Midlands, other hearty trail-slip ware – concave
- 8 dishes without a flange and normally showing dark grounds, flowing designs, and unglazed backs – claims the crinkled edges, which were notched by hand or impressed with rods or cockle-shells.¹⁴

Beyond clever slip arrangements across plane bodies, molding and incising schemes were more artfully brought into focus from the outset of the 18th century. Raised and inset

- 6 markings from the practices of about 1715 to 1755 permitted low, stiff boundaries to confine the flowings of slip. Stylized plants, horsemen, or the sunbeam faces were generously por-
- 13 trayed.¹⁵ Typeface impressions promoted later choices.¹⁶ As results of such pattern making, less trained workers could accelerate the completions while the overall intrinsic subtleties of slip ware directly declined as a reaction.¹⁷ The globular Devonshire harvest jugs are well known handiworks where
- 9 a surface layer of slip would be 'carved' to create damasklike indentations.¹⁸

Only trendy regional products have been mentioned here, even though a long roster of neighborhoods nourished

11, 12 assorted products with distinctive, but related, constructions. Altogether these plodding changes in slipware formats were less emulous than for many of those ceramics yet to come, but root practices for marrying local and foreign practices untroublingly infused into the 19th century.¹⁹ In sum, these plebeian earthen goods out of England clearly announce excellence from the hands of humble creators. A serious challenge to all slip potting erupted from tin-glazed earthenware having light grounds, full-tone paintings, and even surfaces. ⁵ English Ceramic Circle, *Transactions*, Vol. 20, Part 2 (2008), pp. 440-443, for implication based on archival records.

⁶ Grigsby, *op. cit.*, p. 20, for classification.

⁷ Ibid., pp. 20-21, for a synopsis of styles. Medieval Pottery Research Group, The Harlow Pottery Industries, for object and decoration descriptions with some shard drawings of 'metropolitan' slip ware made at Harlow in Essex. Vide, p. 53, for comparing the presently collected one to a similar jug with an inscription (Ibid., p. 127), the reversed 'S' with other letters (Ibid., p. 90), and the scroll element (Ibid., p. 72).

⁸ Grant, op. cit., pp. 40-41, for gravel tempering. Grigsby, op. cit., pp. 28-37, for category of wares.

⁹ Haggar, *English Country Pottery*, pp. 28-29, for Toft family achievements.

¹⁰ Cooper, English Slipware Dishes 1650-1850, p. 17, for 'trellis' example. Austin, British Delft at Williamsburg, p. 145, for a large specimen in tin-glazed earthenware.

¹¹ Williams and Halfpenny, A Passion for Pottery, p. 36, for 'charger' being from the Middle English word 'chargeour—a large flat dish for carrying things.' Cooper, *op. cit.*, Ills. 174 & 97, for *The Temptation* and *Charles II portrait* dishes.

¹² Ibid., Ills. 205 & 87, for Mermaid and Charles I in Boscobel Oak 'chargers.'

¹³ Grigsby, op. cit., pp. 17-18, for description of production methods. Chipstone, Ceramics in America—2001, pp. 95-114, for demonstrations of these manufacturing techniques.

¹⁴ Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 1, p. 70, for the practice and an example.

¹⁵ Hildyard, *English Pottery 1620-1840*, p. 227, for example of relief mold.

¹⁶ Grigsby, English Slip-Decorated Earthenware at Williamsburg, pp. 66-67, for the preponderance being made in Sussex.

¹⁷ *Ibid.*, pp. 97-98, for transition to molded wares.

¹⁸ *Ibid.*, pp. 33-37, for category and an example. Damask is a woven fabric with a raised pattern.

¹⁹ Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 1, p. 40, for foreign design influence.

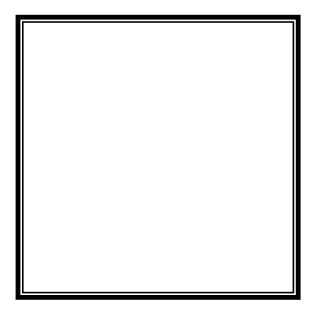
¹ Grant, North Devon Pottery: The Seventeenth Century, pp. 41 & 49, for ore. Grigsby, English Slip-Decorated Earthenware at Williamsburg, p. 13, for some liquid lead-glaze used as early as the late 17th century.

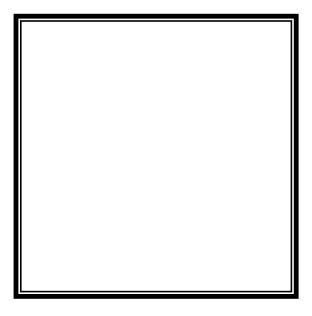
² Vide, Functional Glossary, pp. 977-980, for identification of procedures.

³ Grigsby, op. cit., pp. 22-27.

⁴ Hildyard, *English Pottery 1620-1840*, p. 14, for working periods of potters.

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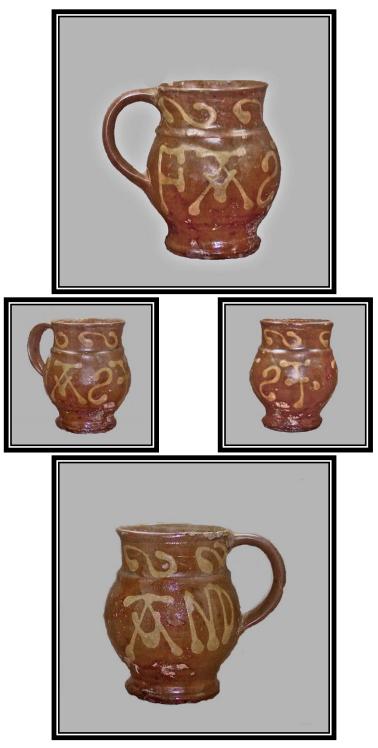


1 THREE-HANDLED CUP

(mortar shape)
Kent (Wrotham), c. 1650 - 1660
Rackham & Read, *English Pottery*, Ill. 30. *Antiques*, November 1981, p. 1044.
(a) Goldweitz sale, Sotheby's 20.1.2006 (10) *Courtesy, Sotheby's*



(a)



2 'METROPOLITAN' DRINKING JUG Slip Ware c. 1650 - 1660 Probably Essex (Harlow) Attributed to a Potter Street potworks

Mid-seventeenth-century drinking jugs with this character belong to a 'metropolitan' slipware genre after later recoveries at early London domestic plots; this wheel thrown, half-pint capacity object may be among relics that could have endured the plague and Great Fire of the 1660s.¹ A moderated baluster profile of rough brownish-red clay rises from its faintly concave, grooved foot plate while the modestly flaring neck lifts above a rolled shoulder ridge. The single pulled loop handle retains smooth returns at both mid-height and lip of the vessel. Cream slip was loosely trailed across the belly of an unbaked body to admonish in block letters: FA2T·AND; four horizontal, abstract S-hook decorations encircle the neck.² Finally, a straw vellow lead-glaze encases all but the underneath surface; earth burial degraded any original luster. Comparable pieces feature religious injunctions and political slogans as well as illustrate this reconstructed handle.³

H. 4 inches, D. 3 1/4 inches, S. 4 1/4 inches, Mark 62

Illustrated in Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, p. 118, Ill. S55; Sotheby Parke Bernet sale catalog, 3 November 1979, Lot 192; Sotheby's sale catalog, 15 April 1996, Lot 2; Christie's sale catalog, 3 November 2011, Lot 55.

Ex coll: Mr. Marvin D. Schwartz (coding) Mrs. Margaret Davison Block (coding) The Longridge Collection (coding)

358/11.01000CL23458

¹ Sotheby's sale catalog, 15 April 1996, Lot 2, for this recovery. Lewis (1999), *A Collector's History of English Pottery*, p. 32, for early trade roads and potwork shards at 26 miles from London. Cooper, *English Slipware Dishes 1650-1850*, pp. 22-30, for Essex (Latton Parish) sites, shards, and wares. *Vide*, p. 105, for use of jug / mug nomenclature.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, p. 118, for FAST AND PRAY—the probable well-known full inscription. Hodgkin, *Examples of Early English Pottery*, p. 12, for porringer inscribed FAST AND PRAY 1659. Cooper, *op. cit.*, p. 16, for Essex kiln site shard showing this S-link in slip.

³ Taggart, *The Burnap Collection of English Pottery*, p. 25, Ill. 11, for a glossysurface jug marked FEA[R] YE GOD. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, p. 20, for other related objects and inscriptions.



3 'TRELLIS' DISH

Slip Ware c. 1670 - 1680 Probably Staffordshire Manner of Thomas Toft I

REPRODUCTION

H. 2 ¹/₈ inches, D. 18 ¹/₂ inches

Identical to Cooper, *English Slipware Dishes 1650-1850*, Ill. 166.

xxx/86.00165xx0





4 'FEATHER' DRINKING CUP Slip Ware c. 1690 - 1700 Probably Staffordshire

Effectively balanced for drinking, this slipware cup or cruskin was thrown by wheel using orangish-buff clay and fine sand. A broad, spreading mouth crowns a protuberant lower body that curves sharply inward to the foot plate, which remains unglazed over the outside. The wall and the thick base are separated by a distinct groove; and a single-finger loop handle of oval plan is attached at mid-height. Once shaped, the vessel was dipped into cream slurry. And next, brown stripes were vertically 'combed' through the slip layer on the outward wall; this could be done by drag rakes or hog bristles. For pattern completion, five feathery upright S-scrolls were integrated with the first combing at regular intervals.¹ The entire object, less a porous foot, may have been glazed with "Lead-Oar" to create the baked pale yellow and iron brown final appearance.² An almost complete cup from this time frame and of similar form and surface pattern was found archaeologically in Burslem.³

H. 4 inches, D. 4 1/8 inches, S. 4 7/8 inches

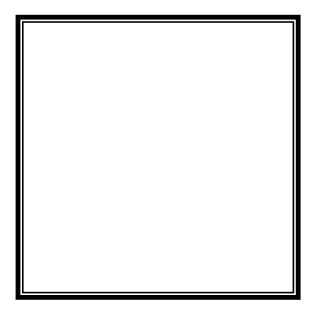
Illustrated in Chipstone, *Ceramics in America*—2001, p. 191, Fig. 5. Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, p. 122, Ill. S61.

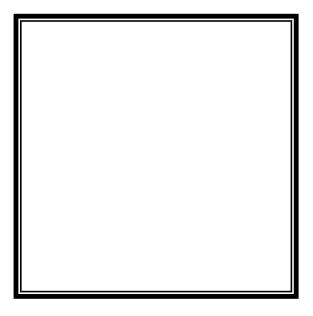
50/73.00750GL35

¹ Chipstone, *Ceramics in America*—2001, pp. 95-114, for demonstrations of fabricating techniques and discussion of regional characteristics. Barker and Crompton, *The Potteries Museum & Art Gallery Slipware Collection*, pp. 44-45 & 47, for other 'combed' designs that are sectionalized, radiated, or scrolled.

² Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 143, for burning and glazing. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, p. 44, for 17th-century account of production processes. English Ceramic Circle, *Transactions*, Vol. 18, Part 2 (2003), pp. 248 & 250, for late medieval and early post-medieval use of galena.

³ Elliott, *John and David Elers and their Contemporaries*, Ill. 8C, for view. Chipstone, *Ceramics in America*—2003, p. 131, for similar cups c. 1700, to include base-to-body connection. The cup at hand has nearly a pint capacity.



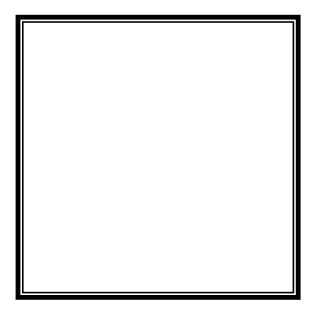


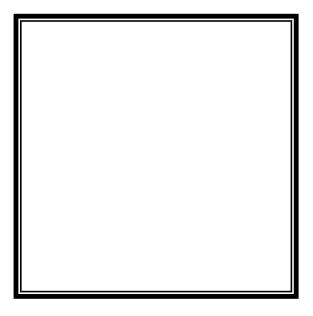
5 POSSET CUP / POT

('jeweled,' green ground)
Staffordshire, c. 1690 - 1705
(a) Horne, A Collection of Early English Pottery, Part II, Ill. 30. Courtesy, Jonathan Horne (Antiques) Limited



(a)





6 DISH

(molded, octagonal)
Staffordshire, c. 1715 - 1725

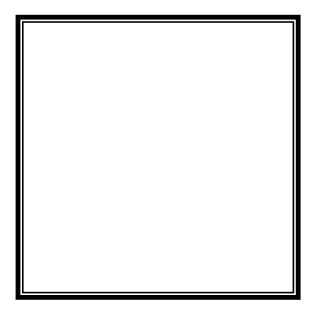
Lomax, *Quaint Old English Pottery*, Plate XXVI.
Horne, A Collection of Early English
Pottery, Part VI, Ill. 133.

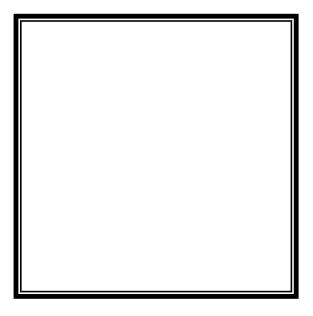
(a) Horne (2008), English Pottery and Related

Works of Art, Ill. 08/02.
Courtesy, Jonathan Horne (Antiques) Limited



(a)





7 DISH

('joggled')
Staffordshire, c. 1750 - 1780
Rackham, *Staffordshire Pottery*, Ill. 1.
Atkins (2006), *An Exhibition of English Pottery*, Ill. 53.
(a) Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Ill. 78. *Courtesy, Colonial Williamsburg Foundation* (CWF, 1967-490)
(b) Reproduction.





(a)

(b)





8 'MONOGRAM' STRAINER DISH Slip Ware c. 1750 - 1800 Possibly the Midlands or North of England

Rugged slip ware as represented by this circular strainer dish was suitable for many day-to-day utilitarian tasks. The noneverted, deep concave shape was formed by hand pressing a heavy and reddish, coarsely grained sheet of clay over a domed mold. The backside reveals irregularities in thickness. Then, thirty round holes were punched at center as a quasi-concentric array. An engrailed edge has troughs and points that were tooled, possibly with a rounded stick; this is now a so-called 'cockle' or 'crimp' rim. Aside from the artistry, the limited availability of spots in contact minimized bonding by the glazes that united when the pieces were regularly stacked face-to-face in the oven.¹ Deep brown, nearly black slip flooded over the full interior. Within the bowl, a rhythmically disposed cross diameter monogram design in cream slurry incorporates a solitary spiral-scroll device of robust 'ram's horns' extending from an edge point to reach and spread along the opposing limit. An iron-tainted leadglaze covers the face, but it has retreated in an uneven line from the lip. The bare reverse unmasks the hard body fabric. Origins as well as dates for these products are tentative because of the widespread production of an inherently simple domestic item; styles changed little across a century. All of the character and colors for this piece appeared throughout the Midlands as well as the North of England.²

H. 2¹/₂ inches, D. 11 inches

Illustrated in Sotheby's sale catalogs, 28 October 1980, Lot 64, and 20 October 1993, Lot 12. Similar to Barker and Crompton, *The Potteries Museum & Art Gallery Slipware Collection*, p. 149.

Ex coll: Mr. Stanley J. Seeger (coding)

158/93.02013SN2

¹ Cooper, English Slipware Dishes 1650-1850, p. 118, for stacking scheme.

² Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, p. 52, for discussion of possible origins.







9 'FLOWER' CAUDLE BOWL

Slip Ware c. 1750 - 1780 Probably Devonshire or possibly Somerset

Wheel turning an orangish-red clay of fine-sand temper produced this slipware caudle bowl in West Country fashion.¹ Archaically, such a form was called a godet or goddard.² A round, wide mouth cup with slightly rolled lip and swollen mid-section rests upon a simple disc pad; and irregular tool marks overstate the juncture of the wall and base. Pressed on quarterly under the brim, upwardly pulled loop handles display oval sections; the tips remain smooth without further enhancement. Cream engobe suppresses this base fabric except across the foot and the inside bottom of the container. Between the grips, two alternate designs have been 'carved' through the overlay to uncover the dark body-the sgraffito scraping technique. Principally, one cone-shape hop flower leans to its left atop a stalk supporting broad leaves; a second pattern is an odd-pinnate branch of like leafage. Each side-hold carries a sequence of lateral slashes on top. Besides the basal exterior, yellow tinted lead-glaze translated clays to reddish-brown and honey colors while used in coalfired ovens that were practical at the time.³ Various similarly thrown 17th-century 'scratched' wares, probably from Devon, have been excavated from colonial sites in Virginia.⁴ Later Welsh pots include this style with copper blotches.⁵

H. 3 ¼ inches, D. 4 % inches, S. 7 inches

Similar to Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Ill. 26.

79/76.00555DN23

¹ Grant, *North Devon Pottery: The Seventeenth Century*, pp. 35, 58 & 59, for red clay and some varied designs from the Continent. Dunsmore, *This Blessed Plot, This Earth*, p. 168, for 'South Somerset' now often used to classify those areas of Somerset, Devon, and Dorset nearest Donyatt (in Somerset).

² Jewitt, *The Ceramic Art of Great Britain*, 2^d edition, p. 70, for spiced liquor.

³ Brears, *The Collector's Book of English Country Pottery*, p. 41, for green stains on South Somerset ware. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, p. 28, for coal firing common by 18th century. *Vide*, p. 513, for hop.

⁴ Chipstone, *Ceramics in America*—2002, pp. 17-38, for discourse on sgraffito production and illustrations of recovered ware c. 1670 - 1680.

⁵ Hildyard, *English Pottery 1620-1840*, p. 16, for Welsh historicist / art wares. Lewis (1982), *The Ewenny Potteries*, pp. 87-88, for early 19th-century bowls.





10 *CHECKER* **TABLE JUG**

Slip Ware c. 1750 - 1765 Probably Staffordshire

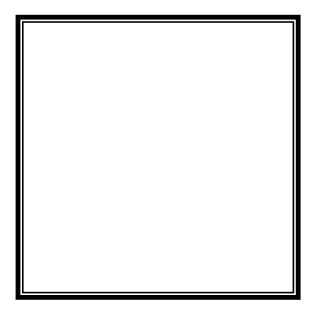
Approaching pint volume, the brownish-red earthen table jug at hand illustrates a special delicacy within the traditions of slip decoration. Bowls, jugs, and posset cups finished by using the familiar scraping out block techniques are dated from 1755 to 1766.1 Here, a harmoniously turned baluster vessel with the widely spread rim and greatest width below midheight stands on a definite plate that is recessed on the underside. A beak spout is attached in the plane with the curled flat-loop handle, which shows a back-turned lower end with thumb-pressure points. An overlaid cream slip band that ends short of the base, covers the chief area of the exterior wall. For ornamentation, the layer is partially cut away in a recurring design much like 'checkers' or brickwork. Broad, plain girdles between lip and foot channel double bands of three courses. Three and two scored line sets, at top or bottom, confine both surrounds of blocks; all of the components display several irregularly pricked vertical stripes. For the neck zone, periodic upright sgraffito straps of the high single row center between the longer bridles joining the second plus third levels. In the lower band, the sequence for a double-bond is made in reverse while it unifies the pair in the upper strata. Finally, a dusky cobalt staining has been dabbed within these fields of blocks before application of an allover transparent lead-glaze.²

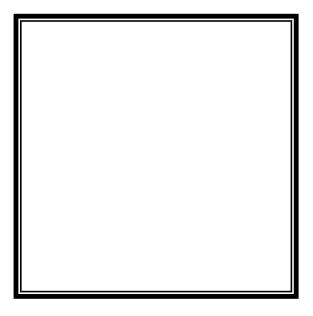
H. 5 1/2 inches, D. 3 7/8 inches, S. 4 3/4 inches

Illustrated in Chipstone, *Ceramics* in America–2001, p. 199, Fig. 16. Similar to Mount, *The Price Guide to* 18th Century English Pottery, p. 138.

139/88.01949JH235

 ¹ Grigsby, English Slip-Decorated Earthenware at Williamsburg, p. 63, for cup dated 1766. Rackham, Early Staffordshire Pottery, Ill. 28, for bowl dated 1755.
 ² Rackham, The Glaisher Collection of Pottery and Porcelain, Vol. II, Plate 32, Ill. 320, for cup dated 1764 and with dim underglaze cobalt stain.





11 MONEY BOX

('dot' ware)
Staffordshire, c. 1760
(a) Grigsby, English Slip-Decorated Earthenware at Williamsburg, Ill. 69. Courtesy, Colonial Williamsburg Foundation (CWF, 1971-588)



(a)

TUREEN and COVER

('dot' ware)
Midlands, c. 1750 - 1760
(b) Atkins (1998), An Exhibition of English Pottery, Ill. 11. Courtesy, Garry Atkins



(b)



12 'WAVE' SPIRIT CUP

Slip Ware Dated 1777 Probably Yorkshire (Swinton) Attributed to The Swinton Pottery managed by William Malpass

Both the thin wall and hard-fired nature of this slipware spirit cup began with wheel turning a brownish-red fabric that ultimately appeared close to terra cotta.¹ The inverted campanulated bowl rises from a plain slab foot; its flat-strap handle is looped and thumbed to the wall. Made of cream trail-slip, initials of the owner -I S – customize under the flare of the forward face where double wriggly, vertical strokes separate the letters. Halfway up the wall, a saw tooth 'wave' of cusps is introduced as the decorative divider above the date: 1777. Finally, the object was dipped upside down in ferrous-tainted lead-glaze, which highlighted amber and red brown contrasts. The exterior bottom and curve under the lower body are not glossed. William Malpass brought William Fenney into partnership for The Swinton Pottery from 1768 until late in 1776 whereat Fenney left the business and Malpass continued until mid-1778.²

H. 3 inches, D. 3 1/2 inches, S. 4 3/8 inches, Mark 2

Illustrated in Chipstone, *Ceramics in America*—2001, p. 206, Fig. 37; Sotheby's sale catalog, 30 October 1973, Lot 43. Similar to Taggart, *The Burnap Collection of English Pottery*, Ill. 58. Colonial Williamsburg Foundation, 2016.

64/75.00864JS23

¹ English Ceramic Circle, *Transactions*, Vol. 13, Part 3 (1989), p. 190 & Plate 179(c), for description of body and decoration of a comparable cup shard.

² Cox and Cox, *Rockingham Pottery and Porcelain 1745-1842*, p. 27, for The Swinton Pottery ownership and management.







13 'MOON' SPIRIT FLASK

Slip Ware Dated 1799 Probably Sussex Manner of a Chailey potworks

Harvesting activities prompted making specialized products to gladden the cutters and gatherers, and this handy slipware flask of 'moon' shape probably provided for alcoholic nips.¹ The press molded container was fabricated from joined convex circular halves of reddish-brown fabric, which developed a pocket-watch profile having smoothed limits. Iron flecks in the body scattered as dark inclusions. A doubly notched and smoothly bored rectangular mouthpiece projects beyond the edge; the stopper, once possibly made of cork, leather, or wood, is missing. Stamped printers' type facilitated decorations by incision before being inlaid with white slurry and all encased by thick, iron-tainted lead-glaze that lends a straw yellow hue. One face carries an inscribed circle inside a regularly incused surround with six-point stars, except just at the neck. An impressed dedication - F^{ran}CIS / F^oS^{ter} / dI^tChlI^{ng} / sussex / 1799 - appears within a field of random stars.² The matched counter side frame secures a star-field rhyme: ^wh^{en} / h^{eare} I^s / 1 d^{ra}m / y^{ou} may d^rI^{nk} / I^t If y^{ou} / C^{an}. The seam also bears a line of stars. Sussex potters, in general, did not trade under business names during the 18th century.³ Equivalently purposed objects were made elsewhere to be either a stone or cream-colored ware.⁴

H. 1 ³/₈ inch, D. 2 ⁷/₈ inches, S. 3 inches, Marks 44 & 45

Illustrated in Atkins (2004), *An Exhibition of English Pottery*, Ill. 32. Similar to Brears, *The Collector's Book of English Country Pottery*, p. 71.

283/04.02375GA234

¹ Brears, *The Collector's Book of English Country Pottery*, pp. 66-71, for synopsis of Sussex harvest wares.

 $^{^2}$ Ditchling parish in Sussex lies southwest and contiguous to Chailey parish that has clay resources.

³ Lewis (1992), *A Collector's History of English Pottery*, p. 37, for a flask dated 1800 and marked 'SOUTH CHAILEY POTTREY (*sic*).'

⁴ Oswald, *English Brown Stoneware*, *1670-1900*, p. 138, for Nottingham stoneware dated 1723. Grigsby, *English Pottery 1650-1800*, p. 221, for cream earthenware c. 1770.

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Bright Spectrum of Tin-glazed Earthenware

Tin-glazed Earthenware

T HE ASSERTION IN ENGLAND of novel tin-glazed earthenware, commonly evaluated as "Delph" from around 1700, commenced by the late 16th century and flourished until 1760 beyond which diminishing quantities were produced until slightly after 1800. As a prelude, upscale majolica when imported by the 13th century had led in the concept of "gallyware." Manufacturing techniques easily transitioned along Mediterranean shores across centuries before fostering the English well-being in commercial pottery by catering to middle-class persons who could not afford those foreign ceramics that had more appealing weights and colors than any slip ware. Although the tin-glazed items developed coeval with those of slip, the ultimate energies of the businesses were directed at wide-apart markets. While the "galley pott maker" of delftware challenged the desires for porcelain, the slip tradesman was remunerated through his targeting the mundane dairy and kitchen needs.¹

Delft offerings were shaped from blended red and calcareous clays with, at times, a bit of pipe clay; air-drying then preceded biscuit-oven firing. Next, pieces were dipped in a water suspension containing powdered lead ore and opaque white tin ashes. The absorbent fabric and resulting friable coating dried together; and then brushstroked designs were quickly painted without chances for erasure. In a sense, the dry condition cued flowing touches and boldness in the drawings. Following such color-decorating, a subsequent baking firmed the mineral-base paints, which had been ground with crude glass known as frit, and all manifestations of the residual lead particles melted; in effect, a tantamount in-glaze painting was created. Fueled by furze and wood, rectangular, brick-built updraft ovens were gradually heated and cooled unto uniform temperatures.² For a control, re-usable rough housings from refractory clays - saggers - could be stacked inside to protect weaker sections of the load from distortions, flames, and grime. Many single items secured

- 53 within were indeed kept apart again by rough pegs pushed through the sagger wall or else added 'oven furniture' such
- 27 as 'bobs and spurs,' which were the spacers to barely touch adjacent contents.³ Achieving a new and not overly expensive white ground the so-called tin-glaze was a decided advance in both appearance and aura of English pottery. In fact, this occasion struck the watershed between pottery of medieval and modern times. The later-finished English products are normally denser and not as lustrous as commensurable Dutch wares—the latter refired at times using a supplementary dry lead-glaze dusting over the surface.⁴

Simple table plates continued as production obliga-61, 88 tions during phases of shape transformations, but tea equi-163, 102 page and other service articles were normally shunned because of potential fracturing by the hot liquids. Indeed for formats since nearly 1735, study confirms only one enduring change-over in the pottery outlines—the copying of Yong-

- 69, 141 zheng plates providing recessed bottoms or foot rings in57 stead of customary flat bases.⁵ (A gamut of cross sections is compared in Appendix C.) In spite of this emphasis on flatware, however, an inborn virtuosity in both the slip and
 - 22 tin-glazed crafts propelled imaginative, curviform posset pots
 - *152* and openwork puzzle jugs to become complex hollowware curiosities. Still, the net performance of this tin-glaze was a technical failure because many objects crazed or cracked when heated, were often grossly thick, and tended to chip.

Using keen talents, adept English delftware painters masterfully synthesized sensitive graphic styles with unmistakable touches. Their earliest 17th-century adventures were

- 25 grounded on indirect copying of blue-on-white Ming ideas,
- 15 including the 'bird-on-rock' features selected in the period of King Charles I. Christian Wilhelm of Southwark is now obliquely related to some of the better specimens of about 1628.⁶ But thence from around 1640, a discernable Italian brightness and directness permeated chapters of the 17th-
- 27 century potworking. In particular, a virile majolica palette launched from London where, in addition to jugs, oversize
- 21 footed dishes now known as 'blue dash chargers' were decorated for walls and cupboards or possibly to serve
 80 Tin-glazed Earthenware

- 27, 36 communal foods.⁷ These symmetrical tulip, fruit, and vine leaf settings were restrained during the late Stuart period as
 - 38 biblical themes or recognitions of royalty took precedence. Most animal and bird sketchings were crowded out.⁸ Then another break away – oval platters sporting molded putti in the flourish of earlier Fontainebleau works – were vividly done, possibly some even lifted from French molds.⁹ All the pot makers derived distinct advantages from their chosen dull
 - 37 metallic oxides that assertively made new artist-colors once fired—cobalt for a blue, copper for green, iron for red, and
 - 27 antimony for yellow; any expanded variety was denied since most pigments would not remain true while in severe oven heat. In the third quarter of the 17th century, brighter reds
 - 47 and adoption of clearer yellows became particularly noticeable for following the conventions set for Japanese porce-
 - 29 lain.¹⁰ Then by 1700, the 'mixed' green employing blended minerals permitted tone variations and sharper traces.¹¹ Contrastingly, near the mid-course of the 17th century,

puritan versions within tin-glazed earthenware were notably

- 17 all-white to stimulate widespread, inexpensive tradings, or
- 18 else sparsely enhanced by blue where porringers, wine cups, jars, candlesticks, and water basins have persisted. Sometimes, this second Carolean phase of development included
- 16 thumb pressed bosses or cut-card relief to ease a stark surface. Another continental jolt late in the same century caused a short-lived side excursion to use French-style indigo back-
- 26 grounds *bleu persan* as the canvases for either line figures or random splashes of an extra dense, white tin-glaze.¹² Continuing beyond the mid-1600s until around 1720, near-
- 28 black bounds about blue centers called *trek* in Holland were applied on the high-quality imitations of Chinese porcelain.¹³ As a whole, imprints from transmigrated potters,
- 39 then mostly Dutchmen, can be observed among the shapes and schemes made from the outset of the 18th century. A likely confusion in sorting wares by fabric results from the early exports of East Anglian clays; suspect plates bearing
- 33 a winged griffin cartouche, for instance, could be made in either country.¹⁴ From around 1760, the French conception
- 184 for rococo gardens having urns and ruins became laudable
- 142 among western influences upon the delftware; unbordered

126 scenes were appropriate. By tradition, John(?) Bowen – a landscapist of Bristol – ardently detailed both estuaries and bucolic fields punctuated with lanky strollers.¹⁵

On balance, all concurrently "painted Earthen Wares" did not exactly equate to a European prototype in the same 31 medium.¹⁶ Other objects made of metal or Rhenish stone-

- 202 ware also gave inspirations for some early English plates and jugs. Then from 1680, revisits to those unfiltered topics from
- 159 blue-on-white oriental porcelain were happily received for almost a century even though enthusiasm for this line-andwash sketching fluctuated. In turn, some western illusions of Cathay coalesced with a few then credible recollections about
- 67 Chinese society; the assimilated imagery made a style known as chinoiserie. Basic components, once fancifully in the illus-
- 117, 172 trated travel books, were Far Eastern blossoms, pagodas, and
 - 133 trees. The presentations encouraged pot makers to use exotic "Chinese taste" that was pacing fashions for architecture, furniture, and decorations.¹⁷ Clearly recognizing the early-stage fortunes from market places, energetic artists inclined toward
 - *Kangxi* porcelain as their models for wiry line-drawings informal patterns as well as curly, reserve panels and tracings
 - within frequently blue or purple 'powdered' fields. Spirits of new source materials pressed the addition of invigorated60, 154 polychrome palettes; some were like later setups with *famille*
 - *verte* and *famille rose* names. Stylization deliberate sim-
 - 136 plifications of the natural forms drew rapt attention even as the more abstract compositions were redefined from the
 - 63 easy arcades or pinwheels of bygone days. The broadened
 - 76 mid-Georgian experience absorbed 'sponged' decorations
 - *139* and also implanted white trails in those tin-glazed surfaces that had subtle blue hazes. Bristol painters capitalizing on striking western adaptations of China through Sweden exe-
 - 162 cuted the best effects, which are now referenced as *bianco-sopra-bianco* by Europeans.¹⁸

Native English suggestions recommended armorial 138, 92 escutcheons and initials organized into lines or triangles to signify single or married persons, respectively. Engraved

- 194 prints, folios, and musical headpieces later became sought after sources for subjects as portrayers veered to realism.Further, topical interests were recorded as for the pictorial
 - 82 Tin-glazed Earthenware

132 and written salutes to hail elections or aerial and naval ac-

- 204, 87 complishments. Around 1755, the intense primary tones gave way to attenuated shades more suitable for growing rococo flairs. Liverpool led as the developing region to promote innovatory paint-pots that also embraced the presently
 - 137 honored 'Fazackerly' set; it was judged the acme. Regimentation through patterns returned to the lead, however, near
 - 200 the close of the 18th century where balanced festoons and staid neoclassical borders came forward.¹⁹ Lambeth contri-
 - 201 butions were sometimes identified by an unusual dry-blue manner; other Liverpool blue became overly absorbed and shrank as hollows.²⁰ Also with the reborn bids to sell tiles, now for walls rather than floors, trades were reconstituted at the delftware precincts by about 1740 as fresh exercises expanded the scope for tin-glazing enterprises. The populace was offered polychrome squares that featured English flamboyance to replace the restrained Dutch concept for related art work. Particularly around Liverpool, blanks were
 - 145 stockpiled for the impersonal transfer printing process that John Sadler was advertising from around 1756.²¹ Finally,
 - 192 enameling onglaze similar to that for the salt-glazed stone-
 - *134* ware as well as applying a tin-glaze over 'stone' carcasses became unfavorable experiments from those Liverpool pot makers who struggled to underpin fading demand for their tin-glazed earthenware.²²

Although there are intuitions for explicit sequencing in English delftware, modulations are liberal because individual drawing efforts were also cheered ahead by rewards whenever manager-directed patterns were not assigned for a particular manufacturing goal. Quality control for a repetitive layout was possibly improved by pouncing the outlines through punched papers.²³ At the present, only a handful of *133, 177* colors and painting peculiarities can be connected with specific sites; therefore, regional and named pot-house outputs remain far more conjectural than absolute.²⁴

Comfortable determination of provenance is aggravated by itinerant "journeymen potters" who traveled with their skills and accepted employment wherever possible.²⁵ And, successful products from competitors were baldly reproduced across the land. Added to this muddling are the realities that divisions of labor in rigid apprentice systems encouraged a trainee to begin practice with routine border layouts and basic color infilling.²⁶ In many ways all these inexactitudes in development frustrate the current tasks of identification. Increasingly, the higher planes of achievement in white salt-glazing skills forced the displacements of delftware.

¹⁰ Archer, *op. cit.*, p. 31, for transition.

¹¹ Ray, op. cit., p. 88, for definition.

¹² Archer, Delftware in the Fitzwilliam Museum, Ill. A.108, for use of bleu persan.

¹³ Ray, op. cit., p. 20, for English application of Dutch trek.

¹ Archer, *Delftware*, pp. 3-5, for quotes and prestige of imports. Archer and Morgan, *Fair as China Dishes*, p. 19, for last quote. Gallyware is derived from the Saxon word for clay. English Ceramic Circle, *Transactions*, Vol. 20, Part 2 (2008), p. 396, for indicating that compared to European states, a high eighteen per cent of the British population in 1753 formed an active middle class of producers and consumers that especially stimulated the internal markets for luxury goods. Typical members were merchants, lawyers, teachers, clergymen, prosperous tradesmen, shopkeepers, yeomen farmers, doctors, military officers, and property owners.

² Archer, *op.cit.*, pp. 16-17, for illustrations. English Ceramic Circle, *op. cit.*, Vol. 20, Part 3 (2009), pp. 465-481, for insights into the nature of clays, glazes, and colors compounded during past and present manufacturing of delftware.

³ Britton, *English Delftware in the Bristol Collection*, p. 88, for description and use. Archer, *op. cit.*, pp. 13-22, for production processes, materials, and equipment. *Vide*, p. 164, for an attached remnant of a peg, p. 108, for typical peg or pin scars, p. 112, for common trivet scars, and p. 976, for illustrations of sagger and spacer uses.

 ⁴ Noël Hume, English Delftware from London and Virginia, p. 16, for distinguishing between origins. Archer, op. cit., p. 20, for the second Dutch glaze.
 ⁵ Ray, English Delftware Pottery, p. 190.

⁶ Archer and Morgan, *op. cit.*, pp. 9-12 & 19, for succinct overview pertaining to the following text about colors, inspirations, and sequences. Chipstone, *Ceramics in America*—2011, pp. 2-45, for discussion about some earliest English adaptations, although seldom direct, from Chinese porcelain imagery.

⁷ Lange, *Delftware at Historic Deerfield, 1600-1800*, p. 101, for use and display of decorative dishes.

⁸ English Ceramic Circle, *op. cit.*, Vol. 12, Part 2 (1982), pp. 112-121, for dating discussions. English Ceramic Circle, *op. cit.*, Vol. 20, Part 3 (2009), pp. 568-586, for illustrations of some delftware recognitions relating to monarchs from the House of Stuart.

⁹ English Ceramic Circle, *op. cit.*, Vol. 17, Part 1 (1999), p. 48, for discussion of molds in England and Palissy predecessors. Dawson, *English & Irish Delftware 1570-1840*, p. 116, for summary with Claude Barthélémy as the French potter.

¹⁴ Ray, *op. cit.*, p. 85, for clay export. Archer, *English Delftware*, p. 6, for situation before mid-17th century where in addition to the possible commonality of body clay, painters were permanently exchanged in both directions between England and Holland

through early years of delftware production. *Vide*, p. 124, for a proposed English plate.

¹⁵ Archer, *Delftware*, p. 222, for probable identification.

¹⁶ Noël Hume, A Guide to Artifacts of Colonial America, p. 142, for quote.

¹⁷ Ray, *op. cit.*, p. 92, for quote. *Vide*, p. 31, *fn* 43, for notes about Chinese symbolism.

¹⁸ Archer, *op. cit.*, pp. 155-156, for survey of origin. English Ceramic Circle, *op. cit.*, Vol. 26 (2015), pp. 1-12, for several non-defining styles from several potteries, including some at Bristol. *Vide*, pp. 337, 347, 383, & 391 for samples at hand.

¹⁹ Atkins (2010), A Catalogue of English Pottery, p. 43, for neoclassicism (1750 - 1850) named at mid-19th century; it was earlier "true style" or "revival of the arts." The focus was on Greek and Roman proper geometric forms and ordered symmetries.

²⁰ Ray, *op. cit.*, p. 89, for occasional distinctive blue color.

²¹ Wall tile manufacture is an extensive subject that is not explored deeply in this Collection. Instead, principal themes across time for printed tin-glazed tiles are included because a plate or mug showing that technique was not likely to be available to this collector. Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.21, for a printed plate example c. 1757 - c. 1761.

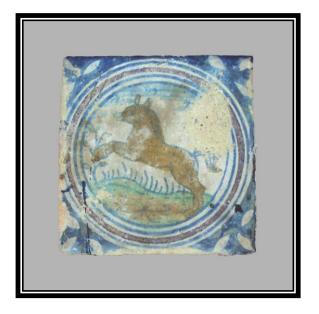
²² Archer, *Delftware*, pp. 128 & 352, for enamel and stoneware examples, respectively. *Leeds Art Calendar*, No. 82, p. 15, for possible method to add tin-glaze over a salt-glaze body. Dawson, *op. cit.*, pp. 218-219, for a teapot and an overview of current understandings about using this infrequent potting method and its potential origins. American Ceramic Circle, *Journal*, Vol. XIX (2017), pp. 47-65, for some documentary evidence, new analysis of the manufacturing process, and a detailed inventory of now recorded tin-glazed stoneware objects. This last source was published after the writing of this catalog.

²³ Ray, op. cit., p. 28, for extensive pouncing unconfirmed for English wares.

²⁴ Britton, *op. cit.*, pp. 309-317, for one analysis of under-rim marking among delftware plates and dishes in the Bristol collection; they are neither site nor decorator specific. The Chappell Collection represents each of the seven nominated classes along with the special case for marking; objects can be located through this catalog Index. *Vide*, p. 984, for samples.

²⁵ Hughes, English and Scottish Earthenware 1660-1860, p. 106, for quote.

²⁶ Ray, op. cit., pp. 26-27, for observations. English Ceramic Circle (2003), *British Ceramic Design 1600-2002*, pp. 28-32, for further citations of causes for workhouse variations.



14 'HORSE' PAVING TILE

Tin-glazed Earthenware c. 1571 - 1620 Probably London (Aldgate) Attributed to Duke's Place potworks founded by Jacob Jansen

Thick-slab crafted out of coarse red-fired clay, this tin-glazed earthenware tile was sliced to be a square-cut blank. Traces of lime mortar and heavily abraded glaze over the thin calcareous face suggest that it had prior floor installation. These "pavinge tyles" passed from fashion near mid-17th century.¹ A faded edge-to-edge pattern shows a roundel frame of five line bands where the central one has purple manganese and the others are royal blue.² At the hub, a blue-outlined ocher horse rears right above the ground stained copper green and ocher with blue contours and a shadowy four-petal flower. Also in blue, wriggly bristles on the horizon identify grasses while washed streaks indicate the sky; a spindly plant at left features ovoid leaves filled in with ocher or yellow. A blue field around the medallion has three oval 'slits' as reserves at each corner; these triplets may be putative floral motifs. This format derived from earlier tiles as well as ones made at the same period in Flanders.³ Two topside diagonal corners show one nail hole, and both are filled.⁴ Comparative tiles were recovered in Aldgate; wasters differing by clay or paint colors have come from near Southwark potting sites.⁵

L. 5 ³/₈ inches, W. 5 ¹/₄ inches, T. ⁵/₈ inch

Illustrated in Bonhams sale catalog, 1 December 2010, Lot 29 (part); Horne, *A Catalogue of English Delftware Tiles*, p. 1. Similar to Horne (1981), *A Collection of Early English Pottery*, Ill. 4.

351/11.00725GA23

 ¹ Ray, English Delftware Tiles, p. 33, for quote. Tyler (London), London's Delftware Industry, p. 39, for interests. Betts and Weinstein, Tin-glazed Tiles from London, p. 4, for London clay types, sources, mixtures, and problems.
 ² Ibid., pp. 15 & 99, for likely Aldgate medallion shards and completed bits of blue / manganese roundel borders that match this example.

³ *Ibid.*, pp. 8-25, for flow of European and English pattern types and locales.

⁴ *Ibid.*, p. 5, for tile blanks with copper nail holes. English pavers, except some from Rotherhithe with three, show only one hole near two diagonally opposite corners; Dutch tiles more often have all corners marred.

⁵ Vide, fn 2, above. Noël Hume, *Early English Delftware from London and Virginia*, p. 19 & Fig. I (1-3), for Pickleherring blue / yellow roundel wasters.





15 'WANLI' DISH

Tin-glazed Earthenware c. 1630 Probably London (Southwark) Attributed to Pickleherring potworks

Early English thrown tin-glazed earthenware much like this round, thickened dish often has a porous, yellowish fabric.¹ The narrow flange is edged by one faint groove, and a hole in the blunt, straight-cut foot ring takes its hanging cord. A face with gray-sooted tin-glaze shows stilt scarring, and the blue-specked back coat was diluted with lead, but not in the base.² All the painted designs shade from mid-blue to royal. Two vague lines enclose the faded wash encircling a central roundel. A dozen wide-brush sections radiate to the rim line and constrain radically interpreted Chinese ornaments. Six broad trapezoidal zones alternately disclose a picture-scroll swirled with ribbons or a mock chrysanthemum; separating elongated trapezoidal areas suggest a dot-and-dash 'domino' pattern. A petal-line border that is set in from the edge, complements the rippling outermost boundaries of these panels. The principal 'bird-on-rock' motif shows a songbird atop a rock; an insect hovers above its head beneath pseudo-clouds. Assorted blooms with foliage scatter as 'starburst' blossoms, imaginary fronds, or two large-core flower heads with small skirting petals; streaks fill in some of the open spaces. These patterns derive from the imported Wanli porcelain known in Europe as *kraak* ware. Without obvious precedence, this idea more often translated within England than Holland.³ Shards that dot Pickleherring Quay areas of London include stacks of decorated plates that had collapsed in an oven.⁴

H. 1 3/8 inches, D. 7 5/8 inches, Shape A-1

Similar to Tyler (London), London's Delftware Industry, Fig. 44.

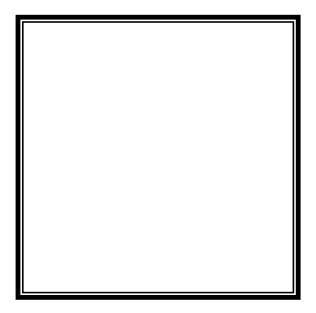
252/02.04750AL23478

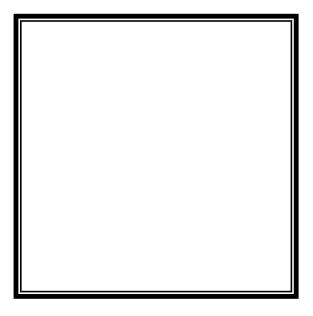
Multiple pattern elements, rim profiles, and a foot ring section are evident.

¹ Noël Hume, Early English Delftware from London and Virginia, pp. 72-77.

² *Vide*, p. 976, for illustration of stilts or spacers.

³ Archer, *Delftware*, p. 29, for *kraak* ware named for Portuguese vessels that transported such objects. *Ibid.*, p. 29, for frequency and design source. Lipski and Archer, *Dated English Delftware*, pp. 18, 157-159, 200 & 309-310, for pattern elements on plates, bottles, mugs, and pots dated 1628 - 1636. Noël Hume, *op.cit.*, p. 39, for porcelain. *Vide*, Appendix E, for historical placement. ⁴ Noël Hume, *op.cit.*, pp. 37-43, for analysis of wasted plate stacks c. 1630.





