



TEXAS HISTORICAL COMMISSION

real places telling real stories

Early 19th to Mid 20th Century Ceramics in Texas

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**Adapted from: Sandra and Johnney Pollan and John Clark
Texas Archeological Stewardship Network
2006 Workshop Presentations**

Ceramics generally fall into two categories:

High temperatures

Vitreous

1. Stoneware
2. Porcelain

Low temperatures

Nonvitreous

Earthenware

1. Creamware
2. Pearlware
3. Whiteware
4. Red earthenware

Porcelain

Compact and grainy in cross-section with glassy edges.

Used all decorating techniques to make decorative as well as useful wares.

England developed two kinds of porcelain – hard-paste and soft-paste. Soft-paste porcelain is fritted with crushed glass. Bone China, or bone ash porcelain (fritted with glass and animal bone ash), became the standard English porcelain body throughout the 19th Century. It is more translucent than hard-paste porcelain. Its broken edges will discolor, and the overglaze decoration often wears away with use.

Soft-paste
porcelain: very
white, vitreous



Bone China: ivory,
vitreous

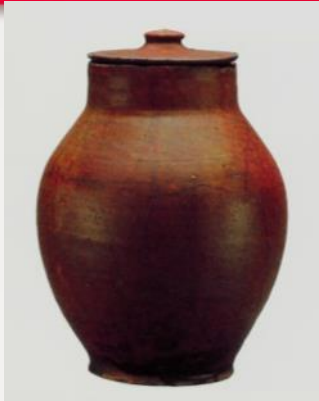
Earthenware

- Fired at low temperatures
- Coarse, porous clay bodies
- Non-vitreous; require interior surface coating to prevent leakage
- Opaque body; transmits no light
- Includes “red wares, yellow wares, and white wares”





Earthenware-Red



- Coarse, porous body that is fragile and must be glazed to prevent leakage.
- Pinkish buff to red to brown body
- Wheel-thrown and drape-molded most common
- Pre-1830: bulbous, ovoid shapes
- Post-1830: Straight-sided cylindrical vessels
- Decor: Slip-trailing, Manganese glaze, and simple Lead glaze

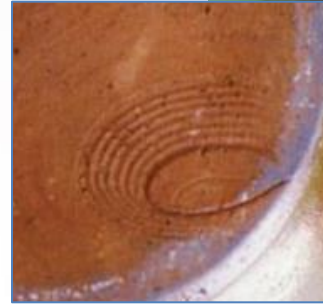
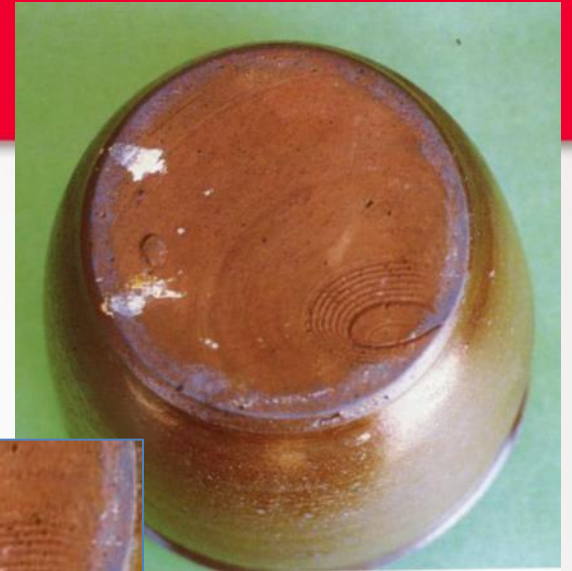




Earthenware-Red, cont.



