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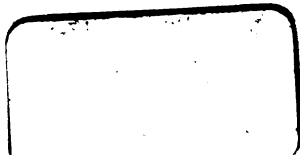
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CHARLES SUMNER

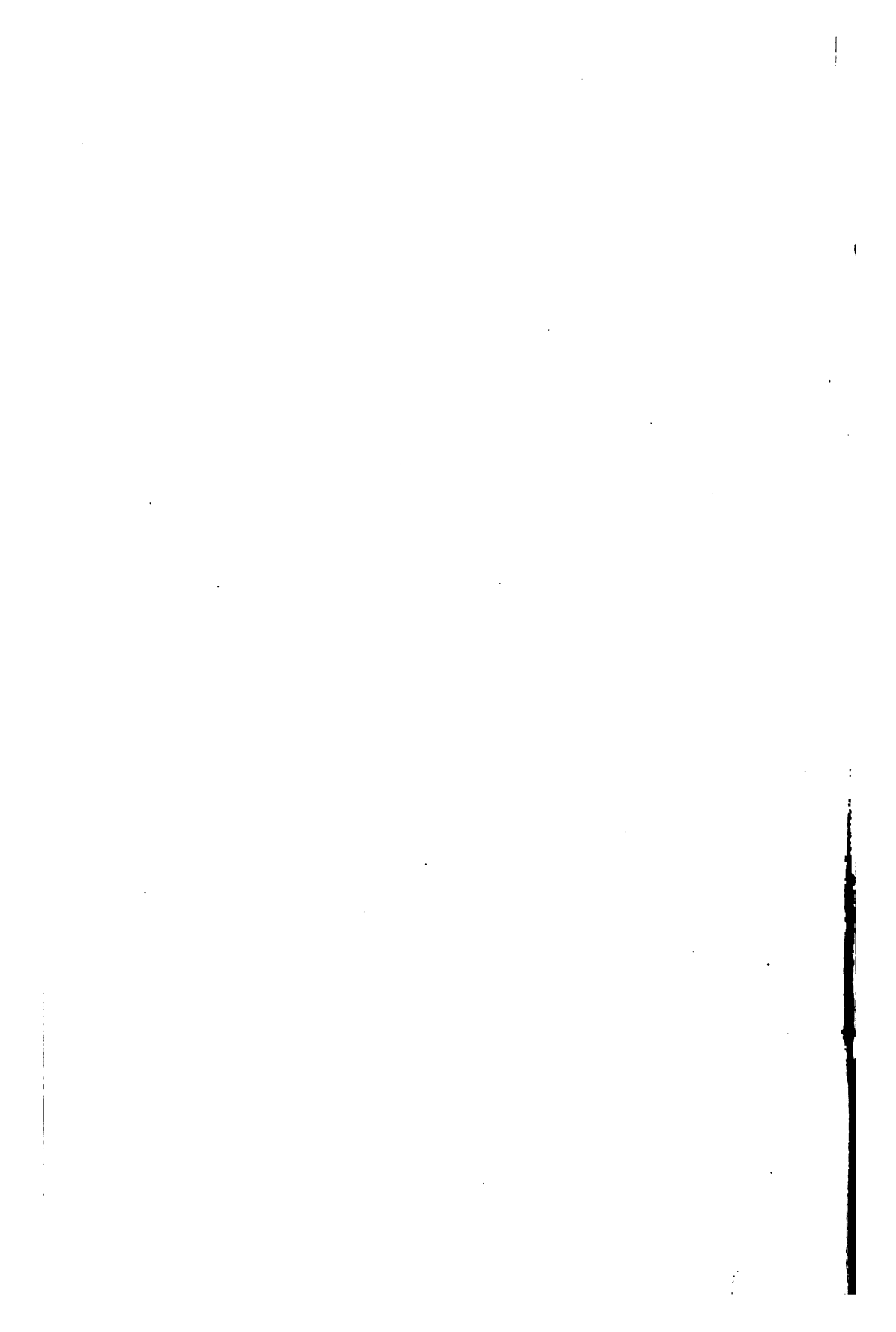
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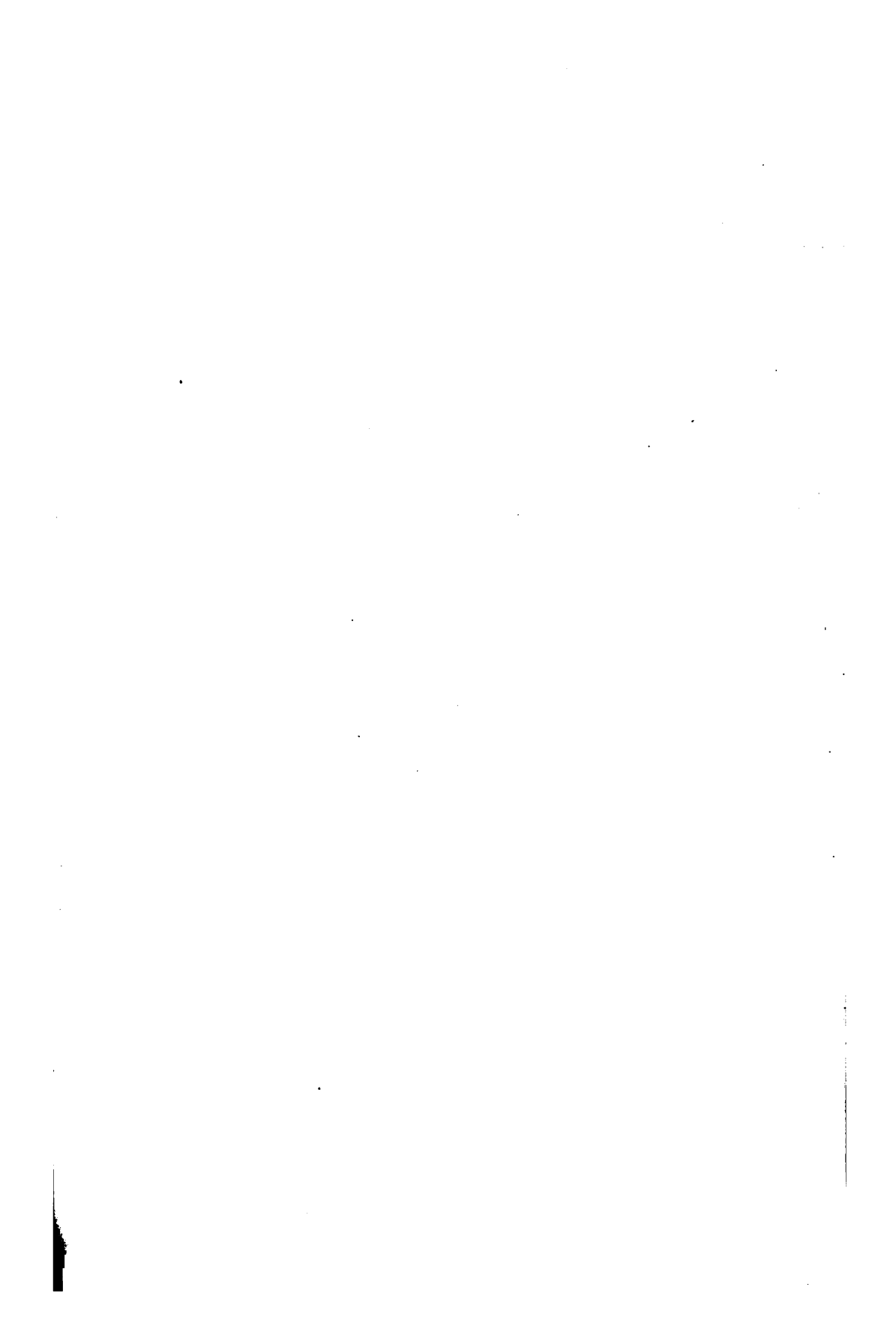
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A BOOK

OF

Pottery Marks

BY

W. PERCIVAL JERVIS

AUTHOR OF

“Rough Notes on Pottery,” “An Encyclopedia
of Ceramics,” etc.

~~Dec 1953.18~~

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A BOOK OF POTTERY MARKS.

By W. PERCIVAL JERVIS.

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IN COMPILING this list of Pottery Marks I have endeavored to adapt myself more particularly to the requirements of American readers rather than attempt the collation of a great number of marks, many of which exist only on single specimens, carefully stored away in some public or private collection, inaccessible to any but a favored few. In the case of Delft marks, for instance, it appears to me useless to encumber my pages with marks from the historical records of the Hotel de Ville, some of which have never been seen except in the records of registration; so I have presented only a few specimens of the best-known makers, reserving my space, as far as possible, for the marks of to-day, though the past has so many honorable traditions that it was impossible to altogether ignore it.

I was fortunate with regard to Japan—my friend, Mr. H. K. Tetsuka, himself the son of a well-known Japanese potter, having kindly drawn a collection of representative Japanese marks of to-day, and supplemented them with brief explanatory notes.

Very many of the marks here given have never before been published. Some of the old ones are copied from examples of collectors who have placed their collections at my disposal; others have been freely drawn from existing works on the subject; and I believe all prominent makers are represented with a sufficient degree of fullness.

Great care and no small amount of trouble has been taken with the American section; and if my design to make this the feature of the work has not been accomplished I could easily vindicate myself. But I was the recipient of many courtesies at the hands of American manufacturers, for which I am not ungrateful; and I trust they will find their reward in the public recognition of their honesty of purpose to elevate their art and to make American pottery representative of American skill and all that is noblest in American art.

ENGLAND.



GEO. L. ASHWORTH & BROS., Hanley.—Mason's Ironstone was patented in 1813 by C. J. Mason. In 1851 F. Morley purchased the patent. He retired in 1859, and sold the business to George L. and Taylor Ashworth.



ABSOLON, Yarmouth.—End of eighteenth century. A decorator. Principally flower subjects. He also used silver (platinum) lustre.



ORIENTAL
STONE
J. & G. ALCOCK

J. & G. Alcock, Cobridge. Established 1843 and catered principally to the American market.



WM. ADDERLY, Longton.—China and earthenware.



HENRY ALCOCK & Co. Cobridge, successors to John Alcock.—Fine semi-porcelain. The colors and designs of their prints are original and striking.



W. AULT, Burton-on-Trent.—A modern factory, making ornamental goods in richly colored glazes.

ABBEY RICHARD.—See Herculaneum.



BERLIN
CAYSONS
ENGLAND.

EDWARD ASTBURY & Co., Longton.—
China. Established March 10, 1863—the
wedding day of the Prince of Wales—by
Shirley & Freeman. The successive
firms were Hammersly, Freeman & Co.,
Hammersly & Astbury (1870), and Ed-
ward Astbury & Co. (1875).

CHAS. ALLERTON & SONS, Longton.—
China and lustre ware.



BELLEEK (Ireland). MCBIRNEY &
ARMSTRONG.—Established 1863. With
the aid of some Stoke potters the manu-
facture of cast parian, decorated with the
iridescent lustres of Henri Brainchou,
was successfully inaugurated. It had for-
merly been produced by W. H. Goss in
limited quantities.

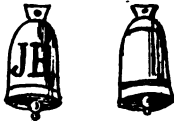


Baguley
Rockingham Works.

ISAAC BAGULEY, Rotherham.— A
painter first at the Derby China Works,
and afterwards at the Rockingham Works.
At the close of the latter, in 1842, he
started in business as a decorator, and
continued the use of the Rockingham
crest as a trademark.



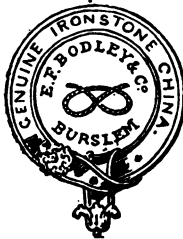
J. & M. P. BELL & Co., Glasgow.—
Earthenware. Established in 1842.



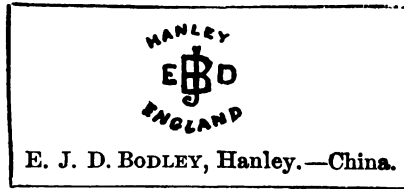
BELLEVUE POTTERY, Hull, 1802-41.—
Job Ridgway, of Shelton, and two gentle-
men named Smith founded an earthen-
ware manufactory here, but the partner-
ship only lasted until 1804. In 1806 the
works again came into the possession of
Job Ridgway and his brother George, who
continued them until 1816, when they
were succeeded by Bell. Cream color,
green glaze and blue printed earthenware
were the staple productions.



SB&S



S. BARKER & SON, The Don Pottery, Swinton.—Established 1790. Up to 1834 was in the hands of Green, of Leeds, when it was bought by Samuel Barker, and in 1851 became Samuel Barker & Son. A general line of earthenware and pierced ware, almost identical in shape and design with that of Leeds, was made. From 1810-1812 a small quantity of china was made. The first two are the earliest marks; the next was adopted in 1851; the last is the present mark. "Don Pottery" was also used, both as an impressed and penciled mark.



E. F. BODLEY & Co., Burslem.—Earthenware.



T. & R. BOOTE, Burslem.—In addition to the marks given here, Bootes used one with a greyhound couchant, collared and slipped between two laurel wreaths. The works were founded at the end of the last century by Walter Daniel, who was succeeded by Timothy and John Locket.

1809: Joseph Machin and Jacob Baggaley.
 1831: Wm. Machin and Jacob Baggaley.—Richard Daniel and Thos.
 Edwards. 1850: T. & R. Boote. (SEE APPENDIX)



SAMPSON BRIDGWOOD & SON, Longton.—
 Earthenware and china. The mark on china
 will be found in the appendix



B M.S
 S M 1722.
 1703.

M I 17 P 40
 1705. R.S

E
 M+B
 J760
 S
 J♦F
 1750

BRISTOL.—The first mark is the earliest dated example of Bristol Delft. The third occurs on a high-heeled shoe, and the others on various Delft pieces. The two Bristol makers of this ware were Richard Frank and Joseph Flower. Joseph Ring, who succeeded Richard Frank in 1786, engaged Anthony Hassel, a Shelton potter, bought his moulds, etc., and removed them to Bristol so as to make queensware, and the manufacture of Delft at Bristol came to an end.

Rockingham

ROCKINGHAM

ROCKINGHAM

MORTLOCK

BRAMELD

BRAMELD & CO'

BRAMELD



Rockingham Works
Brameld.



BRAMELD & Co., Rockingham Works, Rotherham.—This factory flourished late in the last century and was chiefly remarkable for the fine brown glaze invented there, and which they called Rockingham, after the name of the patron of the works. In 1825 the manufacture of china was added, but it was not a commercial success, and the works were closed in 1842. The name "Mortlock" appears on some pieces. This is the father of the present Mortlock, of Oxford street, London. The early Rockingham has the color delicately varied, often deepening towards the lower part of the piece. The color is in the glaze itself, and is due to manganese containing a little iron.

The White House service during Jefferson's administration was made here.



BATES, ELLIOTT & Co.—Joseph Stubbs, founded the Dalehall Works in 1790, and owned them up to 1829. He was succeeded by Thomas, John and Joshua Mayer, who afterwards traded as Mayer Bros. & Elliott. The successive firms were Liddle, Elliott & Co., Bates, Elliott & Co., Bates, Walker & Co., Bates, Gildea & Walker, and Gildea & Walker. Keeling & Co. are the present proprietors. Early impressed marks are:

T. J. & J. MAYER
MAYER BROS.

JAS. BEECH, Tunstall, successor to Podmore, Walker & Co.



**JAMES CLEWS
WARRANTED STAFFORDSHIRE.**



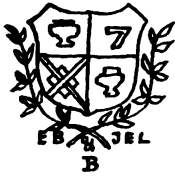
BROWNFIELD & SON.—See Cobridge Works.

COBRIDGE WORKS.—Chaffers states that these works were started by Stevenson & Dale in 1780, and that in 1815 it was A. Stevenson alone. Jewett gives the date of the erection of the works as 1808, by Bucknall & Stevenson, who were succeeded by A. Stevenson, who occupied them until 1820, when they passed into the hands of James Clews.

The first is an impressed mark. The second is by Chaffers ascribed to A. Stevenson, but I am inclined to think in error. There were several Stevensons in the Potteries manufacturing a similar grade of goods. The third and fourth are also impressed marks.

Clews gave up the Cobridge Works in 1829, and in 1836 came to this country and established a works at Troy, Ind. In the American section this epoch in his life will be more fully treated. In 1836 the Cobridge Works were re-opened by Robinson, Wood and Brownfield; in 1850 they were succeeded by W. Brownfield, who afterwards traded as W. Brownfield & Son. A few years ago the works were turned into a co-operative society, and are now known as the Brownfield Guild Pottery.

BARKER & SON, Burslem.—Earthenware.
From 1851 to 1860.



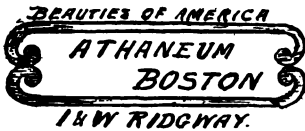
E. BOURNE and J. E. LEIGH, Burslem.—Earthenware.



BOOTH'S, Church Bank Works, Tunstall. This manufactory passed into the hands of T. Booth & Son in 1870. The firm commenced business in 1864 at the Knowles Works, Burslem, under the style of Evans & Booth, which in 1868 was altered to Thos. Booth & Co. In 1872 it was changed to T. G. & F. Booth, and is now conducted by Mr. T. G. Booth only under the style of "Booths."

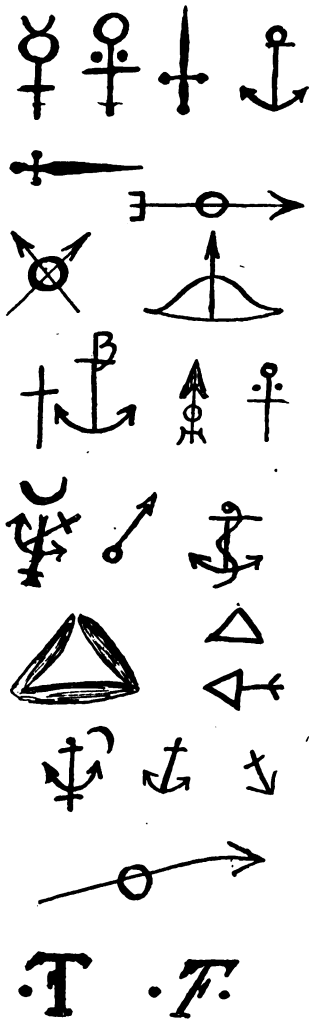


BROWN-WESTHEAD, MOORE & Co., Stoke.—Manufacturers of the well-known "Cauldon" china. The works were founded by Job Ridgway in 1794, and continued by his sons, John and William. This partnership was dissolved, and John continued the business alone until his death in 1860, when Mr. Brown-Westhead obtained the controlling interest, and in conjunction with W. Moore carried on a most successful business. Mr. Moore died in 1863 and his brother James was made a partner in 1875. He died in 1881 and the present proprietors are his nephews, Messrs. T. F. and W. B. Moore, Mr. Brown-Westhead having died in 1882. The productions of the firm are of great diversity, and evince artistic conception and great care in every minutiae of workmanship.



CAULDON
England





BOW CHINA WORKS, London.—Founded prior to 1744. There is a good deal of doubt about Bow marks, but those given are generally accepted as such. The last two of the series are the marks of a celebrated decorator there named Thomas Fry, and one of the original patentees. Bones were for the first time used here as a component part of the body. Clay from the Cherokee Territory, North America, was also employed. Cookworthy's discovery of china clay in England dates ten years later (1754). The Bow china was a hard and rather coarse body. The factory was known as the New Canton Works, and was in existence until 1775. It was then purchased by W. Duesbury, of Derby, and the moulds, etc. were removed there.



BURGESS & LEIGH, Middleport Pottery, Burslem.—Earthenware.

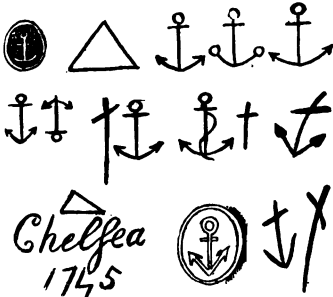
BEST
P & B



BISHOP & STONIER, Hanley.—Originally Livesley, Powell & Co., who were succeeded in 1865 by Powell & Bishop. Later Mr. Stonier, of Liverpool, was admitted as a partner, and the firm became Bishop & Stonier. They operate three works at Hanley—the Stafford Street Works, formerly Reuben Johnson & Co.; the Church Street Works, formerly W. Ridgway, and the Waterloo Works.

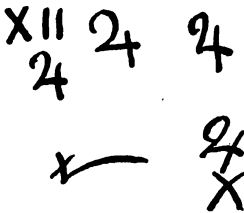


CLEMENTSON BROS., Hanley.—In 1832 the present business was started by Reed & Clementson, Jos. Clementson shortly afterwards becoming sole proprietor. In 1856 he purchased the Bell Works, formerly operated by Wm. Ridgway. He retired in 1867 and died in 1871. His four sons continue the business.

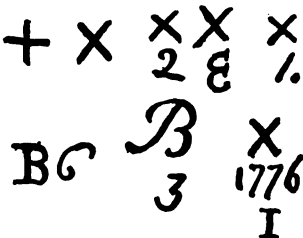


CHELSEA.—A. D., 1745-69. "Chelsea, 1745" is the earliest dated piece of English china. The Anchor is the true Chelsea mark. It is sometimes painted and sometimes embossed.

CAUGHLEY, Coalport.—The Caughley Works were established about 1750, and were purchased by Rose in 1799, and transferred to Coalport in 1814. The first nine marks were used both by Caughley and Coalport, and the crescent was also used by Worcester. The next five are Caughley marks, the last two being impressed. C. D. is an abbreviation of Coalbrookdale. C. S. N. stands for Coalport, Swansea and Nantgarw, the two latter works having been absorbed by Coalport. This mark was used after 1820. In 1820 a mark was adopted of a laurel-wreath with "Coalport Impressed Feld Spar Porcelain." Encircling the wreath are the words "Patronized by the Society of Arts. The gold medal awarded May 30, 1820." Beneath and outside the circle is the name, J. Rose & Co. Coalport china was rarely marked until about 1876, when the present mark (the last of the series) was adopted.



*W^r
W Cookworthys
Factory Plymouth
1770*



CAUGHLEY-COALPORT.—The succession is as follows :

John Turner,
John Rose & Co.,
Rose & Blakeway,
Rose, Blakeway & Rose,
Rose, Johnson & Winter,
Rose, Johnson, Clarke & Winter,
Rose, Winter & Clarke,
Rose, Clarke & Madison,
Madison, Pugh, Rose & Rose,
W. Pugh & W. F. Rose,
W. Pugh,
— Bruff;

but since 1799 the style has always been J. Rose & Co.