16 DISH

(repoussé boss)
London, c. 1640
Archer and Morgan, *Fair as China Dishes*, Ill. 6.
(a) Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, Ill. D171. *Courtesy, The Longridge Collection*Shape A-2

(cut-card)
London, c. 1655 *Antiques*, November 1976, p. 924.
(b) Dawson, *English & Irish Delftware* 1570-1840, Ill. 43.
© *Trustees of the British Museum (1888.1110.16)*Shape B-1



(a)



(b)



17 'TRIAD' FUDDLING CUP

Tin-glazed Earthenware c. 1640 - 1660 Probably London (Southwark)

Tin-glazed earthenware fuddling cups as here in a decidedly English contour became gaming novelties as well as contrivances for deceiving tipplers about their quantity drunk.¹ To make a "nest of cups," three matching wheel thrown vases were conjoined into a triangular layout with mutual connections by small holes through the bodies of the receptacles.² The individual holders project well-balanced baluster shapes having slender, expanding necks above bulbous bowls set on constricted and flared foot pads. Every spirit measure takes two rolled clay handles so that each can loop and doubly entwine around the grips from its adjacent containers. This arrangement eased handing off liquor between the topers. Although undecorated, the thick tin-glaze projects a slight pinkish cast because the element chrome reacted with that of tin while in the oven.³ At the period, plain "white Earthen Ware" objects were welcomed as one London response to the prevailing European vogue for all-white ware.⁴ Contemporary records have not confirmed the usual nowadays name for this cup.⁵

H. 3 ⁵/₈ inches, S. 4 ³/₄ inches

Illustrated in Christie's sale catalog, 14 February 1972, Lot 53. Similar to Archer, *Delftware in the Fitzwilliam Museum*, Ill. D.4.

Ex coll: The Right Honorable The Viscount De L'isle

80/76.00555JH23

¹ Archer, *Delftware*, p. 256, for the use and name. Dunsmore, *This Blessed Plot, This Earth*, p. 243, for Devon or Somerset slipware example dated 1657 and with a related profile.

² Solon, *The Art of the Old English Potter*, 1st edition, p. 153, for quote.

³ Archer, *op. cit.*, p. 19, for chrome with tin effect.

⁴ *Ibid.*, p. 4, for quote. *Antiques*, April 1983, p. 838, for possible response to European white ceramic vessels being desirable.

⁵ Austin, *British Delft at Williamsburg*, p. 30. English Ceramic Circle, *Transactions*, Vol. 19, Part 3 (2007), p. 505, for possible use in tavern games and speculation about the origins of form and name. Archer, *Delftware in the Fitzwilliam Museum*, p. 187, for "...Jolly Boys or Fuddling cups..." recorded [for slip ware] in 1791 at Donyatt in Somerset.





18 *WHIT'* **WINE BOTTLE**

Tin-glazed Earthenware Dated 1649 Probably London (Southwark)

Representing a rather newly accepted English pottery form, this small tin-glazed earthenware bottle may have been one used to present a token gift of wine at the New Year.¹ The thrown globular body has a narrow, cordoned neck as well as a sharply splayed foot pad that curves under slightly. A tapered, heavy strap-loop handle emerges near the pouring rim and stops with a rattail shape. Heavy white glaze encases all except the bottom of the pot. In mid-blue opposite the lift, infilled Roman letters bearing serifs show: *WHIT / 1649*, all above a casual quasi-paraph. This name, standing for 'white' and 'white wine,' identified the clear, amber, and faintly pink wines as distinct from other contemporary red ones.² Many bottles inscribed for CLARET, WHIT, or SACK range in dates from 1636 to 1668.³ Several Southwark potteries were in operation in 1649.⁴

H. 5 inches, D. 3 7/8 inches, S. 4 inches, Mark 26

Illustrated in Lipski and Archer, *Dated English Delftware*, Ill. 1384; Hodgkin, *Examples of Early English Pottery*, No. 268; Sotheby's sale catalog, 16 January 1962, Lot 16; Valentine sale catalog, 22-23 October 1994, Lot 368 (Photo 26, lower right).

Ex coll: Mr. John Eliot Hodgkin Mr. Thomas Scholes Mrs. Edith Pitts Curtis

169/94.04695VA23

¹ Lipski and Archer, *Dated English Delftware*, p. 307, for form and use. Before 1752, each legal and contractual year began on 25 March, called Lady Day. The festive celebration was held on 1 January.

² Austin, *British Delft at Williamsburg*, pp. 66-67, for discussion of bottle quantities and labels.

³ Lipski and Archer, op. cit., pp. 310-338, for recorded examples.

⁴ Archer, *Delftware*, Appendix D.



19 'CYLINDER' STORAGE JAR

Tin-glazed Earthenware c. 1650 - 1680 Probably London (Southwark)

Squat storage jars – gallipots – of tin-glazed earthenware were suited for apothecaries to preserve ointments and merchants to secure goods in "stall pots."¹ For home, they were specified to keep jellies and conserves.² The overall concept and profiles started with Middle Eastern roots before spreading to England through the Low Countries beyond Italy.³ This buff fabric, wheel thrown container hints toward upward tapering between the sharply indented shoulder, which flares into an everted rim, and an undercut and top-rounded basal plate below a matching groove. The higher constriction aids stringtying covers such as those of leather, parchment, or bladder.⁴ The bare bottom is concave, and a few finger ridges are inside. Near both constrictions, two painted sets of encircling mid-blue traces enframe an anemic frieze where casual purple manganese dashes appear between three inner and two outer rings; at mid-height six groups of stacked manganese brushstrokes devise on-point triangles alternating with single 'eye' devices in blue. Widespread London potwork and domestic use sites have given up related shards.⁵

H. 5 ¼ inches, D. 6 ½ inches

Illustrated in Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 439, Ill. D392; Christie's sale catalog, 25 May 2011, Lot 107. Similar to Garner and Archer, *English Delftware*, Ill. 2C.

Ex. coll: The Longridge Collection (coding)

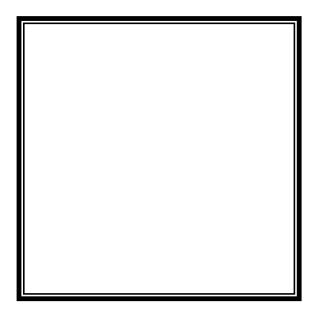
355/11.04100CL245

⁴ Grigsby, *op.cit.*, p. 438, for description of method.

¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 438, for name and quote. The Dutch word *stallen* means to put away or to store. Archer, *Delftware*, pp. 379-380, for views of this kind of pot in use.

² Lange, *Delftware at Historic Deerfield*, *1600-1800*, p. 127, for "Gally pots" such as this one being recommended in 17th-century culinary recipes in order to maintain food freshness. A conserve is a type of jam made from fruit and sugar. ³ *Ibid.*, p. 126, for observation.

⁵ This jar may be from an excavation. Tyler (London), *London's Delftware Industry*, pp. 48-49 & 77-78, for banded shards from Southwark. Noël Hume, *Early English Delftware from London and Virginia*, pp. 27 & 65, for more London recoveries. Britton, *London Delftware*, p. 68, for later shards from Vauxhall.



20 CAUDLE CUP

(speckled manganese) London, c. 1660 - 1680 (a) Austin, *British Delft at Williamsburg*, Ill. 81. *Courtesy, Colonial Williamsburg Foundation (CWF, 1958-226)*



(a)





21 'FROND' DISH

Tin-glazed Earthenware c. 1670 - 1690 Probably London (Southwark)

Hump-mold throwing formed this circular, tin-glazed earthenware dish where finger grooves remain under its rim. The smooth concave profile terminates in a narrow everted lip. A small undercut base ring has one piercing to assist in hanging for exhibition or storage. For the decoration, bright deep blue inglaze painting describes a geometric pattern across the slightly crazed ground. Three concentric circles at center surround a full-face petaled flower. There are orangish-yellow mid-rib veins; blue reinforces the separating stroke between the tips of each flower blade. Next, four lines set midway to the perimeter restrain eight tangent, lopsided semicircles that bow inward. The final single limit close to the margin further confines twelve hoops made in the same way. All of these loops alternately bound a blue or yellow frond – a 'pseudofeather' – which flares from one side point. Graduated stacks of curved lines in brown manganese point outward between each lobe. Comparable drawings are present on continental wares.¹ Broad slanting strokes in blue are shown as the outermost color; a lifted dish using such an edge marking is currently labeled a 'blue dash charger.'² Spots from glaze losses at the middle were made when a support 'spur' was removed after firing.³ The full backside took tannish lead-glaze having an extra quantity of tin; a faintly incised cross mark may have once identified the thrower. Shards revealing some of these motifs were recovered near Southwark pottery sites.⁴

H. 2 % inches, D. 12 % inches, Shape A-3

Illustrated in Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 199, Ill. D175.

Ex coll: The Longridge Collection

250/02.10000AL23

¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 198, for note.

² English Ceramic Circle, *Transactions*, Vol. 11, Part 2 (1982), p. 112, for 20th-century origin of the name.

³ *Vide*, p. 976, for a 'spur' illustration.

⁴ Archer, *Delftware*, p. 98, for types and locations of shards.



102 Tin-glazed Earthenware

22 'SCROLL' POSSET POT and a COVER

Tin-glazed Earthenware c. 1680 - 1690 *Probably London*

Posset for convivial and medicinal purposes was served in tin-glazed earthenware vessels structured as this one.¹ The thrown low-belly body rises over a short foot ring and ends plain. Heavy-duty round-section curls create two opposing handles; a stubby S-shape pipe welds onto the pot halfway between them. The overhanging cover has its flat flange that arches to a level, broad dome fitted with 'mushroom' knop.² Royal and mid-blue shades realize the painted decorations, but the lid colors appear darker and carry brown manganese accents, possibly from firing effects and another artist doing the work. Each lift displays circles and slashes, and the spout shows mist-scrolls. A continuous frieze with slack Orientfashion figures seated within a landscape has assorted contemporary rock descriptions and some shrubs of bottle brush, asterisk, pompom, and wriggly styles.³ Two naïve Yin and Yang symbols are included.⁴ A man in robes at right of the spout is sheltered with fir- and cut-leaves, a screen, and hillside. The left has stalky vegetation, men on a remote riverboat, and three-layer 'pancake' clouds that straddle a handle. Its reverse presents an equivalently seated sage beside a low table with flower urn, a repeated boat, and shrubbery shading a lattice. The cover rim-shelf discloses a ribbon trail with erratic interrupts between three lines, which match the traces at both the finial base and the limit of its disc where strokes radiate to mimic a flower head. Also, a principal late Ming-style surround highlights a figure amid boulders and bushes.

H. 6 1/4 inches, D. 6 3/8 inches, S. 8 1/2 inches

Identical to Horvath, Gallypotts and Gallyware, Ill. 7.

333/07.04750AL2345

¹ Lange, *Delftware at Historic Deerfield, 1600-1800*, pp. 40-42, for posset included with wassail, syllabub, and caudle for festive occasions. Also, it was a prescription to cure minor ailments such as a cold.

 ² Antiques, April 1983, pp. 835-841, for discussion of trends in use, form, and decoration. Archer and Morgan, *Fair as China Dishes*, p. 36, for similar c. 1680 pot with vertical wall. The body and cover may be an early mis-pairing.
 ³ Vide, p. 109, for origins of pattern elements and long consumer satisfaction.

⁴ Williams (1976), *Outlines of Chinese Symbolism & Art Motives*, p. 458, for review of this diagram for negative and positive principles of universal life.



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23 'CHINOISERIE' DRINKING JUG

Tin-glazed Earthenware c. 1680 - 1695 Probably London or possibly Brislington or Bristol

The hazy duck-egg blue ground over this thrown, one-third pint tin-glazed earthenware jug or mug reflects its popular approval near the end of the 17th century; several pot-houses provided such products.¹ From the minor and slightly concave base plate, the low-centered bulbous body swells and then grades into its cylindrical neck. The hand formed loop handle is flat underneath, rounded on top, and plainly joined close by the rim; it tapers into a thumbed V-shape terminal over the belly. Painted blue slashes decorate the spine of this lift. Also, two three-line bands frame a lax mid-blue chinoiserie surround using royal blue outlines and washed boulders to define the extending garden vista where a cloaked Chinese scholar relaxes beside smooth rocks, bottle brush shrubs, and disparate grasses; bristled shafts along with two gossamer umbrellalike plants station beyond his right. Uneven earth has strewn pebbles or stones and one loose, lobed blossom; and a darkened cloud hovers above the person. Upswept mossy rocks and a frilled flower head bolster against the upper union; the opposing flank reveals thin vertical lines that steady abstract pendants, possibly to suggest trees or sky. The overall manner imitates Ming Transitional porcelain.²

H. 4 inches, D. 3 1/4 inches, S. 4 inches

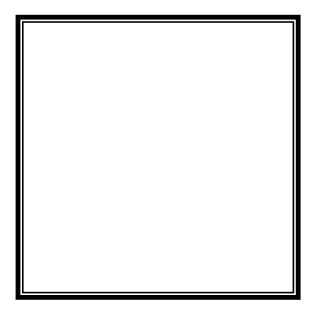
Illustrated in Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 276, Ill. D251; Phillips sale catalog, 11 June 1986, Lot 86; Sotheby's sale catalog, 1 October 1991, Lot 21; Christie's sale catalog, 24 January 2011, Lot 98; Chipstone, *Ceramics in America*—2011, p. 23, Fig. 36 (right).

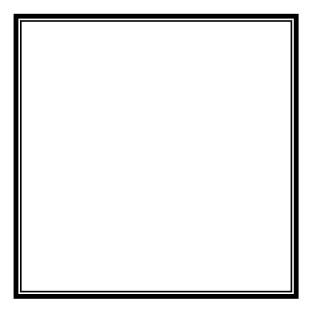
Ex coll: Mr. Robert Hall Warren (label); Mr. John Philip Kassebaum (label); The Longridge Collection (coding)

352/11.05000CN23

¹ Archer, *Delftware*, p. 246, for color, production, and design notes. Lipski and Archer, *Dated English Delftware*, pp. 175 & 177, for similar profile jugs / mugs dated 1682 and 1694. Archer and Morgan, *Fair as China Dishes*, p. 59, for note. Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 77, for elusive 17th-century vessel names and 'mug' not recorded in early documents.

² Archer, *op. cit.*, p. 30, for style. Chipstone, *Ceramics in America*—2011, p. 15, for Japanese 'bottle brush' as Chinese foliage. *Vide*, Appendix E, for placement.





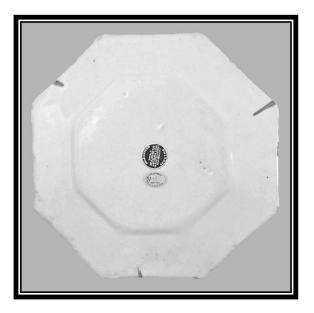
24 VASE

(ovoid) Bristol, c. 1685 - 1700 (a) Atkins (1992), An Exhibition of English Pottery, Ill. 22. Courtesy, Garry Atkins



(a)





25 'MING' DISH

Tin-glazed Earthenware c. 1685 - 1690 Probably Bristol or possibly London

Robust potting is distinctive for this thick, tin-glazed earthenware dish that was press molded with a regular octagon plan having slightly incurved edges and a same-form flat bottom.¹ For its 'traditional' presentation, line-traces in mid-blue confine several light-wash theme elements, which reflect a Ming Transitional style for exported porcelain. This particular pattern, however, could have been modified from European interpretations of prior oriental imports.² Within an eight-facet shallow well, a seated would-be Chinese scholar is sketched in meditation at waterside beside tufted grasses; the rendition is framed by a triple-line border tracking straight sides of the recess.³ The flange carries a blue line near the outside and a repeat of the robed figure at both polar locations. Environmental features from the premier design are aligned to face inward and complete filling the spaces around the perimeter. A multicolor bowl advancing this design concept is recorded at page 117.

W. 7 3/4 inches, Shape C-1

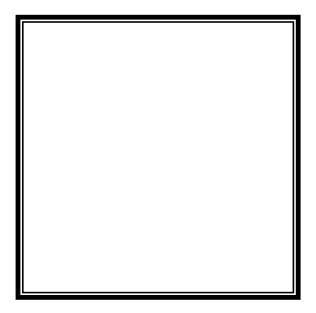
Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 144, Ill. D110.

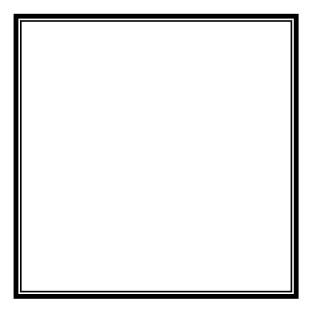
18/71.00300MA2

¹ Northeast Auctions sale catalog, 3-4 November 2001, Lot 606, for identically shaped dish with floral decoration in comparable color. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, pp. 110 & 190, Ills. D77 & D165, for 17th-century plates with octagonal wells or rims with like bottoms. ² Archer, *Delftware*, pp. 30 & 257, for the influences of Chines porcelain as well as Japanese reductions of Ming Transitional patterns. Chipstone, *Ceramics*

in America—2011, p. 9, for possible European design modifications before appearing in England. *Vide*, Appendix E, for historical placement. ³ Chipstone, *op. cit.*, pp. 2-45, for analysis of the 'Chinese scholar' design sub-

ject. *Ibid.*, p. 18, for consumers sustaining a twenty year production from about 1675. *Ibid.*, p 44, *fn* 35, for all decorated dishes perhaps being only for display before 1690.





26 MUG / PORRINGER

(bleu persan)
London, c. 1685 - 1690
Archer and Morgan, *Fair as China Dishes*, Ill. 23.
(a) Goldweitz sale, Sotheby's 20.1.2006 (22) *Courtesy, Sotheby's*(b) Reproduction.



(a)



(b)





27 'TULIP' DISH

Tin-glazed Earthenware c. 1685 - 1705 Probably Brislington or possibly London¹

Showing English boldness to capture the intensity, but not a theme from Venetian majolica, this circular tin-glazed earthenware dish projects a strong palette from within the glaze.² The face is concave from a broad, steeply slanted rim; and a turned foot has grooves that permit its suspension as a decorative object.³ Tin dipping across both sides furnished nearly white grounds, and three kiln-trivet points scarred the front.⁴ A series of blue strokes around the edge develops a gadroon effect that circumscribes yellow and blue line borders.⁵ Perhaps responding to some Iznik or Persian calling, a meridian tulip opens lemon yellow among royal blue petals supported by an axial stalk in moss green.⁶ Opposite-hand clusters of a similarly colored tight bloom, red onionlike pods, and garden lily made yellow with red stamen and details also originate out of a common grassy mound—an English approach. Further flat, elongated leaves alternate as blue or green across the lower field. The complete layout is diagramed with deep blue.

H. 2 inches, D. 11 3/4 inches, Shape C-2

Illustrated in *Antiques*, April 1973, p. 598. Identical to Archer, *Delftware in the Fitzwilliam Museum*, Ill. A.68.

63/75.01800MA2

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. A.64, for a note about painting on this and other Brislington 'chargers.' Garner and Archer, *English Delftware*, Ill. 17A, for a highly similar dish of this same small size.

² Horne, A Collection of Early English Pottery, Part XX, Ill. 584, for no equivalent Italian majolica.

³ Archer, *op. cit.*, p. 3, for middle rather than upper classes using delftware for wall and cupboard displays.

⁴ Vide, p. 976, for illustration of oven trivet use. On this reverse, there may be two sets of opposing finger-spots from glaze-dipping. Archer, *op.cit.*, Ill. A.65, for an illustration of and thoughts about bare edge areas.

⁵ English Ceramic Circle, *Transactions*, Vol. 11, Part 2 (1982), pp. 112-121 & Plates 48-57, for many styles and a date chronology for 'charger' patterns.

⁶ Archer and Morgan, *Fair as China Dishes*, p. 42, for Ottoman influences in England. Tulip mania swept western Europe as fortunes were paid for single flower bulbs from Turkey. This activity was accompanied by importing Iznik pottery. Archer, *Delftware*, p. 33, for examples of Persian and Ottoman dishes with stalky floral patterns.







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28 'BOOK' HAND WARMER

Tin-glazed Earthenware Dated 1688 Probably London (Lambeth)

Formed by hand and modeled as a book, this small tin-glazed earthenware sentimental gift might be fancied a useful hand warmer. Its make-up was completed through flat boards and five hubs across the spine. The half-open, page top end reveals an inner partition that has a hole near its base to allow water to fill a second chamber. An upper corner on the binding was punched to vent air. Black trek patterns are infilled with double shades of blue and dominate all the outside surfaces. These covers, edged by blue and banded with double black lines, present delicately drawn 'hollow rock' motifs derived from Wanli overseas porcelain.¹ In one instance a bird lands beside another already perched within a thicket growth of assorted leaves, branches, and flowers. The opposite face develops a solitary bird flying over clusters of differing conjectural flowers, a snail, and insects. Roman letters along the fore edge compose a distich – .WHEN. THIS. YOV. SEE . / **. REMEMBER MEE** . / 1688 – within black-trace borders.² Cloud-scroll waves upon spinal hubs segregate four repetitions for a precise bloom on trailing foliage; thin black lines surround each of the pretending bookbinding embossments. The page-ends boldly flaunt suggestive floral devices. Stylistic persuasions insinuate that this maker might have been at the Copthall pottery in Lambeth, which was likely opened by Dutch immigrants who were licensed to produce "wares after the way practised (sic) in Holland."³

L. 3 1/4 inches, W. 2 1/8 inches, H. 4 7/8 inches, Mark 8

Illustrated in Chipstone, *Ceramics in America*—2001, p. 189, Fig. 2. Described in Lipski and Archer, *Dated English Delftware*, Ill. 1770; Sotheby's sale catalog, 22 October 1974, Lot 58a. Colonial Williamsburg Foundation, 2016.

65/75.01800JS47

¹ Impractical to keep water warm, these objects were probably personalized tokens of esteem. Archer, *Delftware*, p. 29, for Wanli porcelain influences.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 392, Ill. D354, for references to this piece being one of two dated and without clasps and one of three having inscriptions or dates on the page-ends.

³ Britton, *London Delftware*, p. 59, for quote and history of the Copthall pottery. Grigsby, op. *cit.*, p. 394, Ills. D356 & D357, for style influence speculation.





29 'SAGE' SHALLOW BOWL

Tin-glazed Earthenware c. 1690 - 1700 *Probably London*

European influences could have proposed the coloring of this round, tin-glazed earthenware shallow bowl that has a slight warp.¹ Wheel turning, possibly using a hump mold for shaping, formed the narrow flat flange and a cavetto wall, which stretches through the bottom; a stray clay sliver mars the rim. A low foot ring has one punched hole. Painting that covers the entire recess attempts to reflect a Ming Transitional porcelain theme after a possible adaptation by the Japanese; purple manganese *trek* elaborates all elements.² From center, a right-facing oriental sage sits back-forward on the ground in a loosely wrapped 'mixed' green cloak; a high embankment protects his rear and supports bristled green or purple 'mossy rocks' or perhaps overgrown shrubs above earth washed by streaky yellowish-green. Grassy tufts on low heaps surround him to further obscure his putative retreat; single rocks along with spiky overhead vegetation complete the distant view. A three-line, purple roundel restrains the chief vignette while a single line traces the brim. Between these boundaries for the upturn, reduced repeats of the seated man appear above and below amid colored swaths and the prior landscape features; four triple-mounds of earth with grass share in balancing the border. Four equally spaced sets of grass sprigs and floating dots point outward from the limit of the frame about the central pattern. Related twice-fired colored shards were found in Lambeth.³ This design is interpreted in blue at page 109.

H. 1 5% inches, D. 8 5% inches, Shape B-2

Similar to Archer and Morgan, *Fair as China Dishes*, Ill. 16; Atkins (2006), *An Exhibition of English Pottery*, Ill. 4.

344/10.03250GA24

¹ Archer and Morgan, *Fair as China Dishes*, Ill. 16, for possible German (Frankfurt) inspiration. Chipstone, *Ceramics in America*—2011, p. 26, for Chinese porcelain made with scholars in green, yellow, and red after 1683.

² Archer, *Delftware*, pp. 30 & 257, for adaptations of these oriental styles. Atkins (2006), *An Exhibition of English Pottery*, Ill. 4, for observation. *Vide*, Appendix E, for historical placement.

³ English Ceramic Circle, *Transactions*, Vol. 1, Part 4 (1937), pp. 53 & Plate XIIIa, for multicolor plate-edge shards from Lambeth.



30 'CLOUD SCROLL' **DISH** Tin-glazed Earthenware c. 1690 - 1700 Probably Bristol or possibly London

In England, "Chiney ware" would stand for this order of circular, tin-glazed earthenware dish that reflects a border type from 15th-century Ming porcelain.¹ In particular, one set in mid-blue line margins the flange; and both the well limit and brim show double lines of the same color. Around the ledge two forms of mock flower heads alternate at equal intervals over four repeats. One gives a rounded lobe, four-petal version with a dark center while the other shows seven frilly radials around a deep blue multiple core, all constrained to an oval outline. Reverse curve diagonal scrollery connects each blossom; the resultant intermediate areas are freely figured as filigree curls like traditional 'cloud scroll' or 'running mist' line work.² The main vignette delineates an inglaze, all-blue oriental outdoors setting. Its farthest background limit is an ornate trellis fence built in two tiers; at the right an architectural wall or building reveals diaper, scroll-lattice, and carved panels. Two robed figures seem to converse; one sits upon her mat and extends a foliage branch as a slimmer, willowy second one stands close with a loose belt. They linger before a cauldron and supposed brazier, and fanning foliage screens the foreground. Contoured earth distantly meets a rocky outcrop that anchors a single tree branch, which sprangles across the view; the limb is defined by strokes peppered with dots to imply leaves. The foot ring has two punched holes.

H. 2 inches, D. 13 1/2 inches, Shape C-3

Similar to Garner and Archer, *English Delftware*, Ill. 46-B.

244/02.01800JH234

 ¹ American Ceramic Circle, *Bulletin*, No. 4, p. 17, for quote relating to a pottery near Burlington, New Jersey, circa 1690 that involved John de Wilde from London. *Vide*, Appendix A, for contemporaries. Archer and Morgan, *Fair as China Dishes*, p. 64, for Chinese effect. *Vide*, Appendix E, for historical placement.
 ² Archer, *Delftware*, p. 30, for 'curling wreaths of mist.' Ray, *English Delftware Pottery*, p. 190, for 'cloud scroll.' Lipski and Archer, *Dated English*

Delftware, pp. 57-63, for related borders on plates dated 1687 to 1698.





31 'CONIFER' FLUTED DISH

Tin-glazed Earthenware c. 1690 Probably London or possibly Bristol

Hand pressed over a shape mold, this round, tin-glazed earthenware dish would probably have been chosen to formally offer small fruits at a table. It has twenty-two radial, convex flutes and the wall arches and flares from an irregular, plane middle; the outmost limit is gradually swept over and thumbed into corresponding scallops. The underneath was rough-flattened and grooved without a foot ring.¹ This form is foreshown through the more expensive metalwork.² One indigo line is put in from the rim, and three unequally spaced mid-blue traces mark out the middle disc. Around the edge, each uplifted lobe bears a stylized floral bud in the darker blue, all facing inward; the dish creases show repeats of the same color for a dot-and-chain motif. Further made in blue. a pair of brushlike conifers establishes a central palisade between a two-tone washed foreground and a rocky, imprecise shoreline at the distance. This dish was fired top side up in the oven, and the thin glaze has a bluish tinge over the core that seems pinkish because of minerals and oven heat.³

H. 1 ¼ inches, D. 8 ¾ inches, Shape B-3

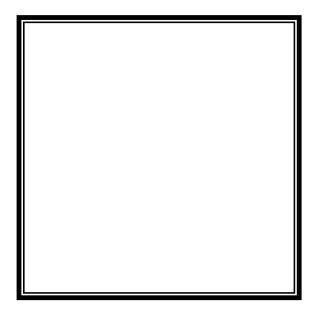
Illustrated in Chipstone, *Ceramics in America*—2001, p. 190, Fig. 3. Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 139, Ill. D104.

181/96.00950JH25

¹ Molded dishes with a foot ring were made on the Continent and in England, but having a plain bottom is often indicative of an English origin.

² Archer, *Delftware*, p. 114, for similarly shaped dish taken from a metal prototype.

³ *Ibid.*, p. 19, for pinkish tone as a result of chrome and tin.



32 PLATE

(flower vase, burnt-orange)
London, c. 1690 - 1710
(a) Archer, Delftware, Ill. B.24.
© Victoria and Albert Museum, London (C.97-1947)
(b) Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, Ill. D167. Courtesy, The Longridge Collection

Shape B-4





(b)



33 *GRIFFIN'* **PLATE**

Tin-glazed Earthenware Dated 1693 Possibly London

Chalk whiteness with an incipient pink cast is one distinctive element for this round, tin-glazed earthenware plate that has a flat underside; a trivial gutter edge rolls the rim.¹ There are no trivet scars upon the reverse.² Even though conceived as a commemorative table piece, the 'heraldic' treatments are minimal. The Mannerist arabesque cartouche, which posts off center for the zenith position, overlaps the broad flange and a quarter part of the cavetto surface.³ Open-face capital letters $- W^{C} M$ – are triangularly organized to cap the date: 1693, all collectively encompassed with a coronet, winged griffin side supporters, strap work having swags, three tasselpendants, and a human mask on the bottom.⁴ The drawing is sketched in 'black' and painted over in bright blue shades. Contemporary Dutchmen, perhaps referenced as the "Holland China makers," could have easily provided the Dutch homestyle wares from Lambeth.⁵

D. 8 5/8 inches, Shape B-5, Mark 4

Described in Sotheby's sale catalog, 6 October 1964, Lot 124. Similar to Archer, *Delftware*, Ill. M.10.

Ex coll: Mr. Charles J. Lomax (label) Professor Frederic H. Garner (label)

36/72.00400GL235

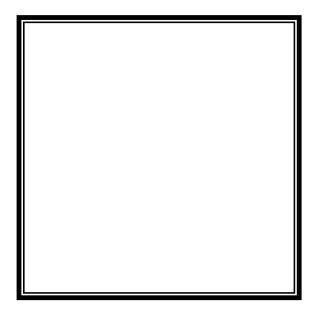
¹ Archer, *Delftware*, p. 19, for pinkish cast from chrome and tin.

² This format is more commonly discovered today in England than in Holland. *Ibid.*, p. 413, for a Dutch origin being more likely when trivet marks appear on the base. At present there seems to be no consistent way to segregate what might be English or Dutch plates of this type.

³ Mannerist art, which was a persistent recall of earlier styles, generally appeared in the 16th century (c. 1510-20 - 1600). *Vide*, p. 439, *fn* 2, for its placement in the sequence of art styles.

⁴ Griffin is a heraldic exaggeration combining features of a lion's body and an eagle's wings and head, but with ears.

⁵ Edwards (1974), *Journal of Ceramic History*, No. 6, p. 91, for quote and records of some Dutch potters available at Lambeth in the 17th century. *Vide*, p. 81, for report of exporting East Anglian clay.



34 PLATE

(gallant, Italian border)
London, c. 1700
(a) Antiques, May 1973, p. 835. Courtesy, Ginsburg & Levy Inc.
Britton, English Delftware in the Bristol Collection, Ill. 19.27.
(b) Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, Ill. D90. Courtesy, The Longridge Collection Ray, English Delftware Pottery, Plate 18, Ill. 54.

Shape B-7





(a)

(b)



35 'CUPID' PLATE

Tin-glazed Earthenware c. 1700 - 1720 Probably London or possibly Bristol

Minimal all-blue drawing across this round, tin-glazed earthenware plate recognizes romance by presenting the Roman god Cupid.¹ A shaded-line central theme in mid-blue shows a purposeful, naked archer who strides forward. The young man with dark hair and lifted wings, extends his single exaggerated arrow overhead by the right hand; a bow trails from his left grasp. A quiver is slung over the shoulder and drapes along his right flank. Almost touching the edge, an encircling pair of thin lines alternately restricts an open space and another solidly filled so that the joined sequence suggests hyphens. Contemporaneously, small and colorful pedestal dishes presented a similar figure moving to the side and in front of a forested background while aiming the bow.²

D. 8 1/8 inches, Shape B-8

Illustrated in Atkins (2001), *An Exhibition of English Pottery*, Ill. 17. Similar to Mundy, *English Delft Pottery*, Plate XXVIII, Fig. 1.

235/01.02880GA23

¹ In Roman mythology Cupid is the god of love and son of Venus.

² Antiques, February, 1972, p. 270, for a Bristol example c. 1705.





36 'VINE LEAF' DISH

Tin-glazed Earthenware c. 1700 Probably London or possibly Brislington

Over years bracketing this time frame, "Fine large Dishes" of tin-glazed earthenware are thought to have served primarily for displays: such use became a modest substitute for silverware. Less frequently they could have encouraged a ceremonious serving of food.¹ At hand, a circular form was thrown over a hump mold to set a deep, fully concave bowl with narrow turned over rim that has a faint groove. The reverse follows the face contour, but with the addition of a shaped, low pedestal foot. For the decoration, a single gray blue ring defines a central zone wherein a fleshy leaf, seemingly as from a vine, is outlined and veined by brown manganese beneath its turquoise green wash. There is one basal corkscrew tendril like a creeper. In the outside orbit four distinctly veined radiating leaves appear. Each is put apart by a half-leaf that faces inward from the outer edge. Round balls along curved stems, all outlined with brown manganese, branch from both the core circle and the points of radial foliage; they are alternately filled by indigo or deep yellow shades to suggest fruit. Triangularly spaced kiln-trivet marks flaw the front, and the backside reveals brownish lead-glaze. Certain Tuscan dishes from Montelupo could be pattern sources because they were exported to northern Europe in the 17th century.² Fragments with related leaf drawings have been recovered from London and Brislington, but those sites are not proven to be the origin.³

H. 2 5% inches, D. 13 3/4 inches, Shape B-9

Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 182, Ill. D156.

226/00.09500JH2

¹ Archer, *Delftware*, p. 71, for reference to 1696 inventory. English Ceramic Circle, *Transactions*, Vol. 11, Part 2 (1982), p. 112, for possible uses.

² Archer, *Delftware in the Fitzwilliam Museum*, Ill. A.75, for Italian exports and London copies. Horne, *English Pottery*—2001, p. 38, for Montelupo shards dug up in London. Chipstone, *Ceramics in America*—2001, pp. 60-61, for an example of a complete dish and another shard from Virginia. *Vide*, p. 976, for oven trivets.

³ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 182, for likely design origin, commerce, and London shards. Archer, *Delftware*, p. 94, for Brislington find.





37 'BIRD' CHIMNEY VASE

Tin-glazed Earthenware *c*. *1700 - 1710* Probably London or possibly Bristol

The contour of an inverted Chinese baluster shape reflects in this thrown chimney vase made of tin-glazed earthenware.¹ Its pointed oviform body rises over a tall, spreading circular foot with tight neck; the concave base is bare. A short vertical collar lifts above a compressed shoulder which curves to a pronounced swollen girdle. There would probably have been a high-dome cover with enlarged ball-on-stem finial.² Inglaze painting is allover, less at the top lip; cobalt blue lines in varied sets, widths, and spacings partition four friezes. An upper zone is capped with a blue classic running-scroll and sealing-wax red fans; it features four balanced tricolor flying birds and red full-face flowers that show multicolor accents within a field of red starbursts amid blue quadruple dots. In turn, the proud body ring offers emerald green S-hook scrolls tangent to circles that have red fir cone scales, all amid blue tracery. The lower down surround has detached red flowers and blue sprigging with subsidiary elements mainly done as above. Blue stylized lappets and stiff pendant leaves with scrolls alternate along the shaft.³ This baroque penchant for excess was reinforced by Queen Mary II who cherished colored "flower pots" similar to ones grouped "in ye chimney" at her residence.⁴ By early 18th century, many western purchasers arbitrarily arranged assorted profiles of Far Eastern vases to display in a rank called "garniture de cheminée."5

H. 6 ³/₈ inches, D. 5 ³/₈ inches

Illustrated in Chipstone, Ceramics in America-2008, p. 290, Fig. 1.

264/03.08800JH39

¹ Archer and Morgan, *Fair as China Dishes*, p. 44, for oriental origin, possibly introduced to England via Holland. Chipstone, Ceramics in America-2008, pp. 289-292, for information about this vase compared to other multicolor ones. ² Austin, British Delft at Williamsburg, p. 223, for possible style.

³ Lappet is a Chinese ornament like a broad loose clothing flap or scepter head.

⁴ Archer and Morgan, *op.cit.*, pp. 66 & 68, for quotes and information. Queen Mary II reigned jointly from 1689 to 1694 with King William III of Orange. She was the eldest and Protestant daughter of King James II.

⁵ *Ibid.*, p. 111, for quote and Chinese / Japanese porcelain imports. American Ceramic Circle, Journal, Vol. XV, pp. 10-23, for review of these assemblages.





134 Tin-glazed Earthenware

38 'QUEEN ANNE' **DISH** Tin-glazed Earthenware c. 1702 - 1714 Probably London (Lambeth)

This round portrait dish of tin-glazed earthenware manifests a sharply angled, broad flange and grooved foot to allow for its being hung. Triple stilt marks spot the white-glaze front, and the reverse took a honey-color lead-glaze above the uneven 'tin' dip. In keeping with this genre for 'chargers,' each drawn element is carried out in virile pigments and a homespun naïveté. Oblique royal blue dashes bristle about the rim outside a canary yellow band that is constrained by two inner blue lines; a center design extends beyond the dip of the dish. A standing royal person – Queen Anne – is outlined in blue on an imaginative turf where the diagonals of copper green and then yellow resemble wickerwork. She is flanked with blue bushes and trees having rhubarblike trunks that support double tiers of green boughs carrying yellow splotches.¹ The initials for Anna Regina -AR – punctuate clear fields beside her head.² Sketchy blue birds and streaky clouds fill the sky. The Queen's deep blue robe shows a margin of heraldic ermine on yellow; a laced stomacher fronts her décolleté gown dyed lighter blue, and yellow tassels dangle from a slender waist. She sports a blue bead necklace and yellow earrings while the crown with yellow arches, bearing blue balls simulating jewels, caps indigo hair curls.³ The right arm cradles the yellow scepter featuring a fleur-de-lis crest while her outreaching left hand holds the crowned and banded monde or orb touched in yellow.

H. 2³/₄ inches, D. 14 inches, Shape B-10, Mark 13

Illustrated in Chipstone, *Ceramics in America*—2001, p. 192, Fig. 6; Christie's sale catalog, 6 May 1974, Lot 10.

70/76.01435JS235

¹ Grigsby, The Longridge Collection of English Slipware and Delftware,

Vol. 2, pp. 65 & 103, Ills. D32 & D69, for references to this dish and its designs.

 $^{^2}$ Queen Anne reigned from 1702 to 1714 and usually sat or was carried because of poor health. She was the second daughter of King James II. *Vide*, p. 1006, for other subjects and types of pottery created as a remembrance.

³ Lange, *Delftware at Historic Deerfield*, *1600-1800*, p. 46, for typical mezzotint that could have inspired the portrait details.



39 'COUNTRYFOLK' **PLATE** Tin-glazed Earthenware c. 1710 - 1720 Probably London or possibly Bristol

Deep cobalt blue in varying shades provides contrasts for the pattern across this circular, tin-glazed earthenware plate. The rim-to-rim 'Dutch-style' rural prospect expands within banding of a blank edge and single line.¹ Its lower third is drawn with a clearing to indicate a country road where two densely 'sponged' stubby bushes and surface rock screen the forward margin. At center, a man and woman amble side by side toward the left rear; their heads turn and face one another as for conversation. He wears a cinched smock over breeches and stockings along with a broad brim, dome hat. Her long dress is drawn in at the waist while her head cover is sun-shading type. The man carries a walking stick and the other hangs a pouch or basket from a forearm. They approach a contorted tree that bears densely dabbed, arching foliage. A distant setting with hills and assorted trees is reinforced on the left by a rail fence; an angular tower structure displays a fluttering pennant at faraway right. The washed sky is wriggly marked to suggest clouds and birds. Comparable subjects and decorating techniques as shown can be found on London shards.²

D. 8 ¾ inches, Shape B-11

Illustrated in Sale Catalog (2006), Ceramics in Kensington – Eight Days in June, p. 40, Ill. 2.

326/06.01800GA234

¹ Ray, *English Delftware*, p. 28, for discussion of Dutch styles and decorators.

² Archer, *Delftware*, p. 286, for notice of shards and similar features on a punch bowl. Lipski and Archer, *Dated English Delftware*, pp. 68-71 & 239, for plates and punch bowl having similar landscape compositions and drawing aspects with dates 1704 - 1711. Horne (2008), *English Pottery and Related Works of Art compiled by Jonathan Horne*, pp. 12-13, for related bowl and plate.





40 'ARCHER' DESSERT DISH

Tin-glazed Earthenware c. 1710 - 1720 Probably Bristol

Metalwork prototypes could directly transform to round tinglazed earthenware saucer dishes like this one that was possibly useful for presenting fruit.¹ A straight flared wall from the flat middle has thirty-five flutes marked by radial grooves pressed from the reverse by a narrow rod; there is a squarecut foot ring. All painting takes shades of royal to mid-blue unto a cleared zone around the rim. Lines that have both inner and outer arc-connections to neighboring ones accent the facial ridges. Snub tassels at the inward end of the troughs, as well as peripheral loops, reinforce the simplified arcade effect. Also, the patterns set for alternate radial blades are as tongues bearing a herringbone stem or skeletal stalk suggestive of scanty tarragon plants.² An aged crescent-shape conifer tree springs from shadows and shrubbery to partition the well along center; diverging branches have needles clustered as if pompons.³ From the right, a standing stag boasts heavy antlers while, at left, an oriental man with queue and a loose jacket over trousers draws his bow with an arrow toward the quarry. Pale dots are spottily added to introduce earth, and a horizon is omitted. Eight symbols – quatrefoil cross devices and lozenge-arranged dots - alternate and freely encircle the scene. The backside shows a casual '2' in blue at mid-point as well as six sets of double strokes and cross marks spaced on the upturned surface. A comparable dish in color and profile is dated 1722.⁴

H. 1 ¹/₈ inches, D. 9 ³/₈ inches, Shape C-4, Mark 54

Illustrated in Horne (2005), *English Pottery and Related Works of Art*, p. 39, Ill. D. Similar to Garner and Archer, *English Delftware*, Ill. 55-A. Colonial Williamsburg Foundation, 2016.

311/05.05300JH23

¹ Davis, *Pewter at Colonial Williamsburg*, p. 162, for pewter examples taken from silverware where both types are usually called strawberry dishes.

 $^{^2}$ Tarragon of family Artemisia dracunculus is a plant whose leaves are used for seasoning food.

³ Pompon is a ball of gauzy cloth or feathers that is worn as a hat ornament.

⁴ Lipski and Archer, *Dated English Delftware*, p. 80, for illustration.



41 'RELIGION' PLATE

Tin-glazed Earthenware c. 1710 - 1725 Probably Bristol or possibly London

Christian symbolism is the foundation of this round, flat-base tin-glazed earthenware plate with only blue shades. A broad royal blue central bullseye controls a thin, lighter tone escort line to each side. Eight triangular, tangent fields project outward beyond the final limit; every composition has close, radiant-type strokes that almost cover the well. The plan suggests an honorary badge. Located at center, Roman capitals with serifs $-\mathbf{I} \mathbf{H} \mathbf{S}$ - have a similarly tipped, elongated religious cross standing on the middle-letter bar. Such a shorthand quite often makes the abbreviation that notes the Greek word—Jesus.¹ A triple arrowhead symbol on a base, probably denoting holy Trinity, is stationed below. The narrow, steeply canting flange is covered by an enlarged repetition of the centered compass lines, being a broad dark band with a pair of mid-blue traces on the brim and a singleton near the rim. A highly reminiscent piece is dated 1721; another with related pattern and presumably to endorse a political cleric has that of 1712.² One matching plate, once the property of a Massachusetts preacher, may be the earliest English ceramic object to have recorded association with any American house of worship.³

D. 8 3/4 inches, Shape C-5, Mark 32

Identical to Sotheby's sale catalog, 1 October 1991, Lot 102.

220/00.01500SC23

¹ Antiques, April 1986, p. 862, for relationship. Also, the letters have been interpreted as an abbreviation for Jesus Hominum Salvator or In Hoc Signo.

² Lipski and Archer, *Dated English Delftware*, p. 80, for 1721 date. Garner and Archer, *English Delftware*, Plate 66C, for 1712 date and inscription relating to Dr. Henry Sacheverell (1674 - 1724) who extolled a close alliance between church and state. Ray, *English Delftware Pottery*, pp. 123-124, for a description of this political affair.

³ Benes and Zimmerman, *New England Meeting House and Church 1630-1850*, pp. 82-83, 163 & Fig. 173, for discussion of The Reverend Joseph Estabrook – pastor of First Parish, Concord, between 1690 and 1711. The Concord plate is also illustrated in Benes, *Two Towns: Concord and Wethersfield, A Comparative Exhibition of Regional Culture 1635-1850.*





42 MODEL of a SHOE

Tin-glazed Earthenware c. 1710 - 1730 Probably London or possibly Bristol

Molded, hollow tin-glazed earthenware shoe models as here for a lady were in accord with societal customs and footwear styles.¹ In the 18th century, toe tips tended to be pointed instead of blunt; plain shoes interchanged sides.² At hand, the high heel style makes a sharp imprint and has its protruding square tongue above a studded oval buckle that fastens the tapered-end strap across the instep; both the tang and bar are indicated. These positions suggest wearing it on the left. A minor notch centers on the lip of the counter. All-blue decoration demonstrates a patterned fabric as usually layered over a formed linen liner; sewn courses of the true assembly show all around, including the strap-to-heel seams. Period fashion mandated the brocaded, embroidered, or printed materials.³ Matching halves meet at front and back with a dark vertical band to represent braid with chevron-point edging.⁴ There is a premier accent chain of veined, upward widening leaves in a reserve anthemion-shape.⁵ Extended and wandering, bouquet chains with foliage range across the foot and around the backside. A flying insect balances each flap beside the clasp; a single flower sprig spreads above. The solidly painted, incurved heel reveals blank triangles resembling outside running stitches; a trace follows the entire sole. Some seventeen shoes date 1706 to 1729.6

L. 6 1/4 inches, W. 2 3/8 inches, H. 4 1/4 inches

Similar to Lipski and Archer, Dated English Delftware, Ill. 1721.

Ex coll: A. G. Edwards & Sons, Inc.

270/03.06500AL237

¹ Ray, *English Delftware*, p. 35, for customs, uses, and continental makers.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 398, for being archaic symbols wishing good luck and changes in shoe styles.

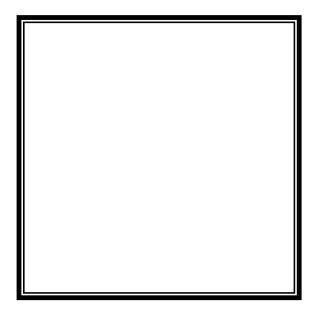
The Chinese word *hsai* means shoe as well as harmony or understanding.

³ Ibid., p. 400, for possible sources of fabrics used for actual shoe coverings.

⁴ *Ibid.*, p. 404, for contemporary use of wire braid as decoration.

⁵ *Anthemion* is a type of sculptural flower or leaf.

