

# Swansea Pottery from 1811 to Its Closure in 1870

By Arleen and Grahame Tanner

## THE BEVINGTONS AND TRANSFER-PRINTING AT SWANSEA. 1811-1824

After the departure of George Haynes from the Swansea Pottery, Haynes, in spite of being a trustee of the Cambrian Pottery, went ahead and purchased the adjoining property for his own use. Once the site was bought Haynes then decided to set up a soap works on this adjacent site. This action exacerbated the rift between L.W.Dillwyn and Haynes. The smell from the soap works was so pernicious as Dillwyn had expected that he took Haynes to court and won. Haynes and allies had, therefore, no option but to shut the soap works, the site thereof was then integrated into the Pottery.

In spite of poor trading conditions consequent upon the Napoleonic Wars Dillwyn continued the Pottery's existence although at a very low ebb. The Cambrian newspaper indicates in its shipping intelligence that far less potting material was imported into Swansea during that period. Morton Nance suggests that 'most of the sales at this time were local, i.e. Wales and the West of England', but, of course, there would still have been agents travelling the country promoting sales of Swansea pottery both to individuals, to china warehouses and retailers.

In spite of the depression Swansea, apart from its scenic qualities, had many economic advantages: it carried out an extensive trade with London and Birmingham in copper, and exported coal to the west of England, Ireland and even to the Baltic so was able to export pottery as part cargo. It is possible also that trading difficulties encouraged Dillwyn to ponder whether he should manufacture porcelain as well as pottery.

In 1811 L.W.Dillwyn decided to take into a Limited Partnership Timothy Bevington and his son John. Articles of Partnership were signed on 25<sup>th</sup> December, 1811. The duties of the Bevingtons' were

"to undertake jointly the whole management and conduct of the Concern, subject only to his (Dillwyn's) own occasional personal superintendence"

The Bevingtons received no salaries—Timothy receiving 5/20ths and John 2/20ths of the profits while Dillwyn retained the remaining 13/20ths part of the profits.

## Who were the Bevingtons?

Timothy Bevington had joined the Swansea Pottery as a 'Principal Agent' or confidential clerk toward the end of 1802 and in 1810 became the Pottery's manager in succession to George Haynes and was helped in that post by his son John Bevington. Timothy had been brought up as a Quaker as had L.W.Dillwyn. Morton Nance was of the opinion that Timothy's son John, also a Quaker, was not "as motivated as his father". In spite of Nance's opinion John was a very important person in the Pottery. His chief duties were keeping the books of the Cambrian Pottery and acting as office supervisor. He also acted as the firm's 'rider' or travelling salesman and debt collector. It was John who visited London carrying samples, seeing customers and taking orders. He could influence customers' decisions which probably led to conflict with Dillwyn who had very different ideas about which styles to promote. It is possible that this led to the split between the two and Dillwyn's retirement from the partnership in 1817. Thus from 1811 to 1817 the firm was known as Dillwyn & Co.

During the period 1811-1817 some external events also had a marked effect on the Pottery: the first was the establishment of the Glamorgan Pottery on an adjacent site to the Swansea Pottery which must have had a profound effect. Although George Haynes was never a partner in the Glamorgan Pottery he was the guiding light and inspiration. The 'Baker' of Baker, Bevans and Irwin, the shareholders in the Glamorgan Pottery was Haynes' son-in-law.

The arrival at the Cambrian Pottery, Swansea of William Billingsley and Samuel Walker from Nantgarw in October 1814 for the purpose of manufacturing porcelain at Swansea also had a marked effect upon pottery production at Swansea. Apparently Dillwyn's main interest, time and expenditure at this time was on the manufacture of porcelain.

In the autumn of 1815 Dillwyn indicated that he wished to separate the China (porcelain) Works from the Pottery and, finally in February 1817, Dillwyn stated that he wished to retire. He wanted from the Bevingtons' an annual rental of £1,000 for the Pottery alone (excluding the China Works and its stock of finished and unfinished porcelain).

In 1817 the new firm of T. & J. Bevington & Co. commenced its existence. The '& Co.' partners were George Haynes snr., George Haynes jnr. and John Roby, a local colliery owner. The new firm was to take over

"all the earthenware and china as well as all the book debts".

This partnership lasted only four years for in 1821, after much hostility between the new firm and Dillwyn regarding the price paid for the old firm of Dillwyn & Co., T & J Bevington

launched a Chancery action in the Court of Great Sessions claiming that because of Dillwyn's misrepresentation they had signed an agreement for renting the property and purchasing the stock at a price in excess of its real value. Suffice it to say that Judge Hardinge found in favour of Dillwyn and ordered the Bevington firm to pay the compensation demanded by Dillwyn and further saddled the Bevingtons with court costs of £1,000.

Before the trial had concluded the partners of the Bevingtons left the firm by private arrangement so that left the Bevingtons to continue with the firm alone.

