





# Victorian majolica

BY MARILYN G. KARMASON



*Pl. I. Turkey-pie tureen made by Minton and Company, Stoke-on-Trent, England, 1864. Impressed "MINTON" and inscribed with the Minton shape book number 777 on the bottom. Height 11 inches. The corresponding shape book drawing is shown in Fig. 1. Karmason/Stacke collection; photograph by John White.*



*Fig. 1. Drawing of the tureen shown in Pl. I from the Minton shape book. Minton Museum, Royal Doulton Limited, Stoke-on-Trent; photograph by Northern Counties Photographers.*

At first glance Victorian majolica intrigues the eye with myriad shapes and patterns and a seemingly random profusion of brilliant glazes. Gradually, recurrent themes are perceived and shapes and motifs are duplicated: tall cheese bells for Stilton, strawberry servers, teapots, oval and round game-pie dishes, large and small bowls, large and small *cachepots*, pitchers, ewers, mugs, platters, plates, and tiniest of all, diminutive plates designed to hold butter pats. Walking-stick stands disguised as storks and herons, umbrella stands, and garden seats for the conservatory are all found in Victorian majolica.

Majolica is distinguished from other Victorian pottery by the integration of its vast range of historical, whimsical, and naturalistic patterns, all luminously glazed. Seafood platters rest on tiny scallop-shell feet; foxes and dogs appear on game-pie dishes along with the objects of their prey; grazing cows make their home on tops of cheese bells and butter dishes.

Majolica was the ceramic art most in the spirit of the Victorian age, underscoring the passionate Victorian interest in the home. It traces its origins to Persian colored glazes of the eleventh to thirteenth centuries, their use by the Hispano-Moresque potters of the thirteenth and fourteenth centuries, and the creative genius of fifteenth- and sixteenth-century Italian Renaissance and French ceramic artists. Foremost among the latter were Luca della Robbia (1399/1400-1482) of Florence and Bernard Palissy (c.1510-c.1590), who worked in Saintes, France, and in Paris.

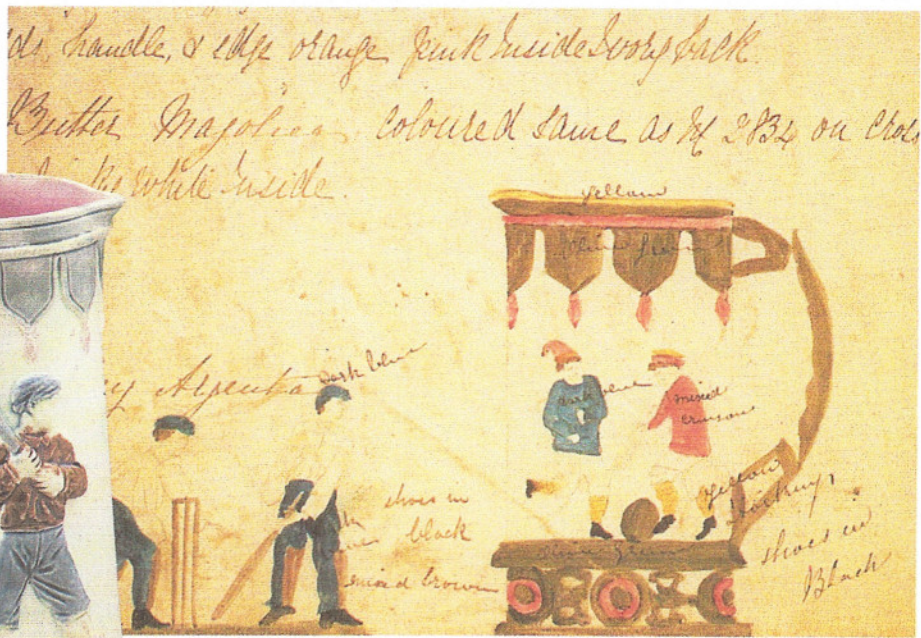
The creation of Victorian majolica is beautifully documented in the shape and pattern books of Minton

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**Pl. II.** Baseball and Soccer pitcher made by Griffen, Smith and Company, Phoenixville, Pennsylvania, c. 1884. Impressed "GSH" in monogram on the bottom. Height 8 inches. The Wedgwood pattern book illustration of the same design is shown in Pl. IIa. Karmason/Stacke collection; White photograph.

**Pl. IIa.** Design from one of the pattern books of Josiah Wedgwood and Sons, Barlaston, Stoke-on-Trent, England. Wedgwood Museum, Barlaston, Stoke-on-Trent, England.

and Company, Josiah Wedgwood and Sons, and George Jones and Sons. From these books one becomes familiar with the style of the maker and comes to appreciate the deliberate choice of details that gives each piece its unity.

By 1836 Herbert Minton (1792–1858) had succeeded his father, Thomas (1765–1836), the founder of the prestigious Minton firm. In 1848 Joseph Léon François Arnoux (1816–1902) became Minton's art director, chief chemist, and Herbert Minton's close colleague. Born in Toulouse, France, Arnoux was educated in engineering and ceramic production. As did della Robbia and Palissy before him, Arnoux perfected metallic oxide glazes that covered the soft, porous, deeply sculpted earthenware and made it impervious, even outdoors.

