



DAACS Cataloging Manual: Ceramic Pattern Appendix

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APPENDIX 2: PATTERN NAMES

This Appendix contains two sections, one on transfer printed patterns (2A) and one on handpainted patterns (2B).

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2A: TRANSFER PRINT PATTERNS, NOTES, AND REFERENCES

Please refer to the following information and examples when identifying and selecting a pattern.

Unless otherwise noted, the examples of vessels and borders are from the Transferware Collectors Club database. (<http://www.transcollectorsclub.org/>)

Note: Enter “Unidentifiable” in the Pattern Name field for all transfer printed sherds for which the pattern cannot be determined. The Pattern Notes field can be used for recording pertinent information about the printed decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camel, a rim band of roses, etc.).

Note: DAACS does not record **Stylistic Elements** or **Motifs** for transfer printed decorations. In these cases, both Stylistic Element and Motif should be recorded as “Not Applicable.”

ASIATIC PLANTS

Manufacturer: William Ridgway (1830-1834);
Ridgway, Morley, Wear & Co. (1836-1842)
Manufacturer Location: Shelton, Hanley,
Staffordshire

Notes:

Possible additional manufacturer: Minton c.
1840

*Central scenes vary

References:

P. Williams, 1978 (V1), p. 474.

Coysh and Henrywood, 1982 (V1), p. 38.

Neale, 2005, p. 99.



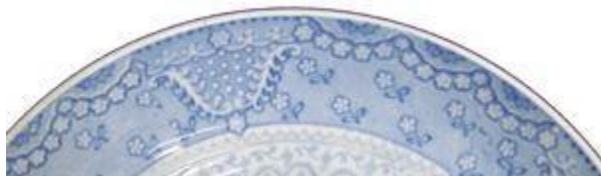
Example 2



Example 1



Border Image Ex. 2



Border Image Ex. 1

BEE MASTER

Manufacturer: Unknown (possibly Hicks & Meigh; or Adams)

Manufacturer Date Range: Unknown

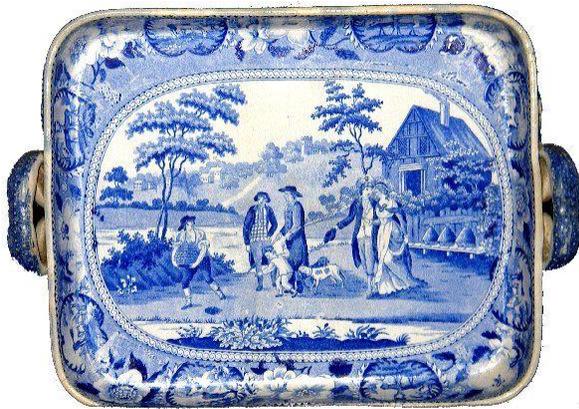
Manufacturer Location: Unknown

Notes: Border and scene do not vary

References:

P. Williams, 1978 (V1), p. 474.

Coysh and Henrywood, 1982 (V1), p. 38.



Example



Border Image

BELZONI

Manufacturer: Enoch Wood & Sons
Manufacturer Date Range: 1818 -1846
Manufacturer Location: Burslem, Staffordshire

Notes: *Central scenes vary

References:

Williams and Weber, 1986 (V2), p. 522.
Coysh and Henrywood, 1982 (V1), p. 40.



Example 2 (hunting deer)



Example 1



Border Image Ex. 2



Border Image Ex. 1



Base Mark Ex. 2



Base Mark Ex. 1

BOUQUET

Manufacturer: Knight, Elkin & Co. (K. E. & Co.)

Manufacturer Date Range: 1826 -1846

Manufacturer Location: Fenton, Staffordshire

Notes: Border and scene do not vary

References:

Coysh and Henrywood, 1989 (V2), p. 32.