Very few transfer-printed patterns were produced during these periods as according to Pryce and Williams there was still a stock of pieces worth £10,000 from the Dillwyn & Co. period to be used. The amount of inherited stock was so large because the Pottery continued production during the post-war depression in order to keep experienced personnel together. It should therefore be remembered that pieces marked 'Dillwyn & Co. were being produced by the Bevingtons with no indication that a new firm was selling old stock, thus pieces marked 'Dillwyn & Co.' could still be being sold in 1821. It is assumed that production was very much reduced between 1821 and 1824.

The Bevingtons themselves with or without their partners having failed to make a success of either the China Works (porcelain) or the Pottery allowed the leases to expire at the earliest possible moment in 1824

Dillwyn took back the China Works and the Pottery and tried to sell the going Concern, unsuccessfully and so continued its production from 1824-1831 when his son Lewis Llewelyn Dillwyn was installed at the Pottery.

## **PATTERNS USED FROM 1811-1824**

### **Dillwyn & Co. period 1811-1817. T. & J. Bevington & Co. period 1817-1821**

#### **T., & J. Bevington 1821-1824.**

**We have used a portmanteau** title for this section because when Dillwyn decided to leave the partnership the Bevingtons inherited unfinished stock including pieces unpainted, pieces 'in the white', copper plates and moulds to the value of £10,000, a vast sum. Some of the earthenware the Bevingtons took over was already impressed with the Dillwyn & Co mark.

It is thus very difficult to identify specific pieces as the Bevingtons would have used the inherited Dillwyn & Co. stock even when marked as it would have been cheaper to do so. The Bevingtons did, however, produce some new patterns made during the period 1817-1824. Very

few pieces have been found bearing the impressed Bevington mark; it is assumed that these were new patterns not made before 1817. Any unmarked pieces sold from this period cannot be assumed to have been manufactured by the Bevingtons. The situation is further complicated by the fact that the Dillwyn & Co. impressed mark in a straight line was also used in the Dillwyn period 1811-1817

Because of the difficulty attributing precisely patterns produced during these three periods the best option as we see it is to illustrate a cross-section of patterns most likely to have used, some unmarked but others impressed.

### **DILLWYN & CO. AND THE BEVINGTON PERIODS. 1811-1824-Patterns and Marks**

To separate the patterns produced by the Bevingtons from those produced during the Dillwyn & Co. period is, as stated, extremely difficult. What we can provide is a cross-section of patterns used during not only the Dillwyn & Co. period but also patterns and engravings used in even earlier periods- after all the Bevingtons inherited not only the coppers and pieces 'in the white' from the Dillwyn & Co. period, some of which would have carried the impressed marks of Dillwyn & Co. and perhaps a small number of earlier marks on older pieces still being held by Dillwyn & Co. In addition coppers engraved during earlier periods than Dillwyn & Co. could still be useable.

A compromise solution to approach this problem is to illustrate a cross-section of patterns from both the Dillwyn & Co. period and the Bevington periods. Marked pieces of the three periods will also be borne in mind and, as far as possible, such examples will be included and their marks linked to such patterns. Also illustrated will be all the marks we can assemble that would have been used by the three periods.

What must be borne in mind is that the Bevingtons would produce new copper plate engravings copying patterns that were first produced by Dillwyn & Co. and earlier periods. These would have been patterns that sold well so not to continue their use would have been foolish because good selling patterns produced good profits.

After the relative financial failure of the Bevingtons they allowed the leases of both the China Works and the Pottery to lapse at the earliest possible moment; in fact the lease of the China Works expired in September 1822. After that Dillwyn took possession of the China Works and sold the equipment, moulds and utensils to John Rose of the Coalport Works thus there are Coalport porcelain pieces using Swansea moulds still in existence today. Nance suggests, based on an advertisement in the Cambrian of October 9<sup>th</sup>, 1824, that Dillwyn tried unsuc-

cessfully to sell the Pottery, a difficult task during a severe economic slump after the Napoleonic Wars.

This slump was caused by a number of diverse factors. Increased industrialisation led to huge movements of labour which led to temporary unemployment. This was exacerbated by the increased use of machinery instead of large numbers of workmen. All this was made worse by the huge number demobbed soldiers returning from war.

The Government, under pressure from its rural supporters, introduced the Corn Laws which caused massive price rises. Added to these rises the government repealed Income Tax and so the War Debt had to be recouped by taxes on household commodities. An unusually cold winter of 1816 led to a very poor harvest thus high prices for a shortage of wheat. Iron prices slumped and coal production fell by a third. All of these factors had a profound effect upon the British Pottery industry. It is hardly surprising then that the Bevingtons had such a hard time.

Neither of the Bevingtons was employed by Dillwyn again. Lewis Dillwyn seems to have decided to start again. John Hancock retained the position of Agent for the Pottery. David Evans, a long-time employee, became Commercial Manager, Isaac Woods as Works Manager and John Vass as Head of the Accounting House and Chief Cashier. Hancock was soon replaced by David Edwards and by 1827 the Pottery had achieved a net profit of £1,000. Sales at this period were concentrated on the rapidly rising populations of South Wales and the West Country.

