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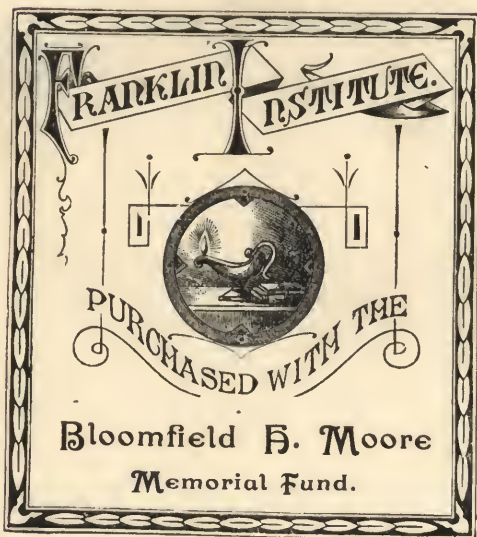
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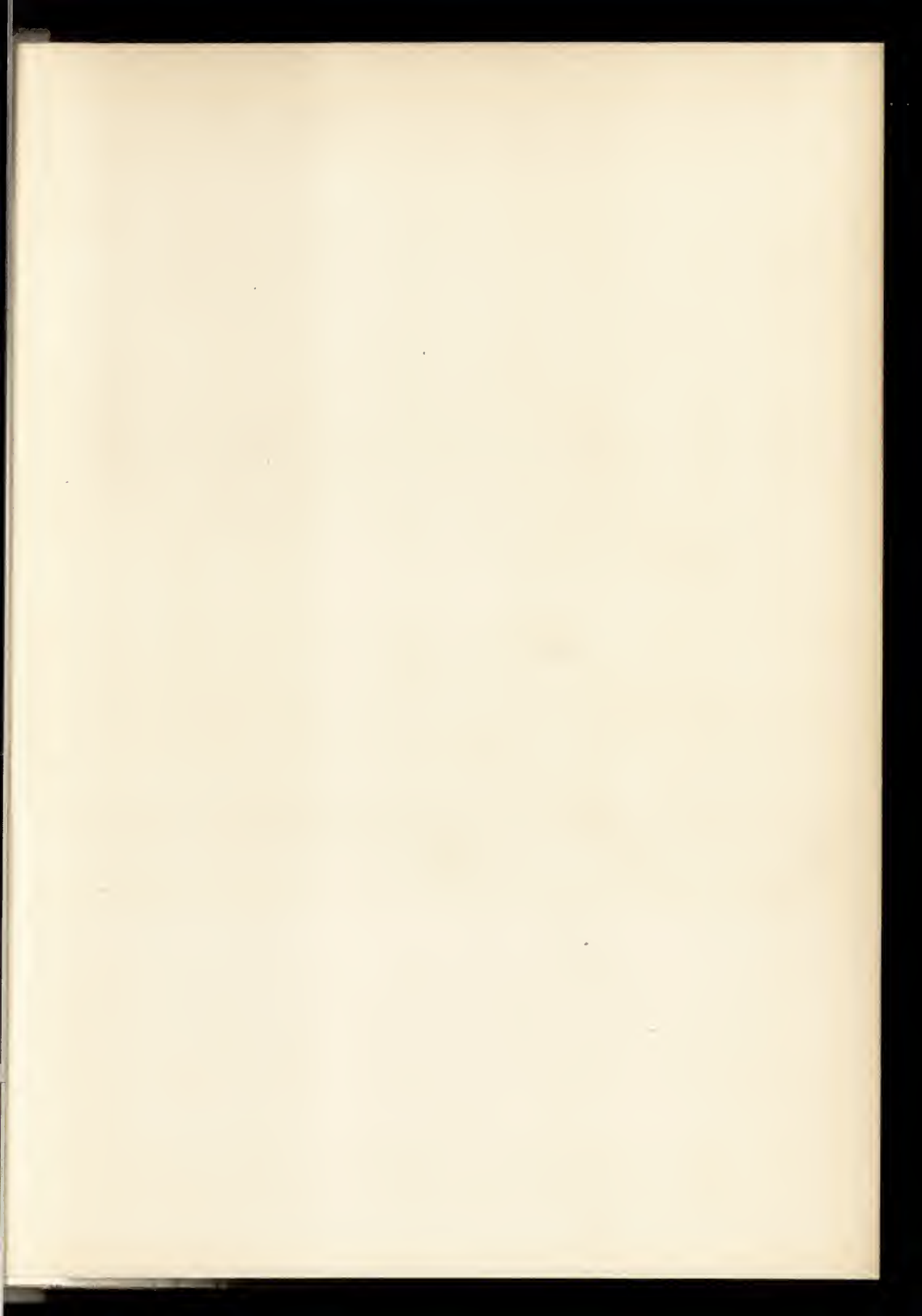
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ANGLO-AMERICAN POTTERY

OLD ENGLISH CHINA WITH AMERICAN VIEWS

A Manual for Collectors

BY

EDWIN ATLEE BARBER, A.M., PH.D.,

*Author of "The Pottery and Porcelain of the United States"; "American
Glassware, Old and New"; Etc., Etc.; Curator and Secretary
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Industrial Art, Philadelphia.*

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Preface.

AT THE SOLICITATION of numerous collectors of old English china bearing American views, a series of illustrated papers was prepared by the writer and published in *The Clay-Worker*, of Indianapolis, Ind. In the introductory chapter nothing but a brief review of the earlier Liverpool designs was attempted, because of the scarcity of such pieces at this late day. The main purpose of the compiler was to present as complete a list of the later Staffordshire designs in dark blue and other colors as possible, so classified that the productions of each potter should be grouped together, whereby the identification of unmarked pieces might be facilitated to some extent by means of common border devices. It was not deemed necessary to present detailed descriptions of views, for the reason that they would not be required by collectors who possessed examples of china bearing the designs described, nor carry definite meaning to those who did not.

The need of a pocket manual of such china, compact in arrangement and convenient for ready reference, has long been felt. These lists have, therefore, been republished in a form suitable for collectors and others interested in the subject. The numbering of the American designs and border patterns will afford a convenient means of reference among correspondents, and the index at the end will serve as a check list for collections.

It was originally intended to indicate the shape of the piece or the size of the plate on which each design occurs, but this classification was found to be well-nigh impossible, on account of the apparent lack of any definite system followed by manufacturers in the decoration of pieces. The view of the Philadelphia Library, produced by J. & W. Ridgway, for

instance, is only known to have been printed on eight-inch breakfast plates, while the "States" and "Landing of Lafayette" designs of Clews occur in all sizes, from the small cup plate to the largest platter, and, in fact, have been found on almost every variety of article belonging to table services and toilet sets. A mere list of the subjects, therefore, is presented, without regard to the shapes or dimensions of the objects which they embellish.

The numbering of the border devices has not been extended to special designs used in isolated instances, of which the "Landing of the Pilgrims" (No. 1) is a striking example, but is confined to series of two or more views, such as the "Beauties of America," by the Ridgway Brothers, and the "Picturesque Views" of Clews.

The marks or title engravings on the bottoms of pieces are usually characteristic and distinctive, and often render effective assistance in determining the origin of doubtful specimens. It has not been thought necessary, however, to reproduce them here, since the marginal engravings serve the same purpose and are usually a safer guide to follow.

Since the appearance of the first edition of this work, in 1899, numerous new designs relating to the history of the United States, as therein predicted, have come from their hiding-places, while the number of collectors, in all parts of the country, has greatly increased. The demand for a book of this nature has far exceeded the supply, so that a second edition has become an imperative necessity.

In the revised lists which follow, errors in title or attribution, which for various reasons were unavoidable in the first edition, have been corrected, and *upward of one hundred and fifty early designs* have been added. Not the least important feature of the present work is the separation and rearrangement of the designs of A. Stevenson and R. Stevenson, which have occasioned so much confusion in the minds of collectors. To many, the introduction of lists of modern views in dark blue will also prove of interest, while the chapter on forgeries recently discovered will probably save many a would-be purchaser from mortifying imposition.

The author avails himself of this opportunity to thank those in general who have aided him in perfecting these lists,

but desires to acknowledge his obligations in particular to Dr. J. Milton Coburn, South Norwalk, Conn.; Dr. Daniel Yoder, Catasauqua, Pa.; Mr. Eugene Tompkins, Boston, Mass.; Mr. James Terry and Mr. Frank H. Hooker, New Haven, Conn.; Mr. William A. Cooper, Conshohocken, Pa.; Mr. W. F. Sheely, New Oxford, Pa.; Mr. William G. White, St. Paul, Minn.; Mr. and Mrs. James B. Neal, Easton, Pa.; Mr. R. T. Haines Halsey, New York, and Dr. and Mrs. G. L. Hurd, of Lakeville, Conn., for free access to their valuable collections and for assistance rendered in the identification of new designs. To *The Clay-Worker*, Indianapolis, Ind.; *The New England Magazine*, Boston, Mass.; *The Ceramic Studio*, Syracuse, N. Y.; *The Illustrated Glass and Pottery World*, Chicago, Ill., and *The Literary Collector*, New York, he is indebted for the use of illustrations which originally appeared in those publications in connection with his contributions on this subject.

EDWIN A. BARBER.

WEST CHESTER, PA.

October 1, 1901.

Printed Designs Relating to America, by Old English Potters.

LIVERPOOL WARE.

THE EARLIEST POTTERY with printed designs of American subjects was made at Liverpool, England, toward the latter part of the eighteenth century. The art of transfer printing on earthenware had been practiced, to a limited extent, for about forty years before the English potters turned their attention to the American market. The credit of the invention of this style of decoration has been claimed by both Worcester and Liverpool, but the weight of the evidence at our command seems to be in favor of the latter place, where, it is said, copperplate printing on both pottery and porcelain was commenced as early as 1752, by John Sadler, who is, therefore, claimed to be the originator of the process.

Liverpool ware of this character is distinguished by its cream-colored body and its black prints of copperplate engravings, usually under the glaze, or frequently covered with a gloss which gives them the appearance of having been applied beneath the glaze. Occasionally these prints were retouched by hand with color, but the majority of pieces which have come down to us are printed in black, an occasional one being found in green or brown.

The different shapes of articles of Liverpool manufacture so decorated were limited in number, among which we find three characteristic forms which largely predominated. These were pitchers (more properly called jugs), bowls and mugs. Plates, teapots and an occasional piece of some other

pattern sometimes turn up, but these have not been found in sufficient number to claim special attention.

The Liverpool pitchers are mainly of one form, or modifications of the same,—a tall, gracefully curving body with sharp, pointed lip, whose upper line is a continuation of the horizontal line of the rim; the handle is a plain oval, starting on a level with the top of the body and terminating about the center of the side. This form, while light and graceful, is simple in the extreme, without any relief ornamentation whatever, presenting a perfectly plain surface admirably suited for decoration. Such was the typical pitcher made in Liverpool and other places in England late in the eighteenth century and early in the nineteenth, and to it may properly be applied the term "Colonial."

The Liverpool bowls were also plain and simple in outline and differed only in size, the dimensions always suggesting the uses to which they were put, the smaller examples having been used, doubtless, for porridge bowls and the larger for punch bowls. Occasionally we find an enormous bowl with its accompanying jug of proportionate size, suggesting the possibility of their having served the purpose of toilet utensils.

The mugs were stiffly cylindrical in form and usually about six inches in height, evidently intended as receptacles for ale or other beverages.

The decorative subjects which appear on Liverpool cream-ware are varied in character. Many pieces were ornamented with ships and maritime emblems and were brought to this country in large numbers by returning seamen. Frequently ship-owners ordered from the Liverpool potters pieces bearing views of their own vessels. A pitcher of this character shows an engraving of the ship "Astrea" of Wiscasset, and it is known that this vessel was built at that place in 1793 by General Abiel Wood, one of the largest ship-owners at that time in New England. Her burthen was 458 tons, and Alexander Askins was her first master. In 1802 she was lost at sea, and, singularly enough, the pitcher which was made for her is now in the possession of a collector of old china in England.

Biblical designs were sometimes used as decorative subjects by the early Liverpool potters. On a pair of tiles in the



A Masonic Mug, Liverpool Ware.

Mayer Museum of that city "The Woman of Samaria" and "David and Goliath" are represented. In the same exhibit will be found a teapot bearing a portrait of Rev. John Wesley on one side, and on the opposite a representation of the Repentance of St. Peter and the Good Samaritan, accom-



Napoleon Stopped in His Career.

panied by the inscription, "Let your conversation be as becometh the Gospel of Christ." This interesting example is signed by Guy Green, at one time a partner of John Sadler. In the collection of the late Dr. Irving W. Lyon, of Hartford, Conn., is a seven-inch Liverpool creamware jug which bears on each side a large oval medallion, one representing St. John and the other the Nativity.

Numerous other Scriptural designs have been found on old Liverpool pottery, but it is not within the scope of this work to review them. Masonic devices were employed to a greater extent, on pieces made principally for the use of lodges, though frequently bearing the initials of individual owners. It seems to have been a widely distributed custom of that day to order Masonic china both for public and private use, if we may judge by the great number and variety of



Hostilities.

pieces bearing fraternal emblems, many of them now obsolete. Water jugs, punch bowls and ale mugs of this character were made in great profusion, and many of them found their way to this country. One of the most elaborate of these Masonic designs occurs on a mug, accompanied by the inscription:

“The Mysteries which here are Shown
Are only to a Mason Known.”

It would be safe to add that some of these symbols are not even recognizable by Masons of the present day.

We occasionally find on Liverpool ware made after 1800 caricatures which possess a political significance. Printed cartoons of this nature were used extensively in England, and some of them relate to public affairs in this country. Napoleon seems to have been the common butt of the English potters, and in many instances he is represented in connection with American statesmen and incidents in our national history. There is a jug in the collection of Dr. and Mrs. Hurd which bears on one side a design of three warriors entitled "Hostilities." On the reverse is a print showing Napoleon I in the act of placing one foot on Germany in the chart of Europe and holding the other foot above Holland. John Bull, who stands before him, has cut off the toe of Napoleon's boot and is saying, "I ax pardon, Master Boney, but as we say paws of Pompey, we keep this little spot to ourselves. You must not dance here, Master Boney." From the mouth of Napoleon are issuing the following words: "Ah, you tam John Bull, you have spoil my dance; you have ruin all my projets."



Cartoon issued during the "Long Embargo."

A jug of the same period, in the Pennsylvania Museum, Philadelphia, bears a black print which was evidently suggested by a cartoon published by the Federalists in this country during the "Long Embargo" of 1807-1809. In this design John Bull is represented holding the horns of a cow,—symbolical of the United States. Bonaparte pulls at her tail, and Jefferson is shown in the act of milking her.

Another cartoon of the same series is found on Liverpool jugs and plates. In the center of this device stands a cow, which is being milked by one man, while a second is sawing off her horns. At one side stand two other men, each holding in



Liverpool Plate. Cartoon of the "Long Embargo."

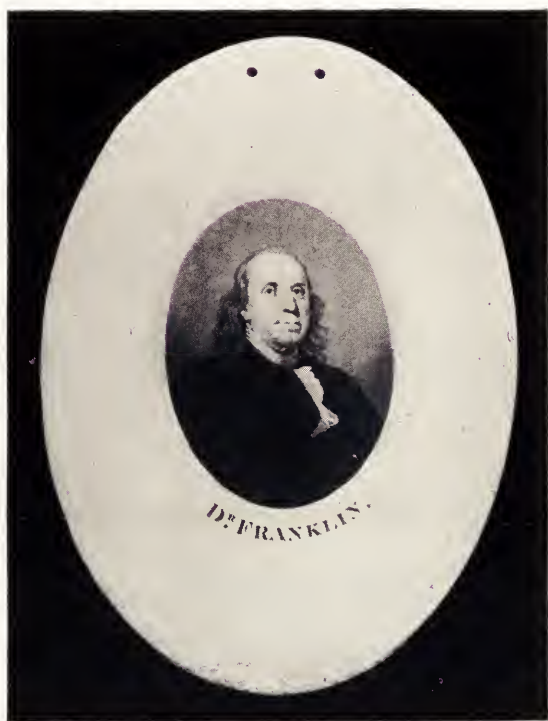
his hand a bowl of milk, while Jefferson stands in front clasping his hands in horror. A British lion lies asleep in the foreground, while in the background rise the spires of a city inscribed "Philadelphia." A sailing vessel stands high and dry on a rock.

The collector and classifier of Liverpool pieces is met with a difficulty at the outset, which makes it well-nigh impossible to prepare a complete list of the different varieties. The copperplate engravers who were employed at the establishments where this ware was produced prepared a great variety of decorative designs, which were afterward used indis-



Liverpool Bowl, with Fur Cap Portrait of Benjamin Franklin.

criminally to fill in blank spaces on the cream-colored body of the china. Thus we find various subjects used in all manner of combinations. Two pieces, similar in form and bearing on one side the same device, will frequently be found to differ on the other side, and this is especially true of pitchers and bowls. To attempt to gather together examples of all the combinations would seem to be a hopeless undertaking. To illustrate this peculiarity in the decoration of Liverpool pottery, we will describe three bowls of equal size and similar form, all bearing on one side the same engraved bust of Franklin with fur cap and inscribed: "Benj. Franklin, L.L.D., F.R.S., Born at Boston in New England, 17 Jan.,



Benjamin Franklin Plaque. Liverpool Print.

1706." On the reverse is a profile bust of Washington and the inscription: "His Excellency, General Washington, Commander in Chief of the Forces of the United States of America & President of the Congress." So far the three pieces are similar in design, but the devices which occur in the interior are all different. One of these, which is now before me, has a central design of a frigate flying the United States flag, containing fifteen stars. The second bowl bears in the bottom a representation of the capture of a French vessel by one of the American frigates, probably intended to represent the "Constitution." The third example is deco-



Liverpool Bowl, with Portrait of General Washington.

rated in the interior with a portrait of Commodore Preble, who commanded the same vessel in 1803. The spaces between the portraits of Washington and Franklin, on the outer sides of these three examples, are also ornamented with different devices,—shepherds and shepherdesses, Neptune with his sea-horses, groups of surveying instruments and other emblems which bear no relation to the main subjects.

One of the most familiar designs which is found on cream-ware pitchers shows the portraits of Samuel Adams and John Hancock, placed side by side, and around the medallion is printed the following inscription:



Washington Pitchers, Liverpool Ware.

"The Memory of Washington and the Proscribed Patriots of America. Liberty, Virtue, Peace, Justice and Equity to All Mankind." Below occurs the couplet:

"Columbia's Sons Inspir'd by Freedom's Flame,
Live in the Annals of Immortal Fame."

On the upper part of the device is a weeping willow and a monument which contains the words: "Sacred to the Memory of G. Washington, who emancipated America from



Portrait of Commodore Preble, from the interior of a Liverpool Bowl.

Slavery and founded a Republic upon such just and equitable principles that it will — — —." These were strange sentiments coming from English manufacturers at this time, but the spirit of trade was strong in their breasts, and they were all things to all men when their own pockets were concerned.



Liverpool Bowl. "Washington, Marshal of France."

The most interesting of these jugs are such as relate to Washington, and they were produced in great variety. As these were the most characteristic, they have come to be known as Washington pitchers. Among the rarest and most highly prized is the one bearing the head from Stuart's celebrated portrait. Next to this in popularity is the "Apotheosis" design, copied from a well-known engraving which



Washington Pitcher, from Stuart's
Painting.

appeared at the beginning of the last century, soon after Washington's death. About the same time appeared a number of designs of a memorial character, among them a pitcher embellished with a printed medallion showing a monument supported by Fame on the right and a clergyman and naval officer on the left. In the background are a ship and a church steeple, while on the center of the shaft is a bust of the departed and on either side the words, "First in War, First in Peace," "First in Fame, First in Virtue," and on the sides of the stone above

the inscription: "Born 1732," "Died 1799." Around the border of the oval design are the names of thirteen States, all of the original except Rhode Island, for which "Kentuckey" is substituted. The spelling of Pennsylvania with one n is an instance of the prevailing ignorance of the average English potter of that period concerning American affairs.

Among the rarer pieces which came from Liverpool are such as bear the names of the States, occasionally including "Boston" and "Tennessee." A rare mug, owned by a prominent American collector, shows a chain of eleven links, each containing the name of a State, and many examples are



A Washington Pitcher, Liverpool Ware.

known which bears the names of fifteen, including Vermont and Kentucky.

Among the later Liverpool designs (about 1814) were pitchers with portraits of heroes of the War of 1812, such as Bainbridge and Perry.

Liverpool ware does not appear to have been produced for the United States market until after the close of the Revolution, but the events of that war continued to furnish decorative subjects to the English potters for at least a quarter of a century afterward. It must not be supposed, however, that all of the cream-colored ware with black prints originated in Liverpool. Similar ware was made at other places in England, but for want of a better name it is all known at the present time as Liverpool ware.

It is not the purpose of this work to present a list of Liverpool designs relating to America. Our object is merely to give a general idea of this earlier class of pottery, preparatory to taking up the Staffordshire productions of a somewhat later date.



Liverpool Plate. Washington Monument.



Liverpool Pitcher. An Emblem of America.



Commodore Perry Pitcher. Liverpool Type.



Commodore Bainbridge Pitcher. Liverpool Type.

STAFFORDSHIRE POTTERY.