The earliest Minton majolica, predominantly in the Renaissance revival style, was displayed in 1851 at the Crystal Palace Exhibition in London. There it was as well received as it was at subsequent international exhibitions: 1853 in New York City, 1855 and 1867 in Paris, 1862 in London, 1873 in Vienna, 1876 at the Philadelphia Centennial Exposition, and 1889 in Paris.

The Minton shape books are in the Minton Museum in Stoke-on-Trent. They illustrate the full range of Minton's ceramic production. From 1826 to about 1860 designs numbered from 1 to 879 are recorded in pen and ink drawings, with several ornamental pieces hand colored. From about 1860 until the 1950's most of the more than five thousand designs were recorded in sepia photographs or drawings. Each design specified the glazes to be applied, and if the piece was to be made in parian, stoneware, or bone china as well as in

majolica.<sup>1</sup> New designs for majolica ceased to be made in the early 1890's, and production of majolica ceased early in this century.

The Minton shape books are valuable not only because they help date the first production of a piece but also because they show the development of the eclectic and revivalist styles used by Minton artists. The earliest style used by the firm was inspired by Renaissance majolica wares.<sup>2</sup> Large *cache pots*, urns, and platters were decorated with flower festoons, oak leaves, cartouches, ropes, medallions, lions, rams, and mythological figures. Sixteenth-century Renaissance *istoriato* (story-telling) designs are well represented in Minton majolica by artists such as Thomas Kirkby (1824–1890) and Alfred George Stevens (1817–1875).

Minton next re-created pieces reminiscent of the work of Bernard Palissy, and in the case of a ewer decorated with a sea god's head and mermaids, almost exactly copied the Palissy model. The Victoria and Albert Museum in London has examples of both the sixteenth- and the nineteenth-century wares. A Minton jug decorated with marine motifs, known as the Palissy jug and bearing on the handle the monogram of Hugues Protât (w. c. 1843–c. 1875), the modeler, is shaped of two large scallop shells against a sea-blue body with a neck of deep green lizard markings. It tells the story of a young Triton forever trying to reach the beautiful young Melusine draped sensuously beneath the cobalt spout.

Historical figures also inspired Minton's majolica artists, who celebrated the tricentennial of William Shakespeare's birth with a jug bearing his portrait together with that of Queen Elizabeth I. A close friend-





Pl. III. Left: Cheese bell in the beehive pattern made by George Jones and Sons, Stoke-on-Trent, England, 1872. Impressed "GJ" in monogram and inscribed with the British registry mark, and painted with the company's pattern book number, 3279, all on the bottom. Height 13½ inches. Right: Cheese bell in the apple blossom pattern made by George Jones and Sons, 1873. Impressed "GJ" in monogram and with the British registry mark, and inscribed with the company's pattern book number 3240, all on the bottom. Height 10½ inches. Both patterns are shown on the page from the company's pattern book shown in Pl. IIIa. Karmason/Stacke collection; White photographs.

Pl. IIIa. Page from one of the pattern books of George Jones and Sons. Wedgwood Museum.



ship between Herbert Minton and Augustus Welby Northmore Pugin (1812–1852), the champion of the Gothic revival, encouraged the firm's interest in Gothic design. Encaustic-style tiles in majolica glazes, revolving lunch trays with Gothic patterns, and garden seats were inspired by Pugin's work. Both the Minton Tower jug and the Tavern jug are decorated with dancing and carousing figures in medieval costume.

Naturalistic Minton majolica best captures the spirit of the Victorian period in England. After years of white ironstone or blue-and-white pottery, hostesses welcomed the amusement of matching their menus to whimsically decorated tablewares designed to forecast the evening's delicacies in realistic detail.

From the seas surrounding the British Isles were harvested oysters, sardines, lobsters, crabs, mackerel, and trout, all of which appeared on majolica. A revolving oyster stand could hold twenty-seven oysters; lobster could be served in a tureen with a life-sized lobster finial or on a platter garnished with crabs and lemon slices. Snails and serpents somewhat inappropriately slithered their way onto teapots.

Rabbit stew might appear in the rare game-pie dish with a lid on which two hares with upright ears form the handle. An assortment of game could be served in a more frequently encountered "dead game" dish with a deeply modeled cover displaying a hare, a mallard, and a pigeon on a bed of ferns and oak leaves.

Strawberry servers and chestnut dishes were strewn with appropriate blossoms, and serving spoons were modeled in the shape of strawberry or chestnut leaves. Pond lilies adorned dessert plates and sweetmeat servers.

Minton teapots possess a style of their own. Some are included in Garth Clark's *Eccentric Teapot*,<sup>3</sup> as well they might be, for there are examples shaped like a turtle, a blowfish, a chariot with a racing cockerel under the reins of a monkey-shaped handle, a secretary bird in mortal combat with a serpent, and a flatiron on which a cat and mouse play out their eternal game.