CALEDONIA

Manufacturer: William Adams & Sons (1829 - 1861), Stoke-on-Trent, Staffordshire;
 Middlesbrough (1834-1844);
 Isaac Wilson & Co. (unknown)
 Manufacturer Date Range: 1821 - 1861
 (Adams)

Notes: *Central scenes differ

References:

P. Williams, 1978 (V1), p. 210.

Coysh and Henrywood, 1982 (V1), p. 67.

J. Snyder, 1997, p. 14.



Example 3



Example 1



Border Image Ex. 3



Border Image Ex. 2

CHEVY CHASE

Version 1

Manufacturer: Enoch Wood & Sons*
 Manufacturer Date Range: 1818 - 1846
 Manufacturer Location: Burslem, Staffordshire

Notes: *Central scenes differ in Version 1

References:

Williams and Weber, 1986 (V2), p. 210.
 Coysh and Henrywood, 1982 (V1), p. 281.

Alternate Version also called Chevy Chase

Manufacturers: Thomas Dimmock & Co.
 Manufacturer Date Range: 1828 - 1859
 Manufacturer Location: Hanley, Staffordshire

References:

Williams and Weber, 1986 (V2), p. 81.



Version 1, Example 1



Version 2



Version 2, Border Image



Version 1, Border Image Ex. 1



Version 1, Border Image Ex. 2

Version 2

CYRENE

Manufacturer: Williams Adams and Sons
 Manufacturer Date Range: 1829 - 1861
 Manufacturer Location: Stoke-on-Trent,
 Staffordshire

Notes:

Alternate manufacturers may include J & T.
 Lockett, and George Jones.

*Central scenes differ

References:

Williams, 1978 (V1), p. 248.

Snyder, 1997, p. 18.



Base Mark Ex. 1



Example 1



Example 2



Border Image Ex. 1

DOGS ON THE SCENT

Manufacturer: Enoch Wood (possible)

Manufacturer Date Range: c. 1820

Manufacturer Location: Staffordshire

Notes:

*Central scenes may differ. Scene of Version 1 is most often cited as "Dogs on the Scent."

References:

Coysh and Henrywood, 1989 (V2), p. 224.

Neale, 2005, p. 31.



Version 2 (Neale 2005:31)



Close-up of central scene, Version 1



Dogs on the Scent. Washbowl 12 1/2 ins: 32cm.

Version 1 (Coysh and Henrywood 1989:224).

FLOWERS AND LEAVES

Manufacturer: Henshall and Co.
 Manufacturer Date Range: 1800 - 1828
 Manufacturer Location: Liverpool

Notes:

*Sheet pattern with flower and scroll border,
 not the border series.
 Alternate manufacturer may be Herculaneum.

References:

Coysh and Henrywood, 1982 (V1), p. 141.
 Neale, 2005, p. 134.



Example 2



Border Image, Example 2



Example 1

FLOWER, SCROLL & MEDALLION

Manufacturer: William Mason

Manufacturer Date Range: 1800 - 1828

Manufacturer Location: Liverpool

Notes:

*This is a Border Series with many different central scenes. Small vignettes within the border should be consistent.

Alternate manufacturer may be Herculaneum.

References:

Coysh and Henrywood, 1982 (V1), pp. 141-142.

Neale, 2005, p. 44.



GENOA

Version 1

Manufacturer: Davenport
 Manufacturer Date Range: 1794-1887
 Manufacturer Location: Longport, Staffordshire

Notes:

*Version 1: Border and scene do not vary.

References:

Williams, 1978, p. 277.



Version 1



Border Image, Version 1



Base Mark, Ex. 1

Version 2

Manufacturer: Enoch Wood & Sons
 Manufacturer Date Range: 1818-1846
 Manufacturer Location: Burslem, Staffordshire

Notes: Border does not vary. Central scenes differ, usually "Italian Scenery" series.

References:

Coysh and Henrywood, 1982 (V1), p. 151.