AS HAS ALREADY been stated, one of the most interesting phases of the art of old English potters was the printing of American scenery, views of prominent buildings and places, and illustrations of historical events on the crockery intended for sale in the United States. The process consisted in the engraving of the designs on copper and the transference of the same to the ware by means of wet impressions made on tissue paper with prepared colors mixed with oil. Early in the present century the Staffordshire potters commenced to print these designs in dark blue, and continued to use this color almost exclusively on cheap table and toilet wares until about 1830. This method of decorating was employed in many of the larger potteries of the Staffordshire district, and each potter usually had his own characteristic border designs, by means of which it is generally possible to distinguish the work of the various manufacturers, except in those cases where no marks were placed upon the ware to furnish a suggestion as to its probable origin.

The question naturally arises, why was this particular class of household crockery of that period decorated in this manner? There were two reasons why the deep blue color was used in such profusion. In the first place, the ware, which was made to sell at a moderate price,—from sixpence to a shilling for a single plate,—was of an inferior grade, frequently blistered, warped or otherwise imperfect in body, and always showing the glaze marks of the cockspurs used to separate the pieces in the kiln. By entirely covering the upper or outer surface with dark blue, the blemishes were

concealed. The color, moreover, was attractive and caught the fancy of the public, and when used in designs of local or historic interest the patriotism of the people was appealed to and the sale of the ware was assured.

Potters of the present day tell us that the production of the beautiful, rich coloring of these old plates is a lost art. Whether this assertion is true or not, we know that this peculiar tone of color is not found in modern wares. Imitations have been frequently attempted, but, so far as we know, without success.

One of the marked peculiarities of these old plates, frequently observed by collectors, is the presence of three small, rough spots in the glaze at about equidistant points around the margin on the colored side,—blemishes formed by the cockspurs or triangles, which were used to separate the pieces in the sagger or fireclay case, in which the plates were placed in the kiln to be fired. These cockspurs consist of small clay objects, resembling miniature caltrops, with four prongs, on three of which they rested, while the fourth, rising perpendicularly, supported the upper plate on its point. As the plates were placed in the kiln face downward, the single points left their marks on the face, while the three lower arms, arranged in a triangle, left their marks on the bottom of the plates, as will be seen on examination. These apparent imperfections will, therefore, be found, with greater or lesser distinctness, on every piece of flatware, such as plates, platters, saucers, and shallow vegetable dishes, which were produced at that period.

ENOCH WOOD.

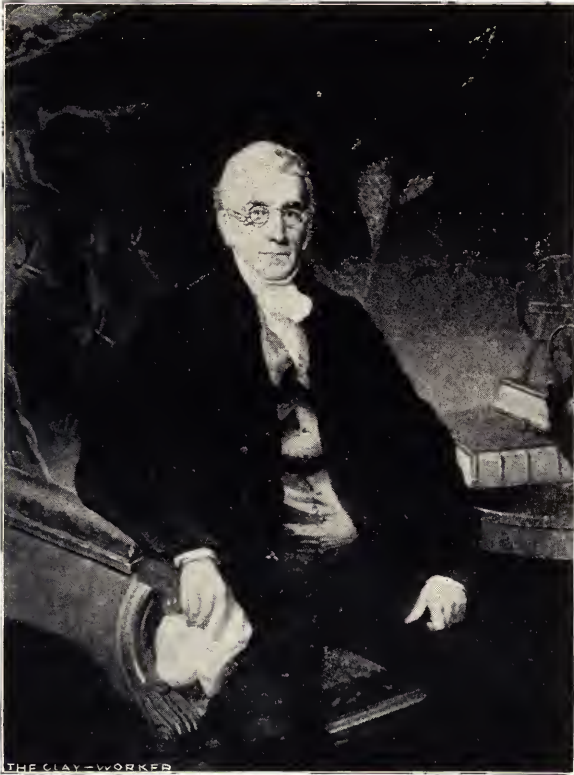
One of the earliest of the Staffordshire potters to manufacture dark-blue printed ware for American consumption was Enoch Wood, sometimes called the Father of English Pottery. Although he was one of the most progressive and prominent craftsmen among his contemporaries, we find but scant allusion to his career in ceramic literature. Mr. Llewellyn Jewitt, in his "Ceramic Art of Great Britain," furnishes but meager information on this point, but states that

Wood was a good practical potter and modeler, and that in 1781 he executed a bust of John Wesley, who was frequently a visitor at the former's house. This apparent neglect of one of England's most active potters may be explained by the fact that he turned his attention largely to the foreign trade, for which reason the evidences of his enterprise are more abundant in this country than in his own. Certain it is that no other English potter of his generation paid so much attention to the American market, as is proved by the great variety of engraved designs which have been found here bearing his name and mark. Indeed, there is strong reason for believing that much of the unmarked dark-blue ware bearing American devices came also from his establishment. These, however, cannot be positively attributed to him, though the peculiarities of the engraving would point to such an origin. Some of the characteristic old Toby jugs and patriotic pitchers and plates bearing portraits of our naval heroes of the War of 1812, are generally believed to have been produced by Wood.

Enoch Wood, the youngest son of Ralph Wood, potter, of Burslem (who died in 1780), was born on the 31st of January, 1759, and died on the 17th of August, 1840, these dates being taken from his tombstone in St. John's churchyard, Burslem. He was chief constable (equivalent to mayor in this country) of his native town in 1832 and again in 1835, and was returning officer for the borough of Stoke-on-Trent in 1834.

In the year 1783 he commenced business for himself, and in 1790 took James Caldwell into partnership, the title of the firm being Wood & Caldwell. In 1792 the style was changed to Enoch Wood & Co., and in 1818 to Enoch Wood & Sons. The original pottery is not now standing, having been partly torn down some years ago, but a portion of the buildings were turned into shops, which still remain.

The portrait of Enoch Wood here shown was taken from a large steel engraving owned by Mr. Thomas F. Wood, a kinsman, whose works, the Trent Pottery, are in the same town. No direct descendants of Enoch Wood are now living, so far as is known.



Enoch Wood.

DESIGNS BY ENOCH WOOD.

General George Washington. A bust in basalt, labeled
 "Washington; born 1732, died 1799." Enoch Wood, 1818.
 Statuette of Washington.
 Statuette of Franklin.



1. Landing of the Pilgrims. By Wood.

DESIGNS BY ENOCH WOOD & SONS.

—Designs in Dark Blue.—

Border, Scroll Medallions containing Inscriptions.

1. Landing of the Pilgrims.
- I. Border, Sea Shells.

Type a.—Irregular center, like entrance to grotto, surrounded by marine shells and other objects. Name of view usually on face of design.

2. "Cadmus."
3. "Cadmus" at Anchor.
4. "Cadmus" Under Full Sail.
5. "Chief Justice Marshall," Troy (steamboat, Troy Line).
6. Commodore Mac Donough's Victory.
7. "Constitution" and "Guerriere."
8. Marine Hospital, Louisville, Ky.



8. Marine Hospital, Louisville, Ky. By Wood.

9. "Union Line" (steamboat, Troy Line).
 10. Wadsworth Tower (Connecticut).
- I. Border, Sea Shells.
- Type b.—Circular center, surrounded by marine shells, cockles and Echinus. Name on back.
11. Albany, City of, State of New York.
 12. Baltimore & Ohio Railroad.
 13. Baltimore & Ohio Railroad (inclined plane).
 14. Belleville on the Passaic River.
 15. Capitol at Washington.

16. Castle Garden, Battery, New York.
17. Catskill, Hope Mill.
18. Catskill House, Hudson.
19. Catskills, Pass in the.
20. Catskill Mountains (palisades, river and steamboat).
21. "Chancellor Livingston" (steamboat).



22. Gilpin's Mills. By Wood.

22. Gilpin's Mills on the Brandywine Creek.
23. Greensburg, Tappan Zee from (Dobbs Ferry).
24. Highlands, Hudson River.
25. Highlands at West Point, Hudson River.
26. Highlands near Newburgh.
27. Lake George, State of New York.
28. Mount Vernon, seat of the late Gen. George Washington.

29. New York Bay.
30. Niagara Falls from the American Side.
31. Passaic Falls.
32. Pine Orchard House, Catskills.
33. Pine Orchard House (distant view).
34. Ship of the Line in the Downs (vessel with U. S. flag).
35. Steamship flying American Flag.



37. Transylvania University, Lexington, Ky. By Wood.

36. Table Rock, Niagara.
37. Transylvania University, Lexington, Ky.
38. Trenton Falls, View of (three people on overhanging rock).
39. Trenton Falls, View of (one man at foot of falls).
40. Washington, Capitol at.
41. Washington, White House (cows in foreground).
42. West Point, Military Academy.

II. Border, Wreath of Large Flowers.

43. Erie Canal, View of the Aqueduct Bridge at Little Falls.
44. Erie Canal, Aqueduct Bridge at Rochester.
45. Erie Canal, Entrance into the Hudson at Albany.



1 f. La Grange. By Wood.

Various Borders.

46. Boston, State House.
47. Franklin's Tomb (sometimes wrongly called Lafayette at).
48. Washington Standing at Tomb, Scroll in Hand.
49. Washington's Tomb (improperly called Lafayette at).

FRENCH VIEWS BY ENOCH WOOD & SONS.

(The letter f stands for Foreign Views.)

III. Border, Iris, Hollyhock and Grapes.

- 1f. La Grange, the Residence of the Marquis Lafayette.
- 2f. East View of La Grange.
- 3f. Southwest View of La Grange.
- 4f. Northwest View of La Grange.
- 5f. Chateau Coucey.



La Grange as It is To-day. From a Recent Photograph.

- 6f. Hermitage En Dauphine.
- 7f. Cascade de Gresy Pres Chambery.
- 8f. Chateau Ermenonville.
- 9f. Moulin sur la Marne a Charenton (erroneously supposed to be on the Lafayette estate).
- 10f. Moulin sur la Marne a Charenton (variety, men on bank).
- 11f. Vue D'une Ancienne Abbaye.

- 12f. Vue Peise en Savoie.
 13f. Unknown view, with same border (evidently French), marked on back "Peter Morton, Hartford."*



8 f. Vue du Chateau Ermenonville. (From a tissue-paper proof, printed from the original copperplate.) By Wood.

The above, while not American views, are enumerated for the reason that collectors generally associate them in some way with Lafayette.

Enoch Wood & Sons produced many views of scenery of other countries—England, Canada, Italy, Africa, South

* Peter Morton was a glass and earthenware dealer at 68 Front Street, Hartford, in 1828, according to a directory of that year, published by Ariel Ensign.

America, India, etc. Views relating to England and the English colonies were made usually with the same shell border that is found on the United States designs.

CANADIAN VIEWS BY ENOCH WOOD & SONS.

Shell Border.

50. Fall of Montmorenci near Quebec.

51. Quebec (View of).

The Italian and classical designs in dark blue, such as Vesuvius, Tarentum, Fisherman's Island, Lago Maggiore,



Residence of Solimenes near Vesuvius. (From an old tissue-paper proof from the original copperplate, in possession of the author.) By Wood.

Aggrigentium, Oretho, Corigliano, Micata, and a host of others, possess a beautifully engraved border of flowers and cherubs. This branch of the subject we shall not review here.

Enoch Wood & Sons also executed a handsome series of Scriptural designs in dark blue, with a border composed of Biblical emblems (which see under the proper heading to follow).

— Designs in Black, by Enoch Wood & Sons.—

Large pitcher, bearing printed portraits of Decatur, Perry, Hull, Jones, Brown, Bainbridge, and views of the Chesapeake and Shannon, Perry's victory on Lake Erie, Naval Monument, United States coat of arms, MacDonough's victory, and the "Constitution's" escape from the British



52. Buffalo on Lake Erie. By E. W. & S.

squadron. This piece, bearing this combination of designs, is commemorative of the War of 1812.

A series of plates, with black prints of a similar character, but unmarked, well known to collectors, are supposed to have been produced by the same firm. These will be enumerated in their proper place.

DESIGNS BY E. W. & S.

—Celtic China.—

At a later period Enoch Wood & Sons produced a large number of American designs in various colors—black, brown, red, purple, light blue and green.

IV. Border, Fruits and Flowers.

52. Buffalo, on Lake Erie.
53. Fairmount Water Works on the Schuylkill (Philadelphia).
54. Fishkill, Hudson River, Near.
55. Harvard College.
56. Natural Bridge, Virginia.
57. New York from Staten Island.
58. Niagara Falls.
59. Pass in the Catskill Mountains.
60. Shipping Port on the Ohio, Kentucky.
61. Transylvania University, Lexington, Kentucky.
62. Trenton Falls.
63. Washington (U. S. Capitol).

This same border (No. IV) was used on their English views of the same period, such as "English Cities—Rochester," etc.

DESIGNS BY WOOD.

— Designs in Pink, etc.—

Checkered Border, overlaid with Vines.

64. Eagle on Rock, River, Steamboat and City in Background.

A. STEVENSON.

A pottery was established at Cobridge, Staffordshire, England, in 1808, by Messrs. Bucknall & Stevenson, which, a few years later, was operated by Mr. Andrew Stevenson alone. The latter was among the first to make blue printed china decorated with American views. Some of these bear the name of W. G. Wall, Esq., who came from Dublin to

New York in the year 1818. He was not the engraver of the designs, nor the importer of the ware, as has been commonly supposed, but the artist who executed the paintings from which the ceramic engravings were copied. These landscapes must have been forwarded to England soon after Mr. Wall's arrival in the United States, since the Cobridge works passed into other hands in the same year or that immediately following. Very little is known of Stevenson himself, save that he was a prominent and careful potter. In addition to his American specialties, he is known to have produced a series of similar designs of noted English buildings and scenery. All of these were characterized by excellence of drawing, good coloring and accurate printing. His border designs were handsome and varied in character, that most frequently used being a well-executed design of flowers and scroll-work. The blue color was usually less intense than that of Enoch Wood's American wares, and more transparent in the lighter shadings.

DESIGNS BY A. STEVENSON.

—Designs in Dark Blue.—

V. Border, Scrolls and Flowers.

65. Hudson and Sacandaga, Junction of the.
66. New York, Almshouse in the City of (mark, eagle seated on label).
67. New York, Almshouse (mark, flying eagle with label in beak).
68. New York, Catholic Cathedral (by W. G. Wall, Esq.).
69. New York, City Hall (by W. G. Wall, Esq.).
70. New York, Church and Buildings Adjoining, Murray St. (by W. G. Wall, Esq.).
71. New York, Columbia College (by W. G. Wall, Esq.).
72. New York, Fort Gansevoort (by W. G. Wall, Esq.).
73. New York from Brooklyn Heights (by W. G. Wall).
74. New York from Weehawk, View of (by W. G. Wall).
75. Perry, The Temple of Fame (by W. G. Wall, Esq.).
76. Troy from Mt. Ida (by W. G. Wall, Esq.).



75. Memorial of Commodore Perry, The Temple of Fame. By Stevenson.

Borders, Various Designs.

77. Dutch Church at Albany, 1715-1806.
78. Lafayette (portrait).



80. New York from Brooklyn Heights (by W. G. Wall, Esq.). By A. Stevenson.

VI. Border, Wreath of Small Flowers.

79. Lake George, On the Road to (by W. G. Wall, Esq.).
80. New York from Brooklyn Heights (by W. G. Wall, Esq.).
81. New York, Governor's Island, View of (by W. G. Wall, Esq.).

VII. Border, Large Roses and other Flowers.

82. Niagara (sheep-shearing scene).
Portrait Medallions,—Washington, Jefferson, Lafayette, Clinton (see page 121).



James Clews.

JAMES CLEWS.

Mr. A. Stevenson was succeeded at the Cobridge works by Ralph and James Clews, as shown by the Staffordshire directory for 1818. Simeon Shaw's History of Staffordshire, published in 1829, gives J. & R. Clews, James having apparently become the senior member of the firm. In Ward's History of the Borough of Stoke-upon-Trent, the Cobridge manufacturers are referred to (1838-39) as "Wood & Brownfield (at the large works formerly Stevenson & Bucknalls, afterwards R. & J. Clews)." It thus appears that the firm of Clews retired previous to 1838, and, as a matter of record, James Clews came to the United States about 1836 and soon afterward embarked in the manufacture of pottery at Troy, Indiana. This enterprise, as I have shown elsewhere ("Pottery and Porcelain of the United States"), was unsuccessful, both from a commercial and financial point, and Mr. Clews returned to England, but did not again engage in potting.

DESIGNS BY CLEWS.

— Designs in Dark Blue.—

Border, Festoons containing Names of Fifteen States.

Type a.—Five-pointed stars.

Type b.—Eight-pointed stars.

83. States. Three-story Building and Observatory (two fishermen).
84. States. Three-story Building and One-story Wing (deer on lawn).
85. States. White House, Washington (water and row-boat; two figures).
86. States. University Building, Six Wings (sheep on lawn).
87. States. Three-story Flat-roof Building (no figures).
88. States. Low Two-story Structure, Probably White House (curved driveway on lawn).
89. States. White House Seen from an Angle (sheep in foreground).
90. States. English Castle (water and sailing vessel).
91. States. Custom House (water and shipping).

92. States. Distant View of Public Buildings through Vista of Trees (two women in foreground).
 93. States. View of Mount Vernon.

Borders, Various Designs.

94. Erie Canal at Albany.
 95. Lafayette (portrait), "Welcome, Lafayette, the Nation's Guest and our Country's Glory."



83. States Design, Fishermen. By Clews.

96. Lafayette, Landing of, at Castle Garden, 1824.
 97. Lafayette. Same, with inscription on back, "J. Greenfield's China Store, No. 77 Pearl Street, New York."
 98. New York Bay.
 99. New York Almshouse (border V).*
 100. New York, City Hall.

*Clews, who succeeded A. Stevenson, reproduced, in his own name, some of the latter's designs.

101. New York, Columbia College (border V).*
102. New York from Brooklyn Heights (border V).*
103. New York Insane Asylum.
104. Peace and Plenty (shield, with American eagle).
105. "Perry, The Temple of Fame as Introduced in a Print to the Memory of Commodore, by W. G. Wall, Esq." (border V).*
106. Pittsfield, Mass., Winter View of.



96. Landing of Lafayette, 1824. By Clews.

Later, Clews issued a series of "Picturesque Views," in various colors. These were copied from water colors of Hudson River scenery, painted by W. G. Wall, the artist to whom reference has already been made, twenty of which were reproduced in colors in "The Hudson River Portfolio," which was published about 1824, engraved by I. Hill.

*Clews, who succeeded A. Stevenson, reproduced, in his own name, some of the latter's designs.

CLEWS—"Picturesque Views."

— Designs in Black, Brown, Red, Purple, Light Blue, etc.—

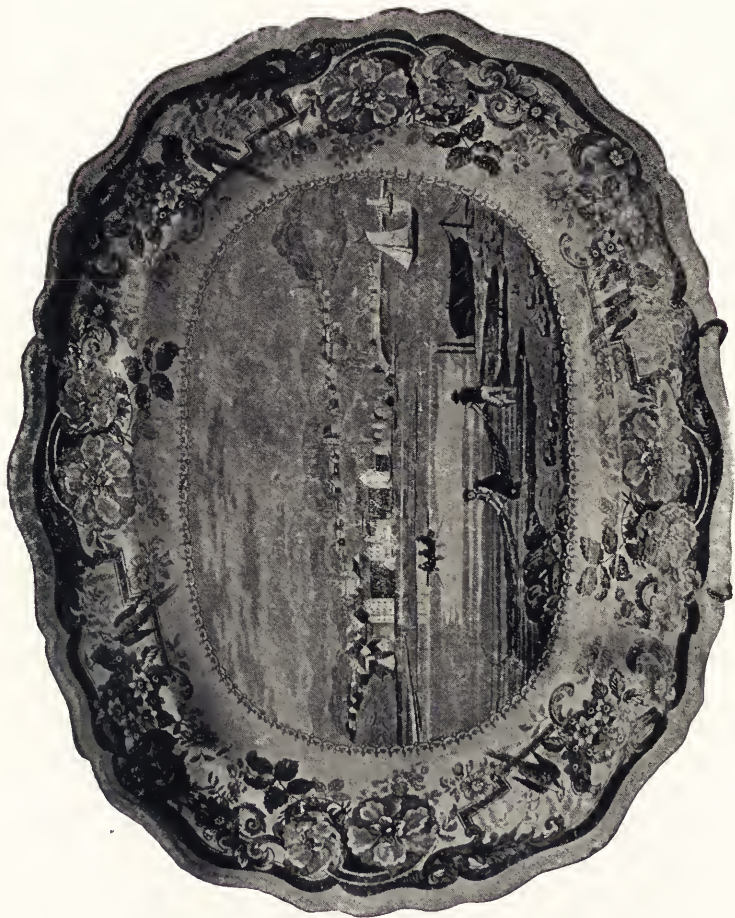
VIII. Border, Birds and Flowers.

- 107. Allegheny, near Pittsburgh, Pa., Penitentiary in.
- 108. Baker's Falls, Hudson River.
- 109. Fairmount Water Works on the Schuylkill.
- 110. Fishkill, Hudson River, From.
- 111. Fishkill, Hudson River, Near.



125. Pittsburgh ("Pennsylvania" Steamboat). By Clews.

- 112. Fort Edward, Hudson River.
- 113. Fort Millir, Hudson River, Near.
- 114. Fort Montgomery, Hudson River.
- 115. Hadley's Falls, Hudson River.
- 116. Hudson, Hudson River.
- 117. Hudson, Hudson River, Near.