Gardeners, excited by current botanical and horticultural developments, filled huge majolica vases and *cachepots* with floral displays that imitated or complemented the design on the container. In the conservatory, John James Audubon's birds found their counterparts in Minton's storks and herons. Queen Victoria's far-flung empire was evoked by Minton monkeys upholding conservatory garden seats, and a pair of seven-foot-high elephants with gilded howdahs. The Minton peacock by Paul Comolera (1818–1897), resplendent in naturalistic polychrome glazes, paraded in the Victorian garden.

Oriental styles and motifs appeared on Minton majolica soon after the opening of world trade with Japan in 1854, following Commodore Matthew Calbraith Perry's (1794–1858) historic visit. Examples include the eccentric Monkey, Lemon and Mushroom, and Chinaman Actor teapots as well as *cachepots* and garden seats decorated with stylized oriental blossoms. Ornamental boxes simulated oriental lacquer and metalwork. Léon Arnoux's interest not only in oriental but also in Islamic art led to the production of Islamic patterns on tiles and garden seats.

Minton produced figural pieces that resembled Sèvres models. Although the figures may have been cast in the same molds, they lacked the delicacy of the



Pl. IV. Partial tea service made by George Jones and Sons, 1873. Some of the pieces are impressed on the bottom with "GJ" in monogram and with the British registry mark. Length of tray, 19¼ inches. The service is shown on the page from the company's pattern book illustrated in Pl. IVa. Karmason/Stacke collection; White photograph.

Pl. IVa. Page from one of the pattern books of George Jones and Sons. The tea service at the top is shown in Pl. IV. Wedgwood Museum.



French originals. They were often made in pairs, about eight inches tall, and represented working-class men and women of the eighteenth and nineteenth centuries. Regal exceptions were six-foot blackamoors, exotically attired and bejeweled, often with *cache-pots* on their heads. And in the mythological vein, Minton *amorini*, *putti*, Tritons, mermaids, satyrs, and Hercules decorated and supported fountains and *cache-pots*.

Minton's Saint George and the Dragon fountain (frontispiece), the largest piece of majolica ever created, was thirty-six feet high and forty feet in diameter. Exhibited at the London International Exhibition in 1862, it was made of 379 separate pieces: winged Victory figures, fountains, British lions, sea nymphs, and storks, many of which are found in the Minton shape books as individual pieces or as parts of other groupings. The fountain was demolished in the 1920's because the Bethnal Green Museum in London, to which it had been moved after the 1862 exhibition, had better use for the ground it occupied.

And what of the demise of majolica itself about the time of the death of Queen Victoria in 1901? The use of toxic lead oxide in the majolica glaze that poisoned the pottery workers was certainly intolerable. A review of the Minton shape books, however, reveals that the company's artists had become involved with art nouveau and secessionist styles. The ornate, eclectic, whimsical style of Victorian majolica did not survive in the twentieth century.

The marks on Minton majolica include MINTON or MINTONS, the latter after about 1871. Many pieces bear the British registry mark, which indicates the exact date a pattern was registered with the British patent office. Since many designs were produced over several years or decades, Minton instituted a yearly date code symbol to identify the year a specific piece was produced. Another impressed Minton mark is the number of the design as listed in the shape book. If the British registry mark is absent or if the date code symbol is obliterated by excess glaze, the shape number allows one to approximate the first year of manufacture of the design.

Minton marks may also include the name or monogram of the artist or modeler, such as Hugues Protât, Albert Ernest Carrier-Belleuse (1824-1887), and Pierre Emile Jeannest (1813-1857). The names of the most prominent artists accompany their designs in the Minton shape books. Still other marks—randomly placed impressed numbers and letters—may refer to individual potters who worked on the piece, but they have not yet been identified.

The eighteenth-century preamble to nineteenth-century majolica occurred on March 23, 1759, when Josiah Wedgwood (1730-1795) recorded in his Experiment Book the results of experiment number seven, the perfection of green glaze. In partnership with Thomas Whieldon (1719-1795) at Fenton Low, Staf-



Pl. V. Cheese bell made by Minton and Company, 1865. Impressed "MINTON" and inscribed with the Minton shape book number 969 in black paint on the bottom. Height 13 inches. The page from the company's shape book showing the bell is illustrated in Fig. 2. Karmason/Stacke collection; White photograph.

