

THE
ROY HOGARTH COLLECTION
of
Rare English Figures

To be exhibited at
E&H MANNERS



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of
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To be exhibited for sale at
E & H MANNERS
66C KENSINGTON CHURCH STREET
LONDON W8 4BY

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Over the years two great influences helped me to form this collection. The first was meeting Rod Jellicoe on one of our early trips to London. The second was getting involved with porcelain seminars hosted by our good friend, Jeannie Sinclair. Those seminars happened both in Canada and the U.K. and lectures were offered by speakers such as Geoffrey Godden, Rod Jellicoe, Peter and Mary White and Anton Gabszewicz, just to name a few. Subsequent trips to England provided more opportunities to meet with experts in the field like Errol Manners, Simon Spero, Fergus Gambon and John Sandon. Joining the English Ceramic Circle and the Northern Ceramics Society further broadened our access to information.

The field of eighteenth century English porcelain may seem quite narrow, with a limited number of factories. However, as I began collecting in earnest, I soon became aware of just how large and diverse a collection could become. I have always been interested in figures and my wife Sandra suggested that I narrow my focus to collect 18th century figures.

With this decision made, the problem became what figures to collect, as figures by themselves still offer a fairly large collection field. I knew right away that I did not want to limit myself to one factory, but that I would like to collect at least one piece from each factory. As the collection evolved, I became fascinated with the very early pieces (St James's ewe and lamb), and the difficulties the various factories had in producing them. It is also true that some of the interesting factory figures were not produced until the mid 1750s (Bow peep show man). In this collection are four figures, three of which are the only ones known. I was very interested in these figures and wanted to purchase as many as I could as a basis for a proper study. These figures have been attributed to the Liverpool factory of Richard Chaffers, but many experts argue with that finding, and they could be from an as yet unknown factory. The Caughley figure of a girl wearing Turkish costume is the only blue and white figure known from that factory, and blue and white figures are very rare.

Although I did not reach my goal of collecting a representative figure from each factory, what I did manage to collect has given me great joy over the last twenty-five years. Many of these figures required dedication to collect. For example, flying from Canada to London to sit in line in front of Simon Spero's shop for thirty hours, getting up at three o'clock in the morning in Canada to bid at auction in England, and even bidding online from a cruise ship!

Sandra and I remain absolutely certain that the true joy of collecting lies in the many wonderful, lifelong friendships that we made along the way. I wish that when you purchase one of these figures they give you as much joy as they gave us.

Roy Hogarth, British Columbia, 2018

The Roy Hogarth Collection is unique in its focus on figures from the rarer English factories and those that defy easy categorisation. It offers an unparalleled opportunity to explore some of the unresolved questions of English porcelain, and there are so many.

Why did Derby only make figures and ornamental wares in its early years? Why does the huge production of Worcester and the Liverpool factories include vanishingly few figures? Was it that the material itself, the steatitic porcelain, that they used which didn't lend itself to sculpture? Or was it the demands of their different markets? Was it because they derived from the native ceramic traditions of Staffordshire potters whilst Chelsea, St James's and the Derby of the Planché period were managed by artists trained in continental Europe? These questions can illuminate our understanding of mid 18th England at a crucial juncture in its history.

We would particularly like to thank Anton Gabszewicz for his help in the preparation of the catalogue and the valuable advice from Simon Spero, Maurice Hillis and Paul Crane.

Errol & Henry Manners

LIMEHOUSE, JOSEPH WILSON'S FACTORY

This short-lived pioneering factory remained something of an enigma until the excavations at 108-116 Narrow Street in 1990 identified its products as a group that had previously been attributed to William Reid's Factory in Liverpool. It lasted scarcely 3 years, its demise is recorded with the request for the creditors to meet in June 1748.

1. A LIMEHOUSE MINIATURE MODEL OF A SEATED HOUND

1746-48

4.2 cm high

Details picked out in underglaze blue on a rectangular base.

Several fragments and wasters of this model were found during the excavation of the factory site (see Drakard (1993) p. 33, fig. 50), and a related model in creamware with manganese decoration was found on the Pomona, Newcastle-under-Lyme site, confirming the well-documented link between the two factories.

Very few purely ornamental pieces were made at Limehouse and perhaps a small figure like this was intended to be mounted as a seal.

PROVENANCE:

Simon Spero exhibition, *The Bunny and Paul Davies Collection of Early English Porcelain*, April 2013, no. 32.

For another example see Sharpe (2015) p. 176.