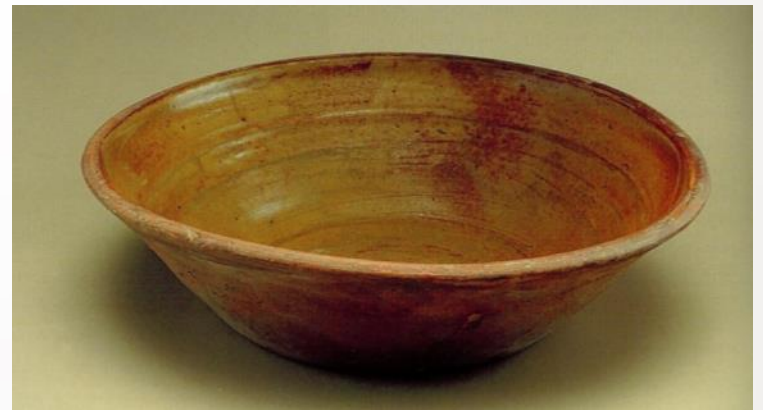
Manganese glaze mostly pre-1850



Tooling marks



Slip-trailed and coggled pie plate



Milk pan with simple interior glaze



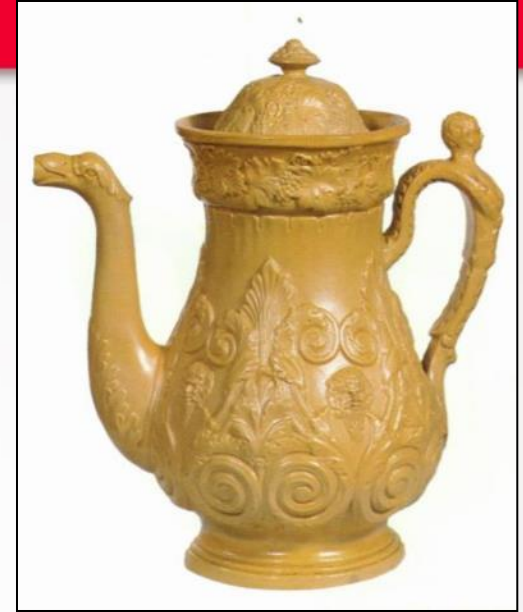
Majolica - Early 20th Century





Earthenware - Yellow

- Coarse, porous body that is finer and more durable than redware, but less vitreous than stoneware.
- Body color: any shade of yellow from cream to buff to canary or even mustard yellow.
- Originally hand-thrown, molding became dominant production method by late 1830s – either slip-cast or press molded.
- Five major decorative styles, but most pieces from the 1800-1850 period in Texas will be undecorated.





Earthenware - Yellow, cont.



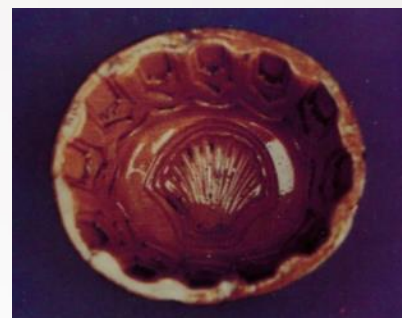
1830-1850



1820-1840



1830-1860



1840



1840



1843



c.1844-1847



1830-1833



1840-1860



1849



Mocha Yellow Ware

Yellow Ware



Late Yellow Ware

(1920s-1940s)



Rockingham/Bennington Ware

(1870-1950)

Refined, white bodied earthenware



salt-glazed stoneware

Creamware ▼ **Pearlware**
Whiteware

Creamware: contemporaneous with pearlware - painted underglaze and transfer-printed and painted overglaze.

Pearlware: cream-colored body with a blue-tinted translucent glaze - decorated under the glaze in blue paint & printing and over the glaze in monochrome and polychrome painting (enamels).

Whiteware: omitted blue cobalt from glaze but added blue cobalt to the clay body making it appear white - overlaps pearlware production – uses every conceivable decorative style.

CC Index Values for Classification and Economic Scaling of English Ceramics from 1787 to 1880

- **CC or Cream-colored** – undecorated – cheapest white wares available.
- **Minimally Decorated** – requiring low level of expertise: edged, sponge-decorated, and dipped – cheapest decorated wares available.
- **Hand-painted Vessels** – slightly more intricate, standardized patterns: flowers, leaves, and stylized Chinese landscapes – more labor intensive, more costly.
- **Transfer-printed Vessels** – most expensive decorative process making it the most expensive white ware available through the 1800-1850 period.



White Earthenware - Undecorated

Cream-colored: Least expensive ware available: 18th-19th Centuries

In the period 1800 – 1850, creamware refers to “cream-colored” or CC on the potters’ price fixing lists.

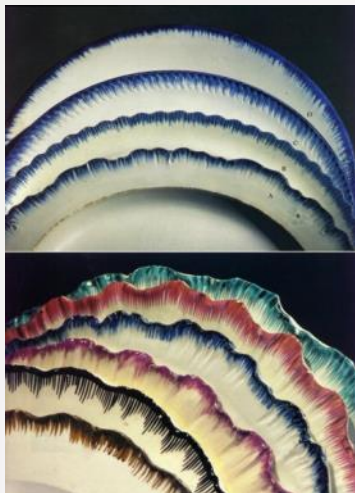
These wares were undecorated, almost without exception, and figured as the cheapest useful ceramics available to the consumer.

