



The Capital Wedgwoodian

The Newsletter of the Wedgwood Society of Washington D.C., Inc.

President's Message

Happy Summer! I first want to officially welcome Gabriel Guerra as the newest member of the WSWDC Board of Directors. Ever since joining the WSWDC in 2019, Gabriel has been an active and enthusiastic member, even traveling from his home in Colorado to attend meetings. Participating in his first board meeting recently, Gabriel came with ideas and suggestions.

And that provides a smooth and subtle segue into a brief recap of our May 28 board meeting. A full financial report will be made at our annual general meeting in September, but I will note that the decision was made to raise dues for the first time in many years, to a flat \$35, with no upcharge for couples. Dues for international members will be \$40. We will also be eliciting more information on our membership renewal forms to facilitate a new mentorship program that we are gearing up for new members.

The board also confirmed a very full programming schedule through next July; details can be found on page 8. If you missed Lorraine Horn's excellent May lecture on *Wedgwood's Powder Blue*, don't worry: the video is available in the WSWDC Members Area of our website! And thanks to the efforts of Myrna Miller and Gabriel Guerra, WSWDC has expanded its social media presence with an Instagram account, [wedgwoodsocietyofwashingtondc](https://www.instagram.com/wedgwoodsocietyofwashingtondc).

At this point, however, we have decided against holding a July Summer Social. Several factors have made our pre-pandemic Social format unsustainable, so we are looking into other options. Yes, given that time is running out the Social may have to be in August. We'll provide updates via email and on the Members Area of the website, so please stay posted.

Speaking of programming, I have to say that the Wedgwood International Seminar this past April was one of the best. Of course, it goes without saying that it was a thrill to be at the Birmingham Museum of Art again, among their fabulous Wedgwood holdings! It was wonderful to see many WSWDC members and meet other Wedgwood aficionados (and try to recruit them to WSWDC!). The presentations were uniformly interesting and original. We are delighted that we will be hearing from two of those outstanding speakers over the coming year: Hina Zaidi, a curatorial assistant at the BMA, on *The Wedgwood Service for Fath Ali Shah Qajar* in November, and our own Sophie Guiny, on *Italian Renaissance Sources in Eighteenth Century Wedgwood* next year.

Finally, as most of you have probably heard, I must close on two very sad notes. First, Jon Schwartz passed away in April after a valiant battle against cancer. We send our deepest condolences to Joyce, Daniel and David, and will miss Jon deeply. Be sure to read the appreciation on page 14. And very recently, we lost another of our long-time members, Suzanne Rubin. Our condolences go to Ellis and all her family and friends. A longer remembrance of Suzanne will be included in our September newsletter.

See you soon!

Nancy



One of many rarities at the BMA:
Wedgwood caneware vase
with encaustic decoration of
'A Sacrifice,' c. 1790
(photo courtesy of Sophie Guiny)

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Upcoming Meetings

Noting the somewhat meager in-person attendance at our March Show and Tell, the WSWDC board decided not to hold our traditional July Summer Social this year. We are exploring other options for getting together in August, so please watch your email and the WSWDC website for an announcement. Are you interested in attending more in-person events? Please let a board member know, if so!

Our September meeting will take place on **Sunday, September 10** at our usual time of 2:00 pm Eastern. This will be our **Annual General Meeting**, with reports from the board and elections. Our speaker will be Brittany Luberda from the Baltimore Museum of Art (BMA) who will discuss two upcoming exhibitions featuring women artists who were influenced by, or worked for, Wedgwood. *Recasting Colonialism: Michelle Erickson Ceramics* runs from May 7 to October 1, 2023 and features works by contemporary ceramicist Michelle Erickson, who draws from historic ceramic techniques to create works that expose the persistence of racism and exploitation in post-colonial countries. Her works are juxtaposed with historic Asian and European ceramics from the BMA's collection (below).



An 18th century British teapot and a work by Michelle Erickson on display at the BMA (photo courtesy of the BMA)

Making Her Mark: A History of Women Artists in Europe, 1400-1800 will run from October 1, 2023 to January 7, 2024. The exhibition will feature objects from the fifteenth to eighteenth centuries that reflect the multifaceted and often overlooked ways that women contributed to the visual arts of Europe, from painting to ceramics.

Brittany Luberda is the Anne Stone Associate Curator of Decorative Arts at the BMA. She is a scholar of eighteenth-century ceramics and silver. Prior to the BMA, Brittany held curatorial positions at the St. Louis Art Museum and the Frick Collection in New York. She holds a MA in art history from

Southern Methodist University and a BA in art history from the University of Chicago. She has published several articles on decorative arts and curation, and serves on the Board of the American Ceramic Circle.