BOW, STRATFORD, ESSEX

THE FACTORY OF THOMAS FRYE AND PARTNERS

Bow was the most prolific producer of porcelain figures in London. The names of the modellers are not known, but from its earliest beginnings in the 1740s it had the guidance of the talented artist Thomas Frye and would have benefited from his contacts in the artistic world of London. Bow produced some of the very finest of English figures but also sought profitability in large scale production of humbler works for the growing merchant class.

2. A WHITE BOW FIGURE OF A SEATED HUNTSMAN

1752-53

12.7 cm high

Wearing a tricorne hat, seated by his dog with a powder flask in his left hand, on a square base. This figure and its companion were made in the period immediately after the works of the Muses modeller.

For other examples see: Sharpe (2015) p. 32 (with partner), Geoffrey Freeman (Gabszewicz (1982), p. 126, fig. 193) and Wallace Elliot (sale Sotheby's, 25 May 1938, lot 208) collections.





3. A BOW FIGURE OF A WOODSMAN

Circa 1755

17.6 cm high

With yellow breeches and flowered coat holding a bunch of sticks over his shoulder. This appears to be an unrecorded figure inspired by, but not copying, the earlier *Cris de Paris* or peasant figures of Meissen.

4. A BOW FIGURE OF A LUTENIST

1753-55

16.5 cm high

Painters mark of # in black to the reverse

She wearing a puce bodice and a pale-yellow scarf and white apron on a simple octagonal faceted base. An accurate copy of a Meissen street musician modelled by J.F. Eberlein in 1750 (see Adams L. and Adams Y.(1987), p. 108, fig. XXIX). This figure was also copied at Chelsea, but is very rare at Bow.



5. A BOW FIGURE OF A COOK

1756-58

15.2 cm high

Wearing a flowered coat and holding a pan over a stove on a rococo moulded base. Taken from the Meissen original (see Eberle (2001), no. 29) from the second *Cris de Paris* series modelled by Peter Reinicke after the drawings by Christophe Huet. Meissen created this series in around 1753-54 and it is striking that Bow was making such accurate copies so quickly after their conception. The Bow figure is slightly taller than the Meissen and the moulds must have been larger still, demonstrating that such a figure was skilfully remodelled at Bow rather than copied by casting.

PROVENANCE:

Simon Spero exhibition, October 2010, no 32.

A very similarly decorated example was sold in the Hans and Elizabeth Weinberg collection, Sotheby's New York, 11 November , 2006, lot 686.



6. A BOW FIGURE OF A LADY FALCONER

1755-56

17.1 cm high

With puce coat and flowered dress, holding a falcon in her left hand, a dog at her side, after the Meissen original modelled by J.F. Eberlein.

PROVENANCE:

Simon Spero exhibition *"Fifteen Years Among Furnaces"*, April 2012, no. 38.

For an example with the male companion see Bradshaw (1992), p. 150, fig. 153. For the Meissen original see Adams (1987), p. 35, fig. VI.



7. A BOW FIGURE OF A MASKED HARLEQUIN

Circa 1756

13.5 cm high

With puce hat and multi-coloured chequered outfit standing in a theatrical contraposto stance.

Interestingly, this model does not appear to be after a Meissen original but is copying a model that is known in Chelsea. Even the unusual irregular chequer pattern seems to follow those found on Chelsea rather than Meissen.

Most English *Commedia dell'Arte* figures do copy Meissen originals but there was also a thriving, but not very well documented, English theatrical tradition of such performances.

Amongst the numerous performances of harlequinades recorded was one performed on the 4 March 1754 at the Little Haymarket entitled *The Coup de Grace; or, The Death of Harlequin*. Always irreverent it was rather looked down on as 'low culture' and so whilst popular little record of it remains.

PROVENANCE:

Simon Spero exhibition, October 2012, no. 14.



8. A BOW FIGURE OF A SAVOYARD WITH A MAGIC LANTERN

Circa 1758

13.4 cm high

Wearing a pink coat and blue breeches, after the second Meissen *Cris de Paris* series modelled by Peter Reinicke. This was the most extensive and coherent series produced by Meissen. Reinicke brought a spontaneity and lightness to the modelling which Bow managed to capture with considerable success.

A Meissen version dated 1756 with the initials CFK for Christian Friedrich Kühnel, is a rare survival of a master model for the painters studio at Meissen. Under the direction of Kaendler Meissen *Cris de Paris* figures are generally decorated in colours that accord with the reality of their trade, Bow took pleasure in enriching them with bright colours, adding to their charm if not their authenticity.

PROVENANCE:

Simon Spero exhibition, October 2012, no. 15.

For a discussion of the relationship between the Bow and Meissen original see Manners, *ECC Transactions*, Vol. 19, Pt. 3 (2007) p. 448, pls. 49a & 49b.