122. Newburgh on the Hudson, By Clews.

118. Hudson River, View on.
119. Jessup's Landing, Hudson River, Near.
120. Junction of the Sacandaga and Hudson River.
121. Little Falls at Luzerne, Hudson River.
122. Newburg, Hudson River.
123. New York, Hudson River (view of Governor's Island).
124. New York from the Bay.
125. Pittsburgh ("Pennsylvania" Steamboat).
126. Pittsburgh ("Home," "Lark" and "Nile" Steamboats).
127. Sandy Hill, Hudson River, Near.
128. Troy from Mount Ida, Hudson River.
129. West Point, Hudson River.



71. Dr. Syntax Returned from His Tour. By Clews.

LITERARY DESIGNS.

A series of dark blue prints on china was published by Clews, after the original designs by T. Rowlandson, illustrating Doctor Syntax's Three Tours, the first of which, Doctor Syntax's Tour in Search of the Picturesque, appeared in *Ackerman's Poetical Magazine* in 1809, and was repub-



11. Doctor Syntax Disputing His Bill. By Clews.

lished in complete form in 1812. This was followed in 1820 by the Second Tour of Doctor Syntax in Search of Consolation, and by the Third Tour, in Search of a Wife, in 1821. These humorous poems made a great hit in England, and the eighty colored plates of Rowlandson furnished abundant

material for the enterprising potter of the day. While in no way relating to America, a list of these designs which have been found in this country is here given, for the reason that they are eagerly sought for by collectors, on account of their decorative qualities and the excellence of their execution.



261. Dr. Syntax Platter, The Advertisement for a Wife. By Clews.

SYNTAX DESIGNS.*

(The letter I stands for Literary Designs.)

Border, Flowers and Scrolls.

— First Tour.—

11. Doctor Syntax Disputing his Bill with the Landlady (Syntax scenes in border).
21. Doctor Syntax Copying the Wit of the Window.
31. Doctor Syntax Entertained at College.
41. Doctor Syntax Sketching the Lake.

*A series of Syntax designs was produced later by another English potter. These were printed in dark red, and perhaps other colors, on plates with white embossed border designs of birds and animals.

-
51. Doctor Syntax Sells Grizzle.
 61. Doctor Syntax Reading His Tour.
 71. Doctor Syntax Returned from His Tour.
 81. Doctor Syntax Taking Possession of His Living.
 91. Doctor Syntax Sketching after Nature.
 101. Doctor Syntax Bound to a Tree by Highwaymen.
 111. Doctor Syntax Mistakes a Gentleman's House for an Inn.
 121. Dr. Syntax and Dairy Maid.

— Second Tour.—

131. Doctor Syntax Setting Out on His Second Tour.
141. Doctor Syntax and the Gypsies.
151. Doctor Syntax and the Bees.
161. Pat in the Pond.
171. Doctor Syntax Painting a Portrait.

— Third Tour.—

181. Doctor Syntax Setting Out in Search of a Wife.
191. Doctor Syntax Turned Nurse.
201. Doctor Syntax and a Blue-Stocking Beauty.
211. Doctor Syntax Presenting a Floral Offering.
221. The Harvest Home.
231. The Garden Trio.
241. Death of Punch.
251. Doctor Syntax Star-Gazing.
261. The Advertisement for a Wife.
271. A Noble Hunting Party.

Another series of designs in dark blue, by Clews, was engraved from the celebrated paintings of Sir David Wilkie, who lived from 1785 to 1841. Among these are found the following:

WILKIE DESIGNS.

Border, Flowers and Scrolls.

281. Christmas Eve.
291. Playing at Draughts.
301. The Escape of the Mouse.
311. The Letter of Introduction.

- 32. The Rabbit on the Wall.
- 33. The Valentine.
- 34. The Errand Boy.

A third series of ceramic prints in dark blue, by Clews, illustrates the adventures of Don Quixote de la Mancha.

DON QUIXOTE DESIGNS.

Border, Six-Scalloped Star, Birds and Flowers Between.

- 35. Don Quixote.
- 36. Don Quixote and the Shepherdesses.



33 l. The Valentine. By Clews.

- 37. Don Quixote, Knighthood Confer'd on.
- 38. Don Quixote and Sancho Panza, The Meeting of.
- 39. Don Quixote, Library of.
- 40. Don Quixote's Attack upon the Mills.
- 41. Don Quixote and the Princess.
- 42. Knight of the Wood Conquered.
- 43. Mambrino's Helmet.
- 44. Peasant Girl Mistaken for the Lady Dulcinea.
- 45. Sancho and Dapple, The Meeting of.
- 46. Sancho and the Priest and the Barber.

- 47l. Teresa, Panza and the Messenger.
 48l. Sancho Panza at the Boar Hunt.
 49l. Sancho Panza's Debate with Teresa.
 50l. Sancho Panza and the Duchess.
 51l. Sancho Panza Hoisted in the Blanket.
 52l. The Shepherd Boy.
 53l. The Enchanted Barque.
 54l. Repose in the Wood.
 55l. Yanguesian Conflict.



44 l. Don Quixote Platter, Peasant Girl Mistaken for the Lady Dulcinea. By Clews.

JOHN AND WILLIAM RIDGWAY.

An important pottery was established about 1794 at Hanley, Staffordshire, England, by Job Ridgway. His two sons, John and William, were admitted to partnership in the business early in the last century, under the style of Ridgway & Sons, and at the death of the father, in 1814, the firm became J. & W. Ridgway. About the same time the brothers became interested in another manufactory at Shelton. Job Ridgway, in 1802, had built a portion of the present estab-



130. Tureen. Boston Almshouse. By Ridgway.

lishment, known as the Cauldron Place Works, now operated by Messrs. T. C. Brown-Westhead, Moore & Co. Here the Ridgways made ware for the home and United States markets. They issued a series of dark-blue designs on the various pieces of table services, which they called "Beauties of America." So far as we know the Ridgway brothers conjointly produced no other ceramic views relating to America.



134. Insane Hospital, Boston. By Ridgway.

DESIGNS BY J. & W. RIDGWAY.

"Beauties of America" Series.

—Designs in Dark Blue.—

IX. Border, Rose Leaf Medallions.

- 130. Boston, Almshouse.
- 131. Boston, Athenæum.
- 132. Boston, Court House.



135. Octagon Church, Boston. Fruit Dish. By Ridgway.

133. Boston, Hospital.
134. Boston, Insane Hospital.
135. Boston, Octagon Church.
136. Boston, St. Paul's Church.
137. Boston, State House.
138. Charleston, Exchange.
139. Hartford, Deaf and Dumb Asylum.
140. Harvard College.



139. Deaf and Dumb Asylum, Hartford. By Ridgway.

141. Mount Vernon, near Washington.
142. New York, Almshouse.
143. New York, City Hall.
144. Philadelphia, Library.
145. Philadelphia, Pennsylvania Hospital.
146. Philadelphia, Staughton's Church.
147. Savannah, Bank.
148. Washington, Capitol.



146. Stoughton's Church, Philadelphia. By Ridgway.



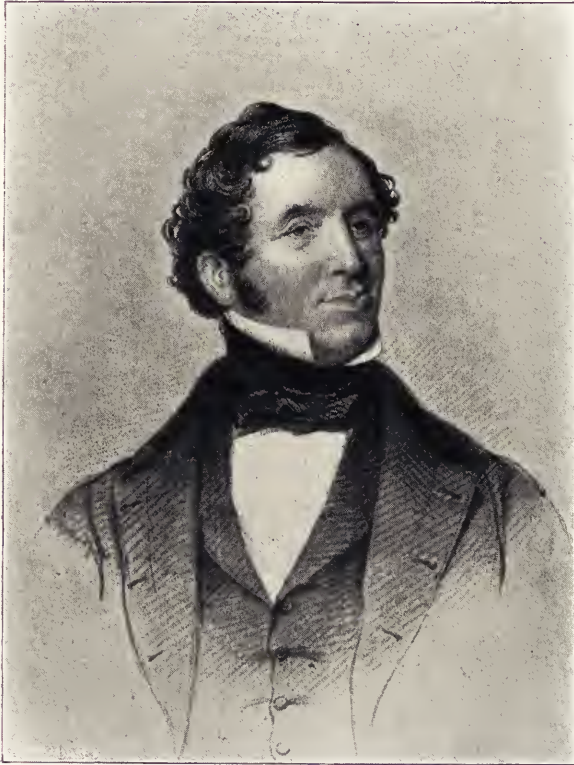
148. Capitol at Washington. Plaque. By Ridgway

JOHN RIDGWAY.

In 1830 a dissolution of partnership occurred, and the two brothers began manufacturing independently, when the production of the "Beauties of America" designs seems to have been discontinued.

John Ridgway, the elder son of Job and Elizabeth Ridgway, was born at Hanley on February 1, 1786. After the separation he continued to carry on the Cauldon Place business, with various partners, until the year 1858, when he retired, and soon after, on December 3, 1860, he died. He was a progressive and skillful potter, and his wares became widely known for their excellence. In 1851 he received a prize medal for the superiority of his productions, and he received the high honor of being appointed potter to the Queen. He occupied various positions of trust during his lifetime, having been the first mayor of his native town, and, subsequently, magistrate for the county and borough, and a deputy lieutenant of Staffordshire. He always stood high in the community, and commanded the respect of all who knew him. He was prominent in religious circles, and for a long period taught a class in the Sunday school, numbering among his pupils many who afterward became prominent potters, among others, Charles Cartlidge, the founder of the porcelain works at Greenpoint, N. Y.

John Ridgway seems to have produced but few historical designs especially intended for the American trade, the best known being the Log Cabin or "Columbian Star" view, issued during the presidential campaign of 1840. This was printed in a number of colors, and three distinct varieties are known. One of the original copperplates engraved with this design, from which the transfer impressions were printed, is owned by the writer. I am informed by the present proprietors of the Cauldon Place works that the first consignment of this pattern was sent to Mr. Henry Winkley, of New York city, the scale price being three shillings, six pence, or about seven cents per piece.



John Ridgway.



149 Log Cabin. (From the original copperplate now in possession of Edwin A. Barber.) By John Ridgway.

DESIGNS BY JOHN RIDGWAY.

— Designs in Light Blue, Black, Brown, Red, etc.—

X. Border, Large Stars in a Firmament of Small Ones.



151. Log Cabin. By J. Ridgway.

“Columbian Star, October 28, 1840”
 (Engraved by Thomas Hordley.)

- 149. Log Cabin, End View (two men).
- 150. Log Cabin, Side View.
- 151. Log Cabin (horses and plow).
- 152. “Delaware.”



Log Cabin Teapot. By J. Ridgway.



153. Capitol at Washington. (From a tissue-paper proof, printed from the original copperplate.) By J. Ridgway.

—Design in Dark Blue.—

153. Capitol, Washington (high steps and balustrade; monument at top, surmounted by eagle.

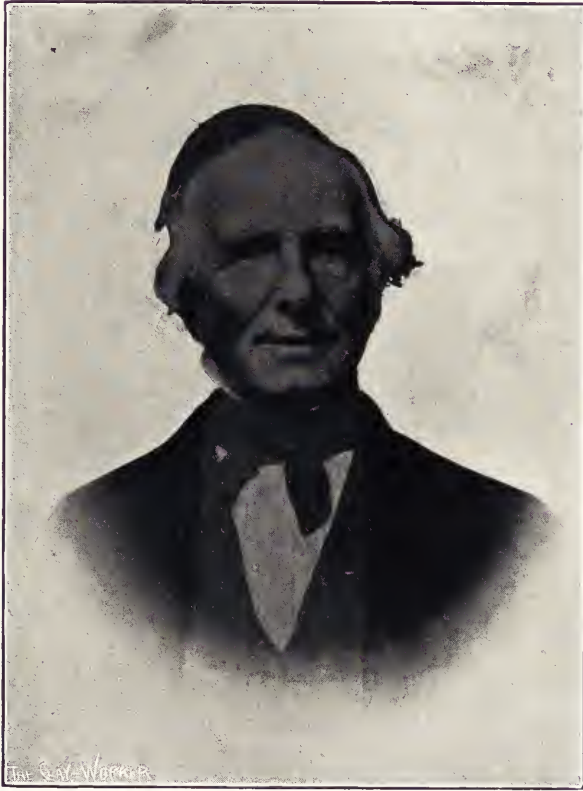
This latter design has recently been revived by Messrs. T. C. Brown-Westhead, Moore & Co. for a New York firm.



155. Columbia Bridge on the Susquehanna. By W. Ridgway.

WILLIAM RIDGWAY.

The younger son of Job and Elizabeth Ridgway, William, was born May 25, 1787. After leaving his father he turned his attention almost entirely to the United States market, and established agencies in this country for the sale of his goods. In 1843 he was interested in six different manufactories in Staffordshire. One of these, the Bedford works at Stoke-on-Trent, is now operated by his grandsons, and to one of these, Mr. E. A. Ridgway, I am indebted for the portraits of the Ridgway brothers, which are here reproduced. This well-known firm still continues to use some of the copperplate designs which were originated by William Ridgway, a "flow" blue Oriental pattern being supplied to several houses in this country for present sale.



William Ridgway.

William Ridgway came to the United States, where he spent considerable time in travel. He at one time contemplated the establishment of a large pottery here, and pushed his plans to the point of selecting a location in Kentucky and commencing the erection of buildings. Unfortunate investments, however, upset these plans, and he returned to England, where he died on March 29, 1864.

A dinner service, ornamented with American scenery, was issued by William Ridgway about 1843.

DESIGNS BY WILLIAM RIDGWAY & CO.

—Designs either in Black or Light Blue, the latter with narrow Lace or Moss Border.—

154. Caldwell, Lake George.
155. Columbia Bridge on the Susquehanna.
(From engraving of W. H. Bartlett, published in London by George Virtue, No. 26 Ivy Lane, 1838.)
156. Delaware Water Gap, Pa.
157. Harper's Ferry from the Potomac Side.
158. Narrows from Fort Hamilton, The.
159. Peekskill Landing, Hudson River.
160. Philadelphia, Pennsylvania Hospital.
161. Port Putnam, Hudson River, View from.
162. Newburgh, Hudson River, View from Ruggles House.
163. Valley of the Shenandoah from Jefferson's Rock.
164. Wilkes Barre, Vale of Wyoming.
165. Washington, View of the Capitol at.
166. Undercliff, near Cold Spring (N. Y.).

JOSEPH STUBBS.

A prominent and successful potter at Dale Hall, Burslem, from about 1790 to 1829, was Joseph Stubbs. Little is known of his personal history or of his career as a potter save that

he manufactured quite extensively for the United States market. Among other things he produced a series of dark-blue designs of American subjects, usually on plates, platters, vegetable dishes and probably other pieces belonging to table services. The border design of this series is a handsome combination of scrolls and flowers broken into sec-



171. Hoboken in New Jersey. By Stubbs.

tions by eagles with half-spread wings, arranged at equal distances apart—three eagles on plates and four on platters. Many of his pieces were not marked with his name, which, when used, was simply the word "Stubbs," impressed; but all china bearing this border is known to have been made by him. Mr. Stubbs died in 1836, having retired from business a few years before that date.



168. Boston State House. By Stubbs.

DESIGNS BY JOSEPH STUBBS.

—Designs in Dark Blue.—

XI. Border, Flowers, Scrolls and Eagles.

- 167. Boston, Nahant Hotel Near.
- 168. Boston, State House.
- 169. Highlands, North River.
- 170. Hoboken in New Jersey (Stevens House).



Bank of the United States. (Old print from which the Stubbs design was copied.)

- 171. Hoboken in New Jersey (sheep and dogs).
- 172. Hurl Gate, East River, View at.
- 173. Mendenhall Ferry (Schuylkill River above Philadelphia).
- 174. New York, Church in the City of (Dr. Mason's).
- 175. New York, City Hall.
- 176. New York Bay.



173. Mendenhall Ferry. By Stubbs.

177. Philadelphia, Bank of the United States (first bank, built 1795), from engraving by William Birch & Son, 1799.
178. Philadelphia, Fair Mount Nr.



180. Woodlands Near Philadelphia. By Stubbs.

179. Philadelphia, Fair Mount Nr (same with sheep; on platters).
180. Philadelphia, Woodlands Near.
181. Upper Ferry Bridge over the River Schuylkill (Phila.).

DESIGNS BY S. TAMS & CO.

— Designs in Dark Blue.—

XII. Border, Foliage of Trees.*



182. United States Hotel, Philadelphia. By S. Tams & Co.

182. Philadelphia, United States Hotel.

183. Harrisburg, Pa., Capitol at. (From an engraving by J. L. Frederick.)

* This same border occurs on plates marked Tams, Anderson & Tams, probably from the same establishment.



183. Turcen, Capitol at Harrisburg, Pa. By S. Tams & Co.

THOMAS, JOHN AND JOSHUA MAYER.

The Dale Hall Works, Burslem, were taken by Thomas, John and Joshua Mayer, in 1829, from Joseph Stubbs. No American printed designs appear to have been made by this firm. T. Mayer (supposed to be the Thomas above mentioned), however, seems to have been in business alone at one period, as the mark which occurs on some of the American designs is simply T. Mayer, Stoke. He produced a set of



186. Arms of Georgia. By Mayer.

dark-blue prints showing the arms or seals of some of the United States. It is probable that all of the thirteen original States were represented in this series. The border was a handsome device composed of trumpet flowers, with three or four stars or wheel-shaped ornaments at equidistant points around the edge. A list of the designs of this set which are known to collectors follows:

DESIGNS BY T. MAYER.

— Designs in Dark Blue.—

XIII. Border, Sprays of Trumpet Flowers and Marginal Stars.

- 184. Arms of Connecticut.
- 185. Arms of Delaware.



192. Arms of Pennsylvania. By Mayer.

- 186. Arms of Georgia.
- 187. Arms of Maryland.
- 188. Arms of Massachusetts.
- 189. Arms of New Jersey.
- 190. Arms of New York.
- 191. Arms of North Carolina.



194. Arms of South Carolina. By Mayer.

192. Arms of Pennsylvania.
193. Arms of Rhode Island.
194. Arms of South Carolina.
195. Arms of Virginia.
196. (Probably New Hampshire.)



193. Arms of Rhode Island. By Mayer.

R. S. W.

Perhaps the most artistic and best drawn designs of American subjects were produced by a manufacturer or firm designated on the ware by the letters R. S. W. and sometimes R. S. & W. Several explanations of these initials have been

given by ceramic students. Some believe that they stood for the firm of Ridgway, Son & Wear, but the most probable supposition is that they were the initials of Ralph Stevenson and Williams, of Cobridge. Dark-blue plates with medallion portraits of Washington and Lafayette have recently been discovered which bear in full the firm name of R. Stevenson & Williams. While these particular pieces possess a different border from that which characterizes the series issued by "R. S. W.," there are certain peculiarities in the engraved work which seem to indicate a common origin. We are justified, therefore, in attributing to R. Stevenson & Williams



206. American Museum, N. Y.

207. City Hotel, N. Y.

By R. S. W.

the designs which bear the mark R. S. W. These latter possess an artistic border pattern of oak leaves and acorns, especially pleasing because of its simplicity and truthfulness to nature.

DESIGNS BY R. S. W. (OR R. S. & W.).

— Designs in Dark Blue.—

- XIV. Border, Oak Leaves and Acorns.
- 197. Baltimore, Exchange.
 - 198. Boston, Court House.
 - 199. Boston, Nahant Hotel near.
 - 200. Boston, Nahant Hotel near (same without tree).
 - 201. Boston, State House.

202. Columbia College.
 203. Harvard College (several buildings).
 204. Harvard College (single building).
 205. Harvard College (different building).
 206. New York, American Museum (Scudders).
 207. New York, City Hotel.
 208. New York, Park Theatre.*
 209. New York, St. Paul's Chapel.
 210. Philadelphia, Water Works.
 Portrait Medallions,—Washington, Jefferson, Lafayette,
 Clinton (see page 121).
 211. Washington, Capitol.
 212. Washington, Capitol (same, white edge).



210. Philadelphia Water Works. By R. S. W.

R. STEVENSON & WILLIAMS.

—Designs in Dark Blue. Border, Vase of Flowers
 and Scroll Work.—

Washington and Lafayette (portrait busts).

Washington, Jefferson, Lafayette and Clinton.

Aqueduct Bridge at Rochester.

Erie Canal at Albany (Pitcher; see page 127).

*This and other designs occur marked "John Geddes, Verreville Pottery, Glasgow."

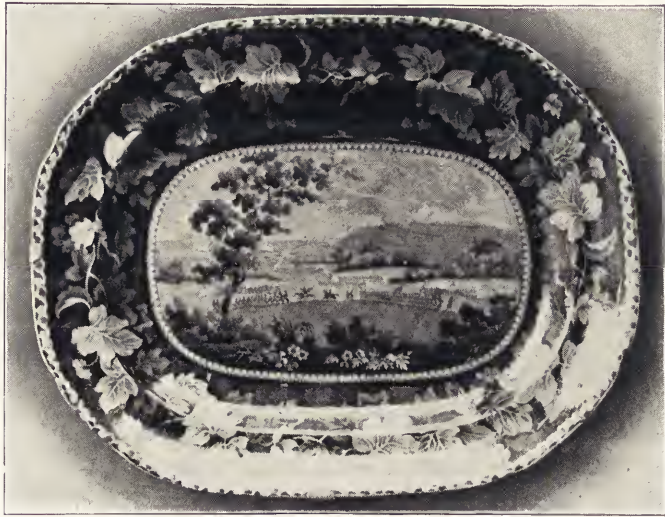
RALPH STEVENSON.

