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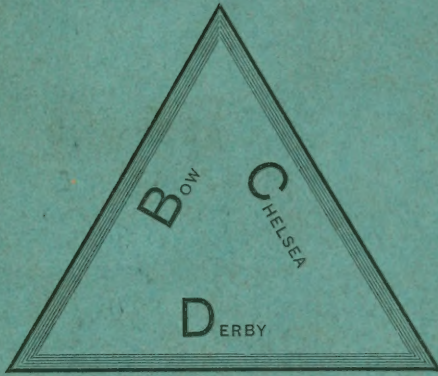








A



CHRONOGRAPH.



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**MARKS and REMARKS**  
The marks are taken from specimens in the Author's Coll. unless otherwise stated.

BOW.				DERBY.				CHELSEA.							
1		2		1		2		1		2		3		4	
3		4		5		6		5		6		7		8	
5		6		7		8		9		10		11		12	
9		10		11		12		13		14		15		16	
13		14		15		16		17		18		19		20	
17		18		19		20		21		22		23		24	

**BOW.** 8 with in red, in Feol. Mus. 9. Monogram of J. Foye. 10 in Rev. Pinder's Coll. 11 to 15 given by Chiffers. 16 given by Mr. Pallas [referred to as *Amisibi*]. **CHELSEA.** (See above). **DERBY.** 1, 2, 3 Derby. Chelsea in gold. 3. Egerton Coll. - earliest marks are in gold, or pale blue. (1, 4). Then in blue or purple. Then in red. On figures the marks are incised, generally with the pattern-number. (13) On cups the *A* is in silver (6, 8, 10). The *Chester* is said to have been introduced in 1773, but the earliest authentic instance I have met with was under the date 1777. [page 12].



A CHRONOGRAPH  
OF THE  
BOW, CHELSEA, & DERBY  
PORCELAIN MANUFACTORIES,  
SHEWING THEIR SIMULTANEOUS PROGRESS  
AND THEIR VARIOUS MARKS,

COMPILED BY  
WALTER F. TIFFIN.

*Sebastian*—What things are these, my lord Antonio?  
Will money buy them? . . . .

*Prospero*—Mark but the BADGES of these 'things,' my lords,  
Then say if they be true. . . .

SHAKSPEARE.

SALISBURY: BROWN AND CO.  
LONDON: SIMPKIN AND MARSHALL.

It is presumed that this 'Chronograph,' or time-picture, of the progress of the porcelain factories of Bow, Chelsea, and Derby may be found useful to collectors.

The authorities consulted are given at the end, and may be referred to for more extended explanations and details.

Any additional information that may be kindly furnished—to the care of the publishers at Salisbury—will be thankfully acknowledged.

W. F. T.



BOW

(OR NEW CANTON).

1730. Factory probably established at Bow, near London.

It was situated on the Middlesex side of the river Lea. The site is marked by some houses now named 'China Row.'

The Factory was called "New Canton" (Bow Account Books—see under 1750), "the model of the building being taken from that at Canton."— [Craft].

1744. Date of Frye and Heylyn's Patent (Dec. 6, 1744). From a second patent it would seem that the ware at Bow, if too white, was tinted with smalt, &c., in order, probably, to assimilate it to Oriental ware which has always a bluish tinge, so that, by candlelight, it looks dark by the side of European porcelain.

Early Bow porcelain is sometimes of hard paste, and is of greater specific gravity than Chelsea or early Derby, but the paste of this and the Chelsea factories, is *almost* invariably *soft*.

DERBY.