W. COOKWORTHY, Plymouth.—The discoverer of china clay in Cornwall. From 1768 to 1770. He was granted a patent for the manufacture of china, which after a year or two he transferred to Richard Champion, of Bristol. The distinctive mark of Plymouth china is the alchemist's sign for tin (Jupiter). This is often used in conjunction with numerals—probably workmen's marks. It was in blue underglaze and brown on the glaze. The same mark was used by Champion, generally in gold, who continued the manufacture at Bristol. The Staffordshire potters, conspicuous among them being Josiah Wedgwood, tried hard to have the patent rights cancelled, but in this they were unsuccessful. His productions were much in advance of those of Cookworthy, but the costs of litigation and losses in manufacturing compelled him so dispose of his patent to a syndicate of Staffordshire manufacturers, who commenced operations at Tunstall, but later removed to the New Hall Works, Hanley (which see). Champion shortly afterwards came to this country, where he died. The first six marks are Plymouth, the remainder are Bristol.



CLIFFS, Limited, Hanley.—Earthenware. Successors to John Dimmock & Co

COTTON
AND
BARKER



Undoubtedly a Staffordshire mark, but I can find no record of the firm. Barker & Son (which see) had the Hull Works, Burslem, from 1851 to 1860. There is also a Chas. G. Barker at the Sylvester Pottery, Burslem.

SPODE

SPODE
Felspar Porcelain



Spode's
Imperial

W. T. COPELAND & SONS, Stoke-upon-Trent.—
Founded in 1770 by Josiah Spode, one of the many successful potters educated by Whieldon. He was later joined by Wm. Copeland, and success quickly followed their united efforts—Spode busy at the factory experimenting with a view to produce improvements, and with a watchful eye that the standard attained did not depreciate, and Copeland in disposing of the product of the factory. In 1800, under the second Josiah Spode, who proved as good a potter as his father, the manufacture of china was commenced. This was quickly followed (1805) by an opaque porcelain known as ironstone china, which won an instant success. There were three generations of Spodes, all named

Josiah, and these, with three generations of Copelands, have always constituted the firm, with the exception of Thos. Garrett, who was a member of the firm from 1833 to 1847. The Spodes died in 1797, 1827, and 1829 respectively. Wm. Copeland died in 1826, his son, W. T. Copeland, succeeding him. From 1847 to 1867 he conducted the business alone, and then admitted his four sons, who now carry on the business, into partnership. The productions of this house have been very varied, sometimes strikingly original—the first use of transfer printing at Stoke, tiles with granulated surface, giving a particularly soft effect to the subjects painted on them, and the introduction of Parian, being among the number. The marks are given in chronological order, the last one being the mark on jasper.



Copeland
Late Spode.

Copeland



COPELAND

B





D. CHAPMAN, Longton.—China.



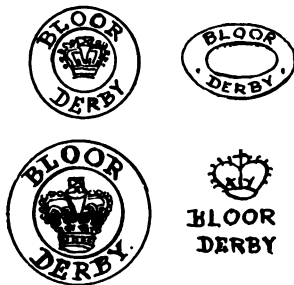
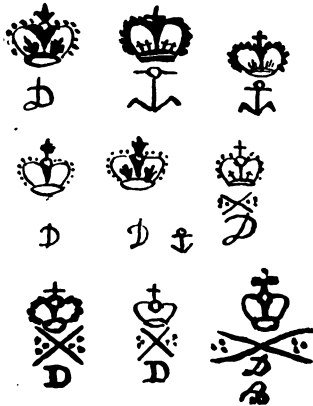
R. CHAFFERS, Liverpool.—China and Delft ware, eighteenth century.

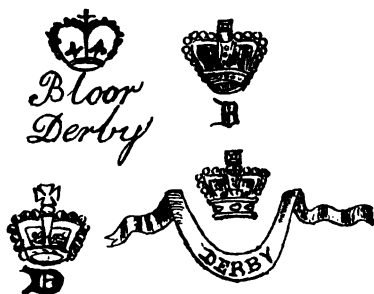


R. COCHRANE & Co., Glasgow.—Earthenware.



DERBY.—Founded in 1756 by John Heath and Wm. Duesbury. In 1769 both the Bow and the Chelsea factories were absorbed by Duesbury, who removed the molds and engravings to Derby. The D for Derby and the anchor for Chelsea were then combined in the trademark. About 1781 bisque figures were first made. Robert Bloor leased the premises in 1815 from the then proprietor—the third Wm. Duesbury. Jealous of the reputation their products had acquired, the Duesburys had never allowed an imperfect piece either to be decorated or leave the factory. The





DUESBURY

DUESBURY



accumulation of such pieces was thrown upon the market by Bloor and met with ready sale, and the temptation to produce large quantities of goods was too great to be resisted, so but little care was taken in selection, and the decline of the works commenced. Bloor was succeeded in 1846 by Thomas Clark, who discontinued the works and sold the molds, etc., to Staffordshire potters. Some of the old workmen commenced business on their own account under the style of Locker & Co., changed in 1859 to Stevenson & Co., and finally to Hancock & Co. The Derby periods are: Chelsea Derby, 1769-84, distinguished by the first four marks; Crown Derby, 1773-82—1782-1831—the next six marks, with the crossed swords added to the Crown and D; Duesbury & Kean, 1795, bearing the next three; Bloor, 1815-31, the succeeding six marks; Late Crown Derby, 1831.

In 1877 Edwards Phillips, W. Litherland and John McInnes



GENUINE
IRONSTONE

formed a company for the manufacture of china at Derby under the style of "The Crown Derby Porcelain Co." In 1891 the privilege of adding the word "Royal" to the title was granted them. Their mark is the last one given

DUNN, BENNETT & Co., Burslem.—
Earthenware.



DOULTON
LAMBETH
ENGLAND.

DOULTON & Co., Lambeth and
Burslem. See appendix.

DILLON.



Davenport DAVENPORT LONGPORT



DAVENPORT
LONGPORT



DAVENPORT
LONGPORT
STAFFORDSHIRE

FRANCIS DILLON, Cobridge, 1843.

DAVENPORT, Longport —Established in 1794.

Mark No. 7 was used after 1806.

China and earthenware, both of excellent quality, were produced.

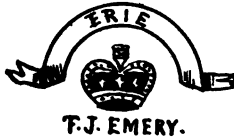
John Davenport died in 1834, his successor William, in 1869, after which the works declined and were some few years afterwards closed.



JOHN EDWARDS, Fenton.—Earthenware.



EDGE, MALKIN & Co., Burslem.—Earthenware and tiles.



F. J. EMERY, Cobridge.—Earthenware. Closed in 1893.

FURNIVAL



*Thos Furnival & Sons
Cobridge Stafford*



FURNIVALS, Ltd. Cobridge.—Thos. Furnival, Jr. & Co. succeeded Reuben Johnson & Co. at the Stafford Street works, Hanley. The firm afterwards changed to Furnival & Clark and so continued until 1851, when the works at Cobridge were taken and the firm was changed to Thos. Furnival & Sons, later succeeded by "Furnivals, Limited." Their toilet ware and punch bowls are characterized by excellence of design and careful printing.



FELL

FELL & Co.

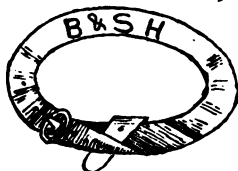
FELL & Co, Newcastle on Tyne.—Founded 1817. One of the North of England factories, of which there remained about twenty-five on the Tyne, the Wear and the Tees thirty years ago, many of them founded the latter part of the 18th century. The ware was inferior to that of Leeds, but some well modeled statuettes were produced, often spoiled by poor coloring and crude attempts at marbling the bases. A coarse kind of purple gold lustre was often smeared over printed patterns.



W. H. Goss, Stoke-upon-Trent.—Parian and Belleek. All pieces very carefully potted.



W. H. GRINDLEY & Co., Tunstall.—Earthenware of good quality.



B. & S. HANCOCK, Stoke-on-Trent.—Earthenware.



R. HAMMERSLEY & SON.—Burslem.

HOPE & CARTER.—Burslem.



HERCULANEUM POTTERY, Liverpool.—From 1790 to 1833. One of the most important and progressive of the Liverpool potteries. Founded by Richard Abbey, it passed in 1796 into the hands of Worthington & Co., who called it the Herculaneum Pottery. The earliest mark was HERCULANEUM impressed. The liver, the crest of Liverpool, was used after 1822. Many pitchers with prints in black relating to the history of this country were produced by this company, and date from 1790 to 1825.

HAMMERSLEY, FREEMAN & Co. See Astbury, Ed.
 HAMMERSLEY & ASTBURY. See Astbury, Ed.



JOS. HOLDCROFT, Longton.—Majolica. He also used a globe as a trademark.



GEO. JONES & SONS, Stoke-on-Trent.—China, earthenware and majolica. A high order of merit is aimed at and attained by this firm, and their products are distinguished by great individuality of style.



JOHNSON BROS., Hanley. White granite and semi-porcelain. Established 1882.



KNAPPER & BLACKHURST, Dalehall.—Founded by John and James Rogers. The latter died in 1815, and Spencer Rogers joined his father, and the business continued as John Rogers and Son. In 1842 the works were purchased by James Edwards, and eventually passed into the hands of Knapper & Blackhurst. Rogers made a number of American historical designs, including the Boston State House plate. The first, fourth and fifth are impressed marks; the second and third are printed.



EDWARDS
 D. H.
 KNAPPER
 AND
 BLACKHURST

KEELING & Co.—See Bates, Elliot & Co.



LOWESBY.—Leicestershire Terra Cotta. 1835 to about 1840.

LIVESLEY, POWELL & Co. See Bishop & Stonier.



LEEDS POTTERY



W. LITTLE, Longton Hall.—China. 175—

LEEDS.—Celebrated for its cream-colored wares, which rivaled those of Wedgwood. Established by two brothers, named Green, in 1758. In 1775 the firm was Humble, Green & Co.; in 1783, Hartley, Green & Co.; in 1825, Samuel Wainwright & Co.; in 1832, Leeds Pottery Co.; in 1840, Stephen & James Chappell, and afterwards Warburton & Britton. Old Leeds cream-colored ware is justly esteemed for its fine body and glaze, the basket and reticulated pieces being especially good.

T. MAYER, Stoke.—Established prior to 1829. The works was formerly carried on by Daniel Bird, who was called the flint potter, through his having ascertained the exact proportions of flint and clay required in order to prevent crazing. Both marks are from an historical American blue plate.

MOORE BROS., Longton.—Fine ornamental china.



ROYAL SEMI-PORCELAIN
JOHN MADDOCK & SONS
ENGLAND.



JOHN MADDOCK & SONS, Burslem.—This well known firm was founded by John Maddock in 1830. His son, James Maddock, the present head of the house, came to America in 1876, and upon his return home considerably enlarged the works, which now give employment to over six hundred employees. His efforts have always been directed to the improvement of useful rather than ornamental goods, and being able to concentrate his energies on this, he has been happily successful; a success which has had its reward in a yearly increasing volume of business, which is after all the best expression of appreciation a manufacturer can obtain. The chromo-lithographic process is now happily employed, the effect being heightened by the vitreous nature of the body, and some charming results are obtained. Mr. Maddock has been the recipient of all the honors his fellow townsmen could bestow upon him, having been elected as Mayor of the ancient borough of Burslem, in addition to other local appointments. His nephew, John Francis, has been admitted as a junior partner by his uncle, and much of the present management of the firm devolves upon him. The two last are the present marks, the last one being used on hotel ware.



—
STRAFORD



ALFRED MEAKIN, Tunstall.—Earthenware. Established 1881, having bought the works formerly occupied by Turner & Tomkinson. The first is the white granite mark; the next is discontinued; the last on semi-porcelain.



MINTON.

MINTON & CO.



MINTONS, LIMITED, Stoke-upon-Trent.—The first mark is from a printed pattern issued about 1837. The next four are early painted marks, the first two being imitations of the Sèvres mark. The following two are printed marks on china used before 1868.

The printed names "MINTON" and "MINTON & Co." are impressed marks, and were not used before 1861. The globe was adopted as a trade-mark in 1868. Chaffers gives this mark as that of Hollins, Minton & Co., but there never was such a firm. Minton, Hollins & Co., who own the right to mark their tiles "Minton & Co." make tiles only. The globe with flags was printed in gold on all goods exhibited at the Philadelphia Exhibition. The last mark but one is used only on unglit china; the last one is the present trademark.

Founded in 1788 by Thos. Minton. 1790, Minton & Poulson. 1793, the firm consisted of Thos. Minton, Jos. Poulson and — Pownall. 1809, Thos. Minton alone. 1817, Thomas Minton and his two sons, Herbert and Thomas Webb Minton. 1823-31, Thomas Minton alone. 1831-36, Herbert Minton and John Boyle—Minton & Boyle; 1836-48, Herbert Minton, Michael Daintry Hollins. 1848-58, Herbert Minton, Michael Daintry Hollins, Colin Minton Campbell—H. Minton & Co. 1858-67, Michael Daintry Hollins, Colin Minton Campbell. Same firm name. 1867-83, Colin Minton Campbell, T. W. Minton, Herbert Minton Senhouse—Minton & Co. 1883, formed into a limited liability company under the style of "Mintons, Limited."

J. & G. MEAKIN, Hanley,—One of the largest earthenware manufacturers in the Potteries.

MELLOR, TAYLOR & Co.—Earthenware.



MILES MASON, Longton. — Established the latter part of the last century.

NANT-GARW. Imp.

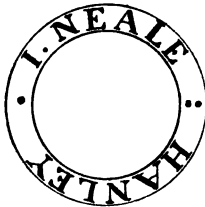
Founded in 1813.

C-W

Sold to Coalport in 1820.

NANT-GARW. Printed.

Jewett thinks the G (?) W may stand for George Walker, Billingsley's partner ; but the letter is clearly a C. It may be intended as an abbreviation of China Works.



I. NEALE, Hanley.—1776. Successor to J. Palmer ; succeeded by C. Wilson. They made excellent wares in imitation of Wedgwood.



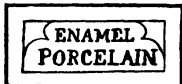
THE NEW HALL Co., Hanley, who made the only hard porcelain ever made in Staffordshire. 1778-1810. (See Champion.)

INDIAN
STONE
CHINA



OPAQUE
PORCELAIN

THE OLD HALL WORKS, Hanley.—Founded in 1790 by Job Meigh. He was succeeded by his son, and the works were afterwards converted into a limited liability company, under the style of the Old Hall Earthenware Co., Limited. Their productions consist of ornamental pieces in earthenware, stoneware and a general line of dinner and toilet ware.



NEW WHARF POTTERY Co.—Burslem.—Earthenware.

Powell & Bishop
Plymouth

See Bishop & Stonier.
See Cookworthy.



POINTONS

POINTONS, Shelton.—China, both useful and ornamental goods.



PITCAIRNS, LIMITED, Tunstall.—Earthenware. A new and progressive factory.



PODMORE, WALKER & Co., Tunstall.—Successors to Ralph Hall. (See James Beech.)



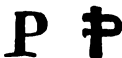
PINDER, BOURNE & Co., Burslem.—Succeeded by Doultons.

Pinxton. P. P.

PINXTON, Derbyshire.—China. John Coke and Wm. Billingsley established a small factory here in 1793. Closed in 1812.



POOLE & UNWIN, Longton.



J. PENNINGTON, Liverpool.—About 1750. Punch bowls, earthenware vases and china.



PLANT BROS., Longton.—Earthenware.



H. PALMER, Hanley.—Imitations of Wedgwood. In 1776 he became partner with Neale.

- RIDGWAY, JOB.—See Bellevue Pottery and Brown-Westhead, Moore & Co.
- " GEORGE.—See Bellevue Pottery.
- " JOHN.—See Brown-Westhead, Moore & Co.
- " E. J.—See E. J. Ridgway & Sons.



SWANSEA .



SWANSEA.

SWANSEA



DILLWYN & CO



CAMBRIAN

RIDGWAYS, Shelton.—Earthenware.

Wm. Ridgway, brother of John Ridgway, of the Cauldon works, after the dissolution of partnership, occupied at one time or another at least six factories, and at one time was erecting a large pottery plant in Kentucky, but his affairs becoming involved, it was never completed. He died in 1864. His son, E. J. Ridgway, formed a partnership with J. L. Abington, which was dissolved in 1866. The style of the firm was next Ridgway, Sparks & Ridgway, and on Mr. Sparks' death was changed to "Ridgways." See also appendix.

SWANSEA.—George Haynes established a pottery here about 1750. In 1800 he introduced a body called "opaque china." In 1802 the works passed into the hands of L. W. Dillwyn. Ten years later W. Billingsley was engaged, and made a soft paste china, one of the finest bodies ever made in England. It was only made about four years, and the manufacture of earthenware and stoneware was resumed. The china mark was the first of the series. The others are of later date.

SPODE, JOSIAH. See Copeland.

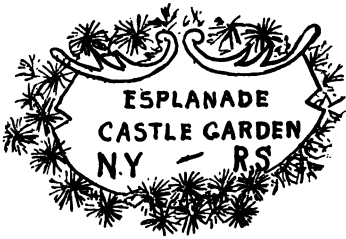
STEVENSON, A. See Cobridge Works.

SHIRLEY & FREEMAN. See Astbury, Ed., & Co.



R. G. SCRIVENER & Co., Shelton.
—China. Established 1870.

STEVENSON.



R. STEVENSON, Cobridge. — This mark must not be confused with that of A. Stevenson, though both had factories at Cobridge. Both marks are from a very interesting plate, with a view of Castle Garden. The first mark is impressed; the second, printed.



THOS. & RALPH TOFT.—From slip painted dishes of the middle of the seventeenth century.



TURNER.

JOHN TURNER, Longton. — Established 1762.



TOOTH & Co., Bretby. — Colored glaze ware.



ENOCH WOOD & SONS, Burslem.—Enoch Wood, an apprentice of Palmers of Hanley, called “The Father of the Potteries,” commenced business in 1784. His best work was on statuettes. From 1790 to 1818 the firm was Wood & Caldwell. Wood then took his three sons into partnership, and the firm became E. Wood & Sons, which continued until 1846. To Enoch Wood we are indebted for much valuable information respecting Staffordshire pottery, as he was a systematic and indefatigable collector. Many of the beautifully printed historical American plates were issued from this house. The first three marks are taken from such plates; the last, from a stoneware pitcher.



WOOD & CALDWELL



WHITTAKER, HEATH & Co., Hanley.—Earthenware. Formerly Whittaker & Co.



F. W. WINKLE & Co., Hanley.—Earthenware.



UPPER HANLEY POTTERY Co., Hanley.—
Earthenware.



WILTSHAW & ROBINSON, Stoke-upon-
Trent.—Earthenware.



J. H. WETHERBY & SONS, Hanley.—
Earthenware.



WOOD & SON, Burslem.—Earthenware.

ROYAL PATENT IRONSTONE.



ARTHUR J WILKINSON
LATE R. ALCOCK
BURSLEM

A. J. WILKINSON, Burslem.—Earthen-
ware. Succeeded R. Alcock, who was pre-
ceded by Burgess & Leigh, Thomas Hulme,
Hulme & Booth, Hopkins & Vernon.



A. J. WILKINSON & CO
ENGLAND.

A. J. WILKINSON & Co., Burslem.—
Earthenware.

WEDGWOOD

Wedgwood & Bentley

Wedgwood



School attendance ceased with his father's death in 1739. Bound apprentice to his elder brother, Thomas Wedgwood, 1744. Entered into partnership with Harrison about 1752. With Whieldon about 1754. Established in business for himself 1759. Took Thomas Bentley into partnership 1766. Married to Sarah Wedgwood January 29, 1764. Removed to Etruria 1771. Jasper dip invented 1777. Bentley died 1780. Portland vase copied 1790. Took his sons, John, Josiah and Thomas, and his nephew, Thomas Byerley, into partnership 1790. Died 1795.

The life of Wedgwood has been written so fully and sympathetically, with such an appreciation of his influence, not only on English ceramics, but on those of the entire world, that this bare epitome of dates must suffice here. Wedgwood the man finds his happiest biographer in Samuel Smiles. Wedgwood the potter is equally well portrayed by Llewellyn Jewett and Miss Meteyard.



JOSIAH WEDGWOOD & SONS, Etruria.—On old specimens the main mark is the name impressed in the clay, varying from 1-4 to 1-32 of an inch in height. Sometimes the initial letter only was a capital. During Wedgwood's partnership with Bentley the names were conjoined,

WEDGWOOD
& BENTLEY,

and also as shown in the second and last two marks. Bentley's partnership only extended to ornamental pieces. The mark

JOSIAH WEDGWOOD,

with a date underneath, belongs to the time when the works were carried on by the son of the founder. In the older stamps the O was always wide; in the later ones it is always narrow. The Portland vase mark is the present mark on china only.

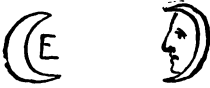
The following data will be of interest: Josiah Wedgwood was born July, 1730.

WILEMAN & Co., Longton.—China.

WORCESTER.



From 1752 to 1800. The crescent is the true Worcester mark. It was taken from one of the quarterings in the Warmstry arms.



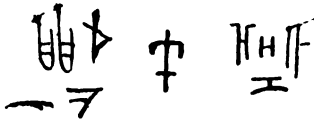
Crescents with additions. Rare, and generally on blue ware.



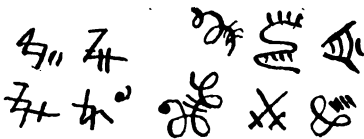
Found on a great variety of patterns of early date.



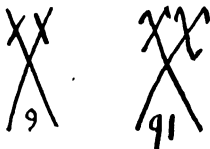
Square marks. These are freely forged at the present day.



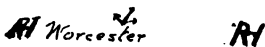
Copies of Chinese and Japanese patterns; usually found on ware of that class; sometimes with the addition of the crescent or W.



Same as preceding.



Imitations of Dresden marks, but not confined strictly to this class of decoration, appearing sometimes on plain printed ware.



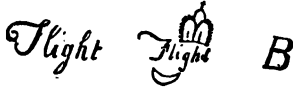
Appear only on black transfer prints between 1756 and 1774.



Imitations of Dresden marks.

FLIGHTS

Impressed, 1783 to 1791.



First in blue underglaze, same period; second on royal service made for the Duke of Clarence; third scratched in the clay. From 1793 to 1800.



Flight & Barr.

From 1793 to 1807.

Flight Barr (s) Barr **FBB**

From 1807 to 1813.



*Flight & Barr
Worcester
Manufacturers to Their
Majesties*

From 1813 to 1840.


BARR FLIGHT & BARR
Royal Porcelain Works.
WORCESTER
London House
No. 1 Coventry Street



From 1798 to about 1804.

Chamberlains

*Chamberlains
Worcester
& 63, Piccadilly,
London.*

About 1814.



*Chamberlains,
Regent China,
Worcester
& 155,
New Bond Street
London.*

Printed mark. From about 1814 to about 1820.