Version 2



Border Image, Version 2

“GOAT”

Manufacturers: Unknown

Manufacturer Date Range: c. 1825-1830

Manufacturer Location: Unknown

Notes:

Since no backstamp has been associated with this pattern, it is generally identified as “Goat.”

It should not be confused with The Goat pattern manufactured by John and Robert Goodwin, c. 1844 - 1866 (Williams 1978:496; Neale 2005:66).

References:

Neale, 2005, p. 22.



THE GOAT

Maker unknown, c. 1825–30

A new pattern to me, the transfer is very sharp but the potting is very coarse.

GRECIAN

Manufacturer: William Ridgway (& Co.)
 Manufacturer Date Range: 1830 - 1854
 Manufacturer Location: Hanley, Staffordshire

Notes:

*Central scenes differ - border and well patterns remain the same.
 Edges of plates and other tablewares are usually scalloped.

References:

Coysh and Henrywood, 1982 (V1), p. 162.
 Neale, 2005, p. 44.
 Snyder, 1997, p. 148.



Example 2 (blue)



Example 3 (red)



Example 1 (black)



Border Image, Ex. 1 (black)



Example 4 (brown)

MEDINA

Manufacturer: Jacob Furnival & Co.
 Manufacturer Date Range: 1845-1870
 Manufacturer Location: Cobridge,
 Staffordshire

Alternate Manufacturer: Cotton and Barlow
 Manufacturer Date Range: 1850-1855
 Manufacturer Location: Longton,
 Staffordshire

Notes:

Not the same pattern as William Ridgway & Co. (Shown in Williams 1978:142). Also not the same pattern as that produced by Thomas Godwin c. 1834-1854 (Williams 1978:141).

References:

Coysh and Henrywood, 1982 (V1), p. 243.
 Williams, 1978, p. 140.



Backstamp, Ex. 1 (Furnival, blue)



Example 2 (Cotton and Barlow, purple)



Example 1 (Furnival, blue)



Border Image, Ex. 2 (Cotton and Barlow, purple)



Border Image, Ex. 1 (Furnival, blue)



Backstamp, Ex. 2 (Cotton and Barlow, purple)

ORIENTAL

Manufacturer: William Ridgway (& Co.)
 Manufacturer Date Range: 1830 - 1854
 Manufacturer Location: Hanley,
 Staffordshire

Alternate Manufacturer: William Adams IV & Sons
 Manufacturer Date Range: 1878 - 1894
 Manufacturer Location: Tunstall,
 Staffordshire
 Virtually identical to Ridgway's print

Notes:

Central scenes vary.
 Not the same pattern as that produced by
 Samuel Moore & Co.

References:

Coysh and Henrywood, 1982 (V1), p. 266.
 Neale, 2005, p. 121.
 Williams, 1978 (V1), pp. 150-151.



Example 2 (Adams)



Border Image, Ex. 2 (Adams)



Border Image, Ex. 2 (Adams)



Example 1 (Ridgway)



Backstamp, Ex. 1 (Ridgway)



Example 3 (Ridgway)



Border Image, Ex. 3 (Ridgway)

PINWHEEL PATTERN

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes:

Border and central design do not vary.

References:

Coysh and Henrywood, 1989 (V2), p. 266.



Central Pattern



Example 1



Example 3



Example 2

POMERANIA

Manufacturers: John Ridgway

Manufacturer Date Range: 1830 - 1841

Manufacturer Location: Hanley, Staffordshire

Notes:

Central scenes vary.

Not the same pattern as that produced by Samuel Moore & Co.

References:

Coysh and Henrywood, 1989 (V2), p. 159.

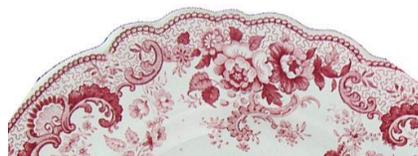
Snyder, 1997, pp. 145-146.



