















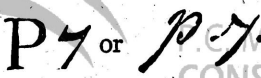














<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	DIEU	Chinese subjects, flowers, gilding.
k or K.	DODIN	Figures, subjects, portraits.
	DRAND	Chinese subjects, gilding.
	DUROSEY, Julia .	Flowers, friezes, &c.
	DUROSEY, Soph. } afterwards } M ^{me} NOUAILHER }	Flowers, friezes, &c.
	DUSOLLE	Detached bouquets.
D T.	DUTANDA	Bouquets, garlands.
	EVANS	Birds, butterflies, landscapes.
F	FALOT	Arabesques, birds, butterflies.
	FONTAINE . . .	Emblems, miniatures
	FONTELLIAU . .	Gilding.
f. x.	FUMEZ	Flowers, arabesques, &c.
G	GENEST	Figures, &c.
G d.	GERRARD	Pastorals, miniatures

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
R..... or R	GIRARD	Arabesques, Chinese subjects.
	GOMERY	Birds.
gt.	GREMONT	Garlands, bouquets.
X.	GRISON	Gilding.
jh.	HENRION	Garlands, bouquets.
hc.	HERICOURT	Garlands, bouquets.
W or W	HILKEN	Figures, subjects, &c.
h or h.	HUNIJ	Flowers.
Z.	JOYAU	Detached bouquets.
j.	JUBIN	Gilding.
LR	LA ROCHE	Bouquets, medallions, emblems.
L ^e .	LE BEL, Sen. . . .	Figures and flowers.
LB. LB	LE BEL, Jun. . . .	Garlands, bouquets, insects.













<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
LF or LE	Unknown	Cupids, &c.
LH or LL	LECOT	Chinese subjects.
	LEDOUX	Landscapes and birds.
LG or LG	LE GUAY	Gilding.
	LE GUAY	Miniatures, children, trophies, Chinese.
L or L	LEVÉ, père	Flowers, birds, and arabesques.
f	LEVÉ, fils	Flowers, Chinese.
M	MASSY	Flowers and emblems.
S	MÉRAULT, Sen. . . .	Various friezes.
9	MÉRAULT, Jun. . . .	Bouquets, garlands.
X	MICHAUD	Flowers, bouquets, medallions.
M or M	MICHEL	Detached bouquets.
M	MOIRON	Flowers, bouquets.
M	MORIN	Marine and military subjects.
	MUTEL	Landscapes.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	NIQUET	Detached bouquets.
	NOEL	Flowers, ornaments.
	PARPETTE, Philippe }	Flowers.
	PARPETTE, Louise }	Flowers, garlands.
	PFEIFFER	Detached bouquets.
	PIERRE, Sen. . . .	Flowers, bouquets.
	PIERRE, Jun. . . .	Bouquets, garlands.
	PITHOU, Sen. . . .	Portraits, historical subjects.
	PITHOU, Jun. . . .	Figures, ornaments, flowers.
	PREVOST	Gilding.
	POUILLOT	Detached bouquets.
	RAUX	Detached bouquets.
	ROCHER	Figures.
	ROSSET	Landscapes.


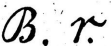
<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	ROUSSEL . . .	Detached bouquets.
	SCHRADRE . . .	Birds, landscapes.
	SINSSON, père . . .	Flowers.
	SINSSON . . .	Flowers, groups, garlands.
	SIoux . . .	Bouquets, garlands.
	SIoux, Jun. . .	Flowers and garlands, <i>en camaieu</i> .
	TAILLANDIER . . .	Bouquets, garlands.
	TANDART . . .	Bouquets, garlands.
	TARDI . . .	Bouquets, garlands.
	THEODORE . . .	Gilding.
	THEVENET, Sen. . .	Flowers, medallions, groups.
	THEVENET, Jun. . .	Ornaments, friezes.
	VANDÉ . . .	Gilding, flowers.
	VAUTRIN, afterwards Madame GERARD. . . }	Bouquets, friezes

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	VAVASSEUR . . .	Arabesques, &c.
	VIELLARD . . .	Emblems, ornaments.
	VIELLARD . . .	Emblems, ornaments.
2000	VINCENT . . .	Gilding.
 or 	XHROUET . . .	Arabesques, flowers.

