Painted Porcelain

Decorated British ceramics 1750–1850

GEELONG GALLERY

Painted porcelain – decorated British ceramics 1750–1850

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Director's Foreword

As with the Geelong Gallery's annual exhibition program, the decorative arts are an important feature of the Gallery's permanent collection. The areas of specialisation within Geelong's holdings of decorative arts are the small but fine collection of Australian metalwork and jewellery of the colonial period, the considerably larger holdings of both British art pottery and Australian studio pottery and, finally, the subject of this exhibition, a notable group of works that illustrate the development of style and technique in the manufacture of British porcelain from the mid-18th century to the mid-19th century.

This period of production is characterised by the flourishing tradition of rich, pictorial decoration that is often inspired by contemporary prints and has something of the romantic quality of watercolour paintings of the same period. The Gallery's representation of the foremost factories of the period includes certain works of great rarity, beauty and significance as well as excellent examples of the work of leading painter-decorators in the idiom.

Although much smaller in scale than the vast collection of British ceramics held by the National Gallery of Victoria in Melbourne, the Geelong Gallery's holdings complement those of the larger institution and document a distinguished phase of production that is perhaps not as well represented in Melbourne as other earlier and indeed later phases of production.

I most warmly commend the extensive research undertaken on Geelong's collection of British porcelain by the Gallery's Registrar, Veronica Filmer, who is also curator of the splendid, accompanying exhibition. And my sincere thanks go also to those kind and generous individuals and organisations who have supported this venture in one way or another and who are identified in Ms Filmer's acknowledgements.

Additionally, I should record our grateful thanks to the Sunshine Foundation for generous and timely assistance in funding this publication and, likewise, I reiterate our appreciation of the longtime support of this part of the collection furnished by the Dorothy McAllister Bequest Fund. For the design of this catalogue we acknowledge Kate Rogers at GollingsPidgeon and, for the expert photography of all works, we thank Graham Baring of Graham Baring Photography.

This is the first venture to document in depth the British porcelain collection at the Geelong Gallery and we trust that both the exhibition and the publication will give pleasure to specialist and general visitors and readers alike.

Geoffrey Edwards
Director

Introduction

In its formative years, the Geelong Gallery's collection consisted primarily of oil paintings, watercolours and sculpture. These were considered the superior forms of art and best able to educate the public through their subject matter as well as foster an appreciation of beauty.

In time, the collection was expanded to include prints and ceramics. Although the print medium was recognised as a serious focus for collecting from the early 1900s, when prints were actively sought for the collection, the Gallery played a more passive role when it came to the decorative arts collection, relying largely on the occasional donation from private collectors. During the 1980s, however, two opportunities arose for the Gallery to actively pursue the collection of ceramics, and it was these circumstances that gave a added emphasis and definition to Geelong's decorative arts collection.

In 1982, Geelong's Gordon Jackson, a keen collector and promoter of Australian ceramics, not only donated works from his personal collection but also provided funds for the purchase of Australian studio pottery. Then, with the activation of the Dorothy McAllister Bequest Fund in 1988, the Gallery was placed in a position where it was able to acquire several superb and exquisite pieces that were the foundation of the Gallery's collection of significant and highly-regarded early British porcelain.

It is this last aspect of Geelong's collection that is now the subject of this exhibition, *Painted porcelain—decorated British ceramics 1750–1850*. The display includes works acquired with the support of the Dorothy McAllister Bequest Fund together with several works donated by other enthusiastic porcelain collectors. Twenty-one major porcelain manufactories are represented, many of which no longer operate. The works vary in shape and decoration, from simple blue and white teapots to highly ornately decorated and gilded plates and vases upon which painted flowers, birds, figures and landscapes abound.

Veronica Filmer
Exhibition Curator

Dorothy McAllister and the British porcelain collection

Dorothy McAllister, née Creed, took an interest in the Geelong Gallery from the late 1960s. Married to Geelong councillor, Arthur Randall McAllister, who was also mayor in 1969, Dorothy and her husband were subscribers to the Gallery until Randall's death in 1979. It was in this year that she evinced a more active interest in the Gallery and its collections, providing funds for the purchase of two works by Geelong silversmith, Edward Fischer (1828–1911), which were to be included in the Gallery's exhibition of colonial Australian silver. Together with another trophy by Fischer acquired for the Gallery in 1982, these pieces helped form the basis of what has become an important and unparalleled collection of colonial Geelong gold and silverware.

Dorothy McAllister's ongoing regard for the Gallery was reflected after her death in January 1986, when it was named as one of her beneficiaries: "To the Geelong Art Gallery Association of Little Malop street (sic) Geelong aforesaid my late uncle's silver shooting trophy cup and the right to select such pieces of my china collection as it may require for the purpose of permanent display in the Geelong Art Gallery to complement its present collection of the works of Florence Royce together with the sum of Six Thousand Dollars to be styled 'The Dorothy McAllister Bequest' for application to the acquisition of early Geelong silverware and appropriate pieces of fine china."[1] As well as this specific bequest, the Gallery was also named a residuary beneficiary and, following the disposal of Dorothy's realties, the Gallery was left with the substantial sum of $260,000 with which to acquire Geelong silverware and fine china. In order to ensure the longevity of this generous bequest, the capital was invested and purchases were made from the interest accrued.

The two collecting fields specified by Dorothy McAllister were still minor areas of the collection, although Geelong silverware was being actively sought and collected from 1979. While the Gallery could boast a number of porcelain pieces, it was a highly eclectic mix, ranging from Asian snuff bottles to contemporary Australian pieces. Dorothy's particular interest lay in the work of Geelong china painter, Florence Royce, whose hand-painted wares were not only in her own home but also represented in the Gallery's collection. This may have prompted her to encourage the development of a 'fine china' collection.

Such a broad term, however, needed to be more clearly defined for collecting purposes. Dorothy McAllister's tastes and intent had to be considered, as did the collecting foci of the National Gallery of Victoria and other Victorian regional galleries—to ensure that collections would complement rather than compete with each other. The result was an entirely new and exciting direction for the collection:

> British porcelain from the late 18th and early 19th centuries which focuses on the painterly tradition of porcelain decoration is to be a major area for acquisition under the terms of the McAllister Bequest.[2]

The first pieces to be acquired by the Gallery arrived from Melbourne and London in 1988 to provide a solid foundation for the collection. There were two plates decorated with topographical scenes by the well-established Derby factory, a highly sought-after plate from the Duke of Clarence's *Hope and Patience* dinner service by Worcester, and a rare, delicately-painted and ornately-gilded plate from the short-lived Nantgarw works in Wales.

Over the following years the collection expanded to include other well-known factories such as Coalport, Minton, Spode and Wedgwood as well as smaller works such as the Herculaneum Pottery, Peover and Pinxton. The range of objects grew to include vases, mugs, bough pots, a card tray and a *veilleuse*, all of which were painted with floral, topographical, ornithological and figurative subjects by leading decorators of the day.

The growing collection began to attract the interest of various collectors of British porcelain and inspired them to donate their own works to the Gallery. While some of these pieces came within the collecting parameters set out by the Dorothy McAllister Bequest, such as John Anderson's gift, a Spode *'Roller' plate*, and a set of Worcester plates from the Hobson-Wallen service, others extended the collection.

The most notable of these were donated by keen Melbourne collector, the late John Kenny, and comprise figurative and dinner wares made during the first decades of British porcelain manufactory by firms such as Bow, Chelsea and Worcester.

Together with the porcelain acquired through the Dorothy McAllister Bequest Fund, these donations have helped to form one of the major public collections of early British porcelain in Australia. Thanks to Dorothy's generosity, it is one that will continue to grow well into the future.

The development of porcelain in England

When John Kenny donated examples of the wares produced by Chelsea and Bow in 1988, he introduced into the collection the work of the two earliest commercially-successful porcelain manufacturers in England. It was from 1744 that these two London firms, working independently, tentatively entered the uncertain but potentially lucrative arena of porcelain production.

Chinese porcelain had begun to trickle into Europe and England from the thirteenth century when merchants including Marco Polo (1254–1324), who had likened the white translucent body to the *porcellana* (a type of seashell), brought specimens back with them from their journeys into China. When Portuguese explorer, Vasco de Gama (c1460–1524), opened a trade route to India, larger quantities of porcelain were exported. It was, however, with the establishment of the Dutch East India Company in 1602 that the so-called 'porcelain rush' began.

There was great demand for porcelain, but it was only the wealthy who could afford to adorn their tables with Chinese porcelain. It was not surprising, therefore, that attempts were made to develop a locally-made product. The key ingredient to Chinese porcelain, china clay or *kaolin*, was not known in pre-eighteenth-century Europe, so potters began experimenting with other minerals and materials.

The first to succeed in producing a 'false' or soft-paste porcelain was Italy's Grand Duke Francesco de'Medici (1541–1587), who produced a significant number of porcelains in Florence from about 1575 to 1587. It was more than a century later that London potter, John Dwight (c1637–1703), took out a patent in the 1680s for what he called porcelain[3] while in France around this time experiments led to the invention of soft-paste porcelains in Rouen and St Cloud that were later produced in more commercial quantities.

It was not until 1708, however, that, under the auspices of King Augustus II of Saxony, the chemist Ehrenfried von Tschirnhausen (1651–1708) and the alchemist Johannes Friedrich Böttger (1682–1719) discovered a formula for hard-paste porcelain. This led directly to Augustus II establishing the Meissen Porcelain Factory in 1710 which, in spite of the appearance of other hard-paste porcelain manufactories in Vienna, Venice and Berlin, was to dominate the industry for most of the eighteenth century.

The making of porcelain was a costly enterprise requiring substantial financing to cover months, if not years, of experimentation with different materials as well as provide the capital to actually acquire suitable premises and equipment for the manufacturing process. It was not surprising, therefore, that makers closely guarded their formulas. Yet, there is some speculation that Britain's earliest porcelain makers may have received assistance or encouragement from disaffected French workmen.

It appears that during the 1740s three Frenchmen approached the Duke of Richmond to open a porcelain factory.[4] It is debatable whether one of these Frenchmen was the same Mr Bryand or Byard[5] who, in 1743, "shew'd the [Royal] Society several specimens of a sort of fine white ware made here by himself from native materials of our own Country, which appear'd to be in all respects as good as any of the finest Porcelane or China ware"[6] and who, furthermore, was the 'chymist' who imparted his knowledge to Chelsea's Nicholas Sprimont (1716–1771) who subsequently continued to "pursue with great labour and expense" the art of porcelain-making.[7]

However they arrived at their formulas, there were a number of firms manufacturing porcelain during the 1740s. These included Bow and Chelsea as well as the Pomona

[1] Dorothy McAllister, *Last Will and Testament*, 18 August 1985, Geelong Gallery archives

[2] *Geelong Gallery acquisition policy*, 1988, clause 5.4

[3] John Sandon, *The Phillips guide to English porcelain of the 18th and 19th centuries*, Merehurst Limited, London, 1993 (1989), p12

[4] Geoffrey Godden (ed), *Staffordshire porcelain*, Granada Publishing, St Albans, Herts., 1983, p16

[5] Some historians have linked a Thomas Briand to early Chelsea and Derby porcelains (e.g. Godden, *Staffordshire porcelain*, op cit, p16) while others suggest that there may have been a misreading of the name and Briand had no link to these manufactories (e.g. Franklin A Barrett & Arthur L Thorpe, *Derby porcelain*, Faber and Faber, London, 1971, pp4–5)

[6] Godden, *Staffordshire porcelain*, op cit, pp14–15

[7] British Museum, Lansdowne Ms. No. 829, fol.21, reprinted in Llewellyn Jewitt, *The ceramic art of Great Britain*, London, 1878, pp171–2, quoted in Margaret Legge, *Flowers and fables: a survey of Chelsea porcelain 1745–69*, exhibition catalogue, National Gallery of Victoria, 1985, p15

FIG. 1
Top to bottom:
CAT.NO. 65
Worcester, *Teapot*
c1770–75;
CAT. NO. 64
Worcester, *Teapot*
c1770–75

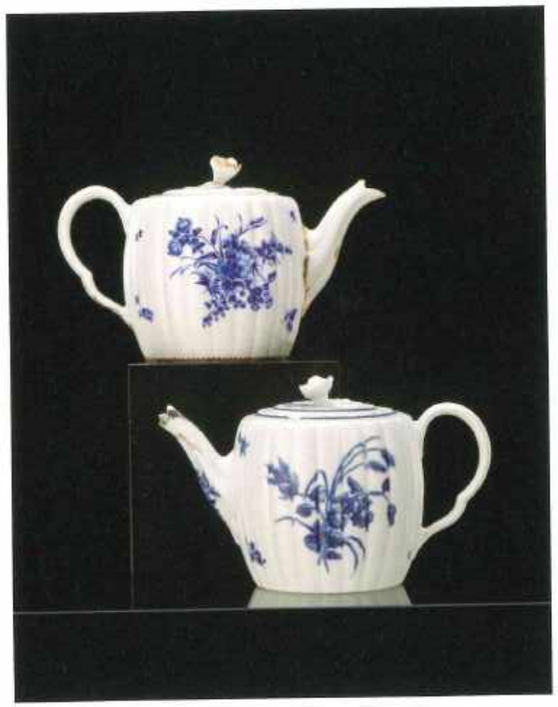


FIG. 2
Left to right:
CAT. NO. 55
Worcester,
Chestnut basket c1768–70;
CAT. NO. 35
Liverpool attributed to,
Teabowl c1765–75;
CAT. NO. 34
Liverpool,
'Rural lovers' saucer
c1765–75

FIG. 3
Top to bottom,
left to right:
CAT. NO. 3
Bow,
Lady playing
a triangle c1760;
CAT. NO. 6
Bow, *Young galant*
with bird's nest c1760;
CAT. NO. 4
Bow,
Neptune with
dolphin 1760–65;
CAT. NO. 2
Bow,
Juno with eagle
1760–65;
CAT. NO. 1
Bow,
Ceres or Cybele with
lion and cornucopia
1760–65

FIG. 4
Top to bottom,
left to right:
CAT. NO. 29
Derby,
'Sweet William' plate
1815–20;
CAT. NO. 27
Derby, *'Ranunculus'*
plate c1820–25;
CAT. NO. 28
Derby, *Spurious iris'*
plate 1820–25

Potworks at Newcastle-under-Lyme, Limehouse in London, St James' Factory in Chelsea (formerly 'Girl-in-a-swing' factory), Bristol and Derby.