Example 3 (brown)



Example 3 (pink)



Border Image, Ex. 3



Example 1 (blue)



Border Image, Ex. 2



Example 4 (green)

RHINE

Sample of Manufacturers

Manufacturer: John Meir and Son

Manufacturer Date Range: 1837 - 1897

Manufacturer Location: Hanley,
Staffordshire

Manufacturer: Ralph Hammersley

Manufacturer Date Range: 1859 - 1905

Manufacturer Location: Burslem,
Staffordshire

Manufacturer: J. F. Wileman

Manufacturer Date Range: 1859 - 1905

Manufacturer Location: Burslem,
Staffordshire

Manufacturer: William Adams IV

Manufacturer Date Range: 1896 - 1917

Manufacturer Location: Tunstall,
Staffordshire

Notes:

All alternates are virtually identical to Meir's.

References:

Williams, 1978 (V1), pp. 387-388.



Backstamp, Ex. 1



Example 2 (Williams Adams, blue)



Example 3 (Hammersley, gray)



Example 1 (Meir, brown)



Example 4 (Wileman, black)



Border Image, Ex. 1

SCENE AFTER CLAUDE LORRAINE

Manufacturer: Leeds Pottery
Manufacturer Date Range: 1781-1827
Manufacturer Location: Leeds, Yorkshire

Alternate Manufacturer: John & Richard Riley
Manufacturer Date Range: 1802 – 1828
Manufacturer Location: Burslem, Staffordshire.

Notes:
Alternates differ slightly in border images (buildings) and small details of central scene.

References:
Coysh and Henrywood, 1982 (V1), p. 323.



Example 2 (Riley)



Border Image, Ex. 2 (Riley)



Example 1 (Leeds)



Border Image, Ex. 1 (Leeds)

SPANISH PROCESSION

Manufacturer: Henshall, Williamson & Co.
 Manufacturer Date Range: 1790-1828
 Manufacturer Location: Longport,
 Staffordshire

Notes:

Border and Central Scene do not vary.

References:

Williams and Weber, 1986 (V2), p. 420.



Border Image, Ex. 1



Example 1



Example 2



Border Image, Ex. 1



Border Image, Ex. 1

SYDENHAM

Manufacturer: John Clementson
Manufacturer Date Range: 1839-1864
Manufacturer Location: Longport,
Staffordshire

Notes:
Border does not vary. Central Scene differs in
small details (e.g., statue in foreground).

References:
Williams, 1978 (V1), p. 77.



Example 2



Border Image, Ex. 2



Example 1



Border Image, Ex. 1



Example 3



Base mark, Ex. 3

SYRIAN

Manufacturer: George & Ralph Leese
 Manufacturer Date Range: 1841-1842
 Manufacturer Location: Cobridge,
 Staffordshire

Other manufacturers, with extended date ranges, are possible.

Notes:

Border does not vary. Central Scene varies.
 Not the same scene as that manufactured by Samuel Barker and Son (1839 -1893), with the same name (Syrian).

References:

Williams, 1978 (V1), p. 166.



Example 2



Border Image, Ex. 2



Example 1



Border Image, Ex. 1

WILD ROSE

Notes

A number of manufacturers produced this pattern from c. 1830 to the 1890s.

*This pattern refers to both the border series and the central scene. The Central Scene may be referred to as Nuneham Courtenay or Nuneham House. In DAACS, any part of this particular Central Scene is identified as the Wild Rose pattern. In addition, any part of the border also is recorded as Wild Rose pattern. See Coysh and Henrywood 1982 (Volume 1:399-400) for a discussion of this pattern.

References

Coysh and Henrywood, 1982 (V1), 399-400.

Neale, 2005, p. 57-58.

Weber, 1978 (V1), p. 464.



Example 2



Example 1



Border Image, Ex. 2

WILLOW PATTERN

Notes

Many manufacturers produced this pattern from the last decade of the eighteenth century (with first attributions made to Minton or Spode companies) to the present.

