

11th Avenue



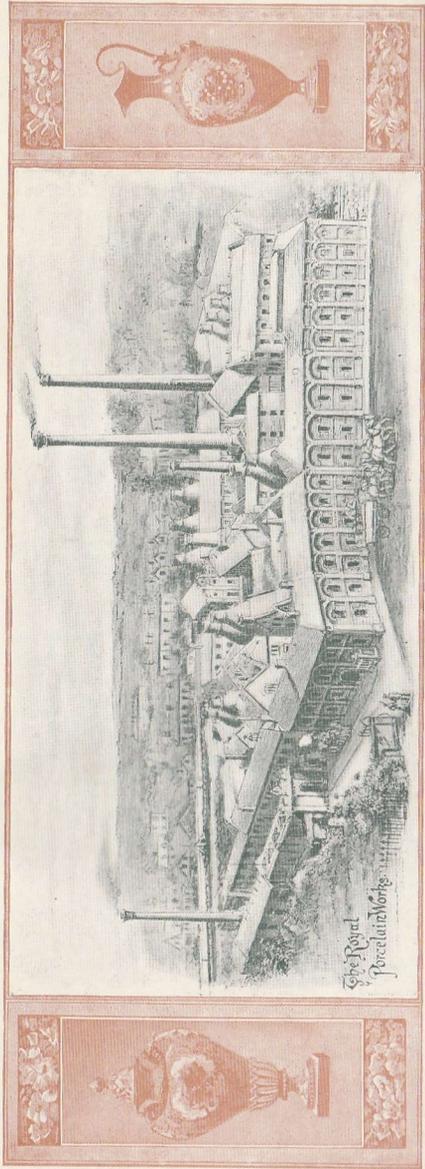
WORCESTER  
CHINA

西洋アンティーク 11th Avenue

25, 11th Avenue

45087

(12)



THE WORCESTER ROYAL PORCELAIN WORKS.

## VISITORS

*Desirous of seeing the process of manufacture can do so on application at the Show Rooms between the hours of 9.15 and 12, and 2.15 and 5; except on Saturdays, when the workshops close at 12. A charge of Sixpence is made for each visitor, who is entitled to a guide book: this arrangement has been made to secure proper attention for visitors, and to remove any pretence for the acceptance of gratuities by the employés of the Company, who are strictly forbidden to receive any fee or reward.*

*Visitors are conducted over the Works in the following order:*

*The Mill.  
The Throwing and Turning Room.  
Figure-Making Room.  
Biscuit Oven.  
Dipping Room.  
Glost Oven.  
Painting and Gilding Room.  
Burnishing Room.  
The Museum.*

*Any complaint of inattention or incivility addressed to the Managing Director will be promptly dealt with.*



A

# GUIDE

THROUGH THE

Worcester

Royal Porcelain

Works.





# THE WORCESTER ROYAL PORCELAIN WORKS

ESTABLISHED 1751.

PROPRIETORS:

## The Worcester Royal Porcelain Co.

LIMITED.

TRADE



MARK.

The following Names and Marks are also Registered  
Trade Marks of the Company :

Royal Worcester.

The Royal Porcelain Works.

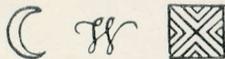
The Royal Porcelain Works, Worcester.

The Worcester Royal Porcelain Works.

Royal China Works.



AND THE OLD WORCESTER MARKS :



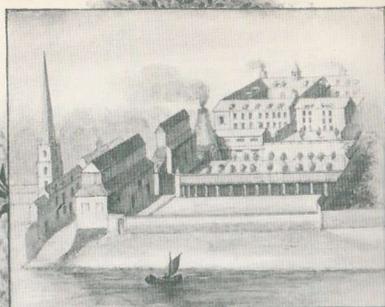
WORCESTER BLUE AND WHITE, 1761 TO 1788.

## INTRODUCTION.

THE History of the Ceramic Art throughout the world teaches us that it has been cultivated in all ages, and under every variety of circumstances, and at times under the most distinguished patronage. This important and truly beautiful art should engage general attention.

The learned Brongniart says, (*"Traité des Arts Céramiques,"*)—"I know of no art which presents in the study of its practice, its theory, and its history, so many interesting and varied considerations as the Ceramic Art."

We regard it as the graphic medium of antiquity. The clay, so sensitive in the hands of the potter, exhibits the most subtle expression of the actor's will, and presents to us the mind and character of ancient peoples who may have left no other trace behind. Everyone being interested in the manufacture of Porcelain, it is our desire to explain the process in the most simple manner, and to endeavour to make a visit instructive as well as interesting.



VIEW OF WORKS IN 1751.



VIEW OF WORKS ABOUT 1790.