Other than Chelsea, Bow and Derby, these factories were short-lived. Production costs were high, kiln losses were often great and the buying public had limited confidence in their productions, still preferring the Chinese imports.

Yet, there was still enough potential for the opening up of the market that a number of other factories emerged during the following decade including Worcester, Longton Hall, Vauxhall, Lowestoft and several at Liverpool.

Like their counterparts, these factories attempted to keep their porcelain recipes a secret. Indeed, in their business articles, the members of the Worcester consortium agreed not to disclose the secret under penalty of £4000. Furthermore, the entire process and any developments were to be written down and deposited in a box with three separate locks and keys, one kept by Dr John Wall (1708–1776) and William Davis (1774–1783)—both of whom had actually invented the formula in Davis' apothecary shop—and the other two keys held by persons appointed by the subscribers.[8]

Inevitably, however, secrets were revealed. This could be due to the sale of a business. It was through the purchase of William Lund's Bristol factory in 1752, for instance, that Worcester learned the benefits of using soaprock in their porcelain body. In other cases it was through business partners and workmen who left their firms, taking their knowledge with them and passing it on to rival concerns. Such was the case with Worcester's Richard Holdship who had been a founding member of the consortium and had effected the acquisition of Bristol. Following his departure from Worcester in 1759 and his subsequent bankruptcy, Holdship revealed the formula for the soaprock porcelain to Derby in 1764.

During the remainder of the eighteenth century and well into the nineteenth, other factories were established, encouraged by the growing success of their predecessors and inspired by the desire to make the perfect porcelain body.

Some, like Minton and Coalport, were to successfully carry on their businesses into the twentieth century. Others, such as Hilditch and Davenport, enjoyed some fifty years of production before they closed their works. For many, however, production lasted from a mere four years to little more than two decades.

The majority of these short-lived factories either fell victim to the high cost of production or lost their momentum when their founders retired or died. Thus, when Frederick Peover died two years after opening his business in Hanley around 1818, his wife Ann was able to continue the business for another two years before she was forced to close it.

It was also around a single figure that the existence of the Pinxton and Nantgarw factories revolved. William Billingsley (1758–1828) was Derby's leading flower painter when, together with his colleague, Zachariah Boreman (1737–1810), he began experimenting with different porcelain bodies in his own private kiln.

Billingsley was able to formulate a body that was more translucent and white than any being produced at the time. While it was eagerly sought by London dealers it was, however, a highly unstable body, as Billingsley and his financial supporter John Coke (1776–1841) discovered when they began production at Pinxton in 1796. Kiln losses were so high that, by 1799, it was clear that this was a financially unviable venture. Production ceased and Billingsley left Pinxton, although the workshop remained open for several years as a decorating concern.

The same problems occurred at Nantgarw where, together with his son-in-law Samuel Walker, and with local financial support from William Weston Young, Billingsley opened a porcelain manufactory in 1813 and began production in 1814. This survived for less than a year before it was transferred to the existing Swansea Pottery, owned by Lewis Weston Dillwyn (1778–1855).

Here the formula was changed to make it more robust and, although no longer as creamy as the original recipe, it was still highly praised and valued:

> Improvement in Porcelaine has succeeded in this country beyond the most sanguine expectations, a new manufactory has been established in Wales, the brilliancy of the white and transparency being equal to the celebrated Porcelaine of the Royal Sèvres Manufactory.[9]

So eagerly sought was the Swansea porcelain by London dealers, that the livelihood of other manufacturers was threatened. There was some relief when Swansea's presence on the porcelain market diminished following Billingsley and Walker's departure in 1817 to revive the Nantgarw works—again with Young's financial assistance. In spite of the success of the Nantgarw porcelain, general economic conditions forced the pair to close the works in 1820. John Rose (1772–1841) of Coalport quickly hired Billingsley and Walker to work at his beleaguered factory, thereby effectively removing a formidable competitor.

Although always comparatively small concerns, the Swansea and Nantgarw factories produced porcelains that were in high demand by London dealers who had the power to make or break a business. While most porcelain makers sold some wares directly to the public from the factory, and the more well-established had their own outlets, all relied to some degree on independent dealers such as J & W Mortlock, E Sharpus and Rittener & Saxby to buy and sell their wares.

Indeed, such was the power of these dealers that they demanded makers not mark their wares—in case the public went directly to the manufacturers. Only those less dependent on the dealers, such as Derby and Worcester, could afford the risk of marking their products. Henry Cole recalled that, in 1845, Herbert Minton (1793–1858) was faced with a dilemma when asked to enter designs into the Royal Society of Arts exhibition that were clearly identified:

> He dreaded the retailers of London who, at that time, ruled manufacturers with a rod of iron but at last he gave way in terror … It was a condition of the Society of Arts that the manufacturer's name should be given and attached to any object rewarded. Mr Minton feared he would be ruined if he gave his.[10]

Notably, a significant amount of Swansea and Nantgarw porcelain was marked, testifying to the esteem in which their wares were held by London dealers.

Through his persistent efforts—which ultimately led to the success of the Nantgarw and Swansea porcelains—William Billingsley embodied the fervour of all those who were willing to risk financial ruin in the effort to produce a porcelain that would rival that of China and Europe. While some did, indeed, fail, others rose to great heights of success and porcelain wares of all shapes and sizes were produced to meet the demands of an ever-growing market.

The decoration of British porcelain

Having discovered the art of porcelain making, it then became desirable to decorate both useful and decorative wares.

As with the porcelain bodies themselves, the application of enamels also required a degree of experimentation. For most factories just starting out, including some that were established in the early nineteenth century, blue and white wares formed the bulk of their output.

Not only was there a great demand for this form of decoration, with Chinese blue and white wares being imported in large numbers for enthusiastic collectors, it was also the most familiar and the most economical.

Blue and white delftware, an imitation of Chinese blue and white using earthenware bodies, had been made in England since the 1560s. The designs used on delftware could be readily adapted to the porcelain body by the existing pool of experienced and skilled delftware painters.

It was still necessary, however, to trial different formulae for a blue enamel that would successfully hold on to the porcelain body and remain sharp and clear.[11]

[8] John Sandon, *The dictionary of Worcester porcelain volume I 1751–1851*, The Antique Collectors' Club, Woodbridge, Suffolk, 1993, p12. Hereafter referred to as *"Worcester porcelain"*

[9] *Morning Chronicle*, 11 July, 1816, quoted in WD John, *Swansea porcelain*, The Ceramic Book Company, Newport, 1958, pp50–51

[10] Sir Henry Cole, *Fifty years of public work of Sir Henry Cole*, edited and completed by AS & HI. Cole, London, 1884, quoted in Joan Jones, *Minton: the first two hundred years of design & production*, Swan Hill Press, Shrewsbury, 1993, p134

[11] Longton Hall, for instance, had some difficulty with this and the blue on many of their wares had a tendency to bleed into the body

FIG. 5
Top to bottom,
left to right:
CAT. NO. 24
Derby,
Floral plate c1780–99;
CAT. NO. 10
Chelsea,
Plate 1752–56;
CAT. NO. 40
Nantgarw,
Floral plate c1818

FIG. 6
Top to bottom:
CAT. NO. 53
Worcester,
Bough pot and cover
c1800;
CAT. NO. 12
Coalport,
Crocus pot and cover
(c1810)

FIG. 7
Top to bottom,
left to right:
CAT. NO. 49
Swansea,
Plate from the Lysaght service c1820;
CAT. NO. 50
Swansea,
Soup plate from the Burdett-Coutts service
c1818;
CAT. NO. 25
Coalport,
'Fruits of autumn' dessert plate 1815–30

Once this was achieved, blue and white wares were relatively inexpensive to produce. Only one firing was required for the blue whereas multiple firings were needed for polychromatic wares as different colours required different kiln temperatures. This not only reduced kiln time, but also the very real risk of kiln damage. The use of transfer printing from the early 1750s reduced costs even further and was a favoured form of decoration for the lower end of the market.

Blue and white ware was therefore the 'bread and butter' of the early manufactories and it was the sale of these that enabled the more expensive undertaking of coloured decoration on both their useful wares and, for factories like Chelsea and Bow, their porcelain figures.

As their techniques improved, so too did the standard of decoration. By the end of the eighteenth and into the nineteenth centuries, greater emphasis was placed on the object's decoration. While excitement could still be engendered by the appearance of a particularly fine porcelain body such as that made by Billingsley, it was the quality of its ornamentation that attracted the attention of most collectors.

Blue and white ware, though continuing to appear, was gradually supplanted by simply-decorated coloured enamel ware as a factory's principal product. Plain borders, uncomplicated renderings of flowers, or scenery with a limited colour palette requiring few firings and little time to complete were characteristic of the pieces intended for the broader market and for everyday use.

For the upper end of the market factories produced sumptuous, richly-decorated and ornately-gilded pieces completed by the most talented of their painters and gilders. It was upon such pieces, usually destined for the display cabinet, that a firm's reputation was established.

The consequence of the increasing importance of porcelain decoration was a corresponding rise in the status of the porcelain painter. China painters had been growing steadily in number, with most opting to specialise in particular forms of decoration, be it fruit and flower painting or the depiction of birds, insects, animals, people or scenery.

ILL. 1
Thomas Baxter Junior, *The studio of Mr Baxter Senior at No. 1 Goldsmith Street, Gough Square, London* 1810, watercolour. Courtesy: V & A Images/ Victoria and Albert Museum

Although many painters have faded into obscurity, there are a number whose works have been identified and about whom some information survives. The Gallery's collection represents some of these painters who, coming from different backgrounds, emerged to become leading artists in their own right.

Fidelle Duvivier (1740–1817), for example, was well-known for his distinctive, whimsical Watteau-esque figure painting. Duvivier received his early training at Belgium's Peterinck's factory in Tournai before leaving for London in 1764 where he possibly worked at Chelsea before going to Derby in 1769. He later worked for New Hall, Coalport, Caughley and Worcester's Chamberlain factory.

Renowned for his naturalistic flower painting as well as his porcelain making ventures, William Billingsley began as an apprentice porcelain painter at the Derby China works at the age of sixteen and gradually earned himself the position of chief decorator of floral designs and patterns in 1790.[12]

William (Quaker) Pegg (1775–1851) began his career in an earthenware factory at the age of ten. Here he learnt the art of earthenware painting before being apprenticed as a china painter in a Staffordshire factory. In his journal Pegg noted that, in spite of a fifteen hour working day, he "began to turn my thoughts to the study of business. *The Artist's Repository* in 36 parts was purchased to assist my studies. I bought prints of various kinds, also colours and other materials for the use of drawing, etcetera."[13]

This eagerness saw his talent and his reputation rise. In 1796, at the age of 21, he was hired by Derby's William Duesbury II (1763–1797) to replace Billingsley as chief flower painter, a position which he held until 1801 when his involvement with the Quaker movement saw him abandon his painting to work for a stocking manufacturer. Twelve years later, Pegg returned to the Derby works to resume his painting and his studies of "the Art of Painting"[14] until, in 1820, his religious convictions again saw him leave the factory.

Pegg's desire to better his skills while at the factory reflected the increasing level of professionalism and dedication to their craft amongst the leading artists. It also demonstrated the importance of the fine arts to the artist-craftsman. Indeed, while Duvivier, Billingsley and Pegg learnt their skills on the factory floor, there were others who boasted more artistic backgrounds or complemented their china painting with activities in the fine arts.

