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EDITORIAL

This is first normal style newsletter of the year and it contains a variety of items. Sadly, the quality of many of the fairs we used to go to has declined so that it is hardly worth reporting on them. However, if members do go to a fair we need very little to help us set out a report. A few quick sketches, shape numbers and prices will make an informative article as is shown by our report from a member in Scotland.

Much of the rest of the newsletter is about a series of mysteries. Just who was Ernest M. Evans and what exactly did he design? Does he have a signature? We report on a Forsyth memorial to a local doctor. Who was he? Why did Forsyth execute the work? Did he execute the work? Is the mysterious manuscript by Forsyth one of several or a one-off?

At least one mystery is solved, albeit in a negative way, concerning the Boer War tiles and the connection to the Haig Homes.

Our AGM in March was most enjoyable and those members who braved the snowy weather were delighted by the Chambers collection and the latest Joyce additions. Mary Gavagan's short talk on the Chambers collection was much appreciated, as was the chance to chat with our Honorary President, Eric Knowles, who was most generous with his time.

We have been overcome with research on the 1908 Franco-British exhibition and have also got wind of a proposal to recreate the pavilion. It is early days yet but we have put off the item for a while until it becomes clear what is happening.

To those members who have asked we will present an item on lapis ware later this year.

Finally, at the AGM, we were asked if we could produce some covers and labels for members to use on their binders. Some examples are enclosed and if members would like them in digital form just drop an e-mail to *[see main web page]*.

Judy Sandling

PS. From Barry Corbett because modesty forbids Judy from mentioning it! Salford's new exhibition of Pilkington's has just been finished, all done by Judy and Angela. It's well worth a trip. It has two newly acquired tile panels from a classic series of Co-op tile installations by Pilkington's (of which much more in another newsletter) and the John Chamber's Persian fireplace has been uncovered and is now back on show.

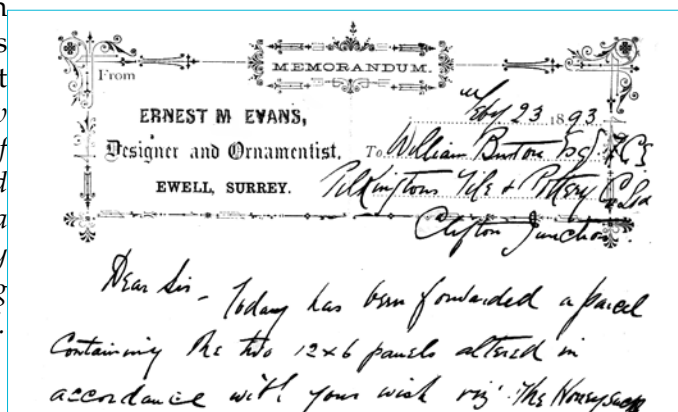
We have several new members. Angela and I are always happy to photograph and catalogue collections for members if they are reasonably local - e-mail us on *pilkpotsoc@btinternet.com* or via Wendy.

PPS. DMG fair organisers (Newark, Ardingly, Detling & Shepton Mallet) no longer offer 2 for 1 tickets.

STOP PRESS: New exhibition at Towneley Hall, Burnley for 6 months consisting of five cases, three of lustre, two of glaze effects - well worth a visit.

ERNEST M. EVANS: DESIGNER AND ORNAMENTALIST by A.&B. Corbett

Amongst bundles of loose letters at Pilkington's are two from Ernest M. Evans, designer and ornamentalist of Ewell, Surrey. In his first letter dated February 16 1893, he writes to advise William Burton that "your esteemed favour & parcel of designs have duly reached me, those marked for alteration shall have my prompt and careful study". Evans states that one design, which isn't described, has been purchased from him by the Decorative Art Tile Company of Hanley and so will not be provided to Pilkington's. He also says that he is to send a series of 30 x 6 panel designs in the near future. With reference to Burton's request that Evans not duplicate any designs, he points out that "it has been my pleasure to create new patterns for almost every manufacturer of tiles in England & although I have designed hundreds of patterns have never had a complaint of similarity & again I value my reputation as a designer". He ends "trusting in the continuance of your esteemed favour".



Evans' letterhead



The second letter is dated February 23 1893 and it is to advise Burton that "the Honeysuckle pattern has the fern like sprays introduced & the other panel has a much lighter border & a 6 x 6 especially designed for you to match same". Evans offers comment on other patterns but there is nothing to identify them. We assume that the two panels referred to are those illustrated. The top tile is 6 x 6, the bottom 12 x 6. Both are shown in Pilkington's transfer-printed pattern book: E525A and E525B.



Many of the tiles look dated. Burton seems not to have been satisfied with a number of them; Evans indicates that some of the designs have been modified "as requested".

Several of the tiles for the Decorative Art Tile Company are illustrated in Chris Blanchett's book and they do not resemble Pilkington tiles. Mr. Evans was true to his word.

FORSYTH, DR. JOHN DIXON MANN AND A SERIES OF COINCIDENCES

by A & B Corbett



WALL TABLET IN OAK. DESIGNED BY GORDON M. FORSYTH, CARVED BY J. LENIGAN

52

Several years ago we attempted to view the wooden tablet designed by Forsyth (illustrated in *The Studio*, February 1912 p.52) for the King Edward VII memorial wing at Salford Royal Hospital. Unfortunately the hospital had closed and we never obtained entry. It is now an apartment building.

A chance conversation with Peter Ogilvie at Salford Museum gave us a contact at the local council which led in turn to the Estates Manager for Salford Hospitals, based at Hope Hospital (now renamed Salford Royal!). We e-mailed him to ask if he knew where this plaque had been taken. At the same time we had been researching various journals and to our surprise came across another image associated with Salford Royal Hospital in the *Architectural Review* (August 1913, Plate XIV). The note at the bottom of the page reads:



MEMORIAL TO THE LATE PROFESSOR JOHN DIXON MANN, M.D. IN THE SALFORD ROYAL HOSPITAL. August 1913. By Gordon M. Forsyth, A.R.C.A.