After 1820, CC vessel forms were limited to mixing bowls, bedpans, and chamber pots.





White Earthenware – Minimally Decorated





White Earthenwares – Hand-painted

Hand-painted – slightly more intricate, standardized patterns, flowers, leaves, and stylized Chinese landscapes requiring skilled workers to produce uniformly matching pieces.



Edge-Decorated

Fired once to bisque state, then painted along the edge, then dipped in clear glaze and fired in glaze kiln.

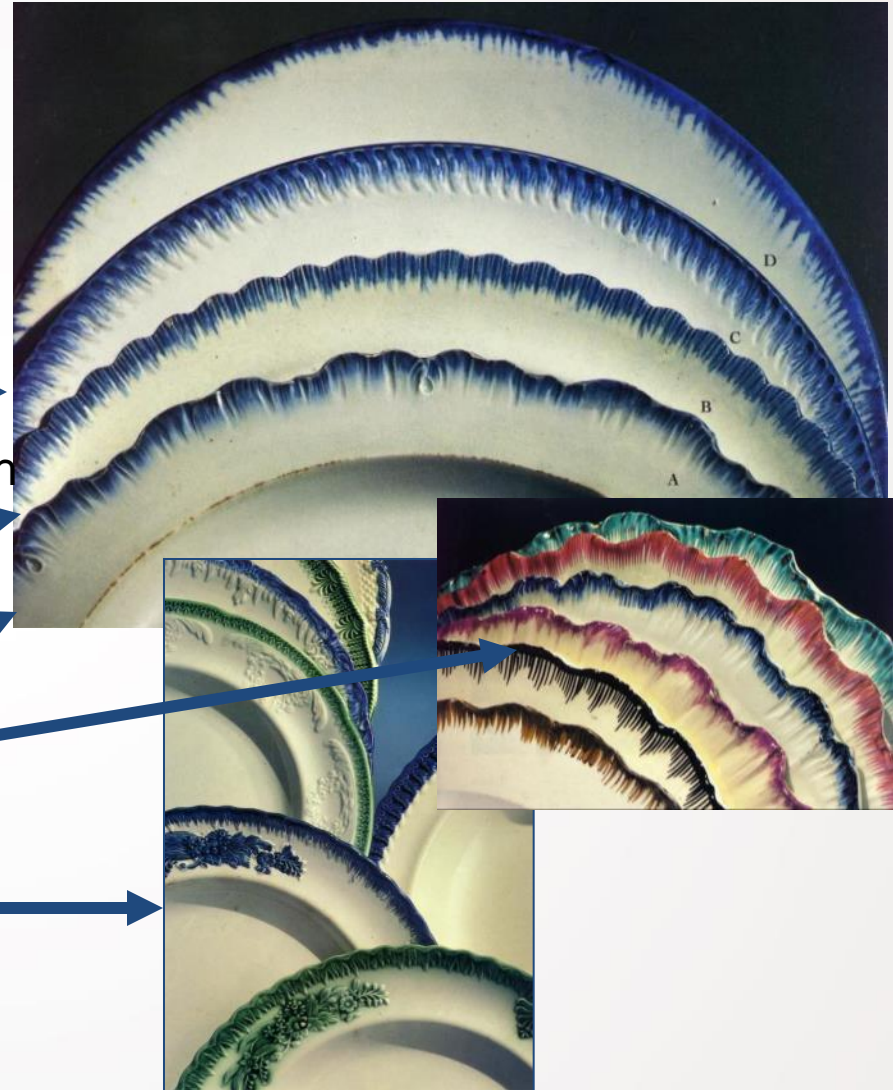
Straight rim with painted rather than impressed edge design: 1860s →

Straight rim with impressed lines (almost always blue): 1840s – 1850s →

Shell rim – even & symmetrical scallop with straight or curved impressed lines: ca. 1800-1830s →

Rococo rim – asymmetrical, undulating scallop with impressed curved lines: 1775 – ca. 1810 →

