

**A GUIDE THROUGH THE
WORCESTER ROYAL
PORCELAIN WORKS**

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A Guide Through the Worcester Royal Porcelain Works by R. W. Binns & E. P. Evans

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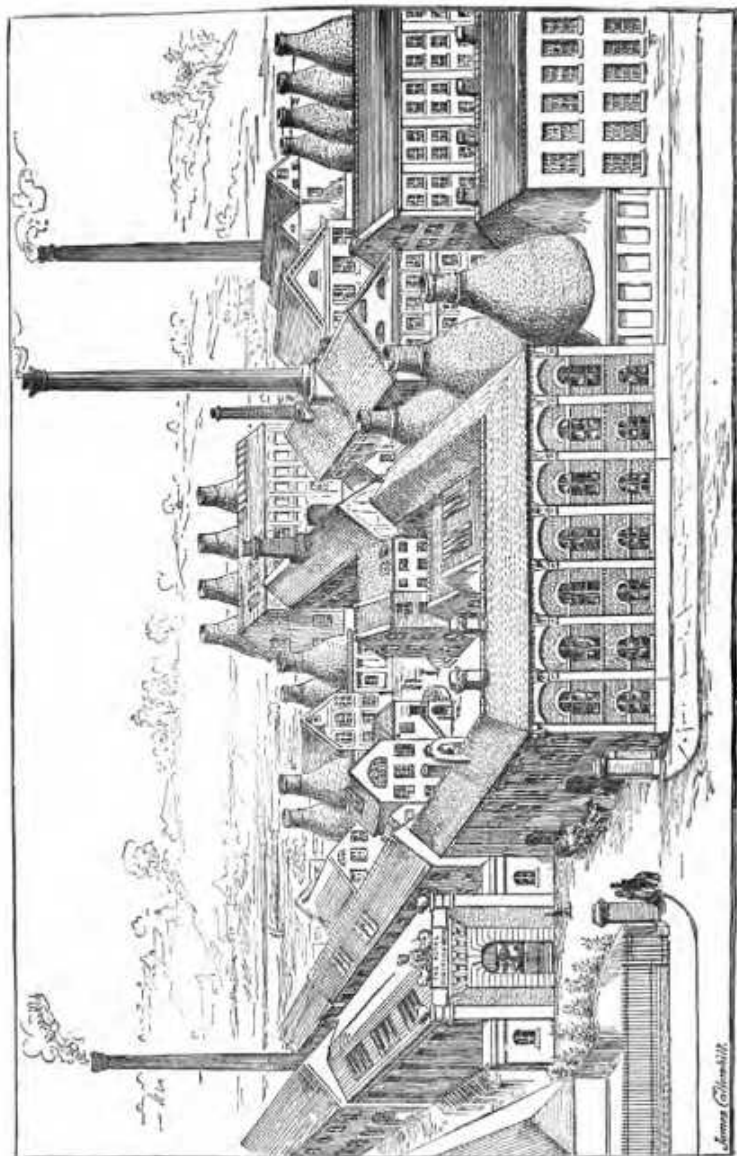
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R. W. BINNS & E. P. EVANS

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PORCELAIN WORKS**



THE WORCESTER ROYAL PORCELAIN WORKS.



THE PRODUCTIONS OF

The Worcester

Royal Porcelain Works

MAY BE OBTAINED

OF THE

Principal China Dealers

THROUGHOUT THE WORLD.

The Public is particularly requested to observe that the productions of the ROYAL PORCELAIN WORKS bear this REGISTERED TRADE MARK, either impressed in the Ware or printed upon the Glaze.



The words—"THE ROYAL PORCELAIN WORKS,"—"THE ROYAL PORCELAIN WORKS, WORCESTER," and "THE WORCESTER ROYAL PORCELAIN WORKS," are also registered as Trade Marks, and are sometimes used upon ware for Government Contracts, &c.



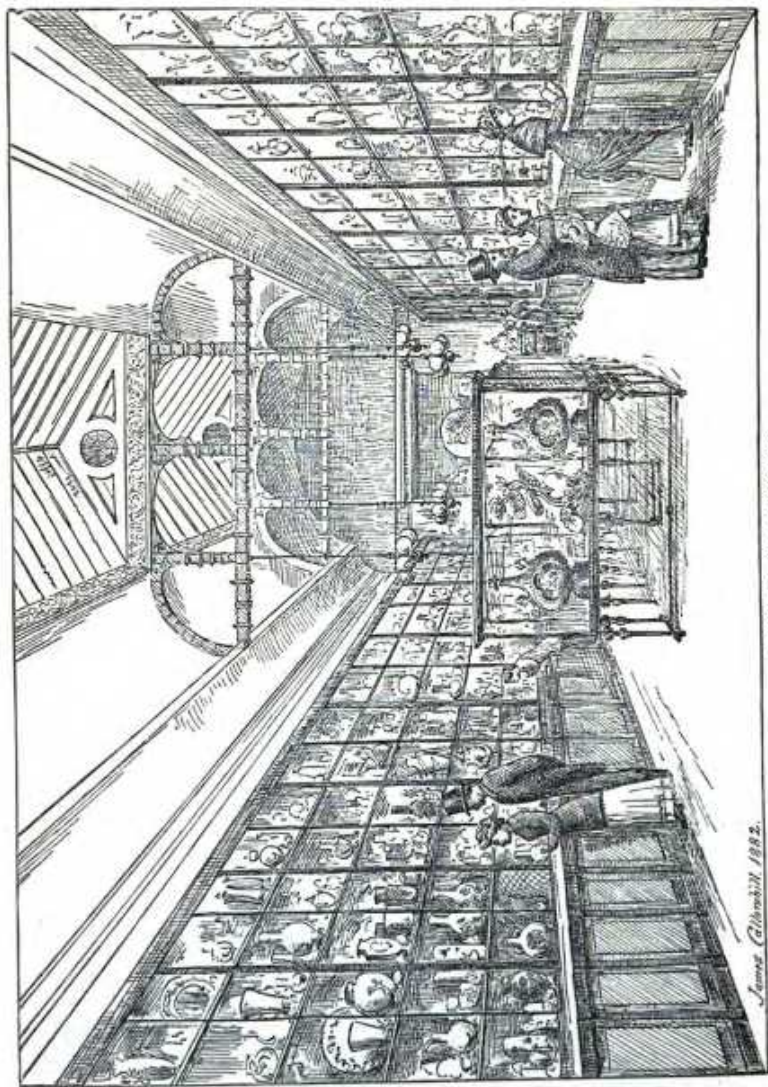
In consequence of the increasing number of Visitors desirous of seeing the process of China Manufacture, it has become necessary to re-arrange the conditions under which they can do so.

