

# DOWNLOAD PDF SPODES WILLOW PATTERN AND OTHER DESIGNS AFTER THE CHINESE

## Chapter 1 : Book Spode S Willow Pattern Other Designs After The PDF Download - racedaydvl.com

*Spode's Willow Pattern: And Other Designs After The Chinese [Robert Copeland] on racedaydvl.com \*FREE\* shipping on qualifying offers. The blue willow pattern created by the Spode Company is, after more than years, the best known of all designs on pottery or porcelain.*

Cheese stand with glass dome, Geranium pattern border with Copeland coat of arms c Chinese Rose Chinese Rose pattern was produced in a variety of versions with various pattern numbers. This 18th century Chinese design was used by the Spode factory initially to meet a market need for replacements of Chinese porcelain in about The earliest pattern number recorded for the pattern India in the pattern books is of about This version was printed in blue and coloured in a range of colours by hand. In this India pattern of the early s was used as inspiration for a new pattern for bone china with pattern number R and two years later in it was registered with the British Patent Office with number on 13th December. Another name for the pattern was Rock Garden. At least 11 versions of the pattern are recorded in the Spode archive. This was withdrawn in about In fact some pieces were still hand coloured. Occasionally faults occurred during production and due to the high level of quality control at Spode these pieces would not pass onto the next stage of manufacture. This accounts for pieces of Chinese Rose pattern in the simple brown colour of the print which was printed under glaze with no added hand colouring as well as versions with only some of the colour. The colours were added in stages and fired between each colour. The pattern was withdrawn in There is a more about this pattern on my blog Chinese Rose pattern. The page also has information about other Spode Christmas designs too. Illustrated here is a plate detail of Christmas Tree pattern with a crimson border, pattern S, first recorded in The matching was done meticulously from an original piece lent by a member of the society. Spode plate, stone china, for the Society of Cincinnati, Chinese porcelain dinnerware, c from which the Spode pieces were copied. Spode produced a new shape shape number K to match the Chinese shape exactly with the double ridge near the edge. They used their Fine Stone body ie Stone china - go to the S page to find out more. The version was to be printed and then hand coloured. This was all interpreted and engraved by the master engraver of the time Frank Boothby. The end result was met with glowing praise and it is no surprise that the firm of Spode was chosen for the project with their renowned high quality product and attention to detail. Clobbering was done to varying degrees of skill. There are other definitions of the word which can be found in Potbank Dictionary. The source of this was given simply as Dickens. Cobalt Cobalt blue is very important for the Spode company and the pottery industry in general. This is probably not the place to write about it in detail. Whilst curator at the Spode museum I facilitated access to the archives for serious researchers into the subject of cobalt and this information is also in the Spode archive. Many different types of blue were used, each with a different recipe. Convolvulus Also known as Sunflower or Sunflower and Convolvulus. He joined the firm in and was known on the factory as Mr Ronald. Mr Ronald in his office, running the Spode firm He is an interesting man and hopefully I will add more in the future to this entry. In he married Ida Fenzi who is also immensely interesting - amongst other things MP for Stoke-on-Trent. Click here to see photographs of her in the National Portrait Gallery. She inherited it from her stepfather Leonard Cunliffe. William Taylor Copeland owner for the Spode firm from to his death in is portrayed as President of Bethlem Hospital. The pattern was in production until about The pattern was produced in response to the growing demand from North American retailers for exclusive patterns. Also you can find out other names for it The drain holes are made by piercing. They are decorative as well as practical. Find out a little more about this piercing technique on the P-R page and scroll down to Pierced ware. The first range included: The K numbers are the shape numbers.

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## Chapter 2 : Willow pattern - Wikipedia

*The blue willow pattern created by the Spode Company is, after more than years, the best known of all designs on pottery or porcelain. As the principal reference work on this famous motif, this authoritative guide gives a detailed account of the willow pattern, from its introduction based on traditional Chinese designs through changes.*