This pattern refers to both the border series and the central scene. See Neale 2005 (p. 74-75) for a description of the story associated with this pattern. DAACS assigns any Willow variants to the "Willow pattern." It does *not* refer to the "Wood Willow Border Series" produced by Enoch Wood & Sons.

References

Coysh and Henrywood, 1982 (V1), 402-403.

Neale, 2005, p. 73-81.

Weber, 1978 (V1), p. 464.



Border Image, Ex. 1 (Minton)



Example 2 (Francis Morley & Co., 1845 – 1858)



Example 1 (Minton, 1793 – 1872).

UNIDENTIFIABLE

Enter “Unidentifiable” for all transfer printed sherds for which you cannot determine the pattern. The Pattern Notes field can be used for recording pertinent information about the decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camels, a band of roses, etc.).

REFERENCES: TRANSFER PRINT PATTERNS

Coysh, A. W. and R. K. Henrywood

1982 *The Dictionary of Blue and White Printed Pottery 1780-1880* [Volume I]. Suffolk: Antique Collectors' Club Ltd.

1989 *The Dictionary of Blue and White Printed Pottery 1780-1880, Volume II*. Suffolk: Antique Collectors' Club Ltd.

Neale, Gillian

2005 *Miller's Encyclopedia of British Transfer printed Pottery Patterns: 1790-1930*. London: Octopus Publishing Group.

Snyder, Jeffrey B.

1997 *Romantic Staffordshire Ceramics*. Atglen, Pennsylvania: Schiffer Publishing Ltd.

Williams, Petra

1978 *Staffordshire, Romantic Transfer Patterns: Cup Plates and Early Victorian China*. Jeffersontown, Kentucky: Fountain House East.

Williams, Petra and Marguerite R. Weber

1986 *Staffordshire II, Romantic Transfer Patterns: Cup Plates and Early Victorian China*. Jeffersontown, Kentucky: Fountain House East.

2B: HANDPAINTED PATTERNS NAMES, NOTES AND REFERENCES

Please refer to the following information and examples when identifying and selecting a painted pattern.

Altar of Love (Valentine)

Canton

Chinese Landscape Pattern 1

Cornflower

Dagoty et Honore, Paris

Famille Rose

Famille Verte

Fitzhugh

Flower Basket

Grape, Bamboo, Squirrel

Nanking

ALTAR OF LOVE

Description: Border and central scene also known as “Valentine” pattern. Typically the central scene consists of two flaming hearts on an altar, and two doves on Cupid's quiver. The border is composed of scroll and radiating bloom elements divided by a larger wreath and curtain (trellis) motif. This pattern was first on a dinner service manufactured in Canton for Commodore George Anson c. 1743 (Litzenburg 2003:163).

Ware and Form: Chinese Porcelain, primarily teawares.

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The Scroll and Bloom band is recorded as “Botanical Band

Any central scene elements should be recorded individually, with Motif as “Scene Combination 1.” These may include: “Bird, stylized”; “Bird”; “Quiver”; “Tree”; “Botanical, Unid.”, etc.



<http://northeastauctions.com>



Archaeological example (Thomas Jefferson Foundation).

CANTON

Description: Handpainted blue stacked set of bands. Canton decorated vessels were never gilded. Later examples can be quite heavy-handed in execution and the vessels themselves thick and clunky. For information on Canton, see Shiffer et al 1975 (pp. 20-25).

Ware and Form: Chinese Porcelain, typically tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: The Canton border is comprised of the following bands:

“Hatched Line Band 03” or “Hatched Line Band 06”: Short straight or diagonal vertical lines

“Trellis Band []” (usually 02, or 26): Lattice pattern with tick marks at the intersections, often with a shaded background

“Cloud Band 01”: Scallop- or cloud-like elements with short, diagonal lines inside

Date Range: 1785–1853

Also keep in mind that the “first” of the stacked may be a simple plain band rather than one of the Geometric bands. Other variants in trellis band or cloud band are possible.

