



Figure 1. An Oriental Sports pattern dinner plate; this example unmarked but another recorded with a circular impressed mark for 'EDWARD CHALLINOR, WARRANTED, BURSLEM, STAFFORDSHIRE'.

STAFFORDSHIRE POTTERS PUZZLES AND PROBLEMS

Dick Henrywood

The potters of Staffordshire have long fascinated me. Having collected blue and white printed pottery for more than 35 years, I have encountered quite a number of marks from small factories which are not always easy to trace. The bible for most collectors is Geoffrey Godden's seminal *Encyclopaedia of British Pottery and Porcelain Marks*, first published in 1964 and with a significant revision in 1991. It is almost unbelievable how such a work can prove so long lasting, but time inevitably takes its toll and there are several pottery firms now known to have marked their wares which are not listed. The same is true of John Cushion's *Handbook of Pottery & Porcelain Marks*, a useful volume which also suffers from omissions.

In order to try and solve some of these problems, I undertook a survey of all known directories covering the Staffordshire potteries. Many of the

lesser-known firms are listed, often in only one or two volumes, but at least this gives us some information. I had little idea how large the task would prove to be, but in the end it yielded a list of more than 3,000 potters who appear in 61 directories between 1781 and 1900. This list has helped me to track down quite a few small pottery firms.

Edward Challinor is a relatively well-known manufacturer of printed wares but the discovery of Oriental Sports series wares (figure 1) with an impressed Challinor mark throws up some problems. Challinor was pottng in Tunstall from about 1842 through to 1867, but the Oriental Sports patterns are clearly of earlier date, being copied from the famous Spode Indian Sporting series, probably in the 1820s. This anomaly is resolved by closer consideration of the impressed mark, which gives Challinor's address as Burslem, not Tunstall. Reference to the directories yields an Edward Challinor at Burslem, listed in two different directories of 1822. This must be our man, although we do not know if he was related in any way to the later Tunstall-based potter.

Blue printed wares such as the Ancient Rome pattern (figure 2) are known with an impressed mark 'CAREY & SONS'. This is inconsistent



Figure 2. An Ancient Rome pattern meat dish bearing an impressed mark 'CAREY & SONS'.

Right. Figure 3. An Irish Scenery series dish (with an unidentified view) bearing a printed mark for 'ELKINS & Co.'

Below. Figure 4. A printed mark for 'ELKIN & Co.' found on a blue-printed cup and saucer with an undistinguished floral pattern.



with published sources which show Thomas & John Carey potting from circa 1823 to 1842. The problem is resolved by examination of the directories which list Carey & Son (1818), John Carey & Sons (1822 and 1828) and then T. & J. Carey (from 1830 to 1841). The impressed mark thus correctly reflects an early unrecorded trading style. Later wares generally feature the maker's name as 'CAREY'S'.

A partnership which is well known to collectors of blue-printed wares is that

of Elkins & Co who made an attractive series of views titled 'Irish Scenery' (figure 3). Interestingly enough, not all the views are Irish, but that is another story. Of more interest here is the maker's name which does not appear in mark books. Another mark encountered refers to Elkin & Co in the singular (figure 4), impressed marks are known for Elkin, Knight & Co, and initial marks EKB are found relating to Elkin, Knight & Bridgwood. The Elkin partnerships are very complicated and

we may never understand them fully. Godden refers to Elkin, Knight & Co (circa 1822-26) succeeded by Elkin, Knight & Bridgwood (circa 1827-40). Other partnership names beginning with Knight are generally considered to be later. The sequence in the directories is Elkin, Knight & Elkin (in 1822), Elkin, Knight & Bridgwood (in 1828), and then Elkins, Knight & Bridgwood (in 1830), before the styles beginning with Knight (from 1834). Hence Elkin & Co and Elkins & Co both appear to be styles dating from the 1820s. The fact that they appear on marks gives them added credence, although we remain puzzled as to why they are not recorded elsewhere.

Toft & May are not mentioned in mark books but have been referred to in volumes on blue-printed wares by Little, Coysh, and Coysh & Henrywood. They made at least four blue and white patterns – an uncommon series of coursing scenes, the popular Wild Rose pattern, a version of the Zebra pattern, and a romantic-style pattern sometimes titled 'Fountain' (figure 5). All of these are known impressed 'TOFT & MAY' (although unmarked wares predominate). The Fountain pattern is also recorded impressed simply 'MAY'. The directories list Toft & May at Old Hall Street in Hanley in 1828 and 1830, followed by Robert May in 1834 and 1835.

Deakin & Bailey are another firm not mentioned in mark books but recorded in volumes on blue and white. Godden refers to Deakin & Son



Figure 5. A Fountain pattern dinner plate bearing the uncommon impressed mark 'TOFT & MAY'.



Figure 6. A Crusaders pattern dessert plate marked with the full maker's name 'Deakin & Bailey'.



Figure 7. A Cyrene pattern hot-water plate, the mark featuring the makers' names 'J. & T. LOCKETT'.

from 1833 to 1841, but recourse to the directories again yields Deakin & Bailey predating them at the Waterloo Works at Lane End in 1828 and 1830. The only pattern of which this author is aware is titled 'Crusaders', shown here on a dessert plate (figure 6).

The hot-water plate printed with a romantic-style pattern titled 'Cyrene' (figure 7), bears a helpful mark which includes the full maker's name 'J. & T. Lockett'. John & Thomas Lockett are mentioned by Godden as successors to

John Lockett & Sons but without a separate entry. In fact, they are listed in directories from 1841 through to 1854 when they were succeeded by John Lockett. Their predecessors are shown as John Lockett & Son, listed between 1828 and 1834, and they, in turn, probably succeeded Lockett & Hulme, listed in 1822, another firm known to have made blue-printed wares.