However the Caughley factory did not produce the English Willow pattern in its completed form. Thomas Minton left Caughley in and set up on his own account in c. The waterside landscape represents a garden in the lower right side, in which a large two-storey pavilion stands. Approached by steps, the lower storey has three large pillars with arched windows or openings between. The roof and gable, shown in three-quarter perspective, is surmounted by a smaller room similarly roofed, and there are curling finials at the gables and eaves. It is surrounded by bushes and trees with varied fruit and foliage, including a large tree rising behind with clusters of oranges. Another pavilion roof appears among the trees to the right and a smaller pavilion stands to the left projecting from the waterside bank. A path through the garden leads to the front of the scene and is crossed by a fence of diapered panels set zig-zag fashion across the foreground. On its left side the garden forms an irregular and indented bank into the water, from the foreground of which a large branching willow tree with four clusters of three leafy fronds leans out. From this point a bridge, usually of three arches, crosses left to an island or bank with a house having a tall arched doorway, and a small tree behind. There are usually three figures on the bridge going away from the garden. Above and beyond this the water shown white forms an open expanse, with a boat at the centre left containing two little house-like cabins, propelled by a figure with a punt-pole aforeships. In the upper left quarter is a distant island or promontory with pavilions and trees, including a fir. Above the scene in the centre is a pair of flying swallows, one turning and one descending, their heads and beaks turned closely towards one another in amorous conjunction. It is the inclusion of the bridge, the garden fence, the central pair of birds, and the particular details of the pavilions and surrounding trees, in this arrangement, which together characterize the English Willow pattern in its standard form. Legend evolved from the pattern[ edit ] Comparable design in Chinese export porcelain , c. The most famous story usually runs as described below. It was inappropriate for them to marry due to their difference in social class. He dismissed the young man and built a high fence around his house to keep the lovers apart. The Mandarin was planning for his daughter to marry a powerful Duke. The Duke arrived by boat to claim his bride, bearing a box of jewels as a gift. The wedding was to take place on the day the blossom fell from the willow tree. As the lovers escaped with the jewels, the alarm was raised. They ran over a bridge, chased by the Mandarin, whip in hand. But one day, the Duke learned of their refuge. Hungry for revenge, he sent soldiers, who captured the lovers and put them to death. The gods, moved by their plight, transformed the lovers into a pair of doves possibly a later addition to the tale, since the birds do not appear on the earliest willow pattern plates. It was also told in a silent film called Story of the Willow Pattern. In , Barry Purves made a short animated film relating the story, transplanted to Japan and entitled Screen Play. The old poem[ edit ] A Chinese vessel, sailing by. A Chinese temple, there it stands, Built upon the river sands. An apple tree, with apples on, A crooked fence to end my song. Another old poem from late nineteenth century Shropshire is: This short story, created by Bramah, is quite different from the standard romantic fable outlined above. The prominent Sheffield England firm of saw makers used the willow pattern as one of their brands. They created a special saw handle fixing the largest known on any saw and a design that was etched on to the blade of the saw. This forms the subject of a two-volume publication. Shaw, History of the Staffordshire Potteries, p. Honey, English Pottery and Porcelain A. Black, , p.

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## Chapter 3 : spode willow pattern | eBay

*Spode's Willow Pattern and Other Designs After the Chinese. London: Studio Vista, 3rd edition. pages with nine appendices, glossary, terminology, references, and index. bw illustrations, 50 color plates. \$*

Review by Patricia M. In the seventeenth century, a fascination with things Chinese swept through Europe and North America as trade with the East introduced the West to tea, spices, fine silks, lacquered items and porcelain. For much of the eighteenth century, consumers unable to afford expensive Chinese porcelains contented themselves with painted renditions of Chinese-style designs on less costly ceramics like delft and the later refined earthenwares. With the late-eighteenth-century advent of printed underglaze designs in blue on white-bodied ceramics, production of the complex landscapes and geometric borders typical of Chinese porcelains became more cost efficient for the potteries and, thus, more affordable for consumers. This new technology revolutionized the Staffordshire ceramic industry and paved the way for the production of a number of decorative patterns copied directly from or inspired by Chinese porcelain. While Spode and its products are the primary focus of the book, the author does not restrict his discussion of Chinese-influenced ceramics to that particular manufacturer. Although many of the illustrated vessels are either marked as or attributed to Spode, Copeland also features the works of a number of English factories, including Caughley, Herculaneum, New Hall, and Joshua Heath. A variety of sources are used in this study, including Spode factory correspondence, engraved copper plates, pattern books, test prints on paper and fabric, ceramic vessels, and archaeological material excavated from both Spode factory waster pits and North American sites. Copeland treats the reader to a concise yet clear overview of the diverse factors that affected the Staffordshire industry during the eighteenth century, including consumer desire for Chinese motifs, the development of refined white-bodied earthenwares and colorless lead glazes, and economic and political factors affecting overseas trade with China. These early chapters also provide detailed step-by-step descriptions with accompanying illustrations of two distinctive printing processes used to decorate ceramics—underglaze printing with tissue paper and the lesser-known overglaze process of bat printing. In the latter procedure, a skilled craftsperson used thin sheets, or bats, of glue to transfer the engraved design to the glazed ceramic vessel. Later chapters examine over seventy individual Chinese-influenced patterns on English wares, with an emphasis on landscape designs. Less common patterns form segments within chapters organized around design-related themes. One chapter, for example, deals with patterns for which there are no known Chinese prototypes. Basic defining characteristics are provided for each pattern, as well as discussions on design variations, alternate pattern names, and production dates. For three patterns Two Temples, Long Bridge, and Buffalo, Copeland provides illustrated, analytical charts comparing how different manufacturers depicted specific design elements in these patterns. He cautions, however, that it is virtually impossible to attribute unmarked ceramics to specific manufacturers based solely on the pattern because potters both lent and sold used, engraved copper plates. Copeland does an excellent job of documenting the various landscape patterns many of which, to the untrained eye, are remarkably similar, assembling and illustrating the original Chinese porcelains and their English counterparts in bone china, earthenware, porcelain, and stone china. General dating considerations based on print color and engraving style are provided, but Copeland cautions that precise dating of early pieces is difficult. Some of the earliest printed patterns, such as Mandarin, Buffalo, and Two Temples, were copied directly from Chinese porcelain motifs. Other designs, including Bungalow, Buddleia, and Forest Landscape, were European interpretations of Chinese-style landscapes for which no known Chinese prototypes exist. The most enduring and best known of the Chinese-influenced patterns is, of course, Willow. Believed to have been based on the Chinese Mandarin pattern, Willow was first introduced around by Josiah Spode and was produced by numerous other potters in the intervening centuries. Four new chapters and an equal number of appendices have been added. Copeland has also included new information from both earlier and later periods, extending the temporal range of the original work. Another chapter, organized in