VIEW OF WORKS ABOUT 1820.

VASE  
ILLUSTRATIVE  
OF  
POTTING



IN  
THE  
MIDDLE  
AGES.

THE WORCESTER PORCELAIN WORKS were first established in 1751 at Warmstry House by Dr. Wall. Worcester had neither coals nor clay, nor skilled hands, but this talented physician, who was also a clever chemist and an accomplished artist, by his scientific skill was successful in producing one of the most beautiful soft porcelains in Europe. As at this period Oriental China was much valued, and was indeed the only porcelain generally obtainable in England, it was natural that for commercial purposes English potters should take it as their example. Accordingly it will be found that in the early Worcester specimens the Oriental styles were copied almost exactly. In addition to the Japanese and Chinese, the beautiful wares of Dresden and Sevres were studied, but whatever style was adopted was made to bear a Worcester character, and no English works shew evidence of more loving care in their production than some of the Vases and Services made at Worcester from about 1760 to 1775.

**D**R. WALL died in 1776, but the business was carried on with spirit and success by his partners until 1783, when the whole establishment was sold to their London Agent, Mr. Flight, by whose two sons it was continued until 1792. The subjoined brief record of the successive proprietorships may be of some interest to visitors to the Works and Connoisseurs:

Old Works, Chamberlain's Works, Grainger's Works.	LIST OF PARTNERS AND NOTES.
1751	Works founded by Dr. Wall and partners.
1756	Transfer printing introduced at Worcester.
1776	Dr. Wall died.
1783	Mr. Flight became sole proprietor.
1786	Robert Chamberlain left, and in 1788 built a works at Diglis.
1793	Mr. Barr joined—now Flight & Barr.
1798	Humphrey & Robert Chamberlain, jun.
1801	Thomas Grainger left Chamberlain's and built works at St. Martin's.
1804	Humphrey and Robert Chamberlain and Ed. Boulton.
1807	Mr. Barr, junior, joined—now Barr, Flight and Barr.
1811	Humphrey and Robert Chamberlain.
1813	Mr. Barr, junior, joined—now Flight, Barr, and Barr until 1840.
1828	Walter Chamberlain and John Lily.
— 1840	Old Works united with Chamberlain's.
1848	Walter Chamberlain and John Lily.
1850	Walter Chamberlain, F. Lily, and W. H. Kerr.
1852	W. H. Kerr and R. W. Binns.
1862	The present Company formed.
1889	Grainger Works acquired by Porcelain Company.
1902 —	The Grainger manufacture transferred to the Royal Porcelain Works.
1902	A decision given by Mr. Justice Byrne in the High Court of Chancery that the Worcester Royal Porcelain Co. Ltd., retained their exclusive right to use the word "Worcester" as descriptive of their goods.
1905	Hadley Works (founded 1896) acquired by the Porcelain Company.

**S**INCE the formation of the present Joint Stock Company in 1862 the Manufactory has been largely extended, and Worcester China has enjoyed an ever-increasing reputation, the constant endeavours of the Proprietors being directed to maintain the highest standard of work.

The establishment has been honoured with numerous appointments from the Royal Family, among them being the following:

- 1789. His Majesty George III.
  - 1807. H.R.H. The Prince of Wales.
  - 1808. H.R.H. The Princess of Wales.
  - 1814. H.R.H. The Princess Charlotte of Wales.
  - 1830. H.R.H. The Duchess of Kent.
  - 1834. Their Royal Highnesses the Duchess of Kent and the Princess Victoria.
  - 1883. Her Majesty Queen Victoria.
  - 1901. His Majesty King Edward VII.
- and also a special appointment to H.M. the Emperor of Austria and the Imperial Court of Vienna.



VASE ILLUSTRATIVE OF SCENES  
IN THE NORMAN CONQUEST IN WORCESTER ENAMELS  
ON ROYAL BLUE GROUND.



AN OLD CORNER OF THE WORKS.



WORCESTER, TRANSFER PRINTED ABOUT 1756.

### MATERIALS & MANUFACTURE.

**T**HE raw materials consist of china clay, china stone, felspar, fireclay, flint, calcined bones, etc., etc. An ordinary piece of decorated ware will pass through some 20 to 30 hands or processes before it can be sent out in a perfect state, and to arrive at a standard desired for Worcester wares, many years of experience are necessary in each department.

**T**HE manufactures of the Royal Porcelain Works embrace the following varieties:

- |                     |                         |
|---------------------|-------------------------|
| Fine porcelain.     | Parian.                 |
| Ivory porcelain.    | Majolica.               |
| Semi-porcelain.     | Worcester Faience.      |
| Vitreous stone ware | Terra Cotta, etc., etc. |

The styles of decoration in use include all those usual on pottery and porcelain. The following are specialities more or less peculiar to the works:

- Perforated porcelain.
- Ivory porcelain.
- Raphaelsque decoration.
- Metallic decorations in various styles.
- Jewelled porcelain.
- Enamels on Royal Blue.