Embossed – motifs such as garlands, fish scales, feathers, etc.: 1820 – 1830s →

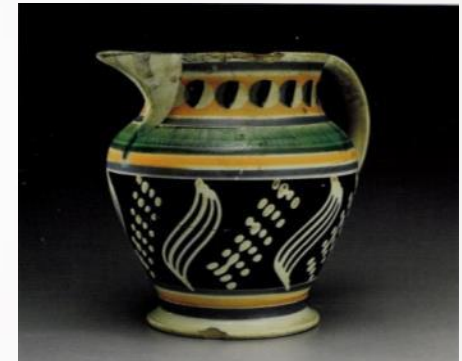


Annular: dipped (dot)

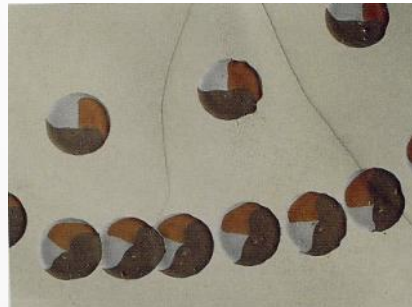
Annular; greenware vessel shaped and banded with colored slip(s) on a lathe. Added decoration: either mocha-tea drip or slip trailing using single, double, or three-chambered slip cups.



1811 Patent



Common Cable



Cat's Eye



Annular: dipped (dot)

A Multitude of Designs



Spatter and Cut-sponge

True spatter involves tapping a loaded brush against the bisque vessel prior to coating it in a clear glaze for a high firing. Designs could be made using stencils.



The dense compact sponge stems were used to stamp shapes onto the bisque vessel in a variety of colors and shapes prior to glazing.

Hand painting: popularity for all styles: 1840-1860



Thick-line (Peasant)
Monochrome & Polychrome



“English Thin Line”
has stripe around the rim.



Sprig: stylized flowers, leaves, and
berries in red, blue, and green.

Transfer – printing



Stippling adds dimension



Flow



Negative Printing



Introduction of colors
other than blue

Transfer – printing, cont.



