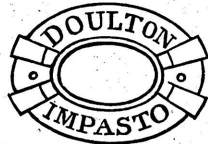


as they do in consistency, heightens the artistic effect by being here and there an opaque or translucent enamel, according to the desire of the designer.

The present firm is styled Henry Doulton & Co., and in addition to the artistic portion of their business, they are the largest manufacturers of pipes and pottery for all sorts of sanitary and domestic purposes. They also manufacture earthenware in slabs and tiles; which are decorated by hand-painting, both under and above the glaze; one peculiarity of their manufacture being that they do not *print* their designs, and so rarely, if ever, repeat the pattern of even the most ordinary and inexpensive article.



Specimens of Doulton Ware, by Mr. F. A. Butler and Miss Hannah Barlow, are in the Museum of Practical Geology.



Artist's mark of Mr. F. A. Butler.



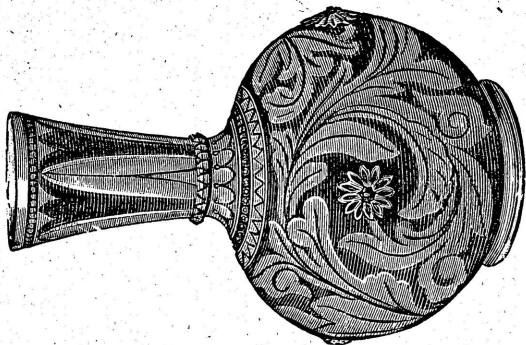
Artist's mark of Miss H. Barlow.



Artist's mark of * Mr. Geo. Tinworth.

LEEDS.—We have no sufficient evidence to show when pottery was first made at Leeds, though it may be affirmed with certainty that, at a very early date, the beds of white clay existing in its neighbourhood were used for the purposes of the potter's art. The year 1760, however, is the first reliable date we have for the establishment of a factory, which afterwards grew to be a large concern. The firm was Humble, Green, & Co., and, with many varying partnerships, the concern is now in existence, doing a large export trade.

* The exhibition of Mr. Geo. Tinworth's work in Conduit Street during the past summer (1883) has tended to make this artist more widely known and appreciated.—*Note, 3d edition.*



DOULTON WARE JUG, designed and executed by Mr. F. Butler, a deaf and dumb young man.

HENRY DOULTON & CO., LAMBETH.

An ideal head; specimen of painting over the glaze.



P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA



The older specimens were of a similar character to Wedgwood's Queen's ware (see WEDGWOOD), but of a yellower tint, and the basket pattern, in thin trays and fruit-baskets, a very favourite one, and well suited to the ware. Many of the designs also are very similar to Wedgwood's, and strongly suggest his patterns being laid under contribution. Some of the old candlesticks are particularly chaste and pure in pattern—the rams' heads and wreaths of Adams & Flaxman's time being very prevalent, and the reliefs being sharp and clear. The specimens are not expensive, and the better ones are desirable from an artistic point of view. The glaze of the best period of the factory was very fine, but, being produced by a preparation containing a large amount of arsenic, was very injurious to the workmen. This poisonous method has long been discontinued. Printing by transfer was introduced between 1780-90, and occasionally some lustrous pigments were used, but these lustro-ware specimens are very rare. (Collection of specimens in the Museum of Practical Geology.)

Leeds Pottery.

Hartley, Greens, & Co.
LEEDS POTTERY.



CG
W



LEEDS POTTERY
LEEDS POTTERY

CG

LE NOVE (see BASSANO).

LIMBACH (SAXE MEININGEN).—This factory was one of a group of five, under the direction of Gotthelf Greiner, who enjoyed the patronage and protection of Duke Anthony Ulrich. The works at Limbach were established in 1761, and became so prosperous that Greiner purchased the manufactories of Rudolstadt & Grosbreitenbach and subsequently of Volkstadt & Kloster Veilsdorf. Mark, a trefoil (see GROSBREITENBACH). (Specimen in the Museum of Practical Geology.)

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LIMBACH, 1761.