Brittany Luberda (photo courtesy of the BMA / Christopher Myers)

Following the same hybrid approach as our Show and Tell in March, we will again gather in person at Total Wine, with remote attendees able to connect via Zoom. We strongly encourage members local to the DC area to plan to attend in person -- not least to take advantage of the free wine tasting following the lecture! The Total Wine McLean store is located at 1451 Chain Bridge Road, McLean, Virginia 22101.

All WSWDC members in good standing will receive an email from Nancy Blaney before the meeting. The email will contain a reminder of the date, time and location of the in-person meeting, the agenda for the Annual General Meeting as well as the Zoom link for the event for those needing to attend remotely. The link can also be accessed from the Members Area section of the WSWDC website. But we encourage you to provide an email address if you haven't already done so, so you can receive the link and other WSWDC news.



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Events from Other Ceramics Groups

Many groups continue to offer regular online lectures and make them available to interested viewers worldwide. The English Ceramics Circle (ECC), in particular, has a full calendar of online lectures, which are typically held at 6 pm BST/ 1 pm EDT during the week. The full calendar can be accessed at <https://www.englishceramiccircle.org.uk/events/>. Check WSWDC's website and Facebook page for more updates and announcements.

Welcome to our New Members

We extend a warm welcome to the following new members who joined this spring:

- R. D., Phoenix, AZ
- J. P., San Francisco, CA
- H. P., Church Creek, MD
- A. T., Little Rock, AR
- S. T., Wiltshire, UK

Wedgwood Symposium in London and Barlaston

The V&A Wedgwood Collection (formerly known as the Wedgwood Museum) is holding a two-day in-person symposium in the UK on July 7 and 8. The symposium is titled *Unpacking the V&A Wedgwood Collection*, and will be held at the V&A Wedgwood Collection in Barlaston, and at the V&A South Kensington. It will honor Gaye Blake-Roberts, MBE, former curator of the V&A Wedgwood Collection, and her contributions to ceramic research.



Isaac Cook, first curator of the Wedgwood Museum, arranging a display in 1906
 (photo courtesy of the V&A Wedgwood Collection)

The two-day program is packed with lectures on Wedgwood topics from current museum staff (including Catrin Jones, Rebecca Klarner and Lucy Lead), British and international Wedgwood scholars (including Robin Emmerson, Iris Moon and Nicola Scott) and contemporary ceramics artists inspired by Wedgwood (Clare Twomey and Alice Walton). Tristram Hunt (director of the V&A and author of *A Radical Potter*, a biography of Josiah Wedgwood) and Aileen Dawson (former curator at the British Museum) are the featured reception speakers.

There are additional optional factory and museum tours and a reception. Registration is available on the V&A Museum's website; fees range from £35 (\$43) for a single day of lectures to £177 (\$219) for all lectures, tours and the reception.

Wedgwood Wise

By Marilyn McLennan

Are you wise about Wedgwood? Thank you to those who replied to Series 2, Question 24, in Issue 131 of *The Capital Wedgwoodian*. Readers were asked to answer questions about a major public Wedgwood collection in the United States.

Answer: The lady pictured is Lucille Beeson. She and her husband Dwight Beeson donated their remarkable collection, known for its eighteenth-century Wedgwood, to the Birmingham Museum of Art (BMA), in Alabama. In addition, the BMA has a fine collection of mid-twentieth-century Wedgwood created by a number of artists invited to work at the Wedgwood company; they are often referenced under the rubric of "Studio Potters."

Correct answers were received from (in alphabetical order by surname) Linda D, Gabriel G, Peggy K, and Sandy O. A drawing for the winner's name was held on May 7, and the winner was Linda D. Question 24 also had a Bonus Question: identify two of the Studio Potters. Issue 131 stated that a correct answer to the Bonus Question would generate a separate prize. The same respondents correctly answered the Bonus Question with the names of at least two of the Studio Potters, such as Rosemary Barnett, Michael Dillon, John Dermer, Elwyn James, David Puxley, and Anita Synovec. A second drawing among the four names was made, and Linda D's name was drawn again. Her two prizes were a light blue jasper ornament, showing a winged female figure; and a green jasper ornament containing a pearl-like bead suspended in the ornament's open center, from Wedgwood's "Millennium Gems" series. These items were donated by Myrna M and Nancy B.

References

Adams, Elizabeth Bryding. *The Dwight and Lucille Beeson Wedgwood Collection at the Birmingham Museum of Art*. Birmingham Museum of Art, 1992.