The memorial forms part of the decoration of the nurses' room, and consists of a large painted panel with the words of a poem by Edwin Hatch, in fine Roman letters, on an illuminated background; the whole being enclosed by a richly carved frame. The late Professor John Dixon Mann was a celebrated Manchester physician who, for thirty years, gave his services to the Salford Royal Hospital.

MEMORIAL TO THE LATE PROFESSOR JOHN DIXON MANN M.D. IN THE SALFORD ROYAL HOSPITAL

BY GORDON FORSYTH A.R.C.A.

This memorial forms part of the nurses room and consists of a large painted panel with the words of a poem by Edwin Hatch, in fine Roman letters, on an illuminated background; the enclosed by a richly carved frame. The late Professor John Dixon Mann was a celebrated Manchester physician who, for thirty years, gave his services to the Salford Royal Hospital.

The illustration is black and white and looks exquisite. The poem, by Edwin Hatch, is not legible in the photograph nor is the inscription on the centre shield. Edwin Hatch was a prominent religious scholar of the Victorian era and a less celebrated poet. (We are grateful to Bob Sandling for tracking down the words of the poem.)

*For me - to have left one soul
The better for my birth;
To have added but one flower
To the garden of the earth;
To have struck one blow for truth
In the daily fight with lies;
To have done one deed of right
In the face of calumnies;
To have sown in the souls of men
One thought that will not die -
To have been a link in the chain of life
Shall be immortality.*

By now we were quite excited and even more so when the Estates Manager rang back to say, yes, he had found a plaque and we could come and photograph it. We were a little puzzled because he said it did not look like either of the two plaques we had described but we were still welcome to visit. You can imagine our astonishment when we arrived and found yet a third plaque.

TO COMMEMORATE THE
LIFE AND WORK OF JOHN
DIXON MANN M.D.
F.R.C.P. PROFESSOR OF
FORENSIC MEDICINE
IN THE UNIVERSITY OF
MANCHESTER WHO AS
HONORARY PHYSICIAN
FOR 30 YEARS DEVOTED
HIS GREAT ABILITIES TO
THE RELIEF OF THE SICK
POOR AND THE AD-
VANCEMENT OF MEDICAL
SCIENCE IN THIS HOSPI-
TAL 1882 - 1912



By now of course we were totally swept along by the hunt! Who was he? Why were there two memorials? Did Forsyth execute both? What was the connection with Pilkington's?

The Estates Manager explained that, when the old Salford Royal Hospital closed, all decorative items were removed to a secure store. However, this was some time after the building had become empty. He knew nothing of the missing plaques and thought that they may have been removed before his staff were given access. We felt that the plaque deserved a better resting place than a store, and the Estates Manager agreed. The plan, in time, is to have a display in the hospital of any such items. Many hospitals preserve the old connections in this way: North Manchester Hospital has several such displays in corridors; Fairfield Hospital has a tiled plaque ... but more on that another time. Salford Museum has also agreed to house the plaque if it ever came under threat.

For the time being it is safe but none of our questions were answered. So we did some more research. Dr. Mann must have been highly respected as his obituary in the *Salford Reporter* is exceedingly lengthy and we repeat it here. If anyone can throw light on a connection please let us know. We assume that the plaque we saw was designed by Forsyth; it has similarities to the other two plaques and is reminiscent of Forsyth's style such as the Ashton Albion reredos. The plaque bears the crests of Salford and cotton symbols of Manchester as well as the crest of the Mann family. It is made of cast bronze and measures 32 x 24 x 4 inches.



Details of enameled crests



Details of figures

Dr. John Dixon Mann (*Salford Reporter*, Sat April 12th 1912, Page 5, Col 7)

It is with regret that we announce the death of Dr. John Dixon Mann, honorary physician to the Salford Royal Hospital and Professor of Forensic Medicine and Toxicology in the University of Manchester, which took place early on Saturday morning at his residence, Plymouth Grove, Manchester. [1912]

Dixon Mann died from acute pneumonia after a short illness. Although about 70 years of age he retained his full bodily and mental activity, and he was following his duties until a week ago.

Dr. Mann was born at Kendal and having decided to enter the medical profession became a medical student to a doctor in that town. His principal medical education was received at the Manchester Royal School of Medicine, Pine Street. He qualified for practice in 1862, taking the M.R.C.S. and I.S.A. diploma. The following year he took his Irish diploma, and in 1880 became M.D. in St. Andrews University. At the Royal College of Physicians of London he became a member in 1880, and was elected to the Fellowship 10 years later. After becoming qualified he settled in Manchester in Portland Street, and for many years engaged in general practice. In 1882 he was elected an honorary physician to the Salford Royal Hospital, and was still on its active staff at the time of his death.

In 1885 Dr. Mann succeeded the late Dr. Cullingworth in the lectureship of Forensic Medicine and Toxicology in the Owens College on Dr. Cullingworth's promotion to the chair of Obstetrics and Gynecology rendered vacant by the death of Dr. John Thorburn.

In 1892 the importance of the work done by Dr. Dixon Mann was recognized, the lectureship being changed to a chair, and as a professor he continued to teach until his death. His lectures were always very thorough, sound, and to the point and his classes on the identification of poisons most practical and valuable.

In 1893 Dr. Dixon Mann published his important work on "Forensic Medicine and Toxicology". The value of the book was soon apparent, and it became, and is still a standard work of reference on the subject. A fourth and last edition appeared in 1907 in the toxicological and poisons section much of his own work and experience is recorded. He published also many papers giving the results of his valuable experiences as a physician, but his best-known work was probably connected with the chemical investigation of disease, and on this he wrote an important textbook (1904) a second edition of which was soon called for. This book meant a vast amount of original work on his part in advanced branches of physiology and physiological chemistry. He had a private laboratory as well as one at the hospital and another at the University, and he devoted endless time and labour, with an inexhaustible patience, to the carrying out of his observations.