The Ralph Stevenson above mentioned as being a partner with Mr. Williams was evidently engaged in potting on his own account, either before or after such connection. A number of designs in dark blue, and some in other colors, marked R. S. have been attributed to him.

DESIGNS BY R. S. (RALPH STEVENSON).

—Designs in Dark Blue.*—

XV. Border, Vine Leaves.



214. Battle of Bunker Hill. By R. Stevenson.

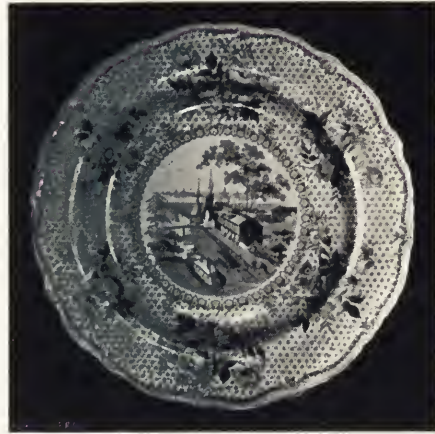
- 214. Battle of Bunker Hill.
- 215. Boston, Almshouse.
- 216. Boston, Hospital (canal in foreground).
- 217. Boston Hospital (without canal).
- 218. Boston, Lawrence Mansion (so-called).

*Some, if not all, of these designs also occur with white, embossed edge.



216 Boston Hospital (canal). By R. S.

219. Boston, Massachusetts Hospital.
 220. Brooklyn Ferry.
 221. Charleston, Exchange.
 222. New York, Almshouse.
 223. New York, Battery.
 224. New York, City Hall.
 225. New York, Columbia College.
 226. New York, Esplanade and Castle Garden.
 227. New York, Fort Gansevoort.
 228. New York, Fulton Market.
 229. New York, Hospital.
 230. Savannah, Bank.
 231. Washington, Capitol.



232. Erie Canal at Buffalo. By R. S.

R. S. (RALPH STEVENSON).

—Designs in Red, Brown, Black, Purple, etc.—

- XVI. Lace Border.
 232. Erie Canal at Buffalo.
 233. New Orleans (view of city).

WILLIAM ADAMS.

A pottery was founded at Stoke-upon-Trent early in the last century by William Adams, which he operated until about 1829, at which time he took his two sons into partnership, under the style of William Adams & Sons. About five years later larger works were established at Tunstall. The dark-blue designs relating to America were produced at the Stoke establishment. Those in other colors, of a later period, were made at the Tunstall works.



234. Mitchell & Freeman's China and Glass Warehouse, Boston.
By Wm. Adams, of Stoke.

DESIGNS BY WILLIAM ADAMS (Stoke).

—Designs in Dark Blue. Border, Foliage.—

234. Mitchell & Freeman's China and Glass Warehouse,
Chatham Street, Boston.



William Adams, of Stoke-upon-Trent.

DESIGNS BY W. ADAMS & SONS (Tunstall).

—Designs in Pink, Black, Red, etc.—

XVII. Border, Roses in Basket. Mark, Cornucopia and Eagle.

235. Catskill Mountain House, U. S.



236. View Near Conway, N. H. By W. Adams & Sons.

- 236. Conway, N. Hampshire, U. S., View near.
- 237. Falls of Niagara, U. S.
- 238. Fort Niagara.
- 239. Harper's Ferry, U. S.
- 240. Headwaters of the Juniata, U. S.



William Adams, of Tunstall and Greenfield.

241. Humphreys, U. S.
 242. Lake George, U. S.
 243. Monte Video, Connecticut, U. S.
 244. New York, U. S. (horseman in foreground).
 245. Schenectady on the Mohawk River.
 246. Shannondale Springs, Virginia, U. S.
 247. West Point, Military School, New York, U. S.
 248. White Mountains, New Hampshire, U. S.



249. New York. By W. Adams & Sons.

W. ADAMS & SONS (Tunstall).

—Designs in Pink, etc. Border, Medallions containing
 Sailor Boy and Ship.—

249. New York (view from river).

ADAMS (W. A. & S.), Tunstall.

—Designs in Red, Purple, Green, Black, etc.—

XVIII. Border, Animal Medallions and Roses.

250. Columbus (fleet view; Columbus and two companions, six Indians, two caravels and two boats).



251. Columbus (Fleet View). By W. Adams & Sons.

251. Columbus (fleet view; one companion, three boats).
 252. Columbus (cavalry view; Columbus and attendant, five Indians and mounted soldiers).
 253. Columbus (camp view; Columbus and horse, two Indians, four tents).

254. Columbus (Indian view; standing Indian and seated squaw, vessel in distance).
 255. Columbus (grayhound view; Indian and three dogs, two tents and boats).
 256. Columbus (hunting view; standing and seated natives; former shooting wild goose).



258. Columbus (Landing View). By W. Adams & Sons.

257. Columbus (pavilion view; two circular tents, three white men and three Indians).
 258. Columbus (landing view; procession of thirty white men from beach; three large figures of Indians in tree in right foreground).

ROGERS.

Previous to 1815, Messrs. John and George Rogers had an extensive pottery at Burslem, England. In the year mentioned the latter died, and the former's son, Spencer, was taken into partnership by his father, under the firm name of John Rogers & Son. A year later the senior member died, but the firm name continued to be used until 1842. Spencer Rogers produced a superior quality of tableware, and among other things issued several American designs, some of which are marked with the name of Rogers. Those known to have been made at these works are as follows:

DESIGNS BY ROGERS.

—Designs in Dark Blue.—

XIX. Border, Floral Design.

- 259. Boston State House (chaise in foreground).
- 260. Boston State House (cows in foreground).
- 261. Boston State House (without chaise or cows).

The Rogers mentioned above was doubtless the same who issued a series of "Drama" designs in medium blue and, perhaps, other colors. As these are of no special interest to the majority of American collectors, I have not compiled a complete list. The best known are as follows:

- 56l. The Adopted Child.
- 57l. The Deserter.
- 58l. Douglas, Act 5, Scene 1.
- 59l. Love in a Village, Act 1, Scene 4.
- 60l. Midas.

E. & G. PHILLIPS.

Very little is known of this firm, except that they had an important pottery at Longport, Staffordshire, previous to 1830. They do not seem to have manufactured extensively for the American trade, but at least one design is known bearing their mark.

—Design in Dark Blue.—

- 262. Franklin (tomb).

J. & J. JACKSON.

This firm occupied the Churchyard Works, Burslem, England, previous to 1843. They made a considerable number of copperplate engravings of subjects relating to the United States.



265. Hancock House, Boston. By Jackson.

DESIGNS BY J. & J. JACKSON.

—Designs in Red, Light Blue, Lilac, Black, Brown, etc.—

XX. Border, Floral Design.

- 263. Albany, New York.
- 264. Battle Monument, Baltimore.
- 265. Boston, Hancock House.
- 266. Boston, State House.



275. Newburgh, N. Y. By Jackson.

267. Catskill Mountain House, New York.
 268. Fort Conanicut, Rhode Island.
 269. Fort Ticoneroga, New York.
 270. Hartford, Connecticut.
 271. Harvard Hall, Massachusetts.
 272. Lake George.
 273. Little Falls, Mohawk River (view of the canal).
 274. Monte Video, Hartford.
 275. Newburgh, New York.
 276. New Haven, Connecticut.
 277. New Haven, Yale College and State House.



282. Girard's Bank, Philadelphia. By Jackson.

278. New York, Battery, &c.
 279. New York, Castle Garden.
 280. New York, City Hall.
 281. Philadelphia, Deaf and Dumb Asylum.
 282. Philadelphia, Girard's Bank (from engraving published
 by C. G. Childs, Philadelphia, 1829).
 283. Philadelphia, The Race Bridge.
 284. Philadelphia, The Water Works.
 285. Richmond Court House.
 286. Richmond, Virginia, At.



234. Water Works, Philadelphia. By Jackson.

287. Saugerties, Iron Works at.
 288. Shannondale Springs, Virginia.
 289. Skenectady, Mohawk River.
 290. Washington, The President's House.
 291. White Sulphur Springs, Town of Delaware, Ohio, 22
 Miles from City of Columbus.



290. The President's House. By Jackson.

THOMAS GODWIN.

Contemporary with the Jacksons, and one of their neighbors, was Thomas Godwin, of Burslem Wharf. He issued several American views belonging to the same period. These are generally marked "T. Godwin Wharf," a combination of name and place which has occasioned some confusion in the minds of collectors as to the name of the maker.

DESIGNS BY THOMAS GODWIN.*

"American Views."

—Designs in Green, Brown, Light Blue, etc.—

- XXI. Border, Convolvulus and Nasturtium.
 292. Baltimore, City of.

* These views were printed both on circular and twelve-sided plates.

293. Boston and Bunker Hill.
294. Brooklyn Ferry.
294 $\frac{1}{2}$. Columbia (Pa.) Bridge.
295. Fort Hamilton, The Narrows from.
296. Schuylkill Water Works.
297. Utica, N. Y.
298. Washington, The Capitol.



292. View of the City of Baltimore. By Godwin.

DAVENPORT.

The firm of Davenport & Co. operated works at Longport, Staffordshire, from 1793, the original buildings having been erected in 1773. Mr. John Davenport, the founder of the

firm, continued in business until about 1830, when he retired in favor of his two sons, and at their death a grandson of John Davenport continued the works. The wares produced by the Messrs. Davenport have always been of a high standard. Their dark-blue printed pottery was justly celebrated for the excellence of the engraving and clearness of the print-



299. The City of Montreal. By Davenport & Co.

ing, but they do not appear to have issued anything in that color especially for American consumption. Neither do they seem to have catered, to any great extent, to the American trade at a later date, when many of the other English manufacturers were sending to this country printed ware in other

colors. At least one American design, however, has come to light, bearing the stamp of the Davenport works. The view referred to, however, relates to British America.

DESIGNS BY DAVENPORT & CO.

—Designs in Brown, etc. Border, Floral Design.—

299. Montreal, City of.

C. M.

Job Meigh commenced manufacturing china at Hanley, England, in the Old Hall Works, in 1770. In course of time the business descended to his son, and subsequently to his grandson, Charles Meigh, who continued it until 1861. These works became celebrated for the highly artistic quality of their products, and manufactured extensively for the foreign, including the American, trade. Among other things, Charles Meigh, between 1830 and 1840, produced a series of American views in various colors.

DESIGNS BY CHARLES MEIGH.

—Designs in Brown, Light Blue, Purple, Gray, etc.—

XXII. Border, Moss and Small Flowers (Chickweed).
“American Cities and Scenery” Series.

- 300. Baltimore.
- 301. Boston, from the Dorchester Heights.
- 302. Boston, Mill Dam.
- 303. Hudson City, New York.
- 304. Little Falls, New York.
- 304½. New Haven, Yale College.
- 305. New York, City Hall.
- 306. Schuylkill Water Works (Philadelphia).
- 307. Utica, New York.



301. Boston, from the Dorchester Heights (central design). By C. M.

T. G.

Thomas Green produced print-figured china at Fenton, England, between 1847 and 1859. This manufacturer seems to have used but one subject for his American patrons,—the treaty of Penn with the Indians. The conception of the en-



309. William Penn's Treaty. By T. G.

graver of this design was indeed vague, as the Treaty Elm itself, under which Penn, in 1682, made his treaty of friendship and goodwill with the natives, is not represented. In its place are nondescript trees, with clumps of foliage surmounted by bunches of unrecognizable fruit, pagodas and Oriental buildings. It is probable that there are a dozen or more distinct varieties of this imaginative design.

DESIGNS BY THOMAS GREEN.

—Designs in Black, Red, Green, Brown, Pink,
Gray, Blue, etc.—

XXIII. Border, a Stencil or Set Pattern of Small, Diamond-shaped Figures.



311. William Penn's Treaty. By T. G.

William Penn's Treaty:—

- 308. Penn standing, companion kneeling; two Indians standing.
- 309. Penn, companion and Indian standing; squaw kneeling.
- 310. Penn seated, companion standing; two Indians,—man standing, squaw kneeling.

-
311. Penn standing, companion seated; Indian standing, squaw reclining.
 312. Penn and attendant at right; Indian and squaw at left; all standing.
 313. Penn and attendant standing; two Indians seated and one reclining.

J. H. & CO.

Joseph Heath & Co. were making goods for the American market at Tunstall, England, in 1829. They were the makers of the well-known residence of Richard Jordan design, which is among the most abundant of old English patterns in Eastern Pennsylvania and in New Jersey. It is found on entire table services and on every size of plate then made, and was printed in a greater variety of colors and shades, perhaps, than any other American view. It was drawn by W. Mason, a drawing teacher of Philadelphia, and engraved by F. Kearney, by order of some of the friends of Richard Jordan, the eminent Quaker preacher, after his death, which occurred in 1826. On the backs of pieces bearing this print is the descriptive title in an irregular framework, surrounded by an umbrella-shaped device. The Jordan residence was at Newton, Gloucester county, N. J.

DESIGNS BY JOSEPH HEATH & CO.

—Printed in Red, Pink, Black, Brown, Mulberry, Gray, Green, Light Blue, Lilac, Purple, etc. Border, a Handsome Floral Design.—

314. The Residence of the Late Richard Jordan, New Jersey. (The same central engraving occurs without border save a heavy line around the edge.)

Joseph Heath & Co. also produced views entitled:

315. Ontario Lake Scenery.
 316. Monterey.



314. The Richard Jordan Plate. By J. H. & Co.

J. & T. EDWARDS.

Previous to 1842 Messrs. James and Thomas Edwards conducted a pottery at Burslem, England, styled the Kiln-Croft Works. This partnership continued only for a short time, and Mr. James Edwards, in the year named above, purchased the manufactory of John Rogers & Son, formerly owned by John and George Rogers, and embarked in business alone.

DESIGNS BY J. & T. EDWARDS.

—Designs in Pink, Black, Brown, Blue, etc. Sometimes in two colors.—

XXIV. Border, four (or three) Steamships, marked "Columbia," "Caledonia," "Britannia," "Acadia" (in some pieces one of these vessels is omitted).
"Boston Mails" Series.

317. Gentlemen's Cabin (four men).

318. Gentlemen's Cabin (three men). —

319. Ladies' Cabin.

. The same central designs occur on plates, etc., without border design.

JOHN TAMS.

About 1840 John Tams was carrying on business at Longton, England. One of his relatives, probably a brother, James Tams, importer, of Philadelphia, was commissioned by Mr. John Price Wetherill, a wealthy resident of that city, to have two souvenir designs made in china in honor of General William Henry Harrison and Henry Clay, the occasion being a "barbecue" at Mr. Wetherill's country place at Walnut Hill, Montgomery county, Pa. It is said that a large number of nine-inch plates were imported, several of which are known to have survived.*

DESIGNS BY JOHN TAMS.

—Designs in Light Blue. Border, Two Marginal Lines.—

320. General W. H. Harrison, "Hero of the Thames, 1813."

321. Henry Clay, "Star of the West."

* In the Henry Willet collection of old English pottery, now in the Victoria and Albert Museum, South Kensington, is one of the Henry Clay plates, five and a quarter inches in diameter.



320. General W. H. Harrison Plate. By John Tams.



321. Henry Clay Plate. By John Tams.

MELLOR, VENABLES & CO.

This firm was potting in Burslem in 1843. Of the china on which their names appear, only one series of designs seems to have been made for use in this country.



326. Fort Hamilton, N. Y. By Mellor, Venables & Co.

DESIGNS BY MELLOR, VENABLES & CO.

—Designs in Light Blue, Purple, Red, etc.—

XXV. Border, Medallions, containing the Arms of States:
New York, Pennsylvania, Massachusetts, Vir-
ginia, Maryland, etc.

322. View of Rear of White House, Washington.

323. Capitol Buildings of the Different States Represented.
 324. View of Mount Vernon.
 325. Caldwell, Lake George.
 326. Fort Hamilton, New York.
 327. Little Falls, New York.
 328. Washington's Tomb, Mount Vernon.

J. B.

We have not been able to positively identify the maker of pieces bearing these initials.

AMERICAN DESIGNS PRODUCED BY J. B.

—Designs in Blue, Red, etc. Border, Trophies of War and Peace.—

329. "Texian Campaign."

F. M. & CO.

Francis Morley & Co. were potters at Hanley, England. A single design bearing these initials is known to collectors.

—Design in Blue, Red, etc. Border, Ships, etc.—

330. American Marine.

G. L. A. & BRO.

Francis Morley & Co. were succeeded in 1859 by George L. Ashworth & Bro., who published the same design.

331. American Marine (large vessel, broadside).
 Variety (two small sailing vessels, front view).

T. F. & CO.

(Probably Thomas Ford & Co., Hanley, England.)

—Designs in Blue, etc. Border, a Coarsely Stenciled Design.—

332. "America" (eagle, with U. S. shield, standing on globe).

C. C.

There were several potters in Staffordshire previous to the middle of the last century for whom these initials might stand, but in the absence of sufficient means of identification, the name of the maker cannot be stated with positiveness.

DESIGNS BY C. C.

—Designs in Light Blue, etc.—

XXVI. Border, "Catskill Moss" (so printed).

- 333. Boston from Chelsea Heights (from view in "Boston Notions," 1848).
- 334. Kosciusko's Tomb.
- 335. Meredith (N. H.?).
- 336. Washington, Capitol.
- 336½. Washington's Tomb, Mt. Vernon.

DARK-BLUE DESIGNS.

UNKNOWN MAKERS.

MANY OF THE BEST printed American views on old English china were never marked with the names or initials of the makers or of the factories, while others were only occasionally so distinguished. Why manufacturers should have been unwilling to attach identifying marks to their wares is difficult to understand. It is possible that some of them were supersensitive about placing themselves in a position to invite criticism for catering to the American trade so soon after the War of 1812. Be this as it may, it is impossible at this late day to determine the origin of the greater number of the former, while the latter can only be identified when an occasional marked example happens to turn up. For instance, the majority of designs produced by Joseph Stubbs did not bear his name, but by means of the few which are found with the word "Stubbs" impressed in the body of the ware all dark-blue plates possessing the same eagle, scroll and flower border may be confidently assigned to that maker, for it is a singular fact that while competing potters of that period did not hesitate to appropriate each other's central views,—the most important parts of these engravings,—no instance is known where one manufacturer used the border device of another. This seems to have been considered the individual property of the factory which originated it, and by a sort of mutual understanding or tacit agreement it was as proof against infringement as though protected by copyright or patent. Strict originality of design was confined to the marginal embellishment, so that, while some of the floral groupings possessed more or less similarity, they were always quite distinct and characteristic, and they can readily be distinguished by the observing collector.



338. Baltimore.

It is quite probable, therefore, that specimens of some of the designs, listed here among the productions of unknown makers, may be found bearing identifying initials or names. Thus, entire series of designs, possessing a common border, may be identified hereafter, through the discovery of a single example, so marked.



347. A View Near Philadelphia (on Schuylkill River).

DESIGNS BY UNKNOWN MAKERS.

—Designs in Dark Blue.—

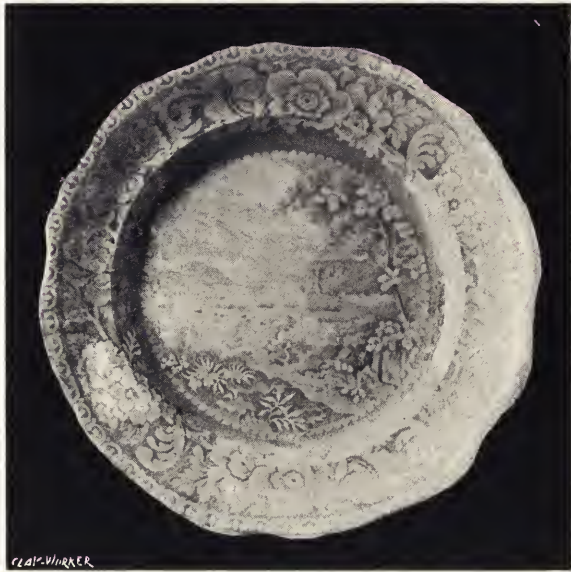
XXVII. Border, Large Flowers in Four Groups of Two Sorts.

337. Albany, New York.
338. Baltimore, Maryland.



348. Philadelphia.

339. Buenos Ayres, South America.
 340. Chillicothe, Ohio.
 341. Columbus, Ohio.
 342. Detroit, Michigan.
 343. Fishkill (N. Y.), Near.
 344. Hobart Town (N. Y. ?).
 345. Indianapolis, Indiana.



353. Wright's Ferry on the Susquehanna.

346. Louisville, Kentucky.
 347. Philadelphia, A View near.
 348. Philadelphia (showing Penn's Treaty Tree).
 349. Quebec.
 350. Richmond, Virginia.
 351. Sandusky, Ohio.
 352. Washington, District of Columbia.

353. Wright's Ferry on the Susquehanna (from an engraving published by Longman, Hurst, Rees, Orme & Brown, London, 1812).

—Designs in Dark Blue.—

XXVIII. Border, Fruits and Flowers.

354. Baltimore, Court House.



355. Baltimore Exchange.

355. Baltimore, Exchange.
 356. Philadelphia, The Dam and Water Works (stern-wheel boat).
 357. Philadelphia, The Dam and Water Works (side-wheel boat).



356. The Dam and Water Works, Philadelphia (stern-wheel steamboat).

PORTRAIT PLATES IN DARK BLUE.