Forschler-Tarrasch, Anne. *Wedgwood's Studio Potters*. Lecture to the Wedgwood Society of Boston, May 15, 2022, recapped in the September 2022 issue of the Wedgwood Society of Boston's newsletter.

Addendum: During the last week of April 2023, the Wedgwood International Seminar was held at the Birmingham Museum of Art. Attendees had multiple opportunities to view the Wedgwood (and other) treasures on display.

Series Two, Question 25:

The Wedgwood company employee whose initials are on the bottom of this turquoise vase demonstrated multiple skills and fulfilled different responsibilities during his tenure. Name him.



Good luck! The winner will be selected by a drawing among the names of all respondents who submit correct answers, received no later than **August 15, 2023**.

TO ANSWER: You may use either email or mail us your best Wedgwood postcard. Please submit your answers to WSofWDC@gmail.com and put "Wedgwood Wise" in the subject line.



'Mentor Leading Telemachus', drawing by John Flaxman Junior for an illustration of The Odyssey (photo courtesy of the Royal Academy of Arts)

New to WSWDC or Wedgwood? Let's Find You a Mentor!

WSWDC is pleased to see our membership is growing with new collectors or seasoned collectors who have recently joined our group. We would love to get you connected with other members who share similar interests and can mentor you in your collection.

If you are interested, please email WSofWDC@gmail.com with a brief description of your collecting interests, and we will match you up.

Past and Upcoming Auctions

Past Auctions Highlights

Bonhams Skinner's *Collector's Choice - Wedgwood & Silver* sale on April 19 featured 142 lots of Wedgwood. The highest realized price (\$6,210, including the buyer's premium, as do all prices for this auction) went to a pair of early-nineteenth century canopic jars and covers (below), just surpassing a pair of modern gilded black basalt canopic jars (\$5,738), and underscoring to collectors the continued appeal of Egyptian revival designs.



Pair of Wedgwood dark blue jasper dip canopic jars and covers, 19th century
(photo courtesy of Bonhams Skinner)

Among the auction's other lots were a pair of nineteenth-century encaustic-decorated black basalt vases (\$3,188), a rare black basalt bust of young Marcus Aurelius (also \$3,188), a pair of Queen's ware vases decorated by Emile Lessore (\$2,805), a black basalt figure of *Newton, Master of The Universe* designed by Sir Eduardo Paolozzi (\$2,550), and a Fairyland Lustre punch bowl (also \$2,550). There were also bargains to be found, with seven lots selling below \$250.

Upcoming Auctions

Bonhams London is offering multiple lots of Wedgwood across their June *Twentieth Century Decorative Arts* (June 7) and *Fine Glass and British Ceramics* (June 20-21) sales. These include several pieces of Fairyland Lustre, a complete set of Wedgwood & Bentley black basalt *Kings of England* medallions and several nineteenth-century tricolor jasperware pieces. In the Bonhams family, there are also three lots of Wedgwood, including a nineteenth-century Portland Vase, in the Bonhams Los Angeles June 14 sale of *The Roy T. Eddleman Collection*, which benefits the Eddleman Quantum Institute. Mr. Eddleman was an entrepreneur and a distinguished collector of paintings and neoclassical decorative arts.

The June 21 *Fine Arts & Crafts* sale at Woolley and Wallis in Salisbury, England includes over 20 lots of Wedgwood wares from the late-nineteenth and early-twentieth centuries, particularly designs by Alfred and Louise Powell and their student Grace Barnsley Davis.



Grouping of Wedgwood black basalt from the second part of the auction of the collection of Dr. Ellis F. Rubin & Suzanne Borow Rubin
(photo courtesy of Freeman's)

All the Variety and Perfection: The Wedgwood Collection of Dr. Ellis F. Rubin & Suzanne Borow Rubin, Part II will take place on Wednesday, July 12 at 11:00 am Eastern at Freeman's in Philadelphia. The sale is scheduled to coincide with what would have been Josiah Wedgwood's 293rd birthday. The auction will be held in person, and will be open to live online bidding via Freeman's website and multiple platforms. Previews will be held by appointment only from July 7 to July 11. The contact for the sale is Robert Young, who can be reached at ryoung@freemansauction.com. Like the first installment, the sale will feature numerous Wedgwood rarities from the eighteenth to the twenty-first centuries.

If you know about other past or upcoming Wedgwood sales and auctions, and would like to share with WSWDC, please contact us at WSofWDC@gmail.com.