LIMOGES.—Porcelain was first made at Limoges in 1775 by the brothers Grellet, whose factory the Government purchased as a branch of the Sèvres works in 1784, but resold it four years afterwards. But little is known of the Limoges productions until,

in 1840, David Haviland, of New York, purchased a small atelier at Limoges, and since then a considerable trade has been gradually built up by him, especially for export to America. The speciality, however, of the firm of Haviland & Co., is the manufacture of a coarse but artistic pottery, and decorated in a quaint and original manner, sometimes with figures in Spanish costumes, or nearly nude, and sometimes with a vigorous and bold application of argillaceous pigments to the surface, that bears a slight relief. It is worthy of remark, too, that some of the pieces when decorated are signed and numbered by the artist, who undertakes to make no duplicates, so that the number will serve to show the approximate date of the specimen, and is also a sort of guarantee of its being unique in its way. The mark of the manufacture is HAVILAND & CO., impressed in the soft clay, in addition to the painter's sign.

LIVERPOOL.—Some factories of pottery existed in and near Liverpool at the end of the sixteenth and commencement of the seventeenth century, but Liverpool is chiefly interesting from a collector's point of view, as claiming, in the person of John Sadler, an engraver, the invention of transfer-printing on pottery and porcelain. The art is said to have been discovered accidentally, by noticing that some children, to whom he had given several spoiled impressions of his engraved plates, applied them to broken pieces of pottery and secured a transfer. Sadler communicated the idea to Guy Green, and the two entered into partnership, and applied for a patent to protect the invention. This was in 1752, but the process soon became common to other factories, although in many cases, notably in that of Wedgwood, the undecorated ware was sent to them to print. Pieces are very rarely marked.

SADLER & GREEN.

LILLE (DEPT. DU NORD).—A manufactory is said to have been established here as early as 1711, by Barthélémy Dorez, and Pierre

Pelissier, his nephew; and Mr. Chaffers tells us a concession was granted them, giving some privileges. The specimens produced appear to have been so much like those of the St. Cloud factory, both in the soft paste and peculiar decoration, that the individuality of this factory has been lost.

Later, however, 1784-85, a porcelain factory (hard paste) was established by Sieur Lepène, in which the Minister, M. de Caloune, took an active interest. Lepène obtained a patent for the use of coal in the firing process, and this is said to have been the first introduction of coal as fuel into France. The factory, however, had a short life, it having changed hands in 1792, and was soon afterwards closed.

The mark, a crowned dolphin, is an especially rare one, on account of the few specimens turned out by the factory.



*fait par
Lebrun à Lille*

LOOSDRECHT (see AMSTEL).

LOWESTOFT.—A small manufactory was established close to Lowestoft by Mr. Hewlin Luson, of Gunton Hall, who, interested in the manufacture of china, and having discovered on his estate a quantity of white earth, that appeared to promise a reward to experiment, sent a sample to be analysed, and on receipt of a satisfactory report, engaged workmen from London and erected a kiln and furnace on his own estate in 1756. We have Gillingwater's

authority for the fact that, owing to the jealousy of the London manufacturers, his workmen were bribed to spoil his productions, and the first step in ceramic art at Lowestoft was seriously jeopardised by this ungenerous trick, but the attempt was again made in the following year, and the new firm of potters, Walker, Browne, Aldred, & Rickman, succeeded in establishing a factory of considerable importance, as testified by Gillingwater, who wrote his History of Lowestoft in 1790.

From the fact of the considerable trade between the eastern coast and Holland, it is more than probable that the first Dutch importations, both of the native delft and of the Oriental porcelain, gave the impetus and furnished the models for ceramic art at Lowestoft; in fact, there is a certain amount of Oriental character about all the Lowestoft pottery and porcelain, but especially of the earlier pieces.

Porcelain does not appear to have been made previous to 1762, and dated specimens are extant bearing that and subsequent dates.

Mr. Jewitt tells us that one of the partners of the firm that succeeded Mr. Luson, Robert Browne, visited the Bow or Chelsea factory, and disguised as a workman was engaged. He bribed the warehouseman to conceal him in an empty hogshead, that he might be present when one of the principals mixed the ingredients for the paste, a process which was, of course, a much valued secret, and he returned, after a short absence, to his Lowestoft factory with much valuable information gained by this means.