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table format, provides information on landscape patterns reproduced by Spode during the late-nineteenth-century revival of interest in Chinese designs. Although the chapter title informs the reader that the recorded ceramics date to the late nineteenth and early twentieth centuries, no dating information is provided for the specific patterns. These two chapters read as addenda to the earlier editions. It is regrettable that the decision was made not to integrate the research into the original text. New appendices include a brief discussion of the American colonial revolts against taxation on tea imports and a list of relevant articles on chinoiserie published since. The volume includes four hundred black-and-white illustrations and photographs and fifty color plates, forty-six of which were added for the third edition. Photographs are clear and reproduced at a scale that provides the reader with substantial detail for each vessel. He provides color samples depicting the various shades of cobalt used in Chinese-style patterns; each color is provided with a name, using British Standards Institution numbers and British Colour Council names, as well as Munsell color references. Copeland provides a number of useful identification aids for collectors and scholars alike. A glossary of terms describes individual design elements in Chinese-influenced patterns and a list of ceramic manufacturing. Minor format and editorial choices make the book somewhat difficult to use as a ready reference. Many of the pattern names are not included in the photograph captions, making it necessary to search for the figure reference within the book text. General date ranges for vessel production also would have been very useful in the captions. At least one of the photographs seems to be missing a caption altogether. Perhaps due to the large number of new photographs included in this edition, photograph placement is sometimes arbitrary. For example, figure 20 in chapter 8 seems out of place between figures 15 and 16. I was also left wishing for a final chapter that summarized the research and placed it within the larger context of the Staffordshire ceramic industry. All in all, however, these problems are minor and do little to detract from the overall value of this volume. Copeland has assembled a vast amount of information on a previously little understood component of the English ceramic industry. Serious collectors and scholars will want to make this much-updated, informative reference part of their libraries. Given the vast influence of the Chinese trade on England and the American colonies, this volume is an invaluable resource. David and Charles, *Ceramics in America* Contents [1] A.

### Chapter 4 : Spode History: Spode and Willow Pattern

*Click here for the details on my booklist of Spode's Willow Pattern and Other Designs After the Chinese. Spode produced a number of patterns, as well as Willow, in the style of 18th century Chinese porcelain in the late 18th and early 19th c, as did other manufacturers.*

### Chapter 5 : Discontinued Spode Willow Dinnerware

*SPODE'S WILLOW PATTERN is a must have volume for any collector whose love or interests tend to the oriental. Authors also use the information, so far a mention of willow has occurred in each of our mysteries.*

### Chapter 6 : racedaydvl.com:Customer reviews: Spode's Willow Pattern and Other Designs After the Chinese

*"The blue Willow pattern is still the best known of all designs on pottery or porcelain. This book, now in a much revised and extended new third edition, with additional colour photographs, is established as the principal reference work on the Willow pattern.*

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*The blue willow pattern created by the Spode Company is, after more than 200 years, the best known of all designs on*

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*pottery or porcelain. As the principal reference work on this famous motif, this authoritative guide gives a detailed account of the willow pattern, from its introduction based on.*

### Chapter 8 : Thomas Minton - Wikipedia

*Of all published articles, the following were the most read within the past 12 months.*

### Chapter 9 : Spode History: Booklist

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