⁶ Lipski and Archer, *Dated English Delftware*, pp. 411-414, for dated examples.



43 PLATE

(wreath, inscribed)
Bristol, c. 1710 - 1720

Archer and Morgan, *Fair as China Dishes*, III. 54.

(a) Sotheby's 25.3.1980 (32) *Courtesy, Sotheby's*Ray, *English Delftware Pottery*, Plate 7, III. 25.
Lipski and Archer, *Dated English Delftware*, Ills. 257, 263, 277, 286.

(b) Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, III. D82. *Courtesy, The Longridge Collection*Shape C-6



⁽a)



(b)



44 'UNION' PLATE

Tin-glazed Earthenware c. 1715 - 1725 Probably London (Lambeth) Manner of The Vauxhall Pottery

National politics promoted the environments for implied slogans as from this circular, tin-glazed earthenware plate. The monarchical lineage switched from the House of Stuart to Hanover when King George I (1714 to 1727) ascended the throne.¹ Displaying loyalty subjects of this nature reflected acceptance of and allegiance to the continued national imperatives for union and succession. The steep-angle flange has a wide sage green band bordered out by one and in by two thin cobalt lines along with a pair at the basal return of the well. A stylized schematic, outlined in blue across the full bottom, has two branches conjoined by a tomato red ribbon. On the right, a solitary blue thistle head sports a horizontally striped bulb in green and blue while the flare has been described through blue brush hairs tipped with darker globules; there is a red nexus. One blowing rose attends the left stalk; six looped petals display inner red arcs that surround a solid green core. Round-edge leaf blades pair alternately along the stem in blue or green. High above, a royal crown with indigo bejeweled, open bows as well as a capping cross are strengthened with red and green definitions. At the side are blue initials bearing serifs – $\mathbf{G} \mathbf{R}$ – for King George I.² An almost matching presentation once proclaimed Queen Anne.³ Shards from Vauxhall in Lambeth resemble this item.⁴

D. 8 3/4 inches, Shape B-12, Mark 49

Identical to Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.10.

299/04.11000JH24

¹ The 25 articles in the Act of Union of 1707 under Queen Anne united England and Scotland with one parliament; monarchs had been combined in 1603 as King James VI of Scotland ascended the English throne as King James I. Lange, *Delftware at Historic Deerfield*, *1600-1800*, p. 105, for union effects.

 $^{^2}$ Most likely a later king by this name would have required a suffix.

³ Archer and Morgan, *Fair as China Dishes*, p. 73, for an example.

⁴ Britton, *London Delftware*, p. 70, for shards reassembled for a rose and thistle plate. English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), pp. 221-249, and Vol. 12, Part 1 (1984), for overviews of finds from Vauxhall.







148 Tin-glazed Earthenware

45 'COTTAGE' SUGAR BASIN and COVER

Tin-glazed Earthenware c. 1720 - 1730 Probably Brislington or possibly Bristol

Simplicity of format and dynamic colors are striking on this "high topped," tin-glazed earthenware jar-most probably a "bason" for lump sugar.¹ The tall, thin-wall body is cylindrical and only relieved by an acute basal constriction as a strong foot ring. A pronounced flat-dome cover is flanged and upholds the heavy 'turnip' finial capping an elongated stem. This austere profile, however, is enriched with vigorous drawings that project the chinoiserie tastes. Dark blue lines and wide band above the pedestal as well as one line below the rim-edge control a frieze where loosely connected brushings compose dual, duplicated symmetrical landscapes. For each, paired mahogany red cottages bearing royal blue roofs with high pitches, chimneys, and smoke trails all rise at the margin of sage green fields. The background consists of spare trees made red and bushes shown blue, green, and red. Ethereal mountains and forests using a same color system emerge free in the distance, but still join the major scenes as in oriental scroll paintings. The basic design is repeated twice on the cover below a knop that is heavily belted by blue stripes.

H. 6 inches, D. 4 5/8 inches

Illustrated in Chipstone, *Ceramics in America*—2001, p. 194, Fig. 9. Similar to Taggart, *The Burnap Collection of English Pottery*, Ill. 139.

51/73.00750GL237

¹ Warren, *Bayou Bend*, p. 154, for quote. Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 53, for second quote. Archer, *Delftware*, p. 355, for illustration of a pot of this form holding chunks of sugar for use with punch.





46 'PALMETTE' PUNCH BOWL

Tin-glazed Earthenware c. 1720 - 1730 Probably Bristol or possibly Brislington

Deep tin-glazed earthenware bowls are suitable for punch. Beyond mid-18th century, more shallow containers would have had further household uses.¹ The durable wall of this circular specimen flares without a curvature after an initial upturn above its high foot ring. Royal blue, 'mixed' green, and a rust red constitute this robust palette. The basal rise and under-curve present concentric blue lines and bands of assorted widths; the top edge has dark blue. A lambrequin border at the brim could well be derived from Kangxi porcelain; cloud scrolls are in reserve among blue between assumed floral pendants that display red and green keynotes.² The remaining exterior was developed as a suggestive impression - mille-fleurs - wherein a sequence using "China fashion" flower sprays and palmette- or parsley-leaf triplets interplays among exotic flying insects.³ Two lines of red starbursts alternately stud high and low along this belt, and blue devices resembling asterisks and bare branches scatter across the remainder of the field. For the interior, there is a mid-wall line of blue dots posted as groups of four; a scant drawing of flower heads separated by fern fronds finishes the bottom.

H. 4 ¹/₂ inches, D. 8 ⁵/₈ inches

Similar to Ray, *English Delftware Pottery*, Plate 72, Ill. 141.

85/76.00445JS235

¹ *Vide*, p. 977, for ingredients of this beverage that was probably named after the Hindu word [*pànch*] meanng five. *Vide*, pp. 347 & 451, for a progression of generalized bowl shapes.

² Ray, *English Delftware Pottery*, Ills. 139 & 140, for Kangxi influences. *Vide*, Appendix E, for historical placement. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 148, Ill. D116, for color and some border similarities c. 1715 - 1735. Archer and Morgan, *Fair as China Dishes*, p. 64, for some design elements c. 1698.

³ Honour, *Chinoiserie*, p. 44, for quote. *Mille-fleurs* is an allover closely spaced array of floral patterns, invoking a thousand flowers.



47 'PHEASANT' PLATE Tin-glazed Earthenware c. 1720

Probably Bristol

Principal colors and charm override the minimized details for this circular, tin-glazed earthenware plate that preserves clear evidence of elementary throwing. The reverse rises convexly from the flat, as first in the primal period, while the front reveals a spare, steeply canted flange. Three concentric royal blue lines charge the rim; the outer pair channels a hyphenated, rusty red band. Otherwise unbounded, a scant outdoors setting – now called a 'farmhouse grammar' – features marshaling side trees that have densely 'sponged' purple manganese foliage over freely brushed blue and red trunks.¹ A red fan of vegetation splays at low center along a horizontal line that restrains deep blue streaks picturing open earth. Indistinct birds fly between these trees, yet the foremost in view characterizes a lively pheasant; it is sketched in blue and has matching color over the head and wings to formulate a yellow body spotted with red. Plates of this genre and with the rounded cross section now seem to be prominent products of Bristol.²

D. 8 1/2 inches, Shape C-7

Mate illustrated in Christie's sale catalog, 5 April 1965, Lot 88. Identical to Bedford, *Delftware*, p. 27.

Ex coll: Brigadier-General Sir Gilbert Mellor

54/73.00450PG23

¹ Garner and Archer, *English Delftware*, p. 41, for stylistic reference.

² Archer and Morgan, *Fair as China Dishes*, p. 85. Horne (2007), *English Pottery and Related Works of Art compiled by Jonathan Horne*, pp. 7-11, for examples of varied birds and plate profiles for Bristol and London.





48 'CAPSTAN' SALT Tin-glazed Earthenware c. 1720 - 1730 Probably Bristol

Silver and other metalwork profiles are clearly perpetuated by this small, tin-glazed earthenware standing salt made in capstan shape.¹ The wheel turned, deep circular bowl with significantly bowed wall beneath a short upstanding rim was set upon a hollow stem of flared trumpet form having the wider opening as a foot rim. Only deep blue color defines all of the painted patterns. Sets of one or two ring-lines mark each extent as well as the outer and inner lower turns of the cup. A pendant chain of slanting mock foliage - 'lazy m' devices with separating single strokes follows under the lip.² For the support, three depending heads like strawflowers are primary amid small leaves and stems; each cluster is set apart by one upstanding strand of repetitious foliage marked by a stylized four-petal bloom.³ The bottom of the well bears a full flower head displaying multiple petals; it centers among four wriggly stems.

H. 2 ¹/₂ inches, D. 3 ¹/₈ inches

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 9.24.

232/01.03200AW23

¹ Davis, *English Silver at Williamsburg*, pp. 142-147, for chronology of forms. Davis, *Pewter at Colonial Williamsburg*, p. 147, for earlier pewter example. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 238, Ill. D213, for use in sets and references to metalwork.

² Lipski and Archer, *Dated English Delftware*, Ill. 348, for the 'lazy m' design feature on a plate dated 1727. Ray, *English Delftware Pottery*, Plate 7, Ill. 23, for a plate with the same band and illustrating King George I (r. 1714 - 1727).

³ Archer, Delftware in the Fitzwilliam Museum, Ill. G.8, for comparable polychrome floral work on scroll salt.



49 'CHINESE URN' PLATE Tin-glazed Earthenware c. 1720 - 1730 Probably Bristol

The blend of East and West convolves into this pattern for a round, tin-glazed earthenware plate. A continuous band on the steep flange displays a chain of loops in tomato red overpainted onto a double track of broadly brushed dashes made in royal blue. Double-ring borders in blue also trace the brim and basal turn of the slope, and single lines lodge close to the ledge rim and also at mid-height on the well face. This arcsand-crescents border was in frequent use through the times of Queen Anne and King George I, and it appeared earlier during the later 17th-century years.¹ Sketching in the well represents a Chinese bronze-form urn, which has been defined by red and infilled using blue. Its broad table-edge, or much debased flower tray, caps an inverted cone-body profile, which steadies on a ball-supported platform; the vessel expands by means of scroll side handles. A symmetrical, naïve floral arrangement on the top emphasizes an imagined pair of flower heads, each with four red-stripe petals around an azure dot as center; this red expands into wriggly stubs and stems topped by olive green, three- and five-part foliage of 'spade brush' format.² The version described at page 171 more closely follows Chinese porcelain examples.

D. 8 5/8 inches, Shape C-8

Identical to Sotheby's sale catalog, 1 October 1991, Lot 122.

148/92.00575JH23

¹ Britton, *English Delftware in the Bristol Collection*, Ill. 10.9, for Queen Anne. Ray, *English Delftware Pottery*, pp. 120-121, for King George I. Lipski and Archer, *Dated English Delftware*, pp. 54, 58, 64, & 68, for this plate border dated 1686, 1690, 1700, and 1704 around other varied central themes.

 $^{^2}$ Vide, Design 15, for Kangxi *famille verte* porcelain dish (c. 1662 - 1722) where the urn form is capped by a low-rise tray with assorted cut flowers. Appendix E shows historical placement.





50 'LOTUS' FOOTED STAND

Tin-glazed Earthenware c. 1720 - 1730 Probably London (Lambeth)

Elevated from three points, this tin-glazed earthenware round salver or perhaps a "tea pot stand" finds its paradigm among silver trays introduced around 1715.¹ The lifted flange concavely slopes onto a smoothed serving platform; outside, its rounded lip meets the slab that bridges stubby legs showing molded foot-discs and scrolled 'wings,' which recall the ogre mask for the taotie dragon. Such a recognized monster motif signaled veiled warning to any gluttonous oriental diner.² In blue, the prime sketch depicts a watercourse where a jut of rocks has a grotto arch to support one Chinese-inspired house amid boulders, shrubbery, and a backdrop of bamboo. Water plants and perhaps lily pads finish this pond foreview while a small boat carries a rattan shelter and hunched fisherman: it floats at the distance and before more remote land. A full-rim pattern shows a series of stiff, radiating lotus leaves that are striped against dark blue under-petals. Double lines restrain this 'palisade,' and the lip-edge projects one wider, colored stripe. A wash encircles the bottom while scrawling vine devices accent the mask-brackets.

H. 1 ³/₈ inches, D. 5 ³/₈ inches

Illustrated in Sotheby Parke Bernet sale catalog, 25-26 March 1977, Lot 200. Identical to Taggart, *The Burnap Collection of English Pottery*, Ill. 136.

Ex coll: Mr. Darwin R. Martin Mr. Coombes

131/88.00865AS234

¹ Archer and Morgan, *Fair as China Dishes*, p. 78, for tripod salver form not before 1715. Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 48, for quote. Archer, *Delftware*, pp. 342-343, for discourse on stand use and contemporary graphics.

 ² Williams (1976), Outlines of Chinese Symbolism and Art Motives,
 pp. 137-138, for dragons on food vessels to warn against gluttony.



51 'ROUNDEL' PLATE

Tin-glazed Earthenware c. 1720 - 1730 Probably London

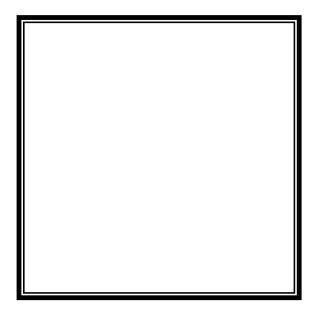
Simplicity in profile and sparse decoration associates this circular, tin-glazed earthenware plate with the early-style utility wares.¹ A broadly brushed, purple manganese central roundel is tracked by a companion, narrower outside line. Within this frame, a royal blue sketch shows fruit stacked as a pyramid in a basket that flares upward; foliate spriggings project closely above the heap. Casually brushed streaks establish a foreground where the container appears between leafy plants. One blue chain of contiguous, flattened solid ovals extends along the brim. Many of the remaining comparable annular plates are designed with only initials and dates in a wide surround and assorted thin lines.²

D. 8 5/8 inches, Shape B-13

365/13.00300ED23

¹ Tavern and coffeehouse keepers had also begun to offer minimally decorated ceramic plates and other service items in their privileged dining areas; these were fashionable upgrades from wooden or pewter objects.

² Lipski and Archer, *Dated English Delftware*, pp. 71, 83, 86 & 108, for specimens dated 1712, 1725, 1729, and 1741.



52 PLATE

(ring / 1721) London, c. 1725 - 1735 (a) Archer, *Delftware*, Ill. B.111. © Victoria and Albert Museum, London (C.149-1928) (b) Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, Ill. D115. Courtesy, The Longridge Collection Shape B-14









53 'GARDEN' UTILITY BOWL

Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol (Limekiln Lane)

Circular tin-glazed earthenware bowls as now illustrated with horizontal flange crimped into waves as if a piecrust would have been helpful for rinsing hands, keeping wig powder in dressing rooms, finger-bowls at meals, or a cupboard display.¹ The steep wall curves sharply inward unto a simple foot rim. Twenty-seven crested positions along the ledge were struck to create a royal blue Vandyke point directed outward; every trough shelters three radial slashes in orange red. Dual blue lines track within the cavetto slope of the brim. From nearly quarter-height above the bottom, three unequally spaced blue lines separate the paramount drawing in the base from a serrated wreath having olive green in tangent twists. This controlling centerpiece invokes the colors from previous framing. Notably, the angular Chinese-trellis fencing in blue and red segregates a green stroked, frontal swath from a supposed garden of flowers-one blue plantain frond, red-petal blossoms with blue tips, and green shoots. The outwall for this bowl is undecorated, but a remnant bit from triangular-section 'oven furniture' adheres beneath the flange.² Rim fragments of this form have been found at Bristol area potting sites.³

H. 2 ¹/₂ inches, D. 6 ⁷/₈ inches

Similar to Archer, Delftware, Ill. F.24.

95/77.00595JH2

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. F.10, for possible utility of this kind of bowl. It has been presumed that the undecorated exterior and easy to grasp rim anticipated its use as an insert to a table or stand such as would be found in dressing rooms. Alternatively, if the interior were desired to be on view, it could serve for display, a finger-bowl, or wine glass cooler.

² English Ceramic Circle, *Transactions*, Vol. 16, Part 3 (1998), pp. 318-341, for 'oven furniture' types and uses. Archer, *Delftware*, p. 21, for use of triangular supports in a 'pinn' slug, a form of sagger. *Vide*, p. 976, for illustrations using pins or spacers. Francis, *Irish Delftware*, p. 22, for view of considerable excavated sagger segment with supports.

³ Archer, *op. cit.*, p. 295, for reference to shards possibly from Limekiln Lane, Bristol.



54 'DOLPHIN' PLATE

Tin-glazed Earthenware c. 1730 Probably London (Lambeth)

On this circular tin-glazed earthenware plate, the deliberate frugality in design is compensated for by the compatibility of these stunningly blended colors. At the middle, an allegorical dolphin or whale – the theme sensing nature and myth – has been broadly sketched in royal blue.¹ The tail arches above the head that is facing its right; there are two spouts of water. Gills, scales, and mouth features are each robustly defined while the body is tinted with purple manganese. Fins of olive green increase the liveliness as do an eve and the flamboyant dusterlike tail, which are all painted orangish-red. Blue is used for the jetting water plumes, as a lateral stroke to recall the sea, and the vague sail-and-pennant forms that flank the creature. Spaced at the prime compass points around the narrow-face shelf, implied schematics depict a green Chinese picture-scroll loosened from one blue ribbon; additionally, blue cross marks are separated by red spots that concentrate within every quadrant.² Motifs that match the ones on this flange were recovered with Lambeth shards.³

D. 8 7/8 inches, Shape B-15

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 14.25.

59/74.00385PG234

¹ Fox-Davies, *A Complete Guide to Heraldry*, pp. 253-254, for dolphins more common than whales in English armory.

² Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, p. 345.

³ Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.27, for notice of shards.



55 'FRUIT TREE' PLATE Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol

The unacademic painting that spans this circular, tin-glazed earthenware plate introduces minimally defined impressions. Diametrically arrayed, an orangish-red garden fence extends from the mid-point to its right limit on edge; alternate panels of the barrier have slats or a Chinese configuration centering a dark green medallion. A segment-mound of sedge grasses in red projects the sight line to the opposite direction. Additional green or blue leafage springs from behind this low barrier. Becoming a curious focus, one bilaterally symmetrical red-limb tree that raises a royal blue peak 'weeps' with two green fern-leaf branches from which each suspends one red, enlarged olive-shape fruit pod. This tallest design feature apparently casts a polychrome shadow to the foreground. The primary railing has displaced the leaf group at one rim location where it is now bounded by blue slashes; the remaining outer edge has six interruptions by red grass clumps rooted to the outside. These alternate with five independent half-sprigs of leaves—a triparted green one flanked by two simple blue blades. This abstract outlook is often associated with Bristol potters.

D. 8 ⁷/₈ inches, Shape C-9

Similar to Lewis (1992), A Collector's History of English Pottery, p. 50.

144/91.00485GA23



56 'FLOWER BASKET' PLATE Tin-glazed Earthenware c. 1730 Probably Bristol

A wiry painted design balances over this round, tin-glazed earthenware plate with thrown flat-bottom shape and steep flange. The vital core projects a supposed ancient eastern royal blue basket or urn that asserts its bulbous wall above a pedestal foot; there is an extended ledge or stylized shallow basket-tray with a high-loop wire handle. Three plantings having 'mixed' green leaves and orangish-red blooms appear as a rank above polychrome demiflorets.¹ Its circular boundary has a double and single trace of mid-blue. At the edge between a set in pair of blue limits, there appears one diapered ribband showing red double-stroke saltires that alternate with diamonds developed from four royal blue dots. The intermediate orbital plain contains floral trails laid within quadrants and stemmed from the roundel. Green foliage on twisting red branches surrounds a red open-face flower with the middle of canary yellow; its extension as a foliated stem bears a deep purple manganese half-blossom with a yellow center. See page 157 for a further variation of this adapted pattern, which is rooted in Kangxi porcelain.

D. 9 inches, Shape C-10

286/04.00490AK23

¹ Mundy, *English Delft Pottery*, Plate XII, Fig. 1, for a comparable central basket theme. Lipski and Archer, *Dated English Delftware*, p. 88, for more detailed similar basket on a plate dated 1733 and possible influence from Kangxi porcelain. *Vide*, Design 15, for similar central pattern on a Chinese *famille verte* porcelain dish (c. 1662 - 1722). Historical placement is shown at Appendix E.



57 'LILY' PLATE

Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol

Epitomizing one delightful garden inspiration, this round, tinglazed earthenware plate with flat bottom is minimally deep enough for soups. The cavetto zone brings forth a rich blueline heptagon interlaced with fourteen freely flowing loops. At each external angle, a trefoil of idealized foliage modestly stretches onto the canted flange; one medial indigo blue leaftwist divides two square-cut gray green blades. A balanced, plant-cluster in calligraphic style has three lily-like heads occupying the complete well; drooping iron red petals suggest an umbrella supporting muted green centers that are flourished with canary yellow stamen. Sinuous, olive green blades segregate 'bristle' clusters of single-stroke blue leaves and stems into three spatial wedges.¹ Both of these gravish-blue and green shades fade against the bluish cast background and thus focus eyes toward the blossoms.² This principal floral concept has been suggested to have relationships with the 15thcentury Persian lusterware dishes.³ Line-medallion specimens can vary as shown by the one illustrated at page 323.

D. 8 7/8 inches, Shape C-11

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 14.29.

115/81.00525SH23

 ¹ Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, p. 175, Ill. D148, for this style diminished in favor beyond the 1740s.
 ² Archer, Delftware in the Fitzwilliam Museum, Ill. B.23, for an identical

all-blue pattern on a Bristol plate c. 1720 - 1740.

³ English Ceramic Circle, *Transactions*, No. 2 (1934), p. 23 & Plate X, for foreign inspirations.







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58 'DOME' FLOWER POT

Tin-glazed Earthenware c. 1730 Probably London

This tin-glazed earthenware pot for cut flowers takes the covered bowl style that reprises the profile of an oriental porcelain rice dish.¹ A thrown hemispherical body rests on a plain, high foot ring. The basin ledge was turned abruptly outward and shouldered to support an inset, attached cover. Then, the low-dome top caps off with a broad circular opening that accepts curbing like a grommet. By alternate spacing, a potter punched a dozen holes as two concentric rings suitable for holding stems. All decorations combine deep- and mid-blue. To finish the wall, four primarily dark-color repetitions of a loose, running vine have minimally drawn blossoms near the ends; intermediate, shaded oblong leaves are included. These sets are spaced by an interposed, detached four-point head at top and one upright two-leaf bit below. Triple line-traces of varied spacing are near the foot as well as below the broad darker band under the lip. On the cover, the collar is colored darkly; light twin lines, except for only one making the lowest ring, confine two circling zones wherein the upper one includes the small holes. Within each of the surrounds, six upright, stiff-leaf devices show three dark blades tipped with a classical eastern scroll. The mid-spaces offer dependent Vgroups of closely radiating lines. A free-hand blue numeral '6' as once used for work accounting is at bottom center.²

H. 4 inches, D. 6 1/4 inches, Mark 29

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 12.19.

194/98.02640GA234

¹ Warren, *Bayou Bend*, p. 316, for porcelain rice bowl shape influences.

² In general, potters and painters received payment for those wares successfully removed from the ovens. Thus, there was a need for an enduring mark. Kinghorn and Quail, *Delftfield – A Glasgow Pottery 1748-1823*, p. 13, for Glasgow pay calculated by output. Archer and Hickey, *Irish Delftware*, p. 32, for Dublin piece work and description of mark assignments. Emmerson, *British Teapots & Tea Drinking*, p. 40, for 'good from oven' practice in the Midlands.



59 'SQUIRREL' DISH

Tin-glazed Earthenware c. 1730 - 1750 Possibly London (Vauxhall)

A symbolic crouching squirrel naïvely settles that theme over the circular, grayish-cast tin-glazed earthenware dish at hand. This mid-blue 'rat-and-vine' composition is one corrupt version rooted in oriental porcelain that presents the whimsical rodents among gourd vines.¹ Slim brushings fix the suitable animal features, including the umbrella tail. Further, two interlocked lattice hoops, which are broadly described in the single-stroke style, overwhelm the lower third of this unbordered piece. Less densely, varied gourd plant leaves having corkscrew tendrils emerge from under these wickets and separately sprangle through the complete face; a leaf-fan crowns the higher arch. A lone bryony twist beside a foliage pendant balances at the upper center. Shards with this profile and pattern implications were dug from a likely secondary tip in the vicinity of The Vauxhall Pottery.²

D. 8 1/2 inches, Shape B-16

Described in Christie's sale catalog, 1-3 October 1984, Lot 428. Similar to Garner and Archer, *English Delftware*, Ill. 69-C.

Ex coll: Mrs. Frances L. Dickson

123/85.00300AS2

¹ Austin, *British Delft at Williamsburg*, p. 155, for discussion of oriental designs. Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, pp. 217 & 339, for the rat as a symbol of industry and prosperity and a gourd as a charm to ward off pernicious influences.

² English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), pp. 225 & 247, for shards in context of possibly 1720 - 1750.



60 'MANDARIN' PLATE Tin-glazed Earthenware c. 1730 Probably Bristol

Primary colors that approach the *famille verte* palette make a hallmark for this circular, tin-glazed earthenware plate. At the upturn from the well, a bright blue circle concludes a rendition suggesting the Chinese "Mandorines."¹ A man wears loose clothing of sealing-wax red, royal blue, and lemon yellow; his pointed cap is also red. The person relaxes on an ornate, multicolor platform before fencing with red palings on a jade green rail. His right arm is lifted overhead to entice a diving paradise bird, which boasts a yellow body, blue head, and red wings. A blue hill preceding red stylized shrubbery is to the right, and the foreground reveals grassy tufts. The background incorporates like colors in washes and line drawings. On the outer half of the flange, a free-floating, closely spaced strip of red trelliswork is rimmed by blue; intervening breaks at mid-quadrant stations divulge red petaled halfblossoms with yellow cores and stiff, green leaves are aside. Mini-radial bands formed by joining blue beside yellow lines edge these panels. A speckled, rough soot patch is near the face rim. The continuing gravish glaze across the backside is heavily pockmarked.²

D. 8³/₄ inches, Shape C-12

Identical to Sale Catalog (2010), *Ceramics in Kensington – Eight Days in June*, p. 31, Ill. 3; Christie's sale catalog, 14 October 1983, Lot 227.

33/72.00300MA23

¹ Honour, *Chinoiserie*, pp. 19-21, for quote and note about John Nieuhoff – an early traveller in China – making references to those Chinese who indulged in exotic adornments, which eventually translated into the West as a style for the *jardin anglo-chinois. Vide*, p. 487, for further Nieuhoff influence.

² Ray, *English Delftware Pottery*, p. 87, for the generalized suggestion that minute pitting might be a characteristic of Bristol pottery. Garner and Archer, *English Delftware*, pp. 30-31, for typical colors not usually being reliable indicators to recognize a particular delftware potworks.



61 'FEATHER' DISH

Tin-glazed Earthenware c. 1730 - 1760 Probably London (Lambeth)

Symmetrical about the mid-point, the orderly pattern for this round, tin-glazed earthenware dish offers a combination of false flowers and garland motifs; the total effect appears geometric. A roundel having the perimeter defined by two royal blue lines secures the pivotal position, and its central annulus radiates ten petals painted sage green with burnt-red edges. One encircling 'embroidery' chain midway to the dip of the well displays thirteen featherlike fans seemingly stitched in a matching red color, and six blue 'knots' flank every link.¹ The rim drawings have been relegated to the inner half of the flange where a blue base line on the brim supports a double rank of staggered red scale-arcs; alternate large cores have been dabbed with blue or green.

D. 7 7/8 inches, Shape B-17

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 14.51.

82/76.00120JH2

¹ Embroidery instructions describe stitches for varied running-line and area-filling techniques; they also include ways to make several types of relief knots.



62 'DIAMOND' PLATE

Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol

Regulation and careful execution are evident across this circular plate of tin-glazed earthenware. The middle half of the well is encompassed by a chain of lozenges sited within two pairs of rings; a lone guarding line appears close by the rim. These inner boundaries are touched by four broad-oval zones that are linked by concave-side diamond areas. All of the delineations are in royal blue and an aubergine color has been painted on as the connecting background. Like a *clairvoyee*, the central disc exposes two full-head daisies having sealingwax red petals around canary yellow cores attached to sinuous blue stalks bearing rich green rhomboidal feather-leaves.¹ Both the flower types and 'spade' brushwork are repeated inside the large flanking areas; yellow and red in the adjoining reserves simulate the veins in a formal, blue-outline artemisia leaf.² Perhaps awareness of Japanese porcelain with an open roundel as well as extra-broad, visually controlling band was the prompt for formating this plate.³

D. 8 3/4 inches, Shape C-13

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 15.8.

137/88.00528GA23

¹ *Clairvoyee* is an architectural opening in a wall; it enhances the view of a natural or landscaped prospect.

² Archer, *Delftware*, p. 172, for indication that shards with rhomboidal brushwork exist from Bristol and London for c. 1720 - 1740.

³ English Ceramic Circle, *Transactions*, Vol. 24 (2013), p. 60, Ill. 14, for possibly a suggestive Japanese porcelain dish layout c. 1720.



63 'PINWHEEL' PLATE Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol

The artistic choice of minimized decorations becomes pronounced for this round, tin-glazed earthenware plate. All the mid-blue patterns focus about a symmetrical 'pinwheel' flare of foliage that covers the well outward from its center.¹ Four 'mimosa' shafts are aligned at right angles; each stem has a flank of sparse, unattached brush-dashes ending with a lone elongated, squared stroke.² In between there appear forks of two undulating blade leaves separated with an inflected stalk that is terminated by a tip matching the previous spoke type. Five equally spaced fronds station around the flange. The design theme seems to derive from local inspirations instead of oriental ones.

D. 8 3/4 inches, Shape C-14

276/03.00600HL23

¹ Pinwheel is a toy with lightweight blades that rotate on an axle attached to a stick, especially when propelled by moving air.

² *Mimosa* is a plant genus that includes trees and shrubs having bipinnate leaves. *Vide*, p. 219, for a more extensive rendition of the 'mimosa' pattern.





64 'DANCER' WASH BASIN

Tin-glazed Earthenware c. 1730 Probably Bristol

The modest size of this chinoiserie tin-glazed earthenware "wash hand bason" reflects early marginal interests in personal hygiene.¹ Its thrown, acutely flared bowl supports a narrow, canted flange having an upturned edge; all is lifted upon a strap foot ring. A full-width chain on the ledge has four sealing-wax red, three-petal demiflorets surrounded by a matching number of royal blue leaves; and it follows one mid-blue, set-in trace. Similar foliage bolsters intermediate oval reserves having a red flower bud on olive green shoots. Triple green sprigs separate each rim pattern. A low brimribbon consists of blue stylized cloud-scrolls. At the bottom, two blue lines guide a chain of green wickets where a red diamond-trellis takes up the free zones. A roundel predicates a Kangxi-style 'dancing boy' scene where a lone blueoutlined figure gyrates with his floppy sleeves colored red with green.² He performs close by a green-and-blue twohandled globular urn, which bursts with red, blue, and green multi-character plants. Distant green barrier posts support blue garden lattices while at the right a structural corner has green framing on a blue panel; grass tufts and earth wash are blue along with red accents. The outside wall shows twelve radically casual blue markings, in turn, like thetas and paired vertical slashes; the bottom retains a test stroke. Similar Chinese themes are on Bow and Liverpool (Chaffers) wares.³

H. 3 ¹/₂ inches, D. 8 ⁷/₈ inches

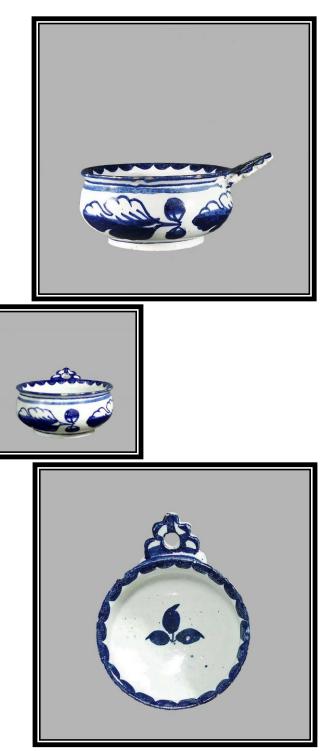
Illustrated in Bonhams sale catalog, 28 April 2010, Lot 175; Atkins (1992), *An Exhibition of Five Hundred Years of English Pottery*, Ill. 36.

346/10.00950BL234

¹ Lange, *Delftware at Historic Deerfield, 1600-1800*, pp. 139-140, for quote and observation of body washing habits. Water bottles were sometimes made *en suite* with wash basins; many pairings were likely done later by owners.

² Dancing boys performed during the Feast of Lanterns and in the fifth day after the Chinese New Year. Williams (1976), *Outlines of Chinese Symbolism & Art Motives*, p. 179, for festivals. Ray, *English Delftware Pottery*, pp. 194, 198 & Plate 75, for discussion. Ray, *English Delftware*, p. 38, for Bristol style.

³ Ray, *Ibid.*, p. 74, for porcelain references. Brown and Lockett, *Made in Liverpool*, pp. 84-85, for Chaffers examples c. 1760. Theta is the Greek letter, θ .



188 Tin-glazed Earthenware

65 'OAK LEAF' PORRINGER

Tin-glazed Earthenware c. 1730 Probably London or possibly Bristol

With support from the metalwork fashions, this thrown tinglazed earthenware porringer was proper to serve soupy food such as porridge, any stewlike recipe, or broth.¹ The shallow flat-bottom bowl flows through the booge to a plainly curled lip.² Just under the rim, a canted, under-shaved slab handle or 'ear' has a triangular plan with seven-lobe edge as for the baroque form; one round hole opens at the middle.³ All the painted decoration is indigo blue. On the outside, a heavy triple-line is assertive at the constriction under the lip while a tram-line secures just above a modest, slant-cut foot ring. The exterior frieze shows a chain composed of four detailed oak leaves with two acorns along each stem; they are colorfilled on the lower horizontal halves. Along the interior ledge there is a series of contiguous, solid pendant half-circles; the nearly full-painted upper surface of the grip presents reserve areas simulating cutwork. A free trilobate leaf spray spreads out at bottom center. Customs requiring the porringer diminished after about 1730, even though metal and pottery ones were still made for the export trade; the single handle was typically English.⁴ Even in 1773, delft porringers, mugs, and bowls were advertised for sale in the American colonies.⁵

H. 2 ¾ inches, D. 4 ¾ inches, S. 6 inches

Illustrated in Lewis (1999), *A Collector's History of English Pottery*, p. 38 (lower right); Sotheby's sale catalog, 18 June 1997, Lot 719.

338/08.06000HS24

¹ Lange, Delftware at Historic Deerfield, 1600-1800, p. 89, for porringer uses.

² Booge is a short, bellied wall.

³ Davis, Pewter at Colonial Williamsburg, p. 151, for style.

⁴ *Ibid.*, p. 154, for porringer decline in use and then export trade that included products especially made in Bristol for that purpose. Grigsby, *English Pottery 1650-1800*, p. 130, for salt-glazed stoneware example c. 1750 - 1760. Mount, *The Price Guide to 18th Century English Pottery*, p. 193, for buff earthenware one c. 1755.

⁵ Lange, op. cit., p. 89, for William Ellery advertising "Delph Bowls, large and small Muggs, Porringers, Chamber Pots, &c. &c" in Connecticut.



66 'QUILL' PLATE

Tin-glazed Earthenware c. 1730 - 1740 Probably London (Lambeth) Manner of The Vauxhall Pottery

Thin-line sketching is paramount for this round, tin-glazed earthenware plate on which a pattern concept highlights the manners of the 'quill' or 'pencil' work.¹ A flange edge-band of single outside and double inside mid-blue traces makes a border ring; two lines set a surround close to the footing of the well wall. The boundaries at center are filled in with a continuous iron red sketch where it demonstrates multi-slash saltires separated by reserve diamonds taking tick marks on each side. The symmetrical outer ribband reprises this pattern between four grasslike tufts and four equally sited open zones within bows, which bracket a stylized demifloret with curled tendrils. This plate in extent emphasises orangish-red, probably as a recognition of Chinese porcelain.² The central focus is a classical, ribbed and footed urn with horn-shape cowl. Balanced grasses, leaves and flower buds having parallel line hatching, as well as one full-face blossom are displayed. Flying insects flank the arrangement and plant foliage springs out of implied earth beneath its base. Similar line techniques have been identified from the shards excavated around the Vauxhall potting site in Lambeth.³

D. 8 ¾ inches, Shape B-18

Similar to Atkins (1993), An Exhibition of English Pottery, Ill. 28.

294/04.00220HA235

¹ Black, *British Tin-glazed Earthenware*, p. 16, for style. *Vide*, p. 201, for blue-line example of procedure.

² Garner and Archer, *English Delftware*, p. 33, for influence.

³ English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), Plate 124, for finds. Archer, *Delftware*, p. 173, for reference to related design elements on objects dated 1733 and 1738 and likely from Liverpool and Bristol, respectively. Britton, *London Delftware*, pp. 64-71, for location and history.





67 'LADY' PLATE

Tin-glazed Earthenware c. 1730 - 1740 Probably Bristol or possibly Liverpool Manner of a Limekiln Lane potworks¹

The masquerade as a Chinese Kangxi-style porcelain ware is brought to fulfillment with this circular, tin-glazed earthenware plate.² Two orbital rings having simple decoration are present. To start, a single royal blue trace marks the base limit of the well. Then a continuous mid-blue diaper band is painted in from the rim that has been colored burnt-orange. This border is composed of filled in darts that create a chain of lozenge shapes between slim parallel lines. Alternating sequences with dots and ticks detail the blanks. The central, commanding chinoiserie garden drawing applies shades of light to dark blue. Its feature is the robed, perhaps contemplative, oriental lady sitting beside accent rocks that partly obscure one sparse, angular bush. She has an upswept coiffure and flicks a scanty, forked branch across her right shoulder while focusing on the opposite hand that rests on a low rectangular table. At the right appears a sturdy architectural lattice fence as well as house wall with diamond-trellis shutter; both backdrop the outdoors setting. Grassy tufts on a washed earth mound introduce the scene; halos of small dots accent overhanging tree boughs and a large rock. A precise royal blue capital Roman letter $-\mathbf{F}$ – marks the underside recess. Related polychrome dish shards have come from along the Limekiln Lane in Bristol.³

D. 9 inches, Shape C-15, Mark 50

Similar to Ray, English Delftware Pottery, Plate 75, Ill. 146.

300/04.02555HL2

¹ Archer, *Delftware*, p. 570, for two nearby Bristol operations in overlapping time periods at Limekiln Lane. *Ibid.*, p. 571, for competing Liverpool potworks. Hudson, *English Delftware Drug Jars*, p. 31, for suggestion by others that such mark may be for a Michael Frank(?) (1706 - 1777) at Bristol (Redcliff Back 1). *Vide*, p. 893, for a better confirmed list of potters without Michael Frank(?).

² Vide, Appendix E, for historical placement. Ray, *English Delftware Pottery*, pp. 204-205 & Plate 75, for discussion. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 151, for example of large dish genre from the Limekiln Lane potteries in Bristol.

³ Grigsby, *op.cit.*, p. 151, for shard information.





68 'BRICK' DEEP DISH

Tin-glazed Earthenware c. 1730 Probably Bristol

The energy from repetitive patterns strengthens this round, deep tin-glazed earthenware dish where zones for different chain elements circumscribe the center. A roval blue flowerburst medallion having shaded spoke-and-web sectors forms the hub. Triple unequally spaced thin blue lines establish a roundel containing four Islamic-style blue-red-green flowering plants separated by pairs of mock dragonflies having wings and bodies in their assorted colors.¹ These stylized growths spring up from the blue earth and show cardinal red blooms, overlapping sage green leaf-twists, and heavy blue frond-stems that probably represent carnations.² Attending outward from this line framing, and also to complete filling the well, are blue 'three brick' pyramids separated by iron red whorls, each capped with square-cut green leaves and a blue stroke. Finally, the complete flange is covered by dense tricolor designs. Eight casual, oval reserved spaces flanked with green foliage are drawn in from the edge and encircle single dragonflies. In their midst, added broad green leafage divides two red curls, all against a blue mat. The bolstering decoration that tracks the brim - repeating blue vine-tendril scrolls - is studded with eight red and green flower-leaf devices. On the reverse, a blue '2' is painted on center, and eight alternating symbols as if asterisks and noughts space along the major curve. Distinctive characteristics of several motifs as shown here are attributed to Bristol.³

H. 2¹/₄ inches, D. 13 inches, Shape C-16, Mark 53

Illustrated in Skinner sale catalog, 15 January 2005, Lot 16. Similar to Garner and Archer, *English Delftware*, Ill. 61-B.

301/05.01645SK23

¹ Black, *British Tin-glazed Earthenware*, p. 25, for observation. Watson, *Ceramics from Islamic Lands*, p. 439, Cat. T.14, for flowing, raised red plants of Iznik (Rhodian-type) pottery c. 1580—suggesting Ottoman book illuminations. Dragonfly is an insect with four wings and slender body; it feeds on flies etc.

² Archer and Morgan, *Fair as China Dishes*, p. 42, for discussion. Carnation is a cultivated red variety of *Dianthus caryophyllus*. In England, carnation is called a gillie flower.

³ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 148, for comment.





69 'GODDESS' PLATE

Tin-glazed Earthenware c. 1735 - 1740 Probably London or possibly Bristol

An uncertain classical motif centers on this circular, tin-glazed earthenware plate. In the Roman mythology, Ceres was recognized as their goddess for agriculture; that figure was also irregularly known as Flora or Plenty.¹ This line-drawn allusion across the full well is totally made in a rich blue except for a hesitant rim edge of ocher. A guard line along the limit restrains eight equally spaced and inward facing cherub heads beneath wings; each of them is set apart by a lotus-like blossom growing on a stem. Wearing a figured gown, the enthroned deity vertically cradles a twisted horn of plenty -acornucopia - in her right arm; flowers and foliage flare profusely from the end. Her extended left hand grasps an upright leafy branch.² She gazes toward a globular urn loaded with fronds and blooms at her right while attended on the opposite flank by two flying insects as well as a bird perched upon a flowered shrub. A spray of leaves occupies the foreplace at her feet while earth contours are described by short lines. The under-flange supports four bare herbal sprigs in dense blue.³

D. 8 3/4 inches, Shape B-20

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 19.22.

167/94.01050AS23

¹ Archer, *Delftware*, p. 207, for a further name and Bristol attribution of a plate c. 1730 - 1735 with noughts and slashes for under-rim marking.

² *Vide*, p. 23, for copyists casually transcribing their design sources with little or no regard for original symbolism. Therefore, an alternative thought for the root portrayal of this drawing might be *Peace and Prosperity*; some European cultures recognize such by a similar, but standing, female who upholds an olive branch (peace) along with an arm-held cornucopia of food crops (prosperity or abundance).

³ Britton, *English Delftware in the Bristol Collection*, Ill. 19.22, for Bristol attributed example with noughts and crosses as under-rim marking. Horne, *English Tin-glazed Tiles*, p. 19, for an octagonal plate attributed to a London pottery c. 1737. *Vide*, p. 984, for basic types of under-rim marking.



70 'CABRIOLE' DISH

Tin-glazed Earthenware c. 1735 - 1745 Probably Bristol

A blue-on-white Kangxi porcelain theme expands in polychrome inside the well of this circular, tin-glazed earthenware dish.¹ The profile almost forms a shallow bowl, and a thick foot ring retains bevels. This naïvely-executed inglaze translation focuses within a roundel close to the foot of the wall slope; interlocked facing arcs make a frame in sealing-wax red. Oddly proportioned without appreciation for gravity and perspective, the major pattern introduces a red-drawn rectangular table displaying a washed, sage green diagonal half; slim cabriole legs exhibit blue accents. A globular urn with double side handles manages to teeter near the brink while supporting an improbable sweeping expanse of leaves and blooms through the horizontal diameter. The feature flower at the left is striped red on its like-color stem while odd clusters of leaves in blade or frond shapes are stroked blue and green. By traditional implications, such a vase recalls perpetual harmony.² A green swath underneath the table depicts earth. Two open-field spaces are occupied by a blue mock flower head above a red shoot or a swooping blue and red insect. The all-round, inward facing full-flange design has an integrated sequencing of five red flower buds on stems bearing blue square-brush foliage, red hoops slashed by blue and flanked by sprangled green-and-blue leaves, and highly stylized red-and-blue insects. This manner of intense palette was particularly available from Bristol pot-houses during the early mid-quarter of the 18th century.³ The lower margin has a patch of 'wrinkled' glaze from oven conditions.

H. 1 7/8 inches, D. 13 1/2 inches, Shape C-17

Identical to Peirce, English Ceramics: The Frances and Emory Cocke Collection, Ill. 8.

293/04.00650JL23

¹ Archer, *Delftware*, p. 131, for influence. Poole, *English Pottery*, pp. 46-47, for related contemporary wall tiles. Vide, Appendix E, for historical placement. ² Williams (1976), Outlines of Chinese Symbolism and Art Motives, p. 416.

³ Britton, English Delftware in the Bristol Collection, pp. 209-210, for information.





71 'BRIDGE' PLATE

Tin-glazed Earthenware c. 1735 - 1750 Probably London or possibly Liverpool

The total decoration for this circular, tin-glazed earthenware plate was developed using but one mid-tone of blue applied only in 'pencil' strokes.¹ However, impressions of grading color result from having sets of close parallel lines drawn in contrasting directions.² A lambrequin border is laid off from the rim of this plate—four cardinal curl-leaf or lotus patterns connected by thin bands with trellis-diaper, each interrupted by one sham demifloret of four petals and tendrils. Around the bottom of the well slope, one double-track line encloses a landscape presentation. Centrally, a Chinese four-tier pavilion having sweeping rooflines crowds a rocky promontory; another two-story structure rises at the deep right. A native pole fisherman strolls across a planked bridge on the left of this scene while two aerobatic birds dip over his head. Various depictions of leafy trees and bushes fill the background and foliage in front of water barricades the forefront.³ The flange displays four scant groups of herbal sprigs underneath as well as the unusual occurrence of six stilt marks. This design is also available on octagonal and lobed forms.⁴ Shards were found at Liverpool, Bristol, and London; finished variations remain as well from the two latter locations.⁵

D. 8 3/4 inches, Shape B-21

Similar to Lipski and Archer, *Dated English Delftware*, Ill. 425.

110/80.00180LA2

¹ Pencil is a fine single-hair brush used for painting.

² Archer, *Delftware*, p. 173, for note of London (Vauxhall) shards with similar linear type drawing. *Vide*, p. 191, for example of using red lines.

