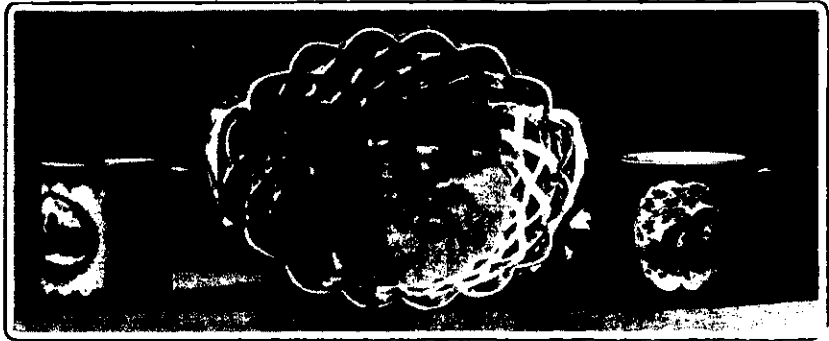


# BRIC-A-BRAC

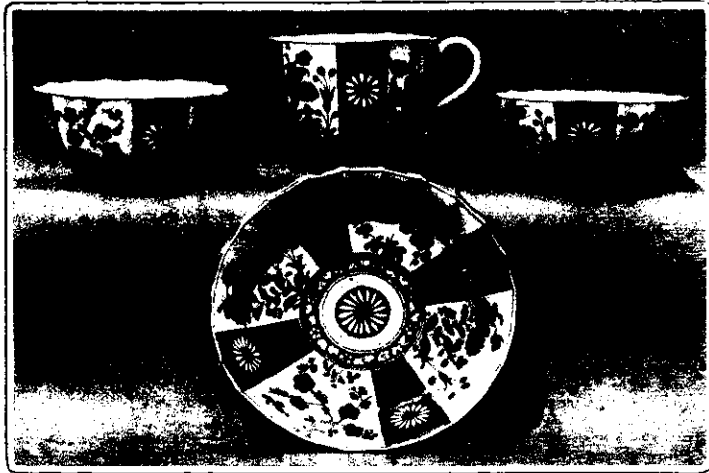
## WORCESTER CHINA.

**T**HE history of the Worcester china factory dates back to 1750, when William Davis, an apothecary, and Dr. John Wall formed a company for the manufacture of porcelains. For some time previously they had been making experiments in which their knowledge of chemistry doubtless stood them in good stead, for from the very first the factory was a success, and the quality of the first productions was never surpassed.

Dr. Wall seems to have been chiefly instrumental in obtaining patronage and support for the new venture, while Davis undertook the practical management of the works.



WORCESTER MUGS AND FRUIT DISH.



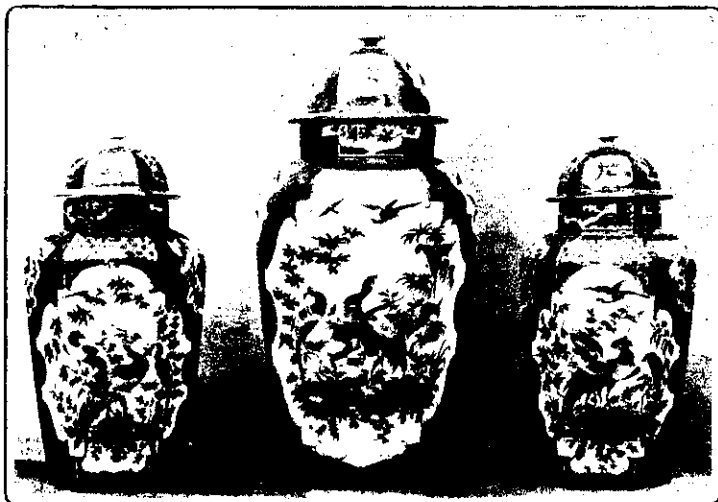
CUPS AND SAUCER.

The first china made at Worcester was in imitation of the blue and white Chinese porcelain, the decoration was in cobalt blue under the glaze on a white ground, and consisted of flowers, fruit, and birds, as well as the original Chinese designs. This ware was mainly intended for domestic use, and large quantities of dishes, bowls, mugs, and tea and dinner services were produced, many of the cups having no handles. Pierced and moulded edges are found on some of the dishes, others have borders of chequer work and basket-work sides like the one shown in Fig. 3. Jugs with a mask under the spout, leaf pickle dishes, and sweetmeat stands in the form of rock and shell work were also made during this period.

In 1756 Robert Hancock, a celebrated engraver who had been employed at the Battersea Enamel Works, introduced the process of transfer-printing on china at Worcester. The discovery of this



MILK JUG, CUP, AND SAUCER, WITH TRANSPARENT PRINTED DESIGNS.



THREE VASES AND COVERS.

method of decoration has generally been attributed to John Sadler, of Liverpool, though some authorities maintain that the honour of the invention is due to Worcester, but in any case it is certain that the process had been in use at the Battersea Enamel Works for some time before 1756.

Hancock's beautifully executed designs added considerably to the fame of the Worcester china factory, and although imitations of his work have been attempted none of them can be compared with the firm yet delicate lines of the originals. The subjects were very numerous and include portraits of celebrities, landscapes, hunting, and shooting scenes, milk-maids, children, birds, butterflies, coats-of-arms, etc. Some of the designs were taken from engravings after such artists as Watteau and Gainsborough, and the colours generally employed were red and black, though purple was sometimes used. The pieces on Fig. 4 are transfer-printed, the design on the cup and saucer being the well-known "tea-party" scene. About 1768 some workmen from the Chelsea factory were employed at Worcester, and a more elaborate style of decoration became general; the cobalt blue was used as a

ground colour, and the panels or reserves in white were filled with beautifully painted flowers, fruit, birds, and insects. The mug in Fig. 3 is an example of this style. Ornamental pieces, such as jars, vases, and beakers, with the well-known blue or salmon-pink scale grounds also belong to this period. On these specimens, the white reserves are usually painted with tropical birds and flowers, and are outlined with gilded scrolls. Fig. 2 shows two vases and covers with the scale ground. A peculiar shade of royal blue was invented about this time at Worcester, it is generally met with in the form of bands or stripes, accompanied by sprays of leaves and flowers, on tea-services like the cups and saucer illustrated in Fig. 1.

The original factory under the control of the Flights was visited by George III. in 1788, and after this date the crown was added to the marks, and it was known as the "Royal Porcelain Factory." The decorations became very elaborate, and richly-gilt services emblazoned with coats-of-arms were produced. In 1790 another method of printing on china was adopted, which was carried out in stipple instead of line engraving. It is found chiefly on tea-

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