### **PRODUCTION FROM 1824-1831**

From 1824 the production of hand painting in enamels gradually diminished and the Pottery diversified to some extent by producing feather-edging on plain white or creamware plates, jugs, teapots, wicker-bordered plates swiftly painted in lustre; cow creamers pink lustre painted or transfer-printed were also produced. Pattern subjects included Birds, animals, cottages, rural and boating scenes, but, above all, the Pottery produced good quality transfer-printed ware.

The patterns we illustrate date from 1811-1831. The reasons for this date selection are because it has been very difficult to identify precisely which patterns fit into which period. After all the Pottery was in production during the changeover of partnerships and coppers, moulds and, of course workmen were passed from partnership to partnership as mentioned previously.

Other factors which made our decision inevitable was that the 'DILLWN & CO.' impressed mark

on pieces was used pre- and post- the Bevington period. Pieces 'in the white', copper plates and moulds already in existence would pass from partnership to partnership. On Dillwyn's return to the Pottery he was not allowed to use the Bevington copper plates as they belonged to the Bevingtons and therefore, as Nance says,- he introduced "a new set of patterns" and even had new copper plates engraved of existing patterns.

Patterns from these new copper plates have caused some dating problems, for example because there are some patterns obviously of the 1824-31 period it does not follow that all pieces with these patterns originate from this period. Indeed some were first produced in much earlier periods well before the first Dillwyn & Co era.

### **THE DILLWYN LLEWELYN PERIOD, 1831-1850**

It was originally intended that Lewis Llewelyn Dillwyn should go to Oriel College, Oxford in 1831, but his father decided that Llewelyn should be installed as head of the Cambrian Pottery although he was only 17 years of age. It goes without saying that his son had little or no experience in that field so had to rely on those in charge at the pottery already. His experienced managers at this time were David Edwards who remained as agent to the Pottery until 1850, David Evans, James Hinckley and Isaac Woods. Those actually at the Pottery were William Jenkins and John Evans Glasson. Unfortunately Woods died in 1832 and Jenkins in 1834. Glasson became the Pottery's traveller in the later stages of Lewis Llewelyn Dillwyn's reign and, of course, became a partner of David Evans when the Pottery was sublet to that partnership in 1850.

The assignment of the Pottery to Lewis Llewelyn Dillwyn was not completed until February 2<sup>nd</sup> 1836 but his father L. W. Dillwyn kept an eye on the Pottery in the background as to how the Pottery was progressing. It was L. W. Dillwyn in Swansea who entered into discussions with Martin Bevan to discuss the purchase of The Glamorgan Pottery. Although the discussions were ultimately successful the Glamorgan Pottery continued production until 1838. After the sale the Glamorgan Pottery production was stopped and all the stock-in-trade was sold and only the buildings remained, obviously because they could be usefully integrated into the Cambrian Pottery.

On the 1<sup>st</sup> June 1840 L. L. Dillwyn wrote offering the Glamorgan Pottery to Messrs Brameld of Swinton (the Rockingham Estate) at an annual rent of £300.00 p.a. Dillwyn said, in the letter, that he would do all in his power to help in the production of good quality china

(porcelain). The offer was refused on the pretext that the rent was too high and that no mill was included. In reality the Brameld concern was itself in financial difficulties and was declared bankrupt in 1826 and the firm closed down finally in 1842.

Having removed the competition from the Glamorgan Pottery it was unfortunate that, in 1839 William Chambers junior commenced erecting a pottery at Llanelli, only some 12 miles away. William Bryant formerly a potter for some twenty years at Swansea and ex Agent of the Glamorgan Pottery was engaged by Chambers as Secretary to the newly-formed South Wales Pottery. He took up his duties at the end of June 1840. With him he took some of the Glamorgan Pottery former employees. Bryant's pottery experience aided the South Wales Pottery at its inception. Because Dillwyn had bought the Glamorgan Pottery he had effectively prevented the South Wales Pottery Llanelli from obtaining the moulds and copper plates of the Glamorgan Pottery.

In general during this same period there seemed to be a greater emphasis on the economy of production than previously because there was an increase in the costs of materials, wage costs rose and there was increased competition from the Staffordshire potteries as a result of transport improvements. Although there was an increase in the number of transfer-printed patterns, more elaborate patterns were being replaced by simpler designs. This allowed the employment of cheaper, less skilled labour. This, in turn, led to a deterioration of potting. It also led to a diminution in the variety of shapes being produced. It can be argued that there was a greater concentration on utilitarian wares such as plates and small plates. The poor state of the economy in 1850 when the pottery was sub-leased to Evans and Glasson is indicated in an article in The Morning Chronicle in August on the Copper industry in Swansea. Nance quotes that only 84 men, 66 women and 50 children were employed by the pottery. All production was then done on piece work. Wages at the time were low, the men only earning 20/- to 22/- per week instead of 27/- to 30/- per week in good times. It should also be remembered that the wages of the women and children were paid by the men out of their wages.