³ Honour, *Chinoiserie*, p. 46, for striking resemblance of the inner pattern concept to a 1626 engraving by the Dane [German], Valentin[e] Sezenius (*fl.* c. 1620).

⁴ Archer, op. cit. p. 210, for note of octagonal plate. Austin, *British Delft at Williamsburg*, p. 154, for lobed plate. Lipski and Archer, *Dated English Delftware*, Ill. 425, for round 1738 plate with circles and slashes under-rim marking; the octagonal 1735 plate, Ill. 402, was on the London market in 2015.

⁵ Antique Dealer & Collector's Guide, December 1981, p. 45, for Liverpool shards. Archer, *op.cit.*, p. 210, for notice of related London, Liverpool, and Bristol shards.



72 'MAIDEN' DISH

Tin-glazed Earthenware c. 1740 Probably Bristol or possibly London

This little round dish of tin-glazed earthenware could have been useful within the group used for serving vegetables in the symmetrical layouts for dinner.¹ The rim-to-rim oriental theme describes some imagined countryside through inglaze royal and mid-blue sketches and washes. A slender, solitary maiden strolls forward from center; she is dressed in a short coat above a pleated skirt while carrying a handled basket at the side. Her remaining hand clutches a shawl and flowing ribbon. Left of this person, a prominent stone edifice features an arched opening and curved tile roof. The building has protection behind a linear-pattern slab wall. A twisted tree at the right and the intersection of an incongruous, angular decorative motif reinforce the prospect. At a distance on the opposite hand, a paling fence shows an extended post. Spare trees rise beyond on steep rises; three ethereal 'clouds' reimagine scroll-painted forested hillocks that seem to float overhead beneath a lightly brushed sky. One oversize, fanciful insect hovers nearby. Foreview features are groundcover and dark, weathered rocks; intermittently defined by pale blue washes, the pathway seems to be dotted with pebbles.² Porcelain known in the Chinese Transitional period probably influenced this sort of presentation.³

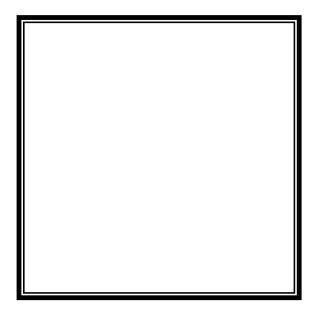
D. 7 5% inches, Shape C-18

274/03.00847HL24

¹ Austin, *British Delft at Williamsburg*, p. 33 & Ill. 319, for a table display and a set of small dishes. Mankowitz and Haggar, *The Concise Encyclopedia of English Pottery and Porcelain*, p. 227, for a small, or pudding plate, being called a "twiffler" in a price agreement dated 4 February 1770. *Vide*, p. 365, for another later citation.

² Archer, *Delftware*, p. 367, for a flower-brick having this pattern.

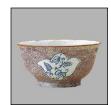
³ Britton, *English Delftware in the Bristol Collection*, pp. 168 & 180, for the suggestion and painting technique. *Vide*, Appendix E, for historical placement.



73 TEACUP

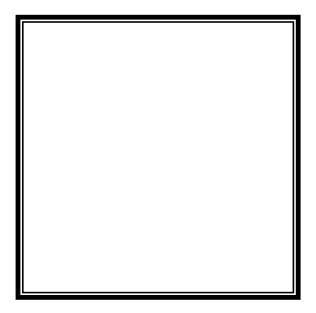
(handleless)
London / Bristol, c. 1740
Ray, English Delftware Pottery, Plate 73, Ill. 151.
(a) Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, Ill. D326. Courtesy, The Longridge Collection
Glover sale, Christie's 14.6.1988 (25)
(b) Grigsby, The Longridge Collection of English Slipware and Delftware, Vol. 2, Ill. D327. Courtesy, The Longridge Collection

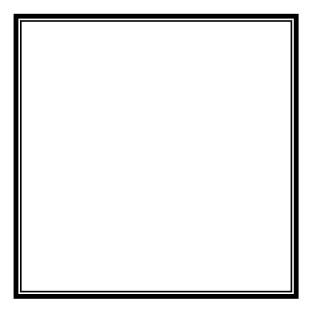




(a)

(b)





74 TEAPOT

(earthenware) London, c. 1740 - 1750 Archer and Morgan, Fair as China Dishes, Ill. 67. (a) Horne, A Collection of Early English Pottery, Part XVI, Ill. 452. Courtesy, Jonathan Horne (Antiques) Limited Christie's 11.6.10 (1145) (b) Atkins (2006), An Exhibition of English Pottery, Ill. 24. Courtesy, Garry Atkins





(b)



75 'MEDALLION' PLATE Tin-glazed Earthenware c. 1740 - 1750 Probably London

In bold signature, this nondirectional scheme mantles a circular, tin-glazed earthenware plate where concentric royal blue lines define a roundel and a full-ledge band between its brim line and one set in from the rim. Fields stroked in blue background all of these zones, and remaining design features and sketching are in cardinal red with 'mixed' green accents. A clear well-ring includes red-line flower-and-leaf clusters that radiate opposite each central medallion quarter space; these lobed green-heart buds stretch over their red-green 'wing' foliage that is 'feathered' in blue. The red arc-divided disc has a frilly red flower head set at the middle; green strokes inside red bean-shape scrollery represent leaves. The false blossom repeats in four surrounding zones where restraint curves are tangent at the broadest extents and flanked by comma-form curls with green centers. A continuous flange pattern repeats seven theme-flowers with balanced clawlike leaves, all laid sideways and in central colors. Hooked 'bamboo' separators channel green spots.¹ Rough patches demonstrate the consequence caused by poor absorption of an iron-based pigment in the glaze.² A related style has archaeological connections to the Delftfield Pottery near Glasgow.³ Notably at hand, the primary palette contrasts to softer shades, with no elementary red, that appear among the mid-century Scottish shards.⁴

D. 9 1/8 inches, Shape B-22

Identical to Horvath, Gallypotts and Gallyware, Ill. 88.

207/00.01080JM23

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.58, for this polychrome theme on a London precursor dish c. 1710.

² Britton, *English Delftware in the Bristol Collection*, p. 17, for discussion. *Vide*, p. 387, for rough, unabsorbed 'black' color from Liverpool.

³ Austin, *British Delft at Williamsburg*, pp. 15-16 & 153, for note about shard finds, examples, and original Delftfield decorators from London (Lambeth).

⁴ Kinghorn and Quail, *Delftfield – A Glasgow Pottery 1748-1821*, p. 37, for typical shards. Post Medieval Archaeology, *Journal*, No. 16 (1982), pp. 52-53 & 70, for no red and lean toward a pale 'Fazackerly' palette. Atkins (2002), *An Exhibition of English Pottery*, III. 24, for a cautionary polychrome dish (in muted color way and dash / circle under-rim marking) proposed as of Glasgow.



76 'WINDMILL' DISH

Tin-glazed Earthenware c. 1740 - 1750 Probably London

An uncomplicated rural touch is called into service for this round dish of tin-glazed earthenware. In sparse tracings, a rich blue sketch demonstrates a landscape within one wide blue line that emphasizes the foot of the slope. At center, a windmill resembles a domed silo and advertises four eccentrically arranged arms; a door and several windows are also indicated. Half this building and portions of the wind blades were washed as blue shadows while the foreground was handled in a comparable manner. Lone flanking trees share brown manganese 'sponge' work in spaced layers as for boughs of the canopies. Similarly applied and colored triangles develop the clustering shrubbery at ground level, and blue wriggly lines halve the tree heights. Streaky blue zigzag smears at high center represent clouds. Half-circle manganese finger dabs overlap each other around the edge. At this period certain London potters owned windmills so that they would profit from grinding their own ingredients for colors and glazes. Thus, their local activities could have suggested the structure shown here.¹

D. 7 ¾ inches, Shape B-23

Identical to Austin, British Delft at Williamsburg, Ill. 228.

103/78.00250PG235

¹ Britton, *London Delftware*, Appendix IV, for an estate listing of windmills.



77 'WHEAT SHEAF' PLATE Tin-glazed Earthenware c. 1740 - 1760 Probably London

An amalgam of original Kakiemon and some derived western porcelain themes governs on this circular, tin-glazed earthenware plate.¹ At Chelsea in 1755, the styling was auctioned as "wheat-sheaf and pheasant."² A vignette, mainly developed by royal blue outlines, has a partitioning arbor post set into a washed blue mound. In equal color, one upright sheaf of cut grain stalks among plant growths is twice cinched by iron red 'loop chains' wherein two of the upper links are given a deep blue. Behind, a twisted bush shows nubby parti-colored foliage of 'mixed' green and lemon yellow along the branches as well as red sparks for some berries. Pendular blue-andred blooms appear in balance with two starflower clusters of primary hues. A single bird having a green topknot and long, forked tail feathers perches at the left. The head and tail are red while the wings accent in blue on a yellow body. Multicolor insects hover around the setting. Three thin blue lines, with one placed inward from the edge, accompany a continuous surround of triple-line red chevrons bolstered by blue wedges; this border has been relegated to the outer half of the flange.

D. 8 5/8 inches, Shape B-24

Illustrated in Chipstone, *Ceramics in America*—2001, p. 193, Fig. 7.

Ex coll: Mr. Dennis J. Cockell

143/91.00540GA23

¹ Ray, *English Delftware Pottery*, p. 213, for possible Kakiemon, Bow, and Chelsea influences. Austin, *Chelsea Porcelain at Williamsburg*, p. 5, for general definition as a distinctive style of asymmetrical patterns first enameled by the Kakiemon family on porcelain made at Arita, Japan, in the 17th century. The palette was normally iron red, light blue, blue green, violet, and yellow. Sakaida Kinzaemon (later Kakiemon) (1596 - 1666) was an early porcelain maker in Nangawara, Japan.

² Austin, op. cit., 1755 auction, p. 20, for quote.



78 'PHLOX' PLATE

Tin-glazed Earthenware c. 1740 Probably London

Universal direction for the design engages this circular plate of tin-glazed earthenware. A central medallion showing an orangish-red daisy face in reserve against a hunter green disc has both royal blue core and surrounding line. Three gardentype floral groups, as if growing inwardly, are equally measured around the well. Each group is composed of an upright phlox-style plant with four red florets and blue leaf blades.¹ Red branches that curl upward on either side first support a full-face lobed flower with red petals and halo about a green center; the leaves repeat in green. The left hand profiles both a tapered mate and a globular bud with leaves, all repeating previous colors.² A half-flange diaper border nearly on edge passes between an outer single and one inward double blue trace. The band with six short registers shows a red lozengelattice of double lines, all around dots. Wider fields between bowed, broad blue brackets alternate along the border; these reserve sections contain both an adapted green artemisia leaf and a wavy loose red ribbon-Buddhist symbols.³

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 12.11

D. 8 ¹/₂ inches, Shape B-25

314/05.00320PM23

¹ Phlox is a plant of family *Polemoniaceæ* with clusters of flowers and small, thin leaves.

² Tyler (London), *London's Delftware Industry*, p. 109, Fig. 168, for similar drawing techniques and colors on shards from the pottery at Glasshouse Street, Lambeth; delftware was produced there from c. 1743 - 1784.

³ Artemisia is a genus of plants having leaves said to forestall evil from entering homes. Williams (1976), *Outlines of Chinese Symbolism & Art Motives*, p. 407, for explanation. Britton, *English Delftware in the Bristol Collection*, p. 182, for suggestion to mean felicity and a charm against evil.



79 'THISTLE' DISH

Tin-glazed Earthenware c. 1740 Probably Bristol

Restricted, but bold, line work across this circular, tin-glazed earthenware dish features one representation of the thistle emblem of Scotland.¹ Centrally, the total well shows off a royal blue, nearly indigo, floral pattern to simulate crewel embroidery.² A sinuous detached stalk branches into two at the top where each stem lifts up a flower head; namely, a diagonally hatched ball under flared, ruffled petal-crown and stiff veining. A shaded gray blue stroke along the rippled edge helps imply a curvature. Immediately below the blooms and also joined onto the main supporter are a pair of slender, serrated and somewhat articulated leaves that are fully filled in while they lift upward to right and left. Next down, two repetitive blooms essentially bend outward and fill the space above two final leaves. Closely aligned, midblue double lines follow the brim.

D. 7¹/₂ inches, Shape C-19

Ex coll: Professor Frederic H. Garner (label)

Similar to Taggart, *The Burnap Collection* of English Pottery, Ill. 153.

227/00.01740AS23

¹ Scotch thistle (*Onopordon acanthium*) is native to Scotland. Fox-Davies, *A Complete Guide to Heraldry*, pp. 270-271, for history of symbolic development and applications. From 1474 the thistle appeared on silver coins in the time of James III as it also became a national badge or else the personal badge of the sovereign. By 1540, it was known as one of the national emblems of Scotland.

 $^{^2}$ Crewelwork is a sort of needlework where smooth woolen (worsted) yarn is embroidered over linen or cotton cloth.



80 *'MIMOSA'* **PLATE**

Tin-glazed Earthenware c. 1740 Probably London or possibly Bristol

Sketchy strokes develop flowering plants, all in a single style that 'rotate' in two orbits about the middle of this circular, tinglazed earthenware plate. Double blue lines secure a hub at center; another pair reinforces the limit for the well. A slim trace is laid close by the rim. Each of two resulting annular swaths has four stylized blossom groups stretching outward. This main pattern element – called 'mimosa' in England – features mid-blue clustered circlets that reveal dotted centers. A same composition along the flange discloses triple heads at prime directions; slender, sprangling iron red or feathery blue leaves minimally fill in the intermediate spaces. The next inward band contains lone flowers angled to point midway between the flange clusters; here, the sweeping blue stalks take red rhomboidal or flat-brush leaves having slashed bases. In the oculus, sprouting blooms are evident and the largest plant is placed full-face between angled shafts. With each of these traditional layouts, blue globes are attached to the stalks. The fictive drawings are unattested as codes for Chinese peonies.¹ Related patterns have been discovered among shards in London at Lambeth and Vauxhall as well as from Bristol, Wincanton, and Liverpool. Plates from London areas seem to be the more precisely executed within these lots.²

D. 8 3/4 inches, Shape B-26

Illustrated in Christie's sale catalog, 2 October 1997, Lot 292 (part). Similar to Noël Hume, *A Guide to Artifacts of Colonial America*, Fig. 31(1).

186/97.00615GA23

¹ Horvath, *Gallypotts and Gallyware*, p. 21. Peony is a plant of genus *Pæonia* with large showy flowers.

² Archer, *Delftware*, p. 174, for discovery of shards at several cities and sites along with comments on some styles for drawing. English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1972), Ill. 123(d), for Vauxhall shards.



81 *'HIKER'* PLATE

Tin-glazed Earthenware c. 1740 - 1750 Probably London

The unbounded drawing as depicted here altogether in puce manganese suggests some London descriptors for this round, tin-glazed earthenware plate. Its composition emphasizes an elongated figure noticing a monument in a parkland setting. The foreground segment has a stone-arch culvert spanned by a minimal wooden railing. At center, a lone apparently hiking man steps forth while he gestures upward with his right arm and glances rearward over his shoulder. He dresses in widebrim hat, knee breeches, and a gathered smock cinched at the waist; stockings and shoes complete the attire, and he holds to a walking staff. At left distance, an architectural garden landmark shows a cubic, stonework pedestal capped with a globe. Spindly tree trunks that bear brush-dabbed, horizontally extended tiers of leaves strengthen the open prospect of the nature park; shrubbery has been imprinted all around using the same method.¹ A remote flag-topped building beneath hazy cloud-washes finalizes the view. Implications in the layout of the scene point to some unidentified published print as the likely inspiration.²

D. 8 5/8 inches, Shape B-27

Identical to Austin, *British Delft* at Williamsburg, Ill. 284.

Ex coll: Colonial Williamsburg Foundation

136/88.00829JH34

¹ Archer and Morgan, *Fair as China Dishes*, p. 128, for comparison of drawing techniques for trees at major production sites.

² Archer, *Delftware*, pp. 212-213, for discussion of shards, a likely London attribution, and probable reliance on a print.



82 'FERN' DISH

Tin-glazed Earthenware c. 1740 Probably Bristol

Dining practices required multiple-size, common-use dishes similar to this round, tin-glazed earthenware piece. Therefore, designs suitable for universal direction were especially appropriate.¹ Here for contour, the steeply slanted flange continues through its sharp curve and to the well; there is a pronounced foot ring. An all-blue quasi-geometric execution pivots around center, beginning with one hypothetical royal blue daisy or a 'wheel' laid upon an expanding spiral background within a circle.² Tangentially, and with broad bases inward, mid-blue cones formed from many thin-line arcs are equally located as five spikes. Their touch zones are capped with darker, broad-stroke mock blossoms showing top spirals; these constitute the pointed pentagonal format. At the bottom of the slope a single light blue line controls the outer center-design sequence; namely, dark inward facing 'rising sun' buds with flanking leaf-pairs, each opposite the inner flower head. A further pale toned stack of arcs adjoins the base of every one and points onto the flange where all are met from the edge by a set of enlarged tendriled flowers with leaves that reflect those placed around the inner ring. Heavily colored, distinct fern fronds intervene to radiate at equal spacing from the base line to the dish edge.

H. 2 inches, D. 13 1/8 inches, Shape C-20

Similar to Archer, *Delftware*, Ill. B.167.

217/00.01200RH23

¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 199, Ill. D175, for simpler allover pattern expression on footed dish c. 1680. Archer, *Delftware*, p. 194, for sparer elements on dish of present shape c. 1760. ² Antiques, August 1993, p. 162, for the ceramic design like curled spokes being called a 'Catherine Wheel,' referring to the spiked wheel upon which the virgin

martyr - Saint Catherine of Alexandria - was presumed to have been tortured.





83 *'HERRING'* **PLATE**

Tin-glazed Earthenware c. 1740 - 1750 Probably Bristol or possibly Wincanton

Somber drawings and washes abound over this circular, tinglazed earthenware plate where they display in reserve on a speckled purple manganese surface; each panel takes a blue thin-line boundary.¹ From the middle, a lotus-tip cinquefoil frames Chinese garden scenery depicting two robed persons who gather around a table on the right. The man presides fullface in front of a carved stone monument as a woman stands; the remaining vista promotes a prominent terrace balustrade built at a right angle, plantain-leaf trees, and conical shrubs. Three herring-shape zones, with one at the lower edge, have been equally placed around the flange; the scales, eyes, gills, and fins are all distinct while shaded to effectively give depth. A casual blue '2,' most likely the in-house identification for this painter, is centered inside the bottom recess. Many plates disclosing a piscatory decoration may have been provided for the fish course.²

D. 8 3/4 inches, Shape C-21, Mark 7

Identical to Austin, British Delft at Williamsburg, Ill. 263.

53/73.00950GL2

¹ Austin, *British Delft at Williamsburg*, p. 161, for discussion of comparable dated plates. English Ceramic Circle, *Transactions*, Vol. 17, Part 1 (1999), p. 67, for contrast in methods of scattering wet or dry pigments for allover color.

² Antique Collector, December 1961, pp. 227-231.



84 'PLUMAGE' PLATE

Tin-glazed Earthenware c. 1740 - 1750 Probably London (Lambeth)

The soothing import-goods vignette that graces the face of this circular, tin-glazed earthenware plate hints at a pair of fluttering birds in courtship; washes of royal blue punctuate mid-blue line work throughout each of the decorations. While attentively displaying outstretched wings above a foreground of stylized grassy mounds and an oriental fence having swastika panels, the mates shelter under puffy tree foliage from an angular branch that extends out of its gnarled trunk at right.¹ The opposite hand introduces oversize reedlike stalks to bear a single, incongruously petaled blossom amid many drooping comma-shape pods. Double borders highlight this prominent drawing. First in doublet line trace, a cross-mark diaper contains darker hyphens and mantles the slope of the well. Also, fashioned close by the rim, a continuously guiding ribbon is further supported by a sub-band of eight equally spaced demiflorets facing inward. Each flower head is one of two sorts flanked with a leaf blade—either as an outline style for triple curls or a solitary solid doublet enfolded like a reserve circle. Although overall features imply some Far Eastern porcelain inspiration, a direct correlation has not been discovered.²

D. 9 inches, Shape B-28

354/11.00225MT23

¹ Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, pp. 120-121 & 381, for ancient swastika derivation in many cultures and being an element of some key-patterns used for decorative borders.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 328, Ill. D300, for puzzle jug dated 1742 with concept of two-bird and starburst leafage possibly influenced by Japanese porcelain. Archer, *Delftware*, pp. 31-31 & 293-294, for some Japanese inclinations. Harrison-Hall, *Catalogue of Late Yuan and Ming Ceramics in the British Museum*, pp. 304 & 401, for sample Ming porcelain stylizations of two birds among reeds and a pine tree.





85 *'TAPESTRY'* **PLATE**

Tin-glazed Earthenware c. 1740 Probably Bristol

Reserve areas defined through mid-blue line work interrupt the purple manganese 'powdered' ground across this round, tin-glazed earthenware plate.¹ A circular blank that nearly occupies the entire well highlights a medallion of eight radially flaring fans that show convex outer limits; their boundary edges are laid out by double-line format. Every indentation point is bridged by using a little wicket, and the 'blades' alternately bear either a dark-tip scale or trellis diaper pattern, all surrounding a full-face daisylike flower, which is set upon an indigo background. For these latticed sections, large deep blue dots give accent at cross points and smaller ones center in the open grids. This total rendition furthers the suggestion of tapestry or a damask material. Eight equally spaced openings around the flange at first give a mock carnation head and then a reprise of the principal scale motif, except that each element is within a circle. There is an under-flange sequence of eight painted noughts and paired strokes in blue.² A plate developed with an almost identical design is dated 1741.³

D. 8 ³/₄ inches, Shape C-22

Illustrated in Christie's sale catalog, 17 June 1974, Lot 7; Northeast Auctions sale catalog, 3-4 November 2001, Lot 643 (right). Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 15.49.

Ex coll: Mrs. Sheila Slann Saul

242/02.02200SR23

¹ Archer, *Delftware*, p. 139, for description of technique that was applied to Chinese porcelain. *Vide*, Appendix E, for historical placement.

² Vide, p. 984, for basic types of under-rim marking.

³ Lipski and Archer, Dated English Delftware, p. 108, for dated plate.



86 'MONUMENT' PLATE Tin-glazed Earthenware c. 1740 - 1750 Probably London

Bold painting using inglaze cobalt blue for dab, line, or wash created the western pastoral landscape on this circular, tinglazed earthenware plate. One thin trace nearly meeting the edge confines this scenery. A hatless woman who wears a long dress stands at center with the left hand pressed against her bosom while a basket dangles below the other forearm. Perhaps she contemplates before a monument, or possibly a mausoleum, at her right. The enduring memorial commands over a steep bankside and presents an arched doorway in the forward view. This dressed stonework is bulk-colored to accent the slanted shoulder topped with a robust globular urnon-stem beneath a fanciful cap; one clearly leafed sapling is alongside. The foot trail seems to spread as radiating ripples, and earth mounds support the minor copse of shrubbery that borders the pathway. At distance, one top-heavy tree shows densely 'sponged' boughs and features a sinuous trunk that merges with single-stroke limbs. A castle with turrets and a flying pennant emerges at the shadowy far right. Altogether, these rococo subtleties reflect the English mid-point among style transitions within this genre of patterns; the landscape structure might interpret a fantasy element from France.¹

D. 8 ¹/₂ inches, Shape B-29

Similar to Archer, *Delftware*, Ill. B.200.

263/03.01200AS2

¹ Ray, *English Delftware Pottery*, pp. 154 & 164, for transition of English landscape features through time as well as noting a possible overall blend of French rococo fantasy and Dutch realism.



87 'PORTOBELLO' DISH Tin-glazed Earthenware c. 1740 - 1743 Probably Bristol

A naval victory prompted this round, tin-glazed earthenware dish honoring the taking of Portobello-the feat by Admiral Edward Vernon with only six ships in November 1739 at the Isthmus of Darien in Panama.¹ This treatment with a clear, flat flange agrees with some late 17th-century Dutch works.² Aspects from timely engravings, such as by W. H. Toms, are drawn in blue colors within three concentric rings that mark the inner and outer ranges of the boldly sunk well. Overall, the canvas by Samuel Scott - Capture of Portobello - could have been inspirational here.³ A fore-segment depicts darkly washed, choppy waves through which maneuver three menof-war under full sails, flags, and pennants beside tenders or small sailing vessels. Two warships discharge smoky broadsides to pound a fortress - Iron Castle - on the harbor escarpment; a banner flies over the imposing bastion tower. On the right, churchlike Gloria Castle in white stands out in front of shadowy, precipitous cliffs near the town. Misty outlines farther into the sanctuary unveil other edifices, mountains, and a drifting plume of clouds. Admiral Vernon disembarked for public celebrations at Bristol in January 1743.4

D. 8 5/8 inches, Shape C-23

Illustrated in *Antiques*, June 1976, p. 1106. Identical to Gautier, *English Delft*, Fig. 16.

88/77.00875MA24

¹ Pritchard and Taliaferro, *Degrees of Latitude*, p. 142, for chart and sketch.
² Antiques, January 1995, pp. 194-203, for comparative 17th-century form, without foot ring, and the painting placement. Archer, *Delftware*, pp. 224-225, for similar form decorated with a sailing vessel and attributed to Bristol.

 ³ Ray, *English Delftware Pottery*, pp. 124-125 & 130, for a discussion of the exploit, celebrations, and possible sources for the design. Dunsmore, *This Blessed Plot, This Earth*, pp. 46-49, for political and military plans (War of Jenkins' Ear) and a diagram of the assault by an eyewitness. William Henry Toms (d. 1765) and Samuel Scott (c. 1702 - 1772) were an English engraver and painter, respectively. Admiral Vernon (1684 - 1757) was cashiered in 1746.
 ⁴ *Virginia Cavalcade*, Spring 1966, pp. 30-37, for popular sentiment in Virginia to include raising privateers and conscripting forces against Spanish colonies. Some 400 different medals were struck in England for use as memorabilia or gambling tokens. Britton, *English Delftware in the Bristol Collection*, pp. 160-161, for the Admiral first arriving home at Bristol in January 1743.



88 *'SWAN'* **PLATE**

Tin-glazed Earthenware c. 1740 - 1760 Probably Bristol

Rococo flair inspires the water vista covering this round, tinglazed earthenware plate; the glaze appears bluish. An impressionistic drawing stretches across the full diameter and through its fluid character recalls the watercolor techniques of the 18th century. At the left, a monochrome tree that has a spindly trunk with nubbed limbs is casually interpreted in royal blue. The 'wet sponge' top foliage fills one segment of the flange at its rim while a similarly designated undershrub protects the roots. To counterbalance these items of nature, a ruined architectural column is conceived in shades of blue and dabbed at capital and base to add outgrowths of bushes or vines; blue smears simulate high clouds. Deftly applied at lower center, brown manganese lines develop a blue feeding swan with an arched neck; the waterfowl serenely glides to the right on a pond described by using horizontal blue-wash strokes.¹ Below, the plate sector has densely brushed manganese to constitute the foreshore.

D. 9 inches, Shape C-24

Illustrated in Chipstone, *Ceramics in America*—2001, p. 197, Fig. 14. Described in Sotheby's sale catalog, 2 March 1965, Lot 79 (part). Identical to Ray, *English Delftware Pottery*, Plate 54, Ill. 104.

Ex coll: Professor Frederic H. Garner

58/74.00750SH23

¹ Swan is a bird of the family *Anatidae* along with ducks and geese. Across the world swans have references in historical and mythological contexts; their meat remains a luxury food. Since the 12th century any unmarked mute swan (*Cygnus olor*) that is found in open waters along the Thames River can become the claimed property of the British monarch. Toward this end an annual census – upping – is made by certain livery companies of London; in return for such a service they may be awarded some birds.





89 'FISHERMAN' FLOWER POT Tin-glazed Earthenware c. 1740 - 1760 Probably Bristol

Presumably a "flower pot" of the Georgian period, this exiguous tin-glazed earthenware 'brick' is a parallelepiped raised over four cut-away feet braced by fillets.¹ The indented top has piercings for one rectangle at center and five round holes in field array at each end of the longer axis. There are no interior partitions.² Yellowish-green color surrounds the central opening; small punches are ticked, in rotation, by primary red, blue, or yellow. Two governing flanks project identical sketches that present a Chinese pole fisherman in purple blue robe along with his orangish-red sash and hat. The standing figure angles from a purple manganese bridge deck bounded by orange, blue, and yellow railings that assume a lattice appearance. And seemingly oversized, multicolor flower stalks bracket the scene while a green stripe describes the embankment. On both narrow faces, an indefinite polychrome landscape publicizes a pool of water before a steep hill that supports incomplex flowers and grasses. The intended purpose for this holder has been claimed without finding insights for using such an object among contemporary illustrations or references.³

L. 4 5% inches, W. 2 inches, H. 2 1/2 inches

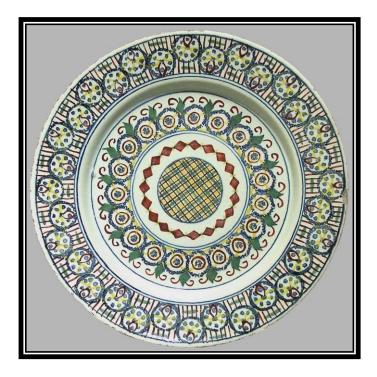
Identical to Austin, British Delft at Williamsburg, Ill. 643.

Ex coll: Colonial Williamsburg Foundation

98/77.01470JS23

¹ Austin, *British Delft at Williamsburg*, p. 30, for quote and discussion of the term. Nowadays a box of this type with perforated upper side is called a 'brick.' ² *Ibid.*, p. 270, for partitioned casket-shape inkstand. *Vide*, p. 373, for another flower pot.

³ Archer, *Delftware*, p. 361, for contemporary graphic use of other than 'brick' shape flower pots for which there is no known recorded reference.



90 *'TARTAN'* **DISH**

Tin-glazed Earthenware c. 1740 Probably Bristol

Brilliant palette and extensive repeated designs characterize this circular, tin-glazed earthenware table piece, which might qualify as one of the "great midle Dishes" recorded in a later inventory.¹ There is a distinct foot ring. Expanded orbit patterns start within a mid-blue line and next settle inside a pair before one as a well-limit trace; a tram-line sets the brim and one track lays just before the rim edge. On center, the 'tartan' disc carries widely crossing, 'mixed' green strands guarded by narrow canary vellow stripes; double rust red lines overlay and separate the green ones. Next, an orbital diamond-chain in red threads along a blue guide that has yellow ticks between the shapes. Continuous arrangements exhibit across the remaining well; namely, nineteen tangent circles are composed from 'sponged' gray blue dots, each around a sole solid red ring about dabbed blue spots. The blue spots were probably made by 'stamping' rather than being individually placed.² Every outward touch point cradles its green leaf-stroke supporting two red curls. Yellow single-line circles, in a sequence, meet at the centers of the dabbed rings. On the flange, thirty-two reserved blue wheels were struck as before but here offset tangentially within the ribband. Enclosed fields have 'stamped' blue dots forming a band for their common center; a red leafblade device takes a place at the in-and-out positions. Adjacent center points are connected by yellow wing-like loops. The field of this ledge is filled with radial multi-stripes in red in addition to a crossing green hyphen in each field.

H. 2 inches, D. 12 7/8 inches, Shape C-25

Illustrated in Chipstone, *Ceramics in America*—2001, p. 196, Fig. 13.

208/00.02500JM23

¹ Austin, *British Delft at Williamsburg*, p. 16, for quote from 1757 inventory and suggestion of being applicable to this sort of dish.

² English Ceramic Circle, *Transactions*, Vol. 11, Part 2 (1982), pp. 154-155 & Plates 77-78, for discussion of similar 'stamped circle' technique and examples.



91 'FAN' PLATE

Tin-glazed Earthenware c. 1740 - 1750 Probably Bristol (Temple Back)

A translation of an oriental theme governs across this round, tin-glazed earthenware plate where color-tones imply a nownamed *famille verte* palette.¹ Lone mid-blue lines, margined close to the rim and at the brim, limit six full-flange panels, which alternately introduce purple manganese diamond lattices about tick marks or reserve spaces set apart by wriggly triple bows. Cleared outlines reveal indigo, hunter green, and lemon yellow as fillers for leaf triplets above spindly brown stems-a bamboo plant effect. The central open roundel presents a 'floating' composition in which a lady rests beneath a stunted, purplish 'jointed stalk' tree trunk that curves above her head in C-fashion; a companion fork bows out from the root. Spartan sliver-leaves are repeated polychrome features. She abides cross-legged in a flowing, pale-wash manganese robe; blackish-blue hair is high-coiffured using a tiara comb. With the right hand she grips her indigo, rigid *pien-mien* fan that has a backside radial design, all made to politely shield her face in society.² The minor earth mound at her left nourishes a jumble of colorful shrubbery. This broad-ranging primary statement and the sectioned border, all in blue, remain among Liverpool porcelain where a low tea table augments the design.³ Related delftware plate shards were found at a kiln-waste site for the Water Lane Pottery at Temple Back in Bristol.4

D. 8 7/8 inches, Shape C-26

Identical to Archer, Delftware, Ill. B.208.

353/11.00485EP23

¹ Dawson, *English & Irish Delftware 1570-1840*, p. 258, for possible relationship to Ming porcelain. *Vide*, Appendix E, for historical placement.

 $^{^{2}}$ Antiques, August 1994, p. 171, for description of this type of fan and its purpose to conceal emotions.

³ English Ceramic Circle, *Transactions*, Vol. 18, Part 1 (2002), pp. 58 & 76, for extended pattern on porcelain from Wm. Reid & Co., Liverpool c. 1756 - 1761. Hillis, *Liverpool Porcelain 1756-1804*, Ill. 3.157, for an illustration of a plate as noted in the prior remark. *Vide*, Design 6.

⁴ Archer, *Delftware*, p. 211, for shard notice. Bristol and Avon, *Journal*, Vol. 20 (2006), pp. 59-114, for observations. *Ibid.*, pp. 59-61, for site and c. 1730 - 1750; p. 68 (Nos. 41a & 41b), for shard descriptions; p. 71 (Fig. 5.5), for sketches.



92 *MARRIAGE* PLATE

Tin-glazed Earthenware Dated 1742 Probably Bristol

Floral stylizations rooted in late 17th-century Chinese logic have been introduced for this circular, tin-glazed earthenware plate.¹ The burnt-yellow edge highlights the all-blue botanical suggestion wherein the developments of flowers and foliage, especially of the drooping four-petal blossoms, appear primitive.² This prime motif invokes the subdued *trek* technique and projects three variations for chinoiserie flowering shrubs, an earthen mound, and frondlike undergrowths, all in the pale tram-ring tracing the foot of the slope. The triangularly arranged Roman-style letters $-S^{I}M$ – beside the date: 1742, which probably recognize a marriage, are registered eccentrically about the face. Around the flange, there is a brim line and four gatherings of floral trails where dark-center berries reinforce the reuse of prominent central design components. Multiple combinations of letters with dates occur on several plates decorated using this same pattern; therefore, a thought could be that some potters kept workbooks or sample sketches.³

D. 8 1/2 inches, Shape C-27, Mark 11

Identical to Lipski and Archer, *Dated English Delftware*, Ill. 479.

13/70.00275GL2

¹ The recess of this base has a relatively small diameter. A large polychrome dish with this pattern has crosses and dashes for under-rim marking, a frequent Bristol feature. *Vide*, Design 5.

² Archer, *Delftware*, p. 176, for noting shards with related leaves from the Temple Back site, Bristol.

³ Lipski and Archer, *Dated English Delftware*, Ills. 449 & 479, for, as examples, the dates 1739 and 1742. Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 3, Ill. A3, for similar plate alleged to read S. B. / 1764 and recorded as such in a subsequent auction catalog. Ray, *English Delftware Pottery*, p. 27, for surmised pattern lists.





93 'COCKEREL' PLATE

Tin-glazed Earthenware c. 1745 Probably Liverpool

Enriched blue limits, tinges, and hachures develop this round, tin-glazed earthenware plate. Close to the outer limit, a band bears four repetitions of trellis diaper between cleared fields containing shafts of cereal grass. Four profuse, asymmetrical flower-and-leaf entanglements complete the flange composition-two face-on blooms having dark centers connected by threading vines and striped leaves. The slant of the plate is embellished with dual tram-lines escorting four reserve registers that project Chinese artemisia leaf symbols and whipribbons; the surround has additional zones of lozenge weaves with inner tick marks.¹ Short radial lines terminate cleared portions for both borders. At the center, two grandly plumed cockerels boast around some oriental garden that has vegetation and openwork rocks positioned at the front. A knotty, scimitarlike tree trunk over-shelters and also supports three variations of blooms and their attendant foliage. This underflange exhibits two bare herbal branches; and, as likely evidence of some piecework account, the middle displays a '4.'² Originally, the comparable Chinese idea implied that pleasures emanated from country life; famille rose and Japanese Imari porcelain made in the 1740s have matching designs encircling similar scenes.³ Extant tin-glazed earthenware plates are dated 1745; shards have been recovered at Liverpool.⁴

D. 9 inches, Shape D-1, Mark 20

Identical to Garner and Archer, *English Delftware*, Ill. 81-B.

108/80.00180LA2

¹ Artemisia is a plant genus with many varieties, some of which are said in Chinese lore to be capable of dispersing evil powers.

² Austin, *British Delft at Williamsburg*, p. 20, for number as painter identification rather than indication of size or pattern.

³ Williams (1976), *Outline of Chinese Symbolism and Art Motives*, p. 200, for suggestion. In the 18th century, some Arita porcelain purposefully made for western trade was exported through the port of Imari, hence the name.

⁴ Archer, *Delftware*, p. 177, for references to two matching extant plates dated 1745, general Chinese and Japanese influences, and fragments found in Liverpool. *Antique Dealer & Collector's Guide*, December 1981, p. 43, for shards and porcelain. *Vide*, p. 293, for more of some of the above Liverpool characteristics that are loosely based on Japanese porcelain.



94 'PLAYING CARD' **PLATE** Tin-glazed Earthenware c. 1745 - 1750 Probably London (Lambeth High Street)

Elegant Kangxi overtones are recognized through the dense, royal blue 'powder' ground covering this circular, tin-glazed earthenware plate.¹ This backdrop provides a vitality to the central theme that demonstrates twenty-two randomly dealt playing cards, including both a Queen of Diamonds and the Knave of Spades. Open-view white rectangles highlight the red and black markings as used on contemporary game cards from each suit. The flange demonstrates four cleared pattern reprises for a single, fully petaled chrysanthemum having a hachured center, incongruous running leafage, and other tight bud clusters; the rim-edge remains uncolored. Such a thinline reservation technique imparted sgraffito effects to delftware, again likely following Chinese porcelain wares. Glazing over the backside is bluish and unevenly thick. It is conceivable that this presentation is a liberally adapted version of continental faience from about 1730. Wasters gathered at investigated sites near the potteries of Lambeth indicate a probable origin from that location.²

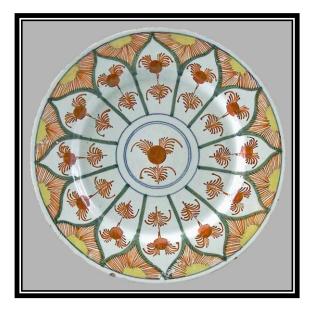
D. 9 inches, Shape B-30

Illustrated in Chipstone, *Ceramics* in America—2001, p. 198, Fig. 15; Antiques, January 1972, p. 15. Identical to Britton, *English Delftware* in the Bristol Collection, Ill. 15.9. Colonial Williamsburg Foundation, 2016.

46/73.00850GL24

 ¹ Ray, *English Delftware Pottery*, p. 91, for Kangxi influences. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 202, Ill. D179, for footnote reference to this plate. *Vide*, Appendix E, for historical placement.

² English Ceramic Circle, *Transactions*, Vol. 1, Part 4 (1937), Plate XV(b), for shard depicting reserved flower and trails. Britton, *London Delftware*, p. 151, for identifying the shard site as near the Lambeth High Street pottery.



95 'SUNBURST' **PLATE** Tin-glazed Earthenware c. 1745 - 1755 Probably London (Lambeth High Street)

The bright full-surface pattern developed on this circular, tinglazed earthenware plate suggests a formulated wheel-spoke lotus blossom. Twin mid-blue lines, encompassed by a setapart third trace, establish the central disc; a single guard line is nearly at the rim. Radially within these limits, twelve flaring panels having ogee-shape points are fanned out in hunter green. The roundel and each broad petal bursts with a frilly, but denatured, orangish-red daisy flower atop a leafed stem. Lemon yellow semicircles that face inward on the outer edge anchor numerous red strokes radiating as mimic 'sunbursts.' An overall oriental implication is remembering the perpetual cycles for existence.¹ In addition to the plausible colors and designs as evident here, shards have been recovered close by the site of a Lambeth High Street potworks that was in use at mid-18th century.² A more open interpretation of this traditional theme is available at page 315.

D. 8 7/8 inches, Shape B-31

Identical to Archer, *Delftware*, Ill. B.123.

178/96.00650GA23

¹ Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, p. 257, for observation.

² Archer, *Delftware*, p. 177, for shard notice and Chinese porcelain influence.



96 'LOTUS' PLATE

Tin-glazed Earthenware c. 1745 - 1750 Probably London (Lambeth High Street)

Beyond capturing one Yongzheng porcelain profile, this circular, tin-glazed earthenware plate also shows a rich, purple manganese 'sprinkled' ground laid around five reserve medallions.¹ One clearing makes a central four-corner area with an undulating extent that suggests the lotus petal; four fancifully shaped zones, each defined by an arc, side radials, and a lotus tip repeat around the flange. Outlines of these panels as well as the resident single-line drawings are painted with bright blue. The prime view discloses a Chinese figure who wears a flowing robe and stands at the right to gesture among garden elements—an overarching pine tree rising on the left, flowering plants, and an angular lattice fence having blockfinial posts. An insect flutters overhead. Sprangling sprays of leaves emerge from the single mass within all the satellite blanks. The rim has smudges from an unsuccessful attempt to add orange color. Matching shards confirm that plates of this pattern were made at Lambeth.²

D. 8 7/8 inches, Shape B-32

Identical to Austin, British Delft at Williamsburg, Ill. 269.

9/69.00074HS235

¹ Ray, *English Delftware Pottery*, p. 190, for English adoption of the recessed base. *Vide*, Appendix E, for historical placement.

² Archer, *Delftware*, p. 143, for indication of shards from the Lambeth area.



97 'BANKSIDE' PLATE

Tin-glazed Earthenware c. 1750 - 1765 Possibly Liverpool or Bristol

The softened two-color palette projecting from this circular, tin-glazed earthenware plate establishes the sense of an airy chinoiserie landscape across the total face. Using trek style, the complete presentation has boldly described every feature by hairlines of purple manganese; at the right across the midhorizon, an oriental man wears a flowing jacket over trousers and relaxes at bankside amid low grasses and bushes while a sparse willow tree drapes overhead. From the left forefront, two outsize lotus-style blooms improbably flourish out of upright, swirling leafed stems.¹ The near zone has a screen segment that features 'hollow rocks' to anchor a paling fence before assorted spiked vegetation and a rock.² Mid-blue lines and washes partially shade flower petals, reinforce perforated boulders, and develop his clothing; diluted blue enhances the contours that define earth. The delft painter strengthened the tranquil setting by intimating haze from using a soft lavendercast glaze.

D. 8 7/8 inches, Shape D-2

Identical to Archer, *Delftware*, Ill. B.220.

350/10.00214HL237

¹ Archer, *Delftware*, p. 221, for a related stylized flowering tree.

² Vide, p. 611, for this oriental style to represent rocks.





98 *'TERRACE'* **DISH**

Tin-glazed Earthenware c. 1750 - 1770 Probably Liverpool or possibly London

Porcelain from the East inspired complex landscapes for tinglazed earthenware dishes as shown here on a round one in a "Chinese Taste." Broadly drawn and washed over by midblue, the scene expands throughout the well to identify a terrace bounded by a fence. Just left off center, a slender conifer tree with two varieties for foliage seems rooted in rocky slabs and grasses. It partially masks a double-story structure with an intermediate overhanging roof as well as a further smaller building. Gauged and roughly piled stones develop a 'pyramid' at the far left, and a twisted ornamental tree occupies the right middle view. The earth is noted by washed color. At the far right distance, possibly beyond a watercourse, a lone willow tree 'weeps' beside a tiered temple. Serving as the vista frame, the straight well-slope brings forth six alternating divisions of lozenge-shape latticework and dark blue fields with either scratch-flower or curl-work patterns. Triple zones on the flange reveal a low eastern house sited among three clustered trees that are stylized with either ball, tuft, or sprig canopies; all appear with rock piles and short grasses. Three under-flange almond branches are profusely drawn in blue.² Plates with comparable design are known with the date 1760, 1766, or 1774.³

D. 10 3/8 inches, Shape D-3

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 12.67.

248/02.00980JM2

¹ English Ceramic Circle, *Transactions*, Vol. 17, Part 1 (1999), p. 37, for quote from *Williamson's Liverpool Advertiser and Mercantile Register* for 9 July 1756.

² Vide, p. 984, for basic types of under-rim marking.

³ Lipski and Archer, *Dated English Delftware*, pp. 137, 144 & 150, for examples.



99 'WATERSIDE' **PLATE** Tin-glazed Earthenware c. 1750 - 1760 Possibly Liverpool or Bristol

The full range of colors employed at mid-18th century concentrate over this circular, tin-glazed earthenware plate.¹ A crisp, unbordered chinoiserie setting, which is all finely outlined using purple manganese, features a canary yellow pair of jointed bamboo canes rising on-center amid a palisade of royal blue, long-blade marsh grasses; round yellow, blue, and brownish-red 'leaves' take positions horizontally overhead in groups of four.² At left, one standing oriental man with a topknot dresses in a purple manganese robe and casts a fish line from waterside. The seated companion wears his blue tunic and a cinched dark yellow sash above white trousers along with a wide-brim hat. Light and deeper 'mixed' green washes define the bankside while the near ground, which seems set apart by water, reflects in the same way and hosts minor reddish shrubs. In the distance a paled fence in blue and brown shields some barbed, multicolor vegetation. Farther away on the flange, a boatman in a yellow cloak floats over blue water by skiff. Six oversized multi-green 'racecourse' ovals hanging at right are cores for misty outlines, fringes, and bell-type blossoms; these unclear curiosities might hint at receding Far Eastern hills or tree boughs. A minimal, angular brown-andvellow stone wall appears below them. Two flights of birds pass overhead.

D. 9 inches, Shape D-4

Illustrated in Sotheby's sale catalog, 21 July 1981, Lot 45.