The son of artists, Robert Brewer (1775–1857) became a landscape painter for the Derby works from 1797. Brewer had apparently studied under the well-known watercolourist, Paul Sandby (1725–1809) and exhibited his own works at the Royal Academy. In 1816, he was advertising his services as a Drawing Master, suggesting that he had either ceased china painting or practised on an occasional basis.[15]

Thomas Baxter (1782–1821), famed for his figure paintings but also highly skilled at other subjects, began his career in his father's decorating workshop before commencing art studies under Henry Fuseli (1741–1825) at the Royal Academy school. He too exhibited at the Royal Academy, even while working as a china painter at his father's workshop then for Worcester's Flight, Barr and Barr works, Swansea and Worcester's Chamberlain works.

The importance that skilled painters such as these had on the success of a factory is evident in a letter by Richard Daniel (born 1800), of H & R Daniel, written to his father Henry in the 1820s:

> If you can by any means get four or six good flower painters do I conjure you. I sold 8 of the very best desserts yesterday to Daniell & Palmer … Have made 60 or 80 dozen larger gadroon Desserts. Do get some good flower painters if possible. I have now sold more than Pegg & Brammer & Ellis will do for six months … Take no more common painters or gilders, we must have the very best only.[16]

It was little wonder that china painters were to become the highest paid employees after the factory manager.[17]

Not all painters, however, worked exclusively for a particular factory, either on the premises or from their own nearby workshops. There were those who worked independently. 'Doctor' George Davis (c1768–c1841), for example, was a noted fancy bird painter who not only painted for Worcester's Chamberlain factory as well as the rival Flight factory, but also freelanced.[18] Similarly, Richard Askew (died 1798), who specialised in figures, especially cupids, decorated Derby pieces, but was primarily an independent artist.[19]

Others joined decorating studios, mainly located in London, such as those of James Giles, Thomas Baxter Senior, Robins & Randall, John Dims and Powell, and Muss & Cartwright. Most factories, particularly those with few skilled painters or whose output was too large for their on-site decorators, turned to these independent workshops. Coalport sent pieces to Baxter's workshop, as attested to by Thomas Baxter Junior's watercolour, *The studio of Mr Baxter Senior at No. 1 Goldsmith Street, Gough Square, London* (1810) [ill. 1],[20] in which the firm's price list as well as its porcelain wares can be seen.

Baxter's painting also shows that routine decoration, in the form of simple floral borders, was done in the workshop as well as more elaborate, special pieces such as the Nelson commemorative plate of 1806. The plate, prominently displayed in the foreground, depicts Lady Emma Hamilton as Britannia unveiling a bust of Nelson, while the border scenes commemorate Nelson's victories at San Josef, Copenhagen, and the Nile as well as his being wounded at Trafalgar.[21]

As was the case at the factories themselves, plainly-decorated pieces generated the bulk of the independent workshop's income but it was the elaborately-decorated piece that gave greatest satisfaction.

The Geelong Gallery's collection reflects the growing confidence of the porcelain manufacturers and their decorators as they moved from the comparatively tentative, simple decoration of the mid-eighteenth century to the more assured and elaborate

[12] WD John, *William Billingsley (1758–1828): his outstanding achievements as an artist and porcelain maker*, The Ceramic Book Company, Newport, 1968

[13] John Haslem, *The old Derby China factory: the workmen and their productions*, George Bell and Sons, London, p72. The publication referred to by Pegg is *The artist's repository and drawing magazine. Exhibiting the principles of the polite arts in their various branches*, C Taylor, London, 1885–88

[14] ibid, p90

[15] John Murdoch & John Twitchett, *Painters and the Derby China Works*, Trefoil, London, 1987, p72

[16] Godden, *Staffordshire porcelain*, op cit, p280

[17] Michael Graham & John Oxley, *English porcelain painters of the 18th century*, exhibition catalogue, Graham and Oxley (Antiques) Ltd, London, 1981, p1

[18] Sandon, *Worcester porcelain*, op cit, p124

[19] Barrett & Thorpe, op cit, pp71 and 136

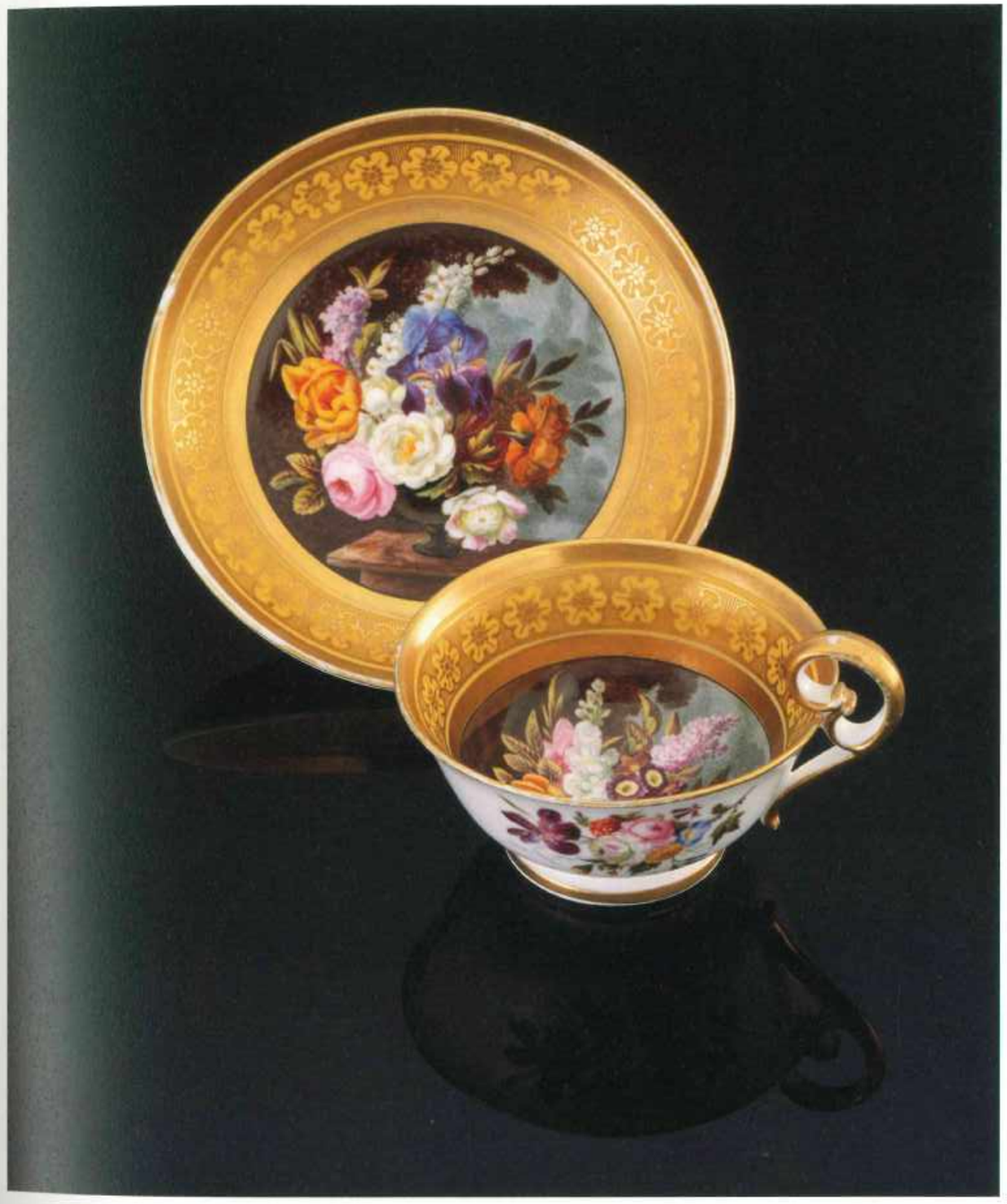
[20] The watercolour was exhibited at the 1811 Royal Academy of London under the title *China painters*. It is now in the collection of the Victoria & Albert Museum, London

[21] Michael Messenger, *Coalport 1795–1926*, Antique Collectors' Club, Woodbridge, 1995, p132

FIG. 8
Top to bottom,
left to right:
CAT. NO. 18
Daniel,
Dessert plate c1825;
CAT. NO. 13
Coalport,
Floral plate c1820;
CAT. NO. 14
Coalport,
Fruit plate c1820

FIG. 9
CAT. NO. 60
Worcester,
Pair of shell vases c1819

FIG. 10
CAT. NO. 39
Nantgarw,
Cabinet cup and saucer c1817–20



decoration of the early nineteenth century. While it includes some representative modelled pieces in the form of porcelain figures from Bow [cat. nos 1–6; fig. 3]—an important range of wares in several early factories that was aimed at the higher end of the market—it is in the enamelled useful and decorative wares that the collection's strength lies.

Blue and white ware

Amongst the earliest of these is a small collection of the blue and white porcelain that was so popular during the 1750s and 60s. Made by Worcester and Liverpool, the few pieces in the Gallery's collection represent the major sources of inspiration that informed the shapes and decoration of much of Britain's eighteenth-century porcelain.

The majority of shapes were either influenced by the elegant simplicity of Chinese porcelain or were based on familiar silver prototypes. In some cases there was a marriage of the two. Worcester's two barrel-shaped fluted teapots [cat. nos 64–65; fig. 1] and its *Chestnut basket* [cat. no. 55; fig. 2] are largely modelled after silverware. Liverpool's *'Rural lovers' saucer* [cat. no. 34; fig. 2] and the *Tea bowl* attributed to Liverpool [cat. no. 35; fig. 2] owe much to the simplicity of Chinese shapes, as does Worcester's *Slop bowl* [cat. no. 63], although the embossed 'Chrysanthemum' pattern on the bowl, introduced by Worcester around 1755, was probably based on silver designs.

For Chinese potters simple blue and white patterns added interest to the piece without detracting from the translucency of the body and the purity of the shape. Similarly, the simple lattice border design on Worcester's *Slop bowl* adds a touch of colour without compromising the elegance of the bowl's moulding. At the same time, however, it fails to hide the slight warp in the body shape—common amongst early porcelain wares as manufacturers sought to perfect a formula that could withstand the high firing temperatures.

In order to conceal such warps or any other manufacturing faults, a number of decorative devices were employed including the use of applied decoration such as the elaborate flower modelling that grows from the twig handles of the *Chestnut basket*.

Applied decoration was a feature of much French and German porcelain, particularly that of Meissen, whose tablewares and porcelain figures had a profound influence on early British porcelain. Although an embargo had been placed on the importation of German porcelain,[22] British manufacturers were able to access pieces held in private collections including that of the British Ambassador to the Saxon Court of Dresden, Sir Charles Hanbury-Williams (1708–1759), whose Meissen collection, kept at his London residence, Holland House, was a great source of inspiration for Chelsea's Nicholas Sprimont.[23]

Notably, in spite of the elaborately-applied ornamentation on Worcester's *Chestnut basket*, the blue and white decoration remained restrained. As well as the hand-painted highlights on the edges of the flowers, Worcester applied a 'porridge eye' running transfer design as edging and fruit and flower prints on the stand and in the basket.

Worcester, who pioneered the use of the transfer print on porcelain,[24] also used this method on one of its teapots [cat. no. 64; fig. 1], decorating it with a Meissen-inspired floral spray in underglaze blue. The slight smudginess of the printed decoration contrasts strongly with the crisp outlines of the second teapot [cat. no. 65; fig. 1] that has been thickly painted with an overglaze 'dry blue' enamel as well as having gilt dentil edging and scrolled gilt decoration at the spout. While the former was aimed at the lower end of the market, the latter, particularly with its gilt finishing, was destined for Worcester's more discerning, wealthier customers.

Quick to follow Worcester's lead in transfer printing was Richard Chaffer's Liverpool factory. Indeed, so proficient did it become that Worcester sent its own blank wares to Liverpool for transfer printing.[25] Although probably not from Chaffer's factory, the Gallery has a *Tea bowl* attributed to Liverpool, with a transfer floral design and complex border, as well as the *'Rural lovers' saucer* with its delightfully parochial

scene. Based on a 1760 engraving, *The rural lovers*, by Francois Vivares (1525–1608) after the well-known portraitist and romantic painter, Thomas Gainsborough (1727–1788), the image shows an alert dog gazing at two young lovers ostensibly tending cattle. This was a pattern also seen on Worcester porcelain[26] and reflects a desire to incorporate local subject matter into the range of designs that was to have its apotheosis in the topographical paintings of the early nineteenth century.

Fruit and flower painting

Amongst the most popular and accessible forms of decoration was that of flower painting. Their colourful blooms, their attractive forms—native and exotic—and their sweet scents permeated British senses and made them appealing not only in the garden, but as subjects in romantic poetry and in art.

While floral designs featured in blue and white ware, it was in colour that flower painting truly came into its own. During the early years, British porcelain painters copied the flowers depicted on Chinese, French or German porcelain, with Meissen's stylised *Indianische blumen* and its more naturalistic *Deutsche blumen* styles proving particularly popular, especially on Bow and Chelsea porcelain.