## THE MILL.

**T**HIS department consists of a boiler-house, engine-house, and the mill. On the ground floor of the mill are placed the washing pans which receive the material from the upper storeys, and the arks where the ground substances are stored. On the upper floors are large pans for grinding flint, felspar, Cornish stone, calcined bones, etc., etc., also pans for grinding the glazes, and a series of smaller ones for grinding colours. When the materials to be ground are thrown into the pans (which are about 10 ft. in diameter and 3 ft. deep), water is supplied to the depth of several inches, and, on the mill being put in motion, the particles are abraded against each other and between the runners and pavers until they are reduced to the consistency of thick cream.



WORCESTER "SCALE BLUE" ABOUT 1768.

The time necessary for grinding the different materials varies from twelve hours to ten days, after which they are passed through silk lawn about 4000 meshes to the square inch.



## THE CLAY SHEDS.

**T**HE clay sheds contain various clays which do not require grinding, but which are sufficiently pulverised in the state in which they are received. In these sheds are vats containing blungers, which work the materials into a uniform mass like thick cream, called slip, and this is allowed to run into reservoirs prepared for it in the mixing-room or slip-house.





## THE SLIP HOUSE.

**U**NDERNEATH the floor of this building are large arks which act as reservoirs for the substances from the mill and clay house. Here are the mixing pots into which the ground materials are thrown by pumps. In the mixing pot is a shaft from which radiate arms having arranged on them rows of magnets, which work through the materials so as to remove any particles of iron that may, by accident or abrasion, have got into them. From the mixing vat the material passes through a series of sieves worked by machinery. It is then pumped into the clay press: this is a machine where the slip is received into a number of chambers lined with linen bags, and where (by hydraulic pressure) the water is expressed until the mass assumes the consistency of paste. The clay from the press, being in a



ROYAL WORCESTER, 1783 TO 1840.

PATTERNS OF SERVICES  
MADE FOR

state of paste or dough, is taken to the vault or clay cellar, where it is beaten and kneaded to make it tough. When the proper consistency and homogeneity have thus been imparted to the dough, it is ready for the workman. The usual methods of manufacture are "throwing," "pressing" and "casting," the two former with the clay in a state of paste, the latter when in a state of slip.



KING GEORGE III.



KING GEORGE IV.



DUKE OF CLARENCE.



KING WILLIAM IV.



EMPEROR OF RUSSIA.



WORCESTER "WARWICK VASE."

DESIGNING, MODELLING,  
AND  
MOULD MAKING.

**B**EFORE the Visitor is shewn the next processes in the manufacture of China, it will be well to explain that prior to the potter commencing operations it is necessary for him to be provided with the forms to be produced, and the requisite moulds. The forms are designed by artists who have studied the different styles, and who possess inventive powers, which enable them to adapt styles and produce forms both artistic and useful.



**T**HE drawings of forms are either made in the designing or modelling departments, and the sculptors' knowledge of anatomy and all kinds of form, enables them to produce in

modelling clay the figure or vase required. This is made sufficiently large to allow for shrinkage of the clay in the firing. The model is then cut up into such parts as are necessary to enable them to be released from the moulds, and these are taken to the moulding department, where plaster moulds are made from each piece. From the plaster moulds the original models are reproduced in the china clays, and are placed together by the potters or figure makers. Many separate moulds are required to produce the more elaborate forms.



**T**HE chemical laboratory, printing, and other departments, in addition to the designing, modelling, and mould making, are all important and interesting, but cannot be included in the round arranged for visitors.

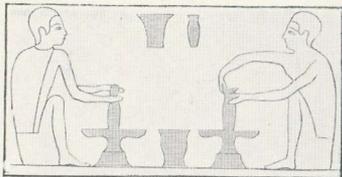




THE THROWER.

## THE POTTER'S WHEEL.

**P**LAIN circular articles, such as cups and bowls, are made on the potter's wheel by the thrower. This apparatus is of great antiquity. In the tombs at Thebes (dating about 3,800 years ago) have been discovered drawings which exhibit the potter's art in a variety of forms: the kneader of clay, the baller, and the thrower.



THE EGYPTIAN THROWER.

**T**HE man who works at the potter's wheel is called the thrower. He receives from his assistant a ball of clay, which he throws upon the head of the wheel or horizontal lathe before him, and presses it with both hands; the rotary movement causes the clay to rise in the form of a stalk or cone which he then depresses and again allows to rise. When the clay is thus made ready, he inserts his thumb into the mass, moulding and fashioning the outsides with the other hand. In this way cups and bowls are formed. The thrower having formed the cup or "lining" as it is called, afterwards presses it into a mould. In a short time this mould will have absorbed sufficient moisture from the clay to allow it to become detached; it is then taken out and is ready for the turner.