Ex coll: Admiral Sir John Treacher

259/02.03886AS2

¹ Black, British Tin-glazed Earthenware, pp. 11-14, for color summary.

² Ray, *English Delftware*, p. 74, for brief mention of Liverpool chinoiserie effects c. 1760.





100 'STAG' PLATE

Tin-glazed Earthenware c. 1750 - 1760 Probably Bristol

A quasi-antique Chinese pattern spreads across this circular, tin-glazed earthenware plate; the later Ming Transitional and Kangxi porcelain popularized sketchy figures within a rocky landscape.¹ Here, the rim is cinnamon brown and the entire remainder is drawn in degrees of deep cobalt blue. The figural flange schematic has escorting single rim and brim lines. To fill upper and lower positions, an eastern person relaxes in robe and tilted hat shade amid stones and stylized shrubbery; the bottom site has an added post of rail fencing. Side zones feature strolling or dancing hunchbacks in loose-sleeve jackets over trousers; varieties of earth, rock, and undergrowth elements are scattered to fill intervening spaces. In every case the clothing has blackish-blue accents. Within a double line at the turn of the well, an expansive and disparate chinoiserie garden scene promotes a prancing stag at the right with ruff chest and definitively spiked rack.² From Chinese symbolism, bucks represent longevity and the antlers are presumed to have a medicinal value.³ Fuzzy-ball bushes amid indigotouched rocks intersperse at mid- and far-distance to the rear. The foreground has similar vegetation plus a prominent sixfrond palmate plant. Around the reverse, three ribbon motifs mark the under-curve; a presumptive leaf is at center.⁴ Current research suggests that all blue-and-white plates with this stag format are from Bristol.⁵

D. 8 5/8 inches, Shape C-29

Identical to Ray, English Delftware Pottery, Plate 77, Ill. 154.

260/02.00625HL23

 ¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 169, for discussion. Ray, *English Delftware Pottery*, p. 190 & Plate 77, for Kangxi plate ideas. *Vide*, Appendix E, for historical placement.
 ² Carswell, *Blue and White: Chinese Porcelain and Its Impact on the Western World*, No. 161, for border. Scholten, *Dutch Majolica and Delftware 1550-1700: The Edwin van Drecht Collection*, p. 137, for nearly identical Dutch plate c. 1680 - 1700.

³ Williams (1976), *Outline of Chinese Symbolism and Art Motives*, pp. 115-116, for discussion.

⁴ *Vide*, p. 984, for basic types of under-rim marking.

⁵ Grigsby, op. cit., p. 169, for footnote reference to Bristol origin.



101 'PINE TREE' PLATE Tin-glazed Earthenware c. 1750 - 1760 Probably Bristol or possibly Liverpool

The scenic compilation painted across this round, tin-glazed earthenware plate borrows from the Ming Transitional porcelain potted in the late 17th century.¹ A single let in rim-line frames an entire, freely brushed picture that has a mid-blue palette bolstered with some darkened elements. At the right, a standing oriental lady is dressed in a flowing robe with ribbons as well as a head covering, all while demurely behind a Chê shan folding fan.² Her facing attendant who has his hair set in a queue bends modestly as he offers a basket. The figures meet along a path in a mature garden of flowers; stones and less detailed plants configure the foreground. Pictorially well-balanced, but still stylized, wind-blown pine trees bend in from either side along the plate border. Deep blue trunks and limbs support clusters of needles that appear as bearded by light blue trailing wisps.³ Comparable tree definitions are found on delftware plates dated 1748.⁴ Here, the forest-work is set apart by a radiant half-sun near the edge.

D. 8 5/8 inches, Shape C-30

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 12.49.

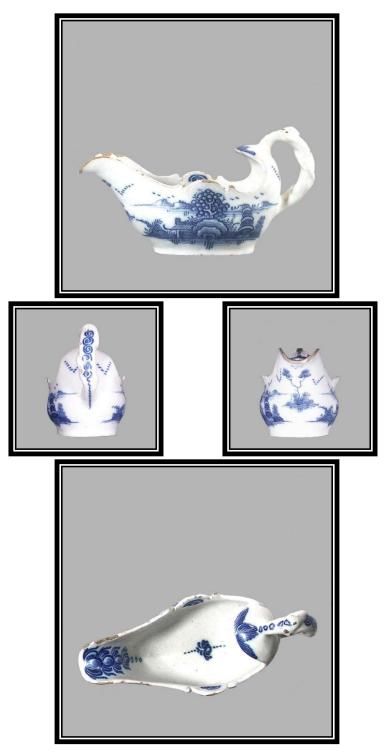
201/99.00700GA234

¹ Ray, *English Delftware Pottery*, p. 208, for porcelain pattern source. *Vide*, Appendix E, for historical placement.

² Antiques, August 1994, pp. 168–175, for discussion of fan types and uses. This form is a folding fan named for a feathered bird wing.

³ Jenyns, *Ming Pottery and Porcelain*, Plate III-B, for tree style.

⁴ Lipski and Archer, *Dated English Delftware*, p. 120, for examples.



262 Tin-glazed Earthenware

102 'CANOPY' **SAUCEBOAT** Tin-glazed Earthenware c. 1750 - 1770 Probably London

Borrowed elements from earlier silverware and possibly the newly made English blue-on-white porcelain distinguish this sauceboat made of tin-glazed earthenware.¹ Noteworthy are the high jutting lip, swelling sides, and outturned wavy edge. The back end curves forward to be the canopy or faux-shell from which loops the round handle that was overlaid with a tapered roll curling to resemble a serpent. A slightly flared skirt closes around the recessed base. All decorations are in dark blue and promote a chinoiserie riverscape covering each flank where one prominent, leafed tree takes the site between an oriental pavilion and a topiary of diminishing ovals. Four small hills locate beyond an estuary while several flocks of birds stream at the distance. Two V-shape flight formations are allocated beside the upper return for the grip; the hood is edged with plantain leaves, which are delineated with reserve veins. The spine of the handle features a chain of curl-work designs. Under the lip there appear bird formations beside a feathery tree on an island. Interior presentations include one loose flower covering the bottom, half-blossoms at each central lobe along the rim, and a graduated bellflower chain that traces the throat of the spout.

L. 6 5% inches, W. 2 7% inches, H. 3 1/2 inches

Identical to Britton, *London Delftware*, Ill. 166.

56/74.00600GL23

¹ Archer, *Delftware*, p. 34, for delftware and porcelain likely to directly share the same painted-design source materials, but the more intricate shapes were probably first fashioned in porcelain and later copied to delftware. Archer and Morgan, *Fair as China Dishes*, p. 101, for Worcester porcelain. Atkins (1997), *An Exhibition of English Pottery*, p. 3, for Vauxhall porcelain. Archer, *op. cit.*, p. 338, for a Vauxhall porcelain example c. 1760.





103 'HARMONY' **SAUCER DISH** Tin-glazed Earthenware c. 1750 Probably Liverpool

Emphatically decorated à la Chinois, this tin-glazed earthenware "sallad dish" has a round, unflanged saucer shape that rests on a modest foot ring.¹ A thin blue line parallels burntyellow edging while mid-blue motifs fully engage on the surface. Furthering the Chinese accommodation, three airy floral clusters with trailing vines depend at the boundary circle. Edging and line shadowing depict blooms, and the leaves appear solid with sgraffito marking. At the center, competently identified peony, chrysanthemum, and prunus blossoms collect to reminiscently be similar to a 'Tree of Life' plant that springs from an earth-like wash. The branches develop to be framing above a slab stone on which there stands a narrowneck oriental vase – a sign of perpetual harmony – and a box or book of bamboo tablets.² Three herbal-sprig scrawls locate near the backside perimeter, and a vague leaf is at center. By virtue of both profile and pattern, this dish might validate a 1754 offer of a "stock of LIVERPOOL WARE, which much resembles foreign China."3

H. 1 ¼ inches, D. 8 ¾ inches, Shape D-4

Similar to Lipski and Archer, *Dated English Delftware*, Ill. 581.

71/76.00225PG25

¹ Austin, *British Delft at Williamsburg*, p. 27, for quote. Archer, *Delftware*, p. 178, for reference to this near-Chinese pattern on Liverpool plates dated between 1747 and 1754.

² Williams (1976), Outlines of Chinese Symbolism and Art Motives, p. 416.

³ Archer, op. cit., p. 25, for quote from the Ipswich Journal, 1 June 1754.





104 'STAR' SWEETMEAT TRAY

Tin-glazed Earthenware c. 1750 - 1770 *Probably London (Lambeth)*

Emulating a Chinese porcelain supper set, this circular serving tray of tin-glazed earthenware was conceived to present sweetmeats-preserved or candied fruit nuggets and sugared nuts.¹ Alternatively, it could have displayed arrays of foods that had been pickled.² Six joined compartments rest on five bun feet; the inward pocket of the group is an incurved starshape while adjacent outward cells are further described with radials from the points and a gentle outside arc. The abrupt, everted rim is vertically cut; it is notched at ten regular locations. This backside is slotted from hand pressing over a mold, and it follows the front plan. The bottom of each well is fully covered with bright blue patterns. At center, one correctly drawn bird perches upon a flowering branch; the other sections proclaim double flower heads among sprangling leaf clusters. The partitions and the rim are emphasized by wriggly lines, which extend from scrolled plaques at the notches, and loose 'feather' fronds that end in sham petals. Unglazed as well as finished fragments of identical edge and foot forms have been recovered near the site of a Lambeth pottery.³

H. 1 inch, D. 7 ¼ inches, Shape B-34

Similar to Garner and Archer, *English Delftware*, Ill. 118-B.

27/71.00275GL23

³ English Ceramic Circle, *Transactions*, Vol. 2, Part 10 (1948),

Plate LXXXIII(c), for fragments featuring a bun foot and the sharp edge.

¹ This form consists of a shallow stand holding multiple interlocked trays. Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 120, for suggestion of kinds of edible foods considered sweetmeats in 1769.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 226, Ill. D202, for sweetmeat and pickle possibilities. Chipstone, *Ceramics in America*—2007, p. 82, for notation of cucumber, mushroom, nasturtium, and barberry pickles being examples from among those available.



105 'TREE PEONY' **PLATE** Tin-glazed Earthenware c. 1750 - 1760 Probably Liverpool

An oriental concept invigorates the face of this circular, tinglazed earthenware plate that shows a gray blue ground. The rim edge emblazons with burnt-orange, and a branch of the tree peony - one emblem of spring favored by Chinese gardeners - is placed untroubled across the lower diagonal half of the total surface.¹ All in undiluted tones, the entire sketch is outlined by brown manganese except for the foliage. One sturdy stem having royal blue leaves with reserve veins upholds two resplendent blossoms showing broad-tipped, lineshaded petals. Twin full-blown flowers that shelter along with buds, complete a horticultural array. Canary yellow accentuates each floral center, the unopened pods, and an enlarged tendril on the tip. A symmetrical pair of four-petal florets with yellow touches and filled blue leaves is unattached near the lowest rim point. Overhead, a blue insect pair flying on yellow wings appears to dart along the flange while a blue bird that sports a yellow breast pursues at the turnup of the well. The strongly slanted composition bespeaks an influence from mid-18th century Japanese designs.²

D. 9 inches, Shape D-5

Similar to Boothman sale catalog, 11-12 April 1995, Lot 2.

105/78.00225ES2

¹ Tree peony is the plant *Pæonia arborea* having large showy flowers. Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, pp. 320-321, for discussion of symbolic interpretation and various common names depending on the flower color rather than its petal shape. The present illustration may allude to the prized 'Golden-border' type.

² Charleston, World Ceramics, pp. 67-68, for general observation.





106 'LANDSCAPE' **POTTING POT** Tin-glazed Earthenware c. 1750 - 1770 Probably London

Aspirations to simulate the appearances of upscale Chinese porcelain for dining resulted in the tin-glazed earthenware containers such as this "potting pot" for a preserved meat.¹ Here, the hand formed oval tub has its rather straight side-wall capped by a small, crisply everted rim. The flat bottom is essentially unglazed on the underside. Around the exterior, the principal frieze formulates a freely drawn oriental land-scape in mid-blue; included therein are an elaborately roofed house between paneled fence sections and variously styled trees, all behind a rocky ledge.² The opposing smaller scene delineates miscellaneous shrubbery as backdrop for pointed hillocks; this outdoor setting is flanked by birds flying in balanced flocks.

L. 4 1/4 inches, W. 3 1/8 inches, H. 2 1/8 inches

Identical to Sotheby's sale catalog, 7 October 1992, Lot 89. Similar to Austin, *British Delft at Williamsburg*, Ill. 403.

233/01.01300AW23

¹ Austin, British Delft at Williamsburg, p. 30, for definition of quoted object.

 $^{^2}$ Vide, pp. 795 & 809, for the persistence of similar house-and-fence patterns into the late 18th century.



107 'COUNTRYSIDE' PLATE Tin-glazed Earthenware c. 1750 - 1760 Probably Liverpool

Occidental figures are prominent with this round, tin-glazed earthenware plate where the flange stays clear. Its reddishmanganese brim line hedges a pastoral landscape where most features are described in that named shade. A strolling gentleman doffs a cocked hat toward a lady who waves from her seat in front of a railed farm gate.¹ His dark blue coat with a yellow lining accents pale manganese breeches and shoes, all of which contrast to white stockings. The lady sports a light reddish color dress that displays stylish, large ruffled sleeves; her hat shows yellow. Canary yellow, sea green, and purplish washes compartment the foreground to imagine grasses and earth. These tones carry above as vertical stripes that define the leafage of two deciduous trees; green is simply applied to a yewlike bush at the left. This pattern appears to be standard when western persons are depicted on polychrome "Leverpooll Delph plates."2

D. 8 ⁵/₈ inches, Shape D-6

Illustrated in Sotheby's sale catalog, 14 November 1995, Lot 153. Identical to Austin, *British Delft at Williamsburg*, Ill. 303.

188/97.01200JH24

¹ Cocked hat is the contemporary day-to-day name for one where its brim is folded up to make a three-cornered shape.

² Archer, *Delftware*, p. 4, for quote. Horne (2007), *English Pottery and Related Works of Art*, p. 15, Ill. 07/22, for suggestion that some plates of this pattern and whiter ground may also have been produced at London.



274 Tin-glazed Earthenware

108 'STAR' COLANDER BOWL

Tin-glazed Earthenware c. 1750 Possibly London

This technically complex deep colander bowl of tin-glazed earthenware was very likely used to drain the leafy or cooked vegetables when offered at the table.¹ The turned container flares with its lower bowed wall sharply constricting inward to a short foot-collar. Its fixed concave cover is perforated with one large round hole at the middle while seventy-four smaller punches distribute between five orbital rings. A halfcircle slot for managing the water is outside just under the rim. All surfaces are profusely painted in shades of strong blue. On top, a central five-point star in its feathered wash and accents is encircled by an asymmetric floral ensemble including a cluster of flower heads set amid scroll-branches and berries, blossoms on wiry vinelike stems, and one further group having leaf-blades and fern. Casual loops amid demiflorets spread beneath an ocherous colored rim. The outside reprises modified versions for each of these pattern schemes in the same palette. An edge strand using pendant arcs appears smudged. This exterior sprawling comes appropriately into position whenever the bowl was customarily stored upside down.² Conjecture prevails about setting stemmed flowers in such a grid above waterlogged sand.³

H. 3 ¹/₂ inches, D. 8 ⁵/₈ inches

Illustrated in Sotheby's sale catalog, 20 October 1993, Lot 70; Bearnes sale catalog, 12 May 1983, Lot 94. Similar to Archer, *Delftware in the Fitzwilliam Museum*, Ill. F.48.

Ex coll: Mr. Stanley J. Seeger (coding)

157/93.00805SN235

¹ Austin, *British Delft at Williamsburg*, p. 198, for probable use. Archer, *Delftware in the Fitzwilliam Museum*, p. 268, for note about recorded reference to "Cress-bowl."

² Austin, *op. cit.*, p. 90, for 18th-century indicators. *Vide*, p. 451, for a polychrome punch bowl example.

³ Sotheby's sale catalog, 20 October 1993, Lot 70, for use with flowers as in Holland.



109 'STRAP WORK' **PLATE** Tin-glazed Earthenware c. 1750 Probably London (Lambeth)

The 'sprinkled ground' that is sometimes found on Kangxi porcelain probably influenced adding that surround to this circular, tin-glazed earthenware plate.¹ Here, the dry-blown purple manganese pigment uniformly covers the flange area with contours as on decorative metal strap work; every margin exhibits sharp mid-blue line boundaries. As a outside outline, each of four cleared zones at cardinal locations along the rim has been limited by three slumped convex curves. The inner outline produces a quasi-square reserve medallion having four main concave arcs opposite the outer blanks; they separate by using double convex lobes and flat, flanking shoulders. Blue curlicues enhance four inwardly facing points about the center as well as at three locations within each edge space. These satellite positions propose stylized, iron red hatched flower heads showing mustard yellow cores centered amid leaves colored in dark blue and olive green. At mid-well, an outdoors vignette portrays one yellow, red-and-blue flecked rock capped with a broad blue and green trace. At its right side there stands a like toned fence with corner post and red trellis; full-face blooms copying ones within the border scroll upward along profusely veined green-leaf stalks. A Chinese man passing from the right raises his arm high to steady a staff. His jacket takes dark blue and green above a yellow shirt and sash; the trousers are outlined in blue and marked red. A colorful insect flits overhead, and loose blue-green florets along with red grasses distribute about the earth. The rim is burnt-orange.

D. 8 7/8 inches, Shape B-35

Similar to Austin, *British Delft* at *Williamsburg*, Ill. 270.

278/03.00650AL234

¹ Ray, *English Delftware Pottery*, p. 91, for likely source and application technique. *Vide*, Appendix E for historical placement and page 225 for references pertaining to 'powder' grounds.





110 *'BAMBOO'* **PLATE**

Tin-glazed Earthenware c. 1750 - 1760 Probably Liverpool (Lord Street)

A regular octagon shape describes the perimeter plan of this tin-glazed earthenware plate that also presents a circular well; slate blue brushwork generates light-and-shade effects. This focusing highlights a centered, unbordered chinoiserie pattern that introduces a bamboo thicket protected by a series of slablike rocks; a principal full-blown peony with three-lobe leaves occupies the intervening space. Grass tufts margin the scene. Three matched floral medleys space equally around the flange as profuse and dense trails; they may imitate peonies at different stages of opening or some other garden flower.¹ The multi-petal blossoms mix along a sturdy pair of open-stemmed branches where many leaves have an elongated oval form. In Chinese symbolism, if it were to apply, the peony intimates love and affection.² Triple under-rim marking at the slope has free stems bearing five off-hand leaves with random veins as well as bare twigs near the stem base, all in pale blue. Matching shards indicate that the Lord Street pottery was the likely manufactory for this plate.³

W. 8 3/8 inches, Shape D-7

Identical to Archer, *Delftware*, Ill. B.143.

104/78.00185PG2

¹ Vide, p. 23, for little English concern to understand oriental symbolism.

² Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, pp. 320-321, for the peony implication, which also relates to feminine beauty.

³ English Ceramic Circle, *Transactions*, Vol. 5, Part 2 (1960), Plate 65, for distinctive shard recovery. *Vide*, p. 984, for basic types of under-rim marking.





111 'COUNTRY' **PLATE** Tin-glazed Earthenware c. 1750 - 1760 Probably Liverpool

Chinoiserie garden-view interpretations draw attention toward this circular tin-glazed earthenware plate. A relatively linear, delicate drawing shows soft mid-blue outlines around pale blue fillings; the rim edge is made orangish-brown. Inside double lines that surround this entire well, an oriental lady in flowing robe beneath her short coat stands out-of-doors and holds forward a garden plant. A responding youth wears a jacket over trousers while he vigorously gestures forward, perhaps toward a bird. Boughs of a gossamer willow tree, which also introduces its spare branches against the skyline, seem to umbrella these people. On the left, a tall flowering bush accommodates one outsize bird behind a lattice fencing. Plants mask the remaining horizon, and grassy tufts scatter over the arena. The nearest rank of shrubbery introduces an ornamental fence post with panels. Triple contiguous pattern zones around the flange touch within boundary traces, which are a single one for the plate brim and one brought inward at the edge. Each position offers a patch of earth at the sides of a two-story house with accentuated roof curves; a repeated draping tree, which shadows along the edge line, flanks at the left while a trailing floral vine robustly scrolls from the opposing side. Three rippling herbal sprig designs in blue are underneath the flange. One plate using a comparable design with a pale line drawing is dated 1742; another modified design is marked: 1744.1

D. 8 1/2 inches, Shape D-8

Similar to Austin, *British Delft* at *Williamsburg*, Ill. 251.

223/00.00495GA23

¹ Austin, British Delft at Williamsburg, p. 158, for 1742 example.

Lipski and Archer, Dated English Delftware, p. 111, for 1744 plate.





112 'LOTUS' FRUIT DISH

Tin-glazed Earthenware c. 1750 Probably London or possibly Liverpool

Tin-glazed earthenware can advance exceptional grace when in the delicate openwork form shown by this circular "fruit dish."1 The rim takes a scallop wave, and the low bowl stabilizes over a distinct foot ring; the sharply upturned, nearvertical wall has repeated cutwork of twenty-five intersecting circles that bear outside paintings of mid-blue rings shadowing the openings. Inside, this reticulation is marked by chains of dark-center circlets joined into similar loops. A roundel at the bottom of the container presents a filled in lotus bud with darker blue tip lining; it has a surround of feathery indigo leaflets along with lighter 'pencilled' blades, all centered within a clear field.² Eight separate and radiating petallobes each brings forth a lotus blossom upon a reserved stem superimposed over the tightly drawn, curl-twist background. which indicates water in the Kangxi manner.³ This pattern is a variation among the lotus designs that appear to have an origin at London or Liverpool.⁴

H. 2 ¼ inches, D. 7 ½ inches, Shape B-36

Illustrated in English Ceramic Circle, *Transactions*, Vol. 14, Part 1 (1990), p. 30, Ill. 4, and Color Plate III b. Identical to Archer and Morgan, *Fair as China Dishes*, Ill. 83.

Exhibited at Pennsbury Manor Symposium, Morrisville, Pennsylvania, 1971.

23/71.00475GL23

¹ Austin, *British Delft at Williamsburg*, p. 190, for quote. quote. Among related baskets, this example is notably thin-walled and light in weight.

² *Vide*, p. 201, for description of method.

³ Archer, *Delftware*, pp. 334-335, for references to shape from late 17th-century Kakiemon porcelain, water pattern direct from Kangxi, as well as "fruit baskets" in other patterns recorded in Dublin and also made in London and Liverpool. *Vide*, Appendix E, for historical placement.

⁴ Francis, *Irish Delftware*, p. 176, for there appearing to be no Irish baskets in the lotus pattern. Formerly, all such baskets of that style were presumed to be exclusively Irish. English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 235 & Plate 134d, for London (Vauxhall) shards of interlocked circle cutwork and lotus pattern similar to those of this dish.



113 'CHRYSANTHEMUM' PLATE

Tin-glazed Earthenware c. 1750 - 1770 Probably London (Lambeth)

Tempered by fresh imports as was Worcester porcelain, bold full-face japonaiserie flower clusters capture the eye through this round, tin-glazed earthenware plate. The orangish-red compass line at the center, which inscribes a reserve medallion, and another limit placed from the rim become boundaries for forty tapered fanlike blades having rounded ends; their outlines display in purple manganese.¹ This radiating pattern gives the impression of molded fluting or chrysanthemum; an insinuation could be made for the mon emblem from Japan.² Three floral satellites in faint red-trace composition seemingly hover over this background.³ A bull'seye with brushed Chinese red petals under dabbed Spanish brown reinforcements has a canary yellow and indigo core along with one olive green, stubbed stalk and four pairs of blue or green lobed leaves. The outward double-head sprigs reinstate the central blossom beside a crescent-petal daisy, which is parti-colored having royal blue and white around a vellow and blue heart: each group is on a green stalk showing one large multi-vein red leaf spreading flat toward the brim.⁴ Rough, denser pigmented areas developed since every color did not melt equally in the glaze.⁵

D. 8 3/4 inches, Shape B-37

Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 193, Ill. D168.

356/11.01800DA235

¹ Spero, *Worcester Porcelain: 1751-1790: The Zorensky Collection*, Ills. 273-274, for Arita (Imari) influence c. 1765 - 1790, even through Meissen porcelain. Spero, *Worcester Porcelain: The Klepser Collection*, Ill. 79, for plate c. 1772 - 1775 with a center *mon*, radiating blades, and overlaid paired flower heads.

² A *mon* is the badge identifying particular Japanese families much as would a western crest for nobility. *Kikumon* (chrysanthemum) applies to the imperial family. Spero, *Worcester Porcelain: The Klepser Collection.*, Ills. 79-81, for *mon* patterns.

³ *Ibid.*, Ill. 81, for related "Fine old japan fan pattern" c. 1768 - 1770 as noted in a 1769 London auction and having a central *mon* medallion and a fanlike surround. Bradley, *Derby Porcelain 1750-1798*, Ills. 76-78, for molded flutes and those only enameled to simulate ridges.

⁴ Currently this daisy layout has been referred to as an 'apple slice' format.

⁵ Britton, London Delftware, p. 11, for condition. Vide, p. 387, for another case.





114 *'LEAF'* **PICKLE TRAY**

Tin-glazed Earthenware c. 1750 - 1760 Probably London or possibly Liverpool

Eighteenth-century household vocabularies often included "pickle leaves" as the name for any tray like this tin-glazed earthenware example—a much less expensive version than those of porcelain. These dishes were used as holders for pickled vegetables and dried sweetmeats during the courses of the dinner.¹ This doubly shaped, shallow server was made with a irregularly curved, leaf-shape profile and includes a short clip for its stem, which counters a pointed tip. It shows press molded, raised-vein branches on the underside along with attached crescent-curve pads that provide tripodal support and balance. This smooth recess is painted to be a royal blue western-inspired landscape divided over two shelves.² The lower level features two side by side gabled houses having chimneys; they are placed in a rural scene of varied trees, shrubbery, and rockery. The higher vista identifies a comparably remote abode connected by a paling fence to three singular, tiered-obelisk trees. Washes suggest the ground in each view. Both this format and drawing closely approximate trays produced at what might possibly have been the nearby Limehouse Porcelain Manufactory in London.³

L. 5 3/8 inches, W. 4 3/8 inches

Similar to Lange, *Delftware at Historic Deerfield*, *1600-1800*, Ill. 56.

327/06.01800GA23

¹ Lange, *Delftware at Historic Deerfield, 1600-1800*, pp. 98-99, for quote, discussion of use, costs, and porcelain predecessors. *Vide*, p. 267, for a stand with multiple compartments, p. 649, for a salt-glazed stoneware 'leaf,' and p. 735 for a buff earthenware type. Chipstone, *Ceramics in America*—2007, p. 82, for notation of cucumber, mushroom, nasturtium, and barberry pickles.

² *Vide*, p. 383, for artistic significance.

³ Drakard, *Limehouse Ware Revealed*, Ills. 107 & 128-129, for shell tray with house and a leaf tray with similar outline having raised branches and foot pads. Tyler, *The Limehouse Porcelain Manufactory*, Ills. 57a & 112-113, for shell trays with western houses. This factory production was c. 1745 - 1748.



115 'LOBE' PLATE

Tin-glazed Earthenware c. 1750 Probably London (Lambeth High Street)

The slightly incurved limits for a regular octagon surround the circular recess of this tin-glazed earthenware plate. Its round, central reserve medallion is shaped from twelve exaggerated demilune lobes; eight smaller blanks at the angles of the flange alternate as an ogival three-point 'tulip' or a hexagon. Every cleared area is framed with royal blue, and each contains single-line, oriental-theme drawings using this same color. The separating background consists of small-granule, sprinkled 'powder' brown, which is a likely emulation of the "dead-leaf brown" decoration on Kangxi porcelain.¹ At center, an angled, ornate lattice fence holds a bird perching upon its post; stylized petaled flower heads cluster underneath one enlarged scrolling branch that has buds and leaves. To the right, a sinuous robed lady dangles a possible lantern from a pole while she points upward to a flying insect.² A blade of grass spikes at the forefront. The subordinate geometric reserves exhibit a bud-and-leaf format based on central ones; flower-shape boundaries constrain an added botanical version having triple droopy blossoms on curved stems above an upright plant. Comparable shards displaying this style of line and ground color were retrieved from Lambeth.³

W. 9 1/8 inches, Shape B-38

Identical to Christie's sale catalog, 14-15 October 1983, Lot 230.

339/09.01200GA234

¹ Archer, *Delftware*, p. 139, for Chinese nomenclature. Ray, *English Delftware Pottery*, p. 92, for a sample reference to Kangxi porcelain. *Vide*, Appendix E, for historical placement and p. 229 for 'powder' application techniques.

 $^{^2}$ Sale Catalog (2002), *Ceramics in Kensington – Eight Days in June*, pp. 8 & 12, for examples of Longton Hall porcelain (c. 1756) showing ceramic objects tied to carrying poles and called lanterns.

³ Archer, *op. cit.*, p. 145, for shard discovery. Garner and Archer, *English Delftware*, p. 35, for normal association of brown ground with Lambeth.







290 Tin-glazed Earthenware

116 'RIBBON' PEDESTAL PUNCH BOWL

Tin-glazed Earthenware c. 1750 Probably Bristol

Tin-glazed earthenware punch bowls, when raised up like this large-capacity vessel, enhanced the ceremonious settings for offering beverages. Thrown sections retaining several inside ripples develop a robust hollow-dome pedestal to elevate the container. The stand rises subtly over three stages to a stem supporting the bowl that flares sharply from its broad bottom.¹ Suggestive Kangxi-style decorations are fully in midblue with indigo accents.² The outer wall half-circumference drawing includes a formally robed man with cane and a gesturing lady who stroll toward a scroll-leg table, which holds two vases with blossoms; large ribbons drape and fly about both figures. The scene expands with another woman who carries a mat underarm and stares downward at a scroll and square basket. The diamond-lattice barriers, cascading rocks, and wriggly trees balance for the garden extremes. Next, a seated man fishes with his pole from a bank having drooping vines, stark shrubbery, and a fence. The fourth link presents a fisherman under sail with a boating crew; spiked hills and bushes create the faraway prospect. Seven variously spaced lines, which surround the connecting pillar, border a slantstroked zone with wash. An extensive and profuse flowerand-leaf trail of trumpet, daisy, and lobed blooms between varied foliage follows near the table edge of the base. The total inner depth of the bowl introduces another chinoiserie landscape within a single-line roundel; this reprised lady with obvious ribbons walks outdoors amid boulders, pales, frontal flowers, and a shading willow tree; passing bird flocks are overhead. A contemplative man who wears loose clothing and a conical hat sits on a low platform to her right.

H. 7 3/8 inches, D. 11 5/8 inches

Illustrated in Sotheby's sale catalog, 19 April 2007, Lot 88.

340/09.04500WN248

¹ Archer, *Delftware*, p. 297, for bowl with related profile and dated 1746.

² Jenyns, *Later Chinese Porcelain*, Plate XXXI, Fig. 1, for ribboned costumes on Kangxi porcelain. *Vide*, Appendix E, for historical placement.





117 'FELICITY' **PLATE** Tin-glazed Earthenware c. 1750 - 1760 Probably Liverpool

Rhythmic floral attractions dignify this circular, tin-glazed earthenware plate. Namely, the central highlight is an enfolding pair of stalks in pale, purple manganese-the vision that might suggest conjugal felicity.¹ Defining stems, veins, and outlines continue with the same color. An improbable botanical melange of articulated flower heads with leafage are on twining tendrils to fill the well; reddish-orange peonies and smaller lobed blossoms with royal blue or orange petals around lemon vellow centers are tangled among two varieties for leaves in 'mixed' green.² A single, dominating mid-blue trace is drawn inward from the rim edge and guides four profuse, undulating trails that circumscribe this central view; each has prominent orange peonies bolstered at one extent with dark blue pyramidal leaves. The balance of these meanders reprise the chief multicolor petal-heads and terminate with those having the frilly umbrella-shape with blue tips. Three dark blue whiplashes spread equally on the underflange.³ Several inscribed plates with this pattern format have dates for 1752, 1754, and 1765.4

D. 9 3/8 inches, Shape D-10

Similar to Archer, *Delftware*, Ill. B.146.

337/08.00400ED23

¹ Archer, *Delftware*, p. 186, for the suggestion. *Ibid.*, p. 33, for a possible related center pattern on an early Turkish (Iznik) fritware dish that might itself have been an imitation of Chinese porcelain. Fritware is a low-fired Near Eastern porcelain with the fabric containing glassy frit. Turkish ceramics were also known in England from the late 16th century. *Vide*, p. 173, for a suggested different Persian transition into England.

² Peony is a plant of genus *Pæonia* with large showy flowers.

³ Vide, p. 984, for basic types of under-rim marking.

⁴ Atkins (2002), *An Exhibition of English Pottery*, Ill. 31, for plate (c. 1752) with old versus new calendar-date inscription. Archer, *op. cit.*, p. 186, for plate dated 1754. Lipski and Archer, *Dated English Delftware*, Ill. 640, for example dated 1765.





118 'LION MASK' FLOWER POT Tin-glazed Earthenware c. 1750 Probably London (Lambeth)

The profile developed for this tin-glazed earthenware cutting vase or "flower pot" incorporates the bearings of a modified classical urn.¹ And so, it could have found service solely as a decorative accent.² The inverted campana shape emphatically expands for an overhanging cornice-rim that is rounded below a scant collar: the lower third of the vessel is thicker as shown by a sharply indented wall. A short concave stem spreads from its cap molding to a domed foot that is hollow; lion-mask bosses serve as a pair of lifts. Nearly indigo painting, which exploits the broad-frieze format, reveals a twicerepeated European landscape with a strolling woman in contemporary dress. A sheltered village emerges at the distance; seen on the right, slender crisscrossed tree trunks struggle under two horizontally dabbed stages of foliage. Pale streams of clouds fill clear spaces and the "Lyons faces" are fully colored.³ A tram-line surround highlights the container bottom. Tangent spikes alternate with four stiff plantain leaves along the lower stem trace in order to mantle the pedestal shoulder.

H. 7 7/8 inches, D. 6 inches

Similar to Archer and Morgan, *Fair as China Dishes*, Ill. 70.

Ex coll: Mr. Coombes

124/85.01400AS235

¹ Austin, *British Delft at Williamsburg*, p. 30, for quote regarding a vase for cut flowers.

² Archer, *Delftware*, p. 361, for the observation.

³ Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 83, for quote.



119 *'LAPPET'* **PLATE**

Tin-glazed Earthenware c. 1750 Probably Bristol

Mixed oriental pattern elements coalesce on this round, tinglazed earthenware plate. Here, the fully purple manganese garden scene, which is framed by narrow borders, appears in two intensities of color. A series of inverted arcs within the dual-line edged tape at the well extent bounds a center roundel. Paired tree or bamboo canes from the left bear dark starlike foliage along with similar flowers using lighter petals; a zigzag lattice fence, which has several darkened posts, comes forward through the middle. An oversize multi-part blossom with articulated veins and a closed core has brownish-purple leaves to balance the composition; a small full-bloom spreads out above the stalk roots. The horizon line is reinforced by a wash, and grass tufts dot the foreground. A chain of singleline, flattened curls, which are derived from ju-i lappets, bolsters the lone guard ring at the edge of the broad flange.¹

D. 9 inches, Shape C-31

267/03.00410PS23

¹ Ju-i lappet is a pattern alluding to the head of an oriental ornamental scepter.





120 'GARDEN' MEAT DISH

Tin-glazed Earthenware c. 1750 - 1770 Probably Liverpool

English dinners featuring joints of roast beef or a large whole fowl needed particular service pieces like this press molded, hand trimmed tin-glazed earthenware example.¹ As a meat dish it demonstrates an oblong octagonal plan with a slightly raked flange and angle-side well to mirror the rim trace; the underside presents a sharp foot ring. All painted decorations are rendered in shades of blue. A garden scene dominates at the unbordered middle plain where an exotic bird perches to face his left upon a rocky outcrop. Beyond, a stylized thicket with overhanging bamboo canes injects petaled leafage and catkins.² Single full-view chrysanthemum blossoms with associated sgraffito foliage are sited on each flank, all above a washed and bristled earth. The balanced rim pattern is a continuous flower-and-leaf sequence beside an outer guard line. Every corner has a blown, annular flower head beneath triple sprouts; intervening mid-points yield demiflorets outlined in the clear. Scroll vine-trails on a dark ribband connect sundry features and are interrupted with inward facing half-daisies on the long sides. The under-flange highlights four stretched almond branches in faint blue. Also, there remain more Irish than English dishes of this category, probably because of dining preferences for soup; large dishes were frequently placed under tureens.³ A few dip imperfections appear to have been retouched before applying the original drawings.

L. 16 3/8 inches, W. 12 1/4 inches, H. 1 3/8 inches

Illustrated in Northeast Auctions sale catalog, 2-3 August 2003, Lot 1105.

Ex coll: Mr. Vincent Andrus

277/03.02750AS23

¹ Antiques, August 1994, pp. 188-189, for serving custom. Austin, British Delft at Williamsburg, p. 173, for one combination of graduated dish sizes.

² Catkin is a chainlike drop of seeds or flowers.

³ After inspection, a published authority on Irish delft (Peter Francis) called the dish at hand definitely Liverpool [per conversation with Christopher Banks]. Archer, *Delftware*, p. 339, for an Irish tureen and stand. *Vide*, p. 671, for a salt-glazed stoneware combination c. 1765 - 1770.



121 'WOOLSACK' PLATE Tin-glazed Earthenware c. 1750 - 1760 Probably Bristol

Chinese-style paper cutouts may have been masks to reserve areas on this circular, tin-glazed earthenware plate.¹ Allover dry-blown spattering of pale lilac powder left four bare areas on the flange; they resemble the profile of a flower head or maple leaf. A slate blue outline with lobes in the manner of a bulging, on end 'woolsack' or hassock fills the entire well; tassels at four corners occupy clear spaces spreading over the brim.² The centered vacant space has a profuse flower spray painting where blossoms and stems are bordered in dark purple manganese; distinct petals assert orangish-red stripes, and the hearts are canary yellow. Trilobed leaves are brushed in 'mixed' green; leaflets are blue. Each blank close to the rim repeats a balanced triangular arrangement around an oriental fence post separating two stalky, fringed grasses; manganese and red colors give accents, but yellow is predominant.

D. 9 1/8 inches, Shape C-32

Identical to Ray, *English Delftware Pottery*, Plate 79, Ill. 158.

132/88.00385GA234

¹ Britton, *English Delftware in the Bristol Collection*, p. 235, for use of paper masks.

² Woolsack is a square bag of sheared wool or fleece weighing 240 pounds. The corners have tied 'ears' used as grips for lifting and carrying.



122 *'BASKET* **PLATE**

Tin-glazed Earthenware c. 1750 Probably London

A Rouen faience pattern derived from a late Ming porcelain guide was the likely genesis of style for this round, tin-glazed earthenware plate.¹ The full well is framed with double midblue tracking that alternately channels orangish-red loops and 'mixed' sea green hyphens. These shades along with the introduction of lemon yellow become assertive throughout all decorations. The center attraction involves a red wicker basket with handles; it is set on red, tufted turf having blue asterisk accents. A full blown axial flower with a vellow heart nestles between similarly drawn half-blossoms among green and blue leaves on red stems. To each hand, a tentatively hovering insect is in red and blue. The flange painting stops at a blue edge-line where polychrome flower heads depend in profile from the fifth-points; each bloom is touched in yellow and guarded by two wing-form leaves. Link positions have fanciful blue-and-red trellis diaper capped by foliage and curl work. Precursor shards have been found in St. Olave Parish at London: other related wasters were recovered from Lambeth.²

D. 8 ³/₄ inches, Shape B-39

Identical to Austin, British Delft at Williamsburg, Ill. 333.

198/99.00425AP23

¹ Noël Hume, *Early English Delftware from London and Virginia*, p. 49, for note of French and Chinese wares. *Vide*, Appendix E, for historical placement.

 $^{^2}$ Ibid., p. 100 & Fig. XXVII.6, for Southwark shards and reference to those of Lambeth.



123 'PARROT' **PLATE**

Tin-glazed Earthenware c. 1750 Probably London (Lambeth High Street)

Stunning color presentation is foremost over this circular, tinglazed earthenware plate. On full flange and across the curvature, a densely speckled 'powder' border of rose manganese may have received paint flecks when shaken from a brush. Next, single-line traces were scratched through before thick canary yellow fill-painting was added to those clearings¹ This pattern introduces four flying insects between repeated vine scrollery supporting some mock blossom. The open-well area is covered by profuse garden plants that were sketched in red along with a parrot perched at left above a full blossom having sealing-wax red petals about a yellow center. With head cocked to its right, the bird displays copper green plumage as as well as his red head, wing, and tail stripe. A tangled bush features broad leaves and slender blades in green; some also show yellow with green or royal blue tips. Suspended from the reserve border, half-blossom and bell-shape blooms repeat other colors found in the field. To occupy further zones, there is a tousled group of outsize flowers colored red, blue, and yellow. Decorated shards for this style of plate drawing have been reclaimed close by mid-18th century London pothouse locations on Lambeth High Street.²

D. 8 7/8 inches, Shape B-40

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 15.24.

212/00.01300JB23

¹ Archer, *Delftware*, p. 139, for description of technique.

² Ibid., p. 149, for discovery of related pattern shards illustrated at English Ceramic Circle, *Transactions*, Vol. I, Part 4 (1937), Plate XV(b).





124 'KYLIN' DISH

Tin-glazed Earthenware c. 1750 - 1760 Probably Bristol

Mid-century sale and estate listings often recorded tableware that included tin-glazed earthenware plates and servers; this exemplary round dish has a canted flange and low foot lift.¹ Middle blue 'powder' ground highlights every reserve zone; namely, a pivotal, inwardly scalloped circle to fill the well and eight adjoining areas as if in orbit around the flange; the satellites skip as lozenges and irregular heptagons. A thin blue margin borders the main space while smaller clearings were only masked plain before adding whorl flourishes. Both thinline and wash depictions are in tones of nearly matched blue. Most likely here, a Chinese kylin or unicorn stations on a leafedged platform beside a vase of over-arched as well as other clustered supporting peonies. In the oriental vocabulary such a creature and plants are emblems for goodness.² Side drawings interpret an upright bloom proposing the pomegranate, which suggests posterity, with alternately one six-petal floret cushioned upon a four-tip lotus leaf.³ On the underside, eight repeating cross marks and double strokes are dark blue.

D. 11 7/8 inches, Shape C-33

Illustrated in Sotheby's sale catalogs, 17 November 1981, Lot 364, and 20 October 1993, Lot 67. Identical to Brears, *The Long Collection of Delft & Creamware*, Ill. 65.

Ex coll: Mr. Louis L. Lipski (label) Mr. Stanley J. Seeger (coding)

159/93.00690SN2

¹ Austin, *British Delft at Williamsburg*, p. 16, for merchant invoice for different size dishes. A matching table plate was on the London art market, 2015.

² The depicted posture and features of this animal are muddled between a traditional Chinese kylin and a Dog of Fo. Williams (1976), *Outline of Chinese Symbolism and Art Motives*, p. 325, for Chinese mythical divine creatures – dragon, phoenix, unicorn (*ch'i-lin* or kylin), and tortoise – that have beneficent qualities. *Ibid.*, pp. 413-415, for a unicorn, but not as fantasized in the western cultures, standing on four legs (statant). *Ibid.*, pp. 253-254, for the Dog of Fo as the Buddhist introduction of a lion with forelegs straight and upright (sejant), being a defender of law and the guardian for tombs, temples, palaces, etc. *Ibid.*, pp. 320-321, for peony denoting love and affection.

³*Ibid.*, pp. 332-333, for pomegranate as a symbol of posterity.







308 Tin-glazed Earthenware

125 'CHRYSANTHEMUM' MUG Tin-glazed Earthenware c. 1750 - 1770 Probably Bristol or possibly London

More often than not, tin-glazed earthenware drinking mugs such as this modestly thrown example were used with alcoholic beverages; brim volume is nearly one-third pint. Notably, the marginally incurved vertical wall rises above a solid quarter-molded flaring skirt that hides a shallow, domed bottom with a flattened edge. Obvious forming ridges remain over the interior. Its single-digit strap loop lift, which curves to accommodate being the finger rest, is rounded below and concave outside; the pinched lower terminal makes a point.¹ The glaze appears bluish white; and a broad-brush, stylized drawing adopts both blackish- and mid-blue to encircle the piece. Principally, one full-face flower presents much like a chrysanthemum having darker tips on a stalk of leaves; it places beneath triple balanced buds with scrolling foliage.² Free-flowing branches, which carry two units of paired composite flat leaves and partially opened blooms, fully extend around from both flanks of the flower face. The handle valley shelters one blue-line trace.

H. 3 7/8 inches, D. 2 7/8 inches, S. 3 3/4 inches

Similar to Sotheby's sale catalog, 17 November 1981, Lot 276.

239/01.06600AL23

¹ Lipski and Archer, *Dated English Delftware*, Ill. 846, for similar-shape tin-glazed stoneware mug dated 1764.

² Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.68, for this generic 'chrysanthemum face' not particularly indicative of origin because casual renditions were used at all major potting centers. *Ibid.*, Ill. B.70, for London plate, Ill. B.76, for Liverpool dish, and Ill. H.8, for Bristol canister.



126 'PUNTING' **PLATE** Tin-glazed Earthenware c. 1750 - 1770 Probably Bristol (Redcliff Back)

The blue-shaded panorama spanning this circular, tin-glazed earthenware plate reaches to the limits of the piece. On the left, a slender elm tree with inverted cone outline bears precisely dabbed boughs along the entire bole, and dark clusters of foliage insert accents on three levels.¹ Sketchy tussocks and shrubbery are disposed throughout the remaining foreground. For this theme, a punter ferries his passenger at the close bank of a waterway that also floats another boat with furled canvas and one under sail; ships with large masts pass on the horizon between headlands. Some of this traffic casts reflections onto the surface of the water. Trees border a faraway shoreline where long barracks silhouette against mountains; wispy clouds drift in the sky as a backdrop for birds.

D. 9 inches, Shape C-34

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 18.17.

77/76.00075JS234

¹ English Ceramic Circle, *Transactions*, No. 2 (1934), pp. 25-26, for notice of elm trees that are well known in the Somerset region near Bristol. Ray, *English Delftware Pottery*, Plate 44, for varied comparable drawings and other rim edges.