*Chamberlains
Worcester,
& 155,
New Bond Street, London.
Royal Porcelain Manufacturers.*

Printed, from 1820 to 1840.

**CHAMBERLAIN & CO.,
WORCESTER
155 NEW BOND ST.,
& NO. 1,
COVENTRY ST,
LONDON.**

Printed, from 1840 to 1845.

Chamberlain & Co. Worcester

CHAMBERLAINS

Printed, from 1847.

Printed and impressed, 1847 to 1850.



Printed, 1850 to 1851.



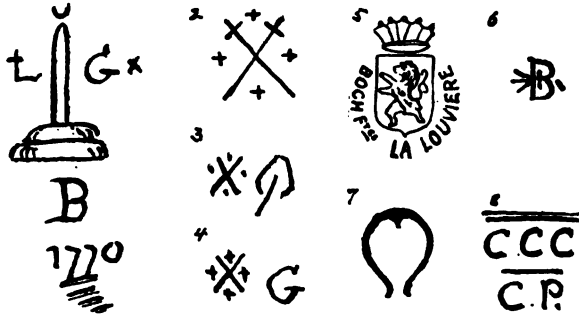
The first, 1852 to 1862; second used by Kerr and Binns on special pieces.



The first is the mark used by the present company since 1862; the second, George Grainger & Co.; since 1889, owned and operated by the Worcester Porcelain Co.

Founded by Dr. Wall in 1751. Dr. Wall died in 1776. Business sold to Flight, the Company's London agent, 1783. Conducted by his two sons, John and Joseph, until 1792. Royal warrant granted by George III, 1788; Flight & Barr, 1793-1807; Barr, Flight & Barr, 1807-1840; united to Chamberlains 1840 as a joint stock company; dissolved in 1848; 1850, W. H. Kerr admitted partner; 1852 to 1862, W. H. Kerr & R. W. Binns; 1862, present stock company formed. Mr. Binns left the company this present year.

BELGIUM.



1.—LIEGE, F. The first manufactory was established here by Baron de Bulow in 1752, but was not successful, and his privilege was revoked in 1767. Lefebure and Gavron had no better success. J. Boussemaert, of Lille, in 1772 started in a small way and in a few years was able to purchase a large works which he converted into a pottery. The decorations were principally copies of Rouen and Strasburg.

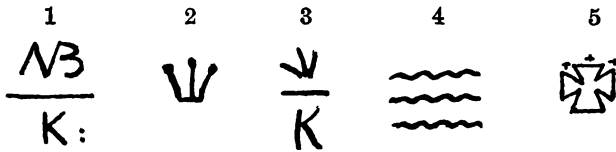
2-4.—TOURNAI, F. and H. P. Pierre Joseph Fanquez early in the 18th century established a works here. After his death in 1741 he was succeeded by his son, who afterwards (1751) disposed of the works to Peterynck, of Lille. He continued to make faience, and added china, engaging principally English workmen. The *blue de roi* produced equaled that of Sèvres. Many imitations of Sèvres came from here.

5-6.—BOCH BROS., La Louviere, F. They have successfully produced good copies of Rhodian ware. The mark 6 is only used on reproductions and imitations of Delft.

7.—BRUGES, F. Henri Pulinx had a factory here in 1753.

8.—TERVUEREN, near Brussels, F. A small factory established in the park of the Chateau of Tervueren by the Duke of Lorraine for Marie Therese. It only existed from 1767 to 1781.

DENMARK.



1-3.—KIEL, F. A manufacture of faience was founded here by Jean Buchwald about 1760. The principal artist was Abraham Leihamer. Pure and elegant forms combined with admirably executed decorations, usually on the glaze, gave the products of Kiel an excellent reputation. Specimens are rare and highly valued, and generally marked as above.

4.—COPENHAGEN. Founded in 1772 by a chemist named Muller and afterwards purchased by King Christian VII. The works of the celebrated Danish sculptor Thorwaldsen were spiritedly reproduced and at once gave the factory prominence. But it is the work of to-day more than the traditions of the past that will form the standard in ages to come. These are too well known to need exploiting here.

5.—COPENHAGEN, F. About the middle of the 18th century.

PERSIA.



1. F., MUHAMED ALI, 1861; 2, on a flask in the possession of Mr. Fortnum.

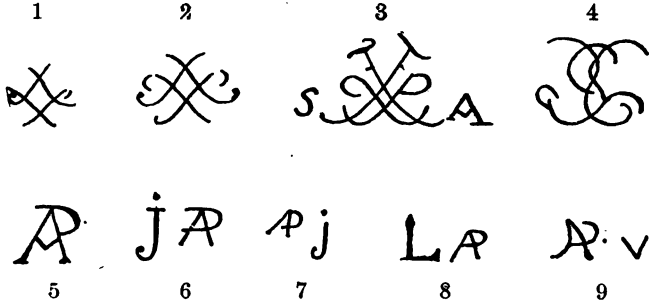
TURKEY.



HADJI MINAS.—A modern factory producing imitations of Persian wares, very carefully and conscientiously executed.

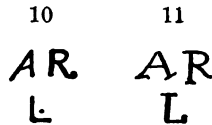
FRANCE.

ABBREVIATIONS.—S. P., soft paste; H. P., hard paste; F., faience.

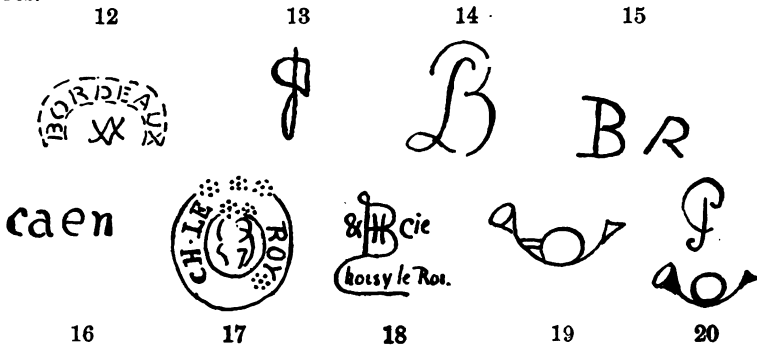


1-4. ST. AMAND LES EAUX, F.—Founded in 1740 by Pierre Joseph Fanquez, who was succeeded by his son and grandson. The latter in 1773 copied the style of Rouen and Strasbourg, but later originated a special decoration consisting of delicate designs in white enamel on brown and blue enamel grounds. A manufacture of soft paste china was commenced here in 1815 by De Bettignies. Copies of the finest Sèvres works are beautifully reproduced.

5-9. APREY, F.—Established about 1750 by Lallemand de Villehaut (Baron d'Aprey). Distinguished for the elegance of its shapes, which were mostly copies of goldsmiths' models. Also for the beautiful bird and flower paintings by Jarry. Nos. 6 and 7 are his marks. The factory afterwards passed into the hands of Baron d'Anthes, who was succeeded in 1789 by Olivier.



10-11. ARRAS, S. P.—Established about 1784, but only existed for a few years. Specimens are highly esteemed, the work often equalling that of Sèvres.



12. BORDEAUX, H. P.—Period uncertain. The mark is ascribed to Verneuilles.

13. F.—A mark of the modern factory at Bordeaux, recently closed in the interests of the Comptoir Ceramique, who control the output of French earthenware and faience.

14. BRANÇAS LAURAGUAIS made hard porcelain in 1764. Mostly decorated in blue. He went to England and obtained a patent, claiming that he had found the materials there for making porcelain. This antedates Cookworthy's patent by two years. It is a matter of dispute, but it seems probable that the first discovery of kaolin in France was made by Count Brancas Lauraguais in 1758 in the neighborhood of Alençon.

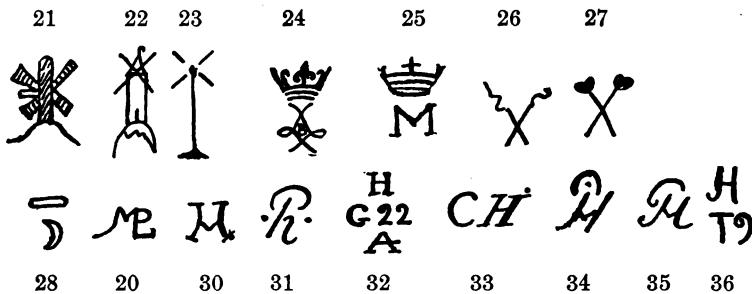
15. BOURG-LA-REINE, H. P.—Founded about 1773. At a later period faience was made.

16. CAEN, H. P.—The manufactory here only existed from 1798 to 1810. The workmanship is excellent. A distinguishable feature is a peculiar yellow ground, on which are painted bouquets of flowers, garlands and lover's knots.

17. CHOISY-LE-ROI, H. P.—A factory was established here in 1786 by Clement.

18. CHOISY-LE-ROI, F.—Messrs. H. Boulanger & Co. make a large variety of popular priced goods.

19-20. CHANTILLY, S. P.—Founded in 1725 under the patronage of the Prince de Conde. Imari and Corean decorations were freely copied. To give increased whiteness the china was covered with a thin tin glaze greatly enhancing the harmony and delicacy of the decorations.



21-25. CLIGNANCOURT, H. P.—Established in 1775. The marks 21-23 show different forms of the windmill mark. No. 24 was suppressed by the authorities on account of its resemblance to the Sèvres cypher.

26-27.—LA COURTILLE, H. P.—Founded in 1711, and afterwards passed into the hands of Pouyat, of Limoges. I have at some length traced the history of this factory in "Rough Notes on Pottery."

28. DAGOTY, P. L., H. P.—Was later styled and the ware marked "Manufactur de S. M. l'Imperatrice."

29. ETIOLLES.—Established in 1776 by Monnier as a soft paste factory. Early work was in imitation of St. Cloud. At a later date hard porcelain was made.



FAIENCE d'ORION.—Often called Henri Deux ware from the fact that his emblem often formed a component part of the decoration. It is now conclusively proved that it was made between the years 1524 and 1537 at the Chateau d'Orion by Francois Cherpentier and Jehan Bernait, under the direction of the accomplished Helene d'Hengest. Only about fifty pieces are said to be in existence, and their beauty and rarity have made them—in the case of the choicest specimens—worth their weight in gold. The shapes are elaborate, and consist of ewers, tazzas, salt cellars, etc. The patterns seem to have been suggested by the highly ornate book covers of the period, and were first incised or impressed in a fine white clay, and these sunken portions were filled in with different colored clays in dark brown, soft yellow and buff. The known specimens may be divided into three periods: 1st. Under the personal artistic supervision of Helene d'Hengest. 2d. After her death, when under her son the same workmen were employed; and the third period after the death of Bernait and Cherpentier, when the manufacture fell into inexperienced hands and gradually decayed.

30. Chas. Hannong; 31, Paul A. Hannong; 32, J. Hannong; 33, Chas. H. Hannong; 34-36, Paul A. Hannong; 37-38, Jos. A. Hannong. The Hannongs occupy an important place in the history of pottery of the eighteenth century. Charles Hannong in 1709 was making pipes and large stoves in Strasbourg. In 1721 a workman named Wackenfled, who had escaped from Meissen, became associated with him, and they commenced the manufacture of porcelain under the direction of his son, Paul Antoine. They were eminently successful—so much so that the Royal factory, jealous of their success, obtained an order from the King prohibiting its manufacture. Paul Antoine was obliged to leave the country. The manufacture of faience was continued in Strasbourg by Paul A.'s sons, Pierre and Joseph. Paul Antoine went to Frankenthal; Pierre to Vincennes. It is claimed that his mark here was two crossed pipes with or without the letter H, but M Garnier in his "Dictionnaire de la Ceramique," says he has never met with a specimen. This mark is used by one or two German houses to-day.

39

CYFFLE
A LUNÉVILLE.

40



41

K  G
Lundevill

42




43


Lille

44

Lille

45


FB
B

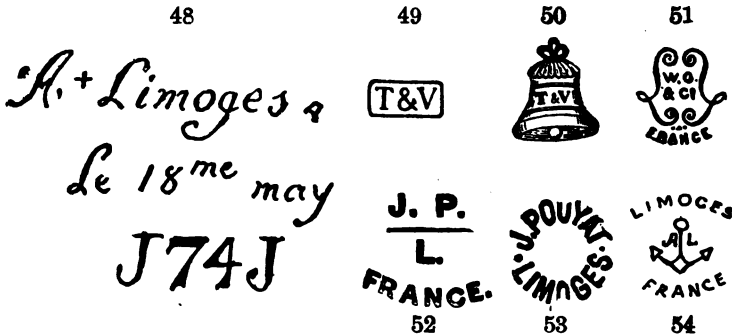
46



47

39-42. **KELLER & GUERIN, Luneville.**—39 is the mark of Cyffle, a famous sculptor (1746), whose statuettes of humble life, modeled with so much skill and delicacy of touch, gave an added reputation to the factory. Founded in 1729 by Chambrette, in 1778 it passed into the hands of Sebastien Keller, whose direct descendants are now the proprietors. 40-42 are modern marks.

43-47. **LILLE, F. and H. P.**—A manufactory was founded here in 1696 by Jacques Feburier (or Febvrier), a modeler from Tournai. After his death in 1729 his widow, in conjunction with Francois Boussemaert, continued the manufacture with great success, and obtained for it the title of the Royal manufactory. Boussemaert died in 1778. Nos. 43-44 are his marks. He was succeeded by Petit. Nos. 45-47 are marks on china. Another manufactory was started in 1711 by Dorez and Pelissier; a third in 1740 by a Hollander named Wamps; and a fourth in 1758 by Hereng; a fifth factory was established in 1778 by an Englishman named Clarke.



48-63. **LIMOGES.**—The earliest factory at Limoges of which we have any knowledge was that of Sieur Massier, for which, in 1737, he obtained a decree empowering him to establish a faience manufactory. The mark No. 48 is from a dish made by him, now in the Limoges Museum. The discovery of kaolin at St. Yrieix turned the attention of potters to the manufacture of porcelain; but as late as the close of the eighteenth century there appears to have been two porcelain works at Limoges apparently producing white ware only for the Paris decorators. Undoubtedly the introduction of American brains and capital made of Limoges the pottery centre it has now become.

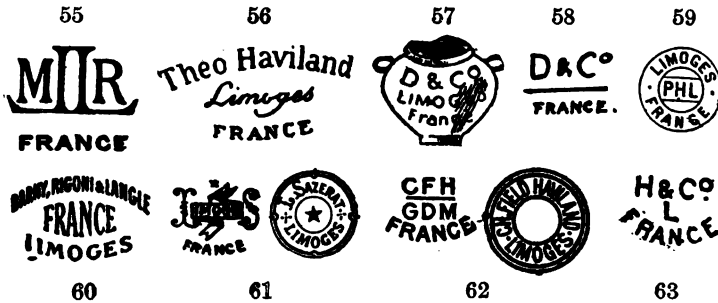
Nos. 49-50 are respectively the marks on white and decorated china made by Tressemanes & Vogt. The factory was founded in 1852 by J. F. H. Vogt, and in 1882 the style was changed to that of the present proprietors.

51. **W. GUERIN & Co., Limoges.**

52-53. **J. POUYAT, Limoges.**—Pierre Pouyat established a faience manufactory at St. Yrieix, afterwards purchasing the La Courtille works at Paris, where he made hard porcelain. His son, J. Pouyat, succeeded him, and founded in 1842 a factory at Limoges which soon assumed considerable

importance. Pouyat china has always been celebrated for its fine texture, and to keep pace with the demand a new factory was built in 1849. One of their specialties is underglaze Sèvres blue, equaling, if not rivaling that of Sèvres. No. 52 is the mark on white ware ; 53, on decorated pieces.

54. A. LANTERNIER, Limoges.—Established in 1885.



55. M. L. REDON & Co., Limoges.—The paste is excellent.

56. THEODORE HAVILAND, Limoges.—The Cross of the Legion of Honor is also used as a trade-mark in connection with the name. Mr. Theodore Haviland, formerly of Haviland & Co., after the dissolution of partnership January 1, 1890, built a new factory, and the quality of the goods, the taste shown in the decorations, and the purity of style of the shapes, quickly secured generous recognition and placed him in the front rank of Limoges manufacturers.

57-8. DELINIERES & Co., Limoges.—Established about 1846, but prior to 1881 they only made white china. No. 57 was used up to 1893. 58 is the present mark on white ware, the decoration mark being the name of the firm in small script in red.

59. Made at Limoges for a New York importer, P. H. Leonard.

60. BARNY, RIGONI & LANGLE, Limoges.

61.—The plain white and decoration marks of L. Sazerat, Limoges. Comparatively a new house to the United States; although an old established one whose honors have been reaped principally in the old world through their soft and harmonious decorations; have already attracted much attention here. Mr. Sazerat has been decorated with the Cross of the Legion of Honor.

62. GERARD, DUFRAISSEIX & CIE, Limoges.—The Alluands, well-known citizens of Limoges, founded this manufactory of china in 1797; both father and son having filled the office of mayor on several occasions. Some specimens made by them in 1815, having recently come to light, and are interesting, as showing their acquaintance at this early date, with underglaze or "furnace fire" color. The factory (known as the "Casseaux") continued

under the control of the Alluands until 1876, when Mr. Charles Field Haviland succeeded—his wife being a grand-daughter of M. Alluand. Prior to 1868 the mark had been **A E** stamped in the clay. From 1868 to 1872 it was the mark **C F H** also impressed; the same initials being used as a printed mark up to 1882. Mr. Haviland retired from active business in 1881, and was succeeded by E. Gérard, Dufraiseix & Morel, afterwards changed to E. Gérard, Dufraiseix & Cie, who now control the factory and are represented in the United States by Gérard, Dufraiseix & Abbot. When this change in the proprietorship occurred, the initials **G D M** were added to the mark **C F H** the word **France** being added in 1891. **C F H** The decoration **G D M** stamp has always been used, up **G D M** to the present year. **FRANCE** The beginning of this year was signaled by a radical change in the productions of the house, and to the merely pretentious, was added a higher class of decorations and designs. This, however, was not the only change, for inspired by absolute faith in the intrinsic and artistic merits of their goods, they put aside all aid or benefit from past marks and reputation, standing only on the merits of their wares, and adopted the following as their marks:

ON DECORATED



ALL IN RED

ON WHITEWARE

GDA
FRANCE

UNDERGLAZE IN OLIVE GOLD LETTERS IN GREEN WREATH

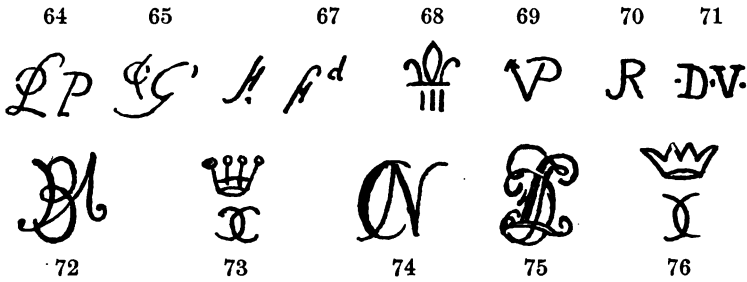
ON RICH DECORATED



A trade-mark is *often* a guide to value, but primarily is simply a guarantee of good faith, and if a piece is purchased solely because it bears a certain mark, the specimens in your cabinets would better be reversed, and present the mystic mark only to the gaze of appreciative friends. Courage is an attribute everyone admires, and E. Gérard, Dufraiseix & Cie must be credited with a high confidence in their wares. A glance at their latest productions proves this to be well founded and the new marks have already made for themselves an enviable reputation for choiceness of design, quality and selection.

63. The white china mark of Haviland & Co. The decoration mark is the full name of the firm over the word Limoges. It was in 1839 that Mr. D. Haviland conceived the idea of introducing French china into his market—an idea that with characteristic American enterprise he tenaciously held until accomplished. His search for the maker of a cup of exceptionally fine paste led him to Limoges—a visit that was destined to revolutionize the products of that city and to make its name more closely associated with French ceramics than that of Rouen itself. The existing shapes and decorations did not appear suitable for this market. New shapes were made for him, and organizing a large decoration shop, he, with the assistance of the ablest talent that money could command, eventually revolutionized the productions of Limoges, and gave them the distinctive character possessed by them until this day, and

inaugurated a business destined to grow to colossal proportions. From decorating he turned to manufacturing, adopting all the newest processes; and the combination of labor-saving devices with the employment of an artistic element resulted in placing him easily in the front rank of ceramic manufacturers. The body was equal to any produced at Limoges, the decorations characterized by an artistic restraint, never overloaded with color less beautiful than the glaze, but in strict harmony with it. The chromo-lithographic process of printing in colors, whereby very soft and harmonious effects are produced, found capable exponents here. Nor was the higher artistic element wanting, the best modelers obtainable furnishing forms on which skillful artists expended all that careful training and their artistic talent suggested.



64-67. MOUSTIERS, F.—After Nevers and Rouen the most important faience-producing town in France. The manufacture flourished from the end of the seventeenth to the close of the eighteenth century. Nos. 64-5 are the marks of Olerys; 66-7, those of Ferand. Pierre Clerissy, who died in 1728, was one of the earliest of the manufacturers. There is in the Marseilles Museum a dish signed "G Viry fit a Moustiers chez Clerissy, 1711." Other marks are A.P.: AB.L.: E.F.: FE.

68. MARSEILLES, F.—Honore Savy, about 1770, afterwards known under the title of "Manufactur de Monsieur, frere du Roy."

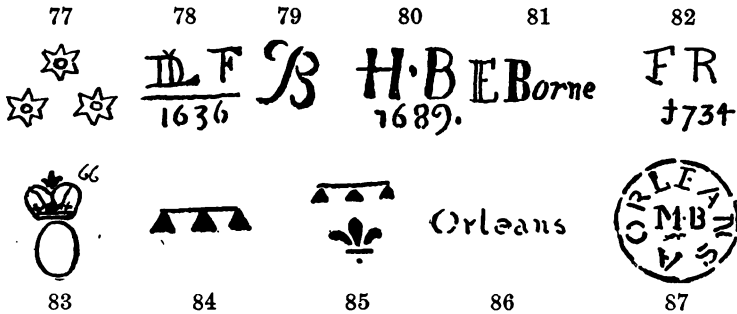
69. MARSEILLES, F.—Veuve Perrin.

70. MARSEILLES, F.—Joseph Robert.

71. MENNECY, S. P.—Founded in 1735 by Francis Barbin, under the patronage of the Duke de Villeroy. The paste was coated with an enamel of perfect purity. The decorations were always executed with the utmost care, and consisted of flowers, landscapes, etc. Groups and statuettes were also made, and these were painted in very decided colors and sometimes outlined in black. In 1773 the manufactory was united with that of Bourg la Reine, which then discontinued the making of porcelain and manufactured faience exclusively.