ROYAL WORCESTER 1786 TO 1851.  
INCLUDING SPECIMEN OF SERVICE MADE FOR  
LORD NELSON, 1802.



PIECES OF SHAKSPEARE DESSERT SERVICE, 1853.

## THE TURNER & HANDLER.



TURNER.

THE turner fixes the ware upon his lathe, and treats it much the same as he would a piece of wood or metal. He finishes the edge and foot, and, if necessary, the outside surface. Having completed the form of the cup, it is passed to the handler.



HANDLER.

HANDLES are pressed in moulds and undergo the process of trimming and fitting; the handler next proceeds to fix it on the cup with a little liquid clay called slip. The clay acts as a cement, and, being of the same material, unites the two parts when burnt in the oven. All objects with handles go through a similar process.

## FLAT AND HOLLOW WARE PRESSING.

THE manufacture of plates and dishes is called flat pressing. For plates the clay is weighed into balls, which are beaten out into flat circles like pancakes. The mould that gives the form to the face of the plate or saucer is fixed in a horizontal lathe called a jigger. It is then covered with a disc of clay, which is pressed firmly to the mould whilst it revolves very quickly. The workman then takes a tool called a profile, fitted to the edge of the mould, and this on being pressed in



PLATE MAKING.

the centre causes the foot to rise in a perfect circle. The mould with the plate upon it is next placed in the stove to dry. When the heat causes the plate to contract from the mould, it is taken off and finished in a semi-dry state; it is then ready to be burned.



THE manufacture of souptureens, covered dishes, ewers, basins, etc., is called hollow ware pressing. These objects are all made in moulds. The workman first prepares a slab



HOLLOW WARE PRESSING.

of clay, and having carefully placed it in the mould, he bosses it with a wet sponge and presses it into every line of the pattern. The mould after a little time absorbs sufficient moisture to allow the clay to contract, and the piece is easily removed.

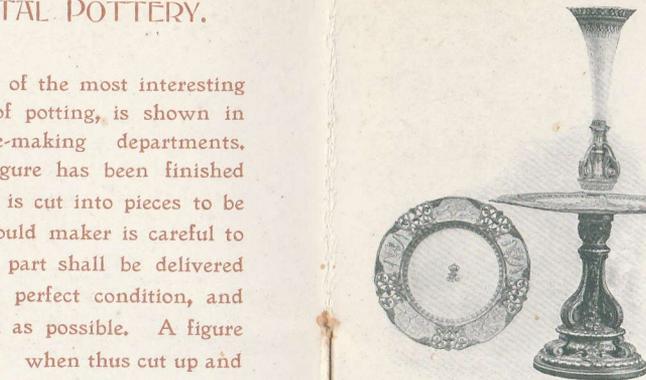
## ORNAMENTAL POTTERY.

**C**ASTING, one of the most interesting processes of potting, is shown in the figure-making departments. When a figure has been finished by the modeller, it is cut into pieces to be moulded. The mould maker is careful to arrange that each part shall be delivered from the mould in perfect condition, and with as little seam as possible. A figure when thus cut up and moulded may be represented by from 20 to 30 moulds, each containing a separate part.



FIGURE MAKING.

**T**HE China for this process of manufacture is not used in a clay state, but as a liquid slip like thick cream. This is poured into the orifice of the mould, left for the purpose, and then is allowed to stand for a short time; when sufficient slip has adhered to the mould the remainder is poured back into the casting jug. The slip having remained in the mould for some minutes becomes sufficiently solid to enable the workman to handle it. He next proceeds to arrange all the pieces on a slab of plaster before him.

DESSERT SERVICE MADE FOR  
QUEEN VICTORIA, 1862.

He then trims the superfluous clay from each, applies some liquid slip to the parts, and so makes a perfect joint; every part being fitted to its proper place, until the whole figure is built up. As each joint is made, the superfluous slip is removed with a camel's hair pencil. The object is next propped with various strips of clay having the same shrinkage, and is then ready for the oven.