1730. Factory probably established. Early Chelsea porcelain is very like Venetian. The *Anchor* was the mark of the Venice factory. Venetians came over to England to work the Glass Factory carried on with little success by Sir R. Mansell, the Earl of Pembroke, &c., about 1618. Venetian glass may have evolved Chelsea porcelain. James Howel was superintendent of the English Glass Factory, and gave up his situation to Captain Basson, to whom he sends from Venice Sig. Ant. Miotto, and other 'gentlemen workers,' 'the best that ever blew crystal,' and from Alicant, in Spain, he sends, in 1621, as much as £2,000's worth of 'Barillia,' of which he gives an interesting description. It is prepared from a shrub of that name which is burnt in a pit until it is resolved into 'a blue stone so hard that it is scarce malleable, which is sold at 100 crowns a ton.' 'The Venetians have it hence and nowhere can it be got in such perfection as at Alicant.'

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## BOW.

1745. Factory in full work.

The factory referred to in the French Decree for establishing the Vincennes Factory may possibly be this of Bow.

1746. Mug—supposed to be Bow—marked 'C. Bacon, 1746,' in the possession of Mr. Pritchard, of Brislington. [Chaffers.]

This C. Bacon must not be confounded with *John* Bacon, the sculptor, who, at this date, was six years old.

\* \* \* As there is nothing authentic of importance to record here, I will notice the contradictions of J. T. Smith, who has been too readily trusted as an authority. "There were some clever men who modelled for the Bow concern, and they produced several spirited figures: Quin, in Falstaff; Garrick, in Richard; Fred. Duke of Cumberland; John Wilkes; and so forth."—[*Nollekens and his Times*, vol. i., p. 191]. In 'A Book for a Rainy Day' he says, 'Here is a figure of Kitty Clive as the Fine Lady in *Lethe*, from the CHELSEA manufactory, one of a set of celebrated characters, viz., John Wilkes; David Garrick, in Richard the Third; Quin, in Falstaff; Woodward, in the Fine Gentleman; the Duke of

Cumberland; &c.' [Page 269].

## DERBY.

The Derby Pot Works on Cockpit Hill, at the Corner of Eagle-street, had, from the commencement of the eighteenth century, and perhaps earlier, manufactured, largely, earthenware goods; but it is doubtful if porcelain was made here much before 1750, and then probably only experimentally. This factory, however, lingered on to 1782, J. and C. Heath, bankers, being the proprietors; and Mr. Locker mentions that he had seen, about 1810, printed porcelain 'that must have been moved from this factory' to the Nottingham-road Factory.

## CHELSEA.

1745. Factory certainly at work. Mark on milk-jug, in possession of W. Russell, Esq., 'Chelsea  $\Delta$  1745,' [Fig. 1.]

A reference is probably made to the Chelsea works in a Decree of the King of France, dated July 24, 1745, establishing the factory at Vincennes, where is noted 'a new factory, established in England for making porcelain, which appears more beautiful than that of Saxony (Dresden).'

1746. About this time was probably made the copy of Bernard Palissy's statuette 'La Nourrice.'

1747. A. Simpson and six other Staffordshire Workmen went this year to work at the Chelsea China Factory, but soon returned to Burslem.

In Campbell's 'London Tradesman,' 1747, mention is made of 'a house at *Greenwich*, and another at *Chelsea* where the undertakers have been for some time trying to imitate the beautiful manufactures of China and Dresden.'

1748. Nich. Sprimont, manager of the Factory in Laurence-street, Chelsea, under the patronage of the Duke of Cumberland and Sir E. Fawkener.

Statuette of the D. of Cumberland striding over the Pretender made here about this time. (The Battle of Culloden was in 1746.)



1749. Frye's second Patent (Nov. 17, 1749).

1750. Date (1750) on a Bowl, with a negro, in the possession of Mr. H. G. Bohn.

Inscription on Inkstand, 'Made at New Canton, 1750'—(Another, in the Geological Museum, is dated 1751).

Crowther and Weatherby in partnership as proprietors.

Lady Charlotte Schreiber has the account books and memoranda relating to the Bow Works, made by S. Bowcocke, one of the agents or travellers, ranging from 1750 to 1758. It appears by these books that between these years the annual receipts of the factory averaged about £15,000.

Uncoloured figures, white with glaze, were published by this factory, as also at Chelsea, but, I believe, not pure *biscuit* (white without glaze).