CHELSEA, NICHOLAS SPRIMONT'S FACTORY

Through its connections to the continent, Chelsea was able to engage the modeller Josef Willems who brought his sculptural training from Flanders to the factory. Having direct access to Meissen porcelain through links to Sir Charles Hanbury Williams and Holland House, Chelsea was able to mirror its development either directly by copying or through the creative interventions of Willems. At his best Josef Willems must rank as one of the finest sculptors to have worked in porcelain and, under the no doubt demanding eye of Nicholas Sprimont, produced original models to rank alongside the best of his European counterparts.

9. A CHELSEA FIGURE OF WINTER, MODELLED BY JOSEF WILLEMS

13 cm high

1754-55

Standing with upturned white coat, fur-lined cap and holding a brazier, on a simple circular base, red anchor mark to the reverse.

PROVENANCE:

B & T Thorn and Son, Budleigh Salterton.

Anon. sale Woolley & Wallis, 13 April 2010, lot 430.



10. A CHELSEA FIGURE OF A DANCING DUTCH PEASANT

1752-53

15.8 cm high

Copied directly from the Meissen original by J.J. Kaendler. Wearing a pale fawn hat, details picked out in black and gold, on a simple mound base with applied flowers.

The Chelsea version is slightly larger than the Meissen original, indicating that this was not made by taking a mould from the Meissen but was remodelled. It shows few of the characteristics one associates with Josef Willems. The making of moulds was a considerable skill in its own right, a little later Josiah Wedgwood complained that he didn't have any difficulty finding sculptors but struggled to find good mould makers.

PROVENANCE:

Anon. sale Bonhams, 9 September 2009, lot 46.

Simon Spero exhibition, October 2010, no. 31.

For the Meissen original see Adams (1987), p. 57.



ST JAMES'S ('GIRL-IN-A-SWING') FACTORY OF CHARLES GOUYN

Charles Gouyn had been a business partner of Nicholas Sprimont at Chelsea until an acrimonious split in around 1747-48. Already by 24 Feb 1749 Nicholas Sprimont was publicly distancing himself from the 'Crown and Sceptre Court' shop in St James's, stating that Chelsea porcelain can only be bought at the 'manufactory at Chelsea' and on 9 April 1750 stated 'that I am not concern'd in any shape whatsoever in the goods expos'd to sale in that shop' which was still calling itself 'The Chelsea China Warehouse'.

A few presumably early models are taken directly from Chelsea versions perhaps by moulding but most are the work of an unknown modeller of whom Arthur Lane says: 'his knowledge of anatomy was rudimentary but in 'porcelain-sense', in instinctive understanding of the material, he surpassed all his English contemporaries'.

Being a jeweller by trade, Gouyn made a particular feature of small scale *galanterie* wares such as scent-bottles, bonbonnières and etuis. The technique of slip-casting, pioneered in England, enabled the production of such small hollow wares, giving an advantage over continental factories, consequently these were some of the few English porcelains successfully traded to the luxury markets of Europe in the mid-18th century.

These wares were retailed out of Gouyn's Bennett Street shop in St James's but it is most unlikely that they were actually fired in such a fashionable quarter of London. John Mallet has pointed out that Gouyn also owned property on the then relatively rural Park Lane and has suggested that it is more likely that the kilns were there.

For a discussion of the dating of St James's porcelain see Manners, *ECC transactions*, Vol. 18, Pt. 3, (2004), pp. 398-407.

11. A ST JAMES'S GROUP OF A EWE AND LAMB

1748-52

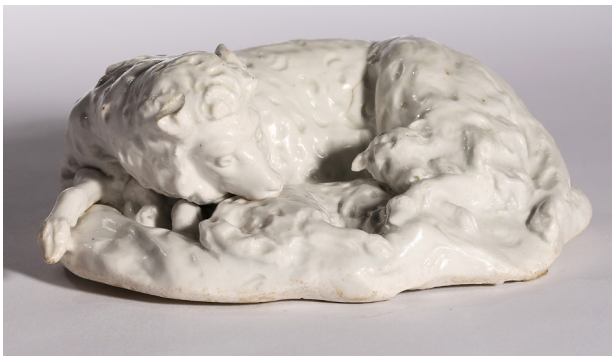
14.7 cm wide

The recumbent ewe encircling and nuzzling her lamb. This model, unrecorded in St James's porcelain, appears to be after a salt-glazed stoneware example and is also known in Whieldon-type creamware. The obvious problems of the firing suggest that this could be an early example.

PROVENANCE:

The Paul Crane Collection, sale Bonhams, 31 March 2010, lot 72.