MARKS OF PAINTERS, (UNKNOWN).

LATE PERIOD, 1800 TO 1845.

	ANDRE, Jules . . .	Landscape.
	BERANGER . . .	Figures.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
Æ	BARBIN, F. . .	Ornaments.
AB	BOULLEMIER, A.	Gilding.
C D	DEVELLY, C. . .	Landscapes and figures.
D.I.	DIDIER	Ornaments.
A. D.	DUCLUSEAU, M ^{dme}	Figures, subjects, portraits.
F.	FONTAINE. . . .	Flowers.
G. G.	GEORGET	Figures, portraits.
h. D.	HUARD	Ornaments.
E	JULIENNE, Eug. .	Renaissance ornaments.
L G ^{ce}	LANGLACE. . . .	Landscapes.
L. B.	LE BEL	Landscapes.
L. G.	LE GAY, Et. Ch. .	Figures, portraits.
A.	POUPART, A. . .	Landscapes.
L. h.	PHILIPPINE . . .	Flowers and ornaments.
R	REGNIER, F. . . .	Figures, various subjects.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
S. Y.	SWEBACH . . .	Landscapes and figures.

MARKS OF PAINTERS AND DECORATORS
RECENTLY EMPLOYED AT SEVRES,

M. DAMOUSSE, MODELLER.

AB	BARRÉ . . .	Flowers.
AB	BONNIER, Achille	Decorations.
EB	BULOL, Eugène .	Flowers.
LC.	CARPENTIER . .	Gilding.
AD	DAVID, Alexandre	Decorations.
DC	DERICHSWEILER.	Decorations.
JL	LAMBERT . . .	Flowers.
EL	LEROY (Eugène).	Gilding.
A	MARTINET . . .	Flowers.

SÈVRES MARKS.

161

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
M	MERIGOL, F. . .	Flowers and decorations.
P	PLINE	Decorations.
R	REJAUX, Emile .	Decorations.
MR	RICHARD, Emile .	Flowers.
E. R	RICHARD, Eugène	Flowers.
R	RICHARD, Francis	Decorations.
✱	RICHARD, Paul .	Gilding.
R	RIOCREUX, Isidore	Landscapes.
J. T	TRAGER, Jules .	Flowers and birds, ancient style.



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

SPODE.—Josiah Spode was born in 1733, and after serving an apprenticeship to Thomas Whieldon, sometime partner of Josiah Wedgwood, a Staffordshire potter, started on his own account, and was succeeded by his son, who introduced transfer-printing into Stoke in 1784, and commenced to make porcelain in addition to pottery in 1800. Five years later he invented an opaque porcelain or ironstone china, a production with which his name has become identified. William Copeland became a partner with him, and London agent in 1779, and found a large sale for his manufactures in the metropolis at a warehouse in Fore Street, Cripplegate, which he purchased when trade increased to such an extent as to warrant the outlay. William Copeland's son, afterwards Lord Mayor of London in 1835-36, purchased the whole concern in 1833, and in 1867 took into partnership his four sons, three of whom now form the present firm of Bond Street and Stoke-upon-Trent.*

The manufactures of the present firm may be divided into six classes: porcelain, ceramic statuary, ivory, majolica, ironstone, and earthenware.

The porcelain is soft, beautifully white, and has what is technically called "a fine body and excellent glaze;" its decoration varies according to the style the piece may represent. The best is that which takes for its model the Sèvres *pâte tendre* of the highest period; and in some specimens, when more than usual care has been bestowed upon the finish of the gilding, the similarity is very great, an effect assisted by the softness of the paste; the jewellery, however, is not so lustrous.