It says something for L. L. Dillwyn that, even at this time he encouraged the formation of The Cambrian Potters Society for the mutual help and protection of the potters.

### **PATTERN LIST FOR THE PERIOD 1811-1824**

*This is not a complete list of patterns produced during this period but enough to reveal the breadth and choice of patterns available to the public.*

Boy with a Whip. Boy on a Buffalo. Boy in a Window. Boy Fishing. Bouquet of Flowers. Bonaparte. Botanical patterns. Birds (inc. Pintail Duck, Roller, Water Rail, Spidercatcher, Kingfisher, Sandpiper, Bittern, Woodcock.). Carnation/Chrysanthemum. Cornish (One and All). Cheetah. Cows Crossing a Stream. Chinese Views. Dragons and Flowers. Golden Fleece Bideford. Longbridge, Monopteros, Oriental Landscape, Parliamentary (Carmarthen), Pontypridd Bridge (Yellow glazed). Prince of Wales Feathers (Yellow glazed). Small Deer in Landscape. Shells, Shells and Seaweed. Salamanca. Wellington (two types). Willow.

### **PATTERN LIST FOR THE PERIOD 1824-1831**

Bridge of Lucano. Birds of Paradise. Castled Gatehouse (Tower). Chinese Rose. Chinese Views. Cellar Continuous. Drover (Herdsman). English Cottage and Village subjects. Foreign Views (Swiss Landscape, Italian Castles, River Scenes etc). Gift plates for children (transfers with edifying texts or verse mottoes). Lady Archers (Toxophilists). Ladies of Llangollen. Ne Plus Ultra. Nuneham Courtenay. Oriental Split patterns. Pheasant. Shells and Flowers. Swan and Flying Bird. Sheet patterns (Mignonette, Hawthorn). Swiss Villa. Tintern Abbey. Troubador. Vine Leaf. Vine and Grapes. Women with Baskets.

### **PATTERN LIST FOR THE PERIOD 1831-1850**

Amoy. Brosely. Canton. Chinese. Campania (Lady on an Elephant). Cows Crossing a Stream. Cockles. Castled Gatehouse. Cuba. Floral Sprays. Googerat. Improved Willow. Ivy Wreath. Improved Saxon Blue. Ladies of Llangollen. Lady and Gallant. Ne Plus Ultra. Oriental Basket. Ottoman. Peacock. Place House. Portrait Plates (Queen Victoria, Prince Albert, John Wesley, James Teare of Preston). Mount Edgecumbe. Rhine. Rural Scenes (Wagonners, Blind Man's Buff, Reapers, Binders, Gleaners, Sportsmen with guns and dogs etc.). Sheet patterns (Hawthorn, Mignonette, Lazuli), Sealeaf, Shells and Flowers (Various). Ship plates. Troubador. Tower and Bridge. View plates (Clifton Rocks, Mount Orgueil, Castle Jersey, Guernsey College, St. Michael's Mount Cornwall, St. Mary's Church Truro, St. Mary Magdalen Taunton, Church of St. Austell Cornwall, Wilton Church Wilts, Winchester Cathedral, Ryde Isle of Wight, Swansea Harbour and Town, Osborne Isle of Wight, Church of Holy Trinity Barnstaple, Bude Cornwall).

## EVANS AND GLASSON and D. J. EVANS & COMPANY 1850-1870

It is sad to see the end of such an innovative, once successful and important Pottery but the final twenty years of the Cambrian Pottery mark its rapid decline to its ultimate closure. David Evans, the former cashier of the Cambrian Pottery, and John Evans Glasson, its former traveler became the new sub-lessees of the Cambrian Pottery. The partnership did not last long however for Glasson died in 1852 at the age of 47 after a short illness. (The Evans and Glasson mark continued to be used long after his death).

We have shown earlier that because wages were low less skilled labour was employed. The quality of the wares suffered as a result and as Grant-Davidson said the wares became “rough and pedestrian”. The Pottery was given a display place at the 1851 Great Exhibition but failed to fulfil its obligation, a situation which was repeated at the 1862 Exhibition. The contemporary excuse given was that there was not enough time to produce pieces for display. It is more probable that not enough good quality pieces had been produced.

Very few new patterns were produced during this period but old and worn copper plates from previous periods were reused. The ‘View’ plates are an example of this; two new views were produced;—a ‘View of Weston-Super-Mare’ and a ‘View of Mount Edgecumbe’. These were produced using the floral-embossed plates left by Dillwyn. The ‘View’ plates were also produced using wavy-edged plates with black line borders. Old copper plates of patterns such as ‘Cows Crossing a Stream’, ‘Genoa’, ‘Castled Gatehouse’, ‘Oriental Basket’, ‘Willow’ and ‘Googerat’ were used again and again.