Ex John Hewett Collection



12. A ST JAMES'S MODEL OF A FINCH OR CANARY

Circa 1753

12.1 cm high

The yellow bird perched on a tree-stump decorated with characteristic flower-sprays.

After his split with Sprimont, Gouyn and his modeller seemed too locked in a battle to compete with Chelsea and this model echoes many of the traits of a late 'Triangle-Period' finch produced at Chelsea which could well be the work of Sprimont himself. The very characteristic flower painting, often found on St James's figures and on the rare wares is a type that Bernard Watney categorised as 'Type A' in his paper 'The King, the Nun and other Figures', (*ECC Transactions* Vol.7, Pt.1, p. 53); this painting has been associated with the early enamelling of the James Giles Studio. It raises the interesting question as to how much decoration on early London porcelains was undertaken in-house and how much was subcontracted out to independent decorating establishments.

PROVENANCE:

Anon. sale Bonhams, 21 May 2014, lot 52.

See Albert Amor Ltd. Exhibition, *Birds in Branches*, October 2000, p. 24, no. 17 for a pair described as canaries.



13. A ST JAMES'S FACTORY ETUI

Circa 1755

12.4 cm long

The cylindrical body surmounted by a masked lady's head with inset diamond eyes and wearing a bonnet tied at her neck.

St James's scent-bottles, etuis and bonbonnières fall into two distinct categories (for a discussion of these groups see Foster (1966) and Manners (2004)) differentiated by different pastes and flower painting, this is an example of the second type.

It is probable that the original gold mounts were removed and replaced with base metal.

VAUXHALL, NICHOLAS CRISP'S FACTORY

Although no sherds of figures emerged from the excavations at Vauxhall Cross in 1989 there is certain documentary evidence for their existence summarised by Roger Massey (*English Ceramic Circle Transactions*, Vol. 25 (2014), pp. 1-21).

These figures had long been attributed to Longton Hall but the presence of soapstone and the occasional use of a type of transfer printing of flowers found on other examples of this family have ruled out this attribution. The comparison of the paste has also been diagnostic.

I believe that we were the first to actually offer a figure for sale ascribed to Vauxhall in 1994, a figure of a male lute player that we sold to the formidable Miss Mellanay Delhom now in the Mint Museum, Charlotte, North Carolina.

The three models presented here are original works displaying a significant degree of artistry. It is tempting to identify them as the work of John Bacon, the noted sculptor, whose early career started with an apprenticeship at the Vauxhall porcelain factory, but we have no real evidence for this.

The British Magazine and Review, or *Universal Miscellany*, for October 1782, says: 'In the year 1755, he [John Bacon] was placed with Mr Crisp of Bow Church Yard, who having a Manufactory of China at Lambeth, which Mr Bacon sometimes attended, he had an opportunity of observing the models of different sculptors, which were frequently sent to a pottery in the same premises to be burned. The sight of these models inspired him with an inclination for this art'. These 'models of different sculptors' were probably terracottas.

14. A VAUXHALL FIGURE OF A FEMALE VEGETABLE SELLER

1758-60

19.2 cm high

Standing with a cabbage under her left arm, a basket of other vegetables at her feet. Decorated in underglaze-blue, green, puce, yellow and iron-red.

The fascination with the romanticised life of street traders extended across Europe and continued into the 20th century with Eliza Doolittle of *My Fair Lady* and the figures of Charles Vyse. This figure was perhaps even modelled from life of what would have been a familiar London sight.

PROVENANCE:

Albert Amor, *Winter Exhibition* 2005, no. 33, described as Longton Hall.





15. A VAUXHALL FIGURE OF A GIRL IN THEATRICAL COSTUME

1758-60

13 cm high

Reclining on a puce scroll-moulded base holding a cornucopia of grapes and apples, decorated in underglaze blue, yellow, puce and green.

PROVENANCE:

Sir William Young collection.

Albert Amor Ltd., *Grosvenor House Art and Antiques Fair*, 2005 p. 26, no. 52 for this example described as Longton Hall.



16. A VAUXHALL FIGURE OF A BOY IN THEATRICAL COSTUME

1758-60

12.2 cm high

Seated on a gilt scroll-moulded base holding a basket of grapes and other fruit, wearing a feathered bonnet, cape and breeches.

This and the following figures are truly original creations owing nothing to Meissen or other factories. The fanciful 17th century costume certainly suggests the theatre and it would be appealing to imagine that it might have been taken from the performances at the nearby Vauxhall Pleasure Gardens.

PROVENANCE:

The Barbara Leake Collection, sale Bonhams, 12 March 2008, lot 79.



LONDON-DECORATED FIGURES

The following four figures have long defied certain attribution.