With regard to ceramic statuary, the composition of clays now commonly known as Parian, was originated at Copeland's manufactory, being the invention of a Mr. Battam. Like Josiah Wedgwood, who neglected to patent his celebrated Queen's ware, Messrs. Copeland & Garrett acted in a similarly unselfish or careless manner, and the manufacture of this peculiar kind of porcelain was speedily followed by other firms; and at the close of an

* The London House (Bond Street) given up by Messrs. Copeland in 1881, and a depot for the wholesale trade opened in Charterhouse Street, E.C.—*Note, 3d Edition.*



COPELAND, LATE SPODE.

The Launch.

art exhibition at South Kensington in 1871 a lively controversy arose, which we believe was ultimately decided in Copeland's favour. Mr. Gibson, R.A., who has designed many of the subjects illustrated by this "porcelain statuary," declared this vehicle for conveying the ideal of the sculptor, to be second only to marble; and on account of its lustrous transparency it is certainly superior to its more opaque cousin "biscuit."

The fine earthenware called "ivory" is very agreeable both to sight and touch, resembling Wedgwood's Queen's ware in many respects, though it more closely assimilates to porcelain, and greater durability is claimed for it as a useful ware.

Copeland's manufactures are now in considerable use for frescoes and mural decoration of all kinds, and the drawing and finish of the tiles, of which sometimes so many as fifty will compose a subject, are of great merit.

Earthenware is manufactured very largely both for home and export trade. The marks used by Spode and by the firm have been varied at the following periods:



SCEAUX PENTHIEVRE.--A small factory was established by one Jacques Chapelle, near Paris, about 1750, and a few years later was under the protection of the Duc de Penthievre.

The productions are soft paste, and very similar to Menecy, for which unmarked specimens would be easily mistaken. As the Sévres manufactory flourished, the best workmen and artists were attracted thither, and the date of the death of its ducal patron, 1794, was probably that of the close of this small factory,

though the manufacture of soft paste had previously ceased. The mark is like that of Menecy, engraved in the paste. A small



custard cup thus marked was bought at the Hamilton Palace sale by the writer, and is now in the collection of Mr. John T. Poe, of Riverston, Menagh, Ireland.

STRASBOURG.—A factory was established by Paul Hannong, who had learned the secret of porcelain-making from Ringler in 1752, but owing to the restrictive measures of the Sèvres company, he removed to Frankenthal (see FRANKENTHAL), where his pottery or faience factory still remains undisturbed. The few specimens that exist of Strasbourg porcelain are very difficult to identify. It is hard paste, and the marks are in blue.





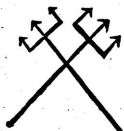


SWANSEA.—Earthenware was made at Swansea as early as 1750, and under the management of Mr. Haynes, the Cambrian company, about forty years later, extended the operations considerably, and introduced a superior ware known as "opaque china;" but true translucent porcelain was not produced until 1814, under the management of Mr. Dillwyn, who was much interested in ceramics. The quality of the porcelain was excellent, much resembling that of Nantgarw, and the paintings in birds, but mostly flowers, are

SWANSEA.

Swansea.

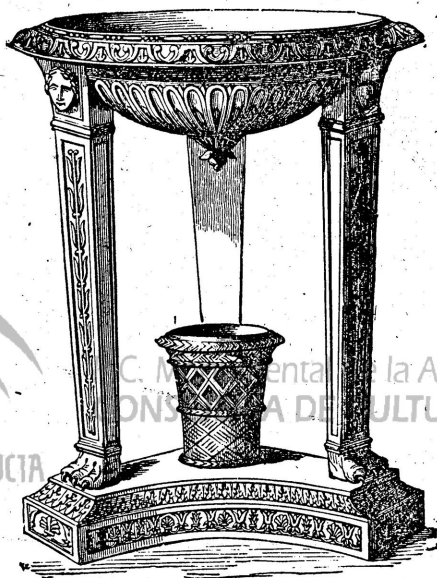
SWANSEA



SWANSEA

DILLWYN & CO





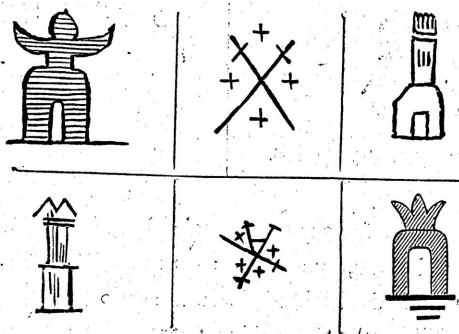
COPELAND, LATE SPODE.