Multi-Color

Single Firing

Multiple Firings



Fill-In Enamels



Clobbering





Pearlware, Transfer White Earthenware – c. 1870-1890

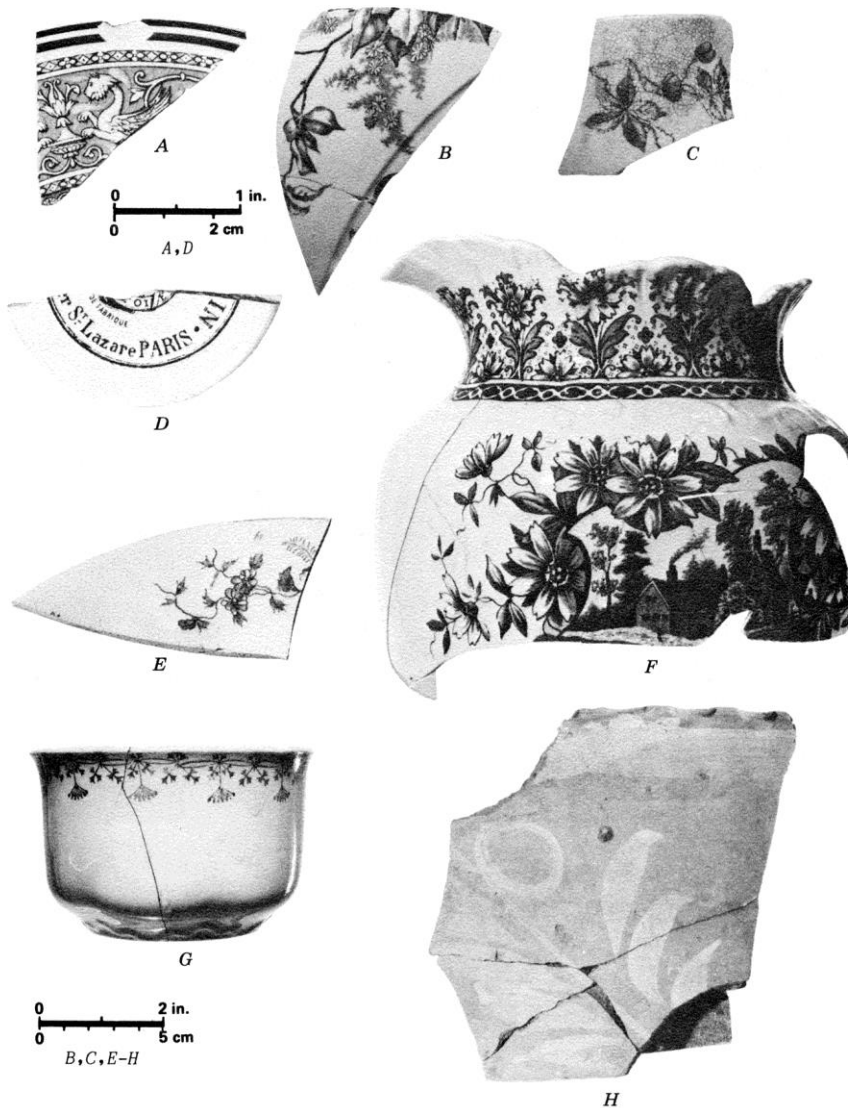


FIGURE II-4. Pearlware (white ware) and slipware. A-G, pearlware, transfer print; H, slipware.

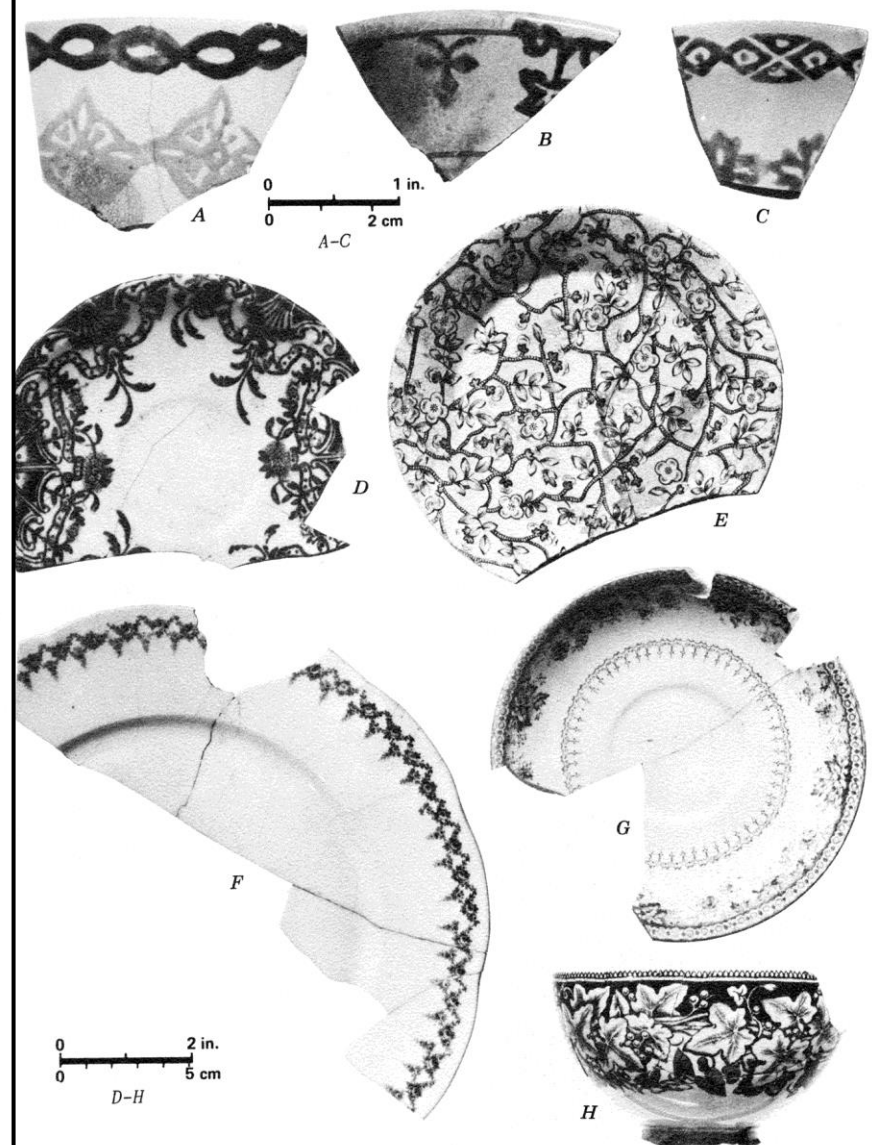


FIGURE II-3. Pearlware (white ware). A-C, stencilware; D-H, transfer print.

Lusterware, Band and Sprig (Copper Tea Leaf)



Early technique, the gilding wears off leaving a greenish brown underglaze design.