Dr. Mann was a well-known authority on forensic medicine and poisons, acting as examiner in this subject for the universities of London, Oxford and Sheffield.

Dr. Mann had a large practice as a consultant, but this success came for a variety of reasons, comparatively late in life. He was never on the staff of a hospital at which students learn their clinical medicine, nor did he, with his unassuming nature, go out of his way to attract students or qualified men to his wards at the Salford Hospital. He was, therefore, comparatively unknown as a teacher of clinical medicine to the students of the Medical School, and this want of knowledge on the part of the future doctors of his capacity as a physician must have affected his practice as a consultant. But the men who had been resident in Salford hospital were much impressed with his scientific thoroughness and care in investigating disease, his knowledge of its diagnosis and treatment, and his sound judgment, and they were always ready and anxious to have the benefit of his advice and assistance in their difficulties in practice and to recommend him to their fellow practitioners.

His advice was sought by the younger men, not only in their actual professional work, but also in the many side issues of medical ethics or professional etiquette, subjects of the first importance to the proper relationships which should exist amongst doctors themselves and between them and their patients. He was looked upon as an authority in these matters, and was justly held to be one whose professional reputation and abilities were unquestionably correct and, whose practice was consistent with his preaching.

Dr. Dixon Mann was for a long time a member of the University of Manchester, and, at the time of his death and for several years before, he represented it on the General Medical Council, the important body which supervises medical education and has disciplinary powers over all the doctors in Great Britain and Ireland.

He was never one to care for the public platform, but for a great part of his life he took an active part in the public health work carried on by the Manchester and Salford Sanitary Association acting as its chairman for several years. The Manchester Medical Society owes a great deal to him, and recognized this by electing him as one of its three trustees; he filled several of the offices during the first 20

years of his membership and in 1894 acted as president. He was also an active member and officeholder in other scientific societies of the town. Dr. Mann had been employed by the Salford Corporation for many years to test the illuminating power of the gas at Pendlebury and Eccles. He represented the Victoria University on the Salford Education Committee, in which he took a deep interest.

Apart from his eminence as a medical practitioner Dr. Dixon Mann was known to a large number of friends as an accomplished musician. Dr. Mann was a widower, his wife having died several years ago. He leaves no children.

The funeral of the late Dr. Mann took place at Bowden Parish Church, on Tuesday, and was attended by representatives of the University, the Salford Royal Hospital, the Manchester Royal Infirmary, and other public bodies, as well as by many members of the medical profession. The chief mourners were Mr. R. B. Preston (stepson), Miss Kate Mann and Miss Florence Mann (nieces), Dr. A.M. Edge, Dr. Lloyd Roberts, Mr. Herbert Lund, Mr. J. Houston, Mr. Blackburn, Mr. Hamilton Jones, and the Rev Canon Leach (Rector of St. John's, Gartside Street) ... [a long list of important mourners follows].



MARK OF FIRM.



A. BURTON.



C. E. CUNDALL.



A. BARLOW.



J. JONES.



A. HALL.



MARK OF FIRM.

The designing of monograms

By Lewis F. Day



G. M. FORSYTH.

Designers of monograms very often don't play fair -- perhaps, because they don't know the rules of the game. A monogram, as its name implies, is the union in one sign or compound letter of all the letters of a word (usually a proper name) or of the several initials of a person's name; the mere interlacing of letters complete in themselves and independent one of the other, forms, not a monogram but only a cipher. In a monogram there should be no letter which does not also form part of another.



G. M. FORSYTH.



MARK OF FIRM.



MARK OF FIRM.



G. M. FORSYTH.

The common practice is to interlace two independent letters. And even these ciphers are eked out by ornament which is no part of them; and where that is not so, one of the letters is perhaps so extravagantly shaped as hardly to pass for what it represents. Very commonly one of them is unduly drawn out to make it loop with the other. Often letters of two quite different styles of design are incongruously harnessed together. Sometimes they don't properly interlace: one is just planted in front of the other. That may be permissible; but the other plan is preferable.



J. CHAMBERS.



W. S. MYCOCK.

In a monogram design, naturally, the letters you have had to deal with, and your purpose suggest the kind of letter you adopt; but the simpler are, as a rule, the more serviceable; the late Gothic capital form is about the least promising for a monogram -- it is involved already. You may think it hard lines to lay down the rule that each letter must form part of another, and no one of them be independent! Well, those are the rules of the game! You need not play it!



R. JOYCE.



G. M. RODGERS.

It may not be possible in every case to make a true monogram out of given letters; godfathers and godmothers, in our baptism, do not take into account the difficult task they may be providing for the designer, when they bestow their awkwardly assorted names upon us.



T. EVANS.



D. DACRE.

Extract from *The British Architect*, 1897, v.48, p.266



E. KENT.



LEWIS F. DAY,
DESIGNER.



A. BURTON.



C. E. CUNDALL.



A. BARLOW.



J. JONES.



A. HALL.



WALTER CRANE, R.I.
DESIGNER.

Ed: Which of these are ciphers and which monograms?
Illustrations by Barry Corbett

CHINESE SHAPES AND PILKINGTON'S by A & B Corbett

This article was suggested to us following our item on Greek pottery shapes and we thought it would be fairly straightforward. In conversation, John Henson made two helpful points. First, that we needed to be sure that any references used would have been available at that time to Pilkington's. Second, that there is a difference between copied shapes and influenced shapes.

There are numerous examples that demonstrate William Burton's familiarity with Chinese pottery and also that of some of the other artists. These range through Burton's writings in *The Pottery Gazette* from the early 1900s to his organisation of the Manchester Exhibition on Chinese pottery in 1913. Similar evidence exists for Forsyth (see *Tiles Tell The Tale* concerning the Chinese panel). Mycock left numerous examples of sketches for Chinese pottery which are now in the W.S. Mycock Design Archive at Salford Museum and Art Gallery. Burton stated that the designs by Lewis Day reflected Greek, Chinese and Persian shapes and influenced Pilkington potters.