Apart from the ‘View’ plates two new patterns were produced—The ‘Verandah’ pattern and ‘Floral’. The latter pattern named for its border of convolvulus rather than the pattern itself which is an Italianate scene with fishing boats and gondolas. Bird jugs were produced in numbers. Grant-Davidson suggested that the ‘Woodbine’ pattern was also produced using a copper from the Ynysmeudw Pottery which also closed in 1870.

In 1870 Lewis Llewelyn Dillwyn still the Head Lessee of the Pottery came to an arrangement with the sub lessee D.J. Evans to close the Pottery down. The stock, copper plates and moulds were sold off. Some copper plates were bought by the South Wales Pottery, Llanelly and the rest by Pountney & Co. of Bristol. The Pottery itself was dismantled, the site taken by a patent fuel manufactory which soon relocated and the site was left derelict.

## PATTERNS AND ILLUSTRATIONS

It is obvious that not all patterns produced by Swansea from 1811-1870 have been listed here and certainly, far fewer will be illustrated. The Illustrations are simply a limited cross-section of patterns made during this lengthy period. Readers, fellow Swansea enthusiasts and all collectors will, no doubt, wish to add their list to those itemised in this account—so please forgive us for having to make these restrictions and omissions.

It is easy enough to recognise a Swansea pattern but occasionally not always easy to ascribe accurately the piece in hand to its correct time period. We hope that in writing this we may help a little to explain what difficulties are involved. The problem is, of course, that as one company's era ended the pottery 'take-over' meant that the new company inherited the remaining stock of the previous owner including its pieces 'in the white' with the impressed names of the previous era; it also inherited the old copper plates and pattern sources and books etc.. The only exception would be in 1824 the Bevingtons who took away anything they had made or completed including their copper plates; they left nothing likely to benefit Dillwyn after the acrimony of the legal case.

Patterns will be listed alphabetically and then illustrated as a group numbering the patterns by 'Fig.1 Amoy; fig. 2 Basket of Flowers' etc.

## AMOY



This pattern is found on a small teapot, part of a child's tea service. It is under-glaze printed with 'AMOY' in a wreath of flowers with 'DILLWYN & CO' printed underneath. There is also an under-glaze printed circle and dot with a tail.

## BASKET OF FLOWERS



Shards of the *Cowherd* pattern and this pattern are proved Swansea since both are found on other *known* Swansea-shaped teapots. A similar shape to the teapot illustrated was also made by the Glamorgan Pottery but certainly not identical, the most obvious

difference being in the number of flutes to be found on the side rim of the pot; the Cambrian Pottery version has 11 flutes while the Glamorgan Pottery has 9 flutes. The teapot illustrated here has also been found in a smaller size but in both cases the number of flutes and the overall shape mould is precisely the same. The down-sizing does not alter the shape nor number of flutes. The knop and lid shapes on both these sizes of teapots also differentiate the Cambrian from the Glamorgan version.

### BIRDS



This jug carries the under-glaze printed D.J.EVANS & CO SWANSEA with 'BIRDS' on the inside of the cartouche. It has also the circle and

dot with a tail mark of the transferer.

### BLUE ITALIAN



This pattern was used also by Spode and other potteries. The Swansea Pottery has a number of patterns in common with Spode. It was clearly a popular pattern and therefore a good profit maker. The jug is dated 1821 and dedicated to S. E Trevethan.

## BONAPARTE DETHRON'D



This jug is overprinted in black and colour enamelled. This print by James Brindley is a caricature of Napoleon Bonaparte and is inscribed 'BORNAPARTE DETHRON'D APRIL 1<sup>ST</sup> 1814'. It has an incised concentric circle.

## BOY WITH A WHIP



An identically-shaped plate to the one illus-

trated is marked DILLWYN & CO impressed in a straight line. The figures and style of engraving in this pattern is close to another pattern known as 'Malayan Longhouse' which we would attribute to Swansea based on identical moulded pouch vases carrying three other proven Swansea patterns.

## BRIDGE OF LUCANO



This is another pattern also used by Spode. It has an impressed 'O' and an under-glazed printed '8'. It has been recorded with a Swansea mark c. 1824-31. Nance writes that the pattern was found also with DILLWYN over SWANSEA mark and still later with an EVANS AND GLASSON SWANSEA mark.

## CARNATION/CHRYSANTHEMUM



tian' set among trees. This pattern was also used by the Glamorgan Pottery and by Clews.

## CHEETAH

It is difficult to be sure when this pattern was first introduced although we have an earlier-shaped puzzle jug with the same pattern which must certainly date to the Haynes/Dillwyn period. The puzzle jug illustrated is later and could date to c. 1816 in agreement with observations made by Pryce and Williams. There is no mark. Bovey Tracey Pottery produced their own version and border of this pattern. The Swansea borders are 'Fan' borders.



A plate with this very rare pattern is recorded with DILLWYN & CO in a straight line. This plate has no mark.