Platinum to make Silver Lustre and gold to make copper, bronze, gold, yellow, pink, mottled pink, ruby, & deep purple



Resist



Transferware and Lusterware Earthenware



Lusterware ca. 1850-1930

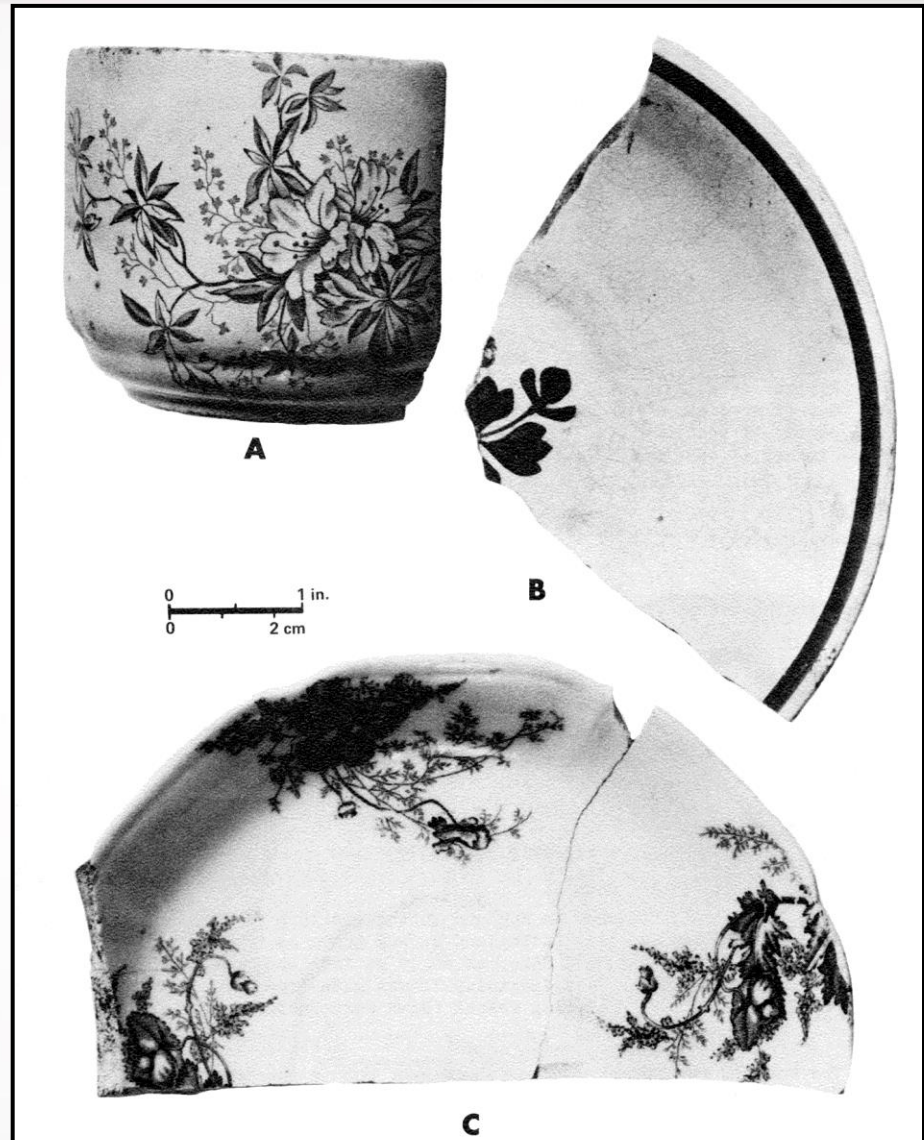


FIGURE 7. Hardpaste earthenware. A, green transfer print; B, lusterware; C, blue-black transfer print.