In the Stylistic Elements table, record Motif as “Stacked Combination A.”



Two sherds with slightly different Canton borders (Thomas Jefferson Foundation).

For a broader description of Canton, please see

<http://www.jefpat.org/diagnostic/post-colonial%20ceramics/Less%20Commonly%20Found/CantonPorcelain/index-cantonporcelain.html>

Chinese Landscape Pattern 1

Description: Handpainted blue central scene. This pattern name was assigned to this fairly generic central scene. According to research conducted by Mount Vernon archaeology department, this is an example of a “pavilion landscape,” which changed over time with increasing production. In general, “first period pavilion landscapes feature a two-dimensional landscape and a diminished pavilion in relationship to the rest of the landscape scene” (mountvernonmidden.org). See images below.

Ware and Form: Chinese Porcelain, typically tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: The scene is characterized by the following elements

Tree	Bridge
Landscape/Hills	Boat
House	Water, body of

Date Range: 18th century



Mount Vernon Ladies' Association. mountvernonmidden.org

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description information and photographs.

Please contact a DAACS administrator if you encounter an additional Chinese landscape pattern.

CORNFLOWER

Description: Overall handpainted pattern, often associated with French Porcelain manufacturer, Sevres. The flowers are distinctive blue cornflowers with red and green shading on the leaves. Vessels with this pattern often had gilt rims.

Ware and Form: “Porcellaneous/English Hard Paste.” If you have a base with a Sevres mark, record ware as “Porcelain, French.” This decoration is typically found on tablewares, though teaware examples are known.

Genre: Overglaze, handpainted

Decorative Technique: “Painted, over free hand”

Stylistic Elements: If “complete” individual flowers and stems, record as “Botanical, composite.” For partial flowers or stems, record “Botanical, unid.” For gilt bands, select appropriate Plain Band.



www.porcelainbiz.com



www.nps.gov/history/museum/exhibits/hampton/



Recovered Cornflower pattern sherds (Thomas Jefferson Foundation).

DAGOTY ET HONORE, PARIS

Description: “Paris” pattern produced by French Porcelain manufacturing company, Dagoty et Honore. This pattern was added based on a back stamp recovered from a slave quarter site at Andrew Jackson’s The Hermitage in Nashville, Tennessee.

Ware and Form: “Porcellaneous/English Hard Paste.” If you have a base with the “Dagoty et Honore” mark, record ware as “Porcelain, French.” This decoration is typically found on table- and teawares.

Genre: If only transfer printed, “Transfer Print Over.” If only gilt, “Overglaze, handpainted.” If both, then select “Overglaze, handpainted.”

Decorative Technique: “Painted, over free hand” or “Printed, over” as appropriate. If both techniques are present, enter separate records in the Stylistic Elements table.

Stylistic Elements: Element and Motif for printed decoration are “Not Applicable.” For gilt bands, select appropriate Band element.



Archaeological examples of Dagoty et Honore, The Hermitage.

Reference:

Keefe, J.W.

1996 “The Porcelains of Paris, 1770-1870” The magazine *Antiques*. Brant Publications, New York. Pp. 284-291.

FITZHUGH*

Description: Handpainted central scene. The introduction and rise in popularity of this pattern has been attributed to the English FitzHugh family, who were involved in trade with China in the 1780s (Mudge 1981:163-165). Fitzhugh porcelain manufactured for the American market occasionally contains a central design with an eagle and shield.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: If blue, "Handpainted Blue". If another color, "Overglaze, handpainted."

Decorative Technique: "Painted, under free hand"

Stylistic Elements

Four botanical designs surrounding a medallion central design. Border varies. See images below:



nadlerchinese porcelain.winterthur.org



www.metmuseum.org

*See Note 1 for border information.

FLOWER BASKET

Description: Handpainted blue central scene containing a handled basket full of flowers.