Among the most interesting blue designs are those which possess, in the upper margin, medallion portraits of Washington, Jefferson, Lafayette and Clinton, with various central views and smaller scenes at the lower edge. These were made to commemorate the opening of the Erie Canal, when Lafayette visited the United States, in 1825. The makers were A. Stevenson, James Clews and R. Stevenson and Williams, as shown both by the border designs and the names occasionally printed on the backs. It has been generally supposed that A. Stevenson retired from business in 1819, but the appearance of Lafayette's portrait, in connection with that of Clinton, on plates bearing this manufacturer's name, would seem to prove that his name continued to be placed on printed ware until 1825.

These portrait plates are of three varieties,—those having four portraits, those with two and those with a single one. They possess several different border designs, the predominating ones being the acorn and oak leaf of R. S. W. and the rose border of A. Stevenson.

FOUR-PORTRAIT MEDALLIONS.

358. Washington, Jefferson, Lafayette and Clinton.
Faulkourn Hall, England (in center).
Rochester Aqueduct Bridge (at base).
(By A. Stevenson.)
359. Washington, Jefferson, Lafayette and Clinton.
Faulkourn Hall, England.
Albany, Entrance of Erie Canal into Hudson.
(By A. Stevenson.)
360. Washington, Jefferson, Lafayette and Clinton.
Little Falls, Aqueduct Bridge.
Park Theatre, New York. (By R. S. W.)
361. Washington, Jefferson, Lafayette and Clinton.
Niagara (sheep-shearing scene).
Albany, Entrance of Erie Canal.
(By A. Stevenson.)



358. Faulkourn Hall. Heads of Washington, Jefferson, Lafayette and Clinton (border VII). By A. Stevenson.

362. Washington, Jefferson, Lafayette and Clinton.
 Niagara (sheep-shearing scene).
 Rochester, Aqueduct Bridge.
 (By A. Stevenson.)
363. Washington, Jefferson, Lafayette and Clinton.
 Park Theatre, New York.
 Rochester, Aqueduct Bridge.
 (By R. S. W.)



364. Park Theatre, New York. Erie Canal at Albany (border XIV)-
 By R. S. W.

364. Washington, Jefferson, Lafayette and Clinton.
 Park Theatre, New York.
 Albany, Entrance of Erie Canal.
 (By R. S. W.)
365. Washington, Jefferson, Lafayette and Clinton.
 Park Theatre, New York.
 Little Falls, Aqueduct Bridge.

366. Washington, Jefferson, Lafayette and Clinton.
Rochester, Aqueduct Bridge.
Albany, Entrance of Erie Canal.
(R. Stevenson & Williams.)
- 366½. Washington, Jefferson, Lafayette and Clinton.
Writtle Lodge, Essex. (By A. Stevenson.)

TWO-PORTRAIT MEDALLIONS.

367. Washington and Jefferson (at top).
Washington, Capitol (in center).
Albany, Entrance of Erie Canal (at base).
368. Washington and Lafayette.
City Hotel, New York.
Albany, Entrance of Erie Canal.
(By R. S. W.)
369. Washington and Lafayette.
City Hotel, New York.
Little Falls, Aqueduct Bridge.
370. Washington and Lafayette.
City Hotel, New York.
Rochester, Aqueduct Bridge.
371. Washington and Lafayette.
Washington, Capitol.
Little Falls, Aqueduct Bridge.
- 371½. Washington and Lafayette.
(By R. Stevenson & Williams.)
372. Washington and Clinton.
Boston, Hospital.
Albany, Entrance of Erie Canal.
373. Washington and Clinton.
City Hotel, New York.
Albany, Entrance of Erie Canal.
374. Washington and Clinton.
Faulkourn Hall, England.
Little Falls, Aqueduct Bridge.
375. Washington and Clinton.
Faulkourn Hall, England.
Rochester, Aqueduct Bridge.



366. Portrait Pitcher. By R. Stevenson & Williams.
At Side, View of the Aqueduct Bridge at Rochester.
Reverse, Entrance of the Erie Canal into the Hudson at Albany.



37½. Washington and Lafayette. By R. Stevenson & Williams.

-
376. Washington and Clinton.
Niagara.
Albany, Entrance of Erie Canal.
377. Washington and Clinton.
Park Theatre, New York.
Little Falls, Aqueduct Bridge.
378. Washington and Clinton.
Park Theatre, New York.
Rochester, Aqueduct Bridge.
379. Washington and Clinton.
Washington, Capitol.
Albany, Entrance of Erie Canal.
380. Jefferson and Lafayette.
Boston, Hospital.
Rochester, Aqueduct Bridge.
381. Jefferson and Lafayette.
Covetham, England.
(Probably by Clews.)
382. Jefferson and Lafayette.
Washington, Capitol.
Rochester, Aqueduct Bridge.
383. Jefferson and Clinton.
Albany.
Little Falls, Aqueduct Bridge.
384. Jefferson and Clinton.
Boston, Massachusetts Hospital.
Rochester, Aqueduct Bridge.
385. Jefferson and Clinton.
Park Theatre, New York.
Little Falls, Aqueduct Bridge.

ONE-PORTRAIT MEDALLION.

386. Jefferson.
Columbia College, New York.
Little Falls, Aqueduct Bridge.
(By R. S. & W.)

MISCELLANEOUS DESIGNS IN DARK BLUE.

—Various Border Designs.—

387. American Villa (border, fruits and flowers; not an American view). By B. B. & B.
388. Baltimore, Almshouse (floral border).
389. Baltimore, Masonic Hall.
390. Boston Harbor (so-called; large eagle and shield, with distant view of a city).
- 390½. "Cadmus" (two ships; trefoil border).
391. Connecticut, Arms of State (marked on base "Oliver Stoke").
392. Erie Canal, Entrance of, into the Hudson at Albany.
393. Erie Canal (DeWitt Clinton Eulogy in center; border, canal boats, etc.).
394. Erie Canal at Little Falls, N. Y., Aqueduct Bridge.
395. Erie Canal at Rochester, Aqueduct Bridge.
396. Erie Canal at Utica, 1824 (inscription; border, canal boats, etc.).
397. Fulton's Steamboat (so-called; primitive steamboat with tall smokestack).
398. Hartford, State House.
399. Harvard University (floral border).
400. Lafayette (bust, in uniform). "General Lafayette, Welcome to the Land of Liberty (vine-leaf border).
401. Mount Vernon, "The Seat of the Late Gen'l Washington" (Washington standing beside horse).
402. New York, Castle Garden (set border, trefoil and knobs).
403. New York, St. Patrick's Cathedral, Mott St.
404. New York, Castle Garden ("Peter Morton,* Hartford," on back; trefoil border).
405. Philadelphia, Masonic Temple.
406. University of Maryland.
407. Washington and Lafayette (urn and scroll border).
408. Washington from Mount Vernon, View of.

* Name of Importer, see note page 36.

DESIGNS IN VARIOUS COLORS. MOSTLY BY
UNKNOWN MAKERS.

It is impossible to sub-classify the large number of ceramic prints in various colors which occur without the names of the manufacturers. Many of the English potters appear to have issued but one or two American views, while



429. Log Cabin Bowl, W. H. Harrison (Interior View).

others seem to have varied the marginal device with each subject treated. In fact, it is unusual to find two designs of this class which bear the same border. Some of these views are found only in a single color, while others occur in a variety of tints. For the reason that all of these ceramic prints, other than those in dark blue, were produced at about the

same period, and it is possible that the majority of them may later be found to have been made in the full variety of colorings, it is not considered necessary to subdivide them in this respect. Occasionally, however, two colors are combined in a single piece, one being used for the central print and another for the border.

—Miscellaneous Designs in Black, Brown, Red, Pink, Rose, Medium Blue, Pale Blue, Green, Purple, Lilac or Violet, Mulberry, Gray, etc. Various Borders.—



429. Portrait from Interior of Harrison Bowl.

- 409. "Alabama," C. S. N. (E. F. Bodley & Co., Burslem, about 1862).
- 410. Albany (view of city).
- 411. Albany, City Hall.
- 412. Albany Theatre (1824).
- 413. American Flag, Liberty Cap and Flowers (stoneware).
- 414. America Triumphant (so-called), Eagle, Olive Branch, Ship and Anchor.
Anti-Slavery (see Constitution of the U. S.).



429. Harrison Bowl (Exterior View).

415. Arms of the United States (colored by hand; both octagonal and circular).
 416. Arms of the United States (flow blue or brown on white; stencil border, by R. Hammersley).
 417. Boston, Bunker Hill Monument.
 418. Boston, Court House.
 419. Boston, State House.
 420. Constitution of the United States, First Amendment (central inscription; eagle and motto border).
 421. Same. Lovejoy, Martyr, Alton, Nov. 7, 1837.



435. Merchants' Exchange, New York Fire.

422. "Constitution" (U. S. S.).
 423. "Constitution" and "Guerriere," Fight between (copper luster).
 424. Fort Hamilton, The Narrows.
 425. Fort Hudson, N. Y. (yellow).
 426. Fort Niagara (medallion and flower border).
 427. Franklin (flying kite).
 428. Fulton's Steamboat (so-called).
 429. Harrison, W. H. (log cabin).
 430. Harvard College (stencil border, with roses).

431. Little Falls, View of Aqueduct Bridge at.
 432. "Mt. Vernon, Seat of the Late Gen'l Washington."
 433. "Mt. Vernon" (man and horse in foreground).
 434. Merchants' Exchange, New York, Burning of (phœnix and engine border).
 435. Merchants' Exchange, New York (ruins).
 436. Mormon. Tabernacle in center; names of brethren in border. (J. Twigg & Co.)



437. New Orleans, Old Cathedral.

437. New Orleans, Old Cathedral, "Municipality, No. 1."
 438. New York, Battery.
 439. New York, Coenties Slip, Burning of (phœnix and engine border).
 440. New York from Weehawken (lace medallion border).
 441. Niagara.
 442. Niagara Falls (large house in foreground).
 443. Penn's Treaty with the Indians (from Benjamin West's painting; overglaze print on porcelain).
 444. Pennsylvania, by K. E. & Co. (medallion border).



443. Penn's Treaty with the Indians. From Benjamin West's Painting.

445. Philadelphia, Dumb Asylum (from engraving published by Hinton & Simpkin & Marshall, London, 1831).
- 445½. Primitive Methodist Preachers, 1830 (Bourne, Nixon & Co.).
446. States, Chain of thirteen links containing names of ; inclosing ship, anchor, etc. ; vine border, black. Wedgwood.



445. Dumb Asylum, Philadelphia.

447. Thorps and Sprague, Albany, N. Y. (title on face).
448. Utica, N. Y. (medallion border).
449. Virginia (monument ; floral border).
450. Washington, Executive Mansion (same border as Dumb Asylum, Philadelphia).
451. Washington, Capitol at (floral border).
452. Washington, White House.

453. Washington Crossing the Delaware (H. P. & W. C. Taylor, Philadelphia; about 1865).
 454. Washington Monument, "Sacred to the Memory of Washington."
 455. Washington Memorial (red and green; urn and willow border).
 456. Washington Vase (pearl color, or flow blue).
 457. "Washington" (urn bearing name; floral border).



470. Welcome, Lafayette, the Nation's Guest.

—Portrait Plates, probably by Enoch Wood, Davenport and others (all Staffordshire).—

458. Bainbridge. "Avast, boys, she's struck!"
 459. Brown (bust). "Major-Gen. Brown, Niagara" (view of Niagara Falls, naval emblems, etc.).
 460. Decatur. "Free Trade, Sailor's Rights."
 461. Hull (bust). "Captain Hull of the 'Constitution'" (view of ship, naval emblems, etc.).
 462. Jackson, General (colored border).
 463. Jackson. "Hero of New Orleans." (Wood.)
 464. Jones (bust). "Captain Jones of the 'Macedonian'" (view of ship, naval emblems, etc.).



472. Lafayette and Washington (splotted border).

465. "Perry" (bust).
 466. Perry (full length portrait).
 467. Perry. "We have met the enemy and they are ours."
 468. Pike (bust). "Be always ready to die for your country" (naval emblems, etc.).
 469. Lafayette (bust). Long inscription, "He was born at Auvergne," etc. (raised floral border, colored).
 470. Lafayette (bust). "Welcome, Lafayette, the Nation's Guest and our Country's Glory" (embossed border).
 471. Lafayette and Washington (raised floral border, red and green).
 472. Lafayette and Washington (raised border; splotches of color).



476. Baltimore, Masonic Hall.

—List of American Designs which occur principally on Pitchers and Jugs, Tea Pots, etc.—

DESIGNS IN DARK BLUE.

473. Albany, Dutch Church at.
 474. American Heroes (names of Washington, Truxton, Jones, etc.).

475. Arms of the United States (large eagle, shield and flowers).
 476. Baltimore, Masonic Hall.
 477. Erie Canal, Views on the.
 478. Lafayette (busts). "Welcome, Lafayette, the Nation's Guest," etc.
 479. Lafayette (busts). "Republicans are not always ungrateful."
 480. Lafayette (bust). "Welcome to the land of Liberty."



483. Mt. Vernon, the Seat of the Late General Washington.

481. Lafayette and Washington (in commemoration of Lafayette's visit in 1824).
 482. Mount Vernon. "Washington's Seat" (Washington mounted).
 483. "Mount Vernon, the Seat of the Late Gen'l Washington" (Washington standing beside prancing horse and groom).
 484. "Prentiss, Henry, Success to, and his Employ. 1789" (floral designs).

—Designs in Various Colors, on Pitchers, Jugs, etc.—

485. Arms of the United States (buzzard, cannon, flag, etc; in colors).
 486. American Heroes (names of Izard, Van Rensalaer, Adair, etc.).
 487. "America, whose Militia is better than Standing Armies" (cannon, flags, etc.).
 488. Baltimore, View of.



485. Arms of the United States, Pitcher.

489. "Constitution" taking "Cyane" and "Levant."
 490. "Constitution" leaving Boston Harbor.
 491. "Constitutions" escape from the British Squadron after a chase of sixty hours."
 492. Cornwallis, Surrender of (with inscription; red ground).
 493. Cornwallis, Surrender of (same, on yellow ground).
 494. Cornwallis, Surrender of (same, on blue ground).
 495. Decatur, Commodore (bust; red on yellow ground).
 496. "Enterprise" and "Boxer," Combat between.

497. "Fayette, the Nation's Guest" (portrait). "In Commemoration of the Visit." etc.
498. Harrison, General W. H. (portrait in black; log cabin, eagle, inscriptions "Harrison and Reform"; "Union for the Sake of the Union"; luster).
499. Harrison (same; "To Let in 1841"; luster and green ornaments).
500. Harrison (same; "Our Country's Hope"; luster and black spots).
501. Harrison (same; "Union for the Sake of the Union"; luster and yellow band).



499. W. H. Harrison Pitcher. "To Let in 1841."

502. Harrison (same; portrait in pink; luster).
- 502½. Hull, Captain.
503. Jackson (bust). "Hero of New Orleans" (blue ground).
504. "Jackson, Major-General Andrew" (bust).
505. "Jones, Captain" (bust).
506. Lafayette (bust). "Welcome, Lafayette, our Nation's Guest."
507. Lafayette (bust). Reverse, Surrender of Cornwallis.
508. Lawrence and Decatur.



505. Captain Jones.

517. Pike.

509. Lawrence (bust). "Don't surrender the Ship."
 510. "Macdonough's Victory on Lake Champlain, Sep. 11, 1814."
 511. "Macedonian," commanded by Capt. Jacob Jones.
 512. Madison (bust). "Independence and the Federal Union, 1815."
 513. Odd Fellows (copyrighted 1845; in colors).
 514. Peace, Plenty and Independence (eagle and female figures; yellow).
 515. Perry, O. H., Esq., "Hero of the Lake."
 516. Perry's Victory, Second View of Commodore.
 517. Pike (bust).
 518. Soldiers, United States. "By Virtue and Valor," etc.
 519. "United States" and "Macedonian," Combat between.
 520. Washington and Lafayette. "Lafayette, the Nation's Guest," etc. "First in War," etc.
 521. "Washington his Country's Father" (portrait). "First in War, First in Peace," etc.
 522. Washington (bust, with military hat).
 523. "Wasp" and "Frolic."
 524. "Wasp" and "Reindeer."

BENJAMIN FRANKLIN'S SAYINGS.

Many of the English potters manufactured cheap white crockery for the American market with engraved devices illustrating the "Morals," "Proverbs" and "Maxims" of Franklin. These were made principally for the use of children, in the forms of small drinking mugs and plates of circular or octagonal shape. They are found in such variety and numbers that collectors are slow to commence collecting them. The most familiar are given in the following list:

FRANKLIN'S MORALS.

—Designs in Dark Blue.—

- XXIX. Broad Border of Fruits, Flowers and Shells (two groups of each), extending well in toward the center of plates.
525. "The used key is always bright."

526. "If you would know the value of money try to borrow some."
 527. "Many a little makes a mickle."
 528. "No gain without pain."
 529. "The eye of the master does more work than both his hands" (On back: "Hill & Henderson, Importers, New Orleans").
 530. "What maintains one vice will bring up two children."

FRANKLIN'S MAXIMS.

—Designs printed in Green, Black, etc., on circular or octagonal Plates, Mugs, etc. Borders generally in relief.—

531. "The Way to Wealth, or Dr. Franklin's 'Poor Richard,' illustrated."
 "If you would know the value of money try to borrow some."
 "When the well is dry they know the worth of water."
 532. "The Way to Wealth, or Dr. Franklin's 'Poor Richard,' illustrated."
 Not to oversee workmen is to leave them your purse open."
 "If you would have a faithful servant, and one that you would like, serve yourself."
 533. "Fly pleasure and it will follow you."
 "The diligent spinner has a large shift."
 "Now I have a sheep and a cow everybody bids me good morrow."
 534. "Employ time well if thou meanest to gain leisure."
 "One to-day is worth two to-morrows."
 "Since thou art not sure of a minute throw not away an hour."
 535. "What maintains one vice would bring up two children."
 "It is easier to suppress the first desire than to gratify all that follow."
 536. "Keep thy shop and thy shop will keep thee."
 If you would have your business done, go; if not, send" (border, inscription in raised white letters: "Fear God; Honour Your Parents").

537. Same Maxims (border, relief designs of animals, in white).
 538. "Now I have a sheep and a cow everybody bids me good morning."
 539. "Rather go to bed supperless than rise in debt."
 540. "The eye of the master will do more work than both his hands."
 541. "Little strokes fell great oaks."
 542. "Lost time is never found again."

FRANKLIN'S PROVERBS.

—Designs printed in Black and rudely painted in colors by hand. Border, Embossed Alphabet in White. Designs by J. & G. Meakin, Hanley, England.—

543. "Now I have a sheep and a cow everybody bids me good morrow."
 544. "He that by the plough would thrive, himself must either hold or drive."
 545. "Make hay while the sun shines" (border, embossed leaves and scrolls, in white).
 546. "Keep thy shop and thy shop will keep thee."
 "Three removes are as bad as a fire."
 "A rolling stone gathers no moss."

—Border of raised Rosettes, sometimes colored. Octagonal Plates. Central Designs, Black, Green, etc.—

547. "He that by the plough would thrive, himself must either hold or drive."
 548. "Silks and satins, scarlet and velvets put out the kitchen fire."

FRANKLIN'S INDUSTRIES.

549. View of men reaping and plowing. Found on sugar bowls, etc., in mulberry, etc.

MORAL MAXIMS.

—Designs printed in Black, etc., by R. & J. Clews, Cobridge, England.—

550. "Knowledge." "Temperance." "Industry."

MODERN REPRODUCTIONS OF FRANKLIN'S
MAXIMS AND PROVERBS.

Some of the Staffordshire manufacturers are still producing cheap imitations of the earlier Maxim and Proverb plates. These usually occur with raised alphabet borders, the central prints being in green, brown or black. Among these are the following:

"Sloth like rust consumes faster than labor wears, while the used key is always bright. God helps them that help themselves; lost time is never found again."

"Employ time well if thou meanest to gain leisure. One to-day is worth two to-morrows. Since thou are not sure of a minute throw not away an hour."

"He that hath a trade hath an estate. At the working-man's house hunger looks in, but dares not enter. Industry pays debts while Despair increaseth them."

"Want of care does us more damage than want of knowledge. For want of a nail the shoe was lost and for want of a shoe the horse was lost."

MESSRS. W. T. COPELAND & SONS,
STOKE-ON-TRENT.

This firm manufactured a great abundance of "Centennial Memorials" in opaque pottery and porcelain. The decoration consisted of a medallion head of Washington printed in black, supported on either side by a United States flag and surmounted by the American eagle, touched by hand with natural colors. Beneath the design is printed "George Washington, 1776." Whole table services, vases, mugs, loving cups, etc., were so decorated, having been manufactured solely for the importing firm of J. M. Shaw & Co., New York.

MISCELLANEOUS AMERICAN DESIGNS.

(Other than English.)

—Designs in Black, or in Brown and Black. Border, Handsome Wreaths of Fruits. (Made at Creil, France, about 1830.)—

551. Washington (portrait). From Stuart's Painting.



551. Old French Plate, with Portrait of Washington.

PETRUS REGOUT, MAESTRICHT, HOLLAND.

—Design in Light Blue, etc. Border, Large Stars in Firmament of Small Ones.—

552. Harrison, Log Cabin ("Columbian Star"). Copied from John Ridgway's Design, No. 149.

SCRIPTURAL SUBJECTS.