1750. Porcelain Factory, established by W. DUESBURY, near St. Mary's Bridge, on the Nottingham Road. He appears to have been assisted with the capital and patronage of Mr. Heath, a banker in Derby.

*Authentic* information respecting the articles produced here before the accession of George III. is extremely scanty and unimportant.

It is very probable that *figures* were made here from the commencement of the Factory, which figures, if any, may be now falsely classed as Bow or Chelsea.

A bust of the Duke was also made here, probably at this time.

The Duke of Cumberland was born April 26, 1721. Was at Dettingen, 1743. Culloden, 1746. In Germany till 1757. Died Oct. 31, 1765.

1750. Chelsea Vases are frequently described as being painted by Paul Ferg. This results from the statement of the gossiping and untrustworthy J. T. Smith, in his 'Nollekens and his Times' that 'Paul Ferg painted for them' [the Chelsea proprietors]. François de Paule Ferg was born at Vienna in 1689 and died at London in 1740. If Paul Ferg painted for them it carries the Factory back earlier than is commonly supposed. But the statement may have been caused by seeing paintings of Chelsea after the *prints* of Paul Ferg. Smith says that Sir James Thornhill painted some Chelsea plates in the possession of Horace Walpole. These plates are 'Delft ware'—not Chelsea—and were painted by Sir J. T. in August, 1711. Thornhill died in 1732.

Smith also says, "My father was well acquainted with Ferg, one of the artists employed with Sir J. Thornhill and others in the Chelsea China Manufactory" ['Nollekens and his Times' pp. 214-232]. Smith's father was born in 1743, and Ferg died in 1740!!

Jonas Hanway, in 1750 says 'It is with great satisfaction that I observe the

## BOW.

Bow figures, like the Chelsea, were now made with *bosquets* and candelabra, but the Bow figures frequently had *ornolu* candelabra affixed at the back. A square hole for this purpose on the stands of figures is characteristic of Bow work.

1753. Warehouse at St. Catherine's near the Tower.

Painters advertised for 'for the china house near Bow; at the same house a person is wanted who can model small figures in clay neatly.'

About this time a remarkable figure was made here (or, *possibly*, at Chelsea), A female, Fame or Britannia, is seated on a lion and holds in her *left* hand a medallion of George the II. which rests on her left knee. Trophies, with the English flag, &c., are on the ground at her right side. It is on a separate stand, decorated to correspond with the figure. The dress is ornamented with flowers, the outlines of which, as well as some pictorial designs on the stand, *have been transferred from copper-plates*, the colouring otherwise and over these being done by hand. As George II. died in 1760, and Sadler, of Liverpool, did not print on porcelain before 1752, we may conclude that this figure was made between those years. Like some other *Bow* figures it is of hard paste. I have only seen two examples of this figure with the printed ornaments. The total height, including the stand, is 15 inches.

## DERBY.

## CHELSEA.

manufactories of Bow, Chelsea, and Stepney have made such a considerable progress.'—'Travels' 4<sup>o</sup>, 1753, vol. iv., page 228.

(The Factories at Greenwich (see under 1747) and Stepney are now quite unknown.)

1753. Statuettes of men and women in Moravian costume made about this time. Walpole (Dec. II, 1752) says 'one of our number is a Moravian who signs himself Henry xxviii, Count de Reus. The Moravians have settled a colony at Chelsea in Sir Hans [Sloane]'s neighbourhood, and I believe he intended to beg Count Henry xxviii's skeleton for his Museum.'

About this time (certainly after 1752) 'the undertaker of the Chelsea Manufactory of Porcelain' complains of the smuggling of Dresden Porcelain into England. 'The last winter he sold to the value of £3,500, and employed 100 hands.' [Lansdowne MS., Brit. Mus., Vol. 829, No. 4.]

At this period was probably made the statuette of Quin, as Falstaff. (Quin retired from the stage in 1753.) This was a popular figure, and was reproduced, later, at Derby, when Henderson proved himself a worthy successor to Quin.