Classical Tripod for Flowers.

very artistic. The expense, however, and Mr. Dillwyn's other engagements, prevented its being a commercial success, and though as a pottery establishment the works have continued, the porcelain department was very shortlived.

Specimens are much valued by collectors for their beautiful whiteness of *pâte* and fine painting. The mark is SWANSEA impressed or stencilled in red, and sometimes a trident in addition.

TOURNAY.—A manufactory of soft-paste porcelain, under the management of one Peterinck, was established in 1752, and in the ten years 1752-1762 increased its staff from 60 to 240 workmen. The paste or body of this factory, though soft as opposed to hard paste, has always been of a coarse yellowish white compared with the fine *pâte tendre* of Sèvres, and its texture is much less translucent. Its productions have been much used for decoration after the style of the old Sèvres. The marks are as below, but pieces are often unmarked. Sometimes two of the marks will be found on one specimen.



TURKEY.—But little appears known of Turkish porcelain. Some pieces, however, marked with a crescent are attributed to the ceramic factories of Turkey, as their decoration determines their eastern character.

VENICE.—A manufactory of both hard and soft paste porcelain, is said to have been established in Venice by Francesco Vezzi as early as 1720-25; but there appears much doubt as to the nationality of the paste, which may have been purchased from Meissen and decorated in Venice.

In 1765, however, a potter named Cozzi succeeded in obtaining concessions from the State, and produced specimens in considerable quantity, and of great artistic merit. His white glazed groups and figures are very fine, and worth much more than their present market value, as compared with the respective prices and merits of other extinct factories. The decoration of cups and saucers is mostly in the quaint Oriental style, with a somewhat plentiful use of the peculiar red in the colouring. This manufactory ceased in 1812.



Ven^a

V^a



VENICE. Mark of the Cozzi period.
Established 1765.

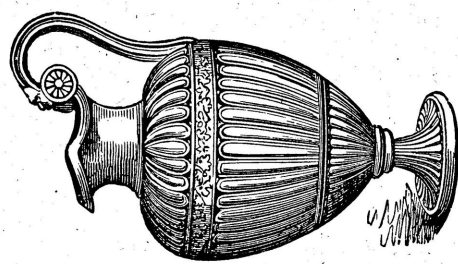


VIENNA.—This factory was established in 1718, after many previous experiments, by a Dutchman named Claude Innocent du Pasquier, who had obtained from the Emperor Charles VI. an exclusive privilege for twenty-five years, the more practical part, however, being conducted by a potter, one Stöbzel, who is said to have been a runaway workman from the Meissen manufactory. This was a private enterprise; but the factory reached its greatest prosperity after it became the property of the Empire, and was



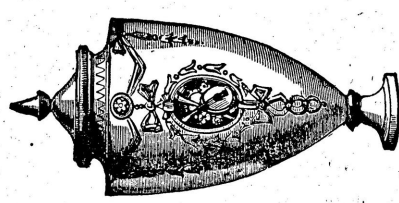
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CONSEJERÍA DE CULTURA



COPELAND, LATE SPODE.

Classical-form Ewer.

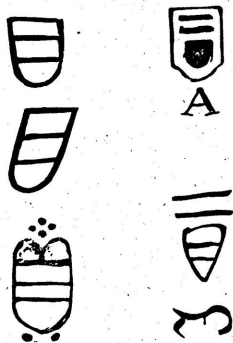


Classical-form Vase.

under the especial patronage of the young Empress, Maria Theresa, in 1744, Du Pasquier still remaining director at a salary of 1500 florins. Figures and groups appear to have been modelled about this time, and the subjects for vases, plateaux, and cups and saucers, were taken from pictures by Boucher, Watteau, Lancret, and Angelica Kauffmann. With the court influence to support it, the staff of workmen was increased from 40 in 1750, to 320 in 1780, the successive directors being Maierhoffer de Grunbühel, Joseph Wolf, and Kessler.

