

Worcester Porcelain

Recent and Promised Gifts from the Collection of
Kenneth J. Maier, M. D.

In the early eighteenth century, there was a great passion in England for Chinese porcelain, fueled by the newly adopted oriental custom of tea drinking, which by mid-century was enjoyed by gentleman and laborer alike. The English East India Company imported large quantities of “china” vessels, especially tea services, along with other exotic items such as lacquers, fabrics, and tea. Although it is believed that as many as sixty million porcelains had reached the West by the year 1800, English demand was not satisfied by oriental imports. A large market remained for an enterprising English firm.

The Worcester factory was, from its inception, a strong competitor in this lucrative market, at first producing pieces that imitated Chinese blue-and-white, *famille verte* (green family) and *famille rose* (pink family) porcelains. Worcester adapted many Chinese patterns, copied Chinese marks, and even tinted its glaze with cobalt to approximate the bluish-white of the Chinese porcelain paste. The original name of the factory, the Worcester Tonquin Manufacture, after the Chinese port of Tonquin, from which much porcelain was shipped, was



part of a marketing strategy to associate Worcester with oriental potteries. An advertisement in the *Gentleman's Magazine* of 1763 actually compared Worcester directly with its imported competition: “a good body, scarce inferior to that of Eastern China, it is equally tough and its glazing never cracks or scales off.”

All porcelain is composed of some mixture of white clay with various types of ground stone (or, sometimes, ground bone or glass), which is shaped, then fired at high temperatures. While the chemical composition of Worcester porcelain was not a true copy of Chinese hard-paste porcelain, the Worcester formula was a successful soft-paste imitation because it contained soapstone (steatite), a kind of talc. When combined

with powdered calcined flint and china clay, the soapstone produced a stronger body with a much higher resistance to thermal shock than other soft-paste porcelains manufactured by Worcester's competitors, Chelsea, Derby, and Bow. Worcester's soapstone mixture not only protected the ware in the firing, but was also particularly well suited for tea services, since it prevented vessels from shattering when quickly heated and could better retain the warmth of brewing tea.

Formed in June of 1751, Worcester is the only one of seven eighteenth-century English porcelain works that is still in operation. It was founded by fifteen business partners, rather than by royalty or sovereign rulers, as were most continental fac-

Molded Junket Dish, c.1768
Exb. no. 44

Photograph by Robert Hashimoto.

tories. Among the most important shareholders were Dr. John Wall (1708-1776), William Davis (d. 1783), the brothers Richard and Josiah Holdship, and Edward Cave (1691-1754). The earliest years of the factory production (1751-76), have been named the “Dr. Wall period,” after the prominent Worcester physician who was one of the more active proprietors. Dr. Wall must have been instrumental in the affairs of the factory; the wares from the period named for him are of the highest quality, and a falling-off of standards in some wares occurred after his death in 1776. While Dr. Wall traditionally has been credited with inventing Worcester's porcelain formula, it is now generally believed that the recipe originated in a nearby factory at Bristol. Early in 1752, the Worcester investors bought the Benjamin Lund and William Miller Bristol factory, and used its stock, molds, equipment, and probably its porcelain formula. This early reliance on another factory's operation may explain why Worcester was able to achieve so high a standard of quality from its onset.

The Early Period: 1750s

Wares from the first two years are often indistinguishable from Lund's Bristol porcelains. Examples from the earliest period (1751-55) are prized for their subtle form, the delicacy and simplicity of their palette, their gray to creamy paste, and their rich, unctuous glazes. Crisply potted, their shapes were inspired by Chinese and Japanese examples, or, in the case of tureens, teapots, and sauceboats, by European Rococo silver. These shapes were often purely decorative, and some of the less practical forms, such as twelve-sided teabowls, were only produced during the company's first years. Patterns of this period were inspired by Chinese blue-and-white, *famille rose* or *famille verte* type. These designs were most frequently chinoiseries, or fanciful de-

is the beautifully potted and painted butter tub in the *famille verte* palette (no. 2).