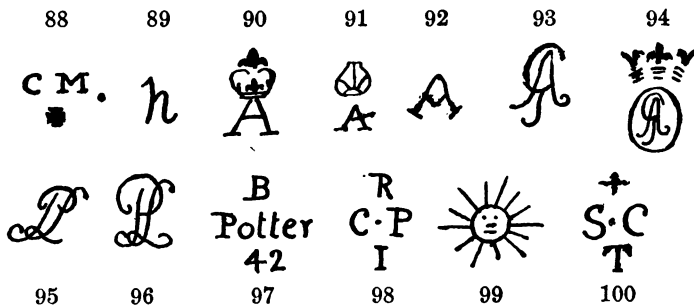
72-76. NIEDERVILLER, F. and H. P.—Founded in 1742 by Jean Louis de Beyerle, who enticed away many of Paul Hannong's best workmen. About 1774 the works passed into the hands of Count Custine, who appointed Francois Lanfrey, one of the ablest faience makers of his day, as director.

After the Revolution (1789), and the execution of Count Custine, the works passed into Lanfrey's hands. Chas. Sauvage, generally called Lemire, a very talented sculptor, added much to the success of the works. In 1827, Dryander, of Saarbuck, bought the works, but discontinued the making of china after a few years. No. 55 is Beyerle's mark ; 58, Lanfrey's ; 56, 57 and 59, marks under Count Custine.



77-82. NEVERS, F.—Up to about the middle of the sixteenth century Italy had taken the lead in ceramics, but about this time Louis Gonzaga, Duke of Nevers, sent for a lot of Italian workmen, and founded the first factory at Nevers. The Conrade brothers established a second factory about 1608, and under them the Italian style gave place to Oriental decorations, which in turn were gradually supplanted by the influence of Rouen. Towards the end of the eighteenth century there was a marked deterioration, and the style became debased. No. 77 is the Conrade mark ; 78, that of Dennis Lefebvre, one of his workmen ; 79, Jacques Bourdu, a painter at Antoinnes ; 80-81, Henri and Etienne Borne, modelers of statuettes ; 82, attributed to Francois Rodrigues. Of the vast output of the Nevers factories very few specimens bear any mark.

83-87. ORLEANS, F., S. P.—Orleans had several factories. March 13, 1753, the title of " Manufacture Royale " was given to the one founded by Jacques Etienne Dessaux de Romilly, who was succeeded in 1757 by Gerault Deraubert. Nos. 83-85 are ascribed to this factory. After the Revolution stencils (86-87) were used.



88. PARIS, H. P.—Marie Moreau, widow of A. Chicanneau, in conjunction with Dominique Chicanneau, established a works in Paris about 1773.

89. PARIS, S. P.—Pierre Antoine Hannong, 1722.

90-92. PARIS, H. P.—Porcelain à la Reine. Established in 1778 by Andre-Marie Leboeuf, and patronized by Marie Antoinette. In the early part of this century this factory belonged to Guy & Housel, who marked their war "G. H., Rue Theron à Paris."

93-94. PARIS, Rue de Bondy, H. P.—Founded in 1780 by Guerhard & Dihl. Its productions were skillfully manufactured and decorated, and are highly esteemed. They are known as "Porcelain du Duc d'Angouleme," often erroneously called "Porcelaine d'Angouleme." The Duke's cypher forms the mark. After the Revolution the name of the firm in full was used, and this, after the Restoration, by "Manufac de Mgr le duc d'Angouleme à Paris." Dihl was an able chemist, and many new colors are due to his skill.

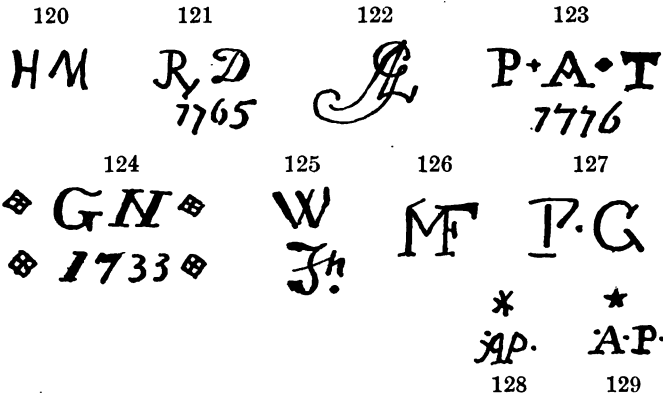
95-96. PARIS, Pont aux Choux, H. P.—The mark is the cypher of its patron, the Duke of Orleans. This was replaced in 1773 by "Fabrique du Pont aux Choux".

JP JACOB PETIT, Belleville, Paris.—Established in 1790 at Belleville, and later removed to Fontainebleau, where he made imitations of Dresden china.

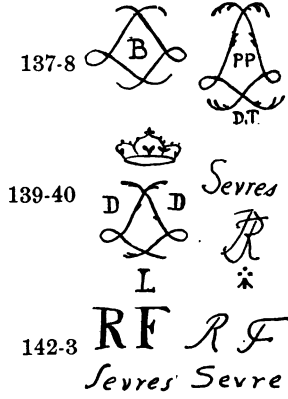
97-98. Paris.—H. P. and earthenware. Potter, an Englishman, who introduced in Paris the manufacture of English earthenware.

99-100. ST. CLOUD, S. P.—This was the first manufactory to produce porcelain in France, if we except a few specimens made by Poterat, of Rouen. The St. Cloud works were established before 1693 by Chicanneau, his mark being a rough representation of the sun. No. 100 is the mark after 1712. Chicanneau died, and his widow, Barbe Coudray, having married Henri Trow, he assumed control of the works. They were burned down in 1773, and were not rebuilt.

101	102	103	104	105	106	
107	108	109	110	111	112	
113	114	115	116	117	118	119



101-129. ROUEN, F.—From the middle of the sixteenth to the close of eighteenth century. The Rouen factories were in their zenith early in the eighteenth century. 101-109 are marks on patterns with radiating designs, mostly in blue; 110-113, on decorations in blue, heightened with black; 114-117, colored decorations with copper lustre; 118-121, à la corne designs in bright colors; 122-127, on similar designs, but with citron yellow predominating; 128-9, the marks of A. Poterat, a celebrated Rouen faience manufacturer, who made the first pieces of artificial china in France.



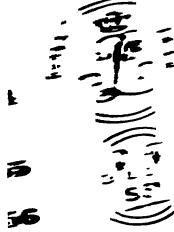
SEVRES.—From 1753 to 1776 the crossed L's were used as a mark, with the addition of a letter to indicate the year. Then double letters were commenced and continued until RR, in 1793. Therefore No. 137 indicates 1754; 138, 1791; 139, 1780. The mark was then changed to "Sèvres," with the Republican monogram (140-143). This was abandoned in 1800, and the word "Sèvres" alone remained. In 1801 the use of letters was resumed as follows:



T9	1801	10	1810
X	1802	oz	1811
	1803	dz	1812
≡	1804	tz	1813
- -	1805	qz	1814
·)	1806	qn	1815
7	1807	sz	1816
8	1808	ds	1817
9	1809		



154
155
156
157



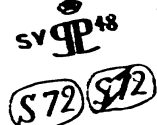
158
159



160
161
162



SV 9P 48



163
164-65. LA SEINIE, H. P.—Established near St. Yrieix about 1764 by the Marquis de St. Aulair and the Comte de la Seinie. Its principal production was white ware for decorators, but it also issued some boldly painted porcelain.

164

165









166

167

168

169

170-71



Sarreguemines

V

D

172

173

174

175

176

166-69. SCEAUX, F. and S. P. (near Paris)—Founded about 1750. It was for some time under the patronage of the Duchesse du Maine, and later that of the Duc du Penthiève, Grand Admiral of France. It became celebrated under the direction of Chappelle, but reached its zenith under Richard Glot, a clever ceramist and skillful sculptor of ornaments. The faience body is very fine and hard. Figures, flowers, birds and arabesques are the usual decorations, and are generally enriched with delicately carved ornaments and mouldings. In 1790 Glot sold the factory to Cabaset, but he could not maintain the prestige his predecessor had given the work, and shortly afterward confined himself to domestic articles. Soft paste china was also made under Glot, and it was of the same perfect manufacture and delicacy of treatment as characterized the faience. The same marks were used on china as on faience, but on china they were incised; on the faience painted on the glaze.

170-71. SINCENNY, F.—Established in 1737. Productions were in the style of Rouen. Pierre Pelleve, the first director, was a Rouen man, and brought with him many Norman workmen. Later the decorations became more original. A beautiful and vivid citrine yellow is a characteristic and conspicuous pigment.

172-74. SARREGUEMINES.—Founded by Paul Utzchneider in 1770, and is still carried on under the name of Utzchneider & Co. To retain its claim as a French factory the firm has recently opened a branch works at Degoin, in France. The manufactures were varied, ranging from china and earthenware for household purposes to figures and groups in biscuit and Wedgwood jasper ware, and have always had a good reputation. 173-74 are the modern marks.

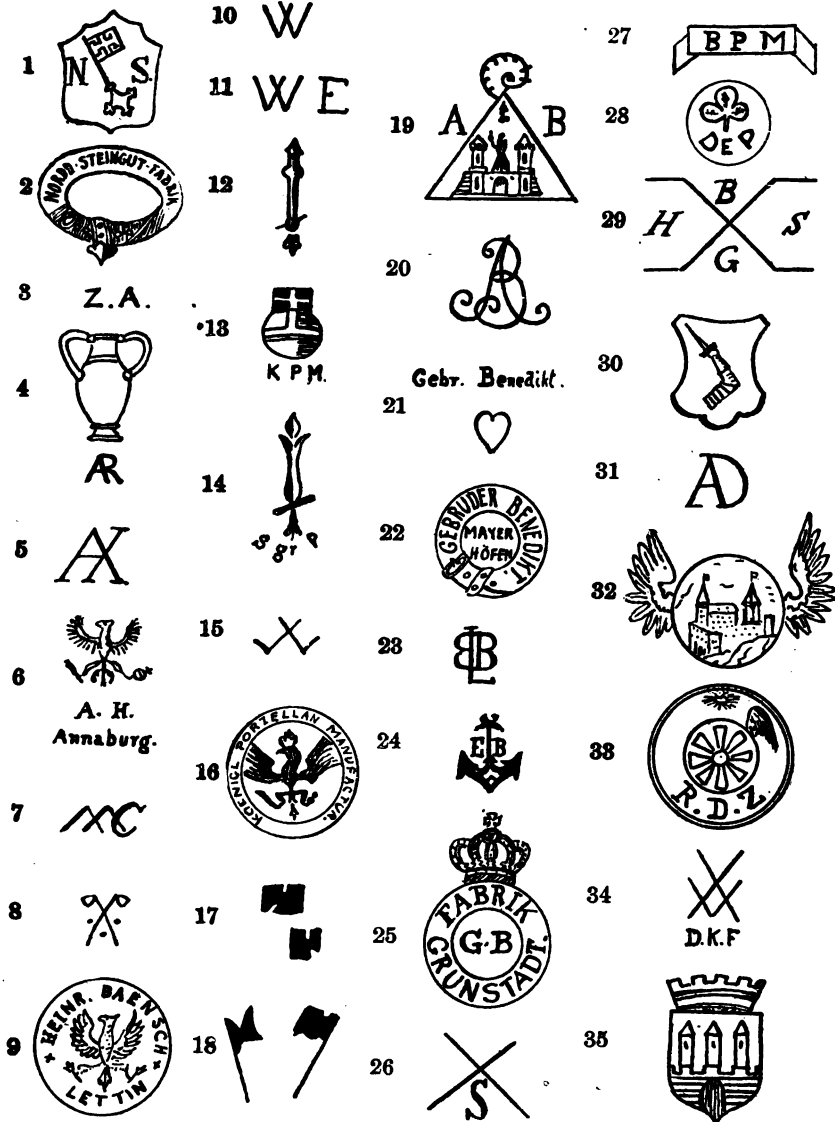
175-76. VALENCIENNES, F. and H. P.—A faience factory was founded here in 1735 by Francis Louis Dorez. No. 175 is his mark. In 1785 Franques founded a porcelain manufactory, but sold it soon afterward to Lamonin-ary. China of very fine quality was made in addition to terra cotta and statuettes. These were marked "Valenciennes", or the abbreviated form "Valencien".



177. VINCENNES, S. P.—Founded in 1740 by two brothers named Dubois, from the St. Cloud Works. It was later merged into the Royal Sèvres factory.

GERMANY AND AUSTRIA.

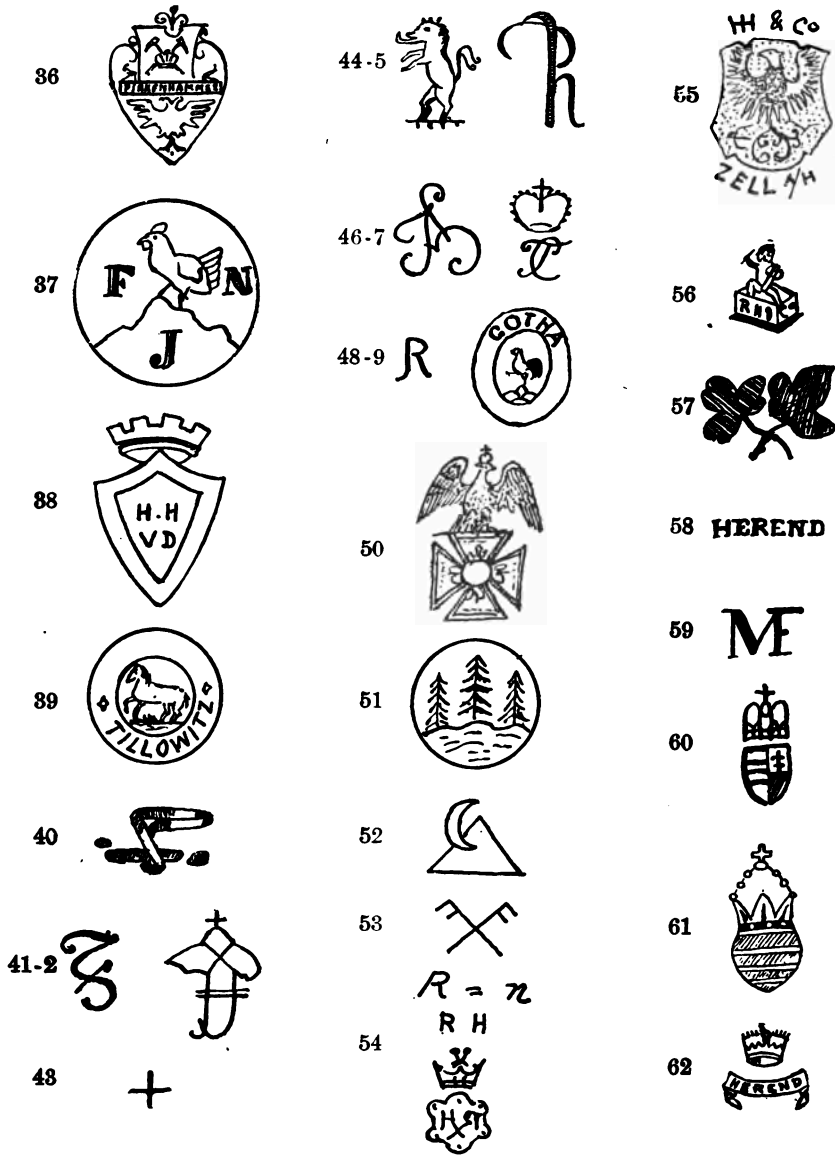
Hard porcelain, unless otherwise specified.



1-2. ACTIEN-GESELLSCHAFT NORDDEUTSCHE STEINGUTFABRIK, Grohn.
—Established 1870.

6. ANNABURGER STEINGUTFABRIK, Annaburg.—Established 1874.

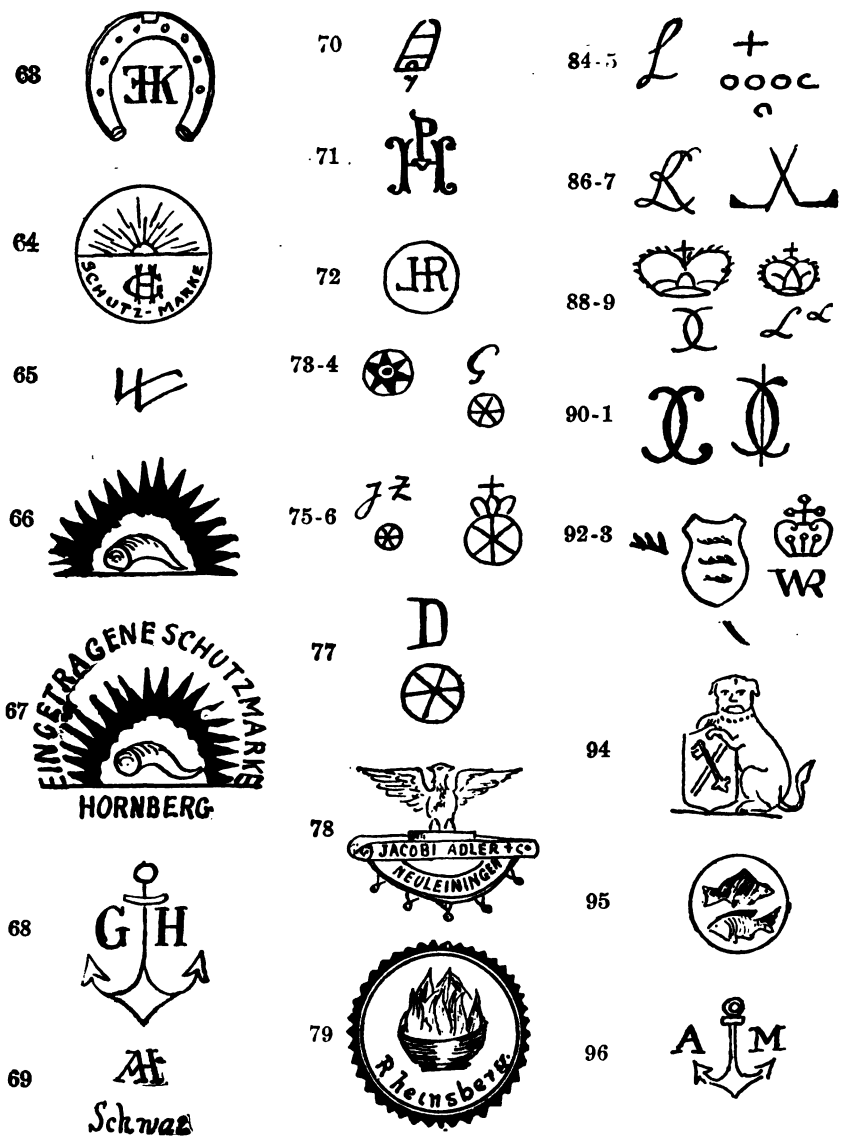
7. **ARNOLDI, C. E. & F., Elgersburg.**—A small factory employing about fifty workmen. Established 1808.
8. **ANSPACH.**—In existence early part of this century.
9. **BAENSCH, HEINRICH, Lettin.**—Established 1858.
- 10-16. **BERLIN ROYAL FACTORY.** Established in 1751 by William Wegeley. 10, 11 and 15 are his marks. No. 13 was adopted about 1840. After the seven years' war and the occupation of Dresden, Frederick the Great transported from the Meissen works both man and materials to enrich the Berlin works. Its productions have always been and are to-day of a very high standard of merit, and are of almost infinite variety. The sceptre in various forms is used on white ware ; the globe and cross when a decoration is added. 14 is the mark on a special paste not sold in white. 16 is the modern mark.
- 17-18. **BADEN-BADEN.**—Hard paste china was made here from 1753 to 1778 by the widow Sperl.
19. **BAUER, ADOLF, Madgeburg-Neustadt.**—Established 1865.
- 21-22. **BENEDIKT BROS., Mayerhofen.**—Established 1884.
23. **BERTRAM, BERNHARD, Luftelburg.**—Principally majolica.
25. **BORDOLLO BROS., Grunstadt.**—Established 1818.
27. **BUCKAUER PORZ. MANUFACTUR, Madgeburg-Buckau.**—Established 1833.
31. **DAEHMEL, ALFRED, Hirschberg.**—Established 1854.
35. **EISENBERGER STEINGUTFABRIK (Geyer & Korbitz), Eisenburg.**
36. **PIRKENHAMMER.**—This complete mark is usually reserved for important pieces.
38. **FRANKE, A., Vordamm, near Dresden.**—Established 1840.
- 40-41. **FURSTENBERGER PORZ. FABRIK, Furstenberg.**—Established 1750 by Bengraf, from Hochst. Was under the patronage of the Duke of Brunswick. No. 40 is the modern mark.
- 42-43. **FULDA.**—Established 1763 by the Prince Bishop of Hesse. Fine vases, figures and services. Specimens are rare and highly prized.
- 44-47. **FRANKENTHAL**—Established 1754 by Paul Hannong. In 1764 it became the property of Elector Carl Theodore. The works were sold in 1800 and removed to Greinstadt, and continued for a short time under private management. 45 is P. A. Hannong's mark ; 46, Jos. A. Hannong ; 47, initials of Carl Theodore.
- 48-49. **GOTHA.**—Founded in 1780 by Rothenburg.
50. **GLAESER & GREINER, Schmiedefeld.**—Established 1809.
51. **GLATZ, JOHANN, Villengen.**—Established 1870.
55. **HAGER, HORTH & Co., Zell.**—Established 1858. Majolica.
- 58-62. **HERENDER PORZELLANFABRIK.**—A small factory established in 1839, producing marvelous reproductions of Sèvres, Dresden, and other celebrated wares.
- 66-67. **HORN BROS. Hornberg.**—Established 1817. Majolica and stone-ware.



68. HUBBE BROS., Neuhaldensleben.—Established 1875.

69. HUSL, J. ANT., Schwaz.—Majolica and ornamental pieces in the Oriental and Renaissance style. Established 1801.

70. HUTSCHENREUTHER, C. M. Hohenberg.—Established 1814, and employs 400 workmen. Makes principally china for decorators with the Royal Vienna mark in blue underglaze.



73-77. HOCHST.—Pottery was made here prior to 1720. In that year Ringler escaped from Vienna and assisted Geltz in adding hard paste to the production. The trade-mark is a wheel from the arms of Mayence, often used in conjunction with the initials of one of the artists. Melchoir's figures produced here have never been surpassed. 74 is the mark of Geltz; 75, of Zeschenger; 76-77, of Dahl.