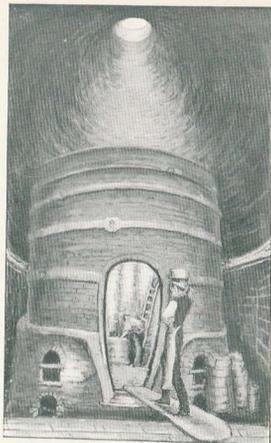
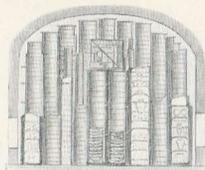


## BISCUIT OVEN.

**T**HE manu-  
factured  
objects be-  
ing now ready  
for baking are  
taken to the  
placing house of  
the biscuit oven.  
Here they are  
placed in strong fire-clay seggars, shaped  
to suit the different wares, and are by them  
protected during the firing. Flat objects  
are bedded in exact forms prepared for  
them in ground calcined flint, a sub-  
stance which does not melt or stick to  
the china. Hollow pieces, as cups, bowls,  
etc., are placed, numbers of them to-  
gether in oval seggars, and are ranged on  
china rings to keep them straight. The  
seggars, when full, are fitted most care-  
fully one over the other in the oven.



PLACING.

INTERIOR  
OFBISCUIT  
OVEN.

**A** China Oven is built of fire bricks,  
and is generally about 14 ft. in  
diameter inside, and has usually  
eight fireplaces. Firing occupies  
about 40 hours and cooling about 48 hours.  
Small test cups, which are drawn through  
holes in different parts of the oven, shew  
the fireman by contraction and various  
degrees of translucency, the progress of the  
fire.



**H**AVING been burnt, the porcelain is  
now in a state called biscuit, and  
having had the flint rubbed off the  
surface, and been carefully examined, is  
sent into the dipping room.



WORCESTER FAIENCE.



SPECIMENS OF PAINTED WORK.

### GLAZING (OR DIPPING).

**T**HE dipping room contains large tubs of various glazes (which have been ground on the mill for about ten days), to suit different wares. Here the ware is dipped in the glaze by a practised hand, who is careful that it shall be evenly distributed over the surface. The ware



DIPPING.



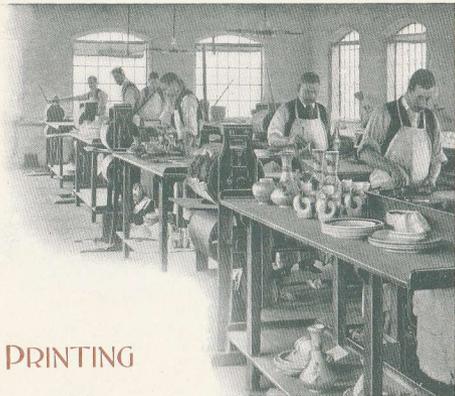
SPECIMENS OF PAINTED WORK.

is then taken to the stove to dry, and is afterwards carefully examined in the trimming room, so that any superfluous glaze may be removed before it is taken to the glost oven placing-house.

**T**HE Glost Oven is of similar construction to the biscuit oven; it takes 16 hours to fire, and is allowed 36 hours to cool; after which the ware is taken out, and sent to the white ware rooms, where it is sorted and stored until required for decoration by the printers, painters or gilders.

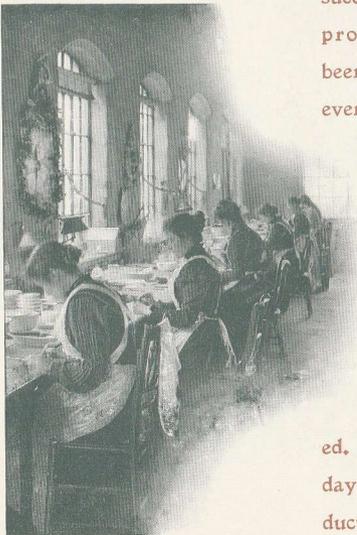


WORCESTER JEWELLED CHINA.



PRINTING  
AND  
TRANSFERRING DEPARTMENTS.

**T**HE WORCESTER PORCELAIN WORKS were the first to introduce printing on porcelain with any amount of success. The process has been continued ever since the

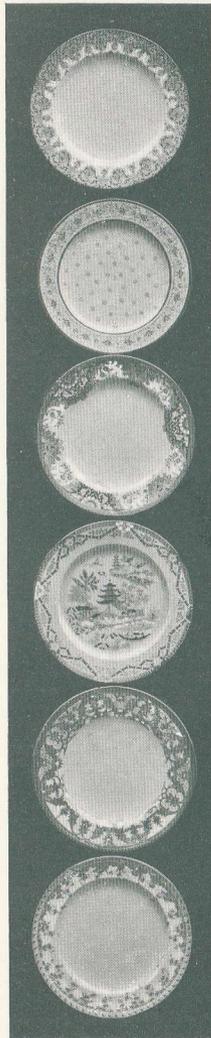


year 1756, but the character of the work has been to some extent altered. In the early days of its introduction it was