Dr Bernard Watney was the first to identify the common characteristics of the group, including with them the large busts of George II and a figure of a reclining Ariadne (*ECC Transactions*, Vol. 7, Pt. 1 (1968), pp. 48-49). Watney grouped the flower decoration in categories that could also be found on outside decorated-Chinese porcelain, 'Dry-Edge' Derby, St James's and occasionally on Vauxhall porcelain identifying the distinctive hands of a group of London enamellers.

Analysis has shown these figures to be of a steatitic soft-paste porcelain incorporating soapstone, a type of porcelain characteristic of Worcester and Liverpool porcelains. Ruling out Worcester, Watney felt at that time an attribution to the Chaffers factory in Liverpool the most likely and that they had been sent down to London to be enamelled. The analyses of the porcelain were fairly consistent with this attribution but no such figures have been found with Chaffers decoration or in excavations. Since the excavation in 1990 the wares of Nicholas Crisp's Vauxhall factory have been identified which are also steatitic. Roderick Jellicoe has made a plausible case for a Vauxhall attribution (*NCS Journal*, Vol. 28 (2013) pp. 175-191).



Meissen, circa 1745, Private Collection



London-decorated copy of the Meissen

The comparison of the decoration of the figure of the Polish lady with that on the Meissen original, from which it is copied, strongly suggests that the decorator was also familiar with the rather uncommon Meissen figure and perhaps even had it before him to copy. This is a strong argument for thinking that these figures were both made and decorated at the same establishment and in London.

There is a further intriguing London possibility, the Kentish Town factory of John Bolton.

Aubrey J. Toppin in a paper in 1933, published his findings in the Public Record Office of the bankruptcy of Michael Alcock and William Kempson, the petitioner being John Bolton (*ECC Transactions*, No. 1 (1933), pp. 30-31). In a submission before the lord Chancellor on March 30th, 1756, John Bolton stated that 'at Whitsuntide, 1755, he was prevailed upon by William Kempson to quit the service of Messrs Crispe and Saunders, by whom he was then employed in their China Manufactory at Vauxhall, and 'to engage himself in the service of the said William Kempson in a Porcelaine Manufactory, which the said William Kempson had then an intention to set up and establish at Kentish Town, in Middlesex, and the said William Kempson undertook to furnish the Petitioner from time to time with whatever moneys he should have occasion for, in the Management and Direction of that undertaking. That premises were taken at Kentish Town accordingly, and Buildings, Sheds, Mills, and Kilns were built and erected, and all sorts of materials proper for the manufacturing of Porcelaine were prepared and patterns, both of Porcelaine and China, were made for the approbation of the said William Kempson, and finished to his satisfaction'.

It seems clear from this and from Bolton's statement that money was due to him 'and several tradesman and workmen for goods sold and delivered, and work, labour, and service done and performed, for the use of the said undertaking' that porcelain was successfully made and sold.

Assuming production came to an end with the bankruptcy of Kempson and Alcock which was declared on January 23 1756, the period of production would have been brief, perhaps just a few months which would account for its rarity. Bolton appears to have been a key figure in the Vauxhall factory, so one would expect any porcelain he produced in Kentish Town to be of similar composition and also steatitic, as these figures are. Some London-decorated wares exist that have been attributed to Chaffers which might also be considered part of this group, such as the beaker vase from the H.R. Marshall collection (PW298) in the Ashmolean Museum and another in a private collection.

The George II bust have been attributed to most factories over the years and if, as Bernard Watney felt, they were of the same family as our decorated figures they would be an astonishing achievement for such a new concern but as Mavis Bimson points out, great ambition is often a feature of the early stages of a factory and we do know that at least one bust was in London at Holland House before 1775 (*ECC Transactions*, Vol. 20, Pt. 3 (2009), pp. 553-554).

The type of flower painting seen on these figures is often found on London-decorated Chinese porcelain and is associated with the early workshop of James Giles. The only dated example is the bowl in the Victoria and Albert Museum inscribed 'JOHN AND SARAH JEFFERYES 1756' (C.3-1956), a date that would be consistent with the period of production at Kentish Town. There is evidence that James Giles took over the establishment where it continued to operate as an enameling workshop. In the famous inscription on the lid of the wooden box of his treasured Bow porcelain bowl, that Thomas Craft decorated himself in around 1760, he wrote: "I took it in a Box to Kentish town, and had it burned there in Mr Gyles's Kiln, cost me 3s..."



London-decorated vase, Private Collection

17. A LONDON-DECORATED FIGURE OF LA NOURRICE

1755-58

15.5 cm high

After the Chelsea model, derived from a School of Fontainebleau lead-glazed earthenware original, seated with a child in her lap and decorated with characteristic flower painting. Palissy-type wares had been copied in London delftware in the 17th century so this figure attests to the enduring appeal of this French pottery. It is likely that this example was copied, and probably moulded from a Chelsea example.