80



81



82



83



78. JACOBI, ADLER & Co., Grunstadt.—Established 1874.

79. JACKSON, G., Rheinsburg.—Established 1815.

80. KONIGLICH BAYERISCHE PORZ. MANUF., Nymphenburg, near Munich.—Established 1757. (See Nymphenburg.)

81. KOOS, MAX, Miskolez.—Established 1882. Majolica.

82. KRAUSE, R. M., Schweidnitz.—Established 1882. Fine majolica.

83. KRISTER, CARL.

84-87. LIMBACH.—Established 1761.

88-93. LUDWIGSBURG.—Established in 1758 by Ringler, under the patronage of Charles Eugene, Duke of Wurtemberg. The factory is also known as Kronenberg. The cipher is that of Charles Eugene, used until 1806. Second only to Berlin and Dresden in size, it equalled them in quality.

96. MARSEILLE, ARMAND, Koppelsdorf.—Established 1865.

97



98



99



100



101



102



103



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105



106



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111



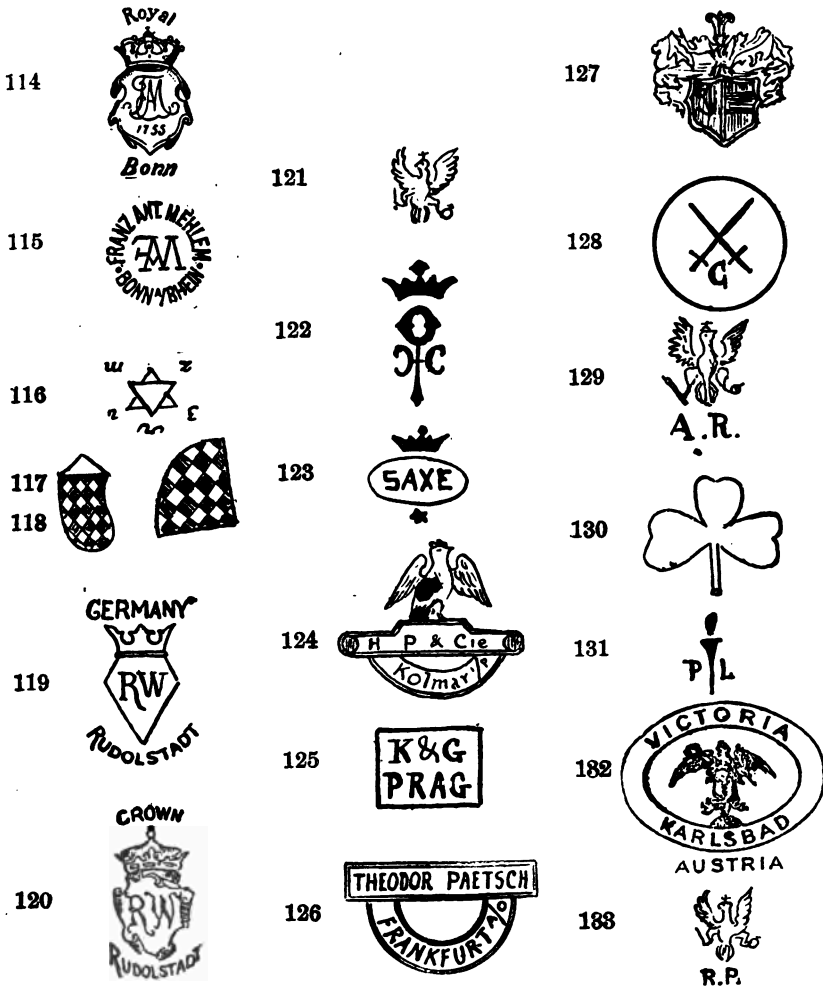
112



113

97-113. MEISSEN OR DRESDEN.—The discovery in Germany of kaolin, A. D. 1710, has been told too often to bear repeating here. It was an event of world-wide significance, as it quickly led to the making of hard porcelain, which had hitherto been imported into Europe in small quantities from China. Notwithstanding the rigid precautions to preserve Bottger's secret, in spite of the oaths of secrecy daily administered, and of the armed guards, one by one, workmen possessed of the secret managed to escape, and factories were established at various points, generally under royal patronage. It was only natural that the first Dresden artists should copy the designs of the Chinese, and it was not until 1725 that more original patterns were executed.

Flowers in miniature, the well-known Mayflower decoration, and statuettes with raised flower work were the principle features from 1731 to 1745, when purer and more classical designs followed. But Frederic the Great robbed the the Meissen works of men and molds for the aggrandizement of his factory at Berlin, and when peace was restored Meissen was no longer pre-eminent, but had prominent rivals in the field. Nos. 97-98 are Bottger's marks on red



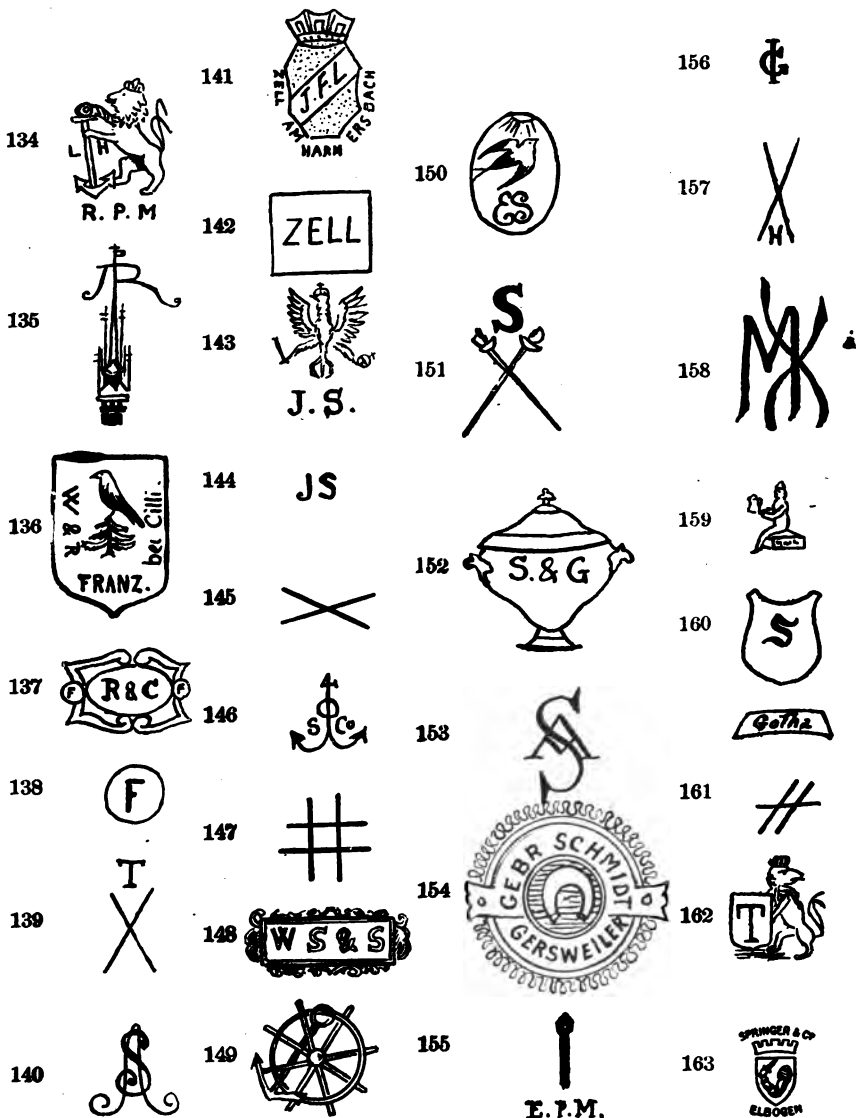
ware; 99-100, on pieces made for the king from 1709 to 1726; 101-102, Caducus' mark, 1717-1720; 103-104, King's period from 1770; 105, about 1778; 106, Marcolina period from 1796; 107, first forms of swords from 1719; 108, Bruhl's time, 1750; 109, about 1718; 110-111, about 1730; 112-113, about 1718.

- 114 115. Royal Bonn ware.
- 116-18. NYMPHENBURG.—Founded in 1747 by Niedermayer and in 1756 passed into the hands of Ringler. Old pieces are very highly esteemed. (For the modern mark see Koniglich Bayerische Porz. Manuf.)
- 119-120. NEW YORK & RUDOLSTADT POTTERY Co, Rudolstadt.—Established 1882. Controlled by L. Straus & Sons, New York. No. 119 is used for china and 120 for earthenware. An important line of finely decorated vases, principally with figure subjects, is issued. At Rudolstadt there is probably a larger staff of figure painters than in any other china manufactory in the world.
121. OEST, F. S. W. & Co., Berlin.—Est. 1824. Majolica and faience.
124. OSTDEUTSCHE STEINGUTFABRIK, Kolman.—Established 1854. The factory is operated by Heim, Pulvermacher & Co.
125. PRAGUE.—Impressed "Kriegel & Co."
126. PAETSCH, THEODOR, Frankfort.—Established 1840. Stoneware.
132. PORZELLAN FABRIK VICTORIA, Altrohlau.—Established 1883. Controlled by Lazarus, Rosenfeld & Lehman, N. Y. This mark is also used with "Trade-mark" above and "Victoria" below, both on a band or ribbon, in place of the oval.
135. REPOVECKI, STEFAN, Znaim.—Established 1835. Majolica and stoneware.
136. REISSBERGER & Co., Franz.—Established 1882.
137. RISSLER & Co., Freiburg.—Established 1847. This mark is about half the actual size.
139. CARL THIEME, Potschappel.
140. SALTZER, AUG., Eisenach.—Established 1858. Terra cotta and majolica.
- 141-142. SCHAAF, CARL, Zell, successor to J. F. Lenz.—Established 1807. There appears to have been a pottery at Zell as long ago as 1560, founded by a grandson of the Duke of Hanover, from whom the English royal house of Brunswick was descended.
152. SCHMELZER & GERICKE, Althaldensbleu.—Established 1865. A large and progressive factory, employing 700 workmen.
157. SCHMIDT, ALBERT, Waltherhausen.—Established 1863.
158. SCHMIDT, GEBRUDER, Gersweiler.—Established 1847.
159. SCHMIDT, H., Freywalden.—Established 1842.
160. GOTHA.—Established 1767 by Rothenburg.
163. SPRINGER & Co., Elbogen.—Established 1815. A factory employing about 1,000 workmen and producing a large variety of goods. Probably the largest oven in the world is here, being twenty-four feet in diameter and three stories high.
164. J. VON SCHWARZ.—Fine majolica.
165. STEINER & ADLER, Falkenau.—Established 1889.
166. STEINGUTFABRIK NEIDERWEILER, formerly Dryander Bros.—Established 1750.

168. THIEME, CARL, Potschapel.—Mark on imitations of Capo di Monte. General mark is 139.

169. THIRIOT, LOUIS, Florsheim.—A small factory.

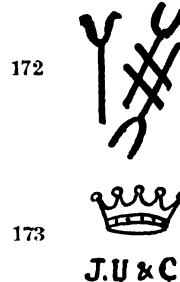
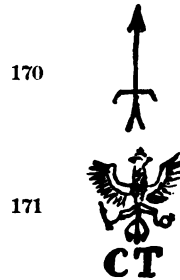
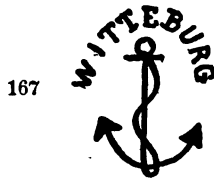
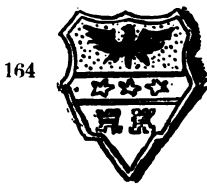
172. RUDOLSTADT.—Established 1761.



174-180. UTZSCHNEIDER & Co., Sarreguemines.—Established 1770. They have also a factory in Degoin, France. Manufactures have a very wide range, and include china, earthenware, majolica, tiles, etc.

181. VOLKSTADT.—A young student of Jena namen Macheleidt, experimenting to find the secret of true china, made a ware resembling it, principally of a particular kind of sand, and continued his experiments until he perfected the discovery. The Prince of Schwarzburg gave him permission to start a factory at Spitzerode, and this was in 1762 transferred to Volkstadt.

182-183. VIENNA.—Founded in 1718 by Claude Innocent Du Pasquier, and sold in 1744 to the Austrian Empress, Marie Theresa. It was continued as a royal factory until 1864, when it was closed, and most of the molds, etc., given to museums. The Austrian shield used as a mark from 1784 to 1864, and the pieces were impressed in the body with the three last figures of the year of manufacture—for instance, 826 for 1826. Being absolutely closed



down, there can, of course, be no more "Royal Vienna," though it is advertised and offered for sale every day.

188. LUDWIG WESSELL.

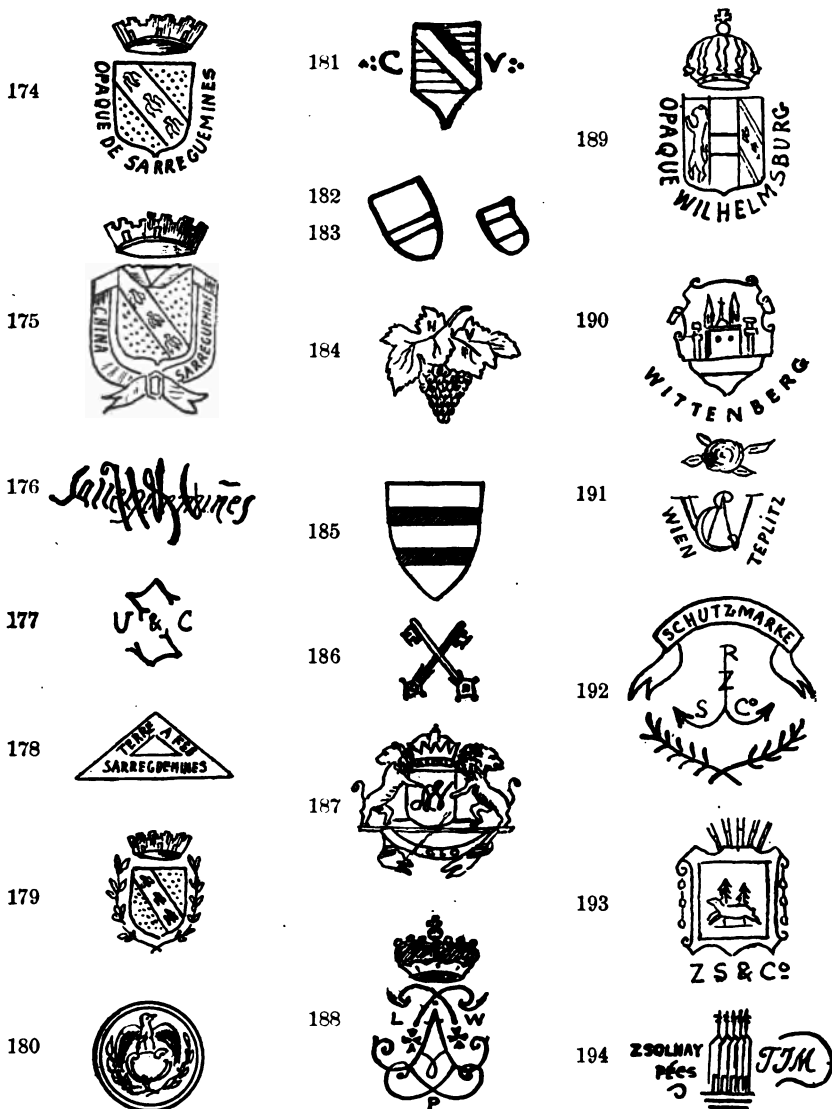
189. WILHELMSBURGER STEINGUTFABRIK, Wilhelmsburg.—Established 1835.

190. WITTENBERGER STEINGUTFABRIK, Wittenberg.—Established 1884.

191. ERNEST WAHLEISS.

194. ZSOLNAY, W., Funfkirchen.—Established 1885. The high quality always maintained at this factory, and the artistic beauty of the products have given them a high place in the estimation of connoisseurs, and the five churches mark is usually accepted as a guarantee of excellence. Zsolnay has recently successfully produced *reflets metalliques*.

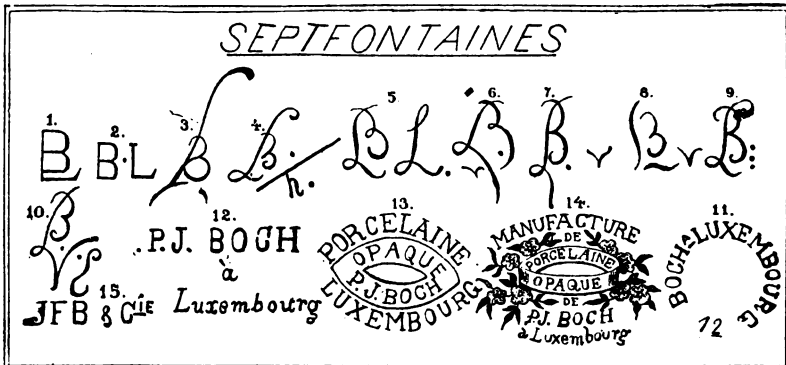
195-209. VILLEROY & BOCH, Septfontaines.—Nos. 1-10, before 1795; 11-14, between 1795-1830; 15, about 1830; 1, 2, 11, 12, 13 and 15 were imprinted; 3-10 were painted in blue; 14 was stamped in green.



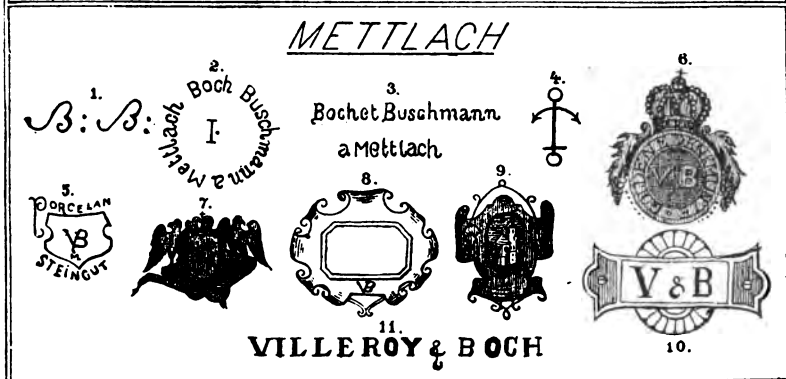
210-219. Mettlach.—1, about 1810, painted in blue; 2, 3 and 4, from 1810-1841, imprinted; 5, from 1841-1860, imprinted; 6, from 1844-1860, stamped in blue; 7, from 1842-1860, laid on (for stone substances); 8, from

1852-1872, laid on (for Parian); 9, from 1865-1875, stamped (for colored impression); 10, 1876-1883, laid on (for chromolith); 11, from 1860-1874, stamped in blue.

195-209



210-219



220-230



220-230. Wallerfangen.—1, from 1790-1825, imprinted; 2, from 1825-1841, imprinted; 3, from 1825-1841, painted in blue; 4, from 1825-1841,

imprinted ; 5, from 1844-1860, stamped in brown ; 6, from 1852-1865, stamped (for porcelain) ; 7, from 1860-1874, stamped in black. The last four are the present marks.

Since 1874 the factory mark with the head of Mercury has been introduced in all the earthenware factories of the firm.

231



232



233



234

235



236



237

231. THUN, near Berne, Switzerland.

232. Made for Hamburger & Co.

233. BAWO & DOTTER, Fischern, near Carlsbad.—Established 1883.

234. BAWO & DOTTER.—Fine Bavarian ware. Established 1838.

235. C. L. DWENGER, late A. Klingenberg.

236-237. PORZELAN FABRIK KLOESTERLE.—Output controlled by Bawo & Dotter, New York.



238



239



240

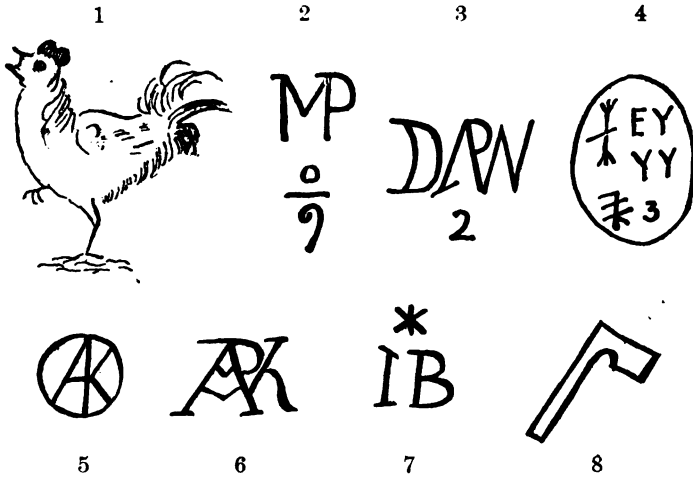


241

238. STROBEL & WILKEN CO.

239-241. Austrian china. C. Ahrenfeldt & Son, New York.

HOLLAND.



1.—AMSTERDAM, F. This mark is also ascribed to Arnheim, also in Holland. It occurs on some rare pieces very finely executed. A manufacture in Amsterdam was founded in 1780 by Hartog, of Breslau, whose productions may easily be confounded with the poorer specimens of Delft.

2.—PIETER PAREE, sign of the Metal Pot. Established in Delft in 1759.

3.—D. PAUW, sign of the Peacock. Delft. Established in 1651, and in existence until the end of the eighteenth century.

4.—MARTINUS GOUDA, sign of the Roman. Delft. Established in 1671. Blue decorations predominate.

5.—Q. KLEYNVEN. Delft. Established 1680.

6.—KEYSER & PYNAKER. Delft. Established 1680. Gilded Delft was a specialty.

7.—JUSTUS DE BERG, sign of the White Star. Delft. Established in 1764.

8.—JOOST or JUSTUS BROUWER, sign of the Porcelain Hatchet. Established in 1759. The manufacture was of considerable extent, and the productions generally in polychrome.

IVK

9



10



11



12

9. JERONIMUS PIETERSZ VAN KESSELL, Delft.—Established in 1656 a the factory founded by his father.

10. JAN JANSZ KULICK, Delft.—From 1662 to 1680. A celebrated potter who had several establishments and produced very fine work.

11. PETRUS REGOUT & Co., Maastricht.

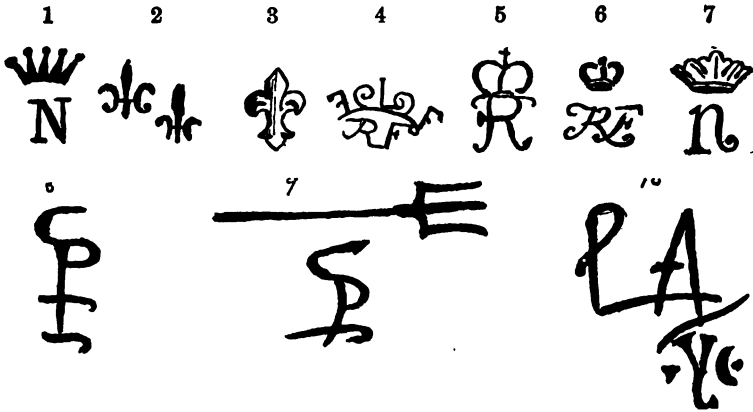
12. THOFT & LABOUCHERE, Delft.—Modern potters, who by their careful and artistic work have already made for their productions a demand their merit deserves.

