

**A MANUAL OF MARKS ON  
POTTERY AND PORCELAIN;  
A DICTIONARY OF EASY  
REFERENCE**

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A Manual of Marks on Pottery and Porcelain; A Dictionary of Easy Reference by W. H. Hooper & W. C. Phillips

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**W. H. HOOPER & W. C. PHILLIPS**

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ON  
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BY  
W. H. HOOPER AND W. C. PHILLIPS.

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1876.

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## P R E F A C E .

THIS Manual, founded on the note-books of the Authors, was commenced some years ago, but was thrown aside on the announcement of other works which promised to supply the much wanted book of reference for the pocket.

It is now brought out, because a great number of Marks collected by the Authors have never yet been published—most of the Oriental being quite new—and their general arrangement will, it is hoped, make the book of great use to the collector.

Some of the European part has been derived from the works of Brongniart and Demmin. The Japanese part owes much of its value to the kindness and courtesy of Mr. A. G. Yamada, and the thanks of the Authors are also due to many gentlemen who have allowed their

collections to be examined, and have given much valuable assistance.

Being only intended for a pocket-volume, unimportant factories and unknown marks are left out. For more detailed information, the works of Brongniart, Chaffers, Demmin, Jacquemart (admirably translated by Mrs. Bury Palliser), Marryat, Robinson and others may be consulted.

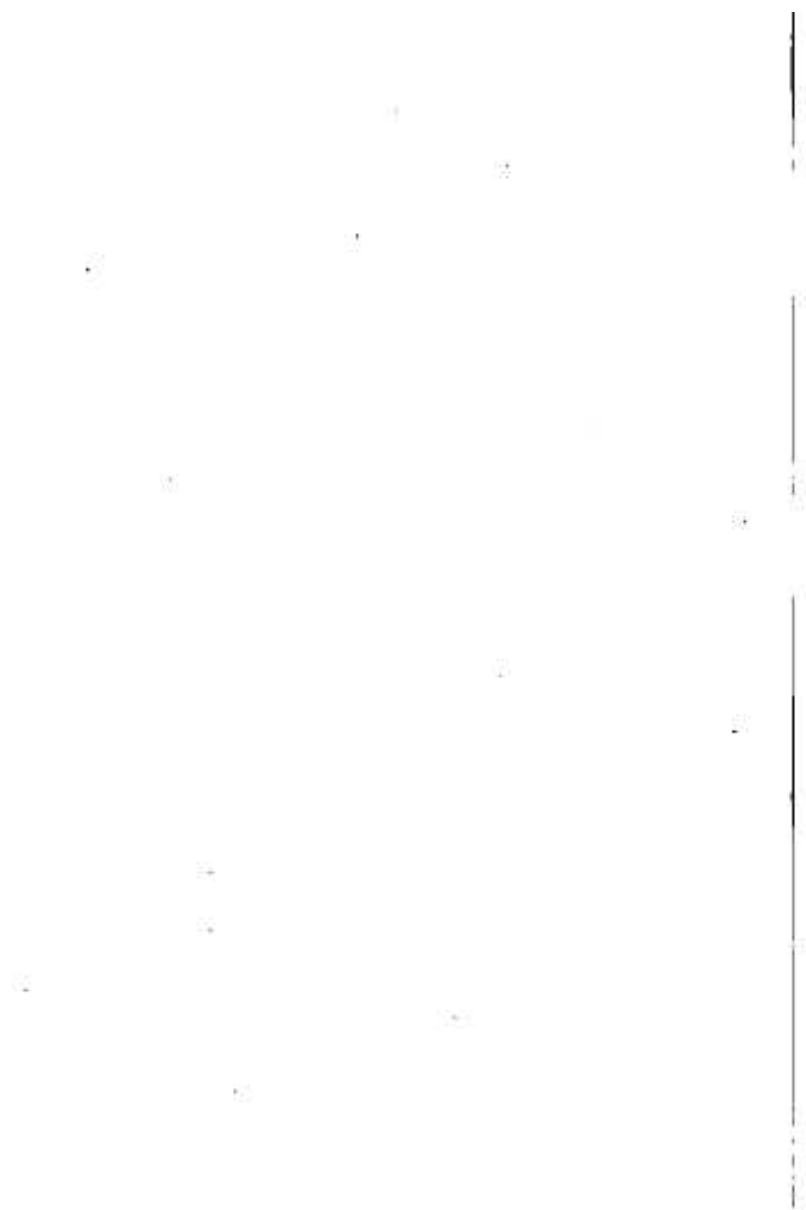
The work is divided into four parts; in the first, the Marks are classed under descriptive heads, as Anchor, Animal, etc.; in the second—Majolica—the factories of Italy are arranged alphabetically; in the third, other factories of Europe on the same plan; and in the fourth, the Oriental Marks are arranged by the number of characters inscribed.

The Marks on Pottery and Porcelain are of three kinds—factory, workman, and pattern mark. The first is usually placed in a prominent position, sometimes accompanied by the mark of the maker or decorator. Sevres Porcelain, for instance, often having four or five workmen's marks, besides that of the factory. The pattern mark is

usually a number ; this is seldom given, being useless without a description of the pattern itself.

The Marks when pencilled or incised, vary very considerably ; a different hand, a full brush, or a flaw in the material, all tend to make them unrecognizable ; even when printed they are often blurred by the action of the fire or running of the enamel, and when impressed, a shrinking of the wet clay will change or obliterate them.





## CONTRACTIONS.

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The quality of the Ware is described in the first column, and the mode of marking in the second, as follows :—

maj. ... ..	<i>Majolica.</i>	inc. ... ..	<i>Incised.</i>
h. p. ... ..	<i>Hard Paste.</i>	imp. ... ..	<i>Impressed.</i>
s. p. ... ..	<i>Soft Paste.</i>	p. ... ..	<i>Pencilled.</i>
pot. ... ..	<i>Pottery.</i>	pr. ... ..	<i>Printed.</i>
		sten. ... ..	<i>Stencilled.</i>