Bernard Watney classified this type of flower painting as 'Type B' in his 1968 paper.

PROVENANCE:

Simon Spero exhibition, *Liverpool Porcelain 1755-1799*, 2006, no. 25 as Chaffers Liverpool.

Simon Spero exhibition, October 2013, no. 17, as Chaffers Liverpool.

Watney (1997) p. 118 illustrates a figure of the nun and La Nourrice with very similar flower painting attributing it to Chaffers factory.



18. A LONDON-DECORATED FIGURE OF A NUN

1755-60

12.8 cm high

Seated reading the Bible. This is after the Chelsea or Bow model taken from the Meissen original by J.F. Eberlein and J.J. Kaendler. Wearing a puce veil over a flowered habit.

The Meissen original of this figure is surprisingly rare, whilst it was popular and widely copied in English porcelain. It is curious that so many versions of such a catholic figure were made in protestant England. Matthew Martin makes a case for some figures being popular with elite British recusant Catholics and points out that some of the continental artists at the London factories were also catholic (ECC Fire and Form Symposium (2013), pp. 75-90).

PROVENANCE:

Jupiter Antiques, 1992

Anon. sale Bonhams, 7 December 2005, lot 150.

Exhibited: Stockspring Antiques, 5-17 June 2008, Catalogue, Stephen Hanscombe (2008), *The Early James Giles and his Contemporary London Decorators*, p. 82, no. 80.



19. A LONDON-DECORATED FIGURE OF A POLISH LADY

1755-60

13.1 cm high

Copied from a Meissen original standing with a black coat over a flowered crinoline holding a flower in her left hand. This apparently unique figure is a close copy of a fairly uncommon Meissen figure of a Polish lady modelled by Eberlein in around 1745. Because the decoration follows the general scheme of the Meissen figure it is likely that both the modeller and the decorator had the same Meissen figure to work from, suggesting that the decoration was done at the same factory in which it was fired. This is important since it has often been suggested that this sort of London flower painting was done in an outside decorating establishment whilst this observation suggests otherwise.

PROVENANCE:

The Collections of Hanns and Elizabeth Weinberg and the Antique Company of New York, Sotheby's NY 10-11 November 2006, lot 315.

Exhibited: Stockspring Antiques, 5-17 June 2008, *Catalogue*, Stephen Hanscombe, *Early James Giles and his Contemporary London Decorators*, p. 84, no. 81, as Chaffers Liverpool.

Simon Spero exhibition, October 2007, no. 26 (as Chaffers)



20. A LONDON-DECORATED FIGURE OF A POLISH NOBLEMAN

1755-60

12.9 cm high

Standing in traditional costume in his flowered cloak with yellow sash, and with a fur-trimmed hat, his sword at his side. This figure is loosely based on a Meissen original modelled by Peter Reinicke of around 1750 (for the model see Adams, (2004), p. 59 no. 140).

Polish noblemen were unusual in Europe in preserving their traditional costumes, the ladies wore fashionable dress of the time but retained the traditional split sleeves.



DERBY, THE NOTTINGHAM ROAD CHINA WORKS OF ANDRÉ PLANCHÉ AND WILLIAM DUESBURY

Derby focussed on the production of figures to a greater extent than any other English factory, so much so that the surviving wares of the early period are very rare. Referring to themselves in advertisements as “The Second Dresden” they produced figures and ornaments to enrich the homes of the growing affluent classes and throughout the 18th century looked to skilled sculptors from Europe to provide models.

21. AN EARLY DERBY FIGURE OF COLUMBINE DANCING

1750-53

12.8 high

After the Meissen original from the Duke of Weissenfels series with right foot raised and holding a slapstick in her left arm. This apparently unique figure is attributable to a category of pieces identified as ‘Group A’ by Peter White (White (2014) pp. 165-176), which also includes a figure of Pierrot from the Duke of Weissenfels series.

PROVENANCE:

Anon. sale, Woolley & Wallis, 13 April 2010, lot 459



22. A DERBY 'PALE FAMILY' FIGURE OF A SEATED MALE FLAUTIST

1756

13.6 cm high, Patch marks

With yellow tricorne hat, pink britches and flowered coat with his right foot raised on a rococo shell scroll with a musical score at his feet. This is not a model identified by John Mallet as being by Agostino Carlini but perhaps is at least influenced by his work (Mallet (2003) pp. 42-57).

Klüber and Klüber label.