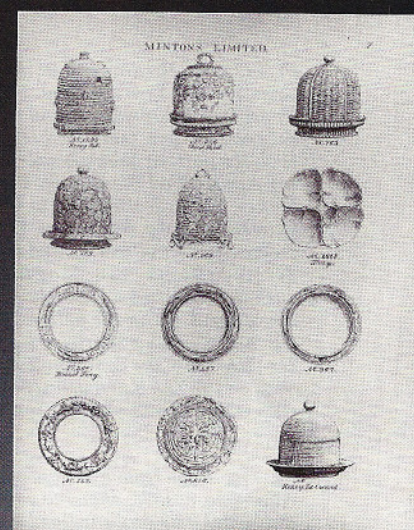


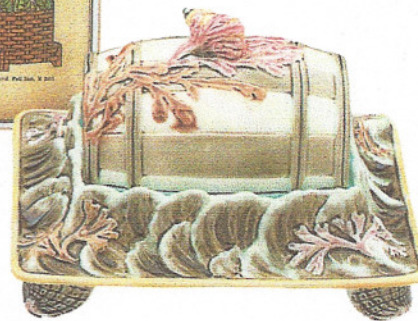
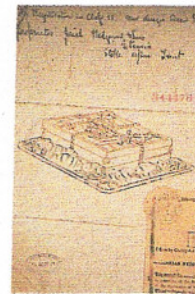
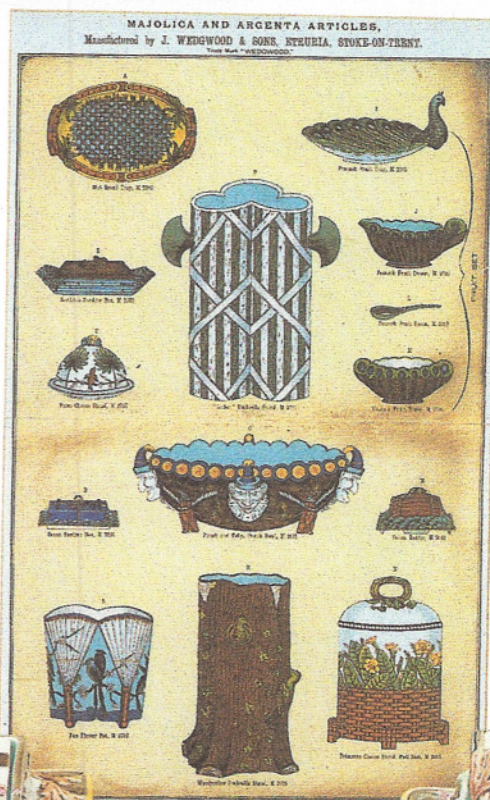
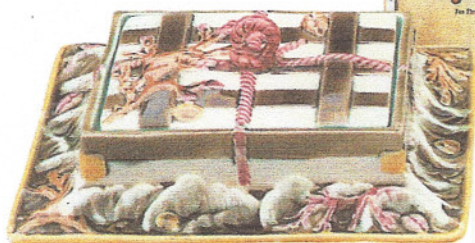
Fig. 2. Page from the Minton shape book showing the cheese bell illustrated in Pl. V. Minton Museum. Northern Counties Photographers photograph.



Pl. VI. Left: Sardine box in the Ocean pattern made by Wedgwood, 1879. Impressed "WEDGWOOD" and with the date code letters "ZBH" and inscribed with the pattern book number 2812 in red paint, all on the bottom. Length 8¼ inches. Right: Butter dish in the Ocean pattern made by Wedgwood, 1879. Impressed "WEDGWOOD" and with the date code letters "CAH," and inscribed with the pattern book number 2833 in black paint, all on the bottom. Length 7¼ inches. Both patterns are shown on the page from the company's pattern book in Pl. VIa. Karmason/Stacke collection; White photographs.

Pl. VIa. Page from a Wedgwood catalogue, c. 1876, showing variations of the butter dish and sardine box shown in Pl. VI. Wedgwood Museum.

Pl. VIb. Patent paper for Wedgwood's Ocean pattern sardine box (see Pl. VI, left). Wedgwood Museum.



fordshire (between 1754 and 1759), Wedgwood anticipated that the public would welcome a change from the variegated agate and mottled glazes characteristic of Whieldon's earthenware. The new Whieldon-Wedgwood tea services were handsomely modeled in pineapple and cauliflower motifs and glazed with Wedgwood's naturalistic green and yellow lead glazes. Later in 1759 Wedgwood established his own manufactory in Burslem. During the succeeding century Wedgwood and his imitators in Swansea and Swinton produced green-glazed dessert services with foliate designs.

It is noteworthy that Wedgwood, which had already developed superb colored glazes, did not produce majolica until 1860, a decade after Minton. The mid-nineteenth century leaders at Wedgwood believed that the firm's designs, formal and traditional, would not be well served by the flamboyant colors of Victorian majolica. Moreover, although the 1840's was a decade of improvement in the firm's formidable financial difficulties, there was little money to invest in experiments with majolica.

Policy changed when Josiah Wedgwood's great-grandson Godfrey (1833-1905) became a partner in the firm in 1859, his brother Clement Francis (1840-1889) in 1863, and his brother Laurence (1844-1913) in 1868. In 1860, with Godfrey Wedgwood as art director, the company turned to the production of majolica, enlisting the talents of Emile Aubert Lessore (1805-1876), a great ceramic artist who had worked at Sèvres; the botanist-artist Christopher Dresser (1834-1904); and the sculptor Hugues Protât, all three of

whom had worked at Minton. Léon Arnoux himself, impressed with Wedgwood's ceramic artistry, helped the firm in its new undertaking.

A review of the three Wedgwood pattern books<sup>4</sup> reveals the firm's increasing involvement with majolica. In the 1860's pieces of majolica were given a one-line description and a pattern number, but were not illustrated. However, by 1870, Wedgwood was producing more majolica than any other type of ornamental ware and each piece included in the pattern books was fully described and illustrated by a delicate watercolor. Also included were descriptions of the modeling and colors of the glazes to be applied, as well as the pattern number and, often, the patent number.<sup>5</sup> During the late 1870's majolica was responsible for a great part of Wedgwood's financial stability.