## CASTLED GATEWAY

This piece is impressed DILLWYN & CO in a horseshoe with a 1 within the shape. The pattern is one again used by Spode. The pattern is also known by the name of 'Castled Gatehouse'. The view is of the 'Gate of Sebas-

### CHURCH OF ST AUSTELL CORNWALL



This pattern is printed in black and impressed DILLWYN & CO in a lined arch. This is from the Lewis Llewelyn Dillwyn period 1831-1850 and is part of the 'Views' series.

### CHURCH OF THE HOLY TRINITY BARNSTAPLE



This piece is again from the Lewis Llewelyn Dillwyn period from 1831-1850 and the 'Views' series.

### COWS CROSSING A STREAM



This is a well-known popular Swansea pattern. Pryce and Williams believed it was a pattern derived from the earlier pattern 'Herdsman with Cattle, Farmhouse and Barn'. The mark is DILLWYN & CO impressed in a horseshoe.

### CUBA



This piece is marked with an under-glaze printed circle and dot with a tail mark; it is normally found with an under-glaze printed floral spray with DILLWYN & CO beneath it.

## DROVER



This pattern was introduced by Lewis Weston Dillwyn and was used over a long period of time well into the Lewis Llewelyn period and certainly as late as 1848. The illustrated jug has the under-glazed printed I mark commonly found on many Swansea pieces. The Glynn Vivian Gallery in Swansea holds a copper plate of this pattern; it has also two jugs of this pattern dedicated and dated 1829.

## EXOTIC BIRDS



The saucer illustrated and its tea-bowl show two varieties of birds both of these found on a teapot (P.D.Pryce Collection) and a tea-bowl and saucer both exhibited at the Swansea Pottery Bi-Centenary Exhibition 1968. Grant-Davidson also illustrated a tea caddy with the pattern on the caddy identical in shape to the 'Riverside Rural Lovers' patterned tea caddy. The description in the Bi-Centenary Catalogue is "scroll panels, birds and foliage".

## FERN



This pattern is known also as 'Chinoiserie Fern' or 'Fern Tree'. It was in use for an extraordinary long period of time and thus is to be found relatively easily. The jug illustrated shows the dedication dated to 1815 although another jug we illustrated in our Book 2 is dedicated and dated to 1805. The pattern was produced before 1805 and well after 1815.

## FLOWERS



This pattern is shown on a mug although its use was wide and it is found on a number of differently-shaped pieces. The style of the full-blown flowers is of typical Victorian taste.

## GIRL AT THE WELL



This saucer dish is marked with an under-glaze printed SEMI CHINA in a decorative circle. This is a rare mark and shards bearing the mark were unearthed at the Cambrian Pottery

site. The 'Girl at the Well' is one used by several different potteries but the Swansea version is uniquely different.

## HAWTHORN



This is one of the 'sheet' patterns produced by Swansea. It was a useful introduction for utilitarian wares. The example shown has the under-glaze printed + sign matching one found on the 'Shells and Flowers' cow creamer and other patterns. The pattern also carries the impressed DILLWYN & CO SWANSEA in a horse-shoe.

## IDIOSYNCRATIC BOY ON A BUFFALO

This is a pattern that was first introduced in the Haynes/Dillwyn period but carried on in the 1811+ period. It post-dates the more conventional 'Boy on a Buffalo' type D version. There is no mark. It is a pattern found with the unique Swansea 'Fan and Lattice' border.



### JOHN WESLEY



This small plate carries one of Swansea's well-known relief borders of 'Rose, Tulip and Wild Rose' The plate commemorates the Methodist preacher John Wesley who had a huge following in Wales as many of its citizens were practising Methodists.

### LADIES OF LLANGOLLEN

This pattern has an impressed 'O' and 2 under-glaze blue dots. The pattern is very attractive and well-known. Cambrian pieces will have either a semi-circle with DILLWYN or the DILLWYN over SWANSEA mark. It is a pattern used



also by the Glamorgan Pottery. The two ladies were of Irish descent and left Irish society in 1776 to make their home in a mansion in Wales called Plas Newydd. Their new home became a centre for contemporary culture and intellectual society. The two ladies were Lady Eleanor Butler and the Hon. Sarah Ponsonby.

### LLAMA



This is a rare pattern which may suggest that it had a short production run. It is found with the impressed DILLWYN in large capitals in the

form of an arch. It was produced during the Lewis Llewelyn Dillwyn period c.1836. The sugar box illustrated is unmarked.

### LONGBRIDGE



This pattern was used up to the Bevington period but not after that time. The examples of the 'Longbridge' pattern used at its inception were impressed SWANSEA but these were unlikely to be used by the Bevingtons unless they were using inherited Swansea pieces 'in the white' and then transfer printing from old Swansea coppers or newly engraved coppers made by the Bevingtons.

### MONOPTEROS



This pattern is now known to be an image of the ruins of an ancient building near Firoz Shah's Cotilla near Delhi and is based on an aquatint to be found in Thomas Daniel's 'Oriental Scenery'. A version of this pattern was also produced by Rogers. The Rogers' version has one pack animal whilst the Swansea version has two. The pattern is found impressed BEVINGTON & CO in a straight line. The plate has an impressed '9'.