The following are also Delft marks :

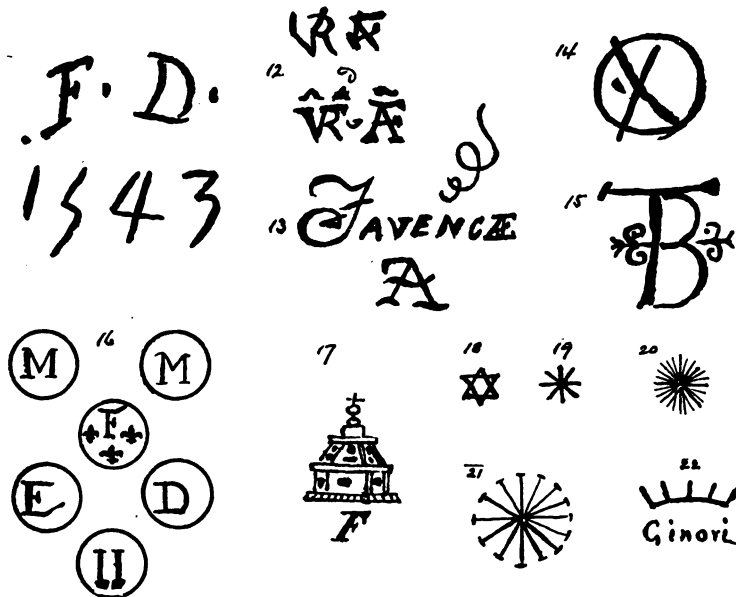
- | | |
|-------------------------------|----------------------------------|
| A B—A. C. Brouwer. | K—Johannes Knoetter. |
| A K—A. Kruisweg. | A K—A. C. D. Keiser. |
| A J—Jans van der Meer. | A K and a star—Alburtus Kiel. |
| A R—Augustijn Reygens. | A P—Anthony Pennis. |
| C—Cornelisz. | I T D—Jean Thennis Dextra. |
| B V S—L. Van Schoonhoven. | B P—Paulus van der Burch. |
| C B—Cornelis de Berg. | I K—Jacobus Kool. |
| C B S—Johannes Verhagen. | J P—Joannes Pennis. |
| C K—Cornelis A. de Keiser. | I V D B—Jan van der Buergen. |
| J V D W—Johannes van der Wal. | L C—Lambrecht Ghisbrechts. |
| C L—Lambertus Clefins. | J V D H—Jan Sicktis van der Houk |
| L P K—Gerritt Brouwer. | L K—Lucas P. van Kessel. |
| L V D—Lucas van Dale. | C V S—Cornelis van Schagen. |
| L V S—L. van Schoonhoven. | C W—Cornelis Witzenburg. |
| M B—Mathijs Boender. | D—Jean Thennis Dextra. |
| D S K—Thos. Spaandonck. | D H—Dirck Harlees. |
| C V K—Cornelis van der Kloot. | E M S—Johannes Mesch. |
| F 1680—Flyt. | M D K—Hendrick van Middeldyk |
| G K—Gerritsz Pieter Kam. | P—Jeronimus Pieter. |
| P V B—Paulus van der Burch. | P V D—Pieter van Doorn. |
| G K—L. Kruyk Ghisbrecht. | M B—Matheus van der Bogaert. |
| G V S—G. Verstelle. | P K—Pieter Gerritsz Kam. |
| H—J. A. van Harrimen. | P K—Jacobus Pynacker. |
| H—Damis Hofdick. | P V B D—Peter van der Briel. |
| G D K } Hendrick and Gillis | H B—Hugo Brouwer. |
| H D K } de Koning. | P V D S—Paulus van der Stroom. |
| H L—Johannes Harlees. | P V M—Pietrus van Marum. |
| H v H—Hendrick Van Hoorne. | I W—Jacob Wemmers Hopestein. |
| I D A—Johannes den Appel. | H V M D—Hendrick Van Middeldyk |
| W K—Willem Kleftijus. | W V B—William van Beek. |
| I D M—Jacobus de Milde. | I D W—Jean de Weert. |
| I G—Johannes Gaal. | I G—Jan Groenland. |
| J H—Jacobus Holder. | I V H—Johannes Verhagen. |

ITALY.

ABBREVIATIONS.—S. P., soft paste; H. P., hard paste; F., faience.



1-7. CAPO DI MONTE, S. P.—Founded in 1736 by Charles III, near Naples. Much of the work produced here consisted of designs in relief, afterwards very carefully painted, the figure subjects being usually highly stippled. The coloring is bright and effective, the forms well modeled and very frequently found inspiration from marine objects. The factory was closed in 1821.



8-10. CHAFFAGIOLA, F.—16th century. A selection from a number of marks of the Chaffagiola pottery or potteries. The stanniferous glaze is of very even texture and purely white. The use of cobalt blue of great brilliancy and intensity is one of the leading features. The wares were seldom lusted.

11. CASTEL DURANTE, F.—The manufacture here was at its best from 1525 to 1580. Placques with cupid subjects were freely produced. It was the rival of and only second to Faenza in the quality of its productions. The paste was a pale buff. A large quantity of pharmacy jars were made here. The works declined in 1631. The mark is that of Francesca Durantin.

12-15. FAENZA, F.—16th and 17th centuries. The most celebrated of the factories was that of Caso Pirola (14), dating from 1525. Pottery is known to have been made in Faenza as early as A. D. 590, and it is claimed the French word *faience* is derived from the name of this town.

16-17. MEDICI, S. P.—The first factory in Europe to produce porcelain (artificial). It was in existence from 1575 to 1587, and but few specimens are known to exist.

18-22. DOCCIA, S. P., H. P.—The Marquis Ginori founded a private factory at Doccia, near Florence, in 1737, and it has been continued by his descendants up to the present day. They issue some remarkable pieces, often duplicating old pieces with marvelous fidelity, notably the lustres of Gubbio. Some molds of the Capo di Monte factory are in their possession and they still issue reproductions, usually bearing the Capo di Monte mark, No. 1.



23-24. GENOA, F.—Nineteenth century.

25-26. MILAN, F.—About 1750. Usually imitations of Chinese and often gilded. Decorations are over-glaze on a fine, well-glazed body. The best factory was that of Pasquale Rubati (25).

27. MONTE LUPO, F.—There are dated examples from 1627 to 1663, generally rudely painted.

28-33. NOVE, H. P., S. P., F.—In 1728 a factory was founded here by G. B. Antonibon, who in 1732 opened a shop in Venice for the sale of its productions. Pasqual Antonibon was at its head in 1741. In 1751, with the aid of Dresden workmen, the manufacture of hard and soft porcelain was commenced. In 1802 the works were leased to Baroni, but he was only in business for a few years. The factory again came into the hands of the Antonibon family, and they revived the manufacture of china, but since 1835 they have only made faience.

34-35. SAVONA, F.—Seventeenth and eighteenth centuries. The mark 34 is the shield of arms of the city; 35 is that of Gerolama Salomini (about 1650).

36-37. VEZZI BROS., Venice.—From 1726 to 1740.

Matr: Gio:



1527
M Giorgio
Tugubio

15 25



MAESTRO GIORGIO, of Gubbio, F.—1517-1537. Maestro Giorgio is credited with the invention of gold and silver lustres, and frequently pieces painted by other artists were sent to him to be lustred, and often bear his mark in addition to that of the original factory. His paintings were highly esteemed, in addition to which he was a modeler of no mean power.

1531.
f. X. A. R.
J Urbino

FX

Fco X:
Rou:



da Urbino

URBINO, F.—From early in the fourteenth century to A. D. 1630. There were employed here a number of artists of exceptional ability. The first three marks are those of Francesco Xanta, whose copies or adaptations from Raphael have caused a good deal of divergence of opinion among the critics. His works date from 1530 to 1542. The next three are the marks of Orazio Fontana, who, with his brothers, Guido and Camillo, are reckoned chief among Italian ceramic artists. The last mark is that of Nicola Urbino—probably the father of the three brothers.

F A Grue esep lai 1677.

C. A. G.

Doctor Franc. Ant. Grue F. Neap.

Anno 1718

Liborius Grue Pl

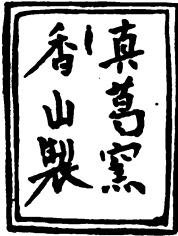
Saverio Grue fece in Castelli 1747.

Faience was made in Castelli from the 16th to the 18th century, but was at its best when under the direction of the Grues, a family of exceptional artistic excellence. In addition to what they themselves painted, they employed artists of great ability and "continued the work which educated the Neapolitan school of potters, and enabled the Capo di Monte factory at Naples to find artists who could produce those excellent paintings which made that ware more valuable than its relief work".

I have only given a few of the many well-known marks on Italian majolica—sufficient to indicate their character. The productions of the different factories resemble each other so closely that in many cases they could not be definitely placed, but have been ascribed rightly or wrongly to various factories.

JAPAN.

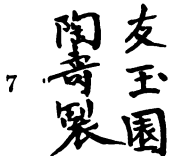
Mr. K. T. Tetsuka has kindly compiled for me the following marks of modern Japanese potters. No effort has been made to present those of the past. For these the reader is referred to "Marks and Monograms," by Chaffers; and "Pottery and Porcelain," by W. C. Prime.



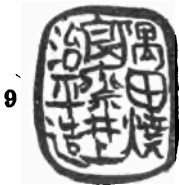
1-4. MAKUZU KOZAN.—One of the first potters of Japan of the present age. First established in Kioto, but afterwards removed to Ota, near Yokohama. His underglaze colors on porcelain are unrivaled. Nos. 1 and 2 are generally signed in blue; 3 and 4 are either impressed or signed in blue.



5-6. HAITO TAKEMOTO.—His imitation of famous old Chinese porcelains, such as "Sang de bœuf," "Peach-blow," etc., are veritable triumphs in ceramics. He died in the year 1892, and was succeeded by his son. No. 5 is the impressed mark of Haito Takemoto. No. 6 is that of his son.



7. TOMOTARO KATO.—Established in 1880 at Koishikawa, Tokio. His special designs are landscapes and flowers in underglaze. The signature of an artist named Togioku Yen. Mark painted in blue.



8-9. RIOSAI INOUE, of Smida, Tokio.—Both are impressed marks.

10



10. SHIRAISHI, Smida, Tokio.—The signature of Koji, who paints unique designs in underglaze on porcelain.

11



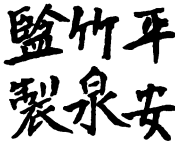
11. HIYOUCHIZEN.—A well-known artist of Tokio, for paintings generally on the glaze.

12-13



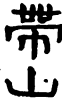
12-13. SEIFU YOHEI, Gogiosaka, Kioto.—No. 12 is impressed. No. 13 painted in blue.

14



14. CHIKUSEN, Gogiosaka, Kioto.—Fine porcelains.

15

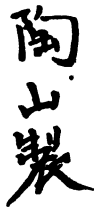


15-16. TAIZAN POTTERY, Awata, Kiota.—No. 15 is impressed ; 16 on the glaze in black.

16



17




17. TOZAN POTTERY, Giwon, Kioto.—Decorations on the glaze in gold and various colorings. Mark is in black or gold.

18 錦光山
18. KINKOZAN POTTERY, Awata, Kioto.—Decorations in gold and colors. Mark either impressed or in gold.

19 奥村造
19. OKUMURA POTTERY.—Unique decorations on the glaze. Mark in black.


20 
20. YABOU MEIZAN, the foremost artist of Osaka.—Decorates Satsuma pottery. Mark is in gold.

21 
21. KINZAN.—Another famous Satsuma decorator. Mark in gold.

22 萬古
22. BANCO POTTERY, Yockaichi, Province of Ise.—Banco pottery is grayish in color, decorated with flowers and birds in relief.

23 
23. SEIJI KAISHA, Arita, Province of Hizen.—Manufacturers of fine porcelain for the Imperial Court. No. 23 is in blue or red on goods made for general trade.

24 精會社 謹製 磁
24. SEIJI KAISHA, Arita, Province of Hizen.—Manufacturers of fine porcelain for the Imperial Court. No. 24 in blue or gold for the Imperial Court only; 25 and 26 in blue, red and gold on art ware only.

25 
25 and 26 in blue, red and gold on art ware only.

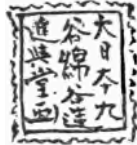
26 宗竹
26. SEIJI KAISHA, Arita, Province of Hizen.—Manufacturers of fine porcelain for the Imperial Court. No. 26 in blue, red and gold on art ware only.

27 有
澤川製

27. KORANSHA, Arita, Hizen.—Fine porcelain. Marked in blue or red.

28 柿
石工
門道

28. KAKIYEMON, Imari, Hizen.—The celebrated artist in Imari ware. Mark in red.



29. WATANI, Kutani, Province of Kaga. Marked in red.

30 加
賀國
綿
聖製

30. WATANI, Kutani, Kaga.—Marked in red.

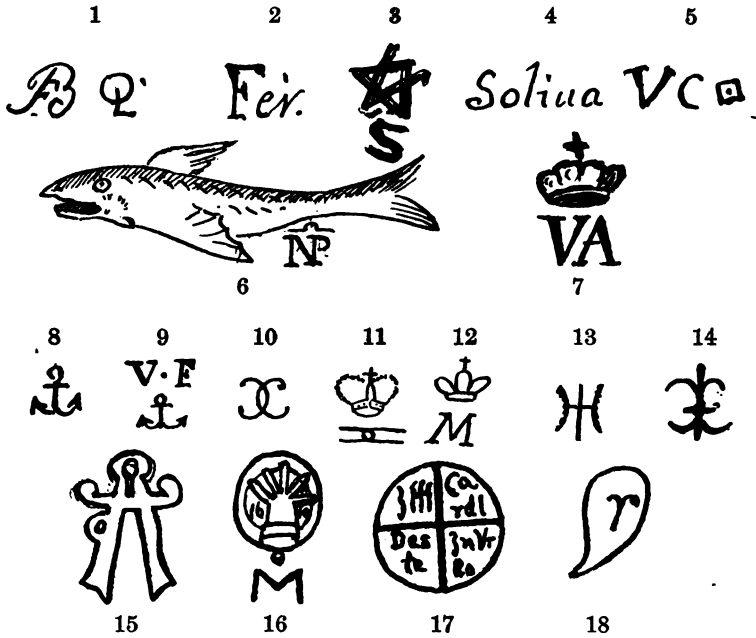
31 藤
田
國
王
製

31. GOSUKE, Seto, Owari.—The celebrated blue and white porcelain. Always marked in blue.

32 白
雲堂
周
兵製

32. SHUBEI, Seto, Owari.—Another well-known maker of blue and white porcelain. Mark in blue.

SPAIN AND PORTUGAL.



1-2, 4-5. ALCORA, near Valencia, F.—Founded in 1727 by Count d'Aranda with workmen from the factory at Moustiers. The productions generally resembled those of Moustiers, and are often mistaken for them, as Olery, who worked there, was afterwards employed at Alcora, and used the same mark at both places—an O and L conjoined (1). No. 2 is the abbreviation of the name of a decorator named Ferrer Vincente. Nos. 4 and 5 are also artists' signatures whose names are unknown. An important product of this factory was the large plaques with religious subjects painted in the centre, generally badly drawn, but harmonious in coloring.

3, 6. SEVILLE, F.—No 3 is here shown considerably reduced. There are some doubts as to these marks being correctly assigned to Seville.

7. VISTA ALLEGRE, near Oporto, H. P.—Established in 1790 by Pinto-basso, and continued until 1840.

8-14. BUEN RETIRO, Madrid, H. P.—Founded by Charles III, with workmen and artists from Naples, which accounts for the resemblance of its wares to Capo di Monti. The works were situated in the palace gardens, and public access was denied to them. The King had a room in the Escorial decorated with blue and white cameos made there. The works were blown up by Lord Hill during the Peninsula War in 1812.

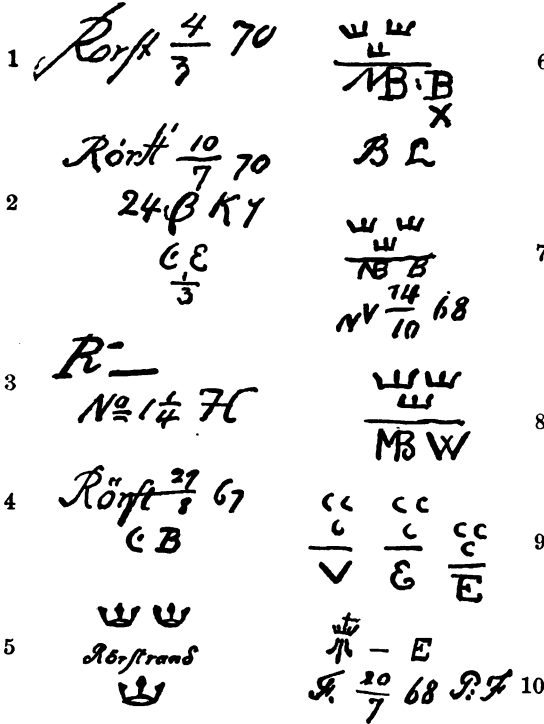
15-18. HISPANO-MORESQUE, F.—15, about 1840; 16, dated 1610; 17, about 1613; 18, date unknown. Dating from 1235, when the Moors founded the Kingdom of Granada, up to the accession of Ferdinand and Isabella. The Alhambra vase, one of the finest specimens of Moorish pottery known, dates about 1312. A rich metallic lustre was one of the principal characteristics.

RUSSIA.



- 1-6. ST. PETERSBURG ROYAL FACTORY.—1, Empress Catherinē, 1762; 2, Empress Elizabeth, 1741; 3, Emperor Alexander I, 1801; 4, Emperor Nicholas, 1825; 5, Emperor Alexander II, 1855; 6, Dates by dots adopted in 1871, one dot for 1871, two for 1872, etc.
 7. BROTHERS KORNLEFF, St. Petersburg.
 8-10. GARDNERS, Moscow.
 11-12. POPOFF, Moscow.—Established 1830.
 13. KIEV.

SWEDEN.



- 1-5. RÖRSTRAND.— this factory, situated near Stockholm, was established in 1727. About 1780 the three crowns of Sweden were first used as a trademark, an abbreviated form of the name having previously been used. Of late years the factory has attained considerable distinction.
 6-8. STRALSUND.— Founded in 1731 by one of the Rörstrand workmen. Present productions are similar to those of Rörstrand.
 9-10. MARIEBURG, near Stockholm.— Founded in 1758, and existed until 1780. The productions resembled those of Strasburg and Niederwiller, and are much prized.

ADDENDA.

ENGLAND.

1



2



3



4



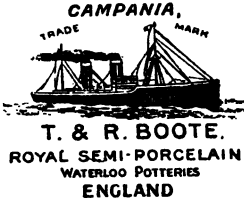
5



6



7



1. CROWN STAFFORDSHIRE PORCELAIN Co.—T. A. & S. Green, Minerva Works, Fenton.
2. WILKINSON & Co., Burslem.
3. BROWN-WESTHEAD, MOORE & Co., Stoke-on-Trent.
4. DOULTON & Co., Burslem.
5. STUBBS & KENT, Longport.
6. W. RIDGWAY & Co., Hanley.
7. T. & R. BOOTE, Burslem.

8-11



DOULTON & SLATER'S PATENT

11-15



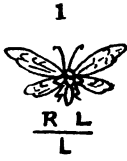
- 8-15. DOULTON & Co., Lambeth.
16. WOOD & BARKER, Burslem.
17. BOULTON, MACHIN & TENNANT, Tunstall.
18. T. C. GREEN & Co., Burton-on-Trent.
19. HULME & CHRISTIE, Fenton.
- 20-21. S. FIELDING & Co., Stoke-upon-Trent.
22. R. H. PLANT & Co., Longton.—China.
23. SMITH & FORD, Burslem.
24. S. BRIDGWOOD & SON, Longton.—China.



- 25. COPELANDS, Stoke-upon-Trent.
- 26. SMITH & BINNALL, Tunstall.
- 27. S. & E. COLLIER, Reading.
- 28. T. E. MALING & SONS, Newcastle-on-Tyne.
- 29. SHERWIN & COTTON, Hanley.—Tiles.
- 30. WEDGWOOD & Co., Tunstall.
- 31. T. C. GREEN & Co., Gresley.
- 32. GRIMWADE BROS., Stoke-upon-Trent.
- 33. J. HOLDCROFT, Longton.
- 34. LOCKE & Co., Worcester.
- 35. W. & J. A. BAILEY, Alloa, N. B.
- 36. RIDGWAYS, Hanley.

ADDENDA.

FRANCE.



6

7

1. R. LAPORTE, Limoges.
2. Manufactured for C. Dwenger, New York.
3. MARTIN FRERES, Limoges.
- 4-5. C. AHRENFELDT & SON., Limoges and New York.
6. Elite China, Bawo & Dotter, Limoges and New York.
7. Manufactured for Jones, McDuffee & Stratton, Boston.

UNITED STATES.

1



2



3



4



5



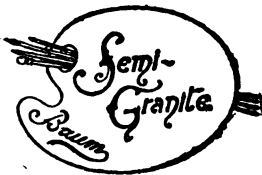
6



1-6. EDWIN BENNETT POTTERY Co., Baltimore, Md.—Mr. James Bennett came to this country in 1834, from Woodville, in Derbyshire. After working at the Jersey City Pottery, and afterwards at Troy under James Clews, he established a small pottery at East Liverpool, the first ever founded there. He was joined in 1841 by his brothers, Daniel, Edwin and William, and here they made the first rockingham ware made in America. The difficulties of transportation and the washing away of the banks of the river induced them in 1844 to remove to Pittsburg, Pa., where until 1846 they conducted an increasing business. Edwin and William in this year withdrew from the firm, and the former having found suitable clays at Druid's Hill, Baltimore, built a small works at Canton Avenue, where the business has been continued ever since. Yellow, rockingham, stoneware and majolica were made. In 1851 Mr. Bennett originated the familiar Rebekah teapot. The works were enlarged in 1869 and white ware was added to the products. From 1884 to 1887 both parian and egg-shell china were made, and in 1890 the business was changed to its present form. The marks used up to 1857, consisted of an impressed stamp with the name of the firm. The first mark on white ware was a phoenix, followed in 1873 by a seven-pointed star with the initials E B in the center. Nos. 1-2 were used in 1886; No. 3 in 1890; and Nos. 4, 5, and 6 are the present marks.