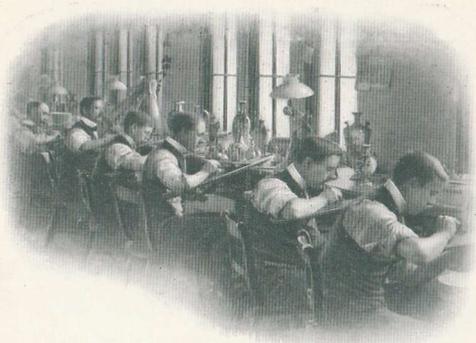
principally used to print patterns in cobalt

blue, in imitation of Chinese painted patterns. It was also much used, and probably in its earliest days, as a means of decorating objects in fine-line engravings in black, and in such cases the object came finished from the printer's press. Printing is still used in this manner, underglaze colours being fired in the glaze kilns, and overglaze colours in the special kilns or muffles used for painted and gilt work.

For this department a staff of artists is employed, who engrave on copper plates the patterns supplied by the designers.



WORCESTER PRINTED PATTERNS.



## DECORATING DEPARTMENT.



VISITORS generally look forward with pleasure to the decorating department, as it is interesting to watch the painters engaged on landscapes, birds, flowers, or other subjects, and the gilders enriching the work with all kinds of ornament in gold. After the first "wash in" of the colours (which are prepared from metallic oxides) has been burned, and the painter has worked upon it for the second fire, the forms and finish both in style and colour begin to appear. The painters are trained from about 14 years of age under special instructors; they thus acquire not only a facility in drawing, but a general

knowledge of the manipulation of the colours, and of the action of the fire upon them. The elaborate and finely executed patterns in gold are traced by hand; this requiring special training to ensure correct drawing and clean finish. Pure gold is used, and is obtained from the assayer in brown grains like coffee. It is then mixed with quicksilver (which fires away in the kiln) to reduce it for grinding; this process occupying about 30 hours, after which it is ready for the workman. Painted work and gold are fired in special kilns, which occupy about 18 hours to heat and to cool.





WORCESTER CHINA IN JAPANESE STYLE.

### BURNISHING.

**W**HEN the ware is drawn from the enamel kiln, it is carefully sorted. That which has to be re-painted or re-gilt is sent to its proper destination, and that which is finished is sent to the Burnishing Room.



BURNISHING.

The gold is now of a dull colour, but after it has been carefully cleaned, and a burnisher of bloodstone or agate has been quickly rubbed over it, it assumes the beautiful bright appearance of burnished gold.

From the burnishing room the ware is sent into the warehouse, where it is distributed to the various orders for which it has been made. It is then papered up and packed.



**T**HE Visitors having now been conducted through the various representative departments of the manufactory, and having seen how the meanest material in nature, "clay," can be made to assume the most beautiful forms, and by the application and combination of science and art to become more valuable than the precious metal itself, will, we feel assured, be more ready to appreciate the finished article, whether in the form of a simple cup and saucer or plate, or the most elaborately decorated vase.

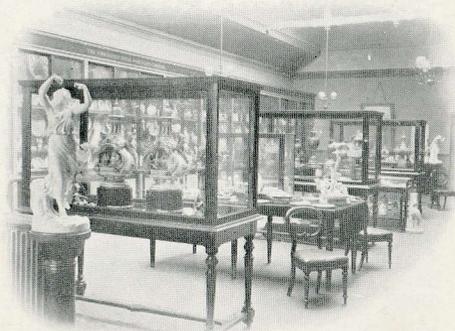


WORCESTER CHINA IN ITALIAN STYLE.

## THE MUSEUM

contains specimens of Worcester porcelain made from the commencement of the works in 1751, arranged chronologically. These convey to the Visitor some idea of the development of the works, and shew many of the styles which have been used at different periods. They include specimens of the early blue patterns similar to the Chinese; the early transfer prints; the coloured patterns of original designs; the rich and careful work of the close of the 18th Century; the ornate but more severe styles of the commencement of the 19th Century; the improvements of the last 50 years; examples of landscape, cattle, fish, birds, fruit and flower painting; and specimens of the productions of the close of the 19th Century in Italian, French, Indian, Japanese, and other styles. Added to these are specimens of materials used in the manufactory; and, for the interest of collectors, a few examples, chiefly of Continental manufacture, of fraudulent copies of old and modern Worcester china.

**T**HE original partnership deed of the Company (1751) hangs on the walls of this department, together with Royal Warrants, and signatures of Royal and other distinguished visitors to the works.



THE MUSEUM.

MARKS ON WORCESTER  
CHINA.

**I**N publishing the marks on Worcester porcelain, we desire to state, for the benefit of Collectors, that many of the best specimens are not marked, and a large number bearing marks of repute are of little value. It does not therefore follow that because a piece is marked it is of high value. Advantage has been taken of the demand for certain marks, and they are frequently counterfeited; it is, therefore, necessary that great care should be exercised in purchasing specimens represented to be "Old Worcester."