127 'SUNFLOWER' PLATE Tin-glazed Earthenware c. 1750 - 1760 Probably London (Lambeth High Street)

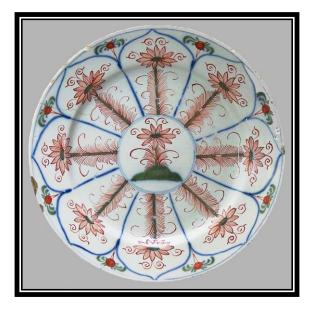
With full-flourish, this bright chinoiserie flower garden pattern spaces across a round, tin-glazed earthenware plate; the convention offers the royal blue stylized rock with flattened lozenge-shape around a canary yellow oval; the design extends to full well. The earth is represented by flaring, cardinal red feather strokes; clusters of purple manganese dots complete the ground. Springing from the right, there is a full peony outlined with blue, petaled in red, and centered yellow; surrounding leaves display in blue and manganese. An overarching pseudo-willow tree balances the left; it takes outlines in blue along with red blossoms and fronds having counterpoised 'mixed' green leaves. One intermediate red shoot carries green and purple foliage. Three flange locations promote botanical medleys featuring half-sunflower heads of yellow and red between blue four-petals that reveal sgraffito markings. Dark red branches free-flow toward the sides and show single or twin manganese flowers among the same red color leaves; the extended leafage is green. Shards that match this border design have been recovered from the Lambeth High Street area.¹

D. 8 7/8 inches, Shape B-41

Identical to Ray, *English Delftware Pottery*, Plate 82, Ill. 163.

218/00.00840JM23

¹ English Ceramic Circle, *Transactions*, Vol. 1, Part 4 (1937), Plate XIV(b), for example shards.



128 'FLOWER' **DISH**

Tin-glazed Earthenware c. 1750 Probably London

Round, tin-glazed earthenware dishes of this mid-range size were used for table service.¹ Here, however, the foot ring is vertically cut and punched with two holes for wall hanging. This allover, wide-blown pattern has eight contiguous radiating zones that fan out equally from a middle double circle; the tips are pointed reverse curves like a lotus blossom.² One guard line is near the rim. All of these thin-line boundaries are in mid-blue. A hunter green spoke bisects every wedge unto the brim, and delicate iron red 'whiskers' bristle along it as if a stalk. At that point, terminating mystical flower heads, which flash red multi-petals using stripes and tendrils about solid green oval cores, flow onto the flange. Inside the central eye, a shortened flower emblem rises above a wash that indicates a green earth mound. The indented places close to the edge display red stylized balls-and-stems between green curling foliage. For this presentation there is indirect testament from some Chinese porcelain made in the Kangxi period.3 Compare the open plan of this version to more compact ones at pages 249 and 283.

D. 11 ³/₄ inches, Shape B-42

289/04.00355DH235

¹ Austin, *British Delft at Williamsburg*, p. 187, for an assembly of several sizes from a partial table set.

² Lotus is a water lily of the genus Nymphæa.

³ Archer, *Delftware*, pp. 177 & 334-335, for Chinese influence. *Vide*, Appendix E, for historical placement.



129 'STROLLERS' PLATE Tin-glazed Earthenware c. 1750 - 1760 Probably Bristol

The popular rim-to-rim approach to a pastoral drawing was selected for this circular, tin-glazed earthenware plate; the all-blue palette favors middle to deep shades. A lady and a gentleman, who stroll side by side, are formally attired—he with a waistcoat and long coat above breeches and she in a décolleté dress. She gestures to her faraway right and holds a flower in the other hand; he points with his cocked hat in the opposing direction. Two parallel, straight tree trunks that have prominent nubs frame this principal scene. Each has a 'sponged' summit of leaves while short shrubs grow from the bases. The middle distance focus is a cross-diameter rail fence, and the foreground shows a partial bar panel amid undergrowth. Distantly, multi-tone hills that support distinct trees also shelter a village.¹ Birds spot across the streakily washed sky.

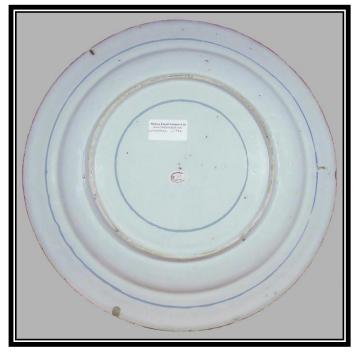
D. 9 ¹/₈ inches, Shape C-35

Identical to Ray, *English Delftware Pottery*, Plate 35, Ill. 72.

221/00.00660SI23

¹ Ray, *English Delftware Pottery*, p. 164, for a discussion of this being a likely composite view rather than one taken from a print.





130 'BIRD CATCHER' **DISH** Tin-glazed Earthenware c. 1750 Probably Liverpool

Prodigious mid-blue chinoiserie adaptations channel attention to the theme of this circular, tin-glazed earthenware dish, which might have been solely intended as some prominent display. A track marks out the foot of the slope, another follows the rim while a tram line traces the brim; the edge projects a bold reddish-brown color. Six equally aligned edge positions accept a columned gazebo above a mound; each is alternately shrouded behind a full-face flower or a five-petal floret; asymmetrical floral trails branch sideways. An end of each twist-run repeats a prime bloom such that matched heads visually pair around the flange; several varied minor botanical elements also appear. In the broad well, profuse and delicate line work attunes a naturally landscaped setting. Washed, undulating ground controls the lower segment and supports a palisade made from broad-leaf plants and blade grasses. Three gnarled tree trunks closely splay on the left and exploit thirteen full-face blossoms along with their flat leaves and 'whisker' twigs; two long-tail crested birds rest among the branches, and a butterfly flits nearby. Entering from the right, a traditional oriental bird catcher balances a pole across his left shoulder; the extents seem heart-shape and a bird is tethered to each end.¹ Under his high twisted topknot, he flashes a loose, diamond-pattern V-neck jacket with bolstered cuffs in addition to full trousers layered in feathers.² A bird cage dangles from his hand; a snare may be at the waist. The reverse has two concentric blue lines—one midway of the under-flange and the other inside a sharp foot ring. A comparable 'circle' shard was found at Liverpool.³

H. 1 % inches, D. 13 inches, Shape D-11

361/12.00825ED23

¹ Bird catching is a traditional oriental occupation for capturing and selling.

² As incidental perpetuation, the character Papageno performs in the 1791 opera *Magic Flute* composed by Wolfgang Amadeus Mozart (1756 - 1791); he costumes in trousers made from feathers and bears a large wicker cage.

³ Francis, *Irish Delftware*, pp. 37-40, Figs. 50-50a & Plate 7, for Liverpool shard note and extant plates with Dublin name and / or dates (1735 & 1737). Britton, *English Delftware in the Bristol Collection*, pp. 310-312, for review. *Vide*, p. 984, for basic types of under-rim marking.



131 'PAVILION' **PLATE** Tin-glazed Earthenware Dated 1752 Probably Bristol

This circular, tin-glazed earthenware plate shows double royal blue lines to delineate two directional transitions that define the well.¹ Also, the blank edge is gauged in blue. The inner pair circumscribes an asymmetrical chinoiserie translation, which includes blue Roman capital letters -SH – above the date: 1752. Blue sketching on the left describes a sprawling tree, or shrubs, having blue green leaves and blossoms highlighted with sealing-wax red. At the other hand, a two-story pavilion with cupola has green doors, red-stripe roofing, and red diamond-lattice walls. A blue-and-green mound blocks a margin of this view while an insect flits into the open field. Blue trellis-diaper that has four tabs of red in each compartment covers the entire flange except where a reserve panel is set apart at quarter-points by heavily stroked end bows. Each open space entertains one centered half-blossom that is lined in blue and reveals red and green touches below a green leaf spray; red curling stems flank the group.

D. 8 7/8 inches, Shape C-37, Mark 5

Illustrated in Lipski and Archer, *Dated English Delftware*, Ill. 558.

84/76.00510JS23

¹ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 153, Ill. D121, and p. 155, Ill. D124, for texts and the footnote references to this plate.



132 'ELECTION' **PLATE** Tin-glazed Earthenware c. 1754 Probably Bristol

The by-election on 24 December 1754 between candidates to represent Taunton, Somerset, in Parliament was recognized on this circular, tin-glazed earthenware plate. The flat-base piece shows the well fully occupied by a line-wreath medallion having eleven lobes where each outward curve projects a trefoil of would-be, square-cut leaves, all painted in royal blue. Further using this color, a modest centered inscription in upper- and lower-case letters was printed to proclaim: S^r. John Pole / for ever; he ended as the unrewarded challenger for the office after great expense.¹ An isolated touch of symmetrical scrollwork precedes the words that conclude above a haphazard quasi-paraph. After the original winner died before taking his seat, there were deliberate administrative dalliances over months; the final voting canvass was shamefully prolonged, religiously violent, and corrupted by preplanned debauchery and follow on poll irregularities.² Ceramic political promotions came into the West Country near this period, and their use was sustained over years.³ Compare this lineframe to that at page 173.

D. 8 ¾ inches, Shape C-38, Mark 60

Illustrated in Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 93, Ill. D61; Horne, *A Collection of Early English Pottery*, Part XVI, Ill. 457; Christie's sale catalog, 3 November 2011, Lot 338. Described in Sotheby's sale catalog, 2 March 1965, Lot 47. Colonial Williamsburg Foundation, 2016.

Ex coll: Professor Frederic H. Garner; The Longridge Collection

359/11.03400CL23

¹ Toulmin, *The History of Taunton in the County of Somersetshire*, pp. 306-307, for election and societal accounts. Sir John Pole, Bart., (?1733 - 1760) of Shute in the county of Devon was the country candidate against Robert Maxwell, Esq., for the court party. Maxwell won 198 to 142 of probably 500 approved voters. ² *Ibid.*, pp. 306-307, for societal situations and party oddities (High Anglicans v. Dissenters) in an open borough. Burke and Caldwell, *Hogarth – The Complete Engravings*, p. 21 & Plates 237-240, for mock-heroic baroque parody of banqueting, canvassing, polling, and chairing situations (1755 - 1758).

³ Antiques, June 1987, pp. 1304-1314, for synopsis of various campaign ceramics, the earliest recognitions on delftware being from the London area.



133 'PAGODA' PLATE

Tin-glazed Earthenware c. 1755 - 1760 Probably Lancaster or possibly Liverpool

A pseudo-Chinese endeavor spreads freely unto full diameter over this circular, tin-glazed earthenware plate.¹ Here, a central double-tier pagoda commands a low hillock where boulders partially protect it from intrusion. This sketch was developed by primarily using brown manganese and royal blue punctuations: broad swaths lending an illusion for the earth are lightly flooded by brownish color. A prominent blackishblue rock, which is fronted by another one that shows canary vellow, controls the scene while smaller stones stretch to the forefront. An overgrown, feathery tree in manganese rises to the plate edge at the right of the building and captures attention, and it upholds twelve outsize yellow blooms. Blue and manganese stylized landscape elements on the far right introduce slab rock and thin-line vegetation contrasts, and the left background features one hypothetical edifice of three diminishing blue ovals below a spire. The yellow pigment became rough to touch after poor absorption in the 'dimple' glaze.² Shards discovered around the Lancaster pot-house location at St. George's Quay are quite reflective of the pattern, texture, and palette brought forth on this plate; the dispositions of excavated finds, however, precluded establishing a context to clearly date them.³

D. 9 inches, Shape E-1

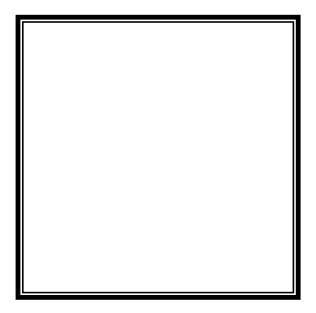
Identical to Archer, *Delftware*, Ill. B.243.

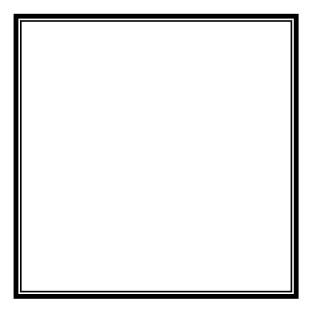
8/69.00085HS23

¹ English Ceramic Circle (2003), *British Ceramic Design 1600-2002*, pp. 30-31 & Ills. 7-8, for differing techniques and execution quality for this pattern when likely taken from the same model.

² Britton, *English Delftware in the Bristol Collection*, p. 17, for glaze reaction.

³ Northern Ceramic Society, *Journal*, Vol. 25 (2008 - 2009), pp. 40-75 & Figs. 29-30 & 32, for accounts of discoveries at the Lancaster potworks (c. 1754 - c. 1786) along with discussions and views of shards. *Ibid.*, p. 61, for the heretofore regular assignment of this plate type to Liverpool pot-houses. Private communication from Barbara Blenkinship (November 2011), a Lancaster delft researcher, indicates that this plate has the Lancaster characteristics. Confirmation by her inspection was made in April 2014.





134 JUG

(tin-glazed stoneware)
Liverpool, c. 1755 - 1760
Horne, A Collection of Early English Pottery, Part VII, Ill. 173.
(a) Atkins (1995), An Exhibition of English Pottery, Ill. 14. Courtesy, Garry Atkins





TEAPOT

(tin-glazed stoneware)
Liverpool, c. 1755 - 1760
(b) Austin, British Delft at Williamsburg, Ill. 119. Courtesy, Colonial Williamsburg Foundation (CWF, 1960-278, a-b)



(b)





135 'PEAFOWL' **PLATE** Tin-glazed Earthenware c. 1755 Probably Liverpool

A painting with a peafowl or perhaps the oriental hoho bird, is the central motif of the Kakiemon-spirit garden sketched in the well of this round, tin-glazed earthenware plate.¹ Pairs of blue lines trace out the limits of the well slope. The chief fantasy was drafted with brown manganese outlines to unfold two earth mounds that support shafts of bearded grasses and unfamiliar bushes, a gabled building, and one bird that trails long plumes. The latter surveys the scene from what may be an indigo open rock; its body and tail feathers show a streaky yellow green beside indigo wings. This imaginative shelter is constructed of bold branches, leaves, and berries. Tracing the ledge, twists of canary yellow fruits with dark manganese hearts as well as their supporting seed pods have been relegated to four locations in tandem with one simple lobed flower in green and pale manganese. The decorator inscribed the reverse with a bold script '3' in heavy manganese, possibly as his personal internal code.²

D. 8 5/8 inches, Shape D-12, Mark 6

Identical to Ray, *English Delftware Pottery*, Plate 83, Ill. 170.

Ex coll: Mr. John Eliot Hodgkin (label)

30/72.00185GL2

¹ Austin, *Chelsea Porcelain at Williamsburg*, p. 64, for Kakiemonstyle design of hoho bird that is a Japanese or Chinese bird of paradise. *Vide*, p. 213, for further explanation of Kakiemon.

² Britton, *English Delftware in the Bristol Collection*, p. 309, for the meaning of marking within the foot ring.



136 *'GAZEBO'* **PLATE**

Tin-glazed Earthenware c. 1755 Probably Liverpool

Seventeen broad, hand cut arcs describing the circumference of this tin-glazed earthenware plate assure that it boldly conforms to "round scollopt" examples.¹ The chinoiserie river scene has been painted through the full face in medium blue with bright tracks and light hazes; occasional strikings are in strong blue. In character, the drawing may emulate the 18thcentury French predilections as opposed to more strict presentations of realistic subjects. An under-proportioned boatman oars past a hilly foreshore with heavily mantled trees, which include a triangle-top pair with leafage delineated by massed circlets. In the distance, birds flock overhead beyond an oriental gazebo situated to provide overlook from an embanked point of land. One odd-natured 'haycock' hedgerow close to the center implies extended terrain, and four groups of three unexplained 'stepping stones' in royal blue casually insinuate across the middle view. In 1758, the notice from one merchant in the Norwich Mercury offered up a "...very large Variety of Superfine Liverpool Delft..." that may have been comparable to this quality.² This overall pattern is remindful of some applied to Liverpool porcelain and now called 'man in canoe.'3

D. 9 inches, Shape D-13

Similar to Morley-Fletcher, *Investing in Pottery and Porcelain*, p. 24.

6/69.00225MA23

¹ Austin, Chelsea Porcelain at Williamsburg, 1755 auction, p. 28, for quote.

² English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 195, for quote.

³ Phillips sale catalog (Watney Collection, Part I), 22 September 1999, Lot 262, for similar design on a porcelain cup and saucer that are attributed to Richard Chaffers & Co. c. 1755 - 1758. Dawson, *English & Irish Delftware 1570-1840*, pp. 218-219, for this design concept, less the boater, on a tin-glazed stoneware teapot possibly from Liverpool about 1760.





137 'FAZACKERLY' CHIMNEY VASE Tin-glazed Earthenware c. 1755 Probably Liverpool

The smoothly flowing contour of this tin-glazed earthenware "chimney vase" for the mantelpiece, or possible container for cut flowers, displays a natural product from eyes and hands.¹ Plain wheel turning brought forth this bulbous holder with an elongated, wide-flaring neck, all above a wafer pad. Finger ridges are preserved. Around the major bulge, the principal elaboration – one isolated spray of blooms – is recorded with the earlier 'Fazackerly' colors.² These petals and leaves disclose deep purple manganese veins; the prominent flower head has five lobes brushed in violet blue about a lemon yellow center. Additional foxy red and yellow buds are freely arranged among sage green leaflets. One yellow blossom on a twisting stem having green leaves credits the rearward face. Potters, primarily from Liverpool, seemed prone to advance this general palette at mid-18th century.

H. 5 ³/₈ inches, D. 3 ¹/₂ inches

Illustrated in Chipstone, *Ceramics in America*—2001, p. 201, Fig. 23. Similar to Austin, *British Delft at Williamsburg*, Ill. 607.

76/76.00510JS234

¹ Austin, British Delft at Williamsburg, p. 30, for quote.

² Britton, *English Delftware in the Bristol Collection*, pp. 269-270, for description of colors and the origin of the Fazackerly name.





138 'FREEMASON' **DISH** Tin-glazed Earthenware c. 1755 - 1760 Probably Liverpool

On this round, tin-glazed earthenware dish a complex 'hand pencilled' emblem, which notes the Order of Freemasons, is particularly refined.¹ For this example, a broad-flange piece with an allover faintly blue ground broadcasts the extended 'Arms of the Moderns' that here occupies most of the well.² The traces are bright blue and partially colored in with contrasting shades. A central porthole with a trim made in a rococo strap-work style reveals three architectural pillars set on terraces; tools and symbols common to the Masons spread around a tile floor. As the capstone for this surround, a Master demonstrates the compass and square between a beehive and cedar tree, all flanked by shields emblazoned with the sun or moon. This principal framing continues symmetrically using reeds, pairs of Doric and Corinthian capitals, and ledges accommodating Wardens who hold a level or plumb. Crossed pens for the Secretary hang down from the right; the keys of the Treasurer dangle on the left. The lower third of the complete device introduces arms of the Premier Grand Lodge of Free and Accepted Masons (1717) - a chevron charged with a compass separating three towers – within scaly bands, and two scroll-ribbons share the motto: AMOR . HONOR . ET . JUSTITIA.. A roundel crest has the capital letter 'G' that is bounded by a radiated isosceles triangle.³

D. 10 inches, Shape D-14, Mark 15

Identical to Dawson, English & Irish Delftware 1570-1840, Ill. 56.

87/76.00360DN23

¹ Williams-Wood, *English Transfer-Printed Pottery and Porcelain*, pp. 25-26, for explanation of method.

² Towner, *English Cream-coloured Earthenware*, p. 21 & III. 60, for designation. The 'ancient' stonemason guild evolved into a 'modern' fraternal organization that embraced non-craftsmen and expanded across social classes. A differently 'pencilled' Masonic emblem occupies the full interior of a punch bowl now at the Chipstone Foundation (1993.14).

³ Dawson, *English & Irish Delftware 1570-1840*, p. 142, for explanation. Hurst and Prown, *Southern Furniture 1680-1830*, pp. 189-194, for further history and forms of Masonic symbols. The motto in Latin translates as Love, Honor, and Justice. The letter G is for God, Great Architect of the Universe, or Geometry.



139 'CONIFER' PLATE

Tin-glazed Earthenware c. 1755 - 1765 Probably Bristol (Redcliff Back)

The allover gray blue sheen of this round, tin-glazed earthenware plate is a foil for an opaque white bianco-sopra-bianco surround that fully engages the flange. The format represents one English interpretation of 16th-century Italian majolica or Chinese porcelain whereon incised tracks were thickened by glaze.¹ In this case, three pine cones or "pine apples" rank along both upper and lower rim locations while counterpoised with undulating foliate scrolls.² These main groups are separated on either hand by a stylized, multi-petal blossom. The crisp "landskip" drawn in strong mid-tones of blue covers the well within its narrow border of recurring trellis motifs using the same shade.³ Two dominant pine trees reinforce a stony ridge and partition the view. Chinese-inspired houses under tile roofs anchor each half-one at left rises to two stories beside shrubbery. Three bird flights spark the right sector that features a distant cone-shape evergreen growing from darkly washed ground. The foreground seems detached with tufted shoots rising from a mound; this treatment gives the impression of intervening water.

D. 9 inches, Shape C-39

Identical to Britton, *English Delftware in the Bristol Collection*, Ill. 16.18.

109/80.00365LA23

¹ Archer, *Delftware*, p. 32, for background.

² Fox-Davies, *A Complete Guide to Heraldry*, pp. 277-278, for 'pineapple' being equivalent to a pine- or fir-cone.

³ Austin, Chelsea Porcelain at Williamsburg, 1755 auction, p. 27, for quote.





140 'DEER' PLATE

Tin-glazed Earthenware c. 1755 - 1768 Probably Dublin (World's End) Attributed to the Delft Manufactory on the Strand under the Delamain family

This circular, tin-glazed earthenware plate of all-blue Chinese concept memorializes the skills and entrepreneurial influences of Henry Delamain; a ruyi chain, which suggests a necklace, follows the foot of the slope.¹ The central pastoral scene offers two spotted deer; the stag struts to the left while the hind reclines. Rocks and shrubbery around the washed earth augment two cropped pine trees on the left. From a jut of land beyond a waterway, a far distant house with a lookout stands partly obscured by trees and boulders. Normally, a complex theme much like this 'Two Deer & Pagoda' from Chinese porcelain was pounced through by stencils.² One imprecise guard trace near the rim limits the triple repeats along a border ribband. First, a butterfly with mainly clear, dotted wings is beside indigo wavy-edge zones showing sgraffito curling vines; paired florets are partially masked above these spaces. The second area at the insect has an oriental ornament, possibly a peach on stem, topping a mid-blue whorl-ground that ends with triple white petals. Finally, the band is divided by a herringbone 'hyphen' that has curl work in reserve, all beneath two mock flower heads. The middle reverse reveals a blue script '12' as backmark to connect some painter for his compensation.³ Dublin earthenware potters were among the earliest to have success by using coal to heat pottery ovens in the British Isles.⁴

D. 9 ¼ inches, Shape F-1, Mark 40

Identical to Black, British Tin-glazed Earthenware, p. 29.

256/02.00675WW23

⁴ Ibid., pp. 53-54, for Henry Delamain inventing and using coal-fired ovens.

¹ Francis, *Irish Delftware*, pp. 46-56, for Captain Henry Delamain (1713 - 1757) as an adventurer and experimentalist with potworks, grinding mills, materials, and working techniques. *Ibid.*, p. 35, for his potworks being known irregularly as Irish Delft Manufactory, China Manufactory, or the Pot House on the Strand. ² *Ibid.*, pp. 92-93, for Fig. 86–Chinese porcelain octagonal dish with landscape and Fig. 98–oval dish with border. *Ibid.*, p. 81, for common Dublin practice. ³ *Ibid.*, pp. 74-75, for piecework accounting and discussion of Irish 'numbered' ware. *Ibid.*, p. 68, for facsimiles of numbers.





141 'FISHERMAN' DISH Tin-glazed Earthenware c. 1755 - 1770 Probably Bristol (Redcliff Back)

Coordinating several European landscape features behind elements of oriental water settings dramatizes this circular, tinglazed earthenware dish where the entire 'penciled' prospect is in brown manganese.¹ Three figures who sit in two skiffs as well as the pole fisherman on the bank are dressed in sage green coats; the boat hulls are rust red. An angler stands before a red paling fence that is built on one of a series of mud flats where green and deep blue semicircles establish marshland with hooking, manganese reeds. A distant shore line is partitioned by a meticulously veined rock with blue shadings, and a village having gabled houses with blue windows under red roofs breaks through a green forest into a clearing. One central cone-shape tree, which offers a brown curl marking, towers above the background. Pale blue flourishes elaborate the clouds while wavy ticks in manganese denote birds. The under-flange reveals three blue grasslike sprouts.² Shards that retain some of these design components have been unearthed in Bristol.³

D. 10 1/8 inches, Shape C-40

Illustrated in *Antiques*, January 1974, p. 94. Identical to Ray, *English Delftware Pottery*, Plate 45, Ill. 89.

57/74.00345GH2

¹ Vide, p. 201, for note about the painting technique.

² Vide, p. 984, for basic types of under-rim marking.

³ Ray, English Delftware Pottery, p. 171, for shards of the 'topiary' tree.





142 'ESTUARY' PLATE

Tin-glazed Earthenware c. 1755 Probably Bristol (Redcliff Back)

The wave-edge perimeter for this round, tin-glazed earthenware plate was handcrafted from a plan using reverse curves in six repeats; a V-notch occurs at their meeting points. This contour was prevalent among contemporary silverware. The rim-to-rim drawing that depicts a bucolic landscape was accomplished in shades of blue and delicate outlines. A slight tree having tiers of 'sponged' leaves provides a central axis. For the right vista, an elongated Gainsborough-school gentleman and lady amble within view of an estuary where boats sail before barracks and trees along the remote shore.¹ The remaining half of the picture shows two longhorn cattle, one grazes while the other lies down, all in sight of thatched cottage, trees, and haystacks. Uneven mounds with a fence and random bushes establish the foreground. Each half-side portraval, similar to sketches here, appears singly on plates and wall tiles.² The backside displays three stems of mock foliage midway to the recess; a free leaf is at center.³ This glaze is extra glossy, and the plate could have been refired upside down in a kiln. By inference, John(?) Bowen developed such an identifying format while at Redcliff Back in Bristol.⁴

D. 8 3/4 inches, Shape C-41

Illustrated in Winchester, *Antiques Treasury*, p. 81, cabinet: lower center right. Identical to Austin, *British Delft at Williamsburg*, Ill. 300.

Ex coll: Professor Frederic H. Garner Colonial Williamsburg Foundation

97/77.00500JS2

¹ Thomas Gainsborough (1727 - 1788) was an English painter.

² Morley-Fletcher and McIlroy, *Christie's Pottery*, p. 239, III.18, for plate using the left-half theme. Archer, *Delftware*, p. 222, III. B.232, for plate showing two ladies strolling beside an estuary similar to the persons in this right-half view. Ray, *English Delftware Tiles*, pp. 147 & 179, for examples of related tiles.

³ Francis, *Irish Delftware*, p. 76, for this middle marking often being a symbol of good fortune when on Kangxi porcelain.

⁴ Jackson and Price, *Journal of Ceramic History*, No. 12, pp. 18-21, for review of Redcliff Back pottery without conclusive evidence of John Bowen or his alleged style. Archer, *Delftware*, pp. 222-223, for discussion of Bowen.



143 'MANOR' DEEP DISH

Tin-glazed Earthenware c. 1755 Probably Liverpool

The oblique wall and quasi-scalloped edge given to this circular, tin-glazed earthenware deep dish were frequent among French faience. Further, the piece was thickly potted without a base ring as were some Dublin dishes.¹ Both form and artwork are suitable for table use or artistic display. The rim-torim rural landscape unfolds across diameter. Namely, from on center, a three-story country manor at waterside has three tiers of triple windows beneath double corner turrets and a balustrade; outlines and shadows appear in reddish-manganese as elsewhere in the drawing. A brown-washed barn with arches under a domed, canary yellow roof is at the left while a folly tops a faraway hill.² At right, the gabled end of a building shows beside a yellow haystack with defining brown stripes; palings enclose each of the flank areas. Sage green trees are deployed throughout the scene while a same-color 'ball' hedge and marsh banks, including a fence, range forward from the house and point attention to an oaring skiffman who wears a yellow jacket. Two flocks of birds pass on both sides of the tower. Extant punch bowls that offer nearly identical scenes and colors are dated 1754; shards having this pattern were found in Liverpool.³ Records of 1755 confirm that considerable quantities of yellow-and-purple faience were imports into the British Isles.⁴ Encounters with that style could have sparked wider diversity in experiments by homebred potters.

H. 1 ¼ inches, D. 9 ¾ inches, Shape D-15

Illustrated in Atkins (1996), *An Exhibition of English Pottery*, Ill. 17-B. Similar to Ray, *English Delftware Pottery*, Plate 51, Ill. 98.

176/96.01380GA234

¹ Atkins (1996), *An Exhibition of English Pottery*, p. 3, for French shape. Austin, *British Delft at Williamsburg*, p. 168, for Dublin base.

² Folly is a foolishly expensive undertaking, hence an elaborate gazebo or summer house.

³ Archer, *Delftware*, p. 220, for discussion of shards and dated bowl. English Ceramic Circle, *Transactions*, Vol. 5, Part 2 (1961), Plate 70, for shards.

⁴ Archer and Hickey, *Irish Delftware*, p. 13, for French yellow-and-purple faience sold in British Isles in 1755.







346 Tin-glazed Earthenware

144 'SUCCESS' PUNCH BOWL

Tin-glazed Earthenware c. 1756 - 1763 Probably London

Formally decorated to prompt patriotic salutes, this round tinglazed earthenware punch bowl presents a profile that bows and then flares over a proud foot ring. There is a nearly continuous outer wall painting in deep blue with brown manganese; the rim takes ocher. A multi-tier pagoda dominates the foreground beside an ornamental stone wall and a 'bamboo' tree while a distant house beside willows tempers the rocky landscape, perhaps beyond a brook. Thick trackings in manganese lend a bold effect mixed around mid-blue cores with darker stresses. The modest companion drawing shows fantastic rock work on an island with trees. On the inside wall, a broad, clearly contrasting surround of leafy scrolls with entwined flower heads was accomplished in the bianco-sopra*bianco* style. The inner bottom proclaims by irregular blue lettering - sUcCeS (sic) / tO tHe bRiTiSh / ArMs - within an escutcheon established through joining sets of opaque white 'Hogarth curves.'1 Celebratory slogans encouraged toasts as the bowl was drained. This motto was made in response to English sentiments about the Seven Years' War; comparable servers, but without a hurrah, are dated 1755.²

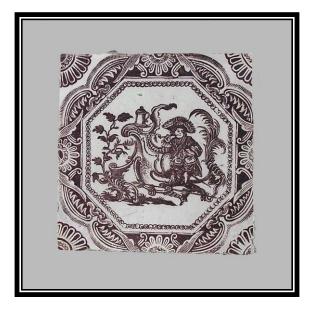
H. 4 3/8 inches, D. 10 3/8 inches, Mark 14

Similar to Austin, *British Delft* at Williamsburg, Ill. 52.

32/72.00725GL24

¹ American Heritage, *History of Colonial Antiques*, p. 189, for style discussion.

² Lipski and Archer, *Dated English Delftware*, pp. 273-275, for dated examples. Austin, *British Delft at Williamsburg*, pp. 85-86, for relationship to the event.



145 'SOLDIER' WALL TILE

Tin-glazed Earthenware c. 1756 - 1757 Probably Liverpool (Harrington Street) Attributed to John Sadler printshop

This square wall tile that has an undercut backside confirms the genesis of overglaze transfer printing on tin-glazed earthenware; the right-hand extent was trimmed for its installation. In production, a woodcut was charged with a viscid medium and lifted onto the blank by a glue bat. Then, the oily design was pounced using a vitreous pigment, which fired to a deep violet brown. The resulting lines became thick and dropped variations.¹ Rococo vitality pervades this complex Louis XV frame around an octagonal reserve; C-scrolls, half-blossoms, and formal leafage define the main border. Each corner displays a stylized quarter-daisy in place of the continental diaper pattern; an inner row of circles like fish roe completes the surround.² The feature scene introduces a soldier who stands to smoke his pipe before a *rocaille* that supports his tankard; two diverse plants anchor the flanks. A tasseled halberd lays at his feet. His uniform includes a cocked hat with cockade. ruffled shirt, waistcoat, breeches, and a sash with sword. The 18th-century engravings created by Johann Esaias Nilson of Augsburg, who made twelve plates for the pamphlet—*Caffe*, The und Tobac Zieretten (Coffee, Tea and Tobacco Orna*ment*), prefigured this rendition.³ John Sadler experimented with this print process during August 1756 to February 1757; he focused on expeditious means to print and fire tiles in order to undersell Dutch-painted ones already being installed in British fireplaces.⁴

L. 5 inches, W. 4 7/8 inches, T. 1/4 inch

Illustrated in Chipstone, *Ceramics in America*—2001, p. 202, Fig. 24. Identical to Ray, *Liverpool Printed Tiles*, Ill. A1-11.

147/92.00700JH234

¹ Horne, *English Tinglazed Tiles*, p. 124, for glue bat method used by Sadler.

² Ray, *English Delftware Tiles*, pp. 106-107, for tile borders. Ray, *Liverpool Printed Tiles*, pp. 5-6, for Louis XV reference. *Rocaille* is a rococo ornament.

³ Ray, *Liverpool Printed Tiles*, pp. 16-17, for pictures of prints and tiles. Johann Esaias Nilson (1721 - 1788) was a German miniature painter and engraver.

⁴ Horne, *op. cit.*, p. 126, for dates of Sadler production from woodblocks. Ray, *Liverpool Printed Tiles*, p. 5, for underselling Dutch tiles.



146 'MAY DAY' WALL TILE

Tin-glazed Earthenware c. 1757 - 1761 Probably Liverpool (Harrington Street) Attributed to John Sadler printshop

Laudatory achievement in transfer printing on the surfaces of tin-glazed earthenware squares for wall tiles is proven with this example showing edges slanted backward. The slightly brownish-black Hogarth-type urban scene was lifted from a copperplate and dusted with color. A symmetrical acanthus border curls around as diversely connected vine splays that make a scroll-shield, and it is laid in from the tile margins.¹ At lower left the printed inscription names: J. Sadler Liverp.¹. The central engraving captures an annual celebration by the chimney-sweepers - May Day - when children frolic in their fancy dress. As a point at hand, three urchins use a wooden sword, uniform, or wig to cavort over cobblestones before an iron fence in front of a house. A woman offers money from an open window; another watches at her right rear. Also, on the street a larger child in workaday garb faces outward at the left. On his head, he balances a draped trophy that was concocted from an upturned broom, basketful of branches, pan, candlestick, and jug. A milkmaid wearing a straw-brim hat, jacket, and gathered skirt stops near a bollard with her voke and pails. Further right, two men as street sellers bring along a wheelbarrow. Seemingly, the source print will disclose the touch of Francis Hayman or Hubert François Gravelot, but a precise work is undiscovered for now.²

L. 5 inches, W. 5 inches, T. 3/8 inches, Mark 25

Illustrated in *Antiques*, June 1994, p. 823; *Antique Collector*, June 1994, p. 2; Ray, *Liverpool Printed Tiles*, back cover & Ill. B5-1. Described in Sotheby's sale catalog, 13 February 1979, Lot 13 (part).

Ex coll: Dr. Alvin M. Kanter

164/94.00825JH23

¹ Acanthus leaf is like that of a Mediterranean plant of order Acanthaceæ.

² Williams-Wood, *English Transfer-Printed Pottery and Porcelain*, pp. 66 & 220, for Gravelot (*Vide*, p. 385). Ray, *English Delftware Tiles*, p. 246, for attribution. Francis Hayman (?1708 - 1776) was an English painter and illustrator. Burke and Caldwell, *Hogarth – The Complete Engravings*, Plate 184, for *The Enraged Musician* as a similarly organized engraving in 1741.



147 'SHEPHERD' WALL TILE

Tin-glazed Earthenware c. 1757 - 1761 Probably Liverpool (Harrington Street) Attributed to John Sadler printshop

The black transfer print placed on this square wall tile of tinglazed earthenware was registered overglaze from a copperplate; all hidden edges are beveled. An asymmetrical, shieldform surround, set in from the edges, combines leafed rococo C-scrolls along the sides, a splayed shell ornament at the bottom, and a cherub head over two crossed flower shafts at the upper middle. This vignette introduces a shepherd and shepherdess seated on a grassy mound shaded by a tree, and an attentive dog sits at his feet. The characters toast from fluteglasses charged from a bottle close to his left hand. A crook staff stands at the right of his companion; castle towers beneath birds occupy the horizon. This overall design could be a credible adaptation from an engraving by Duclos following a Boucher painting-Les Amours Pastorales. Other first editions of this subject are inscribed: J. Sadler Liverp¹.¹ The blank square could be bought from several local clay-potters. Zachariah Barnes who managed the Old Haymarket Pottery became the most aggressive provider by 1765.²

L. 5 inches, W. 5 inches, T. 1/4 inch

Described in Sotheby's sale catalog, 22 February 1977, Lot 28. Identical to Ray, *English Delftware Tiles*, Plate 64, Ill. 626.

Ex coll: Sir William Mullens

90/77.00115JS23

 ¹ Ray, *English Delftware Tiles*, p. 242, for probable print source and signed print notation. Charles Pinot Duclos (1704 - 1772) and François Boucher (1703 - 1770) were a French historiographer and painter, respectively. *Les Amours Pastorales* are The Country Loves [especially including shepherds].
 ² Archer, *Delftware*, p. 44, for information about the near-monopoly of tile blanks by Zachariah Barnes.



148 'PARASOL' WALL TILE

Tin-glazed Earthenware c. 1757 - 1761 Probably Liverpool (Harrington Street) Attributed to John Sadler printshop

As illustrated in this case, square wall tiles of tin-glazed earthenware were frequently transfer printed overglaze with a chinoiserie scene lifted from a copperplate; the abutment edges are beveled. The gray black print centered over the blank is an early state; a somewhat rectangular rococo border has an upper half with a horizontal rod and hook-ends that catch up flower-and-leaf swags with side jabots. A similar bar at the bottom, where sparse reverse curve acanthus scrolls turn upward to approach the floral drops, frames the lower half of the picture. Holding her fan and a macaw, a richly clad Chinese lady stands beside a lattice fence among bushes; she attends a supplicating child on her left. A manservant in flowing clothing and a pointed straw hat leans across a barrier to extend a multi-rib parasol that shades the woman. This design can be recognized in a poem $-To \ a \ Child - written by$ Longfellow after he had seen one in a fireplace surround.¹

L. 5 inches, W. 5 inches, T. 1/4 inch

Described in Sotheby's sale catalog, 22 February 1977, Lot 31. Identical to Ray, *English Delftware Tiles*, Plate 67, Ill. 658.

Ex coll: Sir William Mullens

91/77.00110JS23

¹ Ray, *English Delftware Tiles*, pp. 65 & 248, for the attribution and verses quoted. *Antiques*, February 1982, p. 471, for illustration of the subject fireplace. Henry Wadsworth Longfellow (1807 - 1882) was an American poet.



149 'DANCER' WALL TILE

Tin-glazed Earthenware c. 1757 - 1765 Probably Liverpool (Harrington Street) Attributed to John Sadler printshop

An iron red transfer print with idyllic theme was laid onto the glaze of this square wall tile of tin-glazed earthenware; every edge has been undercut. Most examples of this kind and period have unique boundaries. At hand, a narrow sequence for scrolled leaves, feather work, and floral sprays captures the essence of rococo style. The darkly hatched clouds, however, show that this scene was taken from an engraved plate after reworking.¹ On the right, a dancing man holds his arms high for proper posture and keeps a frisky dog at his side. This protagonist appears in wide-brim hat, jacket, waistcoat, and knee breeches. Similarly garbed, a bagpiper relaxes on the ground in front of two women, one of whom takes a seat in her stylish chapeau and gown while the plainer dressed one stands uncovered with a stave. Various trees punctuate this prospect; a windmill and stone ruins control the distant scenery beyond a valley and road. The design is a simplified portion of an impression - Le May - by Aveline based on a Watteau subject from the *Recueil Julienne*.² Some earlier states are signed: J. Sadler Liverpool.³ Similar views could have been with the "red & white, and blue & white English Chimney Tiles" that were for sale in the Boston Gazette during 1762.⁴

L. 5 inches, W. 5 inches, T. 1/4 inch

Illustrated in Sotheby's sale catalog, 10 March 1981, Lot 175. Identical to Ray, *English Delftware Tiles*, Plate 67, Ill. 656.

Ex coll: Mr. Louis L. Lipski

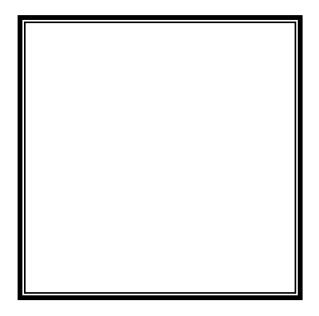
113/81.00110SL23

¹ Horne, *English Tinglazed Tiles*, p. 125, for reworking old designs before 1765.

² Ray, *Liverpool Printed Tiles*, p. 7, for probable sources. *Recueil Julienne* (1724 - 1735) is the Julienne Collection – four published volumes with 600 engravings by Watteau; the work influenced the rococo style in Europe. Jean de Julienne (1686 - 1766) was a businessman friend of Watteau. Pierre Alexandre Aveline (1710 - 1760) and Jean-Antoine Watteau (1684 - 1721) were a French engraver and a draftsman / painter, respectively.

³ Rackham, *The Glaisher Collection of Pottery and Porcelain*, Vol. II, Plate 130.

⁴ Noël Hume, A Guide to Artifacts of Colonial America, p. 287, for quote.

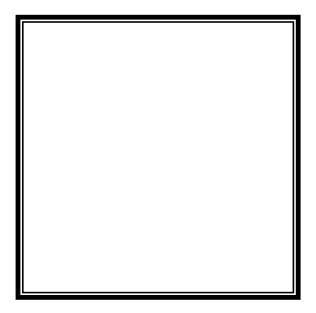


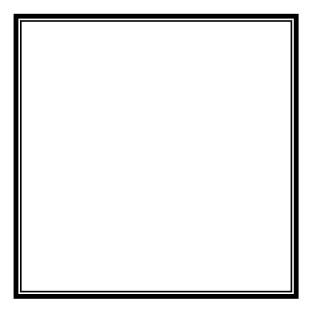
150 WALL TILE

(ship, grotto) Liverpool, c. 1757 - 1770 (a) Sotheby's 22.2.1977 (20) *Courtesy, Sotheby's* Ray, *English Delftware Tiles*, Ill. B9-1.



(a)





151 WATER PLATE

Liverpool, c. 1760 (a) Chipstone Foundation. Courtesy, Chipstone Foundation (1965.9) (b) Austin, British Delft at Williamsburg, Ill. 377. Courtesy, Colonial Williamsburg Foundation (CWF, 1981-39)





SAUCER

(lobster claw) Liverpool / Bristol, c. 1760 (c) Archer, Delftware, Ill. H.8. © Victoria and Albert Museum, London (C.99A-1947)



(c)



362 Tin-glazed Earthenware

152 'VICAR' PUZZLE JUG

Tin-glazed Earthenware c. 1760 - 1770 Probably Liverpool

Tavern wagering promoted the notion for a tin-glazed earthenware puzzle jug that displayed a taunting rhyme between flanking decorations.¹ Here, the globular body rises over an expanded foot ring while surmounted by a wide, cylindrical column. The pierced neck has three repetitions of balanced flower heads that show heart-and-oval petals and vertically aligned sets of three round holes to separate each group. All of the ornamental openings are blue-trimmed, and thin lines in the same color mark upper and lower limits of the swollen reservoir. The serpentine loop handle with a cordlike backbone creates a tube that connects to three sucking spouts on an annular rim; it returns below the waist and passes downward while blended to the container wall.² Dusky blue dashes appear horizontally across the spine of the handhold and as double rows draping along the lip. Proceeding in blue script, the painter added a doggerel challenge:

> Within this Can there is good Liquor # Tis fit for Parson or for Vicar # # But how to drink and not to spill # # Will try the utmost of your skill # #

The verse is centered between braces flanked with stemmed blossoms that are softly washed in two tones of blue.

H. 7 3/8 inches, D. 5 3/8 inches, S. 6 3/4 inches, Mark 9

Described in Butters & Sons (Hanley) sale catalog, 26-28 November 1912, Lot 565; verse recorded in Solon (1883), *The Art of the Old English Potter*, p. 52. Similar to Mount, *The Price Guide to* 18th Century English Pottery, p. 25.

Ex coll: Mr. Marc-Louis Emmanuel Solon

39/72.01200MA257

¹ Archer, *Delftware*, p. 258, for discussion of use and origin of puzzle jugs. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, p. 154, Ill. S91, for probable accuracy of jug nomenclature in 1774.

² English Ceramic Circle, *Transactions*, Vol. 15, Part 1 (1993), pp. 73-98, for circulating systems.





153 'WATERWAY' **DISH** Tin-glazed Earthenware c. 1760 Probably Liverpool

By bringing forth features such as created here on a circular, tin-glazed earthenware dish, a potter could develop formats to blunt marketing challenges from blue-on-white oriental porcelain. This mid-blue example uses darker accent shades to feature a full-well landscape where the right half indicates bamboo growing behind slab stones. Nestled at the bases are a full flower head amid more blossoms, an angular banisterrail fence, and water reeds. At distant left, a two-story house emerges from behind a hillock lying beyond a waterway with pronounced rushes. The lone guard line tracing the dish edge anchors two matching areas; one extends the central ground interpretation with repeated fence, reed, and floral elements; the last group is invigorated by a prominent, blooming trail. The second flange decoration is like-oriented and diametrically opposite. Along the underside upturn, two blue almond branches are composed with broad-arc lines that support two filled leaves. In the 18th century, this tableware could be invoiced as "Twifflers, or Desert Plates, 6 to 8 inches."¹ This pattern bears striking resemblance to those found on Liverpool porcelain attributed to Philip Christian at the period.²

D. 6 5/8 inches, Shape D-16

313/05.00600AP23

¹ Drakard, *The Whitehead Catalogue—1798*, p. 3, for quote. *Vide*, p. 203, for an earlier citation from 1770.

² Brown and Lockett, *Made in Liverpool*, p. 92, for an extant teapot and shard c. 1768 - 1772.