Grouping of Wedgwood Fairyland Lustre from the collection of Dr. Ellis F. Rubin & Suzanne Borow Rubin (photo courtesy of Freeman's)

May Lecture Recap

Wedgwood's Powder Blue, by Lorraine Horn

By Sophie Guiny

All the pictures in this article are courtesy of Lorraine Horn, unless otherwise noted.

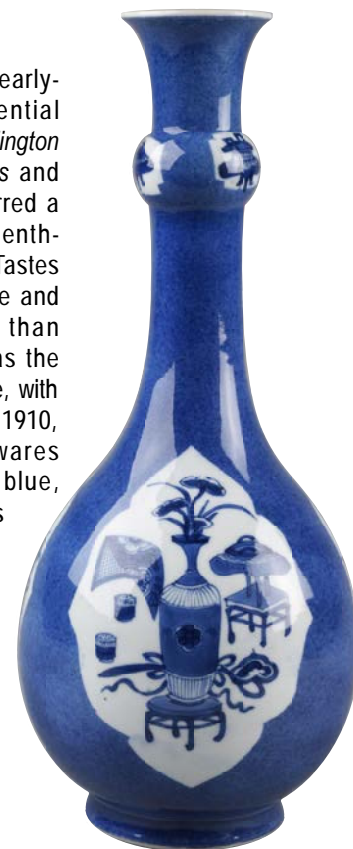
On May 7, Lorraine Horn discussed one of her collecting interests, Wedgwood's powder blue ware, which was developed by the firm around 1910 and went on to influence the production of lustrewares throughout the 1920s.



Wedgwood powder blue square plate with a gold dragon design

The story of powder blue begins not in twentieth-century Britain but in fifteenth-century China, under the Ming dynasty, with the development of a uniform blue glaze made out of cobalt. Less labor-intensive than lapis, cobalt pigments could be applied to white porcelain, creating the famous Chinese blue and white porcelain. During the Kangxi era (1661-1722), porcelain makers developed a new technique of blowing cobalt pigment through a bamboo tube covered with a fine silk gauze at one extremity. Once covered with a clear glaze and fired, the result was a mottled appearance in the blue color, which could either cover the whole vessel or, as in the example to the upper right, contrast with bright white porcelain panels. This type of glaze was called *chuiqing* (meaning 'blown blue') in China, and became known as *bleu soufflé* in Europe after Sèvres and Meissen began imitating the technique.

In the late-nineteenth and early-twentieth centuries, influential publications such as *The Burlington Magazine for Connoisseurs* and *Country Life Magazine* spurred a renewed interest in eighteenth-century Chinese ceramics. Tastes were changing, and Chinese and Persian ceramics (rather than Japanese) were heralded as the new benchmark of good taste, with exhibitions and illustrations. In 1910, Spode began producing wares imitating Chinese powder blue, and other Staffordshire makers soon followed suit.



Chinese Kangxi porcelain vase with powder-blue glaze, c. 1700-1710 (photo courtesy of the Victoria and Albert Museum)



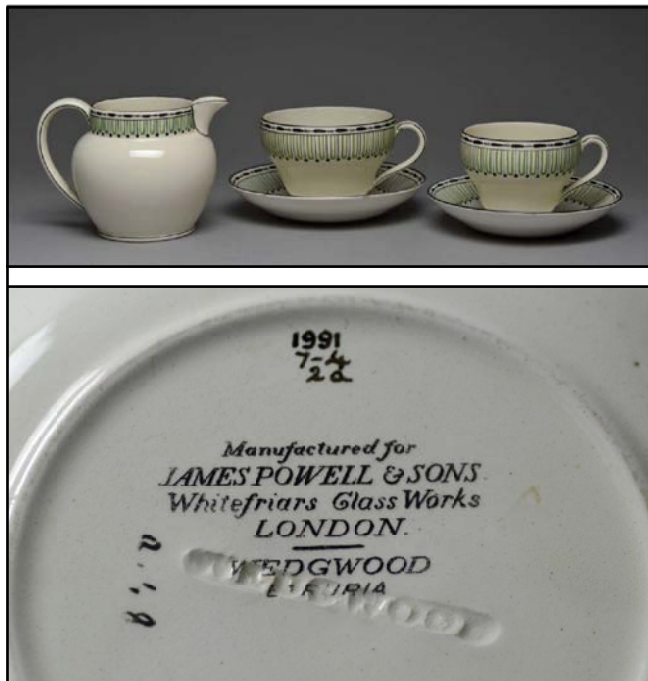
*Chinese Kangxi porcelain illustrating the article 'Towards a Grouping of Chinese Porcelain' by Friedrich Perzynski in *The Burlington Magazine for Connoisseurs*, Volume 18, March 1911*