The Lowestoft works were closed in 1803-1804, owing, it is said, partly to the severe competition of the Staffordshire potters, partly to trade losses, one of which was the seizure by Napoleon, in Holland, of several thousand pounds worth of their merchandise in that country. The difficulty of transport of coal and sand also had caused the company to work at a disadvantage, compared with other factories.

There has been, and is, much difference of opinion as to the Lowestoft productions, but they are easily reconciled. The punch bowls and services which bear English coats of arms, and other designs, that mark their nationality, but the paste of which is unmistakably Oriental, were either painted by the Lowestoft works on Oriental undecorated porcelain, or the pieces were executed in China to English orders. The character of the decoration itself must determine this question.

Much has been called Lowestoft that the paste assigns to China, and *vice versa*; the hard vitreous appearance and peculiar tinted-white of the Oriental porcelain will be arbiter in many cases, and the characteristic English "rose," which formed a favourite feature in Lowestoft decoration, will be another. It is said that many of the pieces bearing this sign were painted by a French refugee artist of that name, who worked at the factory for many years until his eyesight failed. It is a singular fact that this factory had no distinguishing mark. Figures were very rarely made, and were not successful. Services and bowls were the principal productions, and the decoration in blue or Indian red; the pencilled designs of the borders, being carefully delineated.

LUDWIGSBURG (WURTEMBERG).—Ringler established a porcelain manufactory at Ludwigsburg in 1758 under the patronage of Charles Eugene the reigning Duke, but owing to the site being unwisely chosen, the clay and fuel had to be brought great distances, and the enterprise was carried on under weighty difficulties and pecuniary loss.

The specimens of this factory are remarkable for beauty of modelling in groups and figures, and also for fine paintings on services. The paste is, however, of a rather coarse and greyish appearance. It is as often called Kronenburg as Ludwigsburg, which Marryat explains by telling us that the town where the factory existed was known by either name.

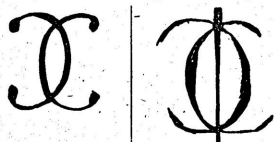
The earlier mark was the C in cyphers, but later surmounted by

LUDWIGSBURG, CRONENBURG—LUNEVILLE. 121

the ducal crown, and sometimes the Wurtemberg arms (three stags horns), are also found on specimens.



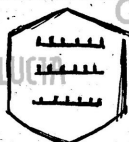
LUDWIGSBURG.



P.C. Monumental de la Alhambra y Generalife
CONSEJERIA DE CULTURA



LUDWIGSBURG.



LUNEVILLE (MEURTHE).—A small factory established by a sculptor, Paul Louis Cyfflé, in 1769, when he obtained a royalty for fifteen years, and produced some superior vessels of material known as terre de Lorraine. By a subsequent improvement he produced a *pâte* more suitable for statues and groups, and some of these have been preserved, such as the statue of Stanislas, in



the Imperial Library of Nancy. The mark is his surname and "à Luneville" stamped underneath, but it is very rarely found. Pieces marked TERRE DE LORRAINE are also attributed to the Luneville factory.

MARSEILLES.—A somewhat important factory was established at Marseilles, by Joseph Gaspard Robert, about 1766, and Mr. Chaffers quotes an order for a service from England, which shows the factory was renowned at the time (1777). Not much, however, appears to be known about the productions, and the works ceased at the time of the French Revolution (1793). The mark is the initial of the potter.



A fine faience was also made in considerable quantities at Marseilles as early as 1607-1610, and continues until the present time.



MARSEILLES.

MASON & Co.—The ordinary productions of this firm, known as, and generally marked, "Mason's Ironstone China," would not

deserve mention here, in a list of artistic potteries, but for Mr Marryat's notice of a pair of very fine porcelain ewers, which would show that pieces of fine *pâte* and artistic merit were also made. Their works were near Leek, Staffordshire.

Mason's Iron-Stone China.