## BOW.

1754. Business to the amount of £18,115 was done this year. (Bowcocke's Account Books.)

1756. In one of Bowcocke's account books (see above), under date 1756, *printed* mugs are mentioned, probably having been sent to Sadler, of Liverpool, to be printed.

Rare examples of plates, mugs, &c., evidently of Bow paste, are in the possession of Lady C. Schreiber, Mr. Nightingale, Mr. H. G. Bohn, &c.

1757. About this time a pair of statuettes, apparently of Margaret Woffington and Kitty Clive, as sphinxes, probably made here.

1758. This date is incised on statuettes of H. Woodward, as the 'fine gentleman,' and Mrs. Clive as 'Mrs. Riot' in Garrick's farce of 'Lethe,' which have every appearance of being of this factory, although I have seen one specimen of the Woodward which has on it a mark incised (the chemical symbol for tin), which is generally referred to the Plymouth factory. Kitty Clive took her farewell of the stage in this part April 24, 1769; she died Dec. 3, 1785. Woodward died in April, 1777.

## DERBY.

### DERBY MARKS.

Many works from the Derby Factory were issued without any trade mark, but when the Chelsea goods were transferred to Derby some distinctive mark seems to have been suggested. The earliest is conjectured to be a D with an anchor within it, generally indicative of Derby-Chelsea. A crown over a D in blue is a rare mark of the same period. Other marks are given in the illustrations of marks. The marks before 1820 are drawn with a pen or fine brush, either in blue (very early), puce or purple (also early), or, later, in red, and very rarely in gold.

Figures have usually, but not always, the 'pattern' number incised without other mark, but sometimes the crown, &c., are marked or incised also. The 'size' of the figure, of which there were generally three—first (or large), second (smaller), third, (least)—is also often incised. In some figures *all* the marks as given in the illustration (No. 13\*) are incised, the pattern or register number of course varying; an incised  $\Delta$  is frequently seen on Derby figures, &c., besides other marks, probably workmen's private marks.

The *Dresden* mark, as well as that of *Sèvres*, is sometimes found on Derby specimens. [See Marks 24, 25, 26.]

The Rev. G. Pinder has a pair of Blood-Redy figures marked No. 362 as well as the *Sèvres* mark [No. 25] but with a B. (for Blood) instead of the D.

## CHELSEA.

1754. A statuette of Britannia, made about this time. She is *seated* on a lion, and holds with her *right* hand a medallion which rests on her knee, her left hand supporting a trident.

Advertisement in 'Public Advertiser' of a sale of 'Chelsea Porcelain, Toys, &c.,' Dec. 17, 1754.

1755. N. Sprimont, sole proprietor. Mr. Thomas, manager. About 100 persons employed.

Rouquet, 1755, says 'there are three or four manufactories of porcelain in the neighbourhood of London, of which that of Chelsea is the most considerable.'

1757. Warehouse in Piccadilly.

Sprimont ill, and the work at the factory much retarded.

From the earliest period figures were made here simply in white with glaze, as also at Bow, but pure *biscuit* figures, (white without glaze), do not seem to have been published by either factory.

1759. Smelling-bottle in Mr. Franks' collection inscribed 'Fe: 1759.'

## BOW.

1760. Accession of George III.

Retail shop in Cornhill.

John Bacon, the sculptor, now aged 20, probably employed here.

Statuette of General Wolfe (died 1759), published. A specimen was in the possession of the late Rev. G. A. F. Hart, who said it had been 'purchased by one of his ancestors at the Bow factory.'

Craft's Bowl, now in the British Museum, made by him about this time. (See his statement sent with, and now placed in the bowl).

300 persons employed [Craft].