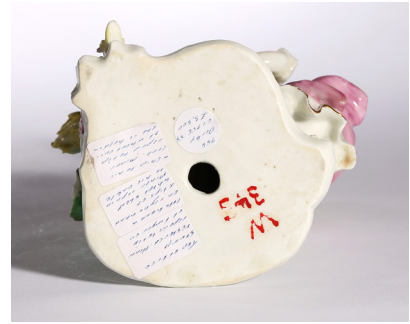
23. A DERBY 'PALE FAMILY' GROUP OF TWO LOVERS REPRESENTING SUMMER

1756-57

18.9 cm high

Red inventory number to base W 345.

Summer seated as a man holding a wheat sheaf, Spring as a lady leaning towards and beside a tree-stump. This group would have once supported a candle-nozzle. No other example of this model appears to be recorded. The 'Pale family' can be



divided into two groups, the earlier with a drier paste and more muted colours and this, the later, with a fine dense paste, brilliant glaze and a palette characterised by a vibrant green.

24. A DERBY FIGURE OF WINTER MODELLED AS A LADY

1757-58

12.0 cm high

Patch marks

Standing beside a flaming brazier wearing a green cape over a yellow and flowered dress.



LONGTON HALL, THE FACTORY OF WILLIAM LITTLER IN STAFFORDSHIRE

An ambitious factory that like so many others, ended in bankruptcy. Since many figures have now been re-attributed to Vauxhall true Longton Hall figures are now uncommon.

25. A LONGTON HALL FIGURE OF WINTER

1750-53

12.6 cm

Of 'Snowman' type, standing in a pale-blue coat with gold buttons and upswept collar, green cap and holding a brazier, supported on a domed base with applied flowers.

It is unusual to see a coloured example of this or any 'Snowman' type figure particularly with gilding and perhaps the decoration was added very slightly later.

PROVENANCE:

Watney Collection, sale Bonhams, 1 November 2000, lot 846.



LIVERPOOL

At least eight factories operated in Liverpool during the eighteenth century producing an array of useful wares but hardly any figures, they are great rarities. A few biscuit wasters help to identify some Gilbody figures, the rest have been attributed by comparisons of paste and decoration leading to much enlightening disagreement and confusion.

26. A FIGURE OF CERES ATTRIBUTED TO SAMUEL GILBODY'S FACTORY

1758-60

15.4 cm high

Holding a sheaf of corn and a sickle beside a naked child, wearing a flowered dress and standing on a green-washed domed mound base.

This class is characterised by a finely textured even paste with a distinctly bluish glaze and small air vent.

This model, derived from a Longton Hall, 'Snowman' figure, was first attributed to Gilbody's factory by Dr Bernard Watney on the basis of details of the decoration and the applied flower heads on the base. Although this remains the most plausible attribution there is as yet no conclusive evidence.

PROVENANCE:

Anon. sale, Bonhams, 13 December 2006, lot 172
For another example see Sharp, (2015) p. 25

LITERATURE:

Hillis, (2011) p. 310, fig. 7.75 as Gilbody
See Watney (1997) p.116, fig. 461 for a white example.



27. A FIGURE OF VENUS AND CUPID ATTRIBUTED TO SAMUEL GILBODY'S FACTORY

1758-60

Red anchor mark to the reverse.

Standing in a loose flowered dress with her right arm raised, chastising cupid at her side.

This figure has been previously given to Philip Christian's factory by Watney and Hillis but on the basis of its similarity to Ceres (above, no. 26) we think it probably belongs to the same class.

No other example of this model appears to be recorded.

Watney (1997), pp. 118-9, figs. 471-3 and p. 152, pl. 32c, attributes only three known models to Philip Christian

Hillis (2011), pp. 270-2, figs. 6.128 & 6.129 discusses the three models attributed by Bernard Watney to Philip Christian's factory



28. A FIGURE OF AN OLD MAN AS WINTER ATTRIBUTED TO SAMUEL GILBODY'S FACTORY

1758-60

12.6 cm high

Modelled as an old man with upturned collar holding a brazier, on a domed base applied with flowers.

Although somewhat greyer and with a thicker glassy glaze to the two preceding figures (nos. 26 & 27) it does share the same density of paste, the small air vent and similar applied leaves and flower heads to the base. It also derives from a Longton Hall model (no. 25) which in turn copies the Chelsea original (no. 9).

PROVENANCE:

Roderick Jellicoe

LITERATURE:

Hillis (2011), p. 310, fig. 7.78. as Gilbody
Watney (1997), p. 115, fig. 458



29. A FIGURE OF A PUTTO AS WINTER TRADITIONALLY ATTRIBUTED TO SAMUEL GILBODY'S FACTORY

1758-64

12.6 cm high

Draped in a fur-lined cloak, wearing skates, picked out in brown and flesh tones.