Worcester blue-and-white patterns were of the finest quality produced in Europe, and are prized among collectors for the clarity of their underglaze patterns. This clarity was achieved by applying and firing cobalt oxide (the blue decoration) after the initial firing of the ware, but before application of the glaze. This second of three firings fixed the design, preventing it from running in the high-temperature, final firing of the glaze. Some rare examples are found in the Maier collection: a rare Bristol/Worcester teapot of 1751-1752 (no. 16) with the characteristically delicate light blue palette of the early period, and the earliest tureen of the factory, dating from about 1753 to 1755, one of four known examples, with some of the finest molding in

yellow-ground mug (no. 8) and tureen and stand (no. 7) are among the rare early examples.

1755 to 1765



Molded Leaf Dish,
1756/60
Exb. no. 25

During these years, Worcester produced luxuriant flower and vegetal patterns adapted from the Meissen and Chelsea factories. Several pieces in the exhibition (nos. 19, 21, 23) are painted in this style, which is attributed to James Rogers, a decorator who worked at Worcester, although it is uncertain whether Rogers painted floral patterns. By the late 1750s, vases, teapots, and especially leaf-molded wares were also influenced by Meissen, perhaps through English copies from Chelsea. Various types of tactile molded wares were produced with crisply molded decoration. "The Blind Earl" relief pattern is among the most popular, usually executed in polychrome enamels, but rarely in under-glaze blue-and-white (no. 12). Its name allegedly derives from the Earl of Coventry, who lost his sight in a hunting accident, but this event took place well after the pattern was first produced. A more rare relief design is a leaf-

Oriental Patterns: 1765 to 1775

Japanese-inspired patterns of this period shifted from simplified Kakiemon designs, with minimal surface decoration, to unique, more sumptuous variations of them. The "Orange Japan" pattern on a rosewater bottle (no. 31) is an example of a simple Kakiemon plant pattern combined with elaborately painted and gilded orange panels suggestive of Imari patterns. Kakiemon designs were also combined with plain or blue-scale mazarine grounds, as in the unusual pair of hexagonal vases (no. 37).

Richly brocaded Japanese designs, inspired by textiles, covering the entire surface of the vessel were also popular. Traditionally called Imari wares, after the Japanese port from which they were shipped, these are now more correctly termed Arita wares, after the city where they were produced. The Maier collection contains some exquisite examples from this



Molded Tureen,
1753/55
Exb. no. 1

pictions of the Orient, which was perceived at the time as the mysterious, mythical land of Cathay. These freely painted utopian visions often show an elongated Chinese figure or an exotic bird, usually set within a garden with oversized flowers, craggy rocks, fretted fences and the like. An outstanding example

porcelain (no. 1).

Less numerous were copies of simple Japanese patterns of the Kakiemon type, which employed simple motifs asymmetrically placed against a wide field of white porcelain. One popular example was the Three Friends of Winter, known at Worcester as the Banded Hedge pattern (nos. 7, 9). The use of yellow-colored ground was introduced at Worcester and a pale

Checklist to the Exhibition

Eighteenth-Century Worcester Porcelain: Recent and Promised Gifts from the Collection of Kenneth J. Maier, M.D.

The entries that include an accession number were recent gifts of Kenneth J. Maier, M.D., to The Art Institute of Chicago. Those without accession numbers belong to the Maier Collection and are among his promised gifts to the museum.

Case I: The Early Period: 1750s

1. Molded Tureen, 1753/55
Tureen Panel Group pattern in underglaze blue

Marks: (workman's mark) in underglaze blue

2. Molded Butter Tub, 1753/54

Chinoiserie-styled landscape in famille verte palette

3. Molded Tea Bowl, Coffee Can, and Saucer, 1755/58
Stag Hunt pattern

4. Molded Coffee Cup, c. 1753

Long Eliza pattern; Oriental decoration

5. Molded Sauceboat, c. 1752-53

Bird in oriental landscape in famille verte palette

6. Molded Tea Bowl and Saucer, c. 1755

Bird and flowers in famille verte palette

7. Molded Tureen and Stand, 1753/54

Banded Hedge pattern; pale-yellow ground

8. Mug, c. 1755

Puce oriental landscape in reserve; pale-yellow ground

9. Teapot, 1754/55
Banded Hedge pattern

10. Octagonal Tea Bowl and Saucer, 1752/55

Chinese decoration

Mark: (workman's mark) in overglaze iron-red enamel

11. Sauceboat, c. 1753

Woman holding fan in oriental garden; oriental landscape
1986.3448

12. Pair of Molded Plates, c. 1765

Blind Earl pattern in underglaze blue

Mark: (open crescent) in underglaze blue

13. Chocolate Cup, c. 1752

Oriental landscape in underglaze blue

14. Molded Creamboat, 1752/55

Floral decoration in underglaze blue (inside rim)