1762. Death of T. Frye, April 2, aged 52. A very remarkable man. He was born in or near Dublin in 1710. He came to London at an early age, and in 1738 painted a portrait of Fred. P. of Wales for Sadlers' Hall. He soon afterwards became manager of the Bow works, and was probably occupied in designing and painting for them. In 1758 he was living at Bow. In 1760 he resided at Hatton Garden, where he published a series of about 37 very fine and large mezzotinted heads, of which one is of himself. These are dated from 1760 to 1762, the last being February 28, 1762, two days before his death.

Death of Weatherby (Oct. 15).

## DERBY.

1760. Accession of George III. (Oct. 25, 1760).

Mr. Locker, of Derby, who was apprenticed to the works in 1809, says he has seen things brought from the Cockpit-works among the Derby stock, which must have been *printed* about this time. But it will be observed that he refers to a period 50 years before his apprenticeship. This is a sufficient testimony however that at about this time the Derby factory adopted the process of printing, and the date seems fixed by letters from Holdship adduced by Mr. Jewitt. (See under 1764).

## CHELSEA.

1760. Accession of George III.

Under Sprimont, Chelsea figures were often backed by a 'bosquet' or hawthorn bush, and nozzles for candles are placed in various ways in the foliage.

A *bosquet* simply means a *bush*: as Milton speaks of *bosky dells*, or bush covered hollows: Shakspeare has '*bosky acres*'; and Spenser, in his 'Shepherd's Calendar,' says

'Youth, folkes now flocken in everywhere,  
To gather May buskets and smelling breare.'

Which in the 'Gloss' he explains

'*Buskets*, a diminutive; little bushes of hawthorne.' Fr: *bôcege*. Ital: *boscetto*.

1762. The Vases now in the British Museum, the Chesterfield Vase, and that lately in the Foundling Hospital, were made this year. The latter was presented by Dr. G. Garnier, April 20 (or 15), 1763, and it is probable that it was he, 'a person unknown,' who gave the Vases to the British Museum, as it was on April, 15, 1763, that they were received. The Chesterfield Vase and the Foundling Vase are now the property of the Earl of Dudley, who is said to have given upwards of £2,000 each for them.

These are all very fine specimens of the factory. Those in the British Museum are 21 inches high. On one side of each is a painting of the death of Cleopatra, the reverses being occupied with pictures of peacocks and other birds.



## BOW.

1763. Crowther bankrupt: but the factory still carried on.

1764. About this time the statuette of John Wilkes was probably made here. (No. 45 of "The North Briton" was published April 23, 1763). (See Derby under 1777).

Sales by auction of 'Bow China Porcelain' at the warehouse, Cornhill.

1765. John Bowcocke, of this warehouse, died this year.

Bridget Bowcocke designed for the factory, and Walter Jonas, &c.

1767. About this time was made the statuette of the Marquis of Granby. He was made commander-in-chief in August, 1766.

Mrs. Palliser gives the mark [Bow, 16] as being on a specimen of this statuette, which is a very characteristic example of what is recognized as Bow work.

Mr. H. G. Bohn has other figures with this mark, and Mr. Owen claims it, also, for Bristol. He says it is the mark of a modeller named 'Tebo,' who is supposed to have modelled for more factories than one.

## DERBY.

1763. Figures made here. (See Bills of Parcels quoted by Mr. L. Jewitt in the 'Art Journal').

1764. *Printing* on porcelain introduced here by Holdship, who not only *printed* for Derby but sold to the factory a receipt for making porcelain, supplied the factory with colours, &c.—[Mr. Jewitt, in 'Art Journal'].

1769. Chelsea factory purchased by Duesbury.

The moulds of figures, &c., were *numbered* probably about this time, and figures, &c., when made, had these numbers incised on the stands before they were fired. But it must not be supposed that a piece with an early number on it is therefore an early piece of the factory. A figure from a mould marked No. 1 *may* have been made in 1820,

## CHELSEA.

1763. Horace Walpole mentions a Table Service of this factory presented by the King and Queen to the Duke of Mecklenburg, at a cost of £1,200.

1764. Very little work done. Sprimont being ill, and careless of business.

Sprimont offered to sell the business in March, 1764, by auction, but was unsuccessful in disposing of it.