**T**HE marks we give have been found on old Worcester porcelain, but many of them are only copies of Oriental devices. The painter in copying the pattern from some Oriental piece, has completed his work by copying the device on the back also. But it is evident that such mark was not intended to deceive, as in many cases the Worcester crescent is placed along with it.



**T**HE old Worcester marks, the crescent, the square, and the letter W, are among the registered trade marks of the Royal Porcelain Works.



These marks appear on all kinds of Worcester China between 1751 and 1800. The Crescent is the true Worcester mark; it was taken from one of the quarterings of the Warmstry Arms.



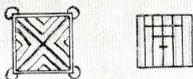
The Crescents with addition are not common; they are generally on blue ware.



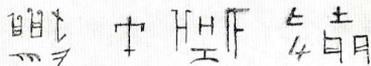
The W mark is found on a great variety of patterns of early date.



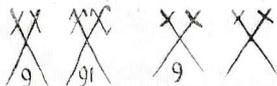
These are the square marks so much sought after, and which are frequently counterfeited.



Also square marks, but not so common.



These are copies of Chinese and Japanese patterns, and generally appear on wares of that class.



These marks appear on various styles of ware, sometimes on black prints.

R Hancock fecit  
R. Worcester



Appear on transfer prints between 1756 and 1774.

## FLIGHTS

Has been found impressed in the ware 1783 to 1791.

## Flight

In underglaze blue for same period.



On the Royal Service made for the Duke of Clarence.

## B

Found scratched in the clay after Mr. Barr was taken into partnership; 1793 to about 1800.



From 1793 to 1807.



BARR FLIGHT & BARR  
Royal Porcelain Works  
WORCESTER

London House  
No 1, Coventry Street

From 1807 to 1813.



Flight Barr & Barr FBB

From 1813 to 1840.

# Chamberlain's

Written with and without "Worcester" from 1788 to about 1808.

*Chamberlain's  
Worcester.  
& 63, Piccadilly,  
London.*

Written on specimens in 1814.

  
*Chamberlain's  
Regent China  
Worcester  
& 155  
New Bond Street,  
London.*

Printed mark used from 1814 to about 1820.



  
*Chamberlain's  
Worcester  
& 155  
New Bond Street,  
London.*  
Royal Porcelain Manufacturers.

Printed marks used from 1820 to 1840.

CHAMBERLAIN & CO.,  
WORCESTER,  
155, NEW BOND STREET  
& NO. 1,  
COVENTRY ST.,  
LONDON.

Printed mark used between 1840 and 1845.

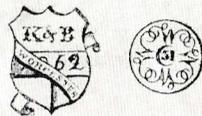
*Chamberlain & Co., Worcester.*  
Printed mark used in 1847.

# CHAMBERLAINS

Used between 1847 and 1850, sometimes impressed in the ware, and other times printed upon it.



Mark used in 1850 and 1851.

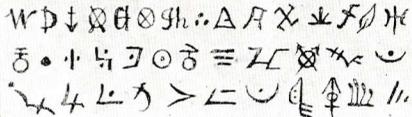


Marks used from 1852 to 1862.



Mark used from 1862.

The following figures are considered to be workmen's marks, and are generally found on blue painted wares between 1751 and 1760 :



Trade mark of Grainger & Co. whose business



was acquired by this Company in 1889.

This Mark is still used upon Semi-porcelain ware.

THE PRODUCTIONS  
of  
THE WORCESTER ROYAL  
PORCELAIN WORKS

may be obtained of the  
PRINCIPAL CHINA DEALERS THROUGHOUT  
THE WORLD.



The Manufactures include

VASES AND ORNAMENTS

in great variety of Shapes and Decorations;

FIGURES

in various styles and decorations;

DINNER SERVICES

in China, Semi-porcelain, and Royal Worcester Vitreous;

TEA & BREAKFAST SERVICES,

DESSERT SERVICES,

AFTERNOON TEA SERVICES,

DRESSING TABLE SERVICES,

PERFORATED VASES & ORNAMENTS,

LUNCHEON TRAYS,

COFFEE SETS,

FISH AND GAME SETS,

GOODS FOR MOUNTING IN SILVER, &c.

BADGED WARE

For Hotels, Restaurants, Steamers, Yachts, Clubs,

Regimental Messes, &c., &c.

WORCESTER FIGURE.



MUSIC.