Mark: (workman's mark) in underglaze blue

15. Mug, c. 1758

Nesting Crane pattern in underglaze blue

Mark: (workman's mark) in underglaze blue

16. Molded Teapot, 1752/54

Captive Bird pattern in underglaze blue

Marks: (workman's marks) in underglaze blue

Case II: (1755-1765)

17. Molded Chestnut Basket and Stand, c. 1765

Painted and applied floral decoration

1990.180.17a-c

18. Molded Dessert Basket, c. 1765-70

Painted and applied floral decoration; crabstock handles

1990.180.11

19. Mug, c. 1755-60

"James Rogers style" flowers; Beckoning Chinaman pattern

20. Slop Bowl, c. 1760

Orchid pattern

21. Fingerbowl and Stand, c. 1758-60

"James Rogers style" flowers

22. Reticulated Centerbowl, c. 1768-70

Polychrome enamel floral sprays; yellow ground exterior

1990.180.8

23. Bell Shape Mug, c. 1758-62

"James Rogers style" flowers

24. Pair of Molded Sauceboats, c. 1765-75

Polychrome enamel floral sprays in reserves; bright-yellow ground

25. Molded Leaf Dish, 1756/60

Fox and the Grapes pattern, en camaïeu lilac-purple

Possibly painted by James Rogers

26. Molded Teabowl and Saucer; Coffee Cup, c. 1756-58

Chinoiserie decoration en camaïeu lilac-purple

Case III: Oriental

Decoration (1765-1775)

27. Teapot and Cover, c. 1770

Imari Brocade pattern in green
1990.180.10a-b

28. Coffee Cup and Saucer, c. 1765

Bengal Tiger pattern

Mark: Chinese (fretted square) in underglaze blue

1990.180.47a-b

29. Pair of Plates, c. 1770

Crane pattern

30. Fluted Dish, c. 1770-72

Bishop Summer pattern

Mark: (open crescent) in overglaze gold

31. Rosewater Bottle, c. 1770

Orange Japan pattern

32. Coffee Cup and Saucer, c. 1765

Chinoiserie vignette in reserve; iron-red scale ground

33. Plate, c. 1765-70

Carp pattern

34. Plate, c. 1770

Old Mosaick Japan pattern

Mark: (Chinese styled numerals)
1990.180.27

35. Plate, c. 1770

Imari Brocade pattern

Mark: (anchor) in underglaze blue

36. Covered Two-Handled Baluster-Form Vase, c. 1770

Phoenix pattern

Mark: Chinese (fretted square) in underglaze blue

37. Pair of Covered Hexagonal Jars, c. 1770

Phoenix pattern

Mark: Chinese (fretted square) in underglaze blue

38. Lozenge-Shaped Dessert Dish, c. 1770

Pavilion pattern

1990.180.13

Case IV: Factory

Masterpieces (1765-1775)

39. Molded Dolphin

Sweetmeat Stand, c. 1768

Polychrome enamel with "agitated birds" and gilding

40. Molded Junket Dish, c. 1760-65

Polychrome enamel floral sprays
1990.180.30

41. Molded and Pierced Diamond-Shaped Dish, c. 1775

Polychrome enamel with floral sprays and gilding

42. Figure of a Gardener, c. 1768-70

Probably modeled by Monsieur Thibaud

Polychrome enamel and gilding

43. Molded Sweetmeat Stand or Treble Salt, c. 1765

Polychrome enamel with floral sprays

44. Molded Junket Dish, c. 1768

Polychrome enamel insects and flowers; underglaze blue scale scrollwork and gilding