This model and the others from this series of seasons have always been attributed to Gilbody's factory in the literature, partly because of similarities of the palette. However this group is very different from other Liverpool figures, with a smooth densely textured paste, waxy glaze and large air vent. It has some similarities with figures currently attributed to Vauxhall.

PROVENANCE:

Billie Pain Collection, sale Bonhams, 26 November 2003, lot 245
Label for the Stoke on Trent Museum Ceramics Department, Billie Pain 13.

Other examples of this model are illustrated by Hillis, (2011), p. 311, figs. 7.79, 7.80 and 7.81

Also refer to Watney (1997)

Two further examples sold by Bonhams, 7 June 2006, lot 135 and 17 May 2017, lot 172.



WORCESTER, THE FACTORY OF DR. JOHN WALL

The most commercially successful of all English factories, they scarcely attempted figure production in the 18th century and no more than a handful of models are known.

30. A WORCESTER FIGURE OF A LADY IN TURKISH DRESS

circa 1770

Impressed 'IT' for John Toulouse

13.1 cm high

Wearing a turban and a puce fur-lined coat over a flowered dress, on a simple base applied with flowers and leaves.

For the pendant male figure and a discussion of John Toulouse see Sandon (1993), pp. 155-156



CAUGHLEY, THE FACTORY OF AMBROSE GALLIMORE AND THOMAS TURNER IN SHROPSHIRE

Producing tea and table wares, figures at Caughley are virtually unknown except.....

31. A CAUGHLEY FIGURE OF A GIRL IN TURKISH DRESS

Circa 1790

10.3 cm high

The standing figure with clothes edged in under-glaze blue, supported on a rococo scroll base.

This figure was first identified by John Sandon and is one of only two Caughley models to have been noted: a simple model of a lamb, and this. There is one other version of this model known in white.

Sandon noted the evidence of Caughley making this model in the archives at Worcester. (Book 32 lists invoices from 1788-90). In a section titled 'Goods Rec'd from Tho's Turner Esq, Caughley' is the simple entry on 'Sept. 23 '89, 6 turks white @ 9d- 4/6'.

Anon. sale, Bonhams, 1 December, 2010, lot 169.



LOWESTOFT

Working in relative isolation in Suffolk, Lowestoft produced uniquely individual wares for a local market, only a few figure models are known.

32. A SMALL LOWESTOFT MODEL OF A FINCH

Circa 1775

6.8 cm high

Perched on a tree-stump with applied flowers and foliage.

John Sandon has commented that other than a swan no other Lowestoft bird model appears to have been recorded although a punch pot or large teapot and cover dated 1763, in the Norwich Castle Museum has a knop in the form of a very similar bird (Smith, (1975), pl. 31, item 571 and p. 217). See also p. 230 for a profile drawing of the pot and a detail of the bird. The leaves applied to the woody stump are of the same distinctive type as those found on Lowestoft flower finials as well as on Lowestoft figures (See Godden, (1969), pp.134-43).

PROVENANCE:

The Geoffrey Godden Collection

Anon. sale Bonhams, 3 October 2012, lot 132.



WILLIAM COOKWORTHY – HARD PASTE FIGURES AT PLYMOUTH AND BRISTOL

These, the earliest English hard-paste porcelain figures have traditionally been ascribed to Plymouth in its short-lived existence between 1768 and 1770. Roger Massey suggests that these figures on rococo bases continued to be produced in the early years at Bristol when William Cookworthy was still involved with the factory (*ECC Transactions* Vol. 16, Pt. 1 (1996) pp. 57-67).

33. A PAIR OF WILLIAM COOKWORTHY FIGURES OF MUSICIANS

Circa 1768-1773

15 and 14.7cm

She playing a lute and he a recorder, seated on tree-stumps, on puce rococo scroll bases.

Fulford Collection, paper label: 72/840

Simon Spero exhibition, October 2005, no. 26



34. A PAIR OF WILLIAM COOKWORTHY FIGURES OF A BOY AND A GIRL TOPER

Circa 1768-1773

14 cm and 14.7 cm high

The boy seated on a barrel and the girl reclining against another, both with a glass in their raised hands, supported on rococo scroll bases.

Bearing labels: Fulford Collection 15/726

PROVENANCE:

Anon. sale Bonhams, 6 June 2007, lot 352

For similar examples see The Peter Stephens Collection, sale Bonhams, 12 September 2001, lot 166.
A further similar pair with flowering bocage is illustrated by Mackenna (1946), p. 81, pl. 50, fig. 87.



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