Chelsea's moulded *Plate* [cat. no. 10; fig. 5] bears a floral bouquet and sprigs that was probably influenced by Meissen examples. Characteristic of early flower painting is the loose brushwork and clearly outlined forms, indicating a level of unfamiliarity and experimentation with the art of painting on porcelain.

With greater confidence came a more naturalistic rendering of the blooms, particularly when British artists turned toward accurate renderings in botanical publications or took their inspiration directly from nature.

Chelsea's artists, for example, turned to and copied many of the specimens illustrated in Philip Miller's *Figures of the most beautiful, useful and uncommon plants described in the Gardener's dictionary* (1755–60).[27] Miller was head gardener of the Society of Apothecaries' Physic Garden, located on the manor grounds of Sir Hans Sloane, whose name was appropriated to distinguish the style of flowers painted from this publication.

Derby also copied from a variety of botanical publications, including William Curtis' *The botanic magazine or flower-garden displayed* (1787–1800), James Sowerby's *English botany* (1790–1814) and John Edwards' *A collection of flowers drawn from nature* (1783–1795), the latter apparently adopted by Derby as its specialty.[28]

It was from Curtis' *Botanic magazine*, however, that the artist, probably Philip Clavey, copied the *Spurious iris* that decorates one of the botanical plates in the Gallery's collection [cat. no. 28; fig. 4].[29] Clavey, who specialised in single plants,[30] used a bold brushstroke to recreate the colour engraving on the porcelain. He remained faithful to the original in both form and colour, the latter not an easy task and requiring a sound knowledge of the manner in which colours changed once they were fired.

William Pegg also specialised in botanical plant painting but his *'Sweet William' plate* [cat. no. 29; fig. 4] shows a greater degree of confidence and vigour in the rendering of the plant. Rather than simply copying prints, Pegg adapted them to suit his own style and the result is a bold yet naturalistic life-size representation of the pink flowers that sprawl across the bottom and up the sides of the richly-gilded plate.

Although other factories also decorated their wares with botanical paintings, Derby led the field in this particular genre. They were also in the forefront of traditional flower painting through the services of Pegg and Clavey's predecessor, William Billingsley.

During his apprentice years, Billingsley studied under Edward Withers who moved from the Chelsea factory to Derby. Withers was then considered to be "the best flower painter on china in England"[31] and it is from him that Billingsley learned the elements of his craft. Billingsley, however, moved away from Withers' more conventional style of flower painting, in which the petals and leaves were outlined, toward a more naturalistic approach. Rather than only copying from imported porcelain painting or from prints, Billingsley also took his inspiration directly from nature.

[22] Sandon, *Phillips guide*, op cit, p17

[23] Legge, op cit, p17

[24] Sandon, *Worcester porcelain*, op cit, p344. The process of transferring a design on to the surface of a piece of porcelain from an engraved copper plate appears to have been first used at Worcester, although a similar technique had previously been used to print on enamel

[25] ibid, p222

[26] Knowles Boney, *Liverpool porcelain of the eighteenth century and its makers*, Porman Press, London, 1957, p191

[27] Based on the works in Philip Miller's extremely popular *Gardener's dictionary*, first published in 1731 but with eight new and updated editions published by the time of his death in 1771

[28] Peter Brown, "Derby porcelain: the work of floral and botanical artists, 1790–1805", *Magazine Antiques*, New York, New York, June 2003, viewed April 2005 <http://www.findarticles.com/p/articles/mi_m1026/is_6_163/ai_102654405/pg_3>

[29] William Curtis, *The botanic magazine or flower-garden displayed*, William Curtis, London, vol 1, 1793, plate 58

[30] Barrett & Thorpe, op cit, p84

[31] ibid, p59. Taken from a statement by Samuel Keys, a contemporary modeller and gilder at Derby, cited in Alfred Wallis and William Bemrose, *The pottery and porcelain of Derbyshire sketch of the history of the fictile art in the country, etc*, Bemrose, London, 1870, p11

FIG. 11
Left to right:
CAT. NO. 48
Spode,
Vase with lid and satyr handles c1815;
CAT. NO. 47
Spode,
Spill vase c1820;
CAT. NO. 43
Peover,
Swan-handled vase c1820

FIG. 12
CAT. NO. 7
Caughley,
Fancy bird bowl c1790

FIG. 13
Top to bottom,
left to right:
CAT. NO. 46
Spode,
'Roller' plate c1813;
CAT. NO. 9
Chelsea,
'Fancy bird' dessert dish 1760s;
CAT. NO. 15
Coalport,
'The peacock and the crow' plate c1820

> When Mr Duesbury (the second) had been here for a short time an order came for some plates to match a Chelsea plate with a single plant in a curious style from nature. Withers was gone, no one knew where at the time and Billingsley made the attempt with the instructions of Mr Boreman. He copied any garden or wild flowers that suited and when the order was sent off it gave great satisfaction.[32]

Furthermore, Billingsley adopted a new technique of painting after the style of fellow decorator and friend, landscape painter Zachariah Boreman. Billingsley used a 'wiping out' technique whereby "the painter covers the whole flower with the tint required and then wipes out the highlights with an almost dry brush."[33] This made for a much more tonal and naturalistic rendering of flowers, whether they were depicted individually or in groups, as seen in Billingsley's delicately-painted bouquet featured on Derby's *Floral plate* [cat. no. 24; fig. 5] that was also framed by the simple blue and gold edging on the ribbed rim.

By the 1820s, the 'wiping out' method was widely used in flower painting and can be seen on plates such as Nantgarw's *Floral plate* [cat. no. 40; fig. 5], with its central bouquet and the 'Billingsley roses' painted on the rim[34] and Coalport's sumptuous *Fruit plate* [cat. no. 14; fig. 8] in which a plum is added to the flower grouping. As fruit was an important part of local agriculture, it was not surprising that it too became a popular subject for porcelain decoration.

The more naturalistic technique is also evident in Swansea's *Plate from the Lysaght service* [cat. no. 49; fig. 7],[35] painted with a flower basket on a pedestal by Henry Morris (1799–1880), a student of Billingsley, as well as Swansea's *Soup plate from the Burdett-Coutts service* [cat. no. 50; fig. 7],[36] also painted with a flower basket and further accompanied by butterflies and insects.

The incorporation of other compositional elements such as the basket and pedestal into the flower design signified a move from pure embellishment toward pictorialism. Coalport, for instance, enhances the basic shape of its richly-decorated *'Fruit plate'* by the judicious use of a central flower motif and single flowers painted on coloured ground between a highlighted embossing motif on the rim. The decorations on the Swansea plates from the Lysaght and Burdett-Coutt's service also retain a degree of simplicity that harmonises with the plate as does the Daniel *Dessert plate* [cat. no. 18; fig. 8], which has a rather curious and somewhat surrealistic painting of a flower bouquet floating against a pastel landscape and a distant cityscape.

Thomas Steel's painting on Derby's *'Fruits of autumn' dessert plate* [cat. no. 25; fig. 7], on the other hand, has been framed with gilt edging and becomes a feature of the plate, the shape of which is further subsumed by the magnificently ornate gilding that spills from the rim into the bowl. Here the porcelain body becomes a vehicle for the painting, rather than an integral part of the design.

There is a greater degree of symbiosis in the Coalport and Worcester bough and crocus pots where the architectural shapes of the pots, with their recessed panels, offer splendid opportunities to feature the flower paintings. The approach of each is quite different. Coalport's elegant *Crocus pot and cover* [cat. no. 12; fig. 6] has the familiar bunch of flowers on a pedestal against a neutral background in the central panel and large floral sprays on the side panels while the remainder of the pot is gilded in a combination of geometrical and swirling designs. In contrast, the richly-painted fruit and flower painting of Worcester's bold *Bough pot and cover* [cat. no. 53; fig. 6] is set against a simple black ground strikingly framed by the deep yellow ground of the body.

Similarly, the finely-painted flower centrepieces on the Nantgarw *Cabinet cup and saucer* [cat. no. 39; fig. 10], reminiscent of moody Dutch still life painting, is framed by the rich gilding and becomes an art work in itself, as do the shell paintings on Worcester's neo-classical *Pair of shell vases* painted by Thomas Baxter [cat. no. 60; fig. 9]. By the end of the eighteenth century, sea shells had become highly collectible items. Serious and keen collectors paid enormous sums for new and unusual specimens. Shell-painted porcelains, introduced by Worcester around 1800, were therefore regarded as a reflection of the customer's wealth and became a popular subject on ornately-decorated wares.[37]

Indeed, these more elaborate shell and fruit and flower paintings were intended for the upper market, as were those in which virtually the entire surface of the porcelain becomes a canvas covered with gilding and painting.

Striking examples of this include Peover's *Swan-handled vase* [cat. no. 43; fig. 11] and Spode's trumpet-shaped, beaded *Spill vase* [cat. no. 47; fig. 11],[38] where the entire bodies are decorated. On Spode's *Vase with lid and satyr handles* [cat. no. 48; fig. 11] the face of the vase is covered with showy flowers while the back has an ornate but straightforward gilt motif on the otherwise plain white body.

From the humble single flower to the veritable panoply of blooms, the Geelong Gallery's collection of flower painting on porcelain represents most clearly, in a single subject matter, the development of porcelain making and painting and the changing tastes and expectations of those who bought the wares.

Bird and animal painting

Birds and animals have long been a favourite artistic subject and porcelain makers produced modelled porcelain figurines as well as paintings that depicted a variety of creatures, both natural and exotic.

Again, porcelain painters used various pictorial sources including those found on Chinese, Meissen and French porcelain, especially Sèvres, as well as contemporary prints.

There were two primary types of bird painting: those depicting exotic birds—also referred to as 'fabulous', 'dishevelled' or 'fancy' birds—and those that were a more natural rendering of known species.

The exotic bird was a "gorgeous creature of the imagination, happy and joyful, fantastic, impossible."[39] Derived from such colourful Chinese birds as the golden pheasant, Meissen and Sèvres artists embellished and exaggerated the forms which were then further interpreted by British painters.

This is the case with Chelsea's moulded *'Fancy bird' dessert dish* [cat. no. 9; fig. 13] that has a Sèvres-inspired central bird design and ornate peacock scale border. With its sweeping lines, this bird painting is typical of the more subdued renderings of the fancy bird, one which was to become more expansive and colourful in later years, particularly through the work of 'Doctor' George Davis.

George Davis was one of the most well-known and influential of the country's exotic bird painters. Davis had apparently worked at Dr Wall's Worcester factory during the 1780s before joining the rival Chamberlain's firm in 1792. It was probably here that he decorated the *'Fancy bird' bowl* [cat. no. 7; fig. 12] with a handsome painting of colourful exotic birds in an orientally-inspired landscape that was probably executed by another hand.

Painted on a Caughley porcelain body that was supplied to the Chamberlain workshop during its first years as a decorating business—before the firm turned to porcelain making themselves—these confident, broadly-painted fancy birds are characteristic of the 'Davis's bird' as it was referred to in Chamberlain's records. One contemporary, Solomon Cole , a decorator at the Flight, Barr and Barr works, wrote that, during a later stint with that firm, "... the celebrated bird-painter, George Davis, usually called Dr Davis, added his brilliant colouring in the rich plumage of his birds to the decoration."[40]

While there are a number of other exotic bird painters who were decorating wares from the earliest years of porcelain manufactory, only a small number are identifiable. Amongst those known to have painted them are James Giles (1718–1780) and Derby's John Brewer and Zachariah Boreman.

Few artists signed their paintings. Generally, only those working on an independent basis, as George Davis occasionally did, had an opportunity to sign their work, most particularly on pieces that were to be privately sold.