MAYENCE.—In 1720 a faience manufacturer of Höchst, a village on the Nidda, was induced by one of his workmen, named Bengraf, to turn his establishment into a porcelain manufactory. The first experiments failed, but having induced Ringler, a workman from the Vienna manufactory, to assist him, in 1740 they succeeded in producing good porcelain; and from this time, under Ringler's management, the factory commenced to thrive. The secret recipe of porcelain-making was contained in some papers that Ringler was known to have always about him; and one day his fellow-workmen, having made him intoxicated, obtained these, and it is due to this trick that so many porcelain factories sprung up in different parts of Germany, for not only did Ringler leave the works in disgust and take his knowledge elsewhere, but the dishonest holders of his papers sold the secret to any one who would pay them a handsome *douceur*.

Under Emmerick Joseph, Elector of Mayence, the factory became a State establishment, and the services of a celebrated modeller, J. B. Melchior, were engaged; and as no expense was spared in the management, it is to this period the finest specimens of the Höchst or Mayence factory may be attributed. The spirited modelling and delicate colouring of the groups are excellent, and the peculiar violet-red colour, for which some of the pieces are famous, is said to have been lost to ceramic art with the death of a painter.

After Melchior left the factory the works deteriorated very considerably; and under the directorship of Riess, his successor,

those peculiar large-headed figures were produced. When the French invaded the country in 1794 the manufactory was broken up, and the stock and plant sold by auction in that year.

The clay is said to have been brought from Limoges, and the greatest secresy observed in the different processes. The paste is hard, but fine and white; and some of the modelling is, as Marryat observes, without a rival.

The mark was a wheel with six spokes, the arms of the Archbishop and Elector of Mayence, sometimes in blue, red, or gold, and not unfrequently surmounted by a crown. Pieces marked with "M," Melchior's cypher, are very rare and valuable.



A potter named Dahl has adopted the mark, adding his own initial, D; but his productions are very inferior to the original establishment, and amateurs should be on their guard.



MENEKY, VILLEROY (DEPT. DE SEINE ET OISE).—This manufactory was founded by François Barbin in 1735, under the protection, and on the estate, of the Duc de Villeroy. About 1748, the directorate passed to Messrs. Jacques and Julien, who continued the works until 1773, when it was removed to Bourg la Reine. The earlier specimens are remarkable for the beauty of the soft paste, and the decoration is generally floral. The general characteristics are similar to the productions of the St. Cloud factory. The mark is scratched in the paste.

. D.V.



MINTONS.

Copy of old Sèvres Vase "Duplessis," the pair being *en suite* with the Vaisseau à Mat. The ground work is a reproduction of the celebrated "vert" of the old Sèvres in its finest period.

MINTONS.—The productions of this eminent firm are so well known, and the great strides made in the improvement of their manufactures have been so rapid, so late, and so prominently before the world, as to need but a few facts and dates to complete the information that everybody must possess. The works were founded at Stoke-on-Trent in 1793 by Thomas Minton, and have been considerably enlarged from time to time as the reputation and business of the firm have increased. Thomas Minton was a clever engraver, and was at one time in the employ of Josiah Spode. In 1840 he formed one of a small committee of potters who bought a tract of clay and felspar abounding country, in Cornwall, and at considerable pains succeeded in establishing a scheme, for supplying the different manufactories interested with their requisite materials. In 1828 the manufacture of the now celebrated encaustic tiles was introduced by Herbert Minton (their first employment being for the smoking-room and lobbies of the House of Commons, the then new Palace of Westminster); the manufacture of majolica was added in 1850. The firm has always been energetic in the engagement of the first artists for their work, and of these Laus Solon, formerly of Sèvres, is justly celebrated for his famous decoration of vases and plateaux; and M. Emile de Jaunest and M. Carrier de Belleuse, as sculptors and modellers, and M. Leon Arnoux as art director.

In 1868 Hollins and Campbell separated, Mr. Campbell, the present head of Mintons, and M.P. for North Staffordshire, continuing the china and earthenware works, and taking into partnership Thomas and Herbert Minton, great-grandsons of the founder; and in 1875 the tile works carried on by Mr. Robert Minton Taylor, a former partner in the firm of Minton, Hollins, and Co., were purchased by Mr. Campbell, who erected a manufactory at Stoke, where the encaustic-tile business is carried on under the management of his nephew, Mr. John Campbell, under the title of the Campbell Brick and Tile Co.