Mark: Chinese (fretted square) in underglaze blue

1990.180.13

45. Molded Dolphin Sweetmeat Stand, c. 1765-70

Sweetmeat Rose pattern in underglaze blue

Mark: (open crescent) in underglaze blue

**Case V: Outside
Decorators (c.1765-1775)**

- 46. Slop Bowl**, c. 1767-70
*Decorated in the London workshop of James Giles
Lilac-purple floral sprays*
- 47. Plate**, c. 1767-70
*Decorated in the London workshop of James Giles
Polychrome enamel floral sprays;
yellow ground and gilding*
- 48. Molded "Chelsea" Ewer**,
c. 1767-70
*Decorated in the London workshop of James Giles
Polychrome enamel floral sprays;
pink scale border and gilding*
- 49. Punch Bowl**, c. 1767
*Decorated in the London workshop of James Giles
Fox and the Grapes pattern;
flowering and fruiting lemon in
the well*
- 50. Mug**, c. 1765-75
*Painting in the manner of
Jeffereyes Hamett O'Neale and
James Giles
Pastoral landscape in green en
camaïeu enamel; pink ground and
gilding*
- 51. Tea Cup and Saucer**,
c. 1767-70
*Decorated in the London workshop of James Giles
Lilac-purple floral sprigs; sea-green
ground and gilding
Mark: Upside down (crossed
swords) with "9" in underglaze
blue*
- 52. Dish**, c. 1767-70
*Decorated in the London workshop of James Giles
Polychrome enamel flowers and
sliced fruit; pink scale border and
gilding*
- 53. Oval Molded Dessert
Dish (one of a pair)**, c. 1767-70
*Probably decorated in the London
workshop of James Giles
Pierced basketry well; polychrome
enamel floral sprigs and gilding*
- 54. Plate**, c. 1772-75
*Probably painted by Fidèle
Duvivier
Polychrome enamel shepherd and
shepherdess in rustic setting*

- 55. Spoon Tray**, c. 1767-75
*Painted in the London workshop of
James Giles
Naturalistic yellow bird on a
branch*
- 56. Glass Goblet**, c. 1765
*Gilded in the London workshop of
James Giles*
- 57. Basket**, c. 1768
*Painted by Jeffereyes Hamett
O'Neale
Wolf and the Crow pattern in
polychrome enamel; mazarine blue
border and gilding
Mark: Chinese (fretted square) in
underglaze blue*

- 58. Tea Bowl, Coffee Cup,
and Saucer**, c. 1767-68
*Decorated in the London workshop
of James Giles
Watteau-styled figures; powder-
blue ground and gilding*

**Case VI: Armorials and
Transfer Prints**

- 59. Tea Cup, Coffee Cup, and
Saucer**, c. 1775-80
*Wall armorial pattern
Mark: (open crescent) in
underglaze blue*
- 60. Platter**, c. 1770-75
*Probably decorated in the London
workshop of James Giles
The Warwick Calmady armorial
pattern*
- 61. Plate and Pair of Wine
Coolers**, c. 1789-90
*Duke of Clarence thistle armorial
pattern
Marks: (crown), "Flight" in script,
and (crescent) in underglaze blue*
- 62. Lobed Oval Dish**, c. 1785
*Bostock-Rich armorial pattern
Mark: small (open crescent) in
underglaze blue
1990.180.14*
- 63. Dish**, c. 1775-78
*Fruit pattern from the Duke of
Gloucester Service
Mark: (crescent) in overglaze gold*
- 64. Cider Jug**, Potted 1754/56,
decorated 1757/61
*King of Prussia pattern, transfer-
printed in overglaze jet enamel
No factory mark; print marked
"RH Worcester"*

- 65. Molded Cabbage-Leaf
Mask Jug**, 1775/80
*Fox Hunt pattern, transfer-
printed in underglaze blue
Mark: (hatched crescent) in under-
glaze blue*
- 66. Molded Cabbage-Leaf
Mask Jug**, c. 1765
*Painted overglaze transfer print:
Milking Scene no. 1, Milkmaids,
and Rustic Lovers patterns
1990.180.12*