[32] Barrett & Thorpe, op cit, p12

[33] ibid, p58

[34] The Derby City Museum and Art Gallery holds the so-called *Prentice plate*, a plate that portrays a pink rose from various angles and was traditionally believed to have been made as a standard for apprentices. Murdoch & Twitchett, op cit, p55

[35] The Lysaght service was a 131 piece dinner-dessert service

[36] The Burdett-Coutts dinner-dessert service comprised over 300 pieces and was almost certainly ordered by banker, Thomas Coutts (1735–1822), from John Mortlock for use at the celebration of his second marriage to actress Harriet Mellon in 1818. The service remained whole until its purchase by FE Andrews of Cardiff during the early twentieth century, who donated several pieces to various galleries and museums

[37] Sandon, *Worcester porcelain*, op cit, p309

[38] Kept on the mantelpiece or in the recess of a fire place, 'spill' or 'match' vases were usually made in pairs, although some came as sets of three, with a larger one centrally displayed. They were designed as receptacles for the short pieces of wood or rolled up paper sticks (spills) used to light candles and lanterns from each other. Sandon, *Worcester porcelain*, op cit, p313

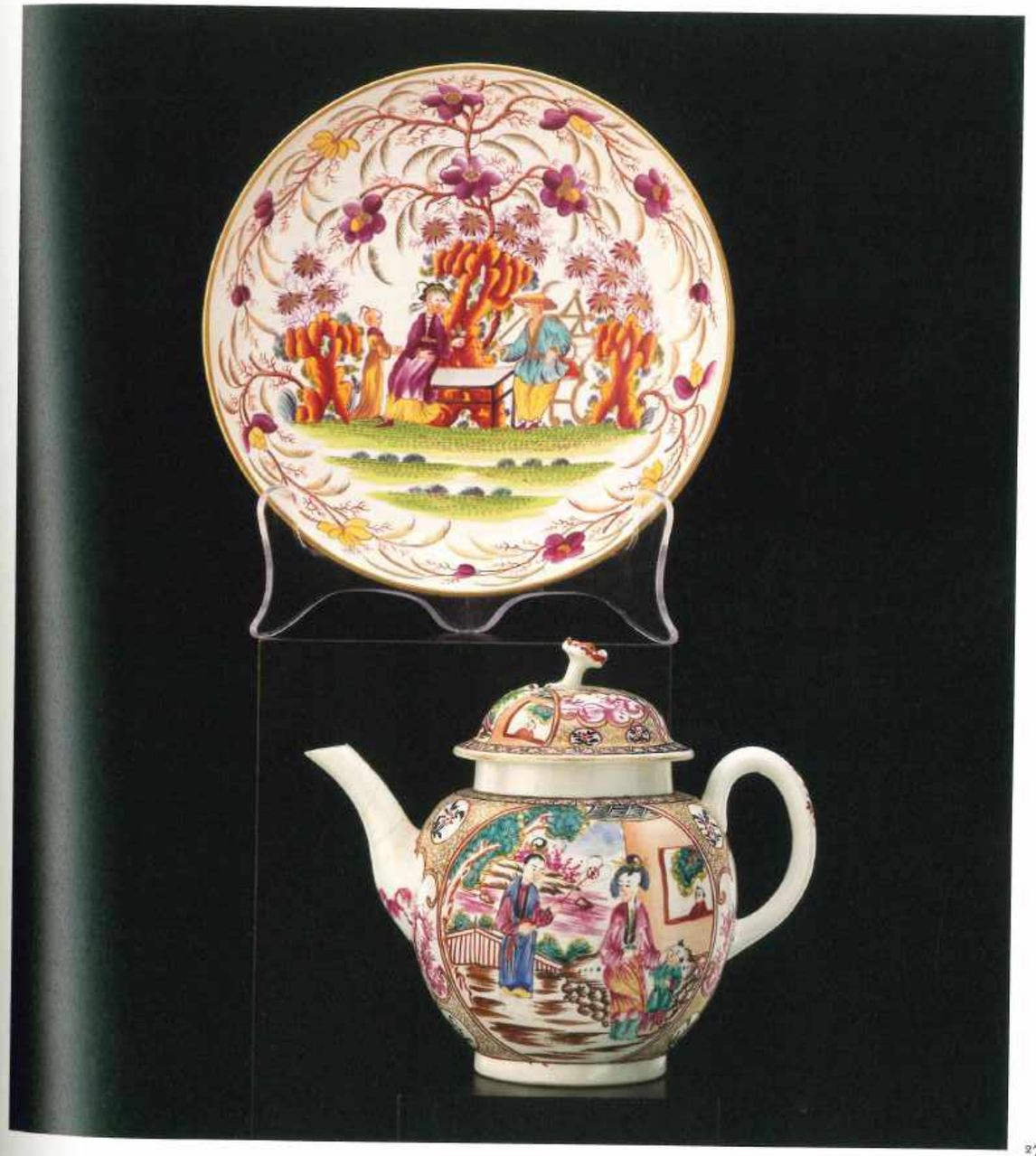
[39] Stanley W Fisher, *The decoration of English porcelain: a description of the painting and printing on English porcelain of the period 1750 to 1850*, Derek Verschoyle, London, 1954, p81

[40] ibid, p82

FIG. 14
Left to right:
CAT. NO. 20
Derby,
Bird plate c1810;
CAT. NO. 21
Derby,
Bird vase c1825;
CAT. NO. 38
Nantgarw,
'Black grouse'
soup plate c1820

FIG. 15
CAT. NO. 59
Worcester,
Pair of grace mugs
c1840

FIG. 16
Top to bottom:
CAT. NO. 19
Davenport, *'Table'*
saucer dish c1810;
cat. no. 66
Worcester,
Teapot c1770



Within the factory itself, however, it was deemed preferable that decorators remained anonymous lest the public began to demand wares painted by certain artists in preference to others. Fortunately, the names of artists associated with particular designs were sometimes recorded in surviving pattern books and their styles could be traced and identified on existing wares bearing those designs.

In addition to exotic birds, Giles, Brewer and Boreman also painted more naturalistic birds, as did Thomas Pardoe (1770–1823) and Thomas Baxter at Swansea. The scientific curiosity of the eighteenth and nineteenth centuries that led to growing interest in botanical subjects, together with a passion for bird shooting during the hunting season, led to a demand for ornithological painting on porcelain.

As already noted, prints were a primary source of inspiration. Some workshops also had taxidermic specimens on their shelves while others—if the occasional piece painted with a suspended dead bird is an indicator—brought in the spoils of a bird-shooting expedition.

The Gallery has a small number of ornithological exhibits including the rather stiffly-painted game bird in Nantgarw's *'Black grouse' soup plate* [cat. no. 38; fig. 15] and the more lively Spode *'Roller' plate* [cat. no. 46; fig. 13] in which the bird is set in a dense forest and the plate's coloured rim is further embellished by finely-painted feathers and white embossing.

Derby's handsome *Bird vase* [cat. no. 21; fig. 14] also bears a number of naturalistic brightly-coloured birds, as does Derby's more simplistic and perfunctory *Bird plate* [cat. no. 20; fig. 14]. The bird painting on these pieces, particularly the latter, may be referred to as being in a 'transitional' style—defined by Stanley Fisher as being "birds of reasonably natural shape but with unnaturally gay colouring"—that approaches that of the exotic bird.[1] These colourful birds can also be seen in Coalport's *Floral plate* [cat. no. 13; fig. 8] where spaces on the rim usually reserved for flower painting were filled with small birds.

Although Coalport's *'The peacock and the crow' plate* [cat. no. 15; fig. 13], with its central panel painting framed by a ring of Billingsley-style roses, depicts both peacock and crow in a naturalistic manner, it was intended as a literary illustration rather than a bird painting *per se*. Amongst the pioneers of British illustrated books are Francis Barlow (1626–1704) and Samuel Croxall (died 1752), both of whom published a compendium of Aesop's fables in the seventeenth and eighteenth centuries.[2] These were widely used as pictorial sources by porcelain manufactories including Liverpool, Spode and Worcester and it is possible that Coalport's depiction of one of these fables, *The peacock and the crow*, is based on one of Croxall's engravings.

The narrative aspect of a piece such as *'The peacock and the crow' plate* is more pertinent to animal painting. Animals were less likely to be used as a purely decorative motif. Cows and dogs were present in many a rural scene, including Liverpool's *'The rural lovers' saucer*, while horses and dogs could be seen in the hunting or sporting scenes favoured by sports-minded gentlemen.

Also directed more towards the masculine members of the household were pieces depicting racing or hunting animals or prize-winning stock. Some were undoubtedly commissioned by the owners of the animals. Others were taken from popular prints such as those found in *The sporting magazine* and William Daniel's *Rural sports*.

The foxhound, Modish, found on one of Worcester's *Pair of grace mugs* [cat. no. 59; fig. 15],[3] painted by 'ED', was probably copied from an engraving in Daniel's *Rural sports*. Seen with her mouth drawn back in a protective snarl as she stands over her pups, Modish was a popular subject originally painted by William Sawrey Gilpin (1733–1807) for her Yorkshire owner, Colonel Thomas Thornton (1755–1823) and then reproduced in both *The sporting magazine* and *Rural sports*.[4] The unidentified hound depicted on the companion mug was no doubt also readily recognised at the time.

While bird painting held more appeal to the male customer than did floral decoration, there was no doubt that animal painting, together with the painted heraldic symbols that adorned many services, was the most masculine of the subjects that embellished nineteenth-century porcelain.

Chinoiserie

Like blue and white ware, polychromatic porcelain decorated in coloured enamels with Chinese scenes and mythical subjects, collectively termed *chinoiserie*, is often differentiated from other general decorative motifs. It is, indeed, inextricably linked with the earliest stages of porcelain making when manufactories sought to appeal to the general public by decorating their wares in close imitation of the Chinese product.

The Gallery has few examples of *chinoiserie*, the earliest being First Period Worcester's *'Dragon in compartments' tureen with cover and stand* [cat. no. 56; fig. 18] of around 1770. Worcester was often regarded as being the most faithful in their renderings of Chinese decoration[5] and its *Dragon in compartments* design is accurately copied from a *famille verte* pattern from the eighteenth-century Kangxi period.

Apart from the addition of the gilding, the tureen, with its twig handles and applied flowers and leaves, bears a faithful replication of the original pattern's panels that depict the Chinese mythical creature, the Dog of Fo (guardian lion), Chinese vases on a table and a stylised dragon.

Much *chinoiserie*, however, is somewhat removed from the original designs. Meissen and Sèvres painters often refined or redesigned Chinese patterns and these were either copied or further altered by British painters.

There were also publications available that created new Chinese-like designs, such as French artist Jean Pillemont's *Livre de Chinois*, published in London in 1758, which "created a world of crazy structures and scenery peopled by Europeans dressed up as Chinamen. The Chinese artist's use of scale and perspective became jumbled as figures dwarf buildings and animals become giants."[6] Some of the engravings in *Livre de Chinois* also appeared in Robert Sayer's *The ladies' amusement, or the whole art of japanning made easy*, first published in 1760. Primarily intended for use in découpage projects, this popular publication, which ran to a third edition in 1775, was also used as a source of imagery for porcelain decorators.

The Gallery has a variety of peopled *chinoiserie* decoration on its porcelain including the early Worcester *Teapot* [cat. no. 66; fig. 16]. Painted in James Giles' Studio in London, which offered to copy "patterns of any china with the utmost exactness … either in the European or the Chinese taste,"[7] the elaborately painted and gilded teapot depicts a man fanning a seated woman and her child as another child peers through a screen. The pattern was based on contemporary export Chinese porcelain bearing Cantonese *famille rose* decoration (pink or rose is added to the *famille verte* palette) and similar domestic scenes.[8]

Also illustrating a domestic scene is Davenport's *'Table' saucer dish* [cat. no. 19; fig.16] with its highly stylised, colourful 'Table' pattern—so-called because of the table in the foreground. Here fine brush strokes swirl across the surface in apparent gay abandon and the colours, predominantly oranges and purples, are quickly applied within the outlines to create a design that seems, in spite of the tranquillity of the figures themselves, filled with frenetic movement.

A different approach is seen in the uncomplicated and peaceful scene on the *Dish* attributed to Hilditch [cat. no. 33] with an image of a male figure standing in a garden before a large flower-filled vase. In contrast to the free-flowing hand of the Davenport dish, the pattern's outline is transfer-printed and the enamel rather crudely painted in or 'clobbered'.

Even more sparing in design are the charming *chinoiserie* paintings on Minton's 'new oval'-shaped *Creamer* [cat. no. 36; fig. 17] and Wedgwood's *'New Chinese' figures dessert plate* [cat. no. 52; fig. 17], the latter painted by John Cutts. The two patterns comprise children playing various games painted in similar, assured styles that move away from more mechanical or self-conscious imitations of Chinese patterns. The rounded forms are simply drawn, with the painterly application of tonal colours giving them a three-dimensional quality. Enamels and gilt are also cleverly combined to breathe life into the scenery around them.

There is a sense of freedom in these designs that, as could be seen in contemporaneous fruit and flower painting, reflects the growing confidence

[1] ibid, p81

[2] Francis Barlow first published *Aesop's fables* in 1666 and then *Aesop's fables with his life: in English, French & Latin* in 1687; Samuel Croxall published *The fables of Aesop and others: translated into English with instructive applications; and a print before each fable* in 1722 with numerous editions following

[3] Grace or toast mugs were used to offer a toast after grace had been said and were passed around among the guests, sometimes several times

[4] Modish was originally produced as an engraving in 1788 with Robert Pollard as engraver and Francis Jukes as aquatinter. It was later engraved by John Scott and published in *The sporting magazine or monthly calendar of the transactions of the turf, the chase and every other diversion interesting to the man of pleasure, enterprise and spirit*, J Wheble, Newmarket, March 1796, p287. John Scott was again the engraver of the print that was reproduced in William Daniel, *Rural sports*, Bunny and Gold, London, 1802, p43, but this time without the view of the interior. For further details on Modish see Gerald Pendred, "'Dash' and 'Modish' on Derby porcelain", *Derby Porcelain International Society Newsletter*, May 1993, pp19–24

[5] Fisher, op cit, p33

[6] Sandon, *Worcester porcelain*, op cit, p113

[7] ibid, p177: excerpt taken from *The Universal Director*, Mortimer, London, 1763

[8] ibid, cat no 138

FIG. 17
Left to right:
CAT. NO. 52
Wedgwood,
'New Chinese' figures dessert plate c1815;
CAT. NO. 36
Minton,
'New Chinese' figures dessert plate c1815

FIG. 18
CAT. NO. 56
Worcester,
'Dragon in compartments' tureen with cover and stand c1770

FIG. 19
CAT. NO. 8
Caughley,
Slop bowl c1792

of the painter in his materials and techniques. It also, however, signified the broadening tastes of the public that could embrace more *avant-garde* designs.