ALTHOUGH NOT properly coming within the scope of this work, it has been deemed advisable to insert here as full a list as possible of printed Biblical designs produced by the Staffordshire potters, for the reason that many American collectors have recently turned their attention to them. While they were not intended for any particular section, large numbers of them have found their way to this country, and it is only a question of time when they will find a place in the majority of public and private collections. Even now there are those who have commenced the systematic collection of this interesting and attractive class of ceramic prints.

It is evident that the old English potters published a great variety of these designs, but as they are generally regarded by their owners with greater veneration, and held more tenaciously, than pieces which are characterized by decorations of a more secular nature, we can only expect to present here an enumeration of such as have incidentally come to light during our search for "American views." The list may be enlarged as our knowledge increases.

ENOCH WOOD & SONS.

(The letter s stands for Scriptural designs.)

- 1s. The Death of Abel.
- 2s. Jacob and the Angel (from Gen. xxxii, 24-30).
- 3s. The Nativity.
- 4s. The Coming of the Wise Men.

- 5s. The Flight into Egypt (from Matt. ii, 13, 14).
6s. The Return.
7s. Christ and the Woman of Samaria.
8s. Peter in the Garden (from Matt. xxvi, 74).
9s. Scene from Revelation (from Rev. vi, 2-4).



2 s. Jacob and the Angel. By Wood.

R. S (TEVENSON).

—Designs in Dark Blue.—

10s. Palestine.

—Designs in Red, Brown, Black, Purple, etc. Border, Panels with Fruits, Flowers and Sheaves of Wheat; Rising Sun at Top ("Sun of Righteousness" Series).—

- 11s. St. John, Infant and Sheep.
 12s. Little Samuel. "Speak, Lord, for Thy Servant Hearcth."



11 s. St. John ("The Sun of Righteousness" Series).

K. E. B.

—Designs in Red, Brown, Black, Purple, etc. Border, Floral Design and Four Large Fan-shaped Ornaments.—
 "Scripture Illustrations."

- 13s. The Call of Samuel (from I Samuel iii).
 14s. The Faith of Abraham (from Gen. xxii).
 15s. Moses on Mount Sinai (from Exodus xx).

P. REGOUT & CO., MAASTRICHT, HOLLAND.

—Designs in Purple, etc. Border, Flowers and Lace Work.—

16s. Ruth, Boas.



13 s. The Call of Samuel. By K. E. B.

C. J. MASON & CO., HANLEY, ENGLAND.

—Designs in Brown, Light Blue, Pink, Black, etc. Border,
Groups of Women, Camels and Urns. Long
inscriptions on back.—

16½s. Hebron.

17s. Laodicea (from Colossians ii, 1, 4, 16).

18s. Mount Zion (from Micah iii, 12; incorrectly given as
Matt. iii, 12).

19s. Nineveh (from Zeph. ii, 13-15).

J. & J. JACKSON.

- Designs in Pink, Brown, Black, etc. "Holy Bible" Series.
 Border, Rococo Panels of Lace Work and Flowers.—
 19½s. Tadmor in the Desert.
 20s. Mount Ararat.

ADAMS.

- Designs in Medium Blue, etc. Border, Four Panels, with
 View of Oriental City, alternating with Groups of
 Flowers.—
 20½s. Palestine (one color).
 21s. Palestine (green and red).

JOHN RIDGWAY.

- Designs in Light Blue, Green, etc. Border, Four Irregular
 Scroll Medallions inclosing Buildings.—
 22s. Palestine.

WILLIAM RIDGWAY.

- Designs in Brown, Green, Light Blue, etc. Border, Floral
 Wreaths inclosing Temples, etc.—
 23s. Damascus.
 24s. Iconium.
 25s. Joppa.
 26s. Sidon.
 27s. Tyre.

J. & G. MEAKIN.

- Designs in Black, Rudely Colored by Hand. Border, Lily
 of the Valley, Wheat Head and Tulip in Relief.—
 27½s. The Child Jesus Preaching to the Jews (from Luke ii,
 46-52).
 28s. Christ Rising from the Dead:
 "Behold Him rising from the grave:
 Behold Him rais'd on high:
 He pleads His merit there to save
 Transgressors doom'd to die."
 29s. Same (border of raised daisy petals).



28 s. Christ Rising from the Dead.

—Designs in Brown, Light Blue, Black, Pink, Purple and Green. Border, Fruits, Flowers, Sheaves of Wheat and All-Seeing Eye.—

30s. "Millennium" (this design occurs also in dark blue).

"Millennium" (on back: "Hill & Henderson, Importers, New Orleans").



30 s. "Millennium" Plate.

31s. "Peace" (similar central design, boy, lion and lamb; marked R. W. & B.).

—Designs in Purple, Pink, Green, etc. Border, Six Groups of Flowers, with Floral Lace Work Between.—

32s. Fountain of Elisha at Jericho.

33s. Tomb of Absalom. Village of Siloam. The Brook Kedron.



32 s. Fountain of Elisha.

DILLON.

—Designs in Red, etc. Border, Serrated Design surrounded by Small Flowers.—

34s. Abraham Sacrificing Isaac.



34 s. Abraham Sacrificing Isaac. By Dillon.

—Designs in Dark Blue. Border, Floral Sprays and Altars, three of each. (Maker unknown.)—

35s. Tomb of Jeremiah.

36s. Tschirluk.

—Design in Dark Blue.—

37s. Rebekah at the Well (from Gen. xxiv, 45).

—Designs in Black, Rudely Colored by Hand. Border,
Raised Floral Designs or Alphabet, in White. ("Sacred
History of Joseph and His Brethren" Series.)—

38s. Joseph Sold by His Brethren to the Ishmaelites.



40 s. Joseph Interpreting Dreams.

- 39s. Joseph's Brethren Applying to Him for Corn in Time of Famine.
- 40s. Joseph Interpreting the Dreams of Pharaoh's Chief Butler and Baker.

MISCELLANEOUS SCRIPTURAL DESIGNS.

—Designs in Black, Rudely Colored by Hand. Various Borders.—

- 41s. Abel, The Slaying of.
- 42s. Cain and Abel.
- 43s. The Adoration of the Magi: "Where is He that is born King of the Jews, for we have seen His star in the East."
- 44s. Samuel Anointing Saul (from I Sam. x, 1).
- 45s. The Adoration of the Shepherds.

—Designs Painted in Red on Porcelain (Copper Luster).—

- 46s. Moses in the Bulrushes.
- 47s. Jonah and the Whale.
- 48s. Moses Receiving the Commandments.

—On Tea Pots, Sugar Bowls, etc. Printed and Colored.—

- 49s. Christ and the Woman at the Well.
- 50s. Prodigal Son Taking Leave.
- 51s. Prodigal Son Receives his Patrimony.
- 52s. Prodigal Son in Excess.
- 53s. Prodigal Son in Misery.
- 54s. Prodigal Son Returns Reclaimed.
- 55s. Prodigal Son Feasted on His Return.

INSCRIPTIONS COVERING PLATES.

NO DESIGNS.

—Inscription in Black, covering Center. Border, Raised Figures,—Cat, Dog, Monkey, Boy, in colors.—

- 56s. "Jesus, my all, to Heaven is gone,
He whom I fix'd my hope upon;
His track I see and I'll pursue
The narrow way till Him I view."

—Narrow Blue Border. Inscription in Center.—

57s. "Our Father who art in Heaven," etc.

—Prayers on entering and leaving church:—

58s. "Let the words of my mouth and the meditation of my heart be acceptable," etc.

59s. "Blessed and praised by Thy Holy Name, O Lord, for this and all other," etc.

60s. "I know that my Redeemer liveth, and that He shall stand on the earth at the last day."

61s. "Thou God Seest Me" (Copper Luster Border), on large square plaque.

CENTENNIAL DESIGNS.

It is not possible to fix exact dates marking the beginning and ending of the manufacture of certain distinct classes of Anglo-American pottery. It is sufficient for all purposes, however, to know that the production of Liverpool creamware, with black, brown, green and red printed designs relating to America, extended over a period of some twenty-five years,—from about 1790 to 1815. The black printed and lustered creamware and the dark-blue china of the Staffordshire potteries began to take the place of the Liverpool products soon after the War of 1812, and blue printed china continued to be manufactured until about 1830, covering practically a period of fifteen years. This ware, in turn, was gradually superseded by the Staffordshire crockery, with prints in various colors,—red, green, light blue, black, brown and purple,—which was made in great abundance for at least fifteen years longer, or down to about 1840. The china produced after that time is regarded by collectors as too modern to deserve special attention, yet there were a few designs prepared by English potters in commemoration of the Centennial Exposition of 1876, which, sooner or later, will be in demand on account of their historical value.



1 m. The State House, Philadelphia, 1776.

MESSRS. F. & R. PRATT & CO., OF THE FENTON
POTTERIES, STOKE-ON-TRENT.

(The letter m stands for Modern Views.)

—Designs in Colors. Border, Solid Groundwork,—Magenta,
Pink, Green, Turquoise Blue, etc.—with Margin
of Filigree Gold Work.—



2 m. Philadelphia Public Buildings, 1876.

- 1m. The State House in Philadelphia, 1776.
2m. Philadelphia Public Buildings, 1876.
Imported by Allen, Philadelphia.

Similar designs were made by other English potters, among
which may be mentioned:

- 3m. Memorial Hall (Art Building, Centennial).
Imported by Kerr's China Hall, Philadelphia.

MODERN VIEWS.

AMERICAN IMPORTERS have of late years sent to some of the English potters numerous views of historic buildings for reproduction on plates. These ceramic prints have met with a ready sale, as they are sold at a trifling cost. Few are reproductions of the old designs, and many new subjects have been introduced. The border devices are distinctive and readily recognized, but, strange as it may seem, ignorant or unscrupulous dealers have, in many instances, succeeded in disposing of such plates at large sums as genuine old pieces. For the benefit of the uninitiated, these modern designs are here listed.

MODERN VIEWS IN DARK BLUE.

Designs produced by Wedgwood, Etruria, England, for, and copyrighted by, Jones, McDuffee & Stratton Co.,
Boston, Mass.

—Border, Three large Roses and other Flowers between.—

- 4m. American Flag, Birth of the, 1777.
- 5m. Arlington, Home of Martha Custis.
- 6m. Boston, Common and State House, 1836.
- 7m. Boston, Fanueil Hall, 1742.
- 8m. Boston, Green Dragon Tavern.
- 9m. Boston, in 1768.
- 10m. Boston, John Hancock House, 1737-1863.
- 11m. Boston, King's Chapel, 1686.
- 12m. Boston, Lamb Tavern, 1746.
- 13m. Boston, Old Brick Church, 1713.
- 14m. Boston, Old Corner Book Store.
- 15m. Boston, Old Feather Store, 1680-1868.

- 16m. Boston, Old North Church, 1775.
 17m. Boston, Old South Church, 1773.
 18m. Boston, Old State House, East End, 1712.
 19m. Boston, Old Sun Tavern, 1690-1895.
 20m. Boston, Old Theater, 1794.
 21m. Boston, Park St. Church.
 22m. Boston, Public Library.
 23m. Boston, State House, 1795.
 24m. Boston, State Street and Old State House, 1888.



7 m. Boston Faneuil Hall. (Built 1742.)
 Interior Burned, 1763. Enlarged, 1806.

- 25m. Boston, Tea Party, 1773.
 26m. Boston, Town House, 1657-1711.
 27m. Boston, Trinity Church.
 28m. Bunker Hill Monument, 1843.
 29m. Cambridge, Washington Elm, 1775.
 30m. Concord, Mass., Home of Ralph Waldo Emerson.
 31m. Concord, Mass., Old North Bridge.
 32m. Grant's Tomb, Riverside Drive.
 33m. Haverhill, Mass., Birthplace of Whittier.

- 34m. Hingham, Mass., Old Meeting House, 1681.
 35m. Landing of the Pilgrims, Plymouth.
 36m. Lexington Common, Battle on, 1775.
 37m. Longfellow, Birthplace of, Portland, Me.
 38m. Longfellow's Early Home, Portland, Me., Built
 1785.
 39m. Longfellow's House, 1843.
 40m. Mayflower in Plymouth Harbor, 1620.
 41m. Mayflower, Return of the.



52 m. Capitol at Washington.

- 42m. Mount Vernon, 1744-1901.
 43m. Newburg, N. Y., Washington's Headquarters, 1750-
 1899.
 44m. Niagara Falls.
 45m. Philadelphia, Independence Hall, 1743-1893.
 46m. Philadelphia, Signing of the Declaration, 1776.
 47m. Pilgrim Exiles.
 48m. Quincy, Mass., Adjacent Lean-to Houses.
 49m. Salem, Mass., House of the Seven Gables.

- 50m. Sudbury, Mass., The Wayside Inn, 1683-1899.
 51m. Washington, Capitol.
 52m. Washington, Capitol (distant view).
 53m. Washington Crossing the Delaware.
 54m. Washington, Library of Congress, 1897.
 55m. Washington, The White House.
 55½m. Yale College and the Old Yale Fence.
 56m. Yankee Doodle, The Spirit of '76.

The following additional designs in Souvenir Plates have been imported by the same firm for customers:

—Border Design, same as Last.—

- 57m. Albany, Old State Capitol.
 58m. Altoona, Pa., Horseshoe Curve.
 59m. Beverly, Mass., "Hetmere."
 60m. California, Carmel Mission.
 61m. California, San Fernando Rey Mission.
 62m. California, San Gabriel Archangel Mission.
 63m. California, San Juan Capistrano Mission.
 64m. California, San Luis Rey De Francia Mission.
 65m. Cleveland, Ohio, Cuyahoga County Soldiers' and Sailors' Monument.
 66m. Cleveland, Ohio, Garfield Memorial.
 67m. Colorado Springs, Col., The Antlers.
 68m. Denver, Col., State Capitol.
 69m. Eddy, Mary B. G., Home of.
 70m. Framingham, Mass., Memorial Hall.
 71m. Harrisburg, Pa., State Capitol.
 72m. Hartford, Conn., First Church.
 73m. Holyoke, Mass., Summit House, Mt. Tom.
 74m. Lincoln, Neb., State Capitol.
 75m. Los Angeles, Cal., Santa Barbara Mission.
 76m. Minnehaha Falls, Minnesota.
 77m. Mount of the Holy Cross, Colorado.
 78m. Nantucket, Mass., Old Mill.
 79m. New London, Conn., Old Nathan Hale School House.
 80m. New London, Conn., Old Town Mill.
 81m. Pike's Peak from the Garden of the Gods, Colorado.

- 82m. Pittsfield, Mass., The Maplewood Hotel.
 83m. Pittsfield, Mass., Old Elm Park.
 84m. Pittsfield, Mass., Onota Lake.
 85m. Pittsfield, Mass., The Wendell Hotel.
 86m. Plymouth, in 1622.
 87m. Portland, Me., State Street Church.
 88m. Priscilla and John Alden.
 89m. Salem, Mass., First Church.
 90m. Salem, Witch House.
 91m. Salt Lake City, Utah, Mormon Temple Block.
 92m. Springfield, Ill., Lincoln Home.
 93m. St. Augustine, Fla., Old City Gateway.
 94m. St. Augustine, Fla., Watch Towers of San Marco.

Designs produced by Minton & Co., England, for Messrs.
 Wright, Tyndale & van Roden, Philadelphia, Pa.

—Border ("Genevese"), Flowers and Scroll Work.—

- 95m. Birmingham Meeting House, 1777.
 96m. Chester, The Pusey House near (oldest house in
 Pennsylvania).
 97m. Germantown, Chew House, 1777.
 98m. Landing of Lafayette, 1824.
 99m. Philadelphia, Bartram House.
 100m. Philadelphia, Betsy Ross House.
 101m. Philadelphia, Carpenter's Hall.
 102m. Philadelphia, Christ Church.
 103m. Philadelphia, Girard College, 1847.
 104m. Philadelphia, Independence Hall, 1743-1901.
 105m. Philadelphia, William Penn's Cottage, 1682.
 106m. Philadelphia, William Penn's Treaty Tree, 1682.
 107m. Philadelphia, Old Swedes' Church, 1697.
 108m. Philadelphia, "Sweet Briar."
 109m. Philadelphia, Old Water Works (Center Square),
 1799.
 110m. Philadelphia, The Wharton House (scene of the
 Mischianza), 1778.
 111m. Radnor, Old St. David's.
 112m. Valley Forge, Pa., Washington's Headquarters.
 1777-'78.



109 m. Water Works, Center Square, Philadelphia.

- 113m. West Chester, Pa., Old Court House.
 114m. Wilmington, Del., Old Swedes' Church.

—Border ("Lafayette"), Small Flowers and Scroll Work.—

- 115m. Barratt's Chapel, Birthplace of Methodism in America.
 116m. Birmingham Meeting House, 1777.
 117m. Chester, Pa., Old Court House.
 118m. Chester, Pa., The Pusey House near.
 119m. Germantown, Pa., Old Academy.
 120m. Germantown, Pa., Chew House, 1777.



121 m. Landing of Lafayette.

- 121m. Landing of Lafayette, 1824.
 122m. Philadelphia, Bartram House.
 123m. Philadelphia, Betsy Ross House.
 124m. Philadelphia, Carpenters' Hall.
 125m. Philadelphia, Christ Church.
 126m. Philadelphia, Girard College, 1847.
 127m. Philadelphia, Independence Hall, 1743-1901.
 128m. Philadelphia, "Sweet Briar."

- 129m. Philadelphia, William Penn's Cottage, 1682.
 130m. Philadelphia, William Penn's Treaty, 1682.
 131m. Philadelphia, Old Water Works (Center Square),
 1799.
 132m. Philadelphia, The Wharton House (scene of Mis-
 chianza), 1778.
 133m. Radnor, Pa., Old St. David's.
 134m. Stenton, Pa.
 135m. Sunbury House on the Neshaminy.
 136m. Swarthmore, Pa., The West House.
 137m. Valley Forge, Pa., Washington's Headquarters, 1777-78.
 138m. West Chester, Pa., Old Court House.
 139m. Wilmington, Del., Old Swedes' Church.

Designs produced in England for L. S. & S., N. Y.

—Designs in rather Dark Blue. Border, Flowers, and Medallions of Washington, Jefferson, Lafayette and Franklin, at equidistant Points.—

- 140m. The White House, Washington.

FOREIGN VIEWS.

—Designs in Dark Blue.—

American collectors have paid but little attention to ceramic prints of foreign subjects, and no effort has been made to catalogue them. A large number of British views have already turned up in the United States, and it is probable that they will be found to be more abundant in this country than in England, where they have been largely absorbed by those interested in their preservation. Some of these designs are as beautiful as any produced for the American market, yet, because they are in so little demand among collectors on this side of the Atlantic, except as fine bits of coloring for effective wall decoration, the prices they command at present average little more than one-tenth of those paid for American views. As interest increases in the general subject, however, these neglected examples of dark-blue china will gradually find a place in the cabinets of many American collectors, for whose benefit the following subjects are noted:

141. Arlington House.

-
- 15f. Barrington Hall.
 - 16f. Beaumont Lodge.
 - 17f. Blenheim, Oxfordshire.
 - 18f. Bothwell Castle, Clydesdale (Adams), both dark blue and black.
 - 19f. Bradfield.
 - 20f. Boreham House, Essex (A. Stevenson).
 - 21f. Brighton Beach.
 - 22f. Bolton Abbey.
 - 23f. Beckenham Place, Kent (Adams).
 - 24f. Bamborough Castle, Northumberland (Adams).
 - 25f. Bedfords, Essex (Wood).
 - 26f. Brancepeth Castle, Durham (Wood).
 - 27f. Bank of England (Adams).
 - 28f. Conway Castle.
 - 29f. Chantry, The Suffolk (Adams).
 - 30f. Caius College, Cambridge (J. & W. Ridgway).
 - 31f. Canterbury Cathedral (Wood).
 - 32f. Culford Hall, Suffolk (A. Stevenson).
 - 33f. Cave Castle, Yorkshire.
 - 34f. Coliseum, Regent's Park, The.
 - 35f. Coke Thorpe Park, Oxfordshire (Wood).
 - 36f. Covetham, Remains of.
 - 37f. Dublin, Post Office (Tams. Anderson & Tams).
 - 38f. Durham Cathedral (Wood).
 - 39f. Dilston Tower, Northumberland (Adams).
 - 40f. Dunraven, Glamorgan (Wood).
 - 41f. Dublin, View of (Wood).
 - 42f. Dorney Court, Buckinghamshire (Wood).
 - 43f. Drury Lane Theatre (Tams & Anderson).
 - 44f. Drury Lane Theatre (Tams, Anderson & Tams Pottery).
 - 45f. Dartmouth (Wood).
 - 46f. Dulwich Castle (Clews).
 - 47f. Eaton College.
 - 48f. Esholt House, Yorkshire (Wood).
 - 49f. Erith on the Thames (Wood).
 - 50f. Edinburgh (Harvey).
 - 51f. Faulkourn Hall, Essex (A. Stevenson).
 - 52f. Fonthill Abbey, Wiltshire (bluebell border).