154 'VASE' PLATE

Tin-glazed Earthenware c. 1760 Probably Liverpool

Costly imports of "finest old Japan" might have predisposed the painter of this round, tin-glazed earthenware plate.¹ Allover florid imagery, which in the Orient connotes riches and honors, here graces a likely substitution.² The edge is a deep orange; along the slope from the well, a near-saffron chain of ruyi scepter heads points outward beyond a brown manganese line. Also secured within this ring, a congeries of objects is devised and accent-washed in brown tones. Foremost, royal blue devices gird a slender bottle vase upon its stand and a broader urn depicts a lined basket-grille overlaying indistinct reddish flowers. From this taller container, an orangish-red peony bursts out of its fan of shaded, sage green leaves; a twisting manganese bough has a companion bloom, green foliage, and varicolored florets. In the lower vessel, mustard yellow blossoms shelter under brown and green lily stalks. An indigo-cover book with marbled ends lodges between these ceramic items; two pomegranates at the left disclose deep blue or yellow husks encasing cores picked out in brown as if a brocade. Manganese vines meander beyond the multicolor scroll-box found in the foreground and then envelop the entire scene; these tendrils are marked by yellow leaflets. Four related flowering trails in two combinations with alternate emphasis in yellow or red are set around the flange. This under-flange bears three profuse almond branches in blue; a hooked slash is at center.

D. 8 5/8 inches, Shape D-17, Mark 21

Illustrated in Sotheby's sale catalog, 24 April 1982, Lot 74. Identical to Garner and Archer, *English Delftware*, Ill. 81-A.

Ex coll: Dr. and Mrs. Warren Baker

118/83.00625SR23

¹ Emmerson, *British Teapots & Tea Drinking*, pp. 120 & 122, for quote and discussion of trade.

² Archer, *Delftware*, pp. 190-191, for design elements. Ray, *English Delftware Pottery*, p. 214, for Kakiemon influence. *Vide*, p. 213, for further explanation.



368 Tin-glazed Earthenware

155 'FARMYARD' WATER BOTTLE

Tin-glazed Earthenware c. 1760 Possibly Liverpool

Amid the tin-glazed earthenware "Rosewater bottols," this piece seems decidedly squat with shouldering effect to the globular body that settles solidly upon its minor foot ring.¹ The vertical, tubular neck shows a broadly flared rim. Three neatly detailed friezes in bright blue and paler tints engage the exterior. First, just under the lip, a wide diamond-lattice diaper caps a zone having one sinuous flower-and-leaf trail that fully enwraps the throat. The middle band on the plateau features ducks floating among pond reeds, a long-plume bird on a rambling branch, and a bridge that gives hints of an oriental idiom in the otherwise English design. This combination is repeated, but using an amendment to a full-blown peony, as one of two scenes for the principal surround. The remaining major half – a bucolic view – portrays strolling figures leaving a stable topped by a cupola; a farmer within the cluttered barnyard loads his hay barrow in front of a dilapidated thatched roof cottage, wagon, wood-pile, hayrick, and trees. A dog swims after a duck in the stream.

H. 8 ¼ inches, D. 6 ¼ inches

Illustrated in Chipstone, *Ceramics in America*—2001, p. 202, Fig. 25. Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 6.30.

37/72.00350GL2

¹ English Ceramic Circle, *Transactions*, Vol. 12, Part 2 (1985), p. 122, for quote. *Vide*, p. 653, for further information on rose water. Garner and Archer, *English Delftware*, pp. 31-32, for descriptions of comparative bottoms.



156 'GRAPES' SHALLOW DISH

Tin-glazed Earthenware c. 1760 Probably Glasgow (Delftfield) Attributed to the Delftfield Pottery managed by Thomas Wright¹

The likely potworks source of this circular, tin-glazed earthenware shallow dish was expressly founded to export wares into American and Caribbean Island colonies.² Here, a nearly total royal blue painting features a chinoiserie seaside scene within a single-line roundel laid into the well. On the right, a pavilion stands on a shoreline overlook, which also supports a frilly tree over shrubbery; through the horizon, a vague boatman sails his vessel with single mast and pennant. For foreground, an oriental person walks on a wooden arched bridge. Strokes above washes define the earth, water, and shadows. A balanced ledge pattern against one rim guard line occupies the full flange with drops over the curvature. At polar positions, a wave-edge cartouche reveals one stylized flower having swirl foliage; these points are buttressed on their flanks by curled parti-colored leaves and grasses. Along each side two prominent bunches of grapes with bloom ends in reserve display associated tendrils; leafage separates the clusters. Complete porcelain dinner services could include "shallow China dishes."3 Comparable delft fragments showing figure drawing as here were found close by the Delftfield Pottery site.⁴

H. 1 3/8 inches, D. 10 inches, Shape G-1

Illustrated in Atkins (2003), An Exhibition of English Pottery, Ill. 18. Similar to Archer, Delftware, Ill. B.258.

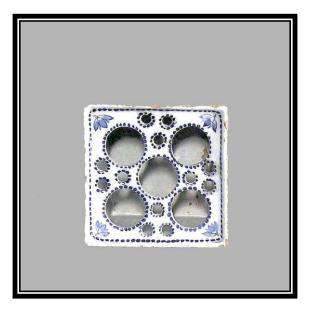
269/03.01600GA23

¹ Archer, *Delftware*, p. 569, for Thomas Wright as manager (1752 - ?1765).

² Kinghorn and Quail, *Delftfield – A Glasgow Pottery 1748-1821*, pp. 7-26, for establishment. Prime shareholders were Laurence and Robert Dinwiddie who engaged in shipping and commodity trading. The latter became the lieutenantgovernor of Virginia (1751 - 1758) to where delft shipments became prominent; he served under the Earl of Albemarle and the Earl of Loudoun. Lange, Delftware at Historic Deerfield, 1600-1800, p. 82, for activities and exports.

³ American Ceramic Circle, Journal, Vol. XII, pp. 41 & 43, for 1771 and 1774 inventories with comparative size contexts. Christie's sale catalog, 2 October 1997, Lot 272, for 14 inch dish. Lange, op. cit., p. 82, for 9 inch plate. ⁴ Archer, *op. cit.*, p. 233, for note about fragments.





157 'SQUARE' FLOWER POT

Tin-glazed Earthenware c. 1760 Probably London

Hand assembled, thin clay sheets developed this tin-glazed earthenware "flower pot," ostensibly for propagating bulbous roots such as a crocus or hyacinth; the alternative might have been to show-off cuttings.¹ The resultant body shape is an upended, truncated pyramid that establishes four matching trapezoidal faces; the base and upper surfaces recede deeply. The top platform balances five broad, round outlets placed as one centered and others to angles. Twelve small circular cutouts locate by threes in a triangular plan between the bigger ones. These accepted sticks when supporting slender stems of blooming plants.² A series of indigo blue dots gauges every opening and also traces around the top; lotus heads fix as if spandrels to bridge corner angles. Three sides of this 'square brick' present crisply detailed, dark blue oriental landscapes disclosing water; namely, a single house nestled beside trees, shrubs, and rockery that overlook an arched bridge.³ The receding vista reveals a similar structure and a tiered conical evergreen. The fourth wall shows identically but for a threerather than one-story building and the far tree taking a crucifix aspect. Flower gardening along with horticulture were the polite pastimes during the 18th century, and these containers were often made to guidebook standards.⁴

L. 4 ⁷/₈ inches, W. 4 ⁷/₈ inches, H. 4 ¹/₈ inches

Illustrated in Sale Catalog (2002), *Ceramics in Kensington – Eight Days in June*, p. 19. Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 18.26.

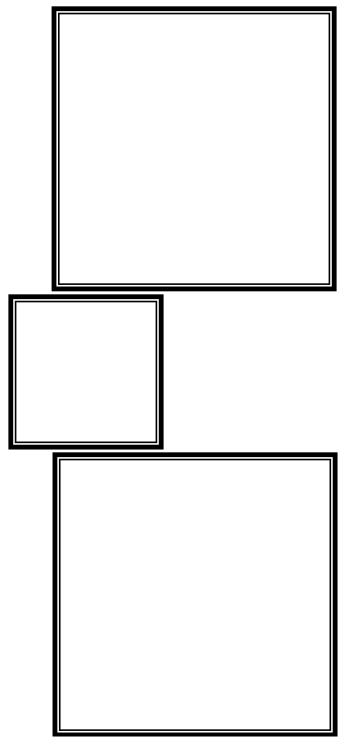
253/02.03800ME2357

¹ Austin, *British Delft at Williamsburg*, p. 30, for quote and discussion of term. *Antiques*, June 1997, pp. 844-851, for the practice of growing in water for interest and decoration. Crocus and hyacinth are of genus *Crocus*, a iridaceous plant, and *Hyacinthus orientalis* of the lily family, respectively.

² Antiques, op. cit., p. 848, for instructions and demonstration.

³ Nowadays a box of this type with perforated upper side is called a 'brick.'

⁴ *Ibid.*, pp. 844-851, for flower pots and customs. *Ibid.*, p. 848, for Philip Miller (1691 - 1771) authoring a well-known 1764 treatise—*Gardener's Dictionary.*



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158 PUNCH BOWL

(ship)
Liverpool, c. 1760
Austin, *British Delft at Williamsburg*, Ills. 49, 50.
(a) Seeger sale, Sotheby's 20.10.1993 (58) *Courtesy, Sotheby's*



(a)





159 'CASKET' INKSTAND

Tin-glazed Earthenware c. 1760 Probably Liverpool

Accessories for writing were among specialized household ceramics, and in this instance an "Ink stand" is formed of tinglazed earthenware.¹ A slab built 'casket' shape consists of an elongated chest with a flat top and bottom that both overhang all round with distinct ledges. The interior space is partitioned by thirds. One large circular port centered on the top surface has four small flanking ones that also access the middle void from the length direction. Across two end pockets, two ranks, each totaling six round cutouts, array as fields; the container rests on double-face, ogee bracket feet at each corner. The paintings in shades of royal blue introduce western country scenes over the long sides. One presentation reveals two gabled houses clustered among trees, hedgerow, fence, and assorted shrubbery along with a far-distant cottage to the right. The opposite face prominently advances tree-sheltered two-story houses. Each small end projects a skiff with boatman. Tick marks radiate around all the upper outlets except for the central, solid-edge dipping hole; a hyphen-and-blank chain is sandwiched between lines and closely tracks the upper rim. This accessory most likely held ink and gave places to store pens that were in use; outermost openings could have held spare trimmed quills.²

L. 5 inches, W. 2 1/2 inches, H. 2 1/4 inches

Illustrated in Sotheby's sale catalog, 19 November 2002, Lot 3. Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 7.27.

304/05.02800AS234

¹ Lipski and Archer, *Dated English Delftware*, p. 362, for quote from an inscribed round inkwell dated 1751. *Ibid.*, p. 364, for a 'casket' stand having an extended well neck and also marked: Cheshire, 1761.

² Vide, p. 237, for the lack of graphic documentation about the use of 'bricks.' Archer, *Delftware*, pp. 360-361, for discussion of possible use.



160 'RIVER' PLATE

Tin-glazed Earthenware c. 1760 - 1770 Probably London (Lambeth High Street)

Sketchy illusions from the waterscape gracing this round, tinglazed earthenware plate suppose a meandering Far Eastern river—a common wallpaper topic made in China by 1770.¹ Further, it unveils "painted subjects after Chinese types in colours" just as those found on *famille rose* export porcelain.² Laid out in four tiers, a unified vista chiefly covers the right condiment ledge before centrally passing across the well; all of the sketch is structured using dark brown manganese. A wooded island rises as a mound, and an eroded riparian embankment reinforces the theme. At the well right, an oriental lodge, projecting roof tiles made brown under primrose yellow ridge ornaments, takes shade beside a sinusoidal tree trunk that is dabbed high up to suggest olive green boughs. Dense patches of brown and green vegetation confirm the remoteness of the site while one bare winglike tree accents a point of land; panels of rail fences are not connected. Ground and water fields are barely washed in an almost translucent bright blue; bankside margins are sequences of brown and yellow areas. A minimized house reprise finishes the far left flange along with a disordered flock of birds. Two closer islets reflect the shoreline format, but they have green shrubbery behind rotund brown rocks. Lambeth sites have yielded similar pottery fragments.³

D. 8 7/8 inches, Shape B-43

Similar to Garner and Archer, *English Delftware*, Ill. 85-A.

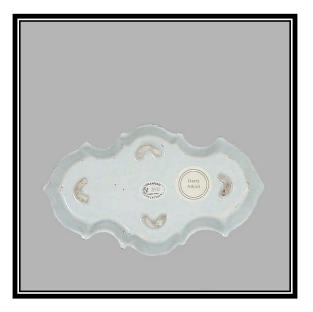
122/85.00325SW23

¹ Honour, *Chinoiserie*, pp. 133-135, for descriptions of imported wallpapers in Chinese taste.

² Ray, *English Delftware Pottery*, p. 75, for quote. *Antiques*, March 1986, back cover, for porcelain examples of similar patterns.

³ Archer, *Delftware*, pp. 237-238, for notices.





161 'ROCOCO' SPOON BOAT

Tin-glazed Earthenware c. 1760 Probably Liverpool

As an option, a "spoon boat" comparable to this molded tinglazed earthenware tray was more frequently found as a porcelain holder to assist tea serving.¹ And, at mid-18th century the silver companion piece mirrored the scroll-rim of a salver.² The smooth well for the dish turns up to be a short, outward spreading wall; this vague quatrefoil plan has vigorous, rococo-scroll symmetry. At long axis extents, reverse curves join as a blunt tip. Bowed segments confirm the width midpoints and connect toward the ends via circular saddles, and four crescent-shape pads lift the base. Inglaze drawing is all in blue tones, but limited to the interior. The continuous side frieze with a diamond-diaper trellis shows mid-blue washes; four quadrant reserve zones include a stylized half-blossom between upright paired lines. Through the center, a painted European coastal theme has a near at hand spit of land that features an architectural ruin overgrown with vegetation; one gabled cottage and feathery tree are close on the left. An allied house and a sketchy tree populate the far shore beyond a horizontally striped area denoting water where one open sailboat passes right of the feature scene. This sharp-boundary format appears on agate, cream-color, and salt-glaze wares.³

L. 6 inches, W. 3 5/8 inches, H. 5/8 inches

Illustrated in Christie's sale catalog, 26 April 2001, Lot 88. Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 369, Ill. 334.

240/01.02865GA234

¹ American Ceramic Circle, *Journal*, Vol. VIII, pp. 61 & 106 for quote and the form as a component of breakfast and part tea sets in a 1769 Worcester catalog. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 368, for discussion of a developed need for the item as a result of stirring sugar in tea, its scarcity, and limited availability for tea sets. Lange, *Delftware at Historic Deerfield*, *1600-1800*, p. 67, for *Boston News-Letter*, 18 November 1742, having "...Delph Ware...Boats for Spoons for sale."

² Davis, *English Silver at Williamsburg*, pp. 107 & 128, for a curved-edge tray and contemporary salver, both c. 1735.

³ Williams and Halfpenny, *A Passion for Pottery*, p. 243, for agate. Delhom, *Gallery Guide – English Pottery*, Ill. 147, for cream-color. Horne, *A Collection of Early English Pottery*, Part XVII, Ill. 503, for salt-glazed stoneware.



162 'GARLAND' **DEEP PLATE** Tin-glazed Earthenware c. 1760 - 1770 Probably Bristol (Redcliff Back)

A plane flange terminates the generous bowl of this circular, tin-glazed earthenware 'deep plate' that took on a notable lavender ground.¹ Showing thick and opaque, the *bianco-sopra*bianco rim-pattern creates a garland of pine cone, daisy, coreopsis, and frond bits repeated three times. The well nestles triple ranks of chinoiserie landscape suggestions without any boundaries. Such 'separated' visions, which lack real perspective, adhere to a Chinese tradition to create an intended foreview with a bottom layer, add middle distance elements of the center, and let the farthest view be like the upper tier.² Here across the middle, a lounging man stretches on grass before a fence complemented with rocks, flowers, and contorted tree. He wraps in a royal blue jacket above trousers; the supporting features are painted in a palette of orangish-red, brown manganese, canary yellow, and 'mixed' green. The lowest stretch offers a blue rock and vegetation in the same colors. Continuing to use reprised shades, the topmost layout places distinguished boulders underneath a willow tree: washed earth in the three colors supports a distant blue gazebo. Almost identical renditions appear singly on contemporary wall tiles.³ One sale advertisement from the Boston Gazette for June 1758 proposed "Delph Soop and plain Dishes and Plates" for its readers.⁴

D. 8 3/4 inches, Shape C-43

Identical to English Ceramic Circle, *Transactions*, Vol. 26 (2015), p. 9, Fig. 21.

187/97.01300JH24

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 140, for the contemporary use of 'deep plate' to mean a soup bowl.

² Halfpenny, Penny Plain, Twopence Coloured, p. 62, for scheme.

³ Archer, *Delftware*, p. 503, for example tiles.

⁴ Dow, *The Arts & Crafts of New England, 1704-1775*, p. 88, for quote from the edition of 5 June 1758.



384 Tin-glazed Earthenware

163 *'CAVALIER'* **TEA CANISTER** *Tin-glazed Earthenware*

c. 1760 - 1770 Probably Bristol

Around the end of 1750, a new 'national drink' inspired support equipage as reflected by this slab built tin-glazed earthenware "Tea canaster" with an oblong octagonal plan.¹ The two longer sides squarely join ends made with three equalwidth panels; the slant faces protrude slightly—a normal plan by about 1760. Its bottom and shoulder are plane while the drum-shape neck shows one strand of blue and would have centered a now lost cover. Fine drawings in bright blue have darker touches. One commanding flank discloses a formally attired, bewigged cavalier in his long coat, tucked shirt, knee breeches, garters, and shoes; he flares a hat on the side. This gentleman, or a stage performer, presents his left side foremost. A companion picture of a lady looking to her right reveals an underskirt with her loose dress cradled by her arms. Puffy sleeves, close bodice, and low neck complete the garment. Each figure stands on square-tile pavement and clothing details add to the idea of some Gravelot engraving.² The smaller slanted walls and upper surface carry Kangxi snailcurl grounds over a blue wash.³ In partial reserve, tortuous flowered stalks with leaves occupy the end flats; lotus heads on top grace the tips of prime axes. Extreme ends have refined daisy-type trails across an open field. A less delicate canister of this format is dated 1749.⁴

L. 3 5% inches, W. 3 inches, H. 4 5% inches

Similar to Taggart, *The Burnap Collection* of English Pottery, Ill. 161.

73/76.01000GL29

¹ Archer, *Delftware*, p. 346, for tea drinking. English Ceramic Circle, *Transactions*, Vol. 12, Part 2 (1985), p. 122, for quote. All tea is from the evergreen *Camellia sinensis* and its hybrids; leaf processing makes the green, black, and oolong varieties. For oriental 'green' tea, leaves are only heated and dried; the green color remains. Crushed leaves undergo chemical changes on exposure to air before drying; such leaves turn brown and render a distinctive western preferred 'black' taste. The 'oolong' is a form midway between the two.

² English Ceramic Circle, *Transactions*, Vol. 3, Part 1 (1951), p. 57 & Vol. 8, Part 1 (1971), p. 83, for remarks on Hubert François (de Bourguignon) Gravelot (1699 - 1773) who was a French engraver

³ Vide, p. 283, for water format. Vide, Appendix E, for historical placement.

⁴ With E & H Manners Ceramics & Works of Art (London). Vide, Design 13.



164 'WILLOW' PLATE

Tin-glazed Earthenware c. 1760 - 1765 Probably Liverpool

Stunning 'ink lining' from dark purple manganese, which did not absorb fully into the glaze, produced the 'black enamel' effect across this circular, tin-glazed earthenware plate.¹ In spreading across the total surface, a jumbled chinoiserie garden scene focuses about a knotty and twisted weeping willow tree that has feathery boughs. Three sections for trellises and fences jumble about the base. An overblown peony blossom springs high right upon a foliated stem; a less vigorous plant is more distant at the left. A flowered prunus branch grandly occupies the right foreground defined with minor ground swells and grasses. The complete monochrome rendition has multiple hachures and contour washes added to several elements within the pattern. Because the fine-line decorations appear strong in relief, the innovators might have intended to mirror crispness as for Worcester porcelain.² One intriguing supposition about the probable source appears in Williamson's Liverpool Advertiser and Mercantile Register dated 16 July 1756; there an advertisement gives notice that potters of John Eccles and Company at Park Lane pot-house "... Make and sell all Sorts of black and white EARTHEN-WARE, being the first of the black and white Colours ever brought to Perfection in Liverpool..."3

D. 8 5/8 inches, Shape D-18

Illustrated in Chipstone, *Ceramics in America*—2001, p. 203, Fig. 29; Sotheby's sale catalogs, 1 June 1965, Lot 64, and 15 May 1979, Lot 43.

Ex coll: Professor Frederic H. Garner The Moorwood Collection (label)

125/85.00885JH23

¹ Britton, London Delftware, p. 11, for color ingredients and firing.

² Clarke, Worcester Porcelain in the Colonial Williamsburg Collection, pp. 20 & 26, for examples.

³ English Ceramic Circle, *Transactions*, Vol. 17, Part 1 (1999), p. 37, for the full advertisement. John Eccles is known to have only made delftware and for a short period; his successors made delft and cream ware.



165 *'DAISY'* **PLATE**

Tin-glazed Earthenware c. 1760 - 1765 Probably Bristol

Soft coloration and minimal distribution of a repeated design over space are notable across this round, tin-glazed earthenware plate. Four identical flower sprays establish a balanced polychrome theme. Three groups along the flange drape into the well and equalize the one at center. The rim locations reveal one 'mixed' green leaf triplet for each clearing between them. Fully stemmed and leafed in green, all the rather natural flower depictions create a distinct daisy head having its heart of mustard yellow surrounded by round-brush, detailed petals gradually fading outward from deep rose purple; there are brown manganese accents. Loose, asymmetrical placements of the supporting green lobed leaves, a pair of frilly sky blue blooms, and tight yellow bud that takes manganese touches provide airiness to the composition. Overall, this coordination of color demonstrates a late extension of the nowcalled 'Fazackerly' palette.1

D. 9 ¹/₈ inches, Shape C-44

Similar to Archer, *Delftware*, Ill. B.164.

209/00.01080JM23

¹ Britton, *English Delftware in the Bristol Collection*, pp. 269-270, for history and description of traditional 'Fazackerly' colors.



166 'ISLAND' PLATE

Tin-glazed Earthenware c. 1760 - 1765 Probably Bristol (Redcliff Back)

Here, a greenish blue glaze and *bianco-sopra-bianco* accents blend to make an opalescent ground for this wheel and press, circular plate of tin-glazed earthenware. Its scalloped flange is embellished by twenty-eight lobes with shallow flutes; and the dips alternately feature inwardly facing feather-fronds or bristle-petals in opaque white; each is stopped before a split scroll and oval along the brim. Set in the recess, twin inglaze blue lines guide the brown manganese herringbone hatching that is interrupted by four quadrant reserve zones that show vague conifer branches. As focus, a brown line-sketch of chinoiserie parkland, which has over-strokes of slate blue and canary yellow that sometimes merge to be sage green, relegates a two-tier temple to right of center on an island. An exaggerated rock halves this vista and supports one willow tree while two robed figures encounter on a broad pier at the foreshore; a sailing boat passes in the mid-view. Distant and close by areas accept mounds, trees, fences, and houses. This category of plates and dishes sought to compete aesthetically with wares supplied through bright, sophisticated porcelain.¹ The rendition relates to some printed porcelain made at Bow and Worcester, which might have received benefit from published books of ornaments.²

D. 8 7/8 inches, Shape C-45

Illustrated in Boothman sale catalog, 11-12 April 1995, Lot 11. Identical to Archer, *Delftware*, Ill. B.103.

171/95.00255BN23

¹ This pattern also appears in smaller and larger diameter pieces. For examples: Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.47, for 5 ⁵/₈ inches, and Britton, *English Delftware in the Bristol Collection*, Ill. 16.25, for 13 ³/₈ inches.

² Archer, *Delftware*, p. 168, for references to designs from Bow, Worcester, and *The Ladies Amusement: or*, *Whole Art of Japanning Made Easy* [c. 1762 edition].





167 *'CATHAY'* **COFFEE CUP** *Tin-glazed Earthenware c. 1760 - 1770 Probably Liverpool*

Aspects of a Chinese blue-on-white porcelain import engage this modest-size tin-glazed earthenware likeness of a "coffee chainy cup."¹ The deep, cylindrical body emerges vertically from a smoothly curved bowl lodged over an inset and freestanding low foot ring. From near the rim, one loop handle with grooved top and rounded bottom cross section descends into a ribbon-curl terminal where the tip is pull-pinched outward. With hazy mid-blue shades around the wall, a coastal landscape extends continuously toward rocky promontories. A landmark chinoiserie temple rises at mid-point; and hilly, wooded interludes fill the left at a distance. A stony divide topped with stylized fir trees fronts the farther right group of boulders before a tiered tree. Hot beverage cups were ruined, by and large, through thermal shock.² Coffee drinking in the period was also secondary to that of tea.³

H. 2 5/8 inches, D. 2 1/4 inches, S. 3 1/4 inches

Illustrated in Atkins (1998), *An Exhibition of English Pottery*, Ill. 19.

193/98.02800GA235

¹ Archer, *Delftware*, p. 346, for quote.

² Archer, *Ibid.*, p. 251, for heat fracturing delftware.

³ Lipski and Archer, *Dated English Delftware*, p. 12, for coffee drinking. English Ceramic Circle (2013), *Fire and Form*, p. 60, for coffee introduced to England in 1750s. *Vide*, p. 709, for practice of drinking chocolate.



168 *'FRUIT BOWL'* **PLATE** *Tin-glazed Earthenware c. 1760 - 1770 Probably Bristol*

Economy in the decorations identifies this round, tin-glazed earthenware plate. Laid nearly at the rim, a continuous narrow ribband with ornate polychrome treillage shows tangent purple manganese lozenges enclosed in a mid-blue boundary trace; these formed spaces are touched with royal blue dots. Six equally placed demiflorets interrupt the band and face inward. Their thick orangish-red outlines delineate several petals around a large canary yellow core segment; these reserve fans are topped by 'mixed' green leaf-plumes having purple veins. Centrally, one manganese sketched and lilac washed bowl is raised from a tall molded foot, and it holds fruit with shadows in matching color. Yellow lemons nestle beside a striking cluster of blue grapes, all amid green leafage that is as previously drawn but supplemented by corkscrew tendrils. Horizontal, narrow green strokes identify the supporting surface. This minimalist conception of a stand-alone container holding flowers was prevalent on Bristol wall tiles.¹ Indeed, this particular design focus is included among the options.² Also, this style for a restricted pattern was applied to Rouen faience plates.³

D. 9 1/8 inches, Shape C-46

284/04.00760GA23

¹ Archer, *Delftware*, pp. 490-491, for contemporary examples.

² Ray, *English Delftware Tiles*, p. 223 & Color Plate A, for the pattern within a *bianco-sopra-bianco* border.

³ Lange, *Delftware at Historic Deerfield, 1600-1800*, p. 84, for similar Rouen faience plates c. 1780.



169 *IVY* **PLATE**

Tin-glazed Earthenware c. 1760 - 1770 *Probably London*

Splashes of bright colors that represent stylized flowers and vine branches distinguish the circular, tin-glazed earthenware plate at hand. The full-flange border consists of close double mid-blue rings parallel to which project, paired on opposite sides, full-face ivy leaves in matching color of either 'mixed' green or near black; all terminate an orange red twig.¹ Indigo balls ending similarly placed stalks interpose between every second leaf-pair. Three vegetal vine clusters with blossoms, fruit, and prolific foliage are scattered across the open well. One minor detachment of leaves spots the center; perhaps an insect or foliage sprig separates three large fruit groups close by the slope. Each of these flowers and stems have outlines in iron red. Essentially, the growths suggest three squashes, a melon beside its single bloom, as well as one spray that includes two daisy-type faces.² Canary yellow is the predominant accent in every bunch; the leafage is distinguished by dark blue, green, and yellow. The cast of the allover glaze is reminiscent of faded duck-egg blue.³

D. 8 7/8 inches, Shape B-44

Illustrated in Atkins (2001), *An Exhibition of English Pottery*, Ill. 33.

236/01.01100GA23

¹ Lockett and Halfpenny, *Creamware & Pearlware*, p. 100, Ill. 190, for a c. 1780 creamware plate border schematically similar to this 'ivy' trail.

² Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.80, for similar vegetal layout in plate well, but with different border c. 1770 - 1780.

³ Vide, p. 105, for an example of duck-egg blue color c. 1680 - 1695.





170 'PUBLIC HOUSE' **DISH** Tin-glazed Earthenware c. 1760 Probably Liverpool

An unusual western riverine complex holds sway across this circular, utility dish - a "twiffler" - of tin-glazed earthenware.¹ By mid-blue cross-diameter sketching, a two-story public house of angular stone at center left shows windows and doors under both strong decorative cornice and conical roof; a horizontal pole projects a hanging banner. Palisade fencing connects on the right to a round edifice with accentuated openings and its flat roof that extends above elaborate eaves. Each building supports either a crowning mast or weather vane. One feathery tree separates the two structures, and a slimmer one with yew-form is far right beyond paling fences. Shaded washes simulate principal terrain. At distant left a tree shelters an unidentifiable cut-stone bulk, and close by rolling earth has grass tussocks. A seated boatman passes through the foreground in his skiff. The inglaze capital letter -E – appears on the backside in blue thin-line script; it is likely the work-count mark of this artist.² A scallop-edge table plate having similar decoration bears an inscription and the date $1756.^3$

D. 6 3/4 inches, Shape D-19, Mark 37

Similar to Lipski and Archer, Dated English Delftware, Ill. 611.

Ex coll: Mr. H. Gilbert Bradley (initials)

249/02.00625MP24

¹ Vide, pp. 203 & 365, for quote and further definitions.

² Austin, *British Delft at Williamsburg*, p. 20, for numbers being used to identify a painter rather than indicate a size or pattern. Similar marks can serve the same accounting purpose.

³ Lipski and Archer, Dated English Delftware, p. 134, for the illustration.



171 *'DRAPERY'* **PLATE**

Tin-glazed Earthenware c. 1760 - 1770 Probably Liverpool or possibly London

Chinoiserie suggestions prevail over parts of this round, tinglazed earthenware plate where the inglaze painting is midblue with darker washes.¹ The line close by the limit for the well sustains a contiguous, outwardly faced chain of overlapping arcs. This prominent roundel introduces a secluded oriental landscape sponsoring a central house that shows an embellished flanking grille and roof-line; an ornate lattice barrier furthers the security and shelter. Indefinite treetops recede to the right rear behind a sequence of elongated mossy rocks, and a single fantastic tree burdened with an exaggerated canopy of feathery leaf clusters dominates the left view. Darker toned broad strikings insinuate some embanked earth for the bulwark behind a marshy stretch with grasses, stones, and puddles. In contrast, the flange border guides attention to its regular pattern with twenty-six inward facing tufted swags that alternate with either solid or lined fields; each is separated by a triangular accent spike at the nodes. These types of framing regularities forward neoclassical impulses.

D. 8 7/8 inches, Shape D-20

336/08.00113ED2

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 140, for the contemporary use of 'deep plate' to mean a soup bowl. On hurried occasions, the extra depth and profile of this plate could allow serving soup.



172 'MOUNTAIN' **PLATE** Tin-glazed Earthenware c. 1760 - 1770 Probably London

A totally blue-painted chinoiserie waterside fantasy spreads uninterrupted within the bounds of dark-line edging on this circular, tin-glazed earthenware plate. A riverlet meanders through the mid-ground toward a remote expanse of water that is limited by two mountain peaks. This principal lineand wash sketch highlights the diameter where a bareheaded oriental man sits bankside to pole fish at right center. Behind him on the jut of land, one thatched hut emerges with ribbons flapping above. It recedes beside slab rocks and with backing by three distinct sorts of trees having drupelet, conifer brush, or pendant leafiness; a paling fence stands on the right. A foot bridge with lattice balustrade arches to the opposite shore where multiple trees include those with conical filigree, spiky fan, or globular leafage; a gabled house with its chimney and swept-roof is positioned beside railings, all close by water. Distantly, birds flock in V-formation before the sun; the foreview has a screen of spare shrubs. This pattern characterization can be seen on a Vauxhall porcelain saucer dish made between 1755 and 1758.¹

D. 9 1/8 inches, Shape B-45

272/03.00208CG234

¹ English Ceramic Circle, *Transactions*, Vol. 18, Part 2 (2003), p. 362, 111. 38, for the example. The Vauxhall porcelain factory was situated near the delftware producers in London (Lambeth).



404 Tin-glazed Earthenware

173 'TRUMPET' SPILL VASE

Tin-glazed Earthenware c. 1760 - 1770 *Probably Liverpool*

Household conveniences prompted spill vases such as this example in tin-glazed earthenware; they were kept handily near the hearth from where a flame was often transferred to light candles.¹ This thrown, narrow-waist beaker reveals a boldly flaring 'trumpet-top' edge above its smaller reflected basal limit; the holder is concave underneath. A royal blue continuous and unbordered landscape spreads around the entire exterior. The featured presentation is a gabled house with numerous windows and chimneys, all set before double slab stones to the right; the side wall is washed as if in shadow. On the left, a remote and contorted stylized tree with clustered 'pods' of leaves towers above a hillock that upholds two supposed ramshackle panels from a rail fence. Bristly grasses rising amid barrier boulders crowd the foreground. The remainder of the surround presents a gnarled tree that flourishes with flattened oval clusters of bursting leaf-groups along with tight buds.² Three ensembles, which simulate the ground and varied grasses, settle close by the lower rim and balance the suggestive birds that flock below the upper lip. These everyday domestic objects were made of several fabrics; notable pieces are found among the cream and china glaze wares.³

H. 3 ⁷/₈ inches, D. 3 ¹/₂ inches

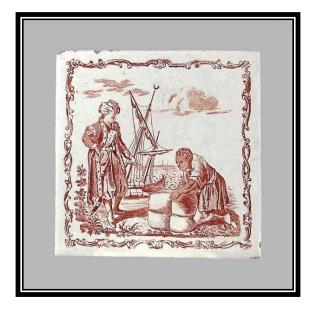
Similar to Sotheby's sale catalog, 17 November 1981, Lot 278; Atkins (1995), An Exhibition of English Pottery, Ill. 12.

362/12.01400ED235

¹ Spills are slender lengths of wood or tightly folded / twisted paper that can be used to transport fire to ignite another substance such as for candlelight.

² Hillis, *Liverpool Porcelain 1756-1804*, p. 90 & Ill. 4.9, for the tree close to a Chinese original format and also on James Pennington (Brownlow Hill & Park Lane) porcelain, Liverpool c. 1763 - 1773.

³ Rickard, *Mocha and Related Dipped Wares*, 1770-1939, Fig. 150, for vase in 'marbled' cream ware. Chipstone, *Ceramics in America*—2001, p. 150, Fig. 24 (left), for a china glaze holder. Lewis (1999), *A Collector's History of English Pottery*, p. 208, for a spill vase incorporated with a 'bocage' figure group.



174 'MERCHANT' WALL TILE

Tin-glazed Earthenware c. 1764 - 1775 Probably Liverpool (Old Haymarket and Harrington Street) Attributed to John Sadler and Guy Green partnership

The glossy, Venetian red overglaze printing found here on a square, tin-glazed earthenware wall tile implies a use of copperas after May 1764; edges slant to the rear.¹ In nearly truesymmetry, a narrow boundary integrates rococo C-scrolls and side leaves while a yoke-type scroll connects at the top and bottom. The sidebars are divided by unequal figure-of-eight motifs-the reason for designating it the '88' border. This balanced-frame version appears to be the accepted standard; view and border were integrally created for those partnership tiles (1761 to 1770) that were introduced from fresh copperplates beyond about 1764.² In this left foreground, a Turkish merchant who dresses in a turban, fur-trimmed coat, and balloon breeches stands with saber to supervise a loosely draped Negro kneeling to unlash his bale of goods. A double-mast barque rides at dockside with the sails furled. Vague clouds complete the scene. This design is revealed on a Wedgwood creamware plate finished at the "Printed Ware Manufactory" on Harrington Street. Precedence for Levantine topics reside with Meissen porcelain from around 1725 to 1750 and continue through some Rouen faience dating 1770 to 1785.³

L. 5 ¹/₈ inches, W. 5 ¹/₈ inches, T. ¹/₄ inch

Illustrated in Chipstone, *Ceramics in America*—2001, p. 204, Fig. 33; Sotheby's sale catalog, 10 March 1981, Lot 175. Identical to Ray, *Delftware Tiles*, Plate 75, Ill. 740.

Ex coll: Mr. Louis L. Lipski

112/81.00200SL23

¹ Price, John Sadler – A Liverpool Pottery Printer, p. 85.

² Horne, *English Tinglazed Tiles*, p. 125, for partnership and reworked plates. *Vide*, p. 357, for a result from re-cutting an engraved plate.

³ Ray, *English Delftware Tiles*, p. 266, for Wedgwood, Meissen, and Rouen.



175 'CRACKED ICE' PLATE Tin-glazed Earthenware c. 1765 - 1775 Probably Bristol (Temple Back)

This round, tin-glazed earthenware plate is thinly modeled to have a broad, flat flange. Concentric light blue lines, one laid nearly on the rim and another at almost the limit of the well, establish a band within which to exploit a purple manganese 'cracked ice' pattern—marbling sensitive to the Chinese offer that insinuates the advent of spring.¹ Furthermore, three equally positioned, cloud-form reserve panels are outlined in blue across this background zone; each clearing retains the traditional, miniature house-and-willow sketch in a cobalt blue, all tightly drawn. The central window proclaims a triangular trio of blue Roman-letter initials: $E^{I} M$. Fragments from analogous plates have been found around Bristol pot-house sites.²

D. 9 inches, Shape C-47, Mark 10

Described in Sotheby's sale catalog, 2 March 1965, Lot 50 (part). Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 12.56.

Ex coll: Professor Frederic H. Garner (label)

11/69.00090DS235

¹ Britton, *English Delftware in the Bristol Collection*, p. 199, for symbolism and reference to Kangxi porcelain. *Vide*, Appendix E, for historical placement. Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.104, for dated similar-style 'cracked ice' plates known for 1772 and 1774. Undated West Country election wares with a similar flange pattern could be from 1754 to 1768.

² Ray, *English Delftware Pottery*, p. 180, for notice of fragments from vicinity of Temple Back pottery, Bristol.



176 'NATURE' PLATE

Tin-glazed Earthenware c. 1765 - 1775 *Probably London*

An unbounded botanical-style composition prevails across the complete surface of this round, tin-glazed earthenware plate where a bold flower as well as foliage drawings have upright orientation; the flange extent is yellow. As if copied from a dictionary for garden plants, one broad, tapered and serrated leaf twists from the lowest limit to fold onto the well.¹ It projects a 'mixed' green shade along with reserved veins, all within its halo of canary yellow. Stylized 'hollow rocks' of royal blue bolster the strong foliage feature along the flange. From those clustered elements there extend three sinuous, brown manganese stalks that sprawl to near-diametric edges; these feature a fernlike feathering on their shafts as well as thin-outline, bursting brown blossoms. Other stems balance two yellow, exaggerated multipetal flower heads with heavily stippled brown rings suggesting their centers. This naturalistic presentation might be illuminating the "sunflower with long jaged (sic) leaves."² Each petal shows soft veining before tipping with reddishbrown. The treatment decidedly suggests some artistic disposition from the Orient, but it could truly advance one of "... The most beautiful and scarce FLOWERS... Which blow in the open Air of Great Britain."3

D. 8 7/8 inches, Shape B-46

331/07.01400HS23

¹ Antiques, January 1969, p. 119, for notice of an example of two illustrated volumes – Figures of the Most Beautiful, Useful and Uncommon Plants Described in the Gardener's Dictionary – that accompanied the Gardener's Dictionary (1731 being one of at least eight editions) by Philip Miller of the Chelsea Physic Garden in London. Georg Dyonysius Ehret (1708 - 1770) was a German gardener and artist who drew for these supplements (c. 1755 - 1760). Archer, Delftware in the Fitzwilliam Museum, Ill. B.69 & p. 403 (Shape L), for similar distribution of botanical elements in a design as well as this plate profile.

 $^{^2}$ Sunflower of genus Corena shows fully bright yellow petals having inner gradations of brown.

³ Colonial Williamsburg, *The Journal of The Colonial Williamsburg Foundation, Spring 2013*, p. 68, for overview of this possible design inspiration. John Edwards (1742 - 1815) drew, engraved, and published *The British Herbal* with 100 hand-colored plates, all done at London by 1770. His re-issue in 1775 was expanded, but more modestly produced. *Vide*, Design 12.



177 *'CHINAMAN'* **PLATE** *Tin-glazed Earthenware c. 1765 - 1775 Probably London (Lambeth High Street)*

This circular, tin-glazed earthenware plate exemplifies the sophistication for executing and coloring a later-date table piece. Within a mid-blue ring close to the rise of the well, a pot-bellied Chinese man with a pigtail kneels beside shrubbery upon a minor mound near water; all details and profiles are scarlet. He dresses in an olive green jacket with red fullsleeves over canary yellow trousers. The ground is realized with watery blue, green, and yellow paint. Red willowlike trees and an undergrowth with umbrella-fringe tops and yellow cores are distributed across the near and far locations. Series of heavy blue dots in three paired ranks develop the effect of water across the foreground. The indistinct mountainous landscape on the far shore appears hazed with blue and yellow. Four repeats of floral trails enrich the flange. From the rim, one multi-lobe, broad blue leaf has sgraffito veins; surrounding smaller leaves are green. Next, a pendant bell-flower having red and blue petals around a yellow center is couched in green leaflets and connected by swag to every adjacent broad leaf. This chain bears a star-shape red flower from the preceding format as well as a tapered, broad blue frond. Wasters with this pattern have been dug up around Lambeth High Street.¹

D. 9 inches, Shape B-47

Identical to Garner and Archer, *English Delftware*, Color Plate F.

114/81.00375SH23

¹ Britton, London Delftware, p. 57, for note.



178 *'ARION'* **PLATE**

Tin-glazed Earthenware c. 1765 - 1775 Probably London

Greek mythology embraces the theme for this circular, tinglazed earthenware plate where its full-width picture is all mid-blue with darker outlines and dabbed foliage. The center sketch identifies the lyric poet and musician – Arion – who plucks his cradled lyre and straddles an energetic dolphin.¹ That fanciful creature, which has enlarged eyes, scaly body, and uplifted, triparted tail swims toward the right. The almost naked rider who has tousled locks glances left as his fluttering cloak ripples behind from the waist. Three rather plausible ships on the horizon seem to course through streaked water under full sail and pennants; puffy clouds and seabirds swirl above. This sea composition is almost identical to that printed in 1587.² The enframing water bank at foreground discloses washed, royal blue earth as well as a tree and balanced 'sponged' shrubs; the trunk and intermittent boughs curl overhead along the right hand limit of the plate.

D. 9 inches, Shape B-48

Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 109, Ill. D76.

222/00.01760SI23

¹ This alleged son of Poseidon was said to have thrown himself overboard into the Aegean Sea to escape a piratical ship crew desiring his treasure (c. BC 700). He landed on a dolphin that he had previously charmed by his music; he was then carried to shore at Taenarum (now Cape Taínaron, Greece) and safety.

² Antiques, August 1996, pp. 193-194, for possible source engraving by Jan Muller (1571 - 1628) who was a Dutch engraver, draftsman, and painter.



179 'WINDOW' NIGHT-LIGHT HOLDER

Tin-glazed Earthenware c. 1765 - 1775 Probably London or possibly Bristol

Dedicated household fittings such as a night-light holder for bedchambers could be highly decorative in tin-glazed earthenware. The openwork form provides for diffusion of candlelight, the escape of heat and smoke as well as offer shelter from drafts.¹ This thrown, cylindrical body with sloped shoulder meets a constricted neck capped by an everted roll-edge; there is a broad top opening. The glazed underside is slightly concave. Four equally aligned cutouts at mid-height on the wall become clear rectangular 'windows' under semicircular arches. All inglaze painting shows shades of mid-blue with darker delineations; the venting portals offer cut-stone architectural trims where the sills are striped. An identical treatment appears with a Vauxhall porcelain mug.² Here, one line above the base suggests the ground whereon a bird rests below each cutout and looks rearward; an insect hovers over the breaches. Scrolling plants featuring a full-face bloom with foliage occupy intervening spaces as if sprouting from the earth. Two narrow lines around the upper slope have a bold pendant chain of broad, hooking leaves painted in two tones. The surround tangent to the uppermost trace makes an engrailed string.

H. 4 1/4 inches, D. 4 1/8 inches

Illustrated in Atkins (2005), *An Exhibition of English Pottery*, Ill. 24. Identical to Ray, *English Delftware Pottery*, Plate 89, Ill. 182.

310/05.04750GA23

¹ Archer, *Delftware*, pp. 328-329, for likely purpose and discount of its use as a feeder in a birdcage. Lipski and Archer, *Dated English Delftware*, p. 423, for cage-held seed container dated 1792. Christie's sale catalog, 3 November 2011, Lot 123, for another delftware cage-side feeder form dated 1751.

² Archer, op. cit., p. 236, for the painted mug c. 1760.



180 *'ARROWHEAD*'**DISH** *Tin-glazed Earthenwae c. 1770 - 1785 Probably London (Lambeth High Street)*

Certain circular, tin-glazed earthenware dishes carry forward late 17th-century contours featuring a deep well, flat bottom, and narrow flange. Here, monochrome designs in chocolate brown manganese highlight an abbreviated chinoiserie landscape encircled by double-line framing. The foreground arc includes a country fence and the right mid-view incorporates a lattice barrier; this bolder structure fronts a tile-roof house where a ridge ornament is beneath an overreaching tree that dangles three bell-like blossoms. More distant, scant fencing and conventionalized evergreens, some having 'scaffold' format, balance the overall presentation. Along the flange rim, pairs of depending dashes, or blotched leaves, are arched by twenty wickets that loop inward and touch at the plate edge; a loose 'arrowhead' points outward from each meeting location.

D. 7 7/8 inches, Shape B-49

Similar to Mundy, *English Delft Pottery*, Plate III, Fig. 1.

89/77.00245PG2



181 *'FLORA'* **WALL FLOWER-VASE**

Tin-glazed Earthenware c. 1770 Probably Liverpool

Most likely a wall flower-vase, this press molded container of tin-glazed earthenware is nearly symmetric on a vertical axis.¹ A flat slab behind and the convex foreface are joined such that their extents coincide where attached, and they are fairly edge-reflective across the top. On the back side, two holes are punched for hanging the pocket. The face portion of triangular wedge-plan tapering inward and downward has a prominent female frontal mask at the top. Presumably this represents classical Flora-the mythical goddess of flowers. The vase cornice and raised face are strengthened by rococo auricular scrollery, fronds, budded stalks, panels, and drupelets. An outturned, fluted shell with the hinge downside is set below center and crowns the visage of a cherub that is sited upon a shield that terminates above a twisted knob. All bold contours are picked out in indigo while paler washes cover zones; lines develop facial and hair details, to include ringlets and a head wreath with delicate florets. Polychrome examples can be found among these wall ornaments.² Principally, such holders could have displayed freshly cut, dried, or artificial flowers made of materials like paper, silk, wax, or less frequently glass.³

L. 7 1/2 inches, W. 5 1/4 inches, H. 3 inches

Identical to Horne, *A Collection* of Early English Pottery, Part IX, Ill. 227; Britton, English Delftware in the Bristol Collection, Ill. 7.20.