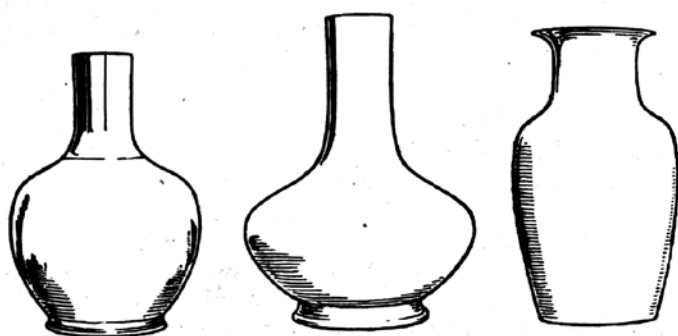
We know the many books on pottery history that were kept at Pilkington's. The main source of information was *Oriental Ceramic Art* by S.W. Bushell. Burton's own book, *Porcelain. A Sketch of its Nature, Art, and Manufacture*, was published in 1906. Both Bushell and Burton illustrated their work with pictures of vases at the British Museum. In fact they seem to have used the same illustrations, though Bushell published first.

A point we should make is that we are concerned here only with shape. Our analysis is superficial and we would welcome more informed contribution and indeed other examples. All of the Chinese vases have a specific name but in the interests of keeping it simple we have not included them.

The Chinese vases on page 23 are from Bushell. The Chinese shape 1 is narrower than the Pilkington's, 1P, but they both have the basic trumpet shape and mid-point bulge. Item 1b is a Mycock sketch of a Chinese vase.

Item 2 is the second Chinese vase. Carol Fahey saw a similar one in a museum in China. Item 2P is not a common Pilkington's vase due to its size but we have seen three excellent examples.

Other examples in Bushell are echoed by many Pilkington shapes. The reason there are no bowls in this article is that so many look similar. Potters of many countries produced pottery shapes similar to the ones below. Burton states that influence came from Chinese shapes, hence it is sufficient for us to postulate that these shapes influenced Pilkington's pottery design. The illustration, below, is taken from Lewis Day's *Ornament & Its Application* published in 1904, the year of Pilkington's exhibition at the Graves Gallery. It clearly shows many of the basic Pilkington shapes that members will be familiar with.



132. REFINED CHINESE PORCELAIN SHAPES.

Shape 3 is a ginger jar illustrated by Bushell and Burton. The Pilkington's ginger jar, 3P, is an example of a generic pottery shape.



1a



1b



1P



2



2P



3



3P

Shape 4 is a baluster vase form sometimes called a "meiping" shape. Many large and small versions are known.

Shape 5 is a bottle vase. Many Pilkington shapes copy this form.

We have never seen anything exactly like shape 6. However, there is a very attractive Pilkington vase divided in a similar lobed manner.

Shape 7 is another one we have never seen as a direct copy. There are, however, several Pilkington's gourd shapes though none, as far as we know, with a triple gourd as in some Chinese examples.

Shape 8 is a bottle vase with a wider neck.

As for shape 9, there are many similar Pilkington examples in a cylindrical and/or trumpet shape.

Bushell illustrates a bottle vase in hexagonal form, shape 10. Several Pilkington's vases in this style are known.

The snuff bottle 11 was copied in several variations. The Pilkington's examples are shown with a corresponding figure number and the letter P. There are many other examples we could have picked. Some are closer than others.

For now it's over to members to add to or correct.

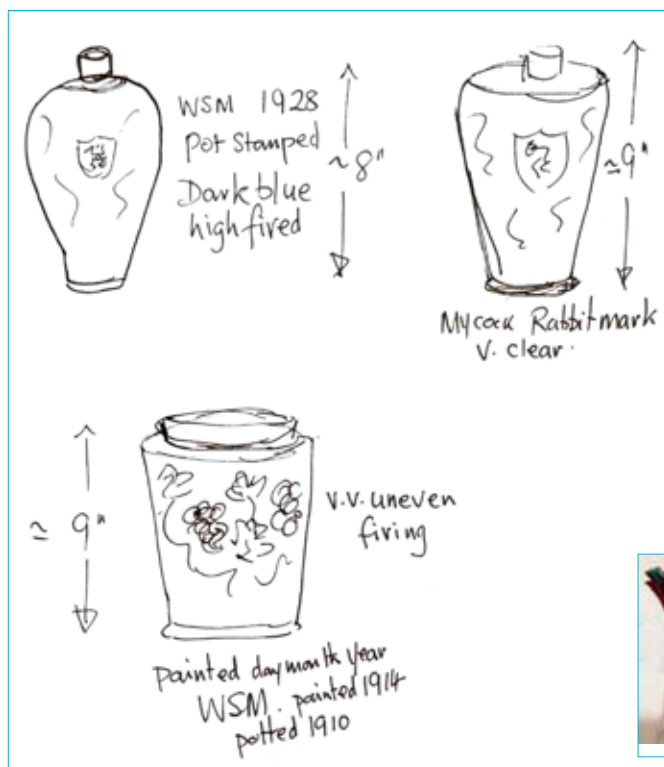


THE MAMMOTH FAIR, EDINBURGH by a Scottish Member

The Mammoth Fair in Edinburgh seems to be going downhill both in terms of the number of stall holders and the declining numbers of better/interesting dealers. That said, there were several Pilkington's pots at the fair in early February. Shape 2143A in a dark mottled matt green was on sale for £60 and 2530 in a light mottled blue eggshell finish had a "best" asking price of £40. The first was with the 14-23 stamp and the dish with 30-38 mark. A pale blue matt glazed shape 2149 (1930-38) sold for £55 as did a very dark (but not "cobalt" blue) blue vase marked 1914-23. Two very small vases (circa 2 inches high) made a repeat appearance at £35 each. These were in shapes that could not be read easily due to thick glaze underneath. One was in a singularly unattractive thickly applied purplish blue streaky glaze and the other in a very muddy yellow glaze. It is difficult to imagine that either of these were actually sold by the factory as to our minds they would not have enhanced the Pilkington's reputation.