**Case VII: Sèvres-Inspired
Patterns (1765-1780)**

- 67. Pair of Baluster-Form
Beakers**, c. 1770-75
*Polychrome enamel exotic birds;
mazarine blue ground, and gilding
Mark: Chinese (fretted square) in
underglaze blue*
- 68. Tea Bowl and Saucer**,
c. 1770
*Feuille de Choux (cabbage leaf)
pattern
1990.180.29a-b*
- 69. Pair of Ice Cups**, c. 1775
*Probably decorated in the London
workshop of James Giles
Feuille de Choux (cabbage leaf)
pattern*
- 70. Molded Cabbage-Leaf
Mask Jug**, c. 1765-70
*Polychrome enamel floral sprays
and gilding
1986.3447*
- 71. Covered Butter Tub**,
c. 1770-75
*Probably decorated in the London
workshop of James Giles
Bleu celeste ground and gilding*
- 72. Plate**, c. 1780
*Dry blue floral spray in center,
with intertwined ribbons and
swags, and gilding*
- 73. Tea Cup, Coffee Cup, and
Saucer**, c. 1775
*Polychrome enamel fruit and floral
swags, and gilding
Marks: small script "w" in
underglaze blue
1990.180.34a-c*

- 74. Teapot**, c. 1770-75
*Probably decorated in the London
workshop of James Giles
Bleu celeste ground and gilding
Mark: Upside-down (crossed
swords) with "9" in underglaze
blue*
- 75. Pair of Tureens**, c. 1770
*Molded rose and crabstock handles;
polychrome enamel floral swags in
reserve; blue scale ground and
gilding*
- 76. Covered Sugar Bowl**,
c. 1775-80
*Polychrome fruit pattern in
reserve; mazarine blue ground
with caillouté gilding
Mark: (crescent) in underglaze
blue*
- 77. Reticulated Oval Basket
(one of a pair)**, c. 1770-75
*Painted, molded, and applied
flowers; blue scale ground and
gilding
1990.180.6*
- 78. Molded Crocus or Bough
Pot**, c. 1765-70
*Polychrome enamel exotic birds;
blue scale ground and gilding
Mark: Chinese (fretted square) in
underglaze blue*
- 79. Two-Handled Cup and
Saucer**, c. 1768
*Watteau-styled Chinese musicians;
blue scale ground and gilding
Marks: Chinese (fretted square) in
underglaze blue*
- 80. Mug**, c. 1765-75
*Polychrome enamel exotic birds;
pea-green ground and gilding*
- 81. Footed Fruit Dish**,
c. 1775-80
Variant of Earl Manvers pattern
- 82. Dish**, c. 1770
*Earl Manvers pattern
1990.180.48*
- 83. Plate**, c. 1768-72
Marchioness of Huntly pattern
- 84. Toddy or Ice Cup**,
c. 1770-75
*Hop Trellis pattern
Mark: (open crescent) in
underglaze blue
1986.3449*

period: a dish in the “Pavilion” pattern (no. 38) and several unusual examples in the “brocade” pattern (nos. 27, 34, 35). The highly prized Ko-Imari, or early Imari patterns, were also produced, such as the elegant “Crane” pattern (no. 29). The fine quality of these Dr. Wall period examples suggest that they were costly and highly prized.

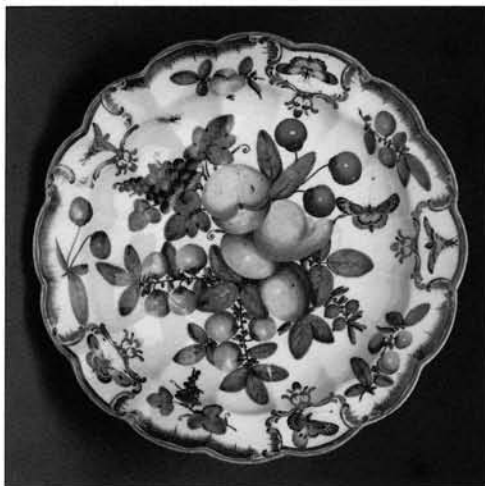
Masterpieces of Factory: 1765-1775

Figural sculpture and three-dimensional sculptured pieces were rarely produced at Worcester, but the Maier collection has several noteworthy examples, such as the figure of the gardener (no. 42) and three sweetmeat stands (nos. 39, 43, 45). Sculpture is a great achievement in Worcester porcelain, because the soapstone formula of the paste did not lend itself to the firing of sculpture or large vessels. Worcester produced only seven or eight known figural models, and these are thought to have been the work of the Bow repairer, Monsieur Thibaud.