Decal decorated White Earthenware 1925 – present



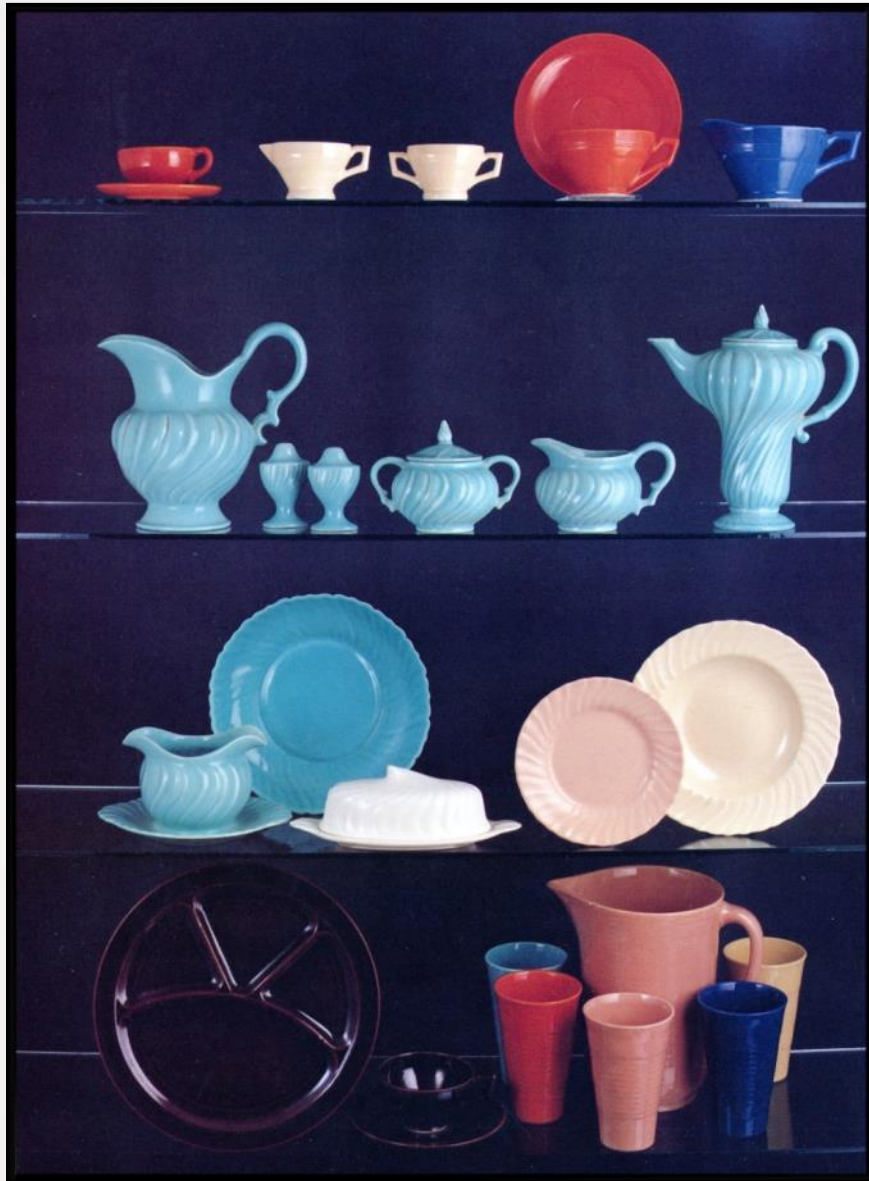
Above: Early pitcher and bowl set made by Edwin M. Knowles Company.

Below: All "Fruits" utility plate, covered batter pitcher, covered syrup, shaker and cake lifter/pie server.





Fiesta Ware 1928-1955



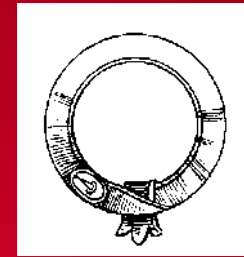
Classic Ironstone / White Ironstone / White Granite

- The ironstone body was developed well before it was patented in 1813.
- All the decorative techniques previously described were used on this body as well.
- Early decorated ironstone was offered in many of the shapes that were featured during the first phase of White Ironstone popularity (1840 – 1870).
- White Ironstone was marketed extensively in America but not in England.

Pottery and Porcelain Marks

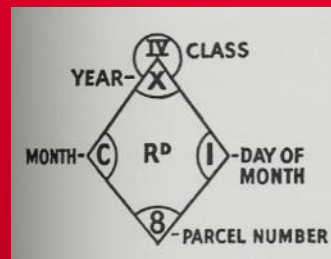
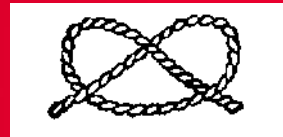


Royal Arms
Post-1837, Shield Quartered
Pre-1837, shield includes escutcheon



Royal Garter
Post-1840

Staffordshire Knot
Impressed / printed begin 1845
Most popular 1870s & 1880s



1842-1867 Registry Mark:
(Jan. 1, 1842)