True porcelain was not made before 1821, though a semi-

translucent ware had been produced some twenty years earlier, but the most marked improvement has dated from our 1851 Exhibition. The paste is soft and white like that of all best English china, which has peculiarities of its own that will be easily noticed by comparison. A new body of special softness and whiteness has been, however, recently introduced, and on this are paintings of great merit in the style of old Sèvres, the ground colours being particularly good, and the gilding equal to that of Sèvres. This material is stamped in the clay

(MINTON)

the two brackets embracing "Minton" forming the letter C reversed, and reading Colin Minton Campbell. The majolica is bold in character, and has been used in some very striking designs, amongst which the great fountain, which was purchased by the Crystal Palace Company at the 1862 International Exhibition, is not the least.

MINTON



Earlier Mark.



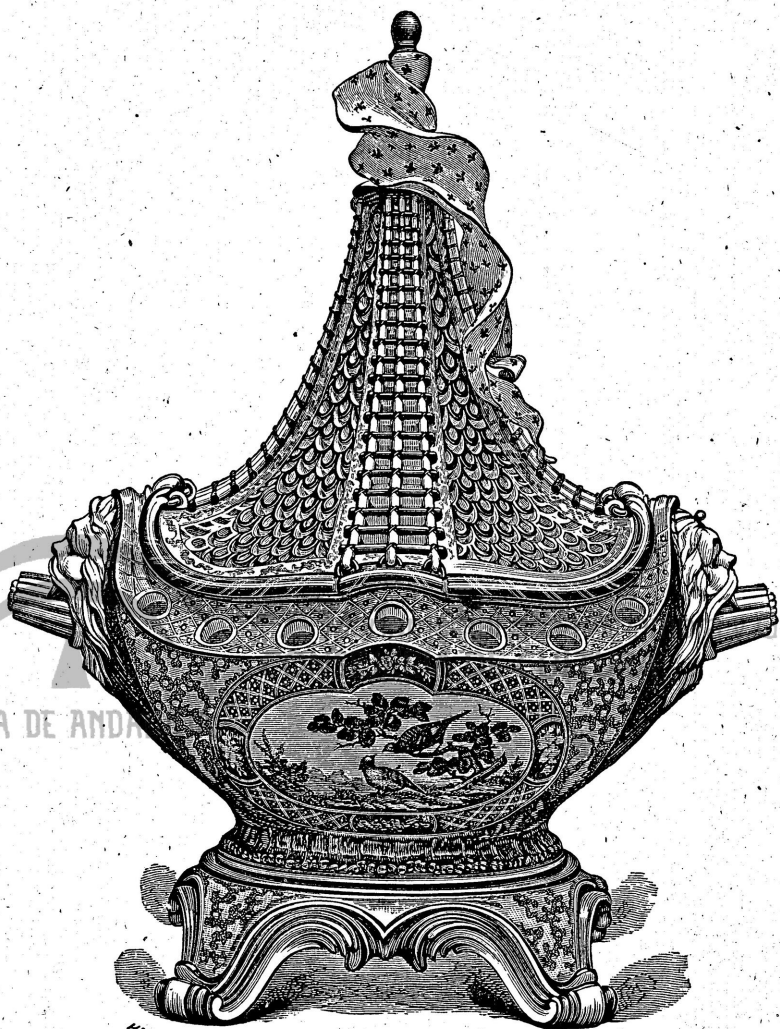
STOKE. Minton's, used 1868.

Moscow.—But little seems known of the ceramic factory here, save that it was founded in 1830 by A. Popove, whose monogram is the fabrique mark. The paste is hard; and its customers seem mostly limited to the Russian Court.



Moscow.

MOUSTIERS (BASSES ALPES).—The manufacture of artistic pottery or faience appears to have been carried on at a group of ateliers, and not at one sole fabrique, as is mostly the case.



MINTONS.

Copy of the old Sèvres Vaisseau à Mat. One of the original pieces is in the collection of Her Majesty at Buckingham Palace, and another is owned by Baron Ferdinand de Rothschild. Copies have been made by Mintons, both for Mortlock and Goode, with considerable success, the originals being lent for the purpose.