Ware and Form: Chinese Porcelain, typically tablewares, occasionally teawares.

Genre: Typically “Handpainted Blue.” If enameled, then “Overglaze, handpainted.”

Decorative Technique: “Painted, [under or over] free hand.”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Basket	Botanical, composite
Bow	Trellis bands (if present – often on proximal rim or plate well)



Thomas Jefferson Foundation.
daacs.org



Mount Vernon Ladies' Association.
mountvernonmidden.org



images.onlinegalleries.com

GRAPE, BAMBOO, SQUIRREL

Description: Handpainted blue border and central scene combination containing a squirrels or shrews on a bamboo plant, with bunches of grapes around the border. Border also contains *An Hua* decoration in the form of botanical elements between the grape bunches.

Ware and Form: Chinese Porcelain, typically tablewares, possibly teawares.

Genre: If blue, then “Handpainted Blue.”

Decorative Technique: “Painted, under free hand.”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Animal, unid.	Fruit	Trellis band (if present, often proximal rim or plate well
Bamboo	Tree	Cartouche

Date Range: c. 1730-1760



Mount Vernon Ladies' Association.
mountvernonmidden.org



Madsen 1995:Figure 30

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description information and photograph.

NANKING*

Description: Handpainted central landscape scene with a bridge and large pagoda in foreground, several small pagodas or houses on islands in the background, multiple tree types (including a willow tree), and one or more boats on the water. This central scene is often considered an early version or inspiration for the willow pattern, though it does not contain the two birds.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: “Handpainted Blue”

Decorative Technique: “Painted, under free hand”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Tree	Bridge	Landscape/Hills
Man	Boat	House

A majority of these elements, and a similarity to the scenes below, must be present on a vessel for the Nanking pattern to be ascribed.



Central scene on a bowl, note willow tree (Litzenburg 2003:239).



Central scene on a serving dish interior (Litzenburg 2003:240).

*See Note 1 for border information

NOTE 1: NANKING AND FITZHUGH BORDER DESIGNS

Description: The following borders appear on vessels with Fitzhugh or Nanking central scenes. Both were popular patterns from 1780 to 1820.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: “Handpainted Blue”

Decorative Technique: “Painted, under free hand”

Border 1: Typically associated with Nanking though it appears on Fitzhugh.

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Trellis Bands (several different bands were used for this pattern)

Spearhead Band 03 or Spearhead Band 11



Border 2: Typically associated with Fitzhugh though it appears on Nanking.

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Butterfly

Radiating bloom

Cartouche

Diaper/1 Dot

Fish Roe

Scroll 01

Trellis 01



REFERENCES: HANDPAINTED PATTERNS

Breen, Eleanor E.

2004 Whose Trash is it, Anyway? A Stratigraphic and Ceramic Analysis of the South Grove Midden (44FX762/17), Mount Vernon, Virginia. *Northeast Historical Archaeology* 33:111-130.

Keefe, J.W.

1996 "The Porcelains of Paris, 1770-1870" The magazine *Antiques*. Brant Publications, New York. Pp. 284-291.

Madsen, Andrew D.

1995 "All Sorts of China Ware...Large, Noble and Rich Chinese Bowls": Eighteenth-Century Chinese Export Porcelain in Virginia. Unpublished Master's Thesis, College of William and Mary, Anthropology Department.

Madsen, Andrew D., and Carolyn L. White

2011 *Chinese Export Porcelain*. Left Coast Press, Inc.

Litzenburg, Thomas V., Jr.

2003 Chinese Export Porcelain in the Reeves Center Collection at Washington and Lee University. In collaboration with Ann T. Bailey. London: Third Millennium Publishing.

Shiffer, Herbert, Peter Schiffer and Nancy Shiffer

1975 Chinese Export Porcelain, Standard Patterns and Forms, 1780 to 1880. Atglen, PA: Schiffer Publishing, Ltd.