

# BRIC-A-BRAC

CHATS ABOUT RARE CHINA.

SOME SPECIMENS OF LOWESTOFT.

HERE can be no doubt that the attention of all lovers of English china has been turned towards Lowestoft for the past two years. Whether in the long run the possessors of reputed Lowestoft bowls and beakers and of vases and dishes emblazoned with heraldic devices will come out of the inquiry with such a strong belief in their cherished treasures is quite another matter.

It has been established that hard paste was not manufactured at Lowestoft, and it is equally true that the hard paste pieces from the East were not decorated at Lowestoft, as it is no less true that the hundreds of Lowestoft plates and vases, made today at a certain little out-of-the-way factory not so very far from Paris and sold in England as Lowestoft, are innocent of ever having seen that East Anglian watering-place.

Before turning to the exquisite examples of Lowestoft that we are enabled to illustrate, we may say in passing that, like old Gaul, Lowestoft china may be divided into three parts—Lowestoft hard paste, so-called, hitherto wrongly attributed to that factory but really emanating from the East; spurious Lowestoft of recent manufacture, made in France to be fraudulently sold as real old Lowestoft—and lastly, there is the genuine Lowestoft, which latter variety is the only kind worthy of the attention of the collector.

In Mr S. G. Fenton's collection, which we illustrate, the surface of many of the pieces in relief and the raised surface is of a herring-bone pattern, very similar to the style and having the general characteristics of the fragments of moulds and pieces which were found on the site of the old factory. A careful comparison with the moulds and the specimens now at the British Museum has enabled some of the leading experts to pronounce these pieces to be typically representative of Lowestoft at its best.

The coffee-pot is finely decorated with vermilion and yellow floral wreaths on lid and top, while the landscape on one side and the ship on the reverse are both in puce. The handle and spout are typically Lowestoft in design. The peculiar herring-bone raised decoration is very pronounced in this specimen.

The tea-pot has a landscape on the panel which is painted in a delicate shade of puce. The roses are pencilled in carmine, and the scrolled decorations are raised. The cups are of a similar decoration and of thinner china than is usually attributed to Lowestoft. The exquisite shaped handles are an especial feature. On the tea-pot is a butterfly painted in pale green and carmine on one of the panels.

In the basin and cream-jug landscapes of delicate puce colour fill the panels, and a butterfly emerald green and red, and its fellow in red and yellow disport themselves. Inside the basin there is a finely modelled tea-rose of natural colour and the leaves are rich green and well drawn and the stalk, which is an inch long, shows the thorns minutely pencilled on it. We note these details as to colour because it is oftentimes believed that the Lowestoft colours are always pale naive or a thin red, and the belief that Lowestoft roses are without stalks is shattered by this specimen.

What shall we say of our next illustration? It is a beautiful example, and experts who have examined it believe it to be Lowestoft, but their previous theories regarding Lowestoft are shaken. Their only doubt concerning it is that it is too good ever to have come out of Lowestoft. But this is met by the very pertinent query—if it is not Lowestoft what is it? As yet nobody has been able to answer. In appearance it resembles the Japan patterns of late Derby. It is 9 inches in diameter, and 13 inches deep.

The paste, especially under the vase, has the peculiar greenish hue of Lowestoft, and in place bears the sand clouds which are one of the characteristics of the factory, as unmistakable to the connoisseur as the spiral ridges of Bristol or the batter-pudding like appearance of the bases of Longton Hall

figures. It is rich blue and vermilion, and is decorated in gold. It is well potted, and distinctly a remarkable piece.

A fine punch-bowl 8½ inches in diameter and 4 inches high is of beautiful blue, almost the blue of Worcester. We give the design which appears on the

rim, a perfect example of colouring and design, and the rose at the bottom of the basin is obviously drawn by no mean artist.



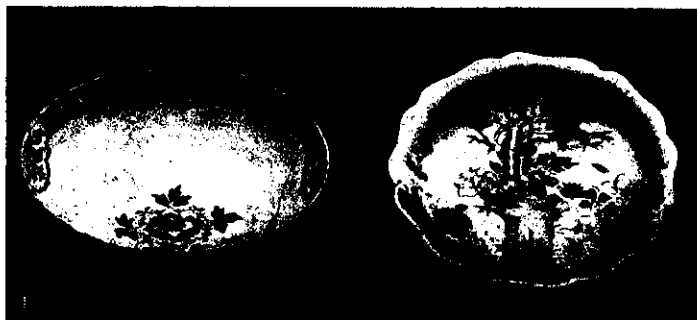
COFFEE POT

(5½ inches high). Showing both sides, delicate puce panel, carmine roses, raised scroll decorations, herring-bone surface.



BASIN (3¼ ins. high) AND CREAM JUG (4¼ inches high).

TEAPOT AND CUPS.

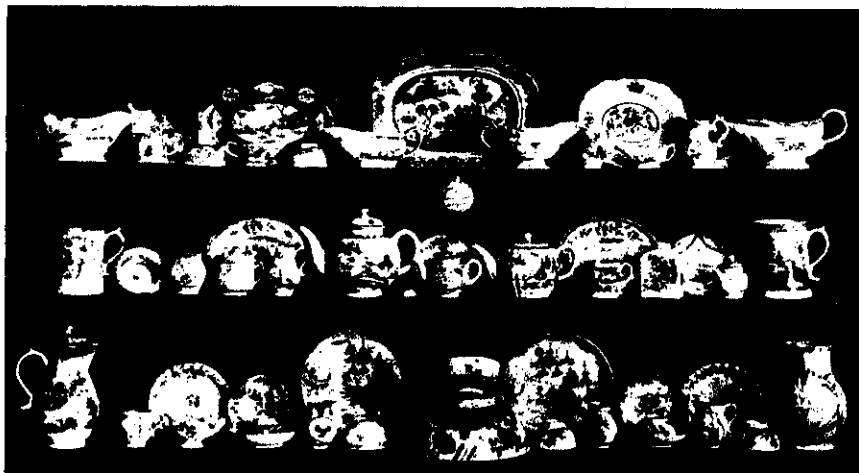


PUNCH BOWL.

In blue and white, 8½ ins. in diameter, and 4 ins. high.

DISH OF RARE COLOURING.

Blue, vermilion and gold, 9 ins. in diameter, and 1¼ inches deep.



GROUP OF GENUINE PIECES OF LOWESTOFT IN THE COLLECTION OF MR. YALLOP, OF LOWESTOFT.