7. J. H. BAUM, Wellsville, O.—White granite. Closed October, 1897.
 8. L. B. BEERBOWER & Co., Elizabeth, N. J. C. C. ware, etc.
 9. BELLMARK POTTERY Co., Trenton, N. J. Sanitary ware.

7



8



9



10



11



12-13



10-13. BURFORD BROS., East Liverpool, O.—White granite and semi-porcelain, plain and decorated.

14



15-16

B & M
CHINA



17



14. BROCKMAN POTTERY Co., Cincinnati, O.—Established in 1862 by Tempest, Brockman & Co., who were succeeded in 1877 by the present firm. The production of the works is limited to white granite and cream color wares.

15-16. BURROUGHS & MOUNTFORD, Trenton, N. J.—Established in 1879. The character of the designs produced here was excellent, and had a very large influence on American pottery. Whilst partaking of the style of Doulton, they had an individuality of their own impossible to mistake. Unfortunately, the body was sacrificed to the decoration, with the inevitable

result. This is much to be regretted, as the production promised much; and had the same care been taken in manufacturing as in decorating and designing, their regrettable failure would probably have been averted. The works are now carried on as the Eagle Pottery Co.

CARTLIDGE.—Mr. Chas. Cartlidge, who for a number of years had acted as New York agent for Wm. Ridgway, started a small factory at Greenpoint about 1848 for the manufacture of china, producing at first, principally door furniture of excellent quality, and employing about sixty hands. Later, tableware was made in commercial quantities, at first in bone china, but later in a true hard porcelain. Elijah Tatler, whose son, Mr. W. H. Tatler, now conducts at Trenton one of the most successful decorating works in America, was one of the artists employed. Josiah Jones was the modeler, his figure pieces—busts of prominent men—and plaques being reproduced in parian. Imitation Wedgwood jasper ware was also made. In 1854 or 1854 Mr. Cartlidge, through some outside investment, lost a considerable share of his fortune. The firm was dissolved and reorganized under the style of the American Porcelain Mfg. Co., with Mr. Cartlidge as president; but the new company failed to successfully conduct the concern, and the factory was closed in 1856, the building being afterwards torn down.



18. **THE CHELSEA CHINA CO.**, New Cumberland.—This factory was erected in 1888, but never paid interest on the investment. It was thoroughly equipped, but its capacity was not sufficient to allow the output to yield a fair return for the investment—about \$100,000. It was closed down in 1896.



19-20. **THE CERAMIC ART CO.**, Trenton, N. J.—Incorporated under the laws of New Jersey, May 18, 1889—Mr. Jonathan Coxon, president, and Mr. Walter S. Lenox, secretary and treasurer. Mr. Coxon retired in May, 1896, Mr.

Lenox purchasing his interest, the present secretary being Mr. H. A. Brown. The product of the Ceramic Art Co. consists of fine china body, decorated in an artistic manner either in the style of Belleek, or with well executed painted subjects, distinguished for their individuality. Mr. Lenox has been fortunate enough to gather around him a staff of artists who share his ambition to make for the products of the Ceramic Art Co. a distinct character of their own, entirely original and entirely independent of any foreign influence. Their treatment of the loving cup, in a dozen different forms, exemplifies this. Painted in monochrome, usually a blue of exceptional softness, an underglaze color is applied on the glaze and then subjected to a glost fire, giving all the durability and softness of an actual underglaze decoration. The process is, however, fraught with peril, as frequently pieces have to undergo this heavy fire five or six times before a satisfactory finish is attained. In vases the variety of shape is very extensive and it is difficult to make a selection where purity of form is such a marked characteristic. The Egyptian lotus leaf has been cleverly adapted as a receptacle for flowers, sometimes with an attend-

ant Cupid, and has proved a popular novelty. It would partake too much of the nature of a catalogue to discuss in detail the large number of novelties produced by this house, but scarcely without exception they bear the evidence of artistic thought, enhanced by intelligent craftsmanship and technical execution. Such a combination of qualities is exceptional, and when found is deserving of quick public recognition and appreciation.

21

CHELSEA KERAMIC
ART WORKS
ROBERTSON & SONS

22

C
K A
W

23



24



21-24. THE CHELSEA POTTERY, Dedham, Mass.—Established in 1866 by A. W. Robertson, at Chelsea, Mass. He was joined in 1870 by Hugh C. Robertson, and in 1872 by Jas. Robertson; and they carried on business under the style of the Ceramic Art Works. From 1884 Mr. H. C. Robertson conducted the business alone, making many experiments in the regions of forgotten arts, until 1888, when the factory was closed. In 1891 a company was formed under the style of The Chelsea Pottery, U. S., and later the works were removed to Dedham.

25



26-27



28



MELLOR & CO

25. COOK POTTERY Co., Trenton, N. J.—This noted old factory was founded in 1863 by an organization composed of three men—Wm. Bloor, Jos. Ott and Thos. Booth—the first two of whom have passed over to the great majority, Mr. Booth being the only survivor of the original firm. In 1864 Mr. Booth retired from the firm, and was succeeded by Garret Schenck Burroughs, and he in turn was succeeded by John Hart Brewer, who entered upon his long career as the active and progressive head of the concern in 1865. Shortly after Mr. Brewer's entrance into the firm Mr. Bloor withdrew his interest, and the firm then became Ott & Brewer, under which name the old pottery was known for many years. Up to 1875 white ware had formed the staple production, but in that year Mr. Brewer engaged the services of

Isaac Broome, a noted sculptor and modeler, who began the preparation of a series of busts and figures in parian for the great Centennial Exhibition of 1876. When the opening took place they had completed a display of artistic work in clay and enamels which came as a revelation to critics and connoisseurs of that period. Encouraged by the success of their first efforts in the creation of artistic work, the firm began the production of the famous Belleek pottery—that delicately beautiful fabric which won for the house a high place in the estimation of the trade and the public. In this production Mr. Brewer had the assistance of Wm. Bromley, who, originally associated with Mr. W. H. Goss, of Stoke-upon-Trent, later went to Belleek to assist in its production there. (Messrs. Ott & Brewer's marks on Belleek will be found under their name.) After the much-regretted failure of Ott & Brewer during the financial depression of 1892 and 1893, Mr. Chas. Howell Cook purchased the historic plant, and upon taking possession of the works he announced his purpose of restoring the business to its old-time prestige, and the Etruria works is once again the workshop and repository of much that is best in native ceramics.

28. EAST MORRISANIA CHINA WORKS, 152d Street, New York.—
D. Robitzek & Sons, proprietors.



29. FENTON.—See United States Pottery, Bennington, Vt.

30-31. FAIENCE MFG. CO., Greenpoint, L. I.—Founded in 1880. In 1884 Mr. Edward Lycett, a capable potter and decorator, joined the company, and under his able administration much progress was made. He introduced a fine body very nearly approaching china, and in this ware produced many finely painted vases. He also succeeded in reproducing the fine metallic lustres of Spain and Italy, which at that time were despaired of by European potters. It is a fact worthy of mention that the Mexican Indians have long produced these *reflets metalliques*, though in the course of years the lustre fades from exposure to the light. Mr. Lycett severed his connection with the Faience Mfg. Co. in 1890, and two years afterwards the works were closed.

32-33. THE GLOBE POTTERY CO., East Liverpool, O.—The firm now known as above commenced business in 1881 under the style of Frederick,

Shenkle, Allen & Co., making yellow and rockingham ware. In 1888 they were incorporated as above, and at the beginning of the present year added the manufacture of semi-porcelain.

34



35



36

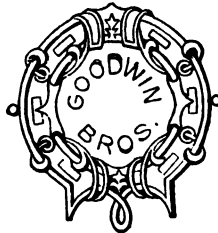


34-36. THE GREENWOOD POTTERY CO., Trenton, N. J.—This company was incorporated in 1863, the first officers being Chas. Brearley, president; Jas. P. Stephens, secretary and treasurer; Jas. Tams, superintendent. Subsequently Mr. Stephens became president and treasurer, Mr. Tams retaining his original position. To-day Mr. Tams is the president and Mr. Stephens the secretary and treasurer, so that practically the works from their inception to the present day have been under the same management. The early days of the factory were days to test the courage of the bravest. Experiment followed experiment, the trials seemed all that could be desired, but the bulk of ware was not satisfactory, and the contents of kiln after kiln were consigned to the rubbish heap. The Greenwood factory may fairly be said to be built on failure, but every failure taught something, and success came at last. It was a success when it came worth waiting for, and made ample amends for all the anxieties of the past. Distinctively an American production, the vitrified earthenware of the Greenwood China Co. was a manifest advance in ceramics. It contains the best properties of both earthenware and china, and the minimum of objectionable qualities of either. It is popularly called "hotel china", but the definition is not sufficiently comprehensive. The firm also make in the same body a line of art pottery, principally with metallic decorations, the prevailing influence in shape being that of Persia and Japan, the forms in most instances being sufficiently modernized to make them adaptable to every-day requirement. A rich ivory glaze considerably enhances their appearance. The stamp on tableware is the name of the firm impressed. No. 34, from 1883 to 1886, on art ware; Nos. 35 and 36, from 1886 to the present time.

37



38



39



37-39. THE GOODWIN POTTERY Co., East Liverpool, O.—Established in 1844 by John Goodwin, a Burslem potter, who received his training, as did his father before him, at the factory of James Edwards. Rockingham and yellow ware only were made until 1877, two years after his death. Messrs. Speeler and Taylor, the pioneers of the pottery industry at Trenton (1852), were both employes of Mr. Goodwin. In 1877 the manufacture of C. C. was added, soon followed by a decorating department, and under the able and energetic management of his three sons, James H., George S. and Henry J. Goodwin, assumed important proportions. In 1893 the works were incorporated under the present style. Mr. James H. Goodwin, its first president, died in November, 1896.



40-43. D. F. HAYNES & SON, formerly HAYNES, BENNETT & Co., Baltimore, Md.—For some time no special stamp has been used on the product of this factory, the wares having such an individuality as to render a trade-mark unnecessary. The four given here are old marks formerly used on Clifton and Avalon wares, both of which belong to the majolica family; on ivory, which is a sound, durable body of a soft, ivory tint, produced, not by a stain in the glaze, but by a combination of clays. The remaining one is the mark on semi-porcelain. Mr. D. F. Haynes is to be credited with the leadership in that little coterie of American potters who initiated originality of design as applied to American pottery. The story cannot be fully told here, though it is one of great interest, and affords much food for reflection. Of late years a very considerable trade has been done in clock cases in decorated earthenware.

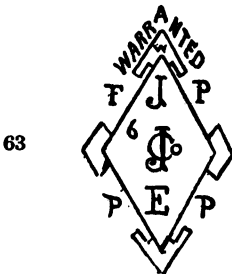
44-45. HARKER POTTERY Co., East Liverpool, O.—Benjamin Harker, Sr., established these works in 1840. After operating them for some years he was succeeded

by his son, George S. Harker, who carried them on under the style of G. S. Harker & Co., until his death. His widow and two sons continued it under the same style until 1890, in which year it was incorporated as the Harker Pottery Co. Rockingham and yellow ware were made until 1879, in which year their manufacture gave place to white granite.



46-58. THE INTERNATIONAL POTTERY Co., Trenton, N. J.—Organized in 1879, the incorporators being James Moses, John Moses, Edward Clark and Thomas Clark. In September of that year John W. Burgess, Wm. Burgess and John A. Campbell bought out the stock of the above-named gentlemen, and became the proprietors of the International Pottery Co. From that date to the present the concern has run under the corporate name, stamping their goods with the trade-mark, Burgess & Campbell. The president of the concern, Mr. Wm. Burgess, served the Government and the interests of the American pottery manufacturers by representing this country

in the Pottery district of Great Britain as Consul to Tunstall during President Harrison's administration. In the year 1895, Mr. John Campbell, for fifteen years treasurer of this concern, withdrew, and Mr. E. C. Williamson was elected to fill the vacancy. The present officers are: Wm. Burgess, president; E. C. Williamson, treasurer; I. H. Nichol, secretary.



59-62. THE JERSEY CITY POTTERY CO., Jersey City, N. J.—The Jersey Porcelain and Earthenware Co. was incorporated December 10, 1825, but the venture was not a success, and the production ceased within a year or two. In 1829 it was reopened by David and J. Henderson. In 1833 David Henderson organized the American Pottery Co. Here, for the first time in America, printing on white ware was practiced. They also made a brown earthenware decorated in reliefs and colored enamels. Daniel Greatbatch, a clever modeler, was employed, and here he produced his well-known pitcher with hunting scenes in relief, and the handle in the shape of a hound. In 1845 a change took place, the proprietorship being vested in Wm. Rhodes, Strong and McGerron, who made white and C. C. ware until 1854. In 1855 they sold out to Rouse, Turner, Duncan & Henry, and a little later Rouse and Turner carried it on alone. Some of their shapes were exceedingly good, both in earthenware and parian, and were largely used by decorators. The works were pulled down in 1892. No. 59 is an impressed mark, about 1830; No. 60 is printed; No. 61 impressed, about 1840; No. 62 dates from 1840 to 1845.

63. J. E. JEFFORDS & Co., Philadelphia.—Established 1868. Earthenware and colored glaze jardinières, etc.

64-74. THE KNOWLES, TAYLOR & KNOWLES Co. East Liverpool, O.— This concern, now the largest pottery establishment in America, had its beginning in 1853, when ground was broken by Isaac W. Knowles, the founder of the business, who commenced active operations in the following year, 1854. Then the only kiln was used alternately for bisque and glost ware. The power was furnished by a horse. The ware made was yellow ware, known for many years as "Liverpool ware." In 1870 John N. Taylor and Homer S. Knowles, the latter a son of Isaac W. Knowles, associated themselves with

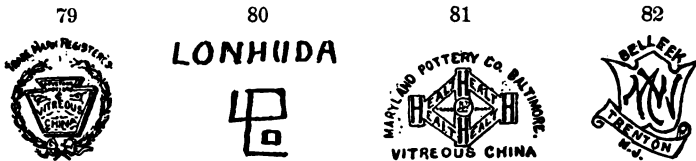


him, the total kiln capacity of the works at this time being two kilns—one for bisque and the other for glost ware. This capacity was then increased to five kilns—a very large institution for those days. The firm, which was then called "Knowles, Taylor & Knowles," began the manufacture of white granite, drawing their first kiln of this improved order of goods on September 5, 1872. This was the first white granite made in East Liverpool. The business grew and the firm put their earnings in the business, enlarged the plant, and

extended their manufactures, until to-day they stand one of the best equipped potteries in the world, the works covering six or seven acres of ground and giving employment to about 700 workpeople. In addition to semi-porcelain, white granite and hotel ware, the firm a few years ago produced a number of ornamental pieces they called "Lotus ware", but the manufacture has never assumed large proportions. In 1891 a corporation was formed, with a paid-in capital of \$1,000,000. The officers are as follows: Col. John N. Taylor, president; Isaac W. Knowles (the founder, now in his seventy-eighth year), vice-president; Joseph G. Lee, secretary and treasurer. These, with Edwin M. Knowles, constitute the board of directors.



75-78. THE HOMER LAUGHLIN CHINA Co., East Liverpool, O.—Established in 1874 by Homer and Shakespeare Laughlin, under the title of Laughlin Bros., for the purpose of manufacturing white granite. Shakespeare Laughlin withdrew from the firm in 1879, and from that year until January 1, 1897, when the business was incorporated under the above title, the firm name was Homer Laughlin. For several years a thin, translucent china was produced, but owing to the difficulty of making two entirely distinct products in the same plant, the china was discontinued in 1889, and the product has since been confined to a high grade semi-vitreous earthenware. Mr. Laughlin, realizing the possibilities of his art, has never ceased to study and experiment for better results, and to this indefatigable striving after perfection is in a large measure due the success that has, from the first, followed his efforts. These efforts have been fully appreciated, as witnessed by his steadily increasing trade and by the awards of the Philadelphia, Cincinnati and Chicago exhibitions. Mr. Laughlin seems to have exhausted the possibilities of further improvement in semi-porcelain, and might well rest on the success he has achieved; but I understand that should trade conditions justify it the output of the factory will be changed to a true porcelain exclusively.



79. KEYSTONE POTTERY Co., Trenton, N. J.—Sanitary ware.

80. THE LONHUDA POTTERY Co., Steubenville, O.—The name is derived from the names of the original promoters. Mr. W. A. (Lon)g, Mr. W. H. (Hu)nter, Mr. Alfred (Da)y. The productions are similar to Rookwood, the same beautiful blending of grounds being a noticeable characteristic of both. What has been said of Rookwood may fairly be applied to Lonhuda. Mr. Long may be credited with a distinct success, at least artistically. In 1896 the business was purchased by Mr. S. A. Weller, Zanesville, who is worthily continuing the good work.

81. MARYLAND POTTERY Co., Baltimore, Md.—Formerly made a line of decorated earthenware, but for the last few years have made sanitary ware exclusively.

82. MORRIS & WILLMORE, Trenton, N. J.—The Columbia Art Pottery, as Messrs. Morris & Willmore's works are called, was built in 1892-3. Mr. W. T. Morris was educated at the Worcester Porcelain Works, went afterwards to Belleek, and from there to the Ott and Brewer Works at Trenton, where Mr. Willmore was a decorator. Mr. Morris' training is evidenced by the graceful and artistic designs produced by the firm, both in Belleek effects and in ivory ware for decorators. Some very artistic figure painting on glazed parian is also produced here.

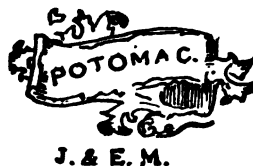
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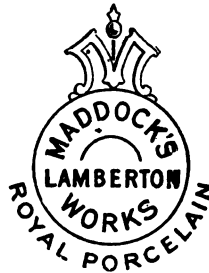
83-85. THE MAYER POTTERY Co., Limited, Beaver Falls, Pa.—Was established in 1881 by Joseph Mayer and Ernest Mayer, who are the sons of the late Joseph Mayer, of the firm of T. J. & J. Mayer, earthenware manufacturers, of the Dale Hall Pottery in Burslem, Staffordshire, England. This latter firm is spoken of in Metyard's "Life of Wedgewood," and also in Jewett's "Ceramic Art of Great Britain." Joseph Mayer, the president of the Mayer Pottery Co., Limited, was one of the Mayer Bros., importers of earthenware in New York; and Ernest Mayer served his apprenticeship in potting with G. W. Turner & Sons, of Tunstall, Staffordshire, after which he was for some time manager of Clementson Bros.' Phoenix and Bell Works, at Hanley, Staffordshire. The Beaver Falls Pottery was originally owned by the "Economy Society," a quaint religious community of Germans, who were at one time very wealthy. The present owners purchased the plant and modernized it. As the name of the town indicates, there is an immense water-power derived from the Falls, and this pottery is probably the only one in the world run entirely by water-power—at any rate, the only one in

America. At first the only production was white granite, but after considerable experiment and adaptation of English methods to American material, a very superior grade of underglaze lustre band and sprig ware was produced which gave the firm considerable prestige; but the demand for this class of ware was superseded by a call for more modern and artistic decorations, and attention was at once paid to producing a superior grade of underglaze printed dinner and tea ware, and to-day a large portion of the production is confined to this class of goods, although great success has been obtained in producing new and attractive colors in glazes, especially in olive green, which is applied to jardinieres, teapots, parlor cuspidores, etc. The manufactory was completely destroyed by fire in the fall of 1896, but has been rebuilt, and manufacturing has recommenced.

86



87



86. JOHN MADDOCK & SONS. Trenton.—Sanitary ware. Commenced business in 1896.

87. MADDOCK POTTERY Co., Trenton.—Organized in 1893. They purchased the plant formerly operated by the Trenton China Co., and manufacture a full line of thin semi-porcelain dinner and tea ware, and a high grade of toilet ware. Also umbrella stands, pedestals and jardinieres. Much taste is displayed in the decorations, and very rich effects are secured. It speaks volumes for the enterprise of the firm that in the few years they have been in business they should attain the high position unquestionably occupied by them.

88-97. JOHN MOSES & SONS Co., Trenton, N. J.—The Glasgow Pottery was established by John Moses in 1863, and was one of the first ten potteries in Trenton. From a small two-kiln pottery it has gradually developed to its present importance. Mr. Moses has catered principally to the wants of the million rather than a select few, producing large quantities of plain and decorated earthenware, and is prominently identified with the history of pottery in Trenton. In 1896, Howard B. Moses was taken into partnership. The marks given are: 88, white granite, 1876; 89, semi-porcelain, 1878; 90, semi-porcelain, 1880; 91, white granite, 1882; 92, same, 1884; 93,

vitreous earthenware, 1893 ; 94, C. C., 1894 ; 95, dinner ware, 1895 ; 96, Sappho toilet and dinner ware, 1897. The English arms are still used as a mark on white ware.

88-90



IRONSTONE CHINA
J. M. & Co.



J. M. & Co.



JOHN MOSES

91-93



94-97



SAPPHO
J. M. & S. CO.

THOMAS MADDOCK & SONS, Trenton.—Their works are located on Perry, Ewing, Ogden and Carroll streets, and comprise nearly ten acres of floor space. The chief product of the factory is sanitary earthenware, besides which they manufacture extensively druggists' sundries, dinner and toilet ware, and a number of specialties. The original establishment dates back to 1853, and was the first pottery in America to make sanitary ware. The founders were Millington & Astbury. In 1872 the firm became Millington, Astbury & Maddock ; afterwards Astbury & Maddock, who in turn gave place to Thos. Maddock, who conducted the business until 1882, when the present firm was founded. The mark is an anchor and T M & S.

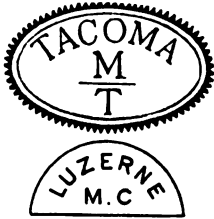
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99. D. E. McNICOL POTTERY Co., East Liverpool, O.

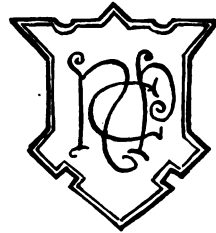
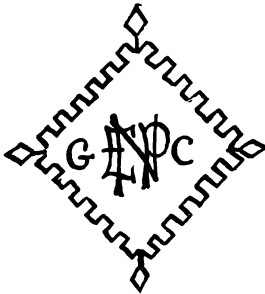
MORRISON & CARR had a pottery in New York from 1853 to 1888.