The late 1760s witnessed a change in decorative style, as well as a new color technology that resulted in a wide range of ground colors. Branching out from the yellows, Worcester embraced a variety of greens (pea, French, and sea), a scarlet called claret, and some blues (mazarine, powder, and sky), giving the factory a broader range of grounds than any of its English competitors. These ground colors, combined with elaborate designs that covered the surface of the porcelain, were fashionable for services, replacing the earlier fashion for intri-

cately molded and delicately painted forms. Elaborately molded forms were generally reserved for use as serving dishes, and often were painted with the finest quality painting. Two junket dishes in the Maier collection (nos. 40, 44) are outstanding examples. Colored grounds, patterns, and forms were inspired by the Sèvres or Chelsea factories. A dish from the Duke of Gloucester service (no. 63) reflects the influence of Chelsea and was one of the finest of the Worcester fruit patterns.

To compete with Chelsea and outside decorators, Worcester advertised in 1768 that it had hired “the best painters from Chelsea.” Work by the three artists known to have signed their painting on the Dr. Wall porcelain, however, Jefferyes Hamett O’Neale (no. 57), Fidèle Duvivier, and John Donaldson, is now believed to have been executed through a freelance arrangement, probably in the London workshop of James Giles.



Dish,
1775/78
Exb. no. 63

Outside Decoration: c. 1767-1775

Much porcelain produced during the years 1767 to 1776 was decorated by the outside firm of James Giles, which also decorated Chelsea,

Derby, and Chinese-export porcelain, as well as glass (no. 56). Giles’s workshop was advertised as “the enamelling branch” of the Worcester factory, and his work is among the more ambitious and prestigious polychrome decoration produced by the factory. The identification of Giles-decorated ware is based on four plates and two tea caddies, owned by descendants of Giles (the Grubbe family), and on a Christies sales catalogue from March of 1774 of “Part of the STOCK in TRADE of Mr. JAMES GILES, CHINAMAN AND ENAMELLER.” Some of the motifs on the so-called Grubbe examples include a certain style of cut-fruit decoration, a spray of auriculars, a tulip with divergent petals, and tiny floral sprigs (often carmine), and two types of gilding: a thin, plain variety, and a thickly applied type, burnished and chased in the manner of Sèvres. Freely composed flower sprays with asymmetrical compositions characterize the floral

(no. 52). A richly gilded powder blue ground coffee cup, teabowl, and saucer (no. 58) with European figures in the style of the French painter Jean Antoine Watteau from the “Lord Dudley” service was decorated in the Giles work shop and can be contrasted with a blue scale, two-handled cup (no. 79) decorated at the factory.

Sèvres Patterns: 1767-1780

Baluster-Form Beaker (one of a pair), 1770/75
Exb. no. 67



The inspiration of Sèvres permeated works from the late 1760s into the 1770s and were popular into the nineteenth century. Dark cobalt blue grounds, either in plain or two-toned scale patterns, became a trademark of the Worcester factory. Solid blue grounds, called “mazarine” at Worcester, were produced from about 1767. These copied the *bleu lapis* grounds of Sèvres, but they had already been introduced into England at Chelsea in the late 1750s. While scale borders were ultimately derived from Meissen “Mosaik” borders, Worcester painters were

patterns. Among the Maier examples are an unusual fable-decorated punch bowl (no. 49) and a beautifully painted plate with sliced fruit and flower decoration framed by a pink scale border

often eclectic, combining these with Sèvres-styled floral swags (no. 75), Japanese Kakiemon patterns (no. 37), or brilliantly painted multicolored exotic birds set within softly painted landscapes. The finest of these paintings is found on ornamental forms, such as hexagonal jars or baluster form vases (no. 67). In the 1770s, Sèvres patterns were directly copied, like the *feuille-de-choux* (no. 68) or the elaborate mazarine blue ground with a pebble-like gilded pattern, called *caillouté* at Sèvres (nos. 36, 76). Variations of such Sèvres designs as the "hop trellis" pattern (nos. 82, 84) were also produced.