Since April 1st, 1880, a charge of Sixpence has been made for each Visitor, who is entitled to a "Guide Book."

This arrangement is made solely with a view to secure better attention for Visitors, and to remove any pretence for the acceptance of Gratuities by the Employés of the Company, who are strictly forbidden to receive any fee or reward.

The Museum, containing specimens of Old Worcester China, may be seen upon application and presentation of address card at the Show Room.

Any complaint of inattention or incivility addressed to the Manager will be promptly dealt with.



James Clarendon 1882.

VIEW OF THE MUSEUM.



DESCRIPTION OF ILLUSTRATIONS.

The View of the Works is based on a photograph taken from the tower of the Cathedral. The site is that of the establishment founded by Messrs. Chamberlain, some portion of which at one time belonged to Dr. Wall when a partner in Warmstry House. Of the buildings erected by Messrs. Chamberlain some still remain, but the greater part have been replaced by larger workshops and warehouses, to meet extended business and modern requirements. The first important addition was made in 1840, when the union took place between Flight and Barr and Chamberlain; the next in 1851-52-53, under Kerr and Binns; and more recently and much more extensively under the present Company since 1862.

The Museum contains specimens of Worcester Porcelain of all periods arranged chronologically, from the commencement in 1751 to the present time. Also a collection of Japanese Pottery and Porcelain, Enamels and Bronzes, to illustrate some peculiarities of Japanese manufactures.

The Mill.—The first floor is shown, where the large pans for grinding stone and flint, and also the glaze and colour pans, are placed.

Slip House.—The Slip House arrangements may appear to the visitor rather complicated, from the number of pumps, sifters, and presses which are employed; but the description we have given of the process will, we trust, be sufficient to make it understood.

The Thrower.—We have given two illustrations of this branch of the art. The Egyptian thrower is copied from the Theban mural painting as given by Birch, Brongniart, and other authorities. The English thrower shows the present English system.

The Pressing Shop gives a general view of one of the workshops in the Royal Porcelain Works. All kinds of pressed and ordinary useful wares are made here—soup tureens and covered dishes, &c., for dinner services, comports for dessert services, teapots, jugs, and the various etceteras for the breakfast table, all belong to this department.

Ornamental Pottery.—This definition includes figure making, vase making, and the countless variety of decorative works which come under this head, including flower making and piercing.

The Oven is always a subject of interest to the scientific observer, particularly when the great heat required in a porcelain furnace is explained. To judge and control this power requires much experience, nerve, and skill.

The Interior of the Oven is very instructive, as it shows the positions suitable for the various wares. Some will bear more fire than others, and are consequently put in hotter places. Plates will bear more fire than cups, cast ware than pressed ware. It is the business of the fireman to see that each seggar is put in its proper place.

The Dipping Room.—The action of the dipper shows the ordinary process in glazing useful wares. All ornamental goods are subject to the same treatment, requiring somewhat more careful trimming afterwards. The ware having been dipped is placed in a stove to dry. It is then taken by the trimmer, who removes any superfluous glaze, after which it is fired.

The Painting and Gilding Room.—This room is selected as being easy of access, and the workmen being typical of a large number in other parts of the manufactory.

The Printing Room shows the printers at their presses; the transferrers, who place the prints on the wares; and the cutters, who prepare the paper for them.

The Burnishing Room, where the ware is received from the Enamel Kilns, shows the women at work in this department.





Worcester Royal Porcelain Works.

INTRODUCTION.



HE extraordinary mania for Pottery at the present time is not peculiar to our age. The history of our art throughout the world teaches us that it has been cultivated in all ages and under every variety of circumstance, and at times under the most distinguished patronage.

There are many reasons why this important and truly beautiful art should engage the attention of the people. The learned Brongniart says (*"Traité des Arts Céramiques"*)—"I know of no art which presents in the study of its practice, its theory, and its history, so many interesting and varied considerations as the Ceramic art."

We regard it as the graphic medium of antiquity. The clay so sensitive in the hands of the potter exhibits the most subtle expression of the actor's will, and presents to us the mind and character of ancient peoples who may have left no other trace behind.

Birch says—"The history of the art of working in clay, from its rise amongst the oldest nations of antiquity till the present time, resolves itself into two great divisions, which have engaged the attention of two distinct classes of enquirers, namely, the technical or scientific part, comprising all the details of material, manipulation and processes; and, secondly, the historical portion,