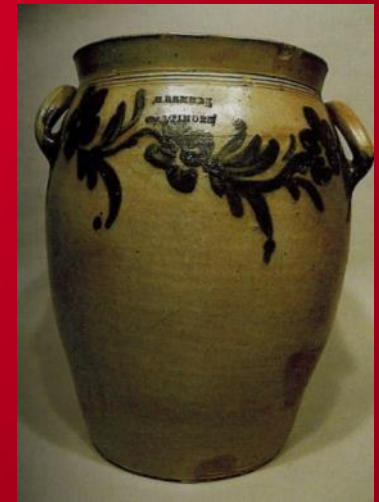
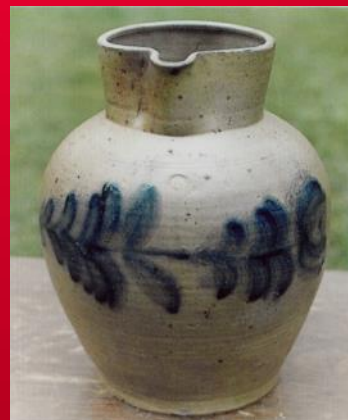
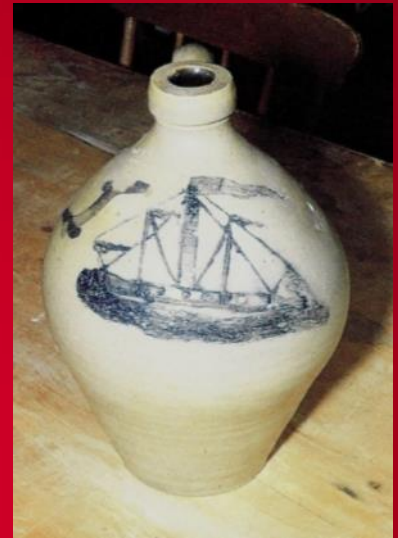
American mark imitating English mark

Impressed Maker Mark dates vessel
Printed Pattern Mark dates pattern
Importer Mark leads to import dates



Stoneware

- Vitreous – fired above 1200° C
- Any natural clay color
- Durable and acid-resistant
- Suitable for storage but not for cooking
- Glaze enhances appearance and smooths the surface for easy cleaning
- Customary by 1850 to glaze inside and out





Stoneware-Forms & Finishes 1800-1850

Full-bellied ovoid shapes

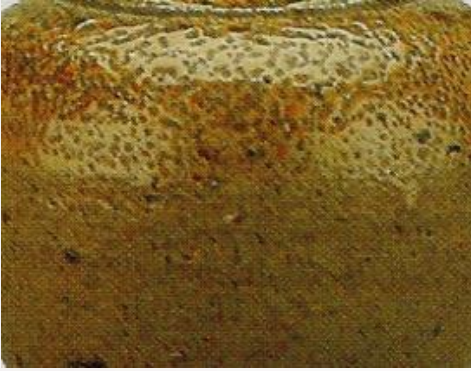


- Salt glaze
- Slip glaze
- Alkaline (Ash) glaze





Stoneware- Salt Glazes



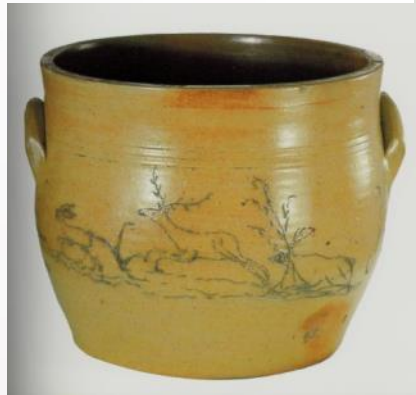
- Common salt added to kiln
- Pitted, orange peel-like surface
- Usually translucent
- Usually did not reach interior surfaces
- Generally dates to pre-20th century





Stoneware-Albany slip

- Most dark brown and black slip glazes are called “Albany-type”
- Originated from Albany, New York as early as 1805
- Albany slips typically appear only on vessel interiors before 1850





Stoneware-Alkaline glaze (ash glaze)

- Fires shiny and transparent
- Coats interior and exterior surfaces
- Virtually always from Deep South
- Various colors with specks and streaks
- Originated in 18th Century; came to popularity ca.1840s & 50s; but predominantly produced post 1850-1900