The same might also apply to a wide-necked shouldered lustre vase about 9 inches high that was offered for sale at the more recent Scone Palace Fair. The design and painting by Mycock of grapes and vine leaves was excellent but the firing was so bad that no parts bigger than a couple of square inches had the same colour and almost nowhere had the oxides reduced to a true metallic lustre. At a £900 asking price this was very easy to avoid, though it was interesting to note that WSM may have intended this vase to be special as the date was painted in full (29th November 1914 on a piece potted in 1910).

A smaller narrow-necked Mycock 1928 vase in a slightly ovoid shape had fared better in the firing and was a uniform dark powder blue with heraldic lions in a red shield. Sadly, the elements of the design, like the lions and outlines that were probably intended to be burnished coppery gold, had not reduced properly and appeared as oxide brown. An asking price of £1,220 seemed high. That said, a similar pot with a better lustred finish is currently on offer on a dealer's web site for £1900.



The only other Pilk Pot at the fair was with the same dealer and was pretty well perfect. At about 8 inches high with a narrow-necked wide-shouldered tapered shape it too had heraldic lions on a red ground surrounded by trailing foliage and stylised hunting dogs in a bright gold lustre. Marked with the Mycock rabbit would date it to 1910 I think. This could have been bought for £1350, but wasn't.

Database images:



2143A



2530



2149

RESEARCH: CAN ANYONE HELP?

by A & B Corbett

We are always researching something but suffer from two inescapable problems.

London! London itself isn't the problem but the fact that many things we want to see are in London can make it difficult especially when it costs a small fortune to go down and stay. We need some research doing at British Library Newspapers, Colindale Avenue, London, NW9 5HE. We are currently researching for the item on the Franco-British Exhibition which ran from May 14 to October 1908 at Shepherd's Bush. The *Daily Mail* actually produced a special edition paper from the exhibition site. If anyone can access it and find any Pilkington's references we would be most grateful. So far we have researched over 20 art journals, newspapers and trade journals for this exhibition which is why we would ask any member who can help to contact us first. This includes microfilm as well. Two hours studying the *Manchester Evening News* on microfilm is enough to kill anyone's enthusiasm. And as far as *The New York Times* is concerned England doesn't seem to exist! We have all the well known images of the Pilkington's stand, from Dumas, *The British Architect*, *The Builder*, and Attwood, but no other images. Has anyone got anything different?

Academic exclusivity! We belong to two University libraries but they exclude many members from certain online archives which range from Parliamentary Papers to Athens usage to JS-TOR, etc. If any member has full access to these sites and can spare a few hours please let us know. We have a part copy of Burton's evidence to the 1907 Royal Commission on Exhibitions but are missing the last few pages - we think! It's a long story. Whilst there are other online resources (*The Guardian Online* is very useful) it seems that the bulk of these sites are not available without passwords or cash.

By the way, in some exhibitions an exhibition label was affixed to the item, e.g., Venice 1914. If any members have vases with exhibition labels (i.e., pre-WWII) we would welcome an image.

E-mail us at pilkpotsoc@btinternet.com or ring on 0161 798 5914.

Many thanks.

Angela & Barry

INTERNET HOWLERS

by A Corbett

... tiles suitable for a fireplace half ...
On the back of the tile is a dog witch is the makers mark.
Christmas tree's for sale.
Lovely and tactile vase.
... very tac-tile brass door knocker ...
... excellent condition, no ware.
... eliminates limb build-up in plumbing.
For sale, reclaimed acne roof tiles.
... vase measures 5" tall and 15" circumfrance.

JOHN CHAMBERS by a member who knew the family

Arthur and Mary Chambers' great-grandfather, Robert Chambers, came from Peebles to Bolton, because he became a Roman Catholic, and it was very unpopular in Scotland. He was a coal merchant. His eldest son, George, was sent to Stonyhurst College with the view to becoming a priest. This George didn't like and ran away back home. He was promptly sent back to school so he ran away to London when he was 17, having saved up enough pocket money. There he joined the services and was sent to India. Eventually, his father bought him out and he moved and settled in Stoke where he worked in a foundry, because he liked the heat.

He then married Hannah Brownsword, her father was Moses Brownsword who worked at Wedgwood and had a good job. They had seven children, five boys and two girls, the eldest being John Chambers.



John moved to Swinton where he initially lived with William and Joseph Burton. They had moved after they had sent a sample of Clifton clay to Wedgwood and asked what could be done. Wedgwood recommended tiles. That is how Pilkington's started, with Wedgwood providing the "know how". The expertise of starting the company was given to William Burton as managing director, Joseph Burton, and John Chambers, as the artistic director. John Chambers was artistic from the outset and it was in the family.

At first, John lived in a cottage on Snape Fell, but when he married paintress Katie Briggs in 1902, he moved to Temple Drive in Swinton. He also moved his mother, brothers and sisters from Stoke to Swinton, to live with them. He later moved to the top of Worsley Road in Swinton, and Mary, his daughter, would play in the garden across the road with the owner's children. It was here that she was painted by Edmund Kent. The picture is now at Lancaster, in the John Chambers archive. The family moved to Littlewood, Lumber Lane, Worsley in 1924 because it had a big garden and they were looking for a family home.

[Taken from conversations with Arthur and Mary Chambers in 1998 and Mary Chambers in 1998.]



Mary Chambers as a child, painted by Edmund Kent.
Courtesy Peter Scott Gallery, Lancaster University.

Ed. We are most grateful for our member's contribution. Angela and Barry are researching information on Chambers but he remains illusive. The research will continue including, we hope, the complete geneology of the family, which we will report on in due course.