Figure painting

In *chinoiserie* designs, figures were either an integral part of the whole setting or they were the primary motif, as seen in the Minton and Wedgwood examples. On the whole, however, they were caricatures with few if any distinctive features.

While, strictly speaking, they can be placed under the banner of figure painting, those peopling *chinoiserie* designs were anonymous outlines that demanded little more than basic skills to create. Fully-conceived figure painting, on the other hand, required a sound knowledge of artistic principles. This factor, together with a general public preference for more generic flower decorations or for picturesque landscapes, resulted in figure painting not being as widely represented on factory pieces as most other forms of decoration.

Indeed, in his *Progress of enamelling by Henry Daniell—an ode*, the figure painter known only by his initials, JD, lamented at the paucity of work for his talents at the Daniell factory compared to his fellow painters:

> Great Artists of fair Floras Bow'ry reign,
> From which the Factory received great gain:
> The first Pomona in wreath'd flowers enclose,
> From which the Prince of Wales's order rose.
>
> The Ornamental Gilders they have charms,
> The Herald Painters practise nought but arms;
> The Landscape Painters they are fix'd in herds,
> Here's others that do nothing paint but birds:
> For figure painting there's but little call,
> By this you see my case is worst of all."[1]

Fortunately, there was enough demand for figure painting to enable specialists to showcase their talents in areas varying from historical and literary subjects to portraits and general figure pictures.

The pieces in the Gallery's collection reflect a number of different approaches ranging from those that served to enhance the porcelain bodies to those that dominated them.

The decoration on Caughley's *Slop bowl* [cat. no. 8; fig. 19], for example, is kept simple with its plain gilt edging and an alternate sprig motif outlining the curved rib exterior. It was only when the tea drinker poured the remains of his or her cold tea into the bowl before replenishing their cup with hot tea that Fidelle Duvivier's charming contemporary vignette of a couple playing on a swing could properly be seen. Duvivier's assured and confident technique, in the style of French artist, Jean-Antoine Watteau (1684–1721), is evident in this finely-painted and intimate scene and made him a sought-after artist who, on occasion, signed his own work.

Richard Askew's figure painting was also greatly admired. His distinctive cupids were particularly popular and could be found in various poses and contexts, such as the lone cupid on a cloud on Derby's *'Cupid' dessert plate* [cat. no. 22; fig. 20]. Painted in *rose camaieu* (different tones of a single colour) in the style of French artist, Francois Boucher (1703–1770), Askew's cupids were apparently modelled on his own children[2] and their childish appeal attracted many a sentimental customer.

Interestingly, a reference in an old Derby pattern book to a plate decorated with a slight variation of the design notes that the cupid was "painted by Askew—flowers, basket, clouds &c. by Billingsley."[3] It is possible that Billingsley was also responsible for the cloud and the floral reserves and ornate roses on the rim of this plate.

Although much of the surface of Coalport's elegant *Cabinet cup and saucer* [cat. no. 11; fig. 20] is covered with gilding, the repetitive, essentially geometric nature of the motif, together with the simplicity of the central panel painting, harmonises with the equally streamlined shape of the cup.

The cup's rounded shape, like Minton's creamer with its 'new oval' shape, reflected the move away from the frivolity of the rococo with all its swirls and curls and undulating lines—seen most particularly on the Bow porcelain figures—to simpler, more severe designs.

This new neo-classical movement, known in the eighteenth century as the True style or Greek style, was also incorporated into the decoration, as clearly demonstrated by the quintessentially classical silhouetted figures painted by the versatile Thomas Baxter on Coalport's cup and saucer.

Although the painting of the silhouettes appears quite mechanical, the tonal nuances captured in the brushwork, together with the gilt highlights, create a subtle play of light and shade that give form to the figures and reveal the artistry behind the deceptive simplicity of this popular motif.

Also featuring a classically-inspired design is the painted *en grisaille* (in grey tones) decoration on Worcester's *Hope and Patience* service represented in the Gallery by a single plate [cat. no. 57; fig. 22]. This is, however, far removed from Baxter's silhouettes and from the comparatively simple figurative designs. Instead, the plate combines both figure painting and seascape to create a fully-developed narrative painting centred on the nautical figure of Hope.

Commissioned by the Duke of Clarence (later King William IV), Rear Admiral of the British Navy (1765–1837), upon his retirement from active naval duty in 1789, this service was enormously important to the success of the Flight brothers' struggling Worcester factory.

In an effort to obtain the best possible artist, John Flight managed to entice John Pennington (1765–1842) away from the rival Chamberlain firm: "My Brother has entered into an agreement with Pennington, a very clever painter in London. We heard he was engaged to Chamberlain and this made us first wish to have him."[4]

John Flight also obtained the services of Mrs Charlotte Hampton, a highly respected gilder who "hath long been experienced and conversant in the several arts of gilding china and also in preparing the gold and in firing and burnishing the same."[5]

Although it was not until decades later that women were given the opportunity to paint anything more than the most perfunctory enamel designs on porcelain, they were frequently found in the gilding department and some, like Mrs Hampton, achieved some renown for their skills.

The ability to successfully apply the most ornate designs in gilt was an essential element in a factory's success, as indicated by John Flight's heartfelt comment: "What we could have done had we not met with Mrs Hampton I cannot tell. I see no possible way by which we could have carried on the business."[6]

Certainly the resplendent gilding that frames the central panel and embellishes the blue ground border of the *Hope plate* reflects the mastery of the gilder over her medium. With its restrained yet intricate, symmetrical motifs the gilding also superbly complements the classicism of the painting itself.

Offering a less illustrious but nonetheless notable subject are the rural figures seen on the yellow ground plates that belong to Worcester's *'Rustic figures' plates from the Hobson Wallen Service* [cat. no. 62; fig. 23].[7] Possibly also painted by John Pennington, the male and female figures wear plain, homely costumes and, in some cases, carry farming implements. They stand alone in tranquil picturesque settings evocative of the simple country life.

There is an element of social commentary associated with this somewhat nostalgic view of the farming community that is also present in the decoration on Pecver's *Shell dish* [cat. no. 42; fig. 23] that was part of a dessert service depicting the working class at leisure.[8] Although more crudely painted than the Worcester plates, the enthusiastic rendering of the expressive figures as they play a game of draughts animates the painting and provides it with an amusing narrative quality.

[1] Excerpt from J.D., 'Progress of enamelling by Henry Daniell – an ode' in Leonard Whiter, *Spode: a history of the family, factory and wares from 1733 to 1833*, Barrie & Jenkins, London, 1970, p.149.

[2] Fisher, op.cit. p.90.

[3] John Haslem, *The old Derby china factory*, George Bell and Sons, London, 1876, p.16.

[4] Geoffrey Godden, *Chamberlain-Worcester porcelain, 1788–1852*, Barrie & Jenkins, London, 1982, p.20.

[5] Excerpt from John Flight's Bill, 1786, quoted in Sandon, *Worcester porcelain*, op.cit. p.191.

[6] Ibid.

[7] The plates were part of a set that was given to Catherine Hobson and Frank Richardson Wallen, in 1828, reputedly from the Governor of Trinidad where the Wallen family were resident plantation owners.

[8] Godden, *Staffordshire porcelain*, op.cit. plate xxiii.

FIG. 20
Left to right:
CAT. NO. 22
Derby,
'Cupid' dessert plate
1790s;
CAT. NO. 11
Coalport,
Cabinet cup and saucer c1803

FIG. 21
CAT. NO. 41
New Hall,
'Dr Syntax' dessert plates c1825

FIG. 22
Left to right:
CAT. NO. 16
Coalport,
Vase c1802;
CAT. NO. 57
Worcester,
'Hope and Patience' plate from the Duke of Clarence service 1792

ILL. 2
Thomas Rowlandson, *Dr Syntax and the dairy maid* in William Combe, *Doctor Syntax's three tours in search of the picturesque, of consolation, and of a wife*, Chatto & Windus, London, 1895, facing p64

Following a more sentimental trend is Coalport's *Vase* [cat. no. 16; fig. 22] that bears a signed monochromatic painting by Thomas Baxter of a man and, presumably, his wife and daughters. This is a somewhat awkwardly-composed work, painted in a rather stilted manner that indicates it was copied from an engraving. Rather than being a focal point of the decoration, it also appears superimposed on the classically-restrained but richly-applied gilt decoration while bands of flowers are painted at the foot and neck of the vase that, unfortunately, is missing its lid.

As well as generalised or descriptive figures, painters were also asked to use well-known literary characters or sequences as their subject. The sources for these were generally engravings from one of the many illustrated editions of poems and plays by Britain's most famous writers. Amongst those known to have been used at the factories were John Boydell's *The Shakespeare gallery* (1805) and *The poetical works of John Milton* (1794–1797).

Many artists also painted or engraved particular scenes, including Italian artist, Francesco Bartolozzi (1727–1815), whose engraving, *Faery elves*, was copied by the painter of Chamberlain Worcester's *'Paradise lost' inkwell* [cat. no. 61; fig. 24].

Inscribed with a passage from John Milton's *Paradise lost* (1667), the inkwell depicts a moment where Milton, in Book 1, 1.781, compares the fallen angels in Hell's Hall of Pandemonium to the fairies who bewitch a passing peasant with the sound of their music and dancing. This cleverly-painted piece juxtaposes the enamelled figure of the peasant with the monochromatic circle of fairies, thereby highlighting the dream-like, atmospheric quality of the scene.

The bolder colours of New Hall's *'Dr Syntax' dessert plates* [cat. no. 41; fig. 21] provide a strong contrast, befitting the more satirical nature of the verses from which the images are sourced.

In 1820, William Combe (1741–1823) created the character of Dr Syntax, a curate-schoolmaster who, during his travels through the countryside in search of picturesque views, is subject to various amusing mishaps and encounters along the way. Combe's Dr Syntax first appeared in Rudolph Ackerman's *The poetical magazine* in 1809 and was then expanded into three volumes illustrated with coloured engravings by Thomas Rowlandson (1756–1827), who was renowned for his humorous political and social commentary.[37]

The two inscribed New Hall plates, with their lively and amusing rendering of the subject, depict Rowlandson's engravings of *Dr Syntax and the dairy maid*, published in 'The tour of Dr Syntax in search of the picturesque' [ill. 2] and *Dr Syntax lamenting the death of his wife*, published in 'Dr Syntax in search of consolation'.

Literary subjects such as Dr Syntax were popular ones and decorated the wares of more than one factory yet, even though they were generally copied from mass-produced engravings, each artist was able imbue his own style on the subject.

Topographical painting

> I'll make a TOUR—and then I'll WRITE IT.
> 'You well know what my pen can do,
> And I'll employ my pencil too:—
> I'll ride and write, and sketch and print,
> And thus create a real mint;
> I'll prose it here, I'll verse it there,
> And picturesque it ev'ry where.
> I'll do what all have done before;
> I think I shall—and somewhat more
> [William Combe, *Dr Syntax in search of the picturesque*, 1812][38]

Although the Grand Tour through Europe had become quite commonplace for those who could afford it, it was not until the second half of the eighteenth century that Britons began to tour their own country.

One of the primary instigators of this interest in their own homeland was Rev William Gilpin (1724–1804) who wrote several books based on his own journeys through Great Britain including *Observations on the River Wye; and several parts of South Wales, &c., relative chiefly to picturesque beauty; made in the summer of the year 1770* (1782) and *Observations on Cumberland and Westmoreland* (1786). His writings and sketches encouraged travellers to seek picturesque landscapes that were pleasing to the eye and showed few signs of habitation other than a ruin or two that would not only act as a nostalgic reminder of days gone by, but also provide compositional points of interest.

Such was the influence of Gilpin's work that others began to follow in his footsteps or seek new paths to picturesque spots. By the nineteenth century it became quite fashionable, particularly for artists, to tour the Lake District, North Wales and the Scottish Highlands.

While this search for and emphasis upon picturesque landscapes resulted in some criticism from contemporaries, including William Combe whose Dr Syntax character was based upon Gilpin, it also resulted in the popularity of topographical painting.

The porcelain manufactories were quick to respond to the growing interest in picturesque scenery and for some, most particularly Derby—which was a leading force in the development of topographical painting in Britain—this subject became second only to flower painting in terms of decorative output.