M. Jacquemart gives much interesting information of a family of potters named Clerissy, who, like the Della Robbias, worked in succession from 1686 until 1850, one of the sons or nephews of the founder being created Baron, or Seigneur de Trévans, in 1743, by Louis XIV. Three different manufactories existed in Moustiers in 1745, eight in 1756, eleven in 1789, and five only in 1799. The decoration varies accordingly, and the expert has the greatest difficulty in assigning some unmarked specimens.

S. Viry f. a Moustiers.

chez Clerissy

MOUSTIERS. Est ablished 1698.

M.C.A 1756.JA

Soliva ca

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

MIGUEL Vilar

F. e

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CROS

MOUSTIERS.

Various Potters, XVII. and XVIII.
Centuries.

B &



MOUSTIERS. Olery.

O y.

K & Q

L S

L O V

L P

A. J. f.

MOUSTIERS. XVIII Century.
Marks of Olery with Painter's Initials.

MOUSTIERS, 1778.

ferrat moustiers

MOUSTIERS. Guichard, potter.

*Thion à Moustiers.**Antoine Guichard,
de Moustiers, 1763,
le 10 X^{br}*MOUSTIERS. XVIII Century.
Other Potters.

NANTGARW (GLAMORGANSHIRE).—A small factory was established here in 1816, by Billingsley, the celebrated flower-painter of Derby, and his son-in-law, Walker, also of the Derby works. The specimens they produced were submitted to Mr. Dillwyn of the Swansea factory, and by him considered so excellent, as to induce him to build a larger place for the development of the manufacture. A notice was, however, sent him from Messrs. Flight & Barr of the Worcester factory, that Billingsley & Walker had obtained, by breach of confidence, the secret of mixing, and were runaway workmen, adding at the same time that the composition of the paste was such, that though beautiful in appearance, its production was attended with so much undue risk of fracture in firing, as to be impracticable. The factory then appears to have been discontinued. The pieces extant are beautifully white porcelain, and generally painted with flowers. The mark is Nantgarw impressed.

NANTGARW.

NAST.—A potter of this name purchased a manufactory of china in the Rue de Popincourt, Paris, in 1783, and adopted his name, stencilled in red, as his fabrique mark. The paste is hard and like most other Parisian porcelain, and the favourite decoration seems to have been small sprigs or flowers on a white ground.

NAST.

N.
à.
Paris

NEALE & Co.—A firm of potters in existence at Hanley about 1778–1787, that made some very clever imitations of Wedgwood's jasper ware. There are some good specimens in the South Kensington Museum and also the Geological Museum.

Neale & Co.

NEVERS.—But little is known of a porcelain factory here; it is barely mentioned by Brogniart as existing in 1844 under the management of MM. Neppel & Bennot. Doubtless a manufactory of faience, of considerable importance, had been previously established. Specimens are very difficult to identify, and the writer has never seen one which he could with confidence pronounce to be of Nevers make.

NIDERVILLER (DEPT. DE LA MEURTHE) NEAR STRASBOURG.—A small factory of hard-paste porcelain was established here in 1760 by Jean Louis, Baron de Beyerlé, councillor and treasurer to the King and director of the Strasbourg Mint. With the assistance of Paul Louis Cyfflé, of the Luneville factory, a celebrated modeller, and the importation of some workmen from Saxony, he was successful in producing some fine specimens. About 1780 the factory passed into the hands of General de Custine, whose director, M. Lanfray, bestowed considerable care and energy upon the improvement of the works. General Custine, however, was one of the numerous victims of the Republic, and on his execution his estate was forfeited, and Lanfray became the proprietor of the factory by purchase in 1802, and continued so until his death in 1827, and during this time the mark was the name of the town stamped or his own initials in a monogram. The fabrique has since been discontinued owing to its unsuccessful competition with the other factories. The earlier mark was the monogram of the Baron de Beyerlé.





Stamped in relief.



NIDERVILLER.



NUREMBERG.—Nuremberg is said to have been the pioneer in the manufacture of majolica in Germany. An artist named Veit Hirschvogel, who had travelled into Italy, and seen the works of