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ANSWERS TO ENQUIRIES

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Beacon (Halifax). Pottery and porcelain were made in America towards the end of the XVIIIth century, causing Josiah Wedgwood anxiety lest this local output might lead to a reduction in his export trade. After 1815, however, these potters were unable to compete with English productions and the works were closed. In the XIXth century successful potteries were established at Trenton, New Jersey, Philadelphia, and elsewhere.

H.L. (Lincoln). A note in *Chaffers' Marks and Monograms* gives the origin of the famous "Willow Pattern" and furnishes the date at which it first became available. "In the Portsmouth Museum there is the original 'Willow Pattern' plate, which was brought over in H.M.S. *Lion*, flagship of Earl Macartney's embassy in 1792, from which the Staffordshire potters first copied this favourite pattern."

Rogers (Leeds). Bat printing was practised at Liverpool and at Worcester. The name is derived from the "bat" of glue which was used instead of paper to take an impression from the copper plate. Linseed oil was laid on the plate and then removed by the palm of the hand, leaving oil in the engraved lines. The bat, having taken up the oiled picture, was then laid on the china to deliver the marks on to its surface. These marks were then coloured.

Baker (St. Helens). Lustrated wares probably date from about 1770. Resist lustre is the name of a variety made by a process by which a design is painted on the ware in such a manner that, after the whole has been lustrated, when it is washed in water the painted design comes off, leaving the exact pattern in white on a lustrated ground. Resist lustre is more valued than the ordinary gold or silver kinds. Lustre ware was made by Leeds and many Staffordshire potteries.

H.B. (St. Albans). I am sorry I cannot tell you the name represented by the monogram on your figure. We have a pottery figure bearing the same mark, painted in pale blue (a colour used on the figure). This is believed to be a Leeds specimen, but I have never succeeded in tracing anyone connected with that factory with the initials A.P. It is probably a workman's mark.

Jones (Hampstead). The term *bianco sopra bianco* is used to describe those wares decorated with a pattern of pure white enamel laid upon the greenish-white body of the piece, hence "white upon white." This method of ornamentation is said to be peculiar to Bristol delft; but there was a plate of similar decoration in the Liverpool Museum, said to be a Liverpool production.

Brookes (Chesham). The Jackfield Pottery is a very old one. One piece dated 1634 is recorded and several with dates about the middle of the XVIIIth century. The ware was a red earth covered with a very black glaze, giving it almost the appearance of black glass, though impervious to light. Specimens are decorated sometimes with scrolls and flowers in relief, with occasional gilding. This gilding wears or washes off in course of time. With regard to your cow cream jug, though black, this is not likely to be Jackfield.

Davids (Wallasey). The pottery at Seacombe was established in 1851, the proprietor being a Mr. Goodwin, formerly at Lane End. The ware is chiefly blue printed, a pale rather lustrous blue. The mark is usually the name of the pattern, with "J. Goodwin, Seacombe Pottery, Liverpool." The factory closed years ago but I do not know the date. There are several good pieces on view at the Birkenhead Art Gallery.

Dryden (Portsmouth). The chief centres for making delft ware were Lambeth, Bristol and Liverpool, in that order. Delft was also made at Wincanton and in Ireland. That particular type known as Blue Dash Chargers came from Lambeth and Bristol only; none of these appear to have been made in Staffordshire. Dated specimens are known from 1635 to 1741.

A.B. (Waterloo). Your question as to the use of collecting old pottery and china is not unreasonable. There are several adequate reasons. A collection of china forms a beautiful and permanent decoration to any room. Every piece collected and kept carefully is one more specimen of the work of ancient craftsmen preserved for the admiration and example of the present and future generations. Each year, through accidental breakage and purchase for other countries, the number of specimens of native work become fewer and consequently more valuable. A hobby, whether it be collecting china, stamps or antiques, is a relaxation for the worker and a solace and occupation for those who have retired from active life. These are a few reasons which occur to me in answer to your question.

R.S.L. (Northampton). If you are interested in medallions in wax, similar to those produced by Tassie in glass-paste and by Wedgwood in stone ware, I recommend you to purchase from the Victoria and Albert Museum Vol. II of the catalogue of the Schreiber Collection. You will find several there described and illustrated. A prominent artist in this medium was Isaac Gosset, born 1713, died 1799.

Boddis (Levenshulme). I am sorry to tell you that Chaffers' *Marks and Monograms* gives your mark—but without the letter B—as that of one of the lesser German firms, who either manufactured their own wares or bought pieces "in the white" from the Royal Meissen works, and had them decorated, more or less successfully, by local painters and gilders. As you say your figures are very finely modelled, they probably belong to the second category. Apart from the mark, you will appreciate that it is very difficult to identify specimens from descriptions only.

Dickens (Windermere). The impressed triangle on your Derby biscuit figure of a girl with a basket of flowers, indicates that the repaireur was Joseph Hill. Repaireurs, as you perhaps know, were employed to join together the limbs and bodies—each piece being cast separately in its mould—into the perfect figure, with appropriate attributes. Of these men, Joseph Hill and Isaac Farnsworth were the principal, so Mr. Hurlbutt tells us in *Old Derby Porcelain*. The number 123 on your figure is given in Haslem's list as one of "The French Seasons," and is one of Spangler's models. This dates your figure between 1790 and 1796.

Lynes (Barmouth). At New Hall both hard and soft paste porcelain were made. In 1777, a company of Staffordshire potters purchased the patent of Richard Champion of Bristol, and until about 1812, hard paste only was made. After this date soft bone paste was used until the works closed in 1825. The mark of "New Hall" inside a double circle was adopted after 1820, and only used on soft paste. The earlier mark of an incised scroll N occasionally appears on hard paste.

PEWTER

The Society of Merchant Venturers, Bristol, with regard to the pewter plaque shown in Fig. XVI, an illustration of a piece in the Berkshire Pewter Collection in the July issue, now kindly send the following information:—

"I have now been enabled to identify the building on which the plaque in question was placed. In 1820 the Society erected a new 'Pump Room' at Hotwells in connection with the Hotwells Spring, the waters of which were long reputed to have therapeutic value. The building subsequently became the Grand Spa Hotel. Our records show that the foundation stone was laid on the date given, by the Master of the Society in the presence of members of the Standing Committee. The inscription is said to have been on block tin and a bottle containing new silver coins was placed underneath. Hotwells is situated in the suburb of Clifton."

CURRENT SHOWS AND COMMENTS

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interest, an early El Greco which shows his links with Venice and yet promises that characteristic thing which is his. In the same room are a delightful small Rubens, a fine Canaletto, and a very charming still life by David de Heem.

Alongside of these a group of good English XVIIIth century work with a delightful small Gainsborough landscape make this Exhibition one of first-rate importance.

A last visit, this time to the R.B.A. How British it is! No risks are taken; we always know quite well "what the mauve means." Hardly anything is bad, and nothing thrillingly good. The water-colours, being British, are the best of their kind. A tempered Impressionism has heightened the tones and brightened the palettes of the artists. There is charm, the love of landscape for its own sake, of figures and flowers and well-bred interiors. My two ladies of the Liberty dresses would thoroughly enjoy it all; perhaps Ethel Walker's "Seapiece" would lose marks for its formlessness; but most things would find approval, and something would probably be bought to live permanently with the chintzes and mahogany at Kensington Gore. I got my own thrill from a coloured drawing by Blampied: "Woman Praying, Jersey, 1945." But this Exhibition was certainly British, with the National Mark strong upon it.