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- 53f. Fonthill Abbey (grapevine border).
54f. Furstenen, Castle of.
55f. Fleurs, Roxburghshire (Adams).
56f. Gunton Hall, Norfolk (Wood).
57f. Gilead House, Lancashire.
58f. Guy's Cliff, Warwickshire (Wood).
59f. Hollywell Cottage, Cavan.
60f. Harewood House, Yorkshire (Wood).
61f. Harewood House (acorn border).
62f. Jedburgh Abbey, Roxburghshire (Adams).
63f. Kimberly Hall.
64f. Kilcolman Castle (Clews).
65f. Kingsweston, Gloucestershire (Riley).
66f. King's College, Cambridge (Lawrance).
67f. Kenmount, Dumfriesshire (Wood).
68f. London, Somerset House (Tams).
69f. Liverpool (Wood).
70f. Langley Park.
71f. Lincoln ("English Cities," by E. W. & S.).
72f. Liverpool ("English Cities," by E. W. & S.).
73f. Lowther Castle ("Anglican"; purple).
74f. Luton Hoo, Bedfordshire, Marquis of Bute's Seat
(Carey & Sons).
75f. London, Crystal Palace (1851; light blue).
76f. London Institution, The (Adams).
77f. Lambton Hall, Durham (Wood).
78f. London, Opera House (Tams, Anderson & Tams).
79f. London, Royal Exchange (S. Tams & Co.).
80f. London, Part of Regent Street.
81f. "London Views," Hanover Lodge, Regent's Park.
82f. "London Views," Macclesfield Bridge, Regent's Park.
83f. "London Views," Doric Villa, Regent's Park.
84f. "London Views," The Lake, Regent's Park (Wood).
85f. "London Views," St. Philip's Chapel, Regent Street.
86f. "London Views," The Limehouse Dock, Regent's
Canal (Wood).
87f. London, St. Paul's School.
88f. London, St. George's Chapel, Regent Street.
89f. London, Villa in the Regent's Park (American eagle
on back).

- 90f. Morpeth Castle, Northumberland (Adams).
 91f. Oatlands, Surrey (A. Stevenson).
 92f. Oxburgh Hall, Norfolk.
 93f. Oxford, Christ Church (Ridgway).
 94f. Pinborough Hall, Suffolk.
 95f. Pembroke Hall, Cambridge.
 96f. Rothesary Castle, Buteshire.



115 f. Worcester, England. Herculaneum Pottery.

- 97f. Rochester Castle.
 98f. Regent Park, Clarence Terrace.
 99f. Rookery, Surrey, The.
 100f. Radcliffe Library, Oxford (Ridgway).
 101f. Rochester ("English Cities," E. W. & S.).

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- 102f. Scaley Castle, Cumberland (Adams).
 103f. Sproughton Chantry, Suffolk.
 104f. Senate House, Cambridge (J. & W. Ridgway).
 105f. Southampton, Hampshire.
 106f. St. Peter's College, Cambridge (J. & W. Ridgway).
 107f. St. Philip's Chapel, Regent Street (Wood).
 108f. Shirley House, Surrey.
 109f. Touthill Castle.
 110f. Thrybergh, Yorkshire.
 111f. Taymouth Castle, Perthshire (black).
 112f. Trinity Hall, Cambridge (J. & W. Ridgway).
 113f. Wells Cathedral (Clews).
 114f. Windsor Castle, Berkshire.
 115f. Worcester (Herculaneum Pottery, Liverpool).
 116f. Writtle Lodge, Essex (A. Stevenson).
 117f. Warleigh House, Somersetshire (R. Hall).
 118f. Wistow Hall, Leicestershire.
 119f. Wardour Castle, Wiltshire (Wood).
 120f. Warkworth Castle (Clews).
 121f. Yarmouth, Isle of Wight (Wood).
 122f. York Minster (vessel flying U. S. flag).
 123f. Zoölogical Garden (probably London; by Clews).
 124f. Zoölogical Gardens (P. W. & Co.).

MISCELLANEOUS FOREIGN VIEWS.*

—Dark Blue.—

- 125f. Cape Coast Castle on the Gold Coast, Africa (Wood).
 126f. Christianaburg, Danish Settlement on the Gold Coast
 of Africa (Wood).
 127f. Calcutta (Wood).
 128f. Cowes Harbor (Wood).
 129f. Fakeer's Rock.
 130f. Italian Villa.
 131f. St. Peter's Church, Rome (Wood).
 132f. Sebastopol.
 133f. "Select Views," The Hospital near Poissy, France
 (R. Hall).
 134f. Castle of Nepi, Italy.
 135f. Italian Scenery, Villa Borghese, near Florence.
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* For other foreign views, see page 35.

CERAMIC PRINTING IN THE UNITED STATES.

THE ART OF TRANSFER PRINTING on china is yet in its infancy in this country, so far as it relates to the copperplate engraving of American scenery, buildings and portraits. It was not until about 1840 that the printing of such designs received attention from our own potters. At that time, and possibly a few years earlier, the Jersey City Pottery produced a variety of printed devices on pottery, such as likenesses of prominent men and engravings of political significance, such as the log cabin device of the campaign of 1840, a portrait of General William Henry Harrison, the American eagle, etc. It is said that a large number of such designs were engraved there, but none of the old copperplates are known, at this date, to be in existence. The prints, however, were inferior to the earlier English, and were produced in black and other colors, but never in dark blue.

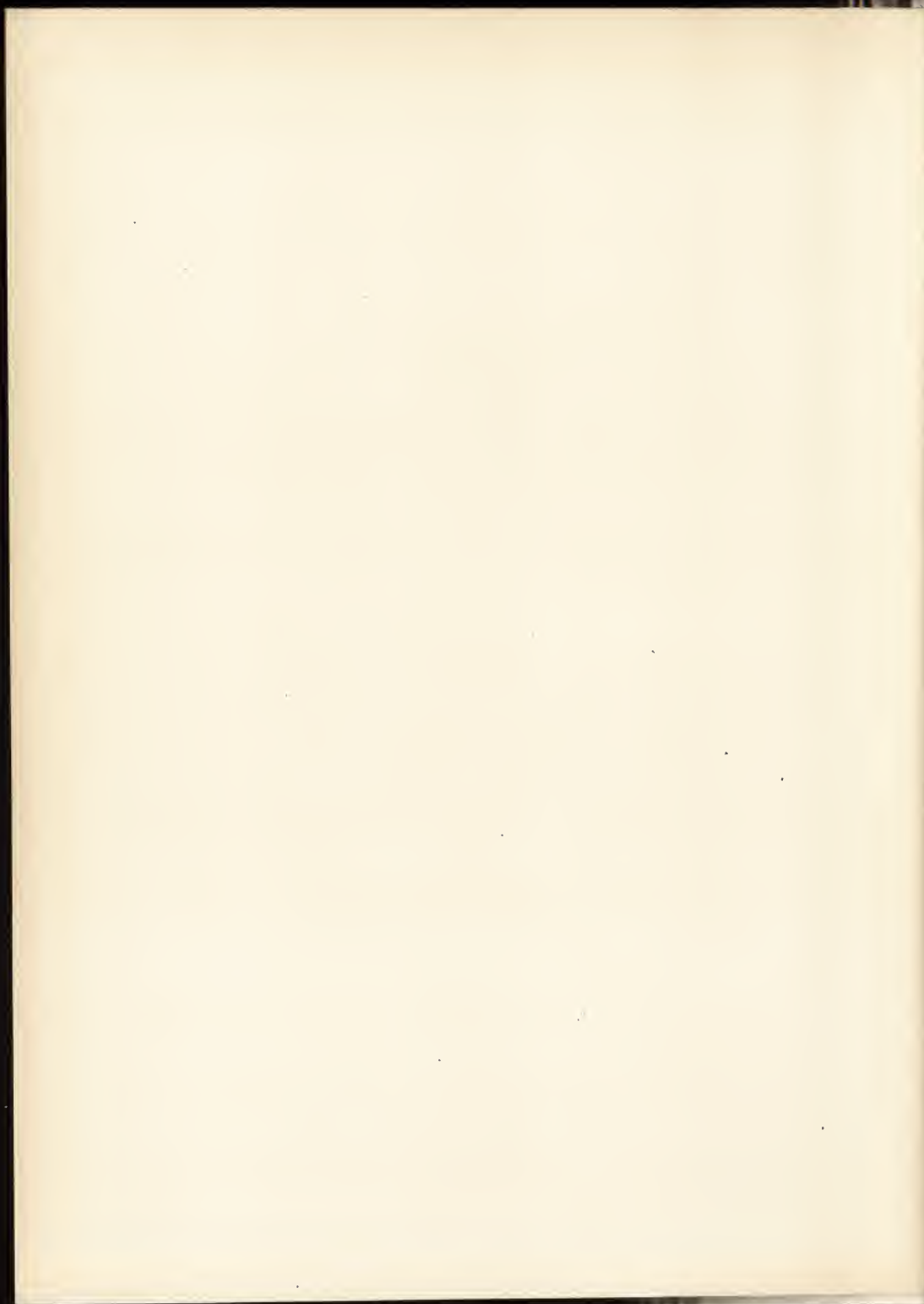


Mark on Harrison Pitcher.

The best design of that period which has survived is found on a Harrison pitcher, several examples of which have come to my notice. This was a large water pitcher or jug of yellow ware, with black prints. About the same time the Jersey City Pottery produced some imitations or copies of trade



Harrison Pitcher, Black Prints. Jersey City Pottery, 1840.
In collection of Mr. S. S. Spaulding,
Buffalo, N. Y.



patterns from English potteries, in light blue. A breakfast plate in the Pennsylvania Museum, Philadelphia, bearing the printed mark of this establishment, is decorated with an exact reproduction of the "Canova" engraving, as issued by



Mark of the Jersey City Pottery on the "Canova" Plate.

John Ridgway, potter, of Hanley, England, a short time before. In the center is a conventionalized rural scene, with a large vase at the left, the border device being composed of panels containing roses, vases and sailing vessels. The American reproduction is an exact copy, but the ware itself is warped and uneven, and greatly inferior to the original. The mark which occurs on the Jersey City piece is here shown.

The next attempt at transfer printing in the United States, previous to 1850, seems to have been at the Greenpoint, N. Y., Porcelain Works of Charles Cartlidge & Co., where porcelain shirt buttons were made and decorated with green, brown and blue printed designs over the glaze. Here also floral engravings were transferred from copperplates to tableware.

Between 1853 and 1863 James Carr, of New York, and some of the Trenton potters introduced transfer printing on table and toilet services, but their engravings were floral and conventional designs, intended merely for embellishment. Nothing was attempted so early by them in the way of reproducing actual portraits, buildings and natural scenery.

In 1876 some of the Trenton potters issued pieces of white granite ware bearing printed views of the Centennial buildings over the glaze. Among these were Coxon & Co. and the American Crockery Co. A bread dish, here shown, with view of Horticultural Hall, Fairmount Park, is a good example of this class of work, by Isaac Davis, of Trenton.



Horticultural Hall, Centennial Building, Philadelphia, 1876.
By Isaac Davis, Trenton, N. J.

Within the past ten or twelve years some of the Trenton potters have, to a limited extent, taken up this branch of decorative art. During some of the recent political campaigns they have produced ware with portraits of the presidential and vice-presidential candidates, and views of historical structures have also been attempted. Among the former are alleged likenesses of Garfield, Blaine, Logan,



James G. Blaine Plate, Trenton, N. J.

Cleveland, Hendricks, Thurman, Harrison, Morton, McKinley and Hobart. Among the latter may be mentioned the Headquarters of Washington at Newburgh, N. Y., and the old Lutheran Church at Trappe, Montgomery Co., Pa., erected in 1743.

During the presidential campaign of 1896 some of the East Liverpool potteries produced printed portraits of the nominees on plates, pitchers, cups and saucers. Two of these



McKinley & Hobart Plate. Dresden Pottery Works, East Liverpool, Ohio.



Bryan & Sewall Plate, Dresden Pottery Works, East Liverpool, Ohio.

plates, from the Dresden Pottery Works, bear the heads of the Republican and Democratic candidates, respectively.

Soon after the breaking out of the recent Spanish-American war the Edwin Bennett Pottery Co., of Baltimore, Md., the Wheeling Pottery Co., and some of the Trenton pot-



Old Lutheran Church at Trappe, Montgomery Co., Pa. (Built in 1743).
Made in Trenton, N. J.

teries produced a variety of souvenir designs in china, embellished with printed representations of the American battleships and heroes of Cuba and Manila.

Among the recent efforts of American manufacturers to reproduce the dark-blue color of the old English potter is

a view of "Pickett's Charge, Gettysburg," on a platter, with acorn and oakleaf border, containing busts of Generals Hancock, Longstreet, Meade and Lee. While the engraving and printing of this are creditable, the color, which is of a



Pickett's Charge, Gettysburg.

grayish tone, is entirely different from the rich, purplish blue of the older pieces. The Mercer Pottery, of Trenton, has recently done some creditable work in blue printing.

ON THE EXCHANGE OF DUPLICATES.

There is no more satisfactory method of increasing one's collection of Anglo-American pottery than by exchanging duplicate specimens with other collectors. Those who have had any experience in negotiations of this nature must have realized the difficulty of reaching a mutual understanding on account of the insufficiency of information furnished by the average correspondent, which usually results in vexatious delays, dissatisfaction or the abandonment of a promising exchange. Frequently the most important points are overlooked in written descriptions, such as the condition of pieces, the exact shape, or the character of the border design which is often the only feature that will aid in identification. The following suggestions, covering all essential points, are offered to secure uniformity in the description of specimens:

PLATES—

1. State exact title of design (when given); accurate description of central engraving (when not).
2. Color of print.
3. Exact diameter.
4. Shape, whether deep (soup), or flat (shallow).
5. Explicit description of border devices (a simple reference to the number will suffice, if found in this manual).
6. Exact inscription on back, with maker's name or initials, when given.
7. Condition of piece, whether proof (absolutely perfect), scratched, worn, discolored, chipped or cracked.

Where a number of designs are to be described the work would be greatly simplified and facilitated by the use of a blank form, with headings prepared in accordance with the above suggestions.

FORGERIES OF ANGLO-AMERICAN POTTERY.

IT has long been a matter of surprise that the excessively high prices paid for American historical designs by china collectors in recent years should not have tempted unscrupulous dealers or manufacturers to reproduce the old patterns. For some time past, however, persistent rumors have been afloat to the effect that certain of the well-known designs were being copied, but no one could say which particular varieties were under suspicion. It was generally believed that the rich, dark-blue color of the old ware could not be reproduced by modern potters, and that any attempt at forgery would, in consequence, meet with prompt exposure. The large numbers of remarkably new-looking plates and other pieces which were constantly coming to light aroused the suspicion of many collectors, but when these were submitted to experts they proved to be undoubtedly genuine old pieces which had been carefully preserved by their owners and never, or seldom, put to use. Then the rumors which had been in circulation died away, and collectors accepted everything that was offered to them without question.

A little more than two years ago a bold and successful forgery in Staffordshire pottery was discovered. The market was suddenly flooded by dozens of "Anti-Slavery" plates, all of the same size, condition and peculiarities of workmanship. This design had been among the scarcest and most eagerly sought for by collectors, but from that time many dealers were stocked with it or could obtain examples to fill any number of orders. The price ranged from \$15 to \$30 apiece. The great abundance of these plates which had sud-

denly come from their hiding-places was enough to arouse suspicion again, and an investigation was quietly set on foot. The design had been so skillfully reproduced as to pass as genuine among the unwary, but it was impossible to accurately copy all of the technical characteristics of the older productions, on account of the changes which had come about in modern processes of manufacture. The thin, light, porous body of the old-time china could not be simulated. The modern pieces were heavier and thicker and the ware more vitreous. In comparing the modern with the old many points of variation in the engraved details of the design could be detected, and while the color was fairly matched, it was not the same delicate, pale grayish-blue of the older wares. Fully two dozen of the plates were traced directly to a single dealer, who had disposed of them in all parts of the country. They had been peddled out singly or in pairs (always the last he had) at an average price of \$25 each, or just about a hundred times their actual cost. Many collectors and innocent dupes among the smaller dealers were unconsciously swindled, while others closed their eyes and ears to the fraud, not having the courage to lose what they had invested in these worthless forgeries. It will be noticed that this first attempt to deceive the unwary was not made in the more difficult dark-blue color. The rarest design was selected that occurred in a color most easily copied and which was not marked with a maker's name.

As this fraud had not been exposed, another forgery followed soon afterward. This time the forger grew more bold and attempted to reproduce one of the high-priced dark-blue designs. He selected one of the "Syntax" series of views, originally produced by James Clews, of Cobridge, England. Such pieces had been selling as high as \$25 and \$30 each. The print selected for reproduction was "Doctor Syntax Painting a Portrait." In this reproduction the china was heavier than the original, the glaze thicker, the tint of the blue not of the beautiful deep, purplish tone of the old productions. The impressed mark of Clews was forged on the back, but, very singularly, in a different size from the circular mark of the originals. There were no marks of the cockspurs on back or front, such as are invariably found on the

old pieces. The counterfeit was such a palpable fraud that the utterer became alarmed, and, to conceal the deficiencies as far as possible, attempted to produce the appearance of age by *scratching the surface with sandpaper*, in imitation of knife marks, and coloring the creases or depressions on the back with *brown paint*, to simulate china rust. This dark-blue experiment must have been disappointing to the would-be swindler, although a considerable number of the plates were sold before the fraud was discovered.

Several other Staffordshire designs in plates have been reproduced with more or less success, one of the latest being the heads of Washington and Lafayette, printed in brown. It is believed that the "Landing of Lafayette" design and the "View of Fairmount, near Philadelphia," among others, have also been copied.

Collectors of Anglo-American pottery are warned against being swindled by such trash as these reproductions, which are not worth the cost of their manufacture, less than twenty-five cents apiece. The designs which have been counterfeited are largely depreciated in value by reproduction, as even the genuine pieces must always be subjected to suspicion. Genuine "Anti-Slavery" plates, which have sold as high as \$30 before the spurious were thrown upon the market, do not now command half the price. Collectors should be on their guard against such frauds; not only those which have already appeared, but others which are sure to follow unless this nefarious trade shall be stopped. To forge antique designs and palm them off as genuine, at high prices, is as much an infraction of the law as to forge paper or obtain money under any other false pretense, and to knowingly pass spurious coin is in the eyes of the law as criminal as to utter it. Unless these forgeries are weeded out of collections, the hunt for old china will rapidly cease. It is to the interest of every collector and every honest dealer to carefully scrutinize all suspicious designs and to track the fraudulent pieces to their sources and bring the guilty speedily to account. In the interest of legitimate collecting this nefarious trade should be stopped. Any dealer who knowingly sells a reproduction for genuine assists in killing the goose that lays the golden egg. Counterfeiters of old china should be

exposed and sent to the penitentiary like any other criminals. This note of warning is uttered for their benefit, and if the illicit trade is continued they must be prepared to take the inevitable consequences.

The question naturally arises, how is it possible to distinguish between the worthless imitations and genuine antiques. I have already pointed out several differences which can be detected by the observing collector. In addition to these, it will be found, on careful examination, that the older pieces are usually more or less covered with a fine network of crazing; that is to say, the glaze is cracked into minute triangles, squares and irregular figures, only apparent on close inspection. There are also frequently in the glaze on the backs of plates circular cracks running around the rim or crease near where the depression commences. Nine-tenths of the genuine pieces are thus distinguishable. They are the marks of age, caused by the gradual contraction of the glaze or body. On the other hand, many examples of carefully preserved genuine old ware are as fresh and new-looking and free from crazing as the day they were made. In such cases the would-be purchaser must rely on the other tests, such as the lightness of weight, the creamy color of the body, the presence of the cockspur marks (one on the face at three equidistant points, and three in triangular form at three places on the back of the rim: but, above all, he must consider the reliability of the source from which they come. A little careful observation and experience will make the detection of fraudulent pieces a matter of considerable ease.

It is no crime for a manufacturer to reproduce any old design to fill an order for a customer, provided the pottery where the original was made is a thing of the past. It, however, becomes a criminal act when he consents to place the mark of another potter on these reproductions, whether the latter be living or dead, for it can be done but for one purpose,—to deceive.

No honest potter will consent to be bound to secrecy for the purpose of shielding his customer in defrauding the public. Let him fill such orders, if he will, in the legitimate pursuit of his occupation, but he should refuse to disclaim the authorship of the work which goes out from his establish-

ment. Otherwise he becomes *particeps criminis*, and must lose far more than he gains, not only in money, but in the sacrifice of his reputation and good name as well. The potter that reproduces the old designs for a customer should never be ashamed to acknowledge his work, for it is to be presumed that he knows nothing of any intention on the part of his patron to defraud collectors or others by misrepresentation, and thereby receive many times as much as the ware is worth. If it can be shown that a potter has manufactured such ware for his customer with the knowledge that it is to be used for fraudulent purposes the manufacturer makes himself also liable to prosecution.

DIRECTORY OF COLLECTORS.

Prefatory Note.

Twenty-five or thirty years ago a little coterie of collectors in New England turned their attention to the study and preservation of old china which abounded in that section. For some years they had the field to themselves, and a number of extensive and valuable collections were formed which would be well-nigh impossible to duplicate at the present day. Some of these pioneers are still actively engaged in their favorite pursuit, while others have passed away. These collections, the first of their kind to be made in this country, are richer in early examples, particularly of English manufacture, than any that have been formed in recent years. Liverpool pitchers, salt glaze and whieldon wares, then abundant, have become so scarce that good specimens are now seldom brought to light.