In 1785 Baron de Sorgenthal was appointed to the directorship, and his spirited management had a very marked effect upon the productions of the manufactory, which had been declining in artistic power for the past few years. A clever chemist, one Leithner, was engaged to prepare special colours, and to improve the gilding; and it is certainly due to his efforts that the famous "rothbrun" was so effective, and the massive gilding applied to the porcelain made capable of so much minute cutting and intricate design. The paintings, too, about this time, and until 1820, were excellent, the colouring being wonderfully brilliant, and subjects mostly taken from Angelica Kauffmann's, Rubens', or Lancret's pictures. From the year 1784 it was the custom to stamp the date of its production on each specimen, in addition to the ordinary fabrique mark. This was done by omitting the two first numerals until 1800 was reached, when the year was stamped in full except the first numeral—thus 1796 would be shown by 96 being impressed in the paste, 1806 by the figures 806. Baron Leithner was director in 1844, and after he was succeeded the manufactory declined, until, becoming a burden to the State, it was discontinued in 1864, and the utensils sold by public auction, the books and manuscripts being placed in the Imperial Museum. Since the break-up of the State establishment, a number of the workmen and artists, formerly employed there, have set up small ateliers on their own account, and continue to produce specimens similar in character to those of the extinct factory; and some of

these modern paintings are very artistic and show great finish, the gilding is also very good. The mark, a shield, is generally in blue, under the glaze, and sometimes impressed in the paste.



WALLENDORF (SAXE COBURG).—A small unimportant china factory was established here by Greiner and Haman in 1762, and for a few years made decorative cups, principally those known as Turkish ware, that is, small round cups. The mark is a W.

W

WEDGWOOD. — Josiah Wedgwood, who may justly be termed the greatest of English potters, was born at Burslem in July 1730, and came of a good old Staffordshire family dating back to the latter part of the fourteenth century.

Josiah was apprenticed to his elder brother Thomas, in November 1744, and served his time with credit, and after ten years being occupied in different ventures, he settled at Burslem, as a potter on his own account, in 1759, at a place known as Churchyard Works, and afterwards as Ivy House.

Having, by dint of perseverance and experiments, succeeded in perfecting a cream-coloured ware with a beautifully soft glaze and of light creamy texture, he presented the first specimen, a caudle

and breakfast set, to Queen Charlotte on the occasion of her accouchement in 1762. This was a most successful, as well as loyal, presentation. The Queen gave an order for a complete dinner service, with an appointment as Queen's potter, and the ware was styled, by permission, the Queen's Ware. His Majesty also patronised Wedgwood by considerable orders, and his cream-coloured ware became the fashion.

Unlike most potters of his time, Wedgwood took no pains to register his invention under a patent, and therefore the manufacture of similar ware sprang up in a great number of factories, and was made in vast quantities, both for home use and export, thus adding to the trade of the country. By and bye, Wedgwood took as partner Thomas Wedgwood, a relation, for some time foreman in the Queen's ware department, and was thus at more liberty to prosecute experiments in fresh fields. In 1766 he produced his black ware, or "basaltes of Egyptian" as it was termed, and shortly afterwards his celebrated jasper. His own description of this beautiful ware Jewitt gives, and it is here quoted verbatim :—

"A white porcelain biscuit of exquisite beauty and delicacy, possessing the general properties of the basaltes, together with the singular one of receiving through its whole substance, from the admixture of metallic calces with the other materials, the same colour which those calces communicate to glass or enamels in fusion, a property which no other porcelain or earthenware body, of ancient or modern composition, has been found to possess. This renders it peculiarly fit for making cameos, portraits, and all subjects in bas-relief, as the ground may be of any particular colour, while the raised figures are of a pure white."

The *chef d'œuvre* of his jasper ware was the reproduction of the celebrated Barberini or Portland vase. At the auction when the Duchess of Portland's fine collection of works of art was disposed of in 1786, Wedgwood bid as high as £1000 for the