MERCER POTTERY Co., Trenton, N. J.—The Mercer Pottery Co. has since its inception, in 1869, held a prominent position in American ceramics. The past year has seen the production of a rich decoration rivaling in brilliancy the "Old Japan", and executed with a vigor and freedom as remarkable as



It is artistic. Large jardinières and pedestals of graceful outline, boldly treated in a blue of extreme brilliancy, are equal to anything produced in the old world, and reflect the highest possible credit on the art director of the firm—Mr. John M. Pope. Mr. James Moses has been the president of the company, since 1875, when he purchased the business. M. W. B. Allen is the treasurer and Mr. James Barlow the General Manager.

100-102



103-105

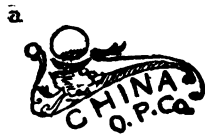
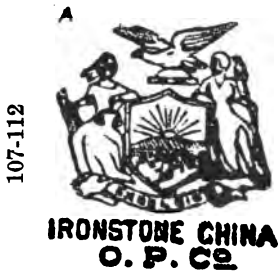


100-105. NEW ENGLAND POTTERY Co., Boston, Mass.—Founded by F. Meagher in 1854 as a yellow and rockingham factory, and afterwards worked by W. F. Homer, who continued it until 1875, when it was taken by L. W.

Clark and Thomas Gray. In 1886, in addition to white ware, they commenced making a semi-porcelain body, finished and decorated in an effective manner, one of their best efforts being in mazarine blue with decorations in raised gold. This they christened "Rieti" ware, the product consisting principally of chocolate jugs, jardinières, individual sugars and creams, and such like utilitarian articles. Mr. Thos. H. Copeland, a designer and modeler of much taste, is to be credited with the success achieved by this ware, the manufacture being abandoned on his commencing business as a decorator in Trenton. Marks: No. 100 used on earthenware from 1883 to 1886; No. 101, on C. C. ware; No. 102, on white granite since 1886; No. 103, from 1886 to 1888; No. 104, from 1888 to 1889; No. 105, since 1889.



OHIO CHINA Co., East Palestine, O. Commenced business as earthenware manufacturers last year.



107-112. ONONDAGA POTTERY Co., Syracuse, N. Y.—This company was organized in 1871, and commenced the manufacture of white granite. About 1874 the New York State coat-of-arms was adopted as a trade-mark (107), and was continued on that class of ware until its manufacture was discontinued. In 1886 the manufacture of semi-porcelain was commenced, with the mark 108, the same being still in use. In the fall of 1891 a variety of very pleasing ornamental pieces were made, the mark 109 (c), being confined to them. In the year following, the thin china tableware, which has since grown so popular, and has made for the firm so high a reputation, was introduced. This was stamped with the mark 110, which in 1893 was changed to a globe (111). Last year this was again changed to the present mark (112).

113

114

115

116



BELLEEK.



113-115. OTT & BREWER, Trenton, N. J.—(See Cook Pottery Co.)

116. OHIO VALLEY CHINA Co.—Now worked by the Wheeling Pottery Co.

117-124. THE POTTERS' CO-OPERATIVE Co., Dresden Pottery Works East Liverpool.—This pottery was established in 1876 by Brunt, Bloor, Martin & Co., who received a diploma at the Philadelphia Centennial. In 1882 the works were incorporated under their present form. Mr. H. A.

117-120



DRESDEN
HOTEL CHINA.

121-124



McNicol is the president and treasurer, and Mr. H. A. Keffer, secretary. The last four marks are the names of toilet patterns, some of them seven years old, but which from their merit are still popular in the market.

125



126



127



125-127. PEORIA POTTERY Co., Peoria, Ill.—No. 125 is the white granite mark; No. 126 that on C. C., and No. 127 on semi-porcelain.

128-138. ROOKWOOD.—The Rookwood Pottery was founded in 1880 by Mrs. Storer, who had in view the creation of some artistic pottery which should have an individuality all its own. This is not the place to speak of the long years of disappointment and ultimate triumph, which I have dealt with, however imperfectly, in another place. Mr. W. W. Taylor, her partner and valued friend, sustained her by his unswerving faith, and to him, upon her marriage, she turned over her entire interest in the pottery. In 1890 the pottery became a stock company of which Mr. Taylor is the president and Mr. Bellamy Storer vice-president. The marks are as follows:

A. Incised or painted, usually with a date. The most common mark prior to 1882.

B. A variation of above. Stands for "Rookwood Pottery, Cincinnati, Ohio. Maria Longworth Nichols."

C. In relief or stamped. Sometimes in connection with a date. Prior to 1883.

- D. Rarely used.
- E. Kiln mark, stamped in color on the biscuit, or
- F. Impressed in the clay. It also appears in connection with dates.
- G. Impressed. Used for a short time only.



H. Impressed. The regular mark from 1882, the date changed each year until 1886.

- I. Adopted in 1886.
- J. The flame at top indicates 1887.
- K. The addition of a flame each year marks the subsequent years.

139



140



141



139. RITTENHOUSE, EVANS & Co., Trenton, N. J.

140. THE SEBRINGS POTTERY Co., East Liverpool.—This manufactory was founded in the fall of 1887 as a two-kiln plant for white granite. A new plant with eighteen kilns has just been completed, and the production changed from white granite to semi-porcelain. That the production should have been increased nearly ten times in as many years speaks volumes for the enterprise of the firm and the quality of the ware produced.

142-150. THE STEUBENVILLE POTTERY Co., Steubenville, O.—Organized in the fall of 1879; first kiln of white granite drawn February 18,

157-161. UNION PORCELAIN WORKS, Brooklyn, N. Y.—Situating in the northern district of Brooklyn, known as Greenpoint. No. 157, 1876, impressed. In 1877 the same mark was printed in green under the glaze. No. 158, from 1878 to present time, printed in green underglaze; on exhibition pieces the same mark is used as a tablet in relief. No. 159, 1879, decoration mark in red on the glaze. No. 160, 1891, decoration mark. No. 161, 1893 to present time, decoration mark printed on glaze in brown.

162



163



164



165

Royal
V. B.

162-165 —THE VODREY POTTERY Co., East Liverpool, O.—Successors to Vodrey & Bro., who succeeded Woodward, Blakeley & Co. From 1857 to 1875 rockingham and yellow ware only were made, when the manufacture of white granite and semi-porcelain was commenced. No. 162 is the mark used on semi-porcelain; No. 163 on china; No. 164 on white granite, and No. 165 on a special toilet ware shape. The firm was incorporated in 1896. Jabez Vodrey, father of Col. W. H. and James N. Vodrey, made yellow ware in Pittsburg in 1827.

166

DICKENS
WELLER

167



168

KURADA
WELLER

169

LOUWELS
WELLER

166-169. SAMUEL WELLER, Zanesville, O.—Lately Mr. Weller has turned his attention to underglaze decorative paintings on jardinières, pedestals, etc., somewhat suggestive of Rookwood, but bolder and broader in treatment. It is not inappropriately termed "Dickens Ware".

170



171



172



173



170-173. WILLETS MANUFACTURING Co., Trenton, N. J.—This factory was erected in 1853 by William Young & Son, who made rockingham and C. C. ware. The present proprietors succeeded to the business in 1879, and under their energetic management it has assumed very considerable propor-

tions. William Bromley, after being with Ott & Brewer, went there to introduce the manufacture of Belleek, which is carried on up to the present day with marked success, the designs being selected with special reference to the delicacy of the body in which they are produced.

174



175

WARWICK
CHINA

176

WARWICK
-SEMI-
PORCELAIN

177

DICKENS WARE
WELLER.



178

W.E.P.CO.
CHINA

179



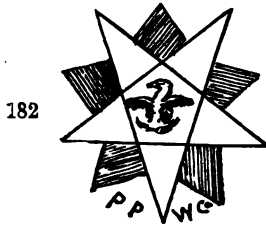
180

174-176. THE WARWICK CHINA Co.—The extensive potteries of the Warwick China Co. are situated on the left bank of the Ohio river in the city of Wheeling, W. Va., and are devoted to the manufacture of a superior line of semi-vitreous china, jardinières, and an extensive line of novelties and art goods in a large assortment of rich and beautiful decorations. The company was organized in September, 1887, with J. R. McCortney, president; and M. N. Cecil, secretary. The board of directors consisted of J. R. McCortney, Henry Stamm, A. J. Clark and O. C. Dewey. In the spring of 1889 Mr. McCortney retired, O. C. Dewey was elected president, and A. T. Young succeeded as director. In November of the same year O. C. Dewey retired from the presidency, and C. W. Franzheim was elected to fill his place, which position he held until February, 1893, when he retired, and Thomas Carr, who at that time was manager, was made president—a position he still holds. Since Mr. Carr assumed the management the product of this factory has made wonderful strides in the favor of both the dealers and the consumers of the entire United States; and as he is never satisfied that the limitations of his art have been reached, further progress may confidently be looked for.

178-179. WEST END POTTERY Co., East Liverpool, O.—The West End Pottery Co. was organized in 1893 by Wm. Burgess, Willis Cunning, Geo. W. Ashbaugh, E. B. Bradshaw, T. R. Bradshaw and Ida O. Bradshaw. The company purchased the bone china works of Burgess & Co., and started the manufacture of ironstone china, in which they have proved very successful. The interests of Ida O. and E. B. Bradshaw and of Mr. Peake have since been bought by the company. In June, 1896, T. R. Bradshaw sold his interest to W. A. Calhoun. The officers of the company at present are Wm. Burgess, manager; Willis Cunning, assistant manager; W. A. Calhoun,

secretary, and Geo. W. Ashbaugh, president. These, with the addition of C. C. Ashbaugh form the members of the company.

180. WICK CHINA Co., Kittanning, Pa.



181-185. WELLSVILLE PIONEER POTTERY Co., Wellsville, O.—This business was started by Morley & Co. in 1879. They made white granite and majolica. From 1882 to 1885 the mark 181 was used. In 1885 the concern was incorporated as the Pioneer Pottery Works Co., and the mark 182 was used. From 1888 to 1890 the English arms were used on white granite, and 183 for semi-porcelain. In 1890 the works were burned down, but were rebuilt in the following spring. From that time until September, 1896, 184 was used. On February 1, 1896, the company was organized and incorporated as the Wellsville Pioneer Pottery Co., but 185 was not adopted until September, 1896.



186-193. WHEELING POTTERY Co., Wheeling, W. Va.—Incorporated

in 1879, since which time the capacity has been increased fourfold, and practically continues under the same management as originally composed, with Mr. Chas. W. Franzheim as president and general manager. One of their most notable successes has been in rich cobalt decorations, applied not only utilitarian articles, but to jardinières and other specialties. "Made in America" is no longer a reproach, and the Wheeling Pottery Co., in adopting it as a motto showed the courage of their convictions. The American march of progress is well exemplified here. The first three marks were used from 1880 to 1886, and the next two from 1886 to 1897, on white granite; the two following, since 1893, on semi-porcelain; and the last, since 1894, on C. C. Their latest product is a china body known as cameo china, a thin translucent paste in which some effective decorations, mostly in blue and gold, have been introduced. The eagle and shield mark has been adopted during the present year.



C. P. CO.

CHITTENANGO (N. Y.) POTTERY Co.—This company was organized in 1897, for the manufacture of bone china, but towards the close of the year the manufactory was destroyed by fire and had to be rebuilt. It is now in working order and production has commenced. The officers are F. H. Gates, president; J. R. Eaton, vice president; W. H. Stewart, treasurer; W. J. Logan, secretary. The progress of this company will be watched with interest, as the directors intend competing with the leading English firms. This is an ambitious venture, but with careful workmanship and competent art directorship the chances of success are largely in their favor.

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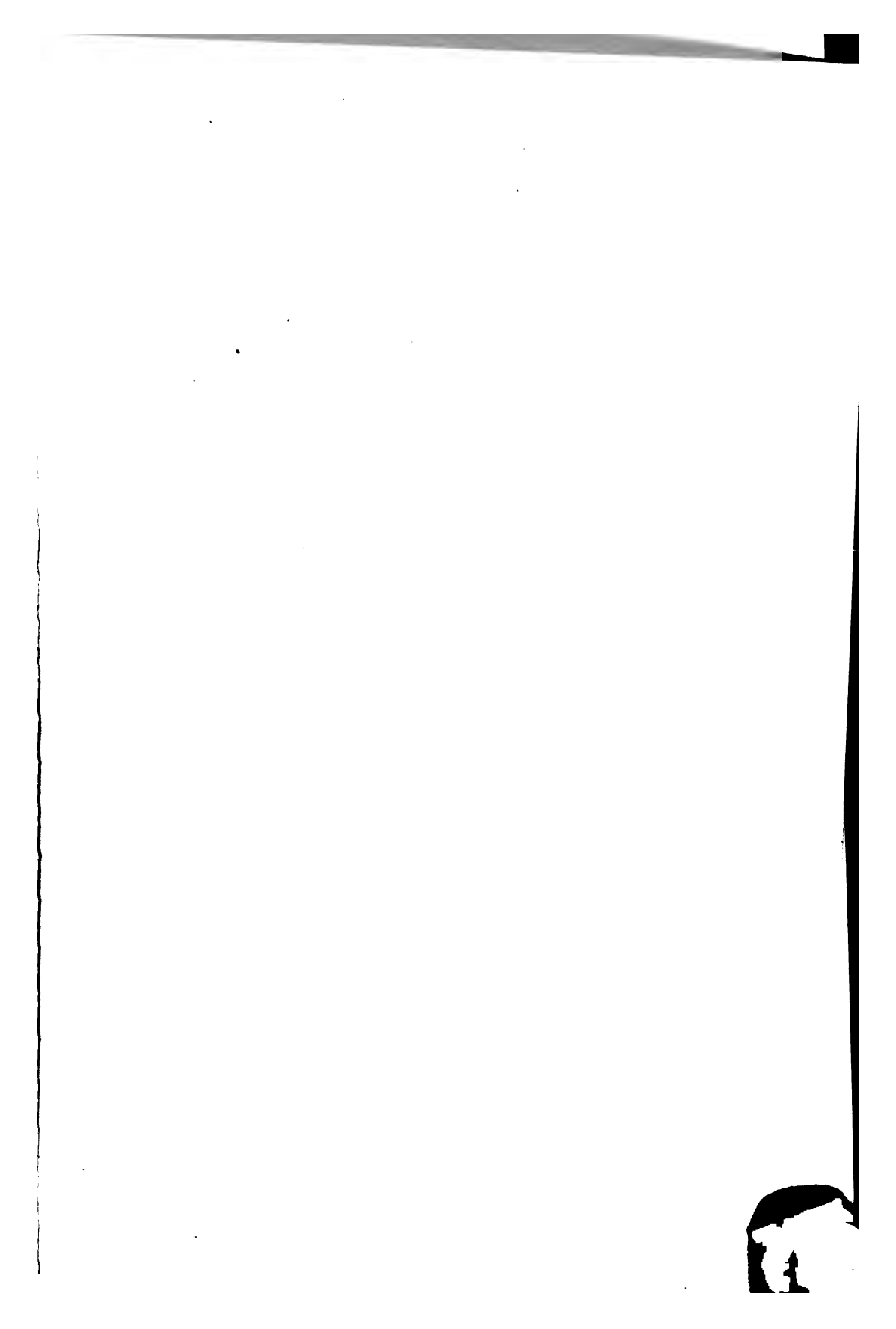
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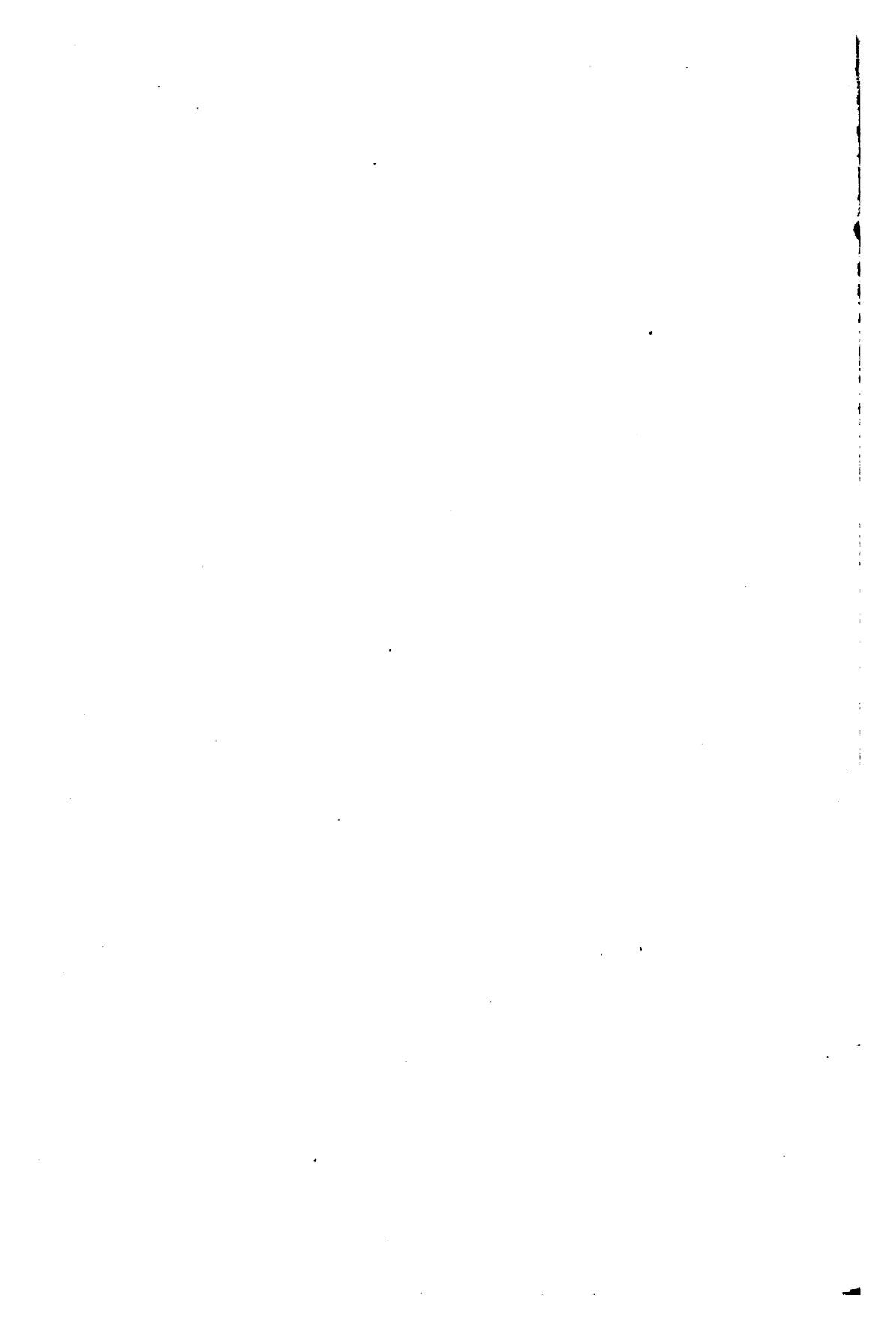
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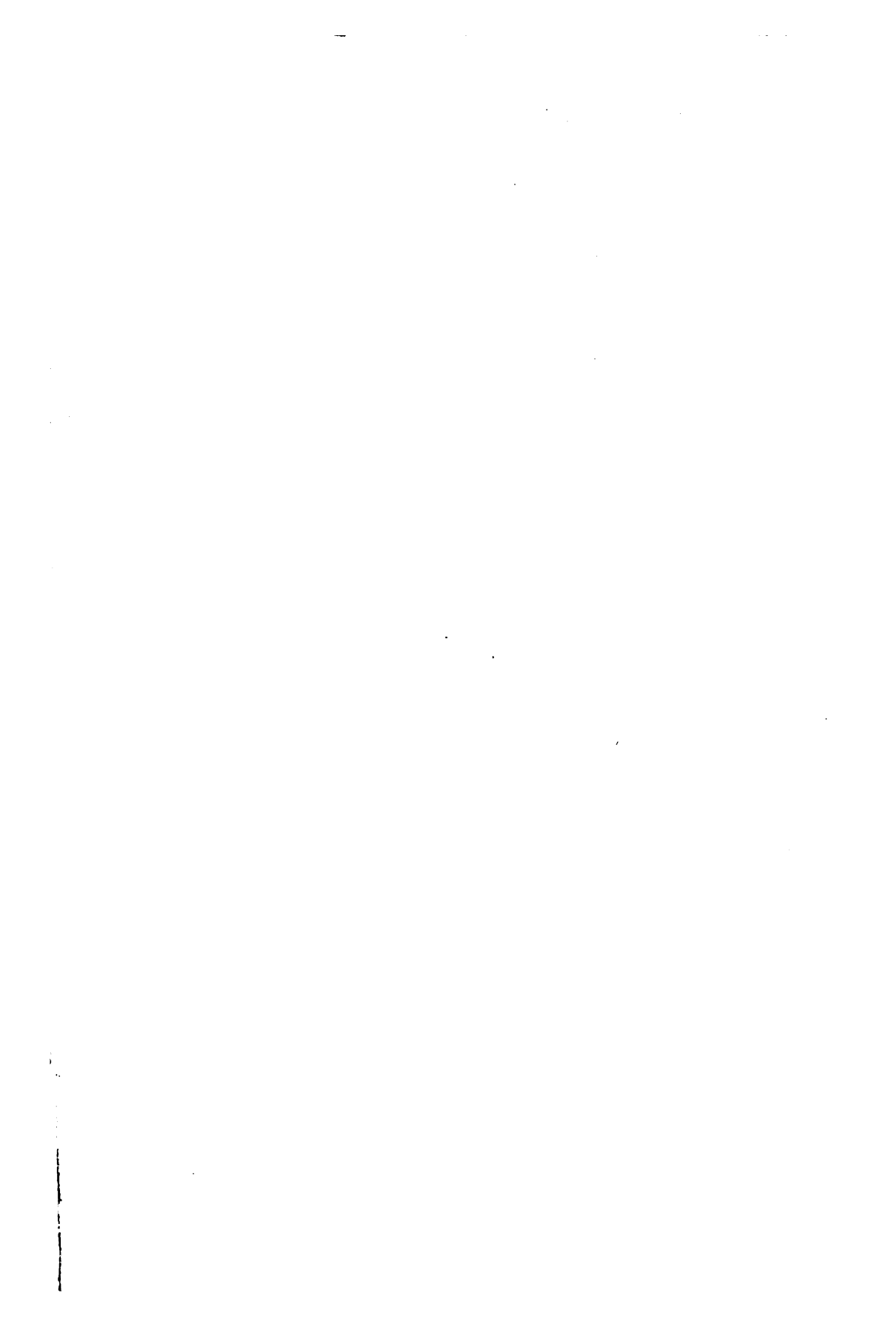
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