### NE PLUS ULTRA



This red-printed plate is impressed DILLWYN over SWANSEA in a double arch. Sometimes this pattern is marked 'Ne Plus Ultra'.

### NUNEHAM COURTENAY

This pattern is shown on a puzzle jug identical in shape to the puzzle jug with the pattern 'Pulteney Bridge, Bath'. Although this puzzle jug is unmarked we have a plate with this pattern carrying an under-glaze printed



Swansea circle and dot mark. Swansea is possibly one of the first to produce this pattern.

Nuneham Courtenay is of special significance to Swansea proved by documented references given in the 'Journal of the Gower Society' No. 2 (1970) where F. V. Emery states that the co-founder of the huge Swansea copper industry in 1717 was John Pollard whose ancestor was the Lord of the Manors of Nuneham Courtenay and Little Baldon.

The pattern was formerly referred to as 'Wild Rose' and is documented in the 'Catalogue of the Special Loan Collection' at the Glynn Vivian Gallery in 1914 Room 3, Case no. 18 item 645.

### ORIENTAL BASKET

The mark on this piece is under-glaze printed 'Oriental Baskets' in a floral leaf cartouche. It was produced in the 1836-1850 period. An-

other pouch jug in our collection has the raised 'Cymro Stone China' mark again dating from the same period.

### OTTOMAN



The design for this pattern was done by E. H. Brindley who worked at the Pottery from 1848 to 1854 as an engraver and repairer of worn copper plates. The illustrated mug has a yellow frog sitting in the interior-see Tanner's

Book 2 for the frog's image.

### PULTENEY BRIDGE, BATH



There are at least two other patterns found on identically shaped and moulded puzzle jugs: the first being the example for 'Nuneham Courtenay' and the second 'Tintern Abbey'. The 'Tintern Abbey' puzzle jug is listed in the Bicentenary Catalogue, 1968 as being the same shape as the 'Pulteney Bridge, Bath' puzzle jug illustrated here. None of these puzzle jugs are marked.

Although the Glamorgan Pottery also produced this pattern they did not produce 'Tintern Abbey' or 'Nuneham Courtenay'.

Different shaped puzzle jugs were made by the Swansea Pottery from very early examples through the decades even producing pouch-shaped puzzle jugs as late as c. 1850.

There is no evidence at present to support the

idea that the Glamorgan Pottery produced any puzzle jugs. One would expect a Glamorgan Pottery puzzle jug to be marked *B B & I* as that Pottery was very assiduous in marking its products. It is also unsurprising as only a relatively small minority of potteries produced puzzle jugs.

### PRINCE ALBERT



This is another example showing the relief-moulded 'Rose, Tulip and Wild Rose' border. This commemorative has the impressed DILLWYN over SWANSEA in a horseshoe.

### QUEEN VICTORIA



This plate is another with the relief-moulded 'Rose, Tulip and Wild Rose' border. As with the Prince Albert plate this carries the impressed DILLWYN over SWANSEA in a horseshoe.

### RURAL SCENES



This was a series depicting country life. The example shown is 'The Binders'. It is recorded in Morton Nance who gives the scenes to the Lewis Llewelyn Dillwyn period. The mark on the plate shown is an under-glaze black printed 'RURAL SCENES' and an impressed DILLWYN in an enclosed arch. Other patterns in this series are: Wagonners; Blind Man's Buff in the Open; Reapers; Gleaners; Shepherd; Sheep shearers; Sportsman with Dog etc..

With reference to 'Blind Man's Buff in the Open' pattern, it seems to be unique to Swansea. We have found 3 other versions called 'Blind Man's Buff' from other potteries but they are nothing like the Swansea version.

### SHELLS AND FLOWERS



This pattern is illustrated on a large soup or cawl plate; it is impressed DILLWYN & CO over SWANSEA.

### SHELLS AND FLOWERS



This cow creamer is printed in black and has the under-glaze + sign. It was part of the Grant-Davidson Collection. It shows also how the pattern varies in detail over a relatively short period in time. There is no mark.

## SHELLS AND SEAWEED



This pattern is shown on a sugar box. Swansea made a number of different patterns involving shells etc. It was a coastal pottery but in addition Dillwyn himself was interested and had made a close study of the subject. This pattern was first introduced in the Haynes/ Dillwyn period but continued in use in the early part of 1811-1817 the Dillwyn & Co. period.

### SHIP

This black-printed plate depicts an armed brig and has nautical emblems positioned beneath. The pattern is also found printed in blue and green but black is the most common. The pattern was first produced in the 1790's and continued in production during Lewis Weston Dillwyn's partnership with the Bevingtons, that is until 1817. It was so popular it continued in production into the Evans



and Glasson and some plates carry the Evans and Glasson impressed triangular mark which would place the date as late as c. 1860. The much earlier Ship plates have more complex borders and are generally printed in blue. A blue printed Ship plate within a 'Fan' border is impressed DILLWYN & CO (1811-1817 period) and is housed in the R.I.S.W. Swansea. The mark on the illustrated black printed plate is impressed DILLWYN in an arch with SWANSEA arched beneath therefore c. 1830.