For a time the china-collecting mania appeared to die out, but within the past few years it has revived and hundreds of collectors have sprung up in every part of the land. At no time in the history of this country has so great an interest been manifested in ceramic productions of every sort as at present. There are specialists in nearly every department of the art, and in fact they form a considerable proportion of the collecting fraternity. Few individuals have had the courage, however, to attempt to cover the entire field of ceramic art since Dr. and Mrs. Prime gathered together that superb general collection which has found a permanent home in Princeton, N. J.

In conclusion, it is proper to state that the compiler has exhausted every honorable means at his command to make this list as complete as possible, by appealing to every known collector in the land to furnish reliable data which he or she alone could supply. Any omissions which may be noticed are due to the failure of collectors to respond or to their incomprehensible refusal to allow their names to appear. This list, however, will be found to be fairly representative and will serve the purpose of pointing out the best collections that have been made in this country.

Directory of Collectors
OF
POTTERY, PORCELAIN AND GLASSWARE IN
THE UNITED STATES,
WITH BRIEF DESCRIPTIONS OF THEIR COLLECTIONS.

- ALGER, MRS. SANFORD, Fly Creek, N. Y. Miscellaneous collection of old china, 200 pieces. Desires to correspond with other collectors, purchase or exchange.
- ANDREWS, WM. H., M.D.. 104 Union street, Springfield, Mass. General collection of pottery and porcelain.
- ARNOLD, A. C., Stamford, Conn. General collection of historical plates and Colonial relics, numbering over 1000 pieces.
- ATWATER, MR. and MRS. WM. C., 133 Herkimer street, Brooklyn, N. Y. Anglo-American pottery. Miscellaneous collection of about 400 pieces.
- AVERY, DR. AMOS, Hampton, Conn. General collection of antique china and glass, mainly English.
- BABBITT, MRS. FLORENCE S., Ypsilanti, Mich. Pioneer pottery of Michigan; household utensils; glassware. Collection colored ware, Pioneer pottery, about 800 pieces; white ware from families of Michigan soldiers, 1861-65, over 300 pieces. Desires pieces from Michigan.
- BACH, CHARLES F., 14 First street, Sharpsburg, Pa. Prehistoric pottery, including 54 pots, from mounds and cliff dwellings. Correspond.
- BAKER, GEORGE ALBERT, 102 South Michigan street, South Bend, Ind. Anglo-American pottery; American wares; American glass with historical inscriptions. Collection of over 40 pieces. Correspond. purchase or exchange.
- BARBER, EDWIN A., West Chester, Pa. Author of *Pottery and Porcelain of the United States* (second edition just issued); *Anglo-American Pottery*; *American Glassware*, etc.

- BARRATT, HELMUS W., Poughkeepsie, N. Y. Anglo-American pottery. Rare and antique pottery and porcelain. Exchange or purchase fine pieces only.
- BATES, ALBERT C., Hartford, Conn. Old American glassware. Collection.
- BAUER, JOSEPH, 1032 Esplanade avenue, New Orleans, La. Blue American historical plates. Correspond, purchase or exchange.
- BEALL, MISS MATIE J., 535 Avenue A, East, Hutchinson, Kan. Anglo-American pottery; American wares. Collection of 35 pieces. Correspond.
- BEAN, MRS. MARY D., Henniker, N. H. Miscellaneous collection of about 65 pieces. Correspond.
- BEARDSLEY, DR. BENJAMIN F., 90 Edwards street, Hartford, Conn. American historical wares. Collection of several hundred pieces. Correspond, purchase or exchange.
- BELLOWS, CHARLES, 52 New street, New York. Anglo-American pottery; Lowestoft; American glassware. Collection of 200 pieces, including historical china and rare old Madeira magnums. Correspond, purchase or exchange.
- BENJAMIN, MARCUS, Ph.D., U. S. National Museum, Washington, D. C. American wares. Collection of 200 pieces, chiefly Chelsea (Mass.) faience, early Cincinnati and New York city wares. Purchase or exchange.
- BESANT, G. MANTZ, Frederick, Md. American views; "Dr. Syntax," "Wilkie" and "Don Quixote" designs. Collection of about 100 pieces. Correspond, purchase or exchange.
- BICE, HIRAM, 142 Genesee street, Utica, N. Y. Anglo-American pottery; Wedgwood; Lowestoft; Biblical views; English views; Leeds; luster. Collection of about 100 pieces. Purchase or exchange.
- BOARDMAN, W. G., 10 Marshall street, Hartford, Conn. Anglo-American pottery; Delft; Wedgwood or Turner; Tortoise Shell; Lowestoft; Etched Glass, etc. Collection of 75 pieces. Correspond, purchase or exchange.
- BOWDEN, ALFRED J., 209 East Fifty-sixth street, New York. Americana; Washington and Revolutionary. Correspond, purchase or exchange.
- BOWDOIN, W. G., 200 South Oxford street, Brooklyn, N. Y. Anglo-American pottery; Royal Worcester; Wedgwood; Chinese porcelains. Collection of about 40 pieces.
- BRADLEY, EDSON, Tuxedo Park, N. Y., and 802 Fifth avenue, New York city. Chinese porcelains, also jades and other hard carved stones; Greek Tanagra figurines, and Phœnician, Greek and Roman glass. Collection of over 1600 pieces, of which about half are Chinese.

- BREWER, EDWARD S., Longmeadow, Mass. Anglo-American pottery. General collection of about 2000 pieces. Purchase or exchange.
- BROBST, MRS. JOHN B., 128 South Fourth street, Reading, Pa. Anglo-American pottery; American wares. Miscellaneous collection of about 2000 pieces. Correspond, purchase or exchange.
- BROWN, HENRY W., 52 Washington street, Marblehead, Mass. Anglo-American pottery; Oriental; Delft; Wedgwood; Lowestoft; Crown Derby; Dresden; Salt Glaze. Correspond, purchase or exchange.
- BROWN, W. H., 82 Edward street, Buffalo, N. Y. Miscellaneous collection of about 200 pieces. Correspond.
- BROWNELL, MRS. HARRIET F., 268 Broadway, Providence, R. I. Miscellaneous collection, including over 1200 teapots. Correspond, purchase or exchange.
- BURHANS, MRS. CHARLES, 26 Pearl street, Kingston, N. Y. General collection of old china, glass, furniture and Colonial implements. Correspond, purchase or exchange.
- BURTON, MRS. J. E., Middletown Springs, Vt. American wares; Anglo-American pottery. Collection of about 60 pieces. Correspond. Will exchange Lowestoft cups and saucers for historical pieces.
- CAMEHL, GEORGE H., 169 Norwalk avenue, Buffalo, N. Y. Anglo-American pottery and miscellaneous, about 75 pieces. Correspond, purchase or exchange.
- CARLETON, MRS. EMMA N., 913, East Main street, New Albany, Ind. Collection of old glassware.
- CARR, REV. H. W., Stamford, Conn. Miscellaneous collection of several hundred pieces. Purchase or exchange.
- CARROLL, WILLIAM E., M.D., 55 Main street, Taunton, Mass. Collection of over 600 plates and pitchers. Also furniture. Correspond, purchase or exchange.
- CASE, LEE W., Schenectady, N. Y. Anglo-American pottery; Delft; Lowestoft. Collection of 200 pieces, including over 100 historical pieces, complete set of blue and gold Lowestoft, etc. Purchase blue plates.
- CHANDLER, CHARLES FREDERICK, 51 East Fifty-fourth street, New York, N. Y. Ceramics, glass and enamels.
- CHAPIN, MISS JENNIE, 603 East Fayette street, Syracuse, N. Y. Collection of Anglo-American pottery; luster, etc. Correspond and exchange.
- CHURCH, HENRY A., 148 Dorrance street, Providence, R. I. Anglo-American pottery; Biblical views; "Syntax," "Wilkie" and "Don Quixote" designs. Collection of 300 plates and platters.

- CLARK, MRS. ALBERT B., Lee, Mass. Anglo-American pottery; cup plates; American glassware. Collection of about 250 pieces. Purchase or exchange.
- CLARK, DR. ARTHUR N., 47 South Main street, South Norwalk, Conn. Collection of cup plates, about 100. Large plates and platters, about 75. Correspond, purchase or exchange.
- CLARK, MISS A. JOSEPHINE, South Framingham, Mass. Anglo-American pottery. Collection of cup plates, about 400 pieces.
- COBURN, DR. J. MILTON, South Norwalk, Conn. General and Anglo-American pottery. Collection of about 300 pieces, mainly of latter. Also old furniture and Colonial relics. Correspond, purchase or exchange.
- COCHRAN, MISS E. J., 13 Rumford street, Concord, N. H. Anglo-American pottery. Collection of about 50 pieces. Correspond, purchase or exchange.
- COLLES, DR. CHRISTOPHER J., 14 East Thirty-first street, New York. Staffordshire and Liverpool pottery; luster, etc. Collection of about 125 pieces, mainly English and American views. Correspond, purchase or exchange.
- COLLIER, MRS. ANNIE C., 19 Brewer street, New London, Conn. General collection of Japanese, Chinese, English, French, etc. About 400 pieces.
- COLLINS, CLARENCE D., Newport, N. H. General collection of Anglo-American and Liverpool pottery; luster; old glass.
- CONRAD, HENRY C., Wilmington, Del. Miscellaneous collection of 100 pieces. Correspond, purchase or exchange.
- COOPER, WILLIAM A., Conshohocken, Pa. Anglo-American pottery; Pennsylvania German earthenware. Purchase or exchange.
- DAVIS BROTHERS, Diamond, Ohio. Miscellaneous china and glassware. Correspond or purchase.
- DE FOREST, MR. and MRS. ROBERT W., 7 Washington Square, N., New York. Ancient glassware; modern peasant earthenware; modern artistic earthenware. Collection of about 500 pieces.
- DENISON, GEORGE E., Whitesboro, N. Y. Historical and general collection of over 100 pieces.
- DE VINNE, THEODORE L., 300 West Seventy-sixth street, New York. Oriental wares; modern English wares. Collection of about 100 pieces,—jars, vases, snuff bottles, etc.
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- DRAKE, A. W., The Century Co., 33 East Seventeenth street, New York. Glassware of all countries. Miscellaneous collection of about 400 pieces, including old Persian flasks; Dutch bottles of curious shapes; German and Russian snuff bottles; American historical flasks, etc.
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- ELLSWORTH, JAMES W., 2 West Sixteenth street, New York. Chinese porcelains from the eleventh to the seventeenth centuries inclusive; about 500 pieces.
- ELLWANGER, MRS. GEORGE H., 267 Mt. Hope avenue, Rochester, N. Y. Staffordshire and Delft; Luster ware. Collection of 250 pieces.
- ELTING, IRVING, Saugerties, N. Y. Anglo-American pottery; Biblical views. Collection of about 150 pieces. Correspond, purchase or exchange.
- ERVING, HENRY W., Hartford, Conn. English and Chinese of Colonial use. Collection of about 250 pieces. Purchase or exchange.
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- HOOPES, MRS. HERMAN, West Chester, Pa. Anglo-American pottery; old glassware; old furniture. Collection of about 100 pieces of china. Purchase.
- HOVEY, HENRY R., 57 Oxford street, Hartford, Conn. Anglo-American pottery and historical pieces. Collection of about 200 pieces.
- HUNGERFORD, MISS SUSAN E., 223 West Liberty street, Rome, N. Y. Anglo-American pottery (dark blue). Collection of 100 pieces. Correspond, purchase or exchange.
- HURD, DR. and MRS. GEORGE L., Lakeville, Litchfield county, Conn. Anglo-American pottery; American wares; Lowestoft; Biblical views; pepper boxes; cup plates; glassware. Collection of 800 pieces.
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- LEWORTHLY, HENRY, 11 East Main street, Fredonia, N. Y. Anglo-American pottery. General collection of about 150 pieces. Correspond, purchase or exchange.
- LOOMIS, JOHN T., 1424 F street, Washington, D. C. Collection of Oriental wares. Purchase or exchange.
- LUNT, ALBERT C., Beverly, Mass. Anglo-American pottery; American wares; Delft; Wedgwood; Lowestoft; Biblical views; luster; American glass. Collection of 250 pieces. Correspond, purchase or exchange.
- LYON, DR. IRVING WHITTALL (The late), 26 Buckingham street, Hartford, Conn. Collection of 500 to 600 pieces of tortoise-shell, salt glaze, cauliflower, Delft, Wedgwood, Bristol, Staffordshire, etc., was formed by Dr. Irving Whittall Lyon, of Hartford, Conn., between 1876 and 1896, the year of his death. It remains intact in his widow's home, and is now owned by his son, Dr. Irving Phillips Lyon, 531 Franklin street, Buffalo, N. Y. It contains 10 Washington (Liverpool) pitchers, about 40 pieces of Whieldon ware, silver

luster ware, about 70 old teapots, Delft jug dated 1648, Sadler and Green tiles, Liverpool; "G. R." stoneware jugs, Lowestoft, Anglo-American pottery; Spanish and German glass. Dr. Lyon was one of the pioneer collectors of New England. His collection embraces examples of all the most important English and Continental wares of the 17th, 18th and 19th centuries. He was the author of *The Colonial Furniture of New England*.

LYON, DR. IRVING PHILLIPS, 531 Franklin street, Buffalo, N. Y. (see above).

MACKEY, WILLIAM J., Springfield, Mass. Archæological pottery; American historical plates. Collection of about 250 pieces, including 60 historical plates; Lowestoft; Wedgwood; Oriental, etc. Correspond, purchase or exchange in archæological line.

MARTIN, MRS. LEVI F., Lincoln avenue, Winchendon, Mass. Anglo-American pottery; cup plates. Collection of about 150 pieces. Correspond, purchase or exchange.

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MITCHELL, HENRY R., Haddonfield, N. J. Stoneware; blue printed ware. Collection of about 40 pieces. Purchase or exchange.

MORRIS, JOHN T. and MISS LYDIA T., 826 Pine street, Philadelphia. Collection of miscellaneous art pottery and porcelain, including a Minton pate-sur-pate vase, decorated by Solon, from the Chicago Exposition; a piece of Japanese (Bizen) ware, 1394-1427; an example of Royal Worcester porcelain pierced over the entire surface, from the Factory Museum and Chicago Exposition; also a unique collection of 27 pieces of very old Siamese enameled ware.

MORSE, MRS. EMMA DEF., 845 Main street, Worcester, Mass. Miscellaneous collection, chiefly Anglo-American designs in dark blue and pink, about 500 pieces. Correspond, purchase or exchange.

- NEAL, MR. and MRS. J. B., Fourteenth and Washington streets, Easton, Pa. Anglo-American pottery; dark blue Biblical views; eup plates. Collection of 200 pieces. Correspond, purchase or exchange.
- NORRIS, EDWARD, Chestnut Hill, Philadelphia, Pa. Collection of china and glassware. Correspond, purchase or exchange.
- NYE, MRS. WILLIAM L., Lee, Mass. Biblical views; cup plates. Collection of about 300 pieces.
- PARET, HENRY, 207 West One Hundred and Seventh street, New York. Miscellaneous collection, mainly early American, about 200 pieces. Correspond, purchase or exchange.
- PAXSON, HENRY D., 506 Walnut street, Philadelphia. Pottery of the Pennsylvania Germans, and other early American wares. Collection of about 250 pieces.
- PENNYPACKER, MRS. ELIZABETH A., West Chester, Pa. Anglo-American pottery; American glassware; American pottery and porcelain. Collection of 200 pieces, including a full dinner and tea set of Tucker and Hemphill hard porcelain (Philadelphia, 1825-1838). Correspond.
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- PETERSON, HARRY C., Stanford University, Cal. Curator, Leland Stanford Junior Museum.
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- PRATT, MRS. CHARLES S., Brattleboro, Vt. Anglo-American pottery and general collection of old dishes, pitehers and sugar bowls, over 400 pieces. Purchase or exchange.
- PRESCOTT, WALTER CONWAY, 35 Lakewood road, Newton Highlands, Mass. Old blue china and American glassware; American and English views. General collection of foreign and domestic, consisting of several hundred pieces. Correspond.
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- ROBINEAU, SAMUEL E., Syraeuse, N. Y. (Editor of "Old China.") Anglo-American pottery. Collection of 100 pieces. Correspond, purchase or exchange.
- ROBSON, MRS. KATE, Kirkwood, Ga. Collection of over 100 pitehers, all different,—American, German, Italian, French, English, Mexican and Japanese,—ancient and modern.

- RODMAN, MRS. ISABELLA, 16 Lewis street, New London, Conn. Anglo-American pottery; Lowestoft; Oriental porcelain. Collection of about 100 pieces. Correspond.
- ROE, DR. JOHN O., 28 Clinton avenue, North, Rochester, N. Y. Old Colonial ware. Small collection, including some Washington pitchers.
- SAMSON, MRS. CLARISSA W., 119 Woburn street, West Medford, Mass. General collection of about 1200 pieces. Correspond, purchase or exchange.
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- SMITH, G. W. V., 37 Avon Place, Springfield, Mass. Collection of about 500 pieces of pottery and porcelain, including Chinese, Japanese, Korean, British Indian, Græco-Roman, etc. Also a collection of enamels, bronzes, gold lacquers, ivory carvings, jades, crystals, missals, embroideries, arms and armor.
- SMITH, MRS. H. P., 106 East Kennedy street, Syracuse, N. Y. Miscellaneous collection of American historical views, consisting of 150 pieces. Correspond, purchase or exchange.
- SMITH, PHILIP S., 46 Johnson's Park, Buffalo, N. Y. General collection of about 650 pieces, including many fine examples of Chinese porcelains, such as Peach Blow, Hawthorn, Sang de Bœuf and white. Desires to correspond for data and purchase.
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- TERRY, STEPHEN (The late), Hartford, Conn. Collection of about 250 pieces, mainly English, from about 1780 to 1820. Now in possession of Mrs. Lucretia Terry.
- THOMPSON, MISS ESTHER H., Litchfield, Conn. Old English china.
- TOMPKINS, EUGENE, Boston Theater, Boston, Mass. Collection of upward of 270 pieces of Anglo-American pottery, mainly dark blue.
- TRUMBULL, GURDON, Hartford, Conn. European and Oriental pottery and porcelain, none later than the first quarter of the nineteenth century. About 200 pieces.
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- TURNER, MRS. HARRIET S., 2168 Florida avenue, N. W., Washington, D. C. Pottery of the Southern States.
- TURNER, WM. G. A., 59 Greenleaf street, Malden, Mass. Miscellaneous collection, mostly modern.
- VAN BUREN, MRS. C. W., Laurens, N. Y. Anglo-American pottery. Collection of about 50 pieces. Correspond or purchase.
- WAGNER, PROF. and MRS. C. ERNEST, 544 West James street, Lancaster, Pa. Anglo-American pottery; silver luster, and old pewter. Collection of 130 pieces. Purchase or exchange.
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- WALSHE, JOHN H., Waterville, N. Y. Anglo-American pottery; pepper boxes; American glassware. Collection of about 40 pieces. Correspond, purchase or exchange.
- WATROUS, MRS. J. L., 26 Clinton avenue, Cortland, N. Y. Anglo-American and historical pottery. Collection. Correspond.
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- WHEELER, H. A., 721 Olive street, St. Louis, Mo. General collection. Purchase or exchange.
- WHITE, WILLIAM G., 513 Globe Building, St. Paul, Minn. Biblical views. Collection of about 60 pieces. Correspond, purchase or exchange.
- WILCOMB, C. P., Golden Gate Park Museum, San Francisco, Cal. Early English and American wares. Collection of about 100 pieces.
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- YODER, DR. DANIEL, Catasauqua, Pa. Archaeological pottery; Anglo-American designs; Delft; Wedgwood; Lowestoft; Biblical views; pepper boxes; cup plates; American glassware. Collection of 460 pieces. Correspond, purchase or exchange.



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the polymerization of vinyl monomers. The following are the main points to be considered:

(1) The reaction is initiated by a free radical, which is formed by the decomposition of an initiator.

(2) The reaction proceeds through a series of steps, each of which involves the addition of a monomer to a growing radical.

(3) The reaction is terminated by the combination of two growing radicals, or by the reaction of a growing radical with a chain transfer agent.

(4) The reaction is controlled by the concentration of the initiator, the monomer, and the growing radical.

(5) The reaction is exothermic, and the heat of polymerization is a function of the monomer and the polymer.

(6) The reaction is sensitive to the presence of inhibitors, which can prevent the formation of the free radical.

(7) The reaction is also sensitive to the presence of chain transfer agents, which can terminate the growing radical.

(8) The reaction is also sensitive to the presence of solvents, which can affect the rate of the reaction.

(9) The reaction is also sensitive to the presence of catalysts, which can accelerate the reaction.

(10) The reaction is also sensitive to the presence of impurities, which can affect the rate of the reaction.

(11) The reaction is also sensitive to the presence of light, which can initiate the reaction.

(12) The reaction is also sensitive to the presence of heat, which can accelerate the reaction.

(13) The reaction is also sensitive to the presence of pressure, which can affect the rate of the reaction.

(14) The reaction is also sensitive to the presence of the monomer, which is the reactant in the reaction.

(15) The reaction is also sensitive to the presence of the initiator, which is the starting material for the reaction.

(16) The reaction is also sensitive to the presence of the growing radical, which is the intermediate in the reaction.

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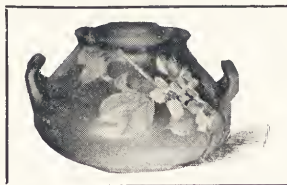
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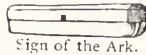
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