166/94.01450VN23

¹ Archer, *Delftware*, pp. 361-362, for discussion and engraving of what may be a pottery hanging vase. Lange, *Delftware at Historic Deerfield*, *1600-1800*, p. 120, for usual formats being a face, baluster, or cornucopia. Britton, *English Delftware in the Bristol Collection*, p. 100, for a baluster-shape delftware vase. *Vide*, p. 643, for a salt-glazed stoneware example as a cornucopia.

² Horne, A Collection of Early English Pottery, Part IX, Ill. 227, for a colored pair.

³ Archer, op. cit., pp. 362-363, for observation.



182 'MUSHROOM' PLATE Tin-glazed Earthenware c. 1770 - 1780 Probably London

An imaginative blend of chinoiserie decoration appears on this circular, tin-glazed earthenware plate. Bold sketching in deep brown manganese establishes the pattern outlines and placements. The unbounded focal point offers one contorted bamboo shaft having brown and iron red starlike leaf bursts; it overhangs frilly, outsized peony triplets that appear fullface and also in profile.¹ Repeated prime color ways display touches of mustard yellow. Each bloom is part of a cluster that nestles within an angled low trellis fence having royal blue slats and yellow accents. Tangent to the single mid-blue trace inside the rim, three equally positioned groups reveal three yellow shaded 'mushroom' flower heads that shelter amid blue and spinach green lobed foliage. Isolated, similarly leafed, smaller buds separate the major design elements. Both the assertive palette and restrained concept reflect the late 18th-century tastes in polychrome delftware.

D. 8 7/8 inches, Shape B-50

315/05.00227KM23

¹ Peony is a plant of genus *Pæonia* with large showy flowers.



183 *'CHAR'* **POTTING POT**

Tin-glazed Earthenware c. 1770 Probably Liverpool

Thrown, tin-glazed earthenware containers for holding preserved and potted meats were suitable for storage, table use, or presentations of edible gifts to friends. This "potting pot" example of the shallow, cylindrical dish format has a lower roll-edge; it is flat across the bottom.¹ Painted decoration is allotted along the outside wall such that five regularly spaced 'swimming' fish are sketched with heads to tails; in each instance, dark purple manganese describes body outlines and anatomical features; namely, the eyes, mouths, and gills. Each upper body has coloring the same way, and sage green shadows the lower portions while fins and tails are orangish-red. These sketches, by their profile and color, suggest the family Salmonidae known as char-a Lake District species of deep fresh water fish more slender than the trout but having distinctive red fins and tail.² Based on Liverpool anecdotes, a Zachariah Barnes at Old Haymarket made the later quantities of pots sent to the Lake District for packaging char. Fragments have been recovered close by Liverpool and Lancaster; the latter pot-house seems to have depicted their fish with an open mouth.³ Pottery fish holders were available in additional later fabrics until the close of the 19th century.⁴

H. 1 ⁵/₈ inches, D. 9 inches

Similar to Austin, British Delft at Williamsburg, Ill. 404.

224/00.03800AS23

¹ Austin, British Delft at Williamsburg, p. 30, for quote and discussion.

² Britton, *English Delftware in the Bristol Collection*, p. 134, for decription of the fish and some manners of its preparation. The *Journeys of Celia Fiennes* (1698) quotes in part that "...the season of the Charrfish is between Michaelmas and Christmas, at that tyme I have had of them which they pott with sweet spices, they are as big as a small trout rather slenderer and the skinn full of spotts some redish, and part of the whole skinn and the finn and taile is red like the finns of a perch, and the inside flesh looks as red as any salmon;..."

³ Archer, *Delftware*, p. 320, for distribution and archaeology for Liverpool. Northern Ceramic Society, *Journal*, Vol. 25 (2008 - 2009), pp. 40-75 & Fig. 19, for accounts of the Lancaster potwork site and shards. Private communication from Barbara Blenkinship (November 2011), a Lancaster delft researcher, indicates that all processed shards to date have open-mouth fish. *Vide*, p. 325, *fn* 3. ⁴ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 230, for the later use of other materials.



184 *'SHEPHERD'* **PLATE**

Tin-glazed Earthenware c. 1770 Probably London (Lambeth)

Direct adherence to newer "French taste," allowed depictions of rococo country landscapes to expand across the complete surface of circular, tin-glazed earthenware plates.¹ At hand, light blue washed shading and stippling are touched with dark blue. On center, a Watteau-style lass wearing both flowing skirt and a floppy hat strikes an attitude while sitting upon a high rock.² A shepherd in knee breeches and shirt pushes forward to charm her as he cradles his *houlette*—a crooked stave used for hurling stones.³ Ruins of a stone archway fade among exuberant bushes and vines that include a twisted tree with 'sponged' boughs and its trunk enwrapped by climbing plants. Similar structures are exploited on Bow porcelain.⁴ Birds cross the ribbon-cloud sky. A rail fence and a tree finalize the scene at far right, and distinct small undershrubs establish the foreground. The precedent for this vignette -Morceaux de Caprices, à Divers Usages – was made by Jean François de Cuvilliés who passed in 1768. By about 1770, Charles Albert de Lespilliez re-engraved that view for the title page in Livre 10 of works by the deceased artist.⁵

D. 9 inches, Shape B-51

Identical to Garner and Archer, *English Delftware*, Ill. 98-A.

93/77.00145JS2

¹ English Ceramic Circle, *Transactions*, Vol. 12, Part 1 (1984), p. 88.

² Antoine Watteau (1684 - 1721) was a French painter.

³ Britton, *English Delftware in the Bristol Collection*, p. 290, for description and use.

⁴ Archer and Morgan, Fair as China Dishes, p. 10.

⁵ Britton, *London Delftware*, p. 161, for discovery of probable source. *Morceaux de Caprices, à Divers Usages* are *Whimsical Pieces for Miscellaneous Uses*. Jean François de Cuvilliés (1695 - 1768) was a Belgian architect, decorator, and engraver. Charles Albert de Lespilliez (1723 - 1796) was a Flemish etcher and engraver. *Vide*, Design 7.



185 *'BEAR'* WALL TILE

Tin-glazed Earthenware c. 1770 - 1780 Probably Liverpool (Old Haymarket and Harrington Street) Attributed to Guy Green printshop

The above-glaze, jet black transfer print for this square tinglazed earthenware wall tile illustrates one maxim from a suite of copperplates instructing on Aesop morals; sides are underslanted with one trimmed for placing. A standard figure-ofeight border creates an almost symmetrical rococo surround of scrolling fronds, all moved inward around the edges. The fable about The Bear and the Bee-Hives is repeated within the boundary. On the left, a bear feeds from an overturned hive made from coiled wicker while four more range along double shelving beside a brick building. The bees swarm to attack the intruder as a response to his disturbance. A board fence and cone-like trees establish the distant view. Morality teachings were reinforced through prominence of such themes on everyday ceramic pieces, including Chelsea and Worcester teaware.¹ Aside from the architectural benefits from decorating a fireplace, such assemblies of thought-provoking elements promoted daily awareness of multiple virtues. The present specimen cautions that injuries or wrongs seldom go unpunished, even to the point of self-damage. Several compilations of the tales were published over the centuries. Indeed, more than twenty editions followed after The Reverend Samuel Croxall volume was released in 1722 and entitled: Fables of Aesop, and others, Newly done into English. The metal-cut Plate CXXVI, wrought by Elisha Kirkall, is a candidate inspiration for the design at hand.²

L. 5 inches, W. 4 7/8 inches, T. 1/4 inch

Illustrated in Horne, English Tin-glazed Tiles, Ill. 724.

Ex coll: Dr. Alvin M. Kanter

165/94.00205JH24

¹ Austin, *Chelsea Porcelain at Williamsburg*, pp. 74-79. Clarke, *Worcester Porcelain in the Colonial Williamsburg Collection*, p. 30, for examples.

² Antiques, June 1994, pp. 868-877, for source and discussion. Samuel Croxall (1682 - 1752) and Elisha Kirkall (c. 1682 - 1742) were an English cleric and relief printer, respectively. *Vide*, Design 1.



186 'DAFFODIL' **PLATE** Tin-glazed Earthenware c. 1770 Probably London

Casual impressions with a touch of botanical accuracy are inherent to this circular, tin-glazed earthenware plate. The bold outlines of dense brown manganese promote the landscape of oriental shades in the well; triple floral bouquets are articulated around the flange. Canary yellow and royal blue washes define a rise of ground at the middle where an oversize willow tree is colored in with 'mixed' green; it also reveals distinctly drooping brown foliage. Enormous brown boulders at the right protrude behind a palisade of slabs marked by blue and green. On the other side, a tile-roof house of green, blue, and brown adjoins brown-with-green lattice fencing. Scant blue trees cap this overall scene to left and right; a blue and green rock underneath brown sprigs takes up the foreview. Three detached, robust floral clusters having brown details face in equally around the outer ledge. All show one canary yellow daffodil head, and green leaves lend support. A stylized polychrome flower projects to each left; a full-face multicolor blossom balances closely on a sinuous red branch that also has distinct foliage.¹ In the second case, leaves are blue, green, and brown. The ledge is burnt-yellow.

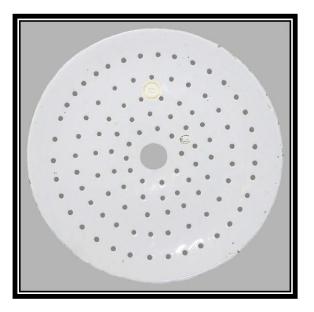
D. 8 7/8 inches, Shape B-52

Identical to Archer, *Delftware*, Ill. B.266.

273/03.00475GA23

¹ The daffodil is a yellow-blooming bulbous root plant of genus Narcissus.





187 *'DAISY'* **DRAINER**

Tin-glazed Earthenware c. 1770 *Probably London*

This circular, moderately convex dome of tin-glazed earthenware is fully decorated across its swollen face. In some quarters such objects were recorded as "Fish drainers" that captured juices or sauces when serving first meal courses.¹ It is possible, however, that large pieces such as the one at hand could be inserted into a bowl as a spacer for stems in cut flower arrangements.² The central finger-size porthole allows its lifting while five concentric orbits with one hundred and five smaller, round punched holes form satellites. All painting is applied in darkened tones of mid-blue. Blunt wide-blade daisy petals radiate from the center.³ Scrolling vines in several stages of foliage development twist across the surface from two equally located placements nearly on edge where they support double full-face blossoms. Single flower heads along with flying insects display close by the mid-point. These utility forms were also fashioned in materials such as cream ware and pewter.⁴

H. 1 1/8 inches, D. 12 inches

Similar to Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 219, Ill. D194.

302/05.01910GA23

¹ Lange, *Delftware at Historic Deerfield, 1600-1800*, pp. 96-97, for quote of newspaper advertisements in the *Pennsylvania Evening Post* on 11 July 1776. Hood, *The Governor's Palace in Williamsburg*, Appendix 1, p. 293, for "fish strainers" in a domestic inventory. Austin, *British Delft at Williamsburg*, p. 199, for an example of a domed drainer attached to a dish and decorated with fish.

² Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 219, for observation.

³ Daisy of genus *Bellis* is a plant with yellow disc and colored rays.

⁴ Towner, *The Leeds Pottery*, pattern book, p. 4 & Ills. 47-48, for creamware "Fish Drainers for Dishes." Davis, *Pewter at Colonial Williamsburg*, pp. 106-109, for pewter example.



188 *'FARMER'* **PLATE**

Tin-glazed Earthenware c. 1770 Probably Liverpool

Pursuits of husbandry are accounted for with this round, tinglazed earthenware plate. The painted patterns are in midblue defining lines around darker accent washes. A narrow band of repetitive contiguous whorls between line-guides is close to the rim. Within a double trace at the limit of the well, a European cultivated garden is represented wherein a farmer leans on a pitchfork while a woman faces him with a long-handle staff, such as used by herders, under her left arm where there perhaps also lodges a sack. He dresses in a crowned flat-brim hat and a loose smock over breeches above shoes and stockings; her outfit includes a sun hat as well as unfitted décolleté "short gown" with laced bodice, or perhaps a sleeved jacket.¹ They pause beside a tilled furrow that has occasional plants. Spear grasses on hillocks appear in the background where a gate to the left and a house at right are beyond a riven agricultural mound. A lone flock of birds dots the center sky.

D. 9 1/2 inches, Shape D-21

Illustrated in Christie's sale catalog, 23 October 2003, Lot 13 (part). Identical to Black, *British Tin-glazed Earthenware*, p. 26.

305/05.01100JH2

¹ Baumgarten, *What Clothes Reveal*, p. 72, for engraving c. 1779 showing farm persons similarly dressed. *Ibid.*, pp. 116-121, for quote and the work clothing for women.



189 'FANTASY' **PLATE**

Tin-glazed Earthenware c. 1775 Probably London (Lambeth)

Chinese export porcelain often exploits rings of repeat motifs; a related western version is unveiled using this round, tin-glazed earthenware plate.¹ Except for the mocha brown edge, all the assimilated decorations are a shade of gravishblue. Identical framing bands are laid close by the rim and within the well. Each has a chain of abutting squares in reserve with one dot set at the center; thin boundary lines, being a pair put inward and the outermost single, form guides. Between these limits and across the brim there spread three equally spaced rococo clusters of semi-styled leaves that support a central flower. A nearly symmetrical chinoiserie landscape controls this roundel: a fantasy tree or rock cleaves the scene in half from the crown of a densely wooded ridge unto placid water below. An outsize weeping willow tree caps the view while spreading out over a flanking house with curved roof on the left side and a three-tier, tower building on the other. Distinctly different single trees stand with these structures. Larger dishes could also be thrown en suite with the table plates.² Rim fragments confirming this 'cell' pattern have been discovered at several sites close to the Lambeth potworks.³ Interestingly, the design after removal of the geometric borders, appears on a London delftware plate where the rim has a painted, false shell-edge in keeping with then current china glaze earthenware.⁴ See page 463 for a bottle that was also probably made to offset serious declines in the delftware trade.

D. 9 inches, Shape B-53

288/04.00130TM23

¹ Archer, *Delftware*, p. 32, for observation about oriental repetitive borders.

 $^{^2}$ Vide, p. 307, fn 1, for categories of larger dishes. Skinner sale catalog, 12-13 July 2013, Lot 737, for this pattern on a sample that is normally the largest diameter size. Britton, *English Delftware in the Bristol Collection*, p. 105, for example of this chinoiserie central view being used on delftware by the mid-18th century.

³ English Ceramic Circle, *Transactions*, No. 4 (1937), Plate XIVa, for excavated shards.

⁴ *Vide*, pp. 797 & 809, for earthenware samples with shell edges. Martyn Edgell Antiques Ltd., Cambridgeshire, UK, [Website, September 2014], for a delftware blue-on-white plate with painted shell c. 1790. D. 8 ⁷/₈ inches.



190 'EWER' WALL TILE

Tin-glazed Earthenware c. 1775 - 1780 Probably Liverpool (Old Haymarket and Harrington Street) Attributed to Guy Green printshop

With spirit of ancient arts, this tin-glazed earthenware wall tile is typically square with its edges beveled rearward; and the overglaze transfer pattern is black. Here, a reprint from a copperplate is overlaid with verdant green enamel.¹ The rococo leaf-scroll border around the rim is symmetrical and accented with one cluster of flowers at bottom center. The central ewer, which is turned spout viewed left, takes a classical shape and stands on a square plinth. Its narrow stem supports an inverted pear-shape body, which swells below a slender neck that flows unto the projecting lip. The handle of C-scrolls is anchored by a lion head and capped by a dolphin. Around the mid-elevation, a garland swag separates a line-sketch of a reclining nymph with child from the calyx bearing foliage. Scales and twist devices surround constricttions found near both extremities of the vessel. This composition was probably adapted from a 17th- or 18th-century publication where engravings illustrate numerous Renaissance and Mannerist vase and urn designs.² With slight modifications, one engraving appearing in 55 Vases, which Matthew Darly completed in August 1770, might be the theme source for this tile.³

L. 5 inches, W. 5 inches, T. 1/4 inch

Identical to Ray, *English Delftware Tiles*, Plate 79, Ill. 778.

99/77.00060MA3

¹ Buten, *18th-century Wedgwood*, p. 30, for enameling over line printing becoming a new technique applied to ceramics after about 1776.

² Ray, *English Delftware Tiles*, p. 274, for likely influences. English Ceramic Circle, *Transactions*, Vol. 9, Part 1 (1973), p. 49, for precedence. *Ibid.*, Vol. 10, Part 3 (1978), pp. 159-173 & Plates 71-85, for discussion and published examples. Renaissance art in Europe began in the 14th century, succeeded that of Gothic, and was based on Classical antiquity. Mannerist art generally followed on in the 16th century (c. 1510-20 - 1600).

³ Ray, *Liverpool Printed Tiles*, p. 13, for proposal of source that is further subtitled a "... Variety of Vases and other Ornaments." Matthew Darly [Mathias Darley] (c. 1720 - ?1778) was an engraver, instructor, and printseller in London.



191 'SCROLL' PLATE

Tin-glazed Earthenware c. 1775 - 1780 Probably London (Lambeth High Street)

Chinoiserie themes abound across this round, tin-glazed earthenware plate where featured blue shades come forth within an ocherous edge. About the rim, a light blue line stations as a bolster to continuously running dark S-scrolls that interlock with lighter links as if in reserve, and indigo dots position for connection points. The steep well slope features double and single line boundaries that enclose arcade-type arcs covering mock support columns. A stylized garden completes a roundel in the middle where an oriental man wears his loose robe as he sits at an eroded waterbank. He rests beneath a droopy willow tree that displays V-shape foliage and rises behind a composite slab stone, or perhaps garden monument, of uncertain meaning. Strokes and washes along with several tufted grasses complete this scene. Shards have been recovered at London close to the site of the Lambeth High Street pottery.¹ A matching dish with triangular initials is also dated 1776.²

D. 8 7/8 inches, Shape B-54

Identical to Archer, *Delftware*, Ill. B.269.

324/06.00315WE235

¹ Archer, *Delftware*, p. 238, for notice of shards.

² Lipski and Archer, *Dated English Delftware*, p. 151, for the example.



192 'GRACES' WALL TILE

Tin-glazed Earthenware c. 1775 - 1780 Probably Liverpool (Old Haymarket and Harrington Street) Attributed to Guy Green printshop

Neoclassicism had popular outlets through square, tin-glazed earthenware wall tiles; indeed, Josiah Wedgwood began making examples called the 'white ground variety.'¹ Here with undercut edges, a copper-struck reflection for the Three Graces has been black transfer printed overglaze within a centered, upright oval medallion. This suggested molding and cameo in the trompe l'oeil style depict the Greek goddesses—Aglaia (Brilliance), Euphrosyne (Joy), and Thalia (Bloom). These sisters overlooked banquet and social activities. The immortals stand in nude postures on grass, two forward and the middle one to the rear, while flanked by a ewer and columnar pedestal holding an overturned jar. The frame and the central forms are overpainted in apple green enamel. Their antique roots trace to marble, bronze, ivory, and wood sculptures as well as the graphic resources.² An engraving – Gratiae cum Vasis Vinariis – done by Johann Sebastian Müller as Plate 14 in a edition of *Horace* (Ode 19) might have prompted this design, also published by William Sandby in 1749.³ The view reasserts through *Polymetis* by Spence where its description notes "from a sepulchral lamp that formerly belonged to P. S. Bartoli."⁴ Richard Abbey could have printed this tile after 1773.⁵

L. 4 7/8 inches, W. 4 7/8 inches, T. 1/4 inch

Identical to Ray, *English Delftware Tiles*, Plate 78, Ill. 769b.

100/78.00250MA2

¹ Ray, *English Delftware Tiles*, p. 8, for correspondence with Green. The oak frame shown here is modern.

² Antiques, April 1978, p. 786, for examples. Trompe l'oeil is 'deceive the eye.'

³ Ray, *English Delftware Tiles*, p. 272, for publication. Johann Sebastian Müller (1715 - c. 1785) was a German engraver.

⁴ Ray, *Liverpool Printed Tiles*, pp. 13 & 53, for second source. Pietro Sante Bartoli (1615 - 1700) was an Italian engraver and painter. Joseph Spence (1699 - 1768) was an English historian, literary scholar, and anecdotist who compiled *Polymetis*—a treatise on classical mythology.

⁵ Ray, Liverpool Printed Tiles, pp. 12-13 & 53.





193 'SPORTSMAN' **PLATE** Tin-glazed Earthenware Dated 1776 Probably London (Lambeth)

Recognizing an enjoyable diversion, this circular, tin-glazed earthenware plate introduces the prolifically floriated rococo style shown in shades of blue; its rim is colored burnt-orange. The entire well bears a *rocaille* outlook where a hunter fires at flying birds just as his two dogs stand at the ready to retrieve the game.¹ Minute details are added with the fowler wearing his cocked hat as well as the full-skirted coat above breeches and stockings. The in-depth landscape features two contorted trees in the foreview, a faraway rail fence, and havstacks. One ruffled cabochon, leafy scrolls, and anonymous flower heads encircle the prospect. Its clear-ground banner anchoring the bottom heralds the Roman-letter inscription: **STEPHEN**; **DELL**. The flange shows two parallel lines just inside the edge; and 'pineapple' medallions, which issue undulating stems and dark leaves, fix at the quadrants. A connecting lacework lambrequin faces inward, and mid-spaces along the ledge incorporate fragile, detached blossoms. The backside center presents the date 1776 in blue, and there are peripheral herbal sprigs in three groups. Majolica plates that are painted with comparable surround components are attributed to Turin potters of the mid-18th century.²

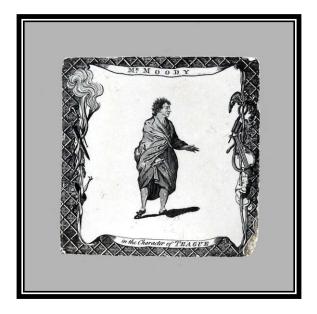
D. 9 inches, Shape B-55, Mark 12

Illustrated in Chipstone, *Ceramics in America*—2001, p. 206, Fig. 36. Described in Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.109.

14/70.00425GL2

¹ *Rocaille* is a kind of rococo scroll ornament Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.109, for this plate referenced as one from a dated group that depicts persons at work or avocation pursuits. The illustrated plate, named and dated 1772 showing sawyers, might well be by the same hand as this 1776 piece.

² Charleston, *World Ceramics*, p. 193, for the continental example.



194 'ACTOR' WALL TILE

Tin-glazed Earthenware c. 1777 - 1780 Probably Liverpool (Old Haymarket and Harrington Street) Attributed to Guy Green printshop

Theater enthusiasts purchased "copper-Plate printed Tiles" of tin-glazed earthenware.¹ This squared wall tile that shows chamfered back edges heralds an overglaze line engraving transferred in jet black. As with many of the stage series, an extensive diamond-treillage boundary enshrines the notable actor. Theatrical trophies reinforce from the 'wings' of this framework. Among the assorted properties are a crown, sword, bow with a quiver, and flaming torch on the left; the other margin shows an eagle, lyre, garland, and the masks for Comedy and Tragedy. The twisted, unifying ribbons at the other inward borders announce by Roman letters across the top: M^R. MOODY. Further details in mixed-case script complement it at nearly the bottom cut: in the Character of TEAGUE. This leading role footman, who gathers together his cloak to uncover stockings and shoes, strikes a responsive attitude just as he looks toward stage left, and his right leg and left arm extend; the right hand clutches a rolled parchment. John Moody – a comedian who excelled in the Irish mannerisms - journeyed to London in 1759 whereafter he was engaged as Teague for The Committee or the Faithful Irishman written by Sir Robert Howard.² The present facsimile follows a print, by Waller after a drawing by James Roberts dated 1 July 1776, in Bell's British Theatre.³ Guy Green may have satisfied some capital clients by commissioning the independent engraver Richard Abbey.⁴

L. 5 1/8 inches, W. 5 1/8 inches, T. 1/4 inch, Mark 23

Identical to Horne, English Tin-glazed Tiles, Ill. 748.

146/91.00470GA23

¹ English Ceramic Circle, *Transactions*, Vol. 12, Part 2 (1985), p. 162.

² Parkinson, *The Incomparable Art*, p. 45, for synopsis of actor in London. Sir Robert Howard (1626 - 1698) was an English dramatist. This play was first performed on 27 November 1662.

³ Ray, *Liverpool Printed Tiles*, p. 61. James Roberts (*fl.* 1775 - 1800) was an English portrait painter chiefly of actors in character.

⁴ Ray, *English Delftware Tiles*, p. 76.



195 'SAMPAN' PLATE

Tin-glazed Earthenware c. 1780 Probably London

A wealth of chinoiserie diversity expands across this round, tin-glazed earthenware plate where a total-surface presentation has been developed solely in inky and mid-blue tones. Just below center, a near-view provincial island features a single house, which promotes a curved roofline with ornaments. The flanks of this scene suggest stylized, upswept embankments; both are shaded by trees with explicit leaves. A flourished broad-leaf plant and implied grasses divide a steep forefront water bank. In the near ground, a lone oriental man poles his sampan, which has a hood awning at its stern; he wears a robe and wide-brim hat. Beyond the land, a junk that displays double masts before an aft deck-house fully proceeds under square-set batten sails topped by flowing pennants.¹ A wooded mountain spike rises centrally against the horizon. Three flocks of birds distantly whirl just below an upper edge segment showing balanced wreaths that indicate churning clouds in a faintly washed sky.

D. 9 inches, Shape B-56

319/05.00357TM23

¹ Sampan is a small boat for inland waterways and it was often propelled with a scull. Junk is a flat-bottom ship, often with batten sails. The latter include horizontal wooden strips that prevent the cupping of the canvas.



450 Tin-glazed Earthenware

196 'PEONY' PUNCH BOWL

Tin-glazed Earthenware c. 1780 - 1790 Probably London (Lambeth High Street)

When shallow, tin-glazed earthenware bowls are awkward for serving punch. This circular example was thrown to the definitely flaring curve that ascends above a high cylindrical foot ring. For the exterior, the boldly drawn decoration actually depends from the lip. Peony full- and half-blossoms present orangish-red petal tips and pale blue veins about lemon yellow centers. Flowing trails highlight 'mixed' green and royal blue foliage following red stalks; a scant oriental fence section has elaborate features that are red and yellow. Blue is sheltered among all the leafage. This sprawling group occupies half the surface and stops in both directions with a tapering spray of leaves. One flying insect has orange and yellow line work. Further around, a detached bit with scrolled flowers and leaves has a repeated palette of colors. This outside ornamentation is quite proper for upside down storage as was the 18th-century custom.¹ Over the inside, one closely set pair of mid-blue circles appears at the upturn of the bowl; the center displays a flower sprig in darker blue, which is surrounded by a chaplet of rice-shape leaflets that enclose a balanced field pattern of open and filled dots. A broad, darker blue ribband close to the brown rim furthers the chinoiserie theme of angular lattice work interrupted by eight bracket-like groups in two combinations. Wasters from comparable bowls have been discovered in the vicinity of the Lambeth High Street pottery.²

H. 3 ¹/₂ inches, D. 10 ⁵/₈ inches

Described in Valentine sale catalog, 22-23 October 1994, Lot 342. Similar to Britton, *London Delftware*, Ill. 168.

Ex coll: Mrs. Edith Pitts Curtis

168/94.00573VA234

¹ Austin, British Delft at Williamsburg, p. 90, for custom.

² Britton, *London Delftware*, p. 167, for shard notation.



197 'FENCE' DISH

Tin-glazed Earthenware c. 1780 - 1790 Probably London

Many outsize, tin-glazed earthenware dishes like this round one encouraged the potters to develop extra complex inglaze scenes and borders.¹ Double royal blue lines mark the final limit of this deep well. Defining the elaborate central pattern, a U-bend fence with iron red slats between blue posts and rails encloses a lone pseudo-willow tree behind a high rock outcrop. The trunk and stone mass are outlined with red and filled using gray blue color accented by red moss while the drooping arboreal foliage takes a 'mixed' green. An integrated blue-and-green wash constitutes the ground. Through mid-diameter, three blossoms with their petals painted blue, red, and canary yellow appear in several configurations; each retains a red boundary and has accompanying foliage chiefly in green with interposed indigo as the emphatic touches.² A inward blue line close to the blank rim guards a continuous center-facing border ribband-red lozenge diaper and four single-peak blue-edge sections where the points for which spread out a pair of red branches escorted by indigo dabs like berries. At quarter directions, stylized green scrolling leaves cradle a bud described in red; curled-leaf blades take colors of yellow or blue; comparable leafage surrounds these satellite blooms. The backside is recessed and unmarked. Shards that reveal a related decoration were recovered from Lambeth; it remains inconclusive whether or not this piece was made there.³

H. 1 ¾ inches, D. 13 1/2 inches, Shape B-57

Illustrated in Christie's sale catalog, 19 October 2000, Lot 25 (part). Identical to Archer, *Delftware*, Ill. B.185.

229/00.01950AL23

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.81, for a regular table plate in this pattern.

² Lipski and Archer, *Dated English Delftware*, pp. 154-155, for plates having related pattern elements and dated 1783 and 1788. Britton, *London Delftware*, p. 166, for bottle and basin with comparable design arrangement.

³ Archer, *Delftware*, pp. 200-201 & 319, for shard discussions.



198 '*RIVERSIDE*' **PLATE** *Tin-glazed Earthenware c. 1780 Probably London*

The chinoiserie 'spirit' projects beyond this round tin-glazed earthenware plate that was probably a component of a full table "service."¹ All the pattern is drawn in violet blue, beginning with a full-well riverside presentation encircled by thin double lines. Jutting out from the left across the center, a terraced land-point supports an eastern, two-story pavilion near the shoreline; the structure features lattice windows and tiered tile roofs. At its left, a prominent conifer bears ballstyle clusters; further distinctive shrubbery with grasses complete the scene. A similar eastern tower dominates at the far right across washed water. The close view favors stubbles or marsh grasses; birds flock in front of a higher sun. The brim advances connecting arcs that describe an engrailed surround tangent to a trace. Around the rim, a ring shadows a narrow band having four alternating spaces where the ground color is scratched away to leave wavy trails; trelliswork composed from flattened ovals in reserve occupy all remaining blanks. The ledge limit is colored dark chocolate brown. Plates with close appearance to this one are dated 1765 and 1766.²

D. 9 inches, Shape B-58

Similar to Lipski and Archer, *Dated English Delftware*, Ill. 643.

266/03.00200WA2

¹ Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 4, for quote. Austin, *British Delft at Williamsburg*, p. 187, for extensive partial service in related chinoiserie pattern.

² Lipski and Archer, *Dated English Delftware*, p. 144, for examples.



199 *'LACE'* **PLATE**

Tin-glazed Earthenware c. 1780 - 1785 Probably London

Upscale dinner plates like this round, tin-glazed earthenware piece match Orient-taste ribband themes with complex vignettes. Here, indigo painting shows an inward turned linecusp border that consists of contiguous broad arcs dropping balanced triple leaves from the points. Every intervening arched location shows off a oppositely curved, broad-brush stroke. The total effect reminds of some ornate lace collar or necklace. A band around the base of the well slope frames the principal drawing; it includes series of lozenge-in-oval markings between inner double and outer single lines. They are equally divided by four blanks, each bearing a demifloret and foliage between braces. Principally, a water pond flows below layered slab stones on which a rectangular box is behind a decorated, globular bottle vase with an extended slender neck that upholds one frilly flower shaft.¹ The foreview segment promotes a 'hollow rock' barrier; a controlling bush peony in flowering stages springs from left. One cluster of blooming plants settles at waterside on the right. The colored rim is dark chocolate brown. A related design plate presents the date 1784^{2}

D. 9 inches, Shape B-59

Similar to Lipski and Archer, Dated English Delftware, Ill. 696.

280/04.00314TM23

¹ Williams (1976), *Outline of Chinese Symbolism and Art Motives*, p. 416, for this bottle shape used to lessen escaping bad odors from the warm water desired for flowers like peonies.

² Lipski and Archer, *Dated English Delftware*, p. 154, for example with an identical roundel scene.





200 'FESTOON' BOWL Tin-glazed Earthenware c. 1780 - 1790 Probably London (Lambeth)

The discipline from the classical revival academy is demonstrated through the paintings on this small, all-purpose tinglazed earthenware bowl. After about 1770, the sensational excavations at Pompeii and Herculaneum inspired new interests in old designs.¹ Here, a compressed hemispherical basin modestly rises above a plain ring foot. The balanced painting favors both the inner and outside surfaces; namely, a radially dabbed shell-edge rim in royal blue above five large-scale neoclassical festoons; pendants grace only the outside. Subdued harmony from adoption of fanciful floral swags with intermediate drops, which suggests some acquaintance with the Louis XVI styles, is generated by 'mixed' green dots with cross marks being alternately linked along a blue strand; each loop suspends a two-tone brown manganese rosette.² The governing idea is reinforced on the exterior by a free chain with flowers, all made blue. A detached tricolor floral spray marks the bottom. Such a universally used piece might be included under "compleat Sortment" headings when often gazetted by china-men or dealers.³ Prints of the time illustrate some bowls in use for direct drinking or rinsing wine glasses.4

H. 2 3/8 inches, D. 5 7/8 inches

Illustrated in Chipstone, *Ceramics in America*—2001, p. 206, Fig. 38. Similar to Garner and Archer, *English Delftware*, Ill. 119-B. Colonial Williamsburg Foundation, 2016.

121/85.00595DL2

¹ Garner and Archer, *English Delftware*, p. 21, for effects at Lambeth.

² English Ceramic Circle, *Transactions*, Vol. 3, Part 5 (1955), p. 220, for style influences. Archer, *Delftware in the Fitzwilliam Museum*, Ill. F.40, for an example of a larger bowl having a feathered edge and more detailed flower; the bottom reveals a pagoda..

³ English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 202, for quote. *Vide*, p. 30, *fn* 20, for china-men in a trade context.

⁴ Archer, *Delftware*, p. 284, for observation of these practices. Chipstone, *Ceramics in America*—2016, p. 143, for small bowls of punch being called "sneakers" when passed between revelers who drank directly from them.



201 *VILLAGE* SAUCER DISH

Tin-glazed Earthenware c. 1780 Probably London

An arrangement of tableware shapes might include this type of circular, tin-glazed earthenware saucer dish. Its likely use could be to serve a compote.¹ The shallow bowl with steeply thrown rounded wall does not have a flange, but it rises on a flat-edge foot ring. All of the painted decorations are in midblue with an occasional darker touch. A single trace near the lip is buttressed by a string of tangent semicircles; each curve canopies one bold dot. Further, eight equally set, alternating stylized motifs are of two sorts. The larger is a ruffled multilobe flower segment like a peony; it displays veins and a reserve core containing blade leaves. The minor ornament replicates the former center but substitutes an over-fan of stubby petals. A slim line around the bottom encloses a chinoiserie prospect where at the right, a lakeside village has two houses with curving roofs inside a protective wall. Numerous approaches for shading trees are present, and a steep bank rises beyond lily floats. Five color-washed foreshore terraces descend from the left to the lower center and there meet varied marsh grasses and foliate growths. From the highest tier, a twisted weeping willow tree drops two cascades of lacy leafage over the water.² Although less detailed plates have been mentioned as possibly having Delftfield origins, exact samples of those or the vignette here, to include all borders, seem unrecorded among 'early layer' Glasgow shards.³

H. 1 5% inches, D. 8 7% inches, Shape B-60

Illustrated (with error) in American Ceramic Circle, *Journal*, Vol. XV, p. 63, Fig. 25. Identical to Austin, *British Delft at Williamsburg*, Ill. 363.

285/04.00186MF235

¹ Compote is recognizable stewed fruit that is served in syrup.

² Weeping willow tree of genus *Salix* has drooping narrow branches and leaves.

³ eBay auction # 190328416512, August 2009, for one proposed Glasgow example. Kinghorn and Quail, *Delftfield – A Glasgow Pottery 1748-1823*, p. 38, for Glasgow delft output minor by 1772. Post Medieval Archaeology, *Journal*, No. 16 (1982), pp. 39-84, for survey of early shards. Northern Ceramic Society, *Newsletter*, No. 126 (2002), pp. 31-37, for updates. Austin, *British Delft at Williamsburg*, pp. 15-17, for different expanded Glasgow patterns.







462 Tin-glazed Earthenware

202 'GROCER' STORAGE BOTTLE

Tin-glazed Earthenware c. 1780 - 1800 Probably London (Vauxhall)

Multi-purpose bottles, which relate to this barely pint-size one of tin-glazed earthenware, are hastily thrown domestic storage objects potted at the last stages of English delft production.¹ The inverted baluster body with its multi-rill columnar neck, without pouring lip, rises above a brief shoulder.² One pulled loop handle flattens onto two sections and plainly secures at the neck base; it tapers into a V-dart terminal on the largest girth. A crisp bead around the slim basal zone collars a convex foot turning; the underside is weakly concave. This jug reinstates the profile adopted from Westerwald stoneware.³ Boldly painted royal blue shades over the thick, gravish-blue runny glaze reveal a single overtly mock flower head opposing the handhold; wide-brush features describe one dark flattened oval spiked by six equally jutting pips, all enclosing a paler wash; this asterisk-suggesting core takes position above center. Extravagant swirls that flourish from the broadest extent create hyperelongated, reverse S-scrolls overlaid at top with a pair of batons descending from heavy accent knobs; a companion swelling cradles on the lowest curl, also implying foliage. It is thought that these re-usable jugs were handy to carry merchant goods like oil, tea, or the condiment soy.⁴ Finds from The Vauxhall Pottery site at London include utilitarian pot shards.⁵ Comparable bottles remain in salt-glaze and china glaze pottery.⁶

H. 6 5% inches, D. 3 5% inches, S. 4 inches

Identical to Dawson, *English & Irish Delftware 1570-1840*, Ill. 139 (center).

357/11.00222HL23

¹ Hildyard, English Pottery 1620-1840, p. 121, for overview of industry decline.

² These grooves facilitate tying on a flexible cover. *Vide*, p. 97, for materials.

³ Gaimster, German Stoneware 1200-1900, pp. 251-253, 264-265 & Figs. 120-

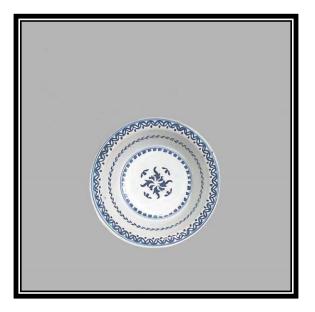
^{122,} for prolific English importation and 17th-century Westerwald profiles.

⁴ Dawson, English & Irish Delftware 1570-1840, p. 292, for observation.

⁵ *The London Archaeologist*, Vol. 4, No. 6 (1982), p. 151, for late Vauxhall delft. Gaimster, *op. cit.*, p. 324, for mid-19th-century Mortlake shard context.

⁶ Identical to Noël Hume, *If These Pots Could Talk*, Fig. IX.37(a), for Staffordshire salt-glazed stoneware. Gaimster, *op. cit.*, pp. 323-324 & Fig. 180 (left), for china glaze bottle and maybe one of Sanders delft pottery (Mortlake) before 1804.





203 'WING' PATTY PAN

Tin-glazed Earthenware c. 1780 Probably London

Featuring concentric courses for decorations, this round, tinglazed earthenware "tart pan," or patty pan, was wheeled to serve or warm foods such as the small fruit pies— "Spinage Tart," or "Minc'd pyes."1 Here, a flat-bottom container has recessed base over a foot ring. Its wall profile takes that of a truncated right circular cone; the flange is horizontal. All drawing is in royal blue beginning with the central four-part stylistic device that is like an 'exploding' flower head. The basal turn of the well is tracked by a slim two-line ring with a dentil of solid squares facing inward. Halfway up the wall there is a continuous encirclement of some spiky frond garland. The ledge is entirely covered by a chain of ovals with a V-shape or batwing orientation; their touch-points alternately meet double lines that are set in to be an outer guard. One dot fills in every angle nearest to the brim. The edge is tipped with chocolate brown. Heat is often destructive to tinglazed ware; therefore, its use for cooking was not common.² Salt-glazed stoneware potters supplied more durable pans in similar shapes.³ For a cooler mode, these bowls could hold broth, sops with wine, or a treat accompanying chocolate or tea⁴

H. 1 ¹/₂ inches, D. 4 ⁵/₈ inches

Illustrated in Skinner sale catalog, 15 January 2005, Lot 28; Sale Catalog (2005), *Ceramics in Kensington – Eight Days in June*, p. 41, Ill. 12.

Ex coll: Professor Frederic H. Garner (label) The Moorwood Collection (label)

325/06.01800GA2

¹ English Ceramic Circle, *Transactions*, Vol. 19, Part 1 (2005), pp. 109-130, for quote and the uses of varied pan materials and foods. Patty pan is neither spelled nor defined precisely in contemporary documents. Generally, a patty is a filling with one or two crusts. Baking in delftware is not a practical option.

² Emmerson, *British Teapots & Tea Drinking*, p. 55, for notation of condition in the *Gentleman's Magazine*, April 1763.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 44, for comparable stoneware example.

⁴ Sale Catalog (2005), *Ceramics in Kensington – Eight Days in June*, p. 38, for suggestion.



204 'BALLOON' DISH

Tin-glazed Earthenware c. 1784 Probably London (Lambeth)

Historical events were periodically commemorated as with this circular, tin-glazed earthenware dish of a smaller size. The depicted activity took a local importance because this initial balloon ascent within Great Britain was observed at the Honourable Artillery Company grounds in Moorfields on 15 September 1784. The novel feat was captured by a contemporary aquatint—one presumed source for this pictorial layout.¹ In the next year, more ambitious flights originated from St. George's Fields, Southwark. Vincenzo Lunardi the aeronaut – was Secretary to the Neapolitan Ambassador.² Here, the ceramic record was made in mid-blue with darker touches except over the balloon and gondola. Double lines set within the well frame the scene where two-story houses stand beside a road along with three varieties of fences and trees with layered boughs. Near high center, the rope-ribbed hydrogen balloon raises its suspended passenger basket; and two deployed steering paddles take brown manganese outlines. This olive-color globe has an overcast of pale yellow stripes. The sky and earth are streaked with a wash to make hazy effects. On the dish perimeter, 'feathering' was radially brushed inward to give a rococo 'shell' implication.³ Six classical festoons hanging from edge points are made as line-threaded crosses and dots supporting a middle flower head; matching tassels suspend from their common points.

D. 7 7/8 inches, Shape B-61

Identical to Austin, British Delft at Williamsburg, Ill. 364.

Ex coll: Lord Kings Norton

211/00.02600AS23

² Archer, *Delftware*, p. 273, for further public reaction to first and later flights.

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.16, for synopsis of first balloon flights in Europe and Britain. Britton, *London Delftware*, pp. 164-165, for sequence of London events and *A View of* M^R LUNARDI'S BALLOON— an aquatint by Jukes and published in 1784. Francis Jukes (1745 - 1812) was one English aquatinta engraver. *Vide*, Design 14, for another representation.

³ Antiques, March 1994, pp. 432-443, for overview of English shell-edge earthenware. *Vide*, p. 797, for a molded 'shell' plate.



205 'WINE' BIN LABEL

Tin-glazed Earthenware c. 1790 Probably London (Mortlake)

Cellar storage bins often had assorted removable tin-glazed earthenware labels hung from rough nails or pegs. Similar pieces bore numerals or were left blank for any temporary written identification. This smoothed, rather thick plaque is cut into a five-side plan where, from the longest edge of a trapezoid, an isosceles triangle extends unto a circle at the apex; the latter is drilled for its suspension. Only the face has glaze, and dense brown manganese Roman-capital letters with serifs spell: MADEIRA. Biscuit fragments of similar objects have been recovered from Mortlake. This style of identifier continued with cream- and pearlware offerings.¹ Madeira – a semi-tropical island off the northwest coast of Africa – lends its name to a tawny, full-bodied wine that is rather sweet. In 18th century practice, casks were jolted with brandy before a long sea voyage through warm climates or else opened to warm and then slowly cool in special airing rooms.²

L. 5 ¹/₈ inches, W. 3 inches, T. ¹/₄ inch, Mark 27

Identical to Austin, *British Delft* at *Williamsburg*, Ill. 110.

177/96.00522SW2

¹ Archer, *Delftware*, p. 405, for reference to shards and other kinds of wares. Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 64, for Staffordshire production of cream- and pearlware labels, especially during the 19th century. Brears, *The Long Collection of Delft & Creamware*, Ill. 120, for a late creamware MADEIRA example impressed WEDGWOOD.

² Fadiman and Aaron, *The Joys of Wine*, pp. 394-395, for procedures.



206 'ANN GOMM' DESSERT PLATE Tin-glazed Earthenware c. 1790 - 1793 Probably London (Lambeth High Street)

The broad-brush accented pattern on this circular, tin-glazed earthenware dessert plate was named in our modern days for Ann Gomm whose recognition graces examples that bear the date 1793.¹ An allover polychrome plan balances around a royal blue hub having a reserve with whorled plumes made orange red. Six purplish manganese spokes end when they reach jointly terminating concave arcs-the spider web impression. Red lines or 'whiskers' radiate between these organizing sector dividers. The points for this wheel as well as the intermediate saddles are attended by one of two formations that use clusters of red, blue, 'mixed' green, and lemon yellow for pineapple-style knobs. The flange takes a single blue restraining circle near the outer edge whereat four quarterly set, triangular adaptations of the central radial devices and tendrils point inward and repeat the basic palette. Three schematic pineapples and sinuous red 'feathers' alternate with them and further straddle the brim where the flange turns toward the well. Shards of this nature have been recovered at Lambeth High Street in London.²

D. 7 ¾ inches, Shape B-62

Similar to Britton, *English Delftware in the Bristol Collection*, Ill. 10.41.

35/72.00110GL2

¹ Archer, *Delftware in the Fitzwilliam Museum*, Ill. B.82, for name of the pattern and its dated use in 1792 and 1793 to honor different persons. An all-blue one dated 1749 may be a transposition or a commemoration. Atkins, *An Exhibition of Five Hundred Years of English Pottery*, Ills. 34 & 35, for color views of 1749 and 1793 plates. Lipski and Archer, *Dated English Delftware*, p. 155, for 1792 and 1793 plate illustrations.

² Archer, *Delftware*, p. 202, for reference to shards.

End of Part One