### SMALL DEER IN LANDSCAPE



This cup was produced in the 1811-1817 period. A 'Fan' border is printed on the interior of the cup as on many other pieces of this pattern. The cup also has a dark ochre rim—a feature common to many Swansea pieces. The cup has no mark.

### STABLE DOOR



Shards of this pattern were excavated at a Cambrian Pottery dump site and are housed in Swansea Museum. The pattern is likely to have been produced by Swansea c. 1824 and it was in production for some time after this date.

This muffin dish base illustrated has an underglaze printed elongated '7'.

### SWAN AND FLYING BIRD

This plate is impressed DILLWYN & CO SWANSEA in a horseshoe. The plate is moulded in the form of a large ivy leaf and is black printed.



### SWANSEA HARBOUR AND TOWN



This plate is printed in black and its title is self-explicit. It has the impressed triangular mark of Evans and Glasson Swansea giving it a late date of 1850-1870. Although Glasson died in 1852 at the age of 47 the mark continued to be used. The pattern itself was first used in the 1831-1850 period accompanied then by the relief-moulded 'Rose, Tulip and Wild Rose' border.

## SWISS VILLA



The bowl we illustrate is unmarked although a bowl in Morton Nance Plate LXV. A & B had a transfer printed mark 'Swiss Villa' within a rococo scroll decorated with a spray of flowers. It also had a presser's mark of an impressed anchor. We have a plain blue Swansea pouch jug with this same impressed anchor. The anchor mark is totally different from the Davenport's impressed anchor mark.

## VINE AND GRAPES



This pattern was also used by Spode. Its mark is the very rare impressed BEVINGTON & CO in an arch and surmounted by a second arch SWANSEA POTTERY. This mark was found on shards dug up in the grounds of Sketty Hall, a former Dillwyn residence. The plate dates from 1817-1824.

## VINE LEAF AND FLOWERS



This plate carries the impressed DILLWYN & CO SWANSEA in a horseshoe. The plate's body is in relief a vine leaf over printed with a vine leaf. It is a very rare pattern. These vine leaf moulded plates are sometimes plain or coloured or with other printed patterns such as the 'Swan and Flying Bird' example illustrated in this section.

## WHAMPOA

This is a well-known pattern and used for a lengthy period of time. The South Wales Pottery, Llanelly used the pattern even after the closure of the Swansea Pottery in 1870.



The Swansea pieces are marked with an under-glazed printed WHAMPOA in a wreath and also with an under-glazed printed WHAMPOA over and under-glazed printed wreath with IMPROVED STONE WARE DILLWYN & CO.

### WILLOW



This is a pattern used by most potteries and

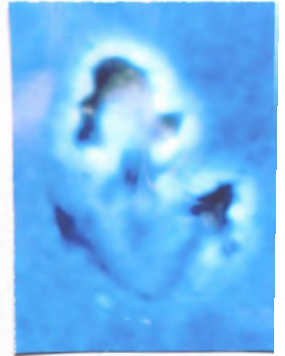
for decades—even today by modern potteries. The example illustrated is marked BEVINGTON & CO in a straight line. The pattern was first introduced in the Haynes/Dillwyn era and used up until the late stages of production.

### WOMEN WITH BASKETS



For many years it was believed that the women were cockle pickers from Penclawdd, Carmarthenshire. The baskets, however, clearly hold clothing and the women stand near the water's edge. The origin for the pattern lies with Robert Sayer's published drawings of the late eighteenth century. The pattern is unique to the Swansea Pottery. The mark on the plate is DILLWYN & CO SWANSEA in a horseshoe impressed.





## BIBLIOGRAPHY

EMERY, F. V., *Gower Society Journal*, No. 2. Swansea: Gower Society, 1970.

GRANT-DAVIDSON, W. G., *The Pottery of South Wales: An illustrated guide*. Great Britain: Mackie, 2010.

NANCE, E. M., *The Pottery and Porcelain of Swansea and Nantgarw*. London: Batsford, 1942.

PRYCE, P. D. and WILLIAMS, S. H., *Swansea Blue and White Pottery*. Woodbridge: Antique Collectors Club, 1973 (1986 reprint).

*SWANSEA POTTERY Special Loans Exhibition Catalogue*, Swansea: Glynn Vivian Art Gallery, 1914.

*SWANSEA POTTERY Bicentenary Exhibition Catalogue, 1768-1868*. Swansea: Glynn Vivian Art Gallery, 1968.

TANNER, A. P. and TANNER, G., *Swansea's Cambrian Pottery Transferware and Other Welsh Examples*. Stowmarket: Polstead Press, 2005.

TANNER, A. P. and TANNER, G., *Swansea's Cambrian Pottery's Transferware II: Patterns and Borders*. Stowmarket: Polstead Press, 2008.