Any information is invaluable and members should not assume we know things. For example, we know next to nothing about the "Lady Artists". Anything helps.

HAIG HOMES AND BOER WAR TILES by A & B Corbett

Members may remember an article from December 2007. An architect had contacted us asking if we knew about the plaques on the outside of the Haig Homes marked "Pilkington". Well we didn't and he didn't pursue it. However, we received a very informative reply from Anna McLeod of the Homes:

The original of the bas-relief portrait of Field Marshal Earl Haig is held at the Scottish National War Museum in Edinburgh. The plaque was created by sculptor Mr. C d'O Pilkington Jackson (Charles d' Orville Pilkington Jackson ARSA FRSA FRBS (1887-1973) ... you probably know this!) and the faience replicas were made, I believe, by the Ashtead Potters (the now famous pottery set up by Sir Lawrence

Weaver to provide employment and housing for disabled ex-Servicemen). They were made very slightly earlier than 1930 - they were commissioned in 1928/29 and were being placed on the newly built Haig Homes in the very early 30s.



Other examples of Pilkington Jackson's work at the Scottish National War Museum include (on the exterior) badges of the services, divisional signs, Royal Arms of Scotland (over the porch), finials on gables, shields on buttresses of the apse. On the interior: bosses in the roof of porch, inner and outer faces of arch leading to shrine, Royal Naval memorial and Flying Services memorial, Royal Marine, Mercantile Marine, Household Cavalry, Indian Army and yeomanry memorials,

the bronze trophies of Scottish Arms, all Service badges, all lettering in stone and bronze, keystones over the windows, modelling, bronze work and carving in connection with all Regimental memorials, statue of reveille above door, medallion to Earl Haig.

We have several other examples of plaques designed by Pilkington Jackson including the plaque placed inside each of the early Haig Homes houses built in the 30s.

It's a disappointment but sometimes it's just as important to stop bad information being put about, otherwise we will have people collecting these as Pilkington's tiles!

Haig Homes is a charitable association providing housing assistance to ex-Service people throughout the UK.

PILKINGTON'S CALENDAR TILES: 1954 TO THE PRESENT DAY

by Lawrence Burton

I joined Pilkington's from Manchester University in 1951 as a management trainee and spent about a year being seconded to various administrative departments, including Sales and Accounts, and at the end of that time the Managing Director, Donald Foster, decided that my future lay in the commercial sector but that a period as Manager of what was known as "The Artists' Department" would broaden my horizons and further my career with the company. The Artists' Department was a very flourishing place with some 40 young girls supervised by an experienced forewoman and another senior lady under her. There was just one man, George Ormrod, who was in overall charge and he worked with Mary McLoughlin as they were both proper artists whereas the girls were mostly employed in producing decorated tile strips that were exported to the USA in substantial quantities. Only the two lady supervisors and the two artists had been there before the war.

I was also made responsible for the infant pottery department that had re-started after the war under William (Potter) Barnes in 1948 but inevitably this was relatively autonomous.

I was hugely helped in my first management job by the three ladies - Mary McLoughlin (now Lever), Eleanor Davis and, to a lesser extent, Hilda Boardman. Mary and I became lifelong friends. This was an exciting time as new techniques were being developed, especially screen printing. Until that time all applied decoration had been applied by hand or by a long-winded transfer application that was not then in use at Pilkington's. Screen printing presented the opportunity to produce repeat copies of a single design using the screen with the colour being spread by squeegee through the screen that contained the design.

At about that time I saw a calendar developed by our rivals in their Canadian factory where 12 separate small (2" x 2") tiles each had one calendar month printed on them and they were all mounted on a frame to hold the year's calendar. I thought that it would be much simpler to print a whole calendar onto a 6" tile and that this could form a wonderful advertising tool. I took the idea to Donald Foster who was a very sales-and-marketing minded man and he told me that I could have a go. Screens had to be processed by specialists and didn't last very long and it was very difficult to get the precision needed for the dates but we designed the first calendar tile for 1954 and produced a limited quantity to give to selected customers and architects. In these first days firing was a problem but the installation of the "walking beam" electric kiln enabled accurate lower temperature firing.

By modern standards these early tiles were pretty crude and production was very slow but the tiles were a great success from the start and the company has produced an annual calendar tile every year since 1954. Each year a new design is produced and an annual panic started in the summer to think of next year's design. The quality has improved tremendously since the advent of modern transfers and these give crisp, accurate reproduction of the dates. They also allow much greater freedom of colour.

It is interesting to look back at the variety of designs that were produced. No design was ever repeated and as it became possible to produce more elaborate schemes some quite intricate designs were produced. There are some very attractive examples in the section on Pilkington's in Chris Blanchett's book *20th Century British Decorative Tiles* and these show how in the early days after Pilkington's acquired Carters the header Pilkington's + Carter was used. After a time this was dropped and the header reverted to Pilkington's.

We used obvious themes such as the Olympics, more than once in this case, and the signs of the zodiac and the four seasons. Many of these are visually very attractive. Sometimes we "bombed" and one poor one that I remember was a reproduction of the floor tile factory at Poole and this fell rather flat! My personal favourite is the tile for 1983 and this was designed in 1982 and was the last design that I personally approved as I left Pilkington's in the autumn of 1982. It was done by Judy Bedford (now Judy Bedford-Keogh) and uses as its theme a Richard Joyce Lancastrian pottery design c.1906. This was the first time that a pottery design theme had been used - strange that we neglected our wonderful Lancastrian heritage for so long!