Again, china painters used different sources for their imagery but, while some were produced from the artist's own original sketches, most were copied or adapted from existing prints. Amongst the illustrated publications known to have been used at factories such as Derby and Worcester were Samuel Middiman's *Select views in Great Britain* (1784–1792), *Picturesque views of the principal seats of the nobility and gentry in England and Wales, by the most eminent British artists* (1786–88) and *The copper plate magazine* (from 1792).

The earliest landscape painting on porcelain in the Gallery's collection is a soft romantic scene in blues and greens on Pinxton's *Plate* [cat. no. 45; fig. 26]. The plate, with its fairly generic landscape, is painted in light washes of colour emulating watercolour painting.

This light-handed approach is also used on Derby's *'View in Cumberland' plate* [cat. no. 31; fig. 27] and *'Near Naples' plate* [cat. no. 26; fig. 27] with both containing the highly picturesque artifices of bridge, castle and ruins. These plates were clearly intended for the upper end of the market, as indicated by the highly ornate gilding on the rims. The gilt designs depict somewhat odd, amusing rodent-like creatures peering out at the viewer or, in the case of the *'View in Cumberland' plate*, playing musical instruments or standing on its head.

Also using picturesque motifs in its decoration is the elegant Herculaneum Pottery *Jug* [cat. no. 32; fig. 26] that bears two paintings against a pale blue ground and simple gilt edging as well as, under the pouring lip, a rather curious figure of a matronly woman carrying a full basket on her head.

The compositions on this jug, one with a bridge, a farm and a mountain and the other with ruins and mountains, is tighter and more thickly painted than that of the Derby plates which, by comparison, seem more mechanical. The Herculaneum artist shows a good understanding of the interplay between light and shade that was an essential element in picturesque painting.

Also displaying their mastery over the medium are the artists of Minton's *Veilleuse* [cat. no. 37; fig. 25][39] and Worcester's *Inkstand* [cat. no. 58; fig. 26]. The *Veilleuse*, unfortunately missing its base, has a grandiose, somewhat sublime painting of a mountainous lake region with a solitary house and small figures that would have been ambitious as a subject for a watercolour or painting let alone on the small-scale porcelain body.

Similarly, Worcester's marbled ground *Inkstand*, with its masked handle, is decorated with a popular maritime theme that sees men braving stormy seas as they row from a lighthouse on a rocky outcrop to a distant ship—again usually seen on much larger canvases.

[37] The three volumes included *The tour of Dr Syntax in search of the picturesque* (1812), *Dr Syntax in search of consolation* (1820) and *The tour of Dr Syntax in search of a wife* (1821)

[38] William Combe, Doctor Syntax's three tours in search of the picturesque, of consolation, and of a wife, Chatto & Windus, London, 1895, pp4–5

[39] The *veilleuse* or night lamp was a food or drink warmer placed beside the bed

FIG. 23
Top to bottom:
CAT. NO. 42
Peover,
Shell dish c1821;
CAT. NO. 62
Worcester,
'Rustic figures' plates from the Hobson Wallen Service c1820

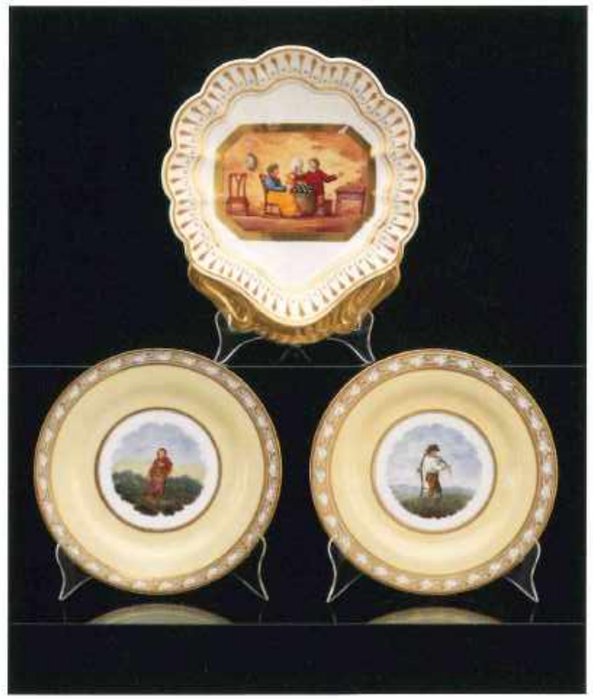


FIG. 24
CAT. NO. 61
Worcester,
'Paradise lost' inkwell
c1814–16

FIG. 25
Left to right:
CAT. NO. 37
Minton,
Veilleuse c1840;
CAT. NO. 30
Derby,
'View in Cumberland' jug
c1815

The cascading waterfalls in Derby's *'View in Cumberland' jug* [cat. no. 30; fig. 25], painted by one of their leading landscape artists, Robert Brewer, was also a favourite subject of the picturesque artist. Like the stormy seas, the natural waterfall provided a display of the energetic, untamed side of nature, one in which man becomes an incidental element of the landscape.

In the topographical paintings that featured architectural views, however, man's achievements were celebrated. Although factories received commissions from wealthy landowners to immortalise their properties on porcelain wares, most architectural views were copied from prints. These comprised mainly well-known public buildings and private residences that had become tourist destinations by virtue of their architectural magnificence or by the reputation and standing of their owners.

A journey to London offered the opportunity to visit many major buildings. Pre-eminent amongst these was the royal residence, Buckingham Palace. The Palace was depicted from many viewpoints by artists, including the tranquil scene on Chamberlain Worcester's *'Buckingham Palace' card tray* [cat. no. 54; fig. 28] with its baroque scroll-moulded borders and green ground. Here people wander through park-like grounds seen from across a placid lake upon which ducks and swans swim.

Another place of interest in London was the neo-classical St James Park residence of John Spencer, the first Earl of Spencer, seen on Derby's *'Earl Spencer's, St James Park' bough pot* [cat. no. 23; fig. 28]. Built in 1756–66, the stately edifice elicited great admiration:

> I do not apprehend there is a house in Europe of its size, better worth the view of the curious in architecture and the fitting up and furnishing great houses, than Lord Spencer's in St James's Place … I know not in England a more beautiful piece of architecture … in richness, elegance and taste, superior to any house I have seen.
> [Arthur Young, 1777][39]

Probably painted by Daniel Lucas (1787–1867), who had become Derby's chief landscape painter by 1820, the mansion is seen amidst lush greenery while a touch of social refinement is added by the inclusion of three ladies conversing in the street.

Daniel Lucas' technique, like that of Robert Brewer, is comparable to that of an oil painter rather than a watercolourist. His approach, using thickly-painted layered enamels, is more laboured than that seen in Pinxton's *Plate*. Derby biographer, John Haslem, notes that Lucas "occasionally painted in oils, and … some of the best public house signs in Derby were done by him."[40]

This was, however, a major piece by a skilled artist and, together with the ornate gilt motif and deep green ground, this bombé-shaped bough pot would have been a major asset to the decor of the finest nineteenth-century home.

Future development

By the mid-nineteenth century, the British porcelain-making industry had seen hundreds of workers engaged in making porcelain ranging from those who mixed the ceramic ingredients to those who decorated the final body. New shapes were constantly being made and new decorative designs were added to old favourites while less popular ones were discarded.

Through the generosity of Dorothy McAllister and other donors, the Geelong Gallery has been able to acquire a representative collection of the production from many of the leading factories. With more than sixty-five pieces on display, *Painted porcelain—decorated British ceramics 1750–1850* showcases some of the finest examples of the painterly tradition of porcelain decoration produced in Britain during the eighteenth and nineteenth centuries.

At the same time, it opens up the possibility of further exciting directions for the development of the collection. These include pieces painted with other popular subjects such as specially-commissioned armorial paintings, delicate feather paintings, grand historical scenes and Shakespearean scenes as well as more animal paintings and hunting scenes, all of which were popular at the time. There is also scope for the acquisition of works that will introduce decorators not yet represented as well as provide new insights into the styles of artists already in the collection. The addition of such works would augment the Geelong Gallery's position as one of the major public collections of early painted British porcelain in Australia.

[39] Spencer House, 2005, viewed April 2005, <http://www.spencerhouse.co.uk/index2.htm>. Arthur Young (1741–1820) was a well-known agricultural, political and social writer

[40] Haslem, op cit, p121

FIG. 26
Top to bottom,
left to right:
CAT. NO. 45
Pinxton,
Plate c1798;
CAT. NO. 32
Herculaneum Pottery,
Jug c1820;
CAT. NO. 58
Worcester,
Inkstand c1810

FIG. 27
Left to right:
CAT. NO. 31
Derby,
'View in Cumberland' plate
c1825;
CAT. NO. 26
Derby,
'Near Naples' plate c1825

FIG. 28
Top to bottom:
CAT. NO. 54
'Earl Spencer's, St James Park' bough pot c1815;
CAT. NO. 23
Worcester,
'Buckingham Palace' card tray c1840–45;

Catalogue

KEY h: height; w: width; d: depth; c: circa; diam: diameter; l.r.: lower right; c.: centre; l.: left

Bow

established Stratford, West Hampshire, London, England 1747–1776

CAT. NO. 1
Ceres or Cybele with lion and cornucopia (1760–65)
press-moulded, hand-painted and gilded porcelain with applied flowers
23.0h x 12.1w x 10.0 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 2
Juno with eagle (1760–65)
press-moulded, hand-painted and gilded porcelain with applied flowers
25.1h x 13.4w x 11.2 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 3
Lady playing a triangle (c1760)
press-moulded, hand-painted and gilded porcelain with applied flowers
19.0h x 10.7w x 8.8 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 4
Neptune with dolphin (1760–65)
press-moulded, hand-painted and gilded porcelain with applied flowers
23.7h x 12.7w x 10.0 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 5
Pair of miniature figures (1760s)
hand-painted porcelain with applied flowers
1–2) each 11.0h x 7.0w x 5.2 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 6
Young galant with bird's nest (c1760)
press-moulded, hand-painted and gilded porcelain with applied flowers
19.8h x 11.6w x 9.0 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

Caughley

established near Broseley, Shropshire, England c1775–1799

CAT. NO. 7
'Fancy bird' bowl (c1790)
decorated by 'Doctor' George Davis (c1768–c1841)
hand-painted porcelain with gilt edging
11.0h x 22.9 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1990

CAT. NO. 8
Slop bowl (c1792)
decorated by Fidelle Duvivier (1740–1817)
hand-painted and gilded porcelain
8.0h x 16.2 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

Chelsea

established London, England c1745–1769

CAT. NO. 9
'Fancy bird' dessert dish (1760s)
hand-painted and gilded porcelain
2.5h x 21.5 cm diam
Signed reverse base, gilt '(anchor)'. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 10
Plate (1752–56)
hand-painted porcelain
3.0h x 23.9 cm diam
Signed reverse base, red paint '(anchor)'. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

Coalport

established Coalport, Salop, England c1796–

CAT. NO. 11
Cabinet cup and saucer (c1803)
decorated by Thomas Baxter (1782–1821)
hand-painted and gilded porcelain
a) cup 8.0h x 10.6w x 8.0 cm d;
b) saucer 2.9h x 13.6 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1995

CAT. NO. 12
Crocus pot and cover (c1810)
hand-painted and gilded porcelain
19.8h x 23.3w x 12.0 cm d
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 13
Floral plate (c1820)
hand-painted, gilded and embossed porcelain
2.6h x 23.5 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 14
Fruit plate (c1820)
hand-painted, gilded and embossed porcelain
2.6h x 23.8 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 15
'The peacock and the crow' plate (c1820)
hand-painted porcelain with gilt
3.0h x 23.4 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 16
Vase (c1802)
decorated by Thomas Baxter (1782–1821)
hand-painted and gilded porcelain
29.5h x 15.3 cm diam
Signed in image l.r., brown paint 'T BAXTER'
Dorothy McAllister Bequest Fund, 1990

Daniel

established Stoke, Staffordshire, England 1822–1945

CAT. NO. 17
Dessert plate (c1824)
hand-painted and gilded porcelain
2.6h x 22.1 cm diam
Not signed. Not dated
Inscribed reverse base, gilt '3698'
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 18
Dessert plate (c1825)
hand-painted and gilded porcelain
2.7h x 22.7 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

Davenport

established Lane End, Staffordshire, England c1793–1887

CAT. NO. 19
'Table' saucer dish (c1810)
hand-painted and gilded porcelain
4.4h x 23.1 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

Derby

established Derby, Derbyshire, England, c1750–

CAT. NO. 20
Bird plate (c1810)
hand-painted and gilded porcelain
2.8h x 23.0 cm diam
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint '42'
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 21
Bird vase (c1825)
hand-painted and gilded porcelain
28.4h x 18.0w x 11.6 cm d
Signed reverse base, red stamp 'BLOOR/ (crown)/ DERBY'. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 22
'Cupid' dessert plate (1790s)
decorated by Richard Askew (died 1798)
hand-painted and gilded porcelain
2.9h x 21.5 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1995