Books II (1876-1888) and III (1888-c. 1896) illustrate much of the exuberant Wedgwood majolica used at the Victorian table. As at Minton, this included fish and shellfish-patterned dinner services and serving dishes, game-pie dishes, cheese bells, punch bowls, and fruit and ice cream services. Wedgwood offered a greater range of dinner and dessert plates than Minton. Many Wedgwood plates have reticulated borders and at the center, hand-painted scenes or a circle of mottled green and brown glaze. Some designs illustrated in the pattern books were produced in black basalt as well as majolica, such as the charming water and wine ewers modeled by John Flaxman (1755-1826).

Like Minton, Wedgwood produced garden seats,



Pl. VII. Left: Butterfly plate made by Minton and Company, 1870. Impressed "MINTON" and with the British registry mark, and inscribed with the Minton shape book number 1545 in black paint, all on the bottom. Diameter 9 inches. Right: Strawberry plate made by Minton and Company, 1869. Impressed "MINTON" and with the British registry mark and date code symbol, and inscribed with the Minton shape book number 1330, all on the bottom. Length 8¾ inches. Both plates are shown on the page from the company's shape book illustrated in Fig. 3. Karmason/Stacke collection; White photographs.

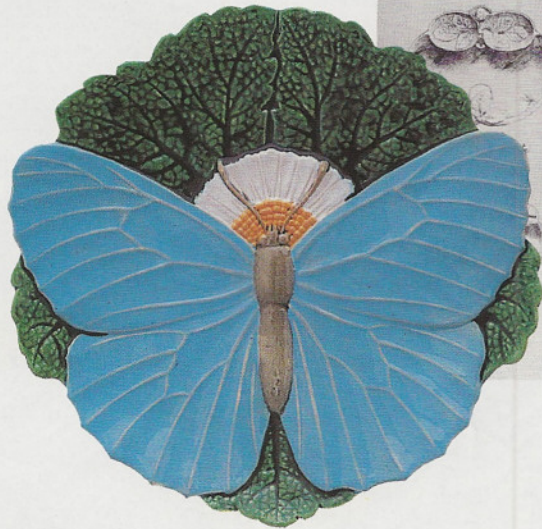


Fig. 3. Page from the Minton shape book showing the plates illustrated in Pl. VII. Minton Museum; Northern Counties Photographers photograph.



urns, vases, *cachepots*, fountains, and umbrella stands (see Pl. XI). Minton created the more dramatic pieces—fantasies of statuary, giant fountains, and jardinières in a greater emotional range, from the whimsical to the eccentric. Wedgwood majolica held true to the firm's more classical traditions, but in modeling and glazing techniques it was considered the equal of Minton. Some contemporary connoisseurs thought that Wedgwood's use of a white clay body resulted in more brilliant, purer glaze colors.

Wedgwood, like Minton, took inspiration from the Renaissance, Palissy, nature, oriental and Egyptian motifs, and mythological and historical figures. Portraits of both George Washington and Abraham Lincoln appeared on a graduated series of Wedgwood pitchers. Wedgwood departed from classicism by decorating compotes and candelabra with *putti* and *amorini* in the style of Carrier-Belleuse. A Punch and Toby punch bowl is at once more bizarre, humorous, and strikingly colored than other Wedgwood majolica. Medieval princesses and *putti* adorn Wedgwood majolica ring stands.

Book II of the pattern books chronicles the change in Wedgwood's majolica glazes. The familiar intense backgrounds were replaced on many pieces with white or pale blue glazes, although occasionally the rich turquoises or cobalts remained. The most popular of the pale Argenta patterns were the Bird and Fan and the Shell (later called the Ocean). The Ocean pattern (see Pl. VI) inspired Shell and Seaweed (see Pl. IX), the most famous pattern of the American majol-

ica firm Griffen, Smith and Hill of Phoenixville, Pennsylvania (which at times called itself Griffen, Smith and Company). In 1880 the Wedgwood pattern book recorded another Wedgwood pattern of multiple shells and seaweed. This included not only the light backgrounds of Argenta, but also the distinctive basket-weave background design later imitated by English majolica manufacturers such as S. Fielding and Son (c. 1870–c. 1950) and Samuel Lear (w. c. 1877–1886) of Henley.

In addition to "WEDGWOOD" impressed and perhaps a British registry mark, Wedgwood majolica, like Minton, was impressed with a date code. Adopted in 1860, this was made up of three capital letters, the first indicating the month, the third, the year of production of the individual piece, and the middle letter, the potter's mark. Pattern numbers were painted on the bottom in red or black paint and at times included a letter that indicated the identity of the artisan. Pattern numbers preceded by the letter "M" signified majolica produced between 1873 and 1888; those preceded by "K" were produced from 1888 to about 1920. In the absence of a registry mark or date code, the pattern number makes it possible to estimate the date of first production of a piece.