THE FOLLOWING ARE AMONG

## The Royal Visitors to the Works.

1788	King George III.	1865	The Sons of the Nawab Nazim of Bengal.
1788	Queen Charlotte.	1870	Prince Christian.
1788	The Princess Royal.	1870	Princess Christian.
1788	Princess Augusta.	1884	The Prince of Wales.
1788	Princess Elizabeth.	1884	The Princess of Wales.
1807	} Duke of Gloucester.	1887	Thakore Saheb of Morvi.
1819		1887	Thakore Saheb of Limdi.
1832	Princess Victoria.	1891	Duke of Teck.
1832	Duchess of Kent.	1891	Duchess of Teck.
1845	Queen Adelaide.	1891	Princess Victoria of Teck.
1845	Ida, Duchess of Saxe- Weimar.	1894	George, Duke of York.
1845	Anna, Princess of Saxe- Weimar.	1899	Arthur, Duke of Con- naught.
1845	Amelia, Princess of Saxe- Weimar.	1899	Louise, Margaret, Duchess of Connaught.
1857	George, Duke of Cam- bridge.	1903	Princess Margaret of Connaught.
1858	Queen Marie Amélie of France.	1903	Princess Victoria Patricia of Connaught.
1858	Duc de Nemours.		

### SPECIAL AWARDS

have been made to the Royal Porcelain Works, among which may be noted *The Diploma of Honour*, the highest award at the Vienna Exhibition, 1873; and at Paris in 1878, the *Gold Medal* (with the Legion of Honour to Mr. R. W. Binns), and the following commendation from M. Lamière:

"We must place here highest in rank the productions of the Worcester Manufactory. They are distinguished from all others by skill and accurate judgment in Ceramic Art, and by great perfection in the execution."

And at the Chicago Exhibition, 1893, the Judges' award was as follows:

"A beautiful collection of Fine Art and other Pottery of various kinds. It is remarkable on account of the purity and translucency of the body of the ware; the artistic excellence of the forms; the sharpness of the modelling; the artistic character of the designs; the beauty of the coloured Gold and Bronzes used in the work, and the perfect harmony of the colouring; the quality of the raised Gold.

"A number of Figures of considerable beauty and fine modelling are also exhibited.

"The Vitreous Ware also is specially worthy of notice. It has a fine hard body, is well glazed, and calculated to wear well in use."

## "WORCESTER CHINA."

**I**N June, 1902, two important Chancery actions were heard before Mr. Justice Byrne. They both involved the same point, viz., whether the plaintiffs, the Worcester Royal Porcelain Company, were alone entitled to describe their goods as "Worcester China." The hearing extended over three days, and many leading experts in the trade, and wholesale and retail traders from the chief towns of England, were called as witnesses. At the conclusion of the trials Mr. Justice Byrne reserved his judgment, and it was not until July 2 that it was delivered. After noticing the establishment of the production of porcelain in Worcester by Dr. Wall, in 1751, the Judge traced the history of the various firms by whom the manufacture was continued, until they all became amalgamated in the plaintiff company. The judgment dealt with the way in which the word "Worcester" was used in connection with the manufacture of china, and the Judge held that it had for considerably more than a century acquired a secondary meaning, outside and independent of its primary geographical signification; and that the secondary meaning denoted the goods of particular makers. The contention that the word "Worcester" denoted all china made in Worcester was fully dealt with, and the learned Judge held that such contention failed; and he granted a perpetual injunction in favour of the plaintiffs, who retain their exclusive right to use the word "Worcester" as descriptive of their goods.



### “HADLEY WARE.”



**I**N July, 1905, THE WORCESTER ROYAL PORCELAIN COMPANY acquired the business of MESSRS. JAMES HADLEY AND SONS, LIMITED, WORCESTER.

MR. JAMES HADLEY (who for many years was chief modeller at the Royal Porcelain Works) opened premises in 1896 for the manufacture of the ware now known as “Hadley Ware.” The leading characteristic of this Ware was first obtained by means of an extensive use of coloured clays in the raised ornamentation of the vases, etc., combined with either a monochrome or a conventional treatment of the subject paintings. Latterly, without losing the distinctive qualities of the ware, the severity of this early style has gradually given way to a less conventional one; and for much of the coloured clay work there is now substituted various decorative schemes in enamel colours and gold, with fully naturalistic treatment both as regards colour and composition for the subject paintings, thus supplying the artists with a much wider field of work than obtained during the earlier periods of this ware.

The (experimental) pieces made in 1896 bear a mark either painted or stamped with rubber.



From Feb. 1897 to June, 1900, a printed mark.



From June, 1900, to August, 1902.



And from August, 1902, to June 30th, 1905.



The “Hadley Ware,” since July, 1905, has been produced by the Royal Porcelain Co., and now bears the Worcester mark.



11th Avenue

BAYLIS, LEWIS & CO.  
PRINTERS,  
WORCESTER.

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*Entered at Stationers' Hall.*

11th Avenue