CAT. NO. 23
'Earl Spencer's, St James Park' bough pot (c1815–20)
decorated by Daniel Lucas (1787–1867)
hand-painted and gilded porcelain
overall 12.0h x 22.0w x 13.0 cm d
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ DERBY'. Not dated
Inscribed reverse base, red paint 'Earl Spencer's, St James Park'
Dorothy McAllister Bequest Fund, 1996

CAT. NO. 24
Floral plate (c1780–99)
decorated by William Billingsley (1758–1828)
hand-painted and gilded porcelain
2.8h x 21.9 cm diam
Signed reverse base, puce paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed inside rim, puce paint '2'
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 25
'Fruits of autumn' dessert plate (1815–30)
decorated by Thomas Steel (1772–1850)
hand-painted and gilded porcelain
3.3h x 22.3 cm diam
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint '36'
Dorothy McAllister Bequest Fund, 1995

CAT. NO. 26
'Near Naples' plate (c1825)
hand-painted bone china
3.0h x 22.0 cm diam
Signed reverse base c., red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint 'Near Naples'
Dorothy McAllister Bequest Fund, 1988

CAT. NO. 27
'Ranunculus' plate (c1820–25)
decoration attributed to Philip Clavey (active c1790–1820)
hand-painted and gilded porcelain
3.1h x 22.2 cm diam
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint 'Ranunculus'
Dorothy McAllister Bequest Fund, 1989

CAT. NO. 28
'Spurious iris' plate (1820–25)
decoration attributed to Philip Clavey (active c1790–1820)
hand-painted porcelain with gilt edging
3.1h x 22.2 cm diam
Signed reverse base c., red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint 'Spurious Iris'
Dorothy McAllister Bequest Fund, 1989

CAT. NO. 29
'Sweet William' plate (1815–20)
decorated by William (Quaker) Pegg (1775–1851)
hand-painted porcelain with gilt
2.9h x 22.7 cm diam
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint '6-', '40', 'Sweet - William'
Dorothy McAllister Bequest Fund, 1992

CAT. NO. 30
'View in Cumberland' jug (c1815)
decorated by Robert Brewer (1775–1857)
hand-painted and gilded porcelain
13.0h x 20.3w x 14.3 cm d
Signed reverse base, red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint 'View in Cumberland'
Dorothy McAllister Bequest Fund, 1989

CAT. NO. 31
'View in Cumberland' plate (c1825)
hand-painted and gilded porcelain
3.0h x 22.0 cm diam
Signed reverse base c., red paint '(crown)/ (crossed batons with six dots)/ D'. Not dated
Inscribed reverse base, red paint 'View in Cumberland'
Dorothy McAllister Bequest Fund, 1988

Herculaneum Pottery

established Liverpool, Lancashire, England c1794–1841

CAT. NO. 32
Jug (c1820)
hand-painted and gilded porcelain
10.8h x 15.4w x 7.5 cm d
Not signed. Not dated
Inscribed reverse base, gilt '1158'
Dorothy McAllister Bequest Fund, 1992

Hilditch (attributed to)

established Lane End, Staffordshire, England c1811–c1867

CAT. NO. 33
Dish (c1830)
hand-painted porcelain with transfer print
3.4h x 20.5 cm diam
Not signed. Not dated
Bequest of Sybil Craig, 1989

Liverpool

established Liverpool, Lancashire, England 1754–1840

CAT. NO. 34
'Rural lovers' saucer (1765–75)
porcelain with transfer print
3.8h x 13.7 cm diam
Not signed. Not dated
Bequest of Sybil Craig, 1989

Liverpool (attributed to)

CAT. NO. 35
Tea bowl (c1765–75)
porcelain with transfer print
4.9h x 8.8 cm diam
Not signed. Not dated
Bequest of Sybil Craig, 1989

Minton

established Stoke, Staffordshire, England 1793–

CAT. NO. 36
Creamer (c1810)
hand-painted and gilded porcelain
11.5h x 14.9w x 7.8 cm d
Signed reverse base, blue mark '(crossed S)/ M/ 539'
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 37
Veilleuse (c1840)
hand-painted and gilded porcelain
19.0h x 12.5w x 11.4 cm d
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1989

Nantgarw

established Nantgarw, Wales c1817–1820

CAT. NO. 38
'Black grouse' soup plate (c1820)
hand-painted and gilded porcelain
5.1h x 24.0 cm diam
Signed reverse base, impressed 'NANT GARW/ C.W./ G'. Not dated
Inscribed reverse base, red paint 'Black Grouse'
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 39
Cabinet cup and saucer (c1817–20)
hand-painted and gilded porcelain
a) cup 4.8h x 11.2w x 9.6 cm d; b) saucer 2.7h x 13.8 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 40
Floral plate (c1818)
hand-painted, gilded and embossed porcelain
2.6h x 21.9 cm diam
Signed reverse base c., impressed 'NANT-GARW/ C.W.'. Not dated
Dorothy McAllister Bequest Fund, 1988

New Hall
established Hanley, Staffordshire, England
c1781–1835

CAT. NO. 41
'Dr Syntax' dessert plates (c1825)
hand-painted, gilded and embossed porcelain
1) 4.8h x 23.9w x 19.7 cm d; 2) 4.6h x 24.2w x 19.1 cm d
Not signed. Not dated
1–2) each inscribed reverse base, red paint 'No. 2623'; 1) inscribed reverse base, red paint 'Dr. Syntax and the Dairy Maid'; 2) inscribed reverse base, red paint 'Dr. Syntax lamenting the loss of his Wife'
Dorothy McAllister Bequest Fund, 1995

Peover
established Hanley, Staffordshire, England
1818–c1822

CAT. NO. 42
Shell dish (c1821)
hand-painted and gilded porcelain
5.0h x 22.4w x 24.9 cm d
Not signed. Not dated
Inscribed reverse base, ink 'x'
Dorothy McAllister Bequest Fund, 1994

CAT. NO. 43
Swan-handled vase (c1820)
hand-painted and gilded porcelain
22.5h x 14.6w x 9.9 cm d
Not signed. Not dated
Inscribed reverse base, red paint '656'
Dorothy McAllister Bequest Fund, 1991

Pinxton
established Pinxton, England 1796–1813

CAT. NO. 44
Beaker (c1805)
hand-painted and gilded porcelain
10.3h x 8.8 cm diam
Not signed. Not dated
Inscribed reverse base, impressed 'D'
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 45
Plate (c1798)
hand-painted porcelain
2.2h x 17.0 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1989

Spode
established Stoke-on-Trent, Staffordshire, England c1784–1833

CAT. NO. 46
'Roller' plate (c1813)
hand-painted and embossed porcelain with gilt edging
2.3h x 21.9 cm diam
Signed reverse base, red mark 'Spode'. Not dated
Inscribed reverse base, red paint '1979', 'Roller'Gift of John Anderson, 1993

CAT. NO. 47
Spill vase (c1820)
hand-painted and gilded porcelain
11.8h x 7.7 cm diam
Not signed. Not dated
Inscribed reverse base c., gilt '117'
Dorothy McAllister Bequest Fund, 1989

CAT. NO. 48
Vase with lid and satyr handles (c1815)
hand-painted and gilded porcelain
25.0h x 15.3w x 14.2 cm d
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1996

Swansea
established Swansea, Wales c1814–1820s

CAT. NO. 49
Plate from the Lysaght service (c1820)
decorated by Henry Morris (1799–1880)
hand-painted and gilded porcelain
3.1h x 24.6 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1989

CAT. NO. 50
Soup plate from the Burdett-Coutts service (c1818)
hand-painted and gilded porcelain
4.2h x 23.6 cm diam
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1988

Unknown potter

CAT. NO. 51
Baluster jug (c1820)
hand-painted and gilded porcelain
14.5h x 15.1w x 9.8 cm d
Not signed. Not dated
Dorothy McAllister Bequest Fund, 1989

Wedgwood
established Burslem 1656–1744; Etruria 1769–1940; Barlaston, Staffordshire, England 1940–

CAT. NO. 52
'New Chinese' figures dessert plate (c1815)
decorated by John Cutts (active c1800–20)
hand-painted and gilded porcelain
2.7h x 21.9 cm diam
Signed reverse base, red stamp 'WEDGWOOD'. Not dated
Dorothy McAllister Bequest Fund, 1991

Worcester
established Worcester, England 1751–

CAT. NO. 53
Bough pot and cover (c1800)
hand-painted porcelain with gilt edging
16.7h x 22.7w x 10.5 cm d
Signed reverse base of pot, red paint '(crown)/ Flight & Barr/ Worcester/ Manuf. to their Majs.' and l. corner 'B'; signed inside cover, incised 'B'. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 54
'Buckingham Palace' card tray (c1840–45)
hand-painted and gilded porcelain
6.0h x 33.7w x 23.0 cm d
Signed reverse base, purple paint 'Chamberlains/Worcester.' Not dated
Inscribed reverse base, purple paint 'Buckingham Palace'
Dorothy McAllister Bequest Fund, 1996

CAT. NO. 55
Chestnut basket (c1768–70)
hand-painted porcelain with transfer print and applied flowers
15.2h x 25.2w x 21.3 cm d
Signed reverse base of basket and stand, blue mark '(crescent)'. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 56
'Dragon in compartments' tureen with cover and stand (c1770)
hand-painted porcelain with gilt edging and applied flowers
13.0h x 21.6w x 16.7 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 57
'Hope and Patience' plate from the Duke of Clarence service (1792)
decorated by John Pennington (1765–1842)
gilded by Charlotte Hampton (active 1780–1795)
hand-painted and gilded porcelain
3.0h x 24.9 cm diam
Signed reverse base, blue paint '(crown)/ Flight/ (crescent)'. Not dated
Dorothy McAllister Bequest Fund, 1988

CAT. NO. 58
Inkstand (c1810)
hand-painted and gilded porcelain and copper
8.4h x 14.0w x 11.8 cm d
Signed reverse base of stand, red paint '(crown)/ Barr Flight & Barr/ Worcester/ Flight & Barr/ Coventry Street/ London/ Manufacturers to their Majesties &/ Royal Family'. Not dated
Inscribed reverse base of stand, incised '1B'
Dorothy McAllister Bequest Fund, 1990

CAT. NO. 59
Pair of grace mugs (c1840)
decorated by ED
hand-painted and gilded porcelain
1) 13.2h x 18.6w x 13.3 cm d; 2) 12.9h x 19.0w x 13.4 cm d
1–2) Signed reverse base, burgundy paint 'Worcester', 'ED'. Not dated
Dorothy McAllister Bequest Fund, 1991

CAT. NO. 60
Pair of shell vases (c1819)
decorated by Thomas Baxter (1782–1821)
hand-painted and gilded porcelain
1–2) each 14.2h x 13.4w x 10.9 cm d
1–2) Signed reverse base, brown paint 'Flight Barr + Barr/ Royal Porcelain Works – Worcester/ London House – 1 Coventry St'. Not dated
Dorothy McAllister Bequest Fund, 1990

CAT. NO. 61
'Paradise lost' inkwell (c1814–16)
hand-painted and gilded porcelain
6.5h x 6.7 cm diam
Signed reverse base, red paint 'Chamberlains/ Worcester/ & 63 Piccadilly/ London'. Not dated
Inscribed reverse base, red paint '– fairy elves/ Whose midnight revels by a forest side/ Or fountain, some belated peasant sees,/ Or dreams he sees –/ Vide: Paradise lost'
Dorothy McAllister Bequest Fund, 1992

CAT. NO. 62
'Rustic figures' plates from the Hobson Wallen Service (c1820)
hand-painted and gilded porcelain
2.0h x 20.8 cm diam
Six plates, each signed reverse base, red paint '(crown)/ FLIGHT, BARR & BARR/ Proprietors of the/ Royal Porcelain Works/ WORCESTER/ established 1751./ MANUFACTURERS to their MAJESTIES and the PRINCE REGENT London Warehouse No.1 Coventry Street' and impressed '(crown)/ BFB'
Gift of a descendant of Mr and Mrs Frank Robertson Wallen, 1991

CAT. NO. 63
Slop bowl (c1757–60)
embossed porcelain with transfer print
6.6h x 15.1 cm diam
Signed reverse base, blue mark '(crescent)'. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 64
Teapot (c1770–75)
porcelain with transfer print
12.0h x 18.0w x 11.0 cm d
Signed reverse base, blue paint 'W'. Not dated
Gift of Mrs Irene Graham, 1978

CAT. NO. 65
Teapot (c1770–75)
hand-painted porcelain with gilt edging
12.8h x 20.2w x 12.2 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 66
Teapot (c1770)
decorated in James Giles' Studio (established London, c1756–76)
hand-painted and gilded porcelain
18.2h x 21.0w x 13.5 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

CAT. NO. 67
Vine leaf dish (c1760–65)
hand-painted porcelain
6.2h x 20.0w x 17.0 cm d
Not signed. Not dated
Gift of an Old Geelong Collegian in honour of The Very Reverend Sir Francis Rolland, Lady Rolland and the Misses Rolland, 1998

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