As a break from the printed wares shown above, I include one relief-moulded jug finished in lavender and

white, much in the style favoured by Samuel Alcock & Co (figure 8). This jug bears an informative printed mark for Bradbury, Mason & Bradbury of the Crown Pottery, a Longton partnership which has not been recorded elsewhere. They appear in directories dated 1852 and 1854 and were obviously a short-lived successor to Bradbury, Anderson & Betteney who appear between 1846 and 1850 and are listed by Godden as 1844-52 (there is considerable variation in spelling of the name Betteney).



Figure 8. A relief-moulded jug clearly marked with the full maker's name 'BRADBURY, MASON & BRADBURY' along with their address 'CROWN POTTERY'.



Figure 9. An Oriental pattern jug, the printed mark including the maker's initials 'W.C. Jr., L.P.', probably for William Copestake of Longton.



Figure 10. A Canovian Statues pattern soup plate, marked with initials 'H.D. & Co.', probably relating to Henry Daniel & Co of Shelton.



Figure 12. A Delaware pattern dessert plate, again marked with the maker's initial 'H'.

Subsequent marks relate to a succeeding partnership of Anderson & Bettenev who are listed in directories between 1851 and 1856. There is some overlap in these dates, so although the directories give us significant help in identifying smaller firms, they do leave many questions unanswered.

All of the above pieces have one thing in common – they are marked with the

potter's name, either a simple surname or a partnership name in full. Late in the 18th century one or two potters chose to use their initials in marks rather than their name, which, from a marketing point of view, seems rather a strange move. However, from 1825 or so the practice became widespread as printed marks were adopted. Some initials are quite distinctive, with perhaps the best

examples being 'E.U. & M.' and 'U.M. & T.' which relate to Ellis, Unwin & Mountford and their successors Unwin, Mountford & Taylor. These leave little room for confusion but others are clearly not unique.

Initials tend to relate to the smaller potters who are inevitably less easy to trace. One good example is the Canovian Statues pattern plate which bears the maker's initials 'H.D. & Co.' (figure 10). The maker is not easy to find, but reference to the directories yields Henry Daniel & Co, potting in Shelton, listed in 1830 and 1834. Again the directories solve the problem relatively easily.

Another example features initials 'W.C. Jr., L.P.' which appear in the mark on a blue-printed Oriental pattern jug dating from about 1840 (figure 9). Godden suggests that the initials refer to William Copestake of Longton. He is listed in directories ranging from 1834 to 1861, and in four out of the eleven directories is listed as William Junior. However, the initials actually relate to William Chambers Junior of the Llanelly Pottery and the jug is of Welsh rather than Staffordshire origin.

Single initials such as 'B', 'D' or 'H' are often found in printed marks and always offer a challenge. Two examples marked with the initial 'H' are shown here – a dish printed in pink with a Fruit Garden pattern (figure 11) and a plate printed in blue with a moonlit scene titled 'Delaware' (figure 12). The single initial 'H' is traditionally attributed to Hackwood, but another example of the Delaware pattern, printed this time in flow-blue (figure 13) bears the same



Figure 11. A pink-printed Fruit Garden pattern dish marked with the maker's initial 'H'. Note the name 'A.M. TERRY' let into the top of the border, presumably the original owner.



Figure 13. Another Delaware pattern dessert plate, this time in dark flow-blue, similarly marked but also with impressed mark 'HARVEY'.

printed mark but also an impressed mark in the form of an animal with 'OPAQUE CHINA' curving above and the surname 'HARVEY' beneath. In this case the 'H' must relate to C. & W.K. Harvey of Longton, listed in directories between 1841 and 1851.

It is as well to recognise that the directories do not solve all our problems and a Willow pattern dish encountered recently was marked with initials 'N. & M.' (figure 14). There is no firm listed by Godden or Cushion which fits these initials, but neither do the directories help us here. The dish could, of course, have been made in the 20th century although a non-Staffordshire origin might also be possible.

I will finish this piece with a look at a

problem which has exercised my mind for some time. A number of early blue-printed wares, predominantly chinoiserie patterns dating probably from the last decade of the 18th century, are found with impressed initials 'I.H.' Reference to Godden yields an attribution to J. Heath of Shelton, Hanley, given as circa 1780-1800, with mention being made of the first name Joshua. As a result, this group of wares has been accepted for at least 30 years as being made by the aforementioned Joshua Heath without any apparent further question. In practice there is no Joshua Heath of any description listed in the directories at this period. While most examples appear to be of late 18th century manufacture, I recently

encountered a dessert dish printed with the standard Willow pattern (figure 15). This dish seems to me to be a little later, possibly around 1810. Why should a potter who was relatively prolific and in existence for at least a decade, possibly two or more, fail completely to be recorded by the directory publishers? My suggestion is that the initials might relate to John Harrison of Stoke, listed in most directories between 1781 and 1816 as a potter, earthenware manufacturer, or 'manufacturer of Staffordshire ware'. The initials, the period and the potter's longevity all fit. Could John Harrison be our mystery 'I.H.'?

I don't pretend that the directories solve all problems, peppered as they are with printing mistakes and inconsistencies, but they are original source material previously not easily accessed. They contribute to our knowledge, and I commend them to you. I have had great fun delving through them, and they just might throw some light on your own 'puzzles and problems'.

Most illustrations courtesy of Dreweatt Neate auctioneers of Newbury.

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Figure 14. A printed mark featuring unidentified initials 'N & M', found on a dish printed with the standard Willow pattern.



Figure 15. A dessert dish with the standard Willow pattern, marked with impressed initials 'I.H.'.