Around that same time, the firm of James Powell & Sons was expanding from the Whitefriars Glass Works to a major factory producing innovative glass products for everything from church windows to drinking glasses. Powell & Sons employed artists such as William Morris and William DeMorgan to design their products. They also retailed wares made by other companies. As it happened, the Powells were cousins of Alfred Powell who, with his wife Louise, designed numerous pieces for Wedgwood between 1906 and the 1920s. Soon, their designs and other Wedgwood wares were retailed at James Powell & Sons, including patterns revived from eighteenth-century pattern books (next page).

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Wedgwood Queen's ware coffee cups, saucers and milk jug in the 'Grille' pattern, retailed by James Powell & Sons, Whitefriars Glass Works, c. 1907, and close up of the backstamp (photos courtesy of the British Museum)

In 1910, James Powell & Sons approached Wedgwood to commission wares inspired by Chinese powder blue. James Hodgkiss took the lead in developing the new product, borrowing a vase from the Victoria and Albert Museum similar to the one to the right. The technique that Hodgkiss and his Wedgwood colleagues perfected was quite different from the Chinese original. Rather than blowing the pigment onto the surface of the unfired porcelain, Hodgkiss used a fine sponge to stipple the glaze onto an already-fired bone china body. But the result was remarkably similar after Hodgkiss resolved the early firing and crazing issues. Wedgwood's powder blue began production in 1912.



Chinese Kangxi porcelain rouleau vase with powder-blue glaze and decorated in iron red and gold, c. 1700-1710 (photo courtesy of the Victoria and Albert Museum)

The powder blue grounds were often enhanced by Chinese-inspired gold decorations, including dragons, insects and other motifs. The powder blue technique could be used for other colors, giving rise to powder blue wares in green, red, turquoise, etc. In addition to James Powell & Sons, other retailers in Britain and the United States carried powder blue wares.

While some wares closely imitated Chinese originals (like the bowl below), other designs began to appear that were more unique to Wedgwood and designers working in the studio at the time.



Wedgwood powder blue bowl with faux Chinese characters retailed by Bailey Banks and Biddle in Philadelphia

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Daisy Makeig Jones worked in the studio next to that of James Hodgkiss and she began using the powder blue technique, covering the mottled glaze with a mother-of-pearl iridescent glaze. By 1913, she introduced gold dragons to these "lustre wares," followed by fish and hummingbirds. After she perfected what are now referred to as "ordinary lustres," Daisy Makeig Jones launched her Fairyland Lustre range in 1915, continuing to draw on the manufacturing techniques developed for Wedgwood's powder blue. Many motifs, from fish to butterflies (below), were used by Wedgwood on both powder blue and lustre grounds, showing the evolution from one ware to the next.



Wedgwood powder blue vases with butterfly designs by Daisy Makeig-Jones

In 1917, Queen Mary, a keen Wedgwood collector, purchased a powder blue piece at a trade fair. The exact piece has been lost, but it was described as having a fish decoration, perhaps similar to the bowl below, with a gold netting pattern.



Wedgwood powder blue bowl with a design of fish and gold netting

Painter Arthur Dale Holland decorated powder blue grounds with realistic renderings of fruit (above right), which are all signed. His works are an example of powder blue that does not imitate Chinese designs.



Wedgwood powder blue square bowl painted by Arthur Dale Holland

Production of Wedgwood's powder blue continued throughout the 1920s alongside the ordinary and Fairyland Lustre ranges. Artistic director John Goodwin made the decision to end production as a consequence of the Great Depression in 1929, when demand for ornamental wares collapsed and Wedgwood encountered financial difficulties. Skilled painters and gilders left Etruria at the same time as tastes were changing again towards the simpler lines and less ornate patterns of Art Deco.

WSWDC 2023-2024 Programs Calendar

September 10, 2023

Lecture: Brittany Luberd, Baltimore Museum of Art, Exhibitions at the BMA (in person with virtual option)

November 5, 2023

Lecture: Hina Zaidi, *The Wedgwood Service for Fath Ali Shah Qajar* (virtual)

January 21 or 28, 2024

Lecture: Madeleine Pelling, *The Duchess of Portland* (virtual)

March 23, 2024

Lecture: Patricia Matthew, *Of Teapots and Sugar Bowls: The Limits of Abolitionist Sentiment* (virtual)

May 12, 2024

Lecture: Sophie Guiny, *Italian Renaissance Sources