As was the practice at Minton, great ceramic artists at Wedgwood signed their pieces and sometimes included their names in the pattern books. Emile Lessore, the foremost ceramic artist at Wedgwood, painted his signature on his pieces. Protât, Lessore's colleague and countryman, carved his signature onto





*Pl. VIII. Game-pie dish made by George Jones and Sons, 1875. Impressed "GJ" in monogram with "AND SONS" in crescent below it, impressed with the British registry mark, and inscribed in black paint with the company pattern book number 3416, all on the bottom. Length 13½ inches. The watercolor of the dish in the pattern book is shown in Pl. VIIIa. Karmason/Stacke collection; White photograph.*

*Pl. VIIIa. Watercolor in the George Jones and Sons pattern book of the game-pie dish illustrated in Pl. VIII. Wedgwood Museum.*





Pl. IX. Humidor in the Shell and Seaweed pattern made by Griffen, Smith and Company, c. 1884. Impressed "GSH" in monogram, encircled by "ETRUSCAN MAJOLICA" and with "M. 10" on the bottom. Height 6½ inches. The humidor is illustrated on the page from the company's catalogue shown in Pl. IXa. Karmason/Stacke collection; White photograph.

Pl. IXa. Page from the Catalogue of Majolica of the Griffen, Smith and Company exhibition of 1884-1885 at the World's Industrial and Cotton Centennial Exposition, New Orleans, Louisiana, reprinted in 1960 by Brooke Weidner. At the center is the humidor shown in Pl. IX.

his pieces, and there are several pieces signed by both artists. The impressed monogram of Frederick Bret Russel, who worked at Wedgwood in the late 1860's, appears on the bottom of several jugs.

Charles Toft (1832-1909), an outstanding artist at Minton best known for his reinterpretation of the sixteenth-century French majolica made at Saint Porchaire, became the principal figure modeler at Wedgwood from 1877 to 1888. His Argenta Athletic jug in the Wedgwood pattern book reflects a simplicity rarely seen in Wedgwood designs. This pattern was reproduced so accurately by Griffen, Smith and Hill that it is hard to identify on which side of the Atlantic the piece originated. Griffen, Smith and Hill copied other Wedgwood patterns, such as a tri-lobed strawberry server and a cauliflower tea service. The chief designer at the American firm between 1876 and 1889 was David Smith, an Englishman. His continued relationship with English pottery firms may have resulted not only in Staffordshire-inspired patterns, but also in the use of the word Etruscan in the company's mark, since Etruscan was the name of a pottery factory in David Smith's birthplace, Fenton.

Perfectly modeled and with a lustrous, silky glaze, the majolica of George Jones (1824-1893) is considered by many collectors to be the quintessence of majolica, for it is humorous, whimsical, predominantly naturalistic in theme, and typically Victorian. Jones, who had worked at Minton for about a dozen years before 1861, was most probably responsible for the joy-

ous examples of Minton majolica made during those years; it is frequently impossible to distinguish between Minton and Jones pieces decorated naturalistically with such motifs as pond lilies or strawberry blossoms, predatory foxes, or playful cupids.

In 1861 Jones established the Trent Pottery, just behind the Minton factory in Stoke-on-Trent. Recently two of his pattern books were discovered in the collection of the Wedgwood Museum in Barlaston, which had acquired them in 1967.<sup>6</sup> The books are undated, but since they are entitled George Jones and Sons, they must postdate 1873, the year in which the British patent office registered designs that reflected the presence of at least three of Jones's sons in the firm.

In the pattern books, hand-tinted photographs, drawings, and watercolors are each accompanied by a pattern number. Notations reveal that many of the designs were produced in graduated sizes, in different colored glazes, and with different details. The same cheese bell, for example, could be topped with a serpent or goat finial. A humorous, naturalistic compote in the shape of an oak tree might variously shelter not only a buck and doe, but also a dog chasing a quail, a fox spying a bunny, or a cow, a giraffe, a lion, a camel, or a bison. The latter three animals are noted in the pattern books as "Africa," "Asia," and "America," respectively. The watercolors in the pattern books of Neptune, cupids, mermaids, and dolphins reflect the charm of the actual pieces. The books contain many forms for the breakfast and lunch table which are not found among the more elaborate Minton designs: egg and toast stands, marmalade jars, butter dishes, butter



Pl. X. Left: Tray made by Griffen, Smith and Hill, c. 1880. Impressed "GSH" in monogram on the bottom. Length 12½ inches. Right: Begonia leaf plate made by Griffen, Smith and Hill, c. 1879. Impressed "GSH" in monogram on the bottom. Length 9 inches. The tray and the dish are illustrated in the company's 1884 catalogue (see Pl. Xa). Karmason/Stacke collection; White photographs.



Pl. Xa. Page from the Catalogue of Majolica of the Griffen, Smith and Company exhibition of 1884-1885 at the World's Industrial and Cotton Centennial Exposition, New Orleans, Louisiana, reprinted in 1960 by Brooke Weidner. The dishes at lower right and upper left are shown in Plate X.

plates, napkin rings, and miniature tureens. A decorative detail, frequently imitated by lesser potteries, is the twisted yellow-gold rope edging on Jones sardine boxes and game-pie dishes.

One of the most beautiful pages in the pattern books illustrates six cheese bells (Pl. IIIa). The notations indicate that each pattern was produced in different sizes. The acanthus leaf pattern on one cheese bell also appears on square *cachepots*, while the castle pattern of another is also used for a *cachepot*.