Worcester Transfer Prints: 1757-1780

Worcester was renowned for the high quality and clarity of its transfer prints. Transfer printing entailed inking a heated, engraved copper plate and transferring the engraved design onto a moistened paper, which was then pressed onto the ware, leaving the desired imprint. This method revolutionized ceramic decoration, allowing elaborate patterns to be applied quickly and more economically. The technique was probably first used on Battersea enamels, but it was perfected for usage on porcelain by Robert Hancock, who worked briefly at Bow and then at Worcester from 1756/57 to 1775. An overglaze process for a brownish-black ink (called "jet enamelled") was developed by Hancock in about 1757, and his first print was the ever popular "King of Prussia" pattern, shown here on a cider jug (no. 64). Transfer prints could also be used as a stencil for painting:

a yellow cabbage-leaf mask jug in the exhibition (no. 66) is painted in polychrome enamels over a transfer-printed pattern.

Worcester Armorial

After Dr. Wall died in 1776, Worcester was managed by another of the original proprietors, William Davis, during whose tenure the factory's achievements declined. After Davis's death



Wine Cooler
(one of a pair),
c. 1789-90
Exb. no. 61

in 1783, the business was bought and revitalized by Thomas Flight. In 1789, when Worcester was granted the Royal Warrant (enabling the factory to incorporate the symbol of a crown and the phrase "Manufacturers to their Majesties" into its mark), the factory received several royal orders and became acclaimed for its luxurious armorial patterns. The earliest of the Flight armorials is the "thistle" pattern of the Duke of Clarence service, shown in this exhibition on a pair of ice pails and a plate (no. 61). This service commemorated the ascendancy of George III's fourth son, Prince William Henry, to the title of Duke of Clarence and Andrew. Another interesting

armorial in the Maier collection is that of the family of Dr. Wall (no. 59).

Later Factory History

Martin Barr became a partner in 1792, and the subsequent periods, from c. 1792 to c. 1840, were under the direction of Flight and Barr and members of the Barr family. The wares produced during these periods are beyond the scope of the

current exhibition. In 1862, the firm became The Worcester Royal Porcelain Company, Ltd. under which name it continues to manufacture porcelain today.

Worcester porcelain was plagiarized by many rival firms in soft-paste and hard-paste porcelain as well as earthenware, and was even copied by the Chinese, complete with the factory's marks. Unlike many European factories, there is no one standard mark to identify Worcester porcelain, and many pieces are unmarked. The most commonly found marks are the crescent, the initial "W", and the fretted square. Thus, a knowledge of the paste, glaze, and patterns is essential in the connoisseurship of this long-lived factory.

Rita E. McCarthy

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About the Exhibition

The present exhibition of about eighty Worcester porcelains celebrates Dr. Maier's recent large gift of Worcester to the Art Institute and includes selections of his promised gifts. The exhibition is on view from September 27, 1990 through January 6, 1991, in Gallery 141. Dr. Maier, a Chicago-area radiologist, has formed an outstanding porcelain collection, consisting primarily of Worcester and Sèvres, as a memorial to his parents, Joseph and Theresa Maier. Over the years, Dr. Maier has generously presented to the Art Institute major examples of Meissen, Sèvres, and Worcester that are currently on display in the European Decorative Arts Galleries in the Rice Building.

Credits

This exhibition was organized by Rita E. McCarthy, with the assistance of Olivia White. Special thanks are extended to Dr. Maier and to Ian B. Wardropper, and for the work of Mickie Silverstein, Tony Sigel, William Gross, Marilyn Conrad, and Karen Johnson.

This brochure would not have been possible without the gracious financial assistance of The Antiquarian Society of The Art Institute of Chicago.

Suggested Readings

Lawrence Branyan, N. French, and J. Sandon, *Worcester Blue and White Porcelain, 1751-1790: An Illustrated Encyclopaedia of the Patterns*, London, 1981.

Henry Sandon, *The Illustrated Guide to Worcester Porcelain, 1751-1793*, 3rd edition, London, 1980.

Simon Spero, *Worcester Porcelain: The Klepser Collection*, Minneapolis, 1984.

H. Rissik Marshall, *Coloured Worcester Porcelain of the First Period, 1751-1783*, Newport England, 1954, reprinted, 1977.