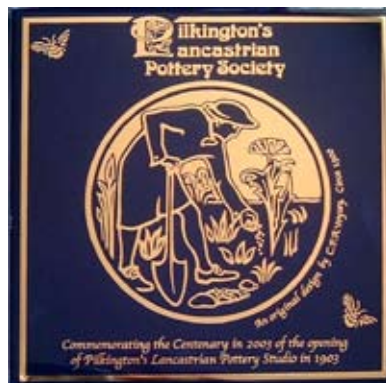
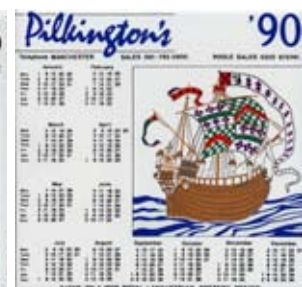
One of the most interesting decorative tiles made about that time was the invitation to the Lancastrian Pottery selling exhibition by Richard Dennis that was held in 1980 and this was printed on a Dorset floor tile. Reverting to calendar tiles in more recent times a black floor tile has been used as the background for a calendar.

Once production techniques had been mastered quite large quantities of calendar tiles were produced each year and as many as 12,000 would be distributed in one year. They were sent to all our overseas agents and every sales representative had his quota to give to customers and architects. I know of some people who fixed the current calendar tile in their bathrooms, removing a plain tile each time!

It is a tribute to the company that all the designs were produced in-house and in the main were of considerable merit. They continued a long Pilkington tradition as William Burton used a ceramic scarab to advertise Lancastrian pottery and these scarabs were used later to promote tile glazes such as Cunian.

It must be close to a record for a company to have produced a piece of promotional material consistently for well over fifty years and it is a tribute to the current management that the tradition is being continued using sophisticated techniques to produce fine modern examples of the genre.

Several of the tiles Lawrence describes are shown on p.32. We also include the Society's commemorative tiles and one or two other favourites, including the Company's commemorative tiles. Ed.



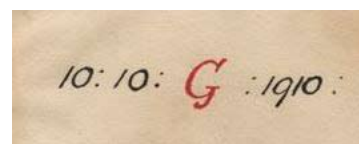
**GORDON FORSYTH, GWLADYS RODGERS
AND THE MESSAGE OF THE MARCH WIND**

by A & B Corbett

The Society web site often gets requests for information. Unfortunately, and all too often, it is potential eBay sellers who just want a quick guide to what they have to sell. We have since stopped giving them any real information, unless they are members of the Society. Sometimes, though, something arrives which stops us in our tracks, such as the mail we received from a man who lived in the Lancaster area.

He had found a booklet and its description is as follows:

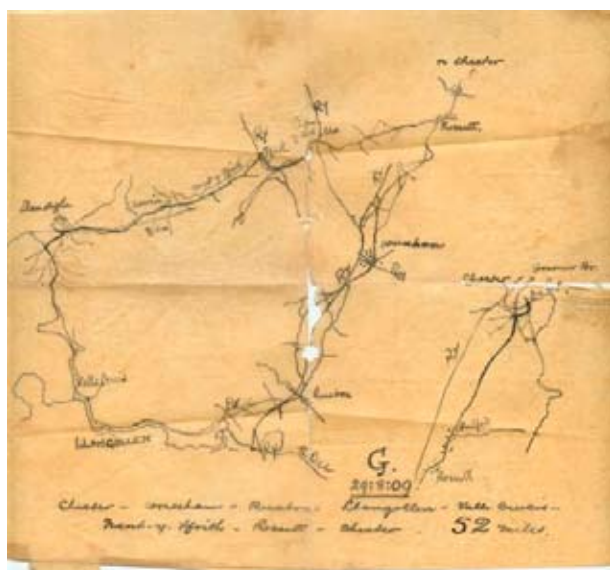
Illuminated Arts and Crafts manuscript entitled "The Message of the March Wind by William Morris" that my father bought from a second-hand shop at Barrow-in-Furness in the 1950s for a few pence. The text is written by hand in calligraphy on vellum and there are four paintings, also original and inscribed with the initials G M F. In the front of the book is written the date 10:10:1910 and the letter 'G'. I have always thought of it to be something special but had no idea who might have executed the work until a few years ago when I purchased a computer and decided to do some detective work.



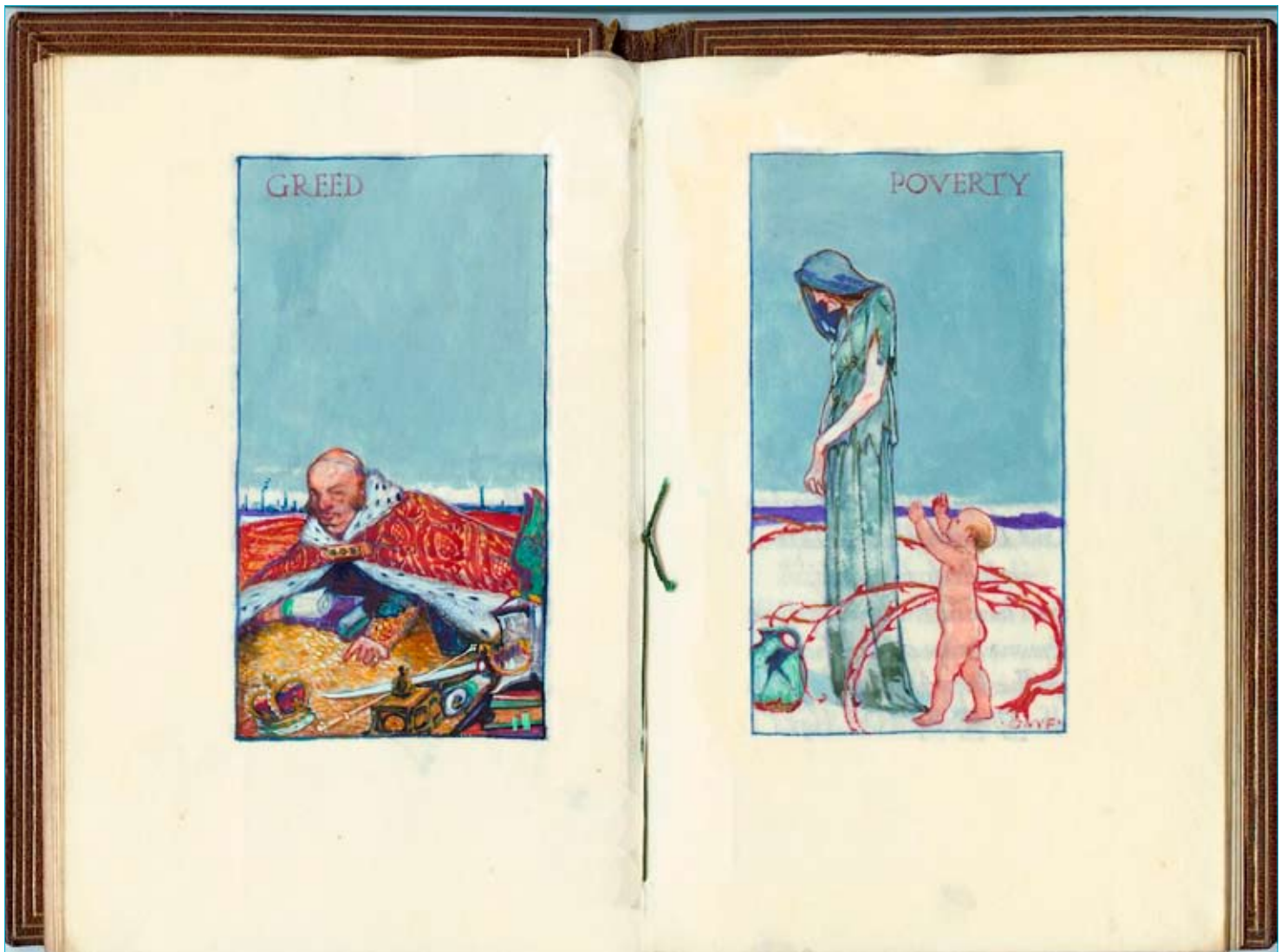
The writer said that there were several books with inscriptions, one of which had the address of a potential previous owner, a Mrs. Walton who lived in the Lakes. He continues:

I had found several books that my dad had placed in my bookcases over the years bearing the letter 'G' in the front with dates of the same period as the manuscript and I noticed they were all about walking in the countryside or poetry books but no clue to whoever owned them until one day I came across one book with no 'G' in the front but inside was a hand-drawn map of the Chester-Wrexham-Llangollen area with 29:8:09 'G' 52 miles inscribed on it. And in the front of the book is written "To Gwladys M. Rodgers especially to mark 29th August 1909, the day on which she walked 52 miles "Over the hills and far away."

The "G" of course might relate to Gwladys or Gordon. The initials on the illustration are unmistakably those of Forsyth and several of the designs are reminiscent of his style.



The owner had first shown the manuscripts to our Honorary President, Eric Knowles, who suggested that he contact us. We are very glad for that but we have little to offer about the manuscript, except that it is gorgeous. If any member can offer a clue as to any of this we would love to hear from them. To the left is a sketch map in one of the books and opposite are several of the pages.



THE NEC, APRIL 2008

by Northern Showgoers

An enjoyable NEC with lots of lustres to see. Quality lustres now seem to be starting at around £800-900 and the bigger, better items can double or treble this. However, there are some affordable lesser quality ones that collectors can turn to the wall to hide the poor bits! For this piece we concentrate on items under £500. All images are from the database.



The double gourd was a delightful aventurine glaze and early, c.1910. At £260 it may seem expensive but it's a case of how often you see one of this quality.

The monkey here is in the same lapis/eggshell glaze as that at the NEC. They date from about 1930 and this one was £395! How badly do you want a zoo? It seemed expensive to us.

The antelope bookends are the most deco of the Pilkington items and they look very stylish, dating from the 1930s. These were a reasonable £295.



The real surprise was the Voysey tile of a galleon. Probably c.1900 and in good condition. However, the asking price was £380! One sold at the recent Sheila Hughes auction for around £200 plus premium, etc.

The bottom tile was the most interesting in a perverse way. It is a Lewis Day design illustrated in his book *Pattern Design*. This one was labelled "Pilkington's £50". In fact it wasn't by Pilkington's at all, it had a tile back similar to Richards Tiles; we have also seen the design made by Corn Brothers.



The attribution was sloppy since Pilkington's tiles are fairly easy to identify (two Ps is a giveaway). As a Pilkington's tile they are scarce and probably so with other factories. It always amazes us how many sellers neglect to show the tile backs on eBay or seal up a tile in a frame.



INTERNET SALES

A mixed bag of very attractive items and buyer beware stuff. If you are contemplating buying a lustre over the web then it is always best to insist on seeing more than one view of the item. If you go in with eyes open and know what you are buying, even if it has a problem or two, then don't pay a fortune. Some of these items surprised us. Good tiles, perhaps as decorative framed objects, seem to be doing well.



Mycock
1914, 7"
£1220



Joyce 1917
8.25", £329.
Poor lustre &
stress crack.



Mycock
1924, 4"
£329



Joyce 1919
shape 2763
3.5", £495.
Hairline crack.



Mycock 1925
8.5" diam.
£329. Six mi-
nor rim chips.



Unknown
artist 1912
15" diam.
£897



1906
shape 2131
6.5", £410.
Very attrac-
tive.



1912
shape 2598
5", £82



1907
shape 2170
3", £90.
Lovely
streaky glaze!



1930-38
shape 2507
4.25", £57



Rodgers/
Radford
1930-38
5.75" diam.
£17



1950s
8" diam.
£32



Rd No 397444
£104. Unusual.



Rodgers
shape 3344
14" diam.
£61. Seems a
good buy.



Scarab, this is the
most common co-
lour, £126. Look for
crisp examples.



Barnes
1950s
9", £52



Brannan
1950s
8.75", £30



1904 Graves Exhibition
catalogue, £205. One sold
for £250 a few months ago.



Rd No 227296
£40



Lewis Day
c.1900
£58