Strawberries at an English tea were charmingly presented in one of several of the most creative expressions of the naturalism of George Jones and Sons. These include a delicate serving dish with a classical trompe-l'oeil Victorian napkin pattern and a serving dish portrayed as a wooden trough with a sawhorse, or trestle, on which grow strawberry vines. Two yellow-breasted finches perched on the sawhorse feast on the strawberries. Two dramatic strawberry servers, one emerald green and one cobalt blue, are strewn with large white and gold strawberry blossoms. A yellow wickerwork strawberry server depicted in the Jones pattern book is almost identical to the Minton wickerwork strawberry server. Many strawberry servers are complemented by removable creamers, sugar bowls, sugar sifter spoons, and a large serving spoon in the shape of strawberry leaves.

Sardine boxes are generously represented in the Jones pattern books. Finials include trios of fish, pelicans, ducks, and shells. The fox finds a frequent home on Jones pieces, as the finial on the lid of a game-pie

dish, as a handle on a grape dish (courtesy of Aesop), as a beast of prey on a compote, and as a triumphant observer of the hunt on the lid of a claret jug.

Although the Jones pattern books are filled predominantly with naturalistic majolica, there are also echoes of Renaissance motifs, themes from Palissy, Egyptian designs, and the influence of Carrier-Belleuse whereby *putti* and cherubs cavort on sweetmeat dishes and compotes. As did Minton, Jones produced majolica specially for the Christmas season, complete with jugs, plum-pudding platters, game-pie dishes, and the humorous, superbly modeled Punch punch bowl decorated with holly.

In addition to the Jones pattern books, the Wedgwood Museum has in its archives an unillustrated three-page price list of Jones's majolica inventory. It includes a list of prices for the same shapes produced in parian, reminding the reader that Jones's earliest work was in parian and white granite.

The first mark of the Jones factory, used from 1861 to 1873, was the impressed monogram "GJ." Many pieces bear the British registry mark. A small, raised, bi-lobate seal bearing the "GJ" monogram and "Stoke-on-Trent" is first found about 1870. From 1873 the "GJ" monogram is found between the horns of a crescent inscribed "AND SONS." The bottom of Jones pieces is glazed a distinctive, mottled greenish brown with a white reserve in which the pattern number is inscribed in black paint. Frequently the pattern number is accompanied by a letter of which the significance is not yet known.<sup>7</sup>





*Pl. XI. Umbrella stand in the Saint Louis pattern made by Wedgwood, 1882. Impressed "WEDGWOOD" and with the date code letters "CQK" on the bottom. Height 22 inches. The watercolor design for the decoration from the Wedgwood pattern books is shown in Pl. XIa. Karmason/Stacke collection; White photograph.*

*Pl. XIa. Page from the Wedgwood pattern books showing the decoration on the umbrella stand illustrated in Pl. XI. Wedgwood Museum.*



Pl. XII. Ornamental platter in the Palissy style made by Minton and Company, c. 1870. Impressed "MINTON" on the bottom. Length 14 inches. The drawing of the platter in the Minton shape book is shown in Fig. 4. Karmason/Stacke collection; White photograph.