The statuette of John Wilkes (generally ascribed to Bow) was *perhaps* made *here* at this time.

1765. About this time was made here a statuette of Lord Camden. Charles Pratt was raised to the bench in 1761 and became popular in taking the side of Wilkes respecting the 'general warrants.' He was created Baron Camden in 1765 and Earl in 1786. He died 1794, aged 80.

1769. (July). Wedgwood proposes to buy.

(Dec.) W. Duesbury, of Derby, purchases the stock and business.

1770. John Crowther has a warehouse at 28, St. Paul's Church Yard.

A Statuette of Chatterton (died Aug. 24, 1770), leaning on a pedestal on which, in relief, are emblems of Tragedy, &c., was probably made here about this time.

whilst one from mould No. 100 may have been cast forty or fifty years before. The number incised refers only to the Mould or Pattern Register.

1770. *Chelsea* figures, &c., coloured at Derby, the moulds being gradually removed hither.

Patronised by the Royal Family.

Lord Scarsdale's Vases, with views of Kedleston Hall (built 1765) made probably at this time. They are marked with D and anchor. Lord S. has specimens of this period with a cursive *N* incised in the paste. (This *N* is generally referred to Chelsea; but I have a cup and saucer with leaves embossed and green laurel border, the saucer having the incised *N*, and the cup the gold anchor, which I nevertheless consider to be Derby.)

(DERBY-CHELSEA began).

1773. 'The produce of the *last year's* work at *DERBY and CHELSEA*' sold at Christie's —Feb. 9 and 10.

Warehouse opened at No. 1, Bedford Street, Covent Garden.

'*Biscuit*' figures now a specialité at Derby—(*bis cuit* meaning, probably, twice baked, viz., first, in hot air; secondly, in the kiln). The biscuit figures, carefully cast, 'repaired', and baked so as to be without flaw or

1770. Chelsea figures, &c., made here with clay sent from Derby and coloured under Derby superintendence.

Also, figures were made here and sent to Derby to be coloured.

Some of the moulds were transferred to Derby.

1770 }  
to } DERBY-CHELSEA.  
1784 }

1771. Death of Nich. Sprimont.

His pictures, &c., sold (March 1771) by Mr. Christie, and in the May following the remainder of the Stock of China was sold by him, probably by direction of Duesbury.

The manager of the Chelsea works under Mr. Duesbury, was Richard Barton.



## BOW MARKS.

The Anchor with a dagger by its side is the usual mark of this factory, but many specimens bear no mark. Some of the finest I have seen are without any mark. (This may be said of all these three factories). Other marks which have been noted on specimens evidently from this factory are given in the illustrations, which should have included also, the letters F, G, and K. Mr. H. G. Bohn has an example of the mark (No 5), *with* the anchor and dagger, as also a figure with anchor and dagger in red, and a cross in *blue*.

The MARKS on specimens from this Factory, with the exception of the Anchor and Dagger, may, I think, be considered to be workmen's marks. The dagger was usually placed on goods made by freemen of the city of London, and Hogarth has introduced it on the knife, held by the figure of Justice, in his *burlesque* print of Paul before Felix. The Chelsea Factory appears to have had no place of business in London proper, nor was Sprimont a freeman of the city, therefore he is not likely to have used the dagger, and I have never seen what I consider a pure Chelsea figure with this mark.

The triangle rarely appears on works of this factory, though, at one time, it was considered peculiar to it.

dirt mark, were charged at a *higher* price than the same figures coloured or 'enamelled.' The colourist could easily paint over flaws that would be fatal to a white figure.

A catalogue published of 200 objects to be had at the Magazine in Bedford Street.

In this year P. Egerton, Esq., purchased a service, marked with an anchor within a D in gold. At the same time he bought 'A Tythe Pig Group' and 'A pair—The Welsh Taylor and family,' Mr. H. G. Bohn has the Tythe Pig Group with No. 93 X. [or H.] T. and a triangle, all incised.