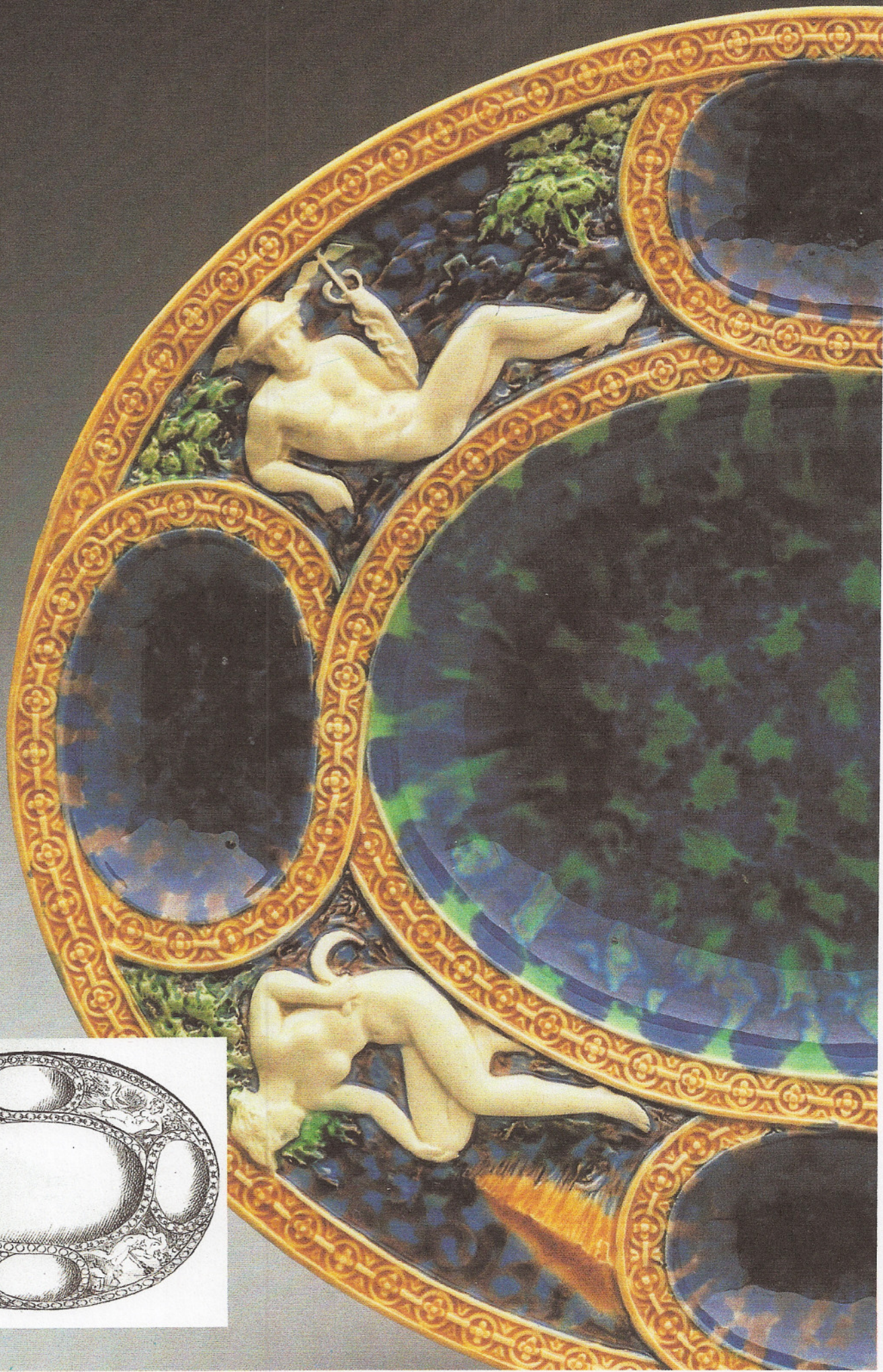
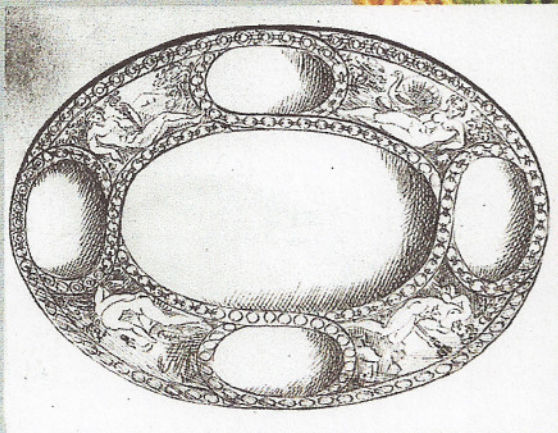


Fig. 4. Drawing in the Minton shape book for the platter shown in Pl. XII. Minton Museum; Northern Counties Photographers photograph.







<sup>1</sup> One of the first known Minton objects to be produced both in majolica and stoneware was the Hop jug designed by Henry J. Townsend (1810–1890). The majolica version was produced in 1855, the stoneware version in 1847.

<sup>2</sup> A Minton *tondo* in the della Robbia style in the Minton Museum should be compared with della Robbia works in the Victoria and Albert Museum in London.

<sup>3</sup> (New York, 1989).

<sup>4</sup> The pattern books are in the Wedgwood Museum, Barlaston, Stoke-on-Trent. Book I, recording designs 1 to M1863 covers the years 1867 to 1876 and contains relatively few references to majolica. These include the Caterer and Seahorse jugs. Book II records designs M1684 to M3385 and covers the years 1876 to 1888. Book III records designs K3484 to K4189 and covers the years 1888 to c. 1896.

<sup>5</sup> The patent registration certificate was illustrated with a sketch of the object. It gave the pattern name, design number, and date of registration. These certificates are in the archives of the Wedgwood Museum.

<sup>6</sup> In that year Wedgwood purchased E. Brain and Company of Fenton which had been in business since 1903. In 1907 Brain had bought part of the George Jones and Sons factory, and with it the Jones pattern books.

<sup>7</sup> For more about English majolica, see Llewellyn Jewitt, *The Ceramic Art of Great Britain* (London, 1878, reprinted 1883 and 1985). This is especially helpful not only for the major manufacturers but also for others such as W. T. Copeland and Sons, John Adams and Company (later Adams and Bromley), and William Brownfield and Sons. The *Pottery Gazette* (published from 1878 to 1905) included well-illustrated advertisements placed by many potteries. Sketches of labeled pieces of majolica accompanying some of the articles in the *Gazette* help identify some of the more obscure firms, such as Warrilow and Cope. Records are few for the American majolica firms with the notable exception of a catalogue of more than 150 pieces of majolica exhibited by Griffen, Smith and Company at the World's Industrial and Cotton Centennial Exposition in New Orleans, Louisiana, in 1884 and 1885. The majolica of James Carr's New York City Pottery was all unmarked, but fortunately his display at the 1876 Philadelphia Centennial Exposition was photographed. See also Marilyn G. Karmason with Joan B. Stacke, *Majolica: A Complete History and Illustrated Survey* (New York, 1989).