The figure of Falstaff, from the Chelsea model, often cast and coloured here, with slight variations as to ornaments, buttons, &c.

1774. About this time were employed some very good painters, as Banford and Askew, figure painters, Soar (gilding), Withers (flowers), &c. Askew's decorations of Cupids, &c., in the style of Sèvres are little inferior to the best of that factory.

In this year W. Billingsley was apprenticed as a painter. He excelled in flowers.

## CHELSEA MARKS.

The mark of the Chelsea Factory seems to have been only an anchor, which appears under different forms, one of the earliest being *embossed*. A very small red anchor was also early. It often appears in gold, but I think generally when gold was used in the decoration, and, as regards figures, mostly on those which are *thin* with *small heads*, indicating a particular period of the factory. The gold is no criterion of excellence, some of the best specimens having the anchor in red, or being without any mark at all.

Three sand marks on the base of figures, indicating the place of their support in the seggar placed in the kiln, are characteristic of Chelsea, and Derby-Chelsea work.

Collectors should beware of counterfeit marks. The red anchor is often *painted* on figures, &c., as is also the gold anchor. Besides, I believe, that imitations of Chelsea figures, &c., were made at Coalport, and other factories, having a gold anchor baked on the glaze in the factory.

The triangle seen on the works of the three factories was probably only a workman's mark.

## BOW.

Mr. H. G. Bohn has a jug of this factory, inscribed C. E. Heaman, 1776, which must therefore be one of the last things made here.

The business and stock sold to Duesbury, who removed the moulds, &c., to Derby and made the ware at Derby with Derby paste and Derby colouring. As it has been the fashion to talk of *Derby-Chelsea*, such new work with Bow models might be termed *Derby-Bow*.

J. Crowther elected (March 20, 1776) to Morden College, Blackheath, where he died.

(In 1867 many fragments of porcelain were found on the site of the Bow works, and were collected and preserved by Mr. Higgins, [see Art Journal 1869, and Chaffers' Marks and Monograms.] These are especially things that should be secured for some public museum.



## DERBY.

1776. The Bow business, &c., bought by Duesbury, and the moulds removed to Derby.

(DERBY-Bow began.)

1777. The *Crown* over the Anchor marked on a set of Vases supplied this year to P. Egerton, Esq. Sir Philip de Malpas Grey Egerton still possesses the Vases and invoice.

This is the earliest dated and authenticated instance of the *Crown* being used in the Derby Factory that I have met with.

About this time the Bow figure of John Wilkes [see Bow 1764] was made here, *with the addition of the city mace on the stand*. The paste and colouring are quite distinct from pure Bow. (J. Wilkes was elected Lord Mayor, 1774; and City Chamberlain 1779.)

1782. The Rodney Jug, dated April 12, 1782, manufactured. A specimen in the possession of Mr. Ratcliffe, of Walton Hall, is marked with D. and a crown over it.

1783. About this time the statuette of F. M. the Hon. H. S. Conway was made here. He carries the Field-Marshal's baton. (He was gazetted Commander in Chief 1782.)

## CHELSEA.

1779. Lease of premises and remainder of stock sold by auction by Christie and Ansell, May 5.



1784. The Chelsea factory finally deserted. The last of the moulds removed to Derby, or destroyed, and the buildings pulled down.

1785. Samuel Keys apprenticed. (In 1855 he wrote some interesting reminiscences of the factory. (See Chaffers and Benrose).)

1786. Death of W. DUESBURY (Nov. 30). He is succeeded by W. DUESBURY the younger.

Boreman, or Bowman, 'the first painter of the day' (of the Chelsea works), joins the Derby Factory 'to finish all their fine things.'

1788. The usual 'Crown Derby' mark introduced about this time. The meaning of the oblique cross and dots is, at present, quite conjectural. The 'traditions' on the subject are worthless. The cross, in some early specimens, is without the dots; in others they are differently arranged; and in some there are only one or two dots in each angle.

1788. Dessert service, of 120 pieces, made for the Prince of Wales.

1789. Seventy-two persons employed this year. About this time Brewer was employed as a landscape painter. He also (or his brother—one born 1764, the other 1765) painted figures. A specimen in the possession of Mr. Nightingale is described in the Derby Catalogue as 'No. 393. Pair of Cups, Flora on one cup, and a Muse on the other, in colours, by Brewer.'

1797. The second W. DUESBURY died, and was succeeded by

1798. MICHAEL KEAN, (who afterwards married Duesbury's widow), in partnership with the third W. Duesbury. [Mark 17.] It has been said that Kean married *Mrs* Duesbury, but she was then only 9 years old, and in Nov., 1874 was still living. Spangler, a fine modeller, employed at this time.

1800. The paste used at this period was very much harder than that previously made, and nearly as hard as Dresden.

1802. The Hutchinson Vase made. (Sir J. H. Hutchinson succeeded General Abercromby as commander-in-chief of the army in Egypt). The form of this vase became very popular, and it may be often met with, variously coloured and decorated.

1809. Disagreement between the proprietors. Reference to the Court of Chancery. Factory sold to Mr. ROBERT BLOOR, who had been, for some years, agent to the factory.

1784. The factory finally evacuated.



J. Locker apprenticed. [Mr. Locker, in 1849, in conjunction with eight of the old hands, established a factory in Derby. He has recorded many memories of the old factory.]

1810. About 300 people employed.

About this time, it is said, the *rebecel* was first used, by Taylor, one of the painters, after much opposition from his fellow workmen, for painting lines on circular surfaces, as on plates, bowls, cups, &c., these having previously been drawn by free-hand. I have, however, carefully studied Derby and Chelsea work of this character, and am convinced that such lines were done with the aid of the wheel from the earliest period.

1818. John Whitaker was apprenticed, and was engaged in figure making and modelling. In 1831 he was foreman in that department, and, at the close of the works in 1848, the whole 'potting department' was under his superintendence. He died Oct. 2, 1874. His great grandfather was one of the first hands employed in the factory.—*Communicated by Mr. Haslem.*

1819. A service made for the Persian Ambassador.

1822. Periodical sales by auction commenced at Derby, the goods being sold 'with all faults.' As many defective articles were now, by this means, got rid of, the reputation of the factory suffered, and the business consequently declined.

1828. R. Bloor became mentally incapacitated. James Thomason, manager.

1846. Bloor died. Figures of the Bloor period are distinguished by very florid colouring, and by a rich deep blue, introduced at the beginning of this century.

1849. About this time the factory ceased work. The buildings were destroyed; and a convent, since pulled down, was erected on the site.

Although good porcelain is still made at Derby, at another factory, established since by Mr. Locker and some of the old workmen, and still carried on by Mr. S. Hancock, the only survivor of the partnership, I do not pursue the subject beyond the last date given, as Duesbury's 'Old Crown Derby' Factory then passed from the scene.

In this condensed compilation of information gathered with reference to these factories it was impossible to name the authority for each assertion or fact, but many private and public collections have been inspected, the opinions of eminent collectors consulted, and the usual books on the subject referred to. The principal authorities have been the respective publications of Mr. Marryat, Mr. H. C. Bohn, Mr. Aug. Franks, Mr. L. Jewitt (in the Art Journal), Mr. Chaffers, Mr. Bemrose (Derby), and Mrs. Bury Palisser, as also communications from Mr. Haslem (who was one of the later painters at the Old Derby Works, and possesses an amount of information on the subject which would be highly valuable and interesting to collectors, if he could be induced to publish it), and various information kindly furnished by other experienced and friendly collectors. The essays of Mr. Jewitt, in the Art Journal; of Mr. Chaffers, in his 'Marks and Monograms,' as well as in the Art Journal; and the 'Pottery and Porcelain of Derbyshire,' by Mr. Bemrose, may be consulted for further information as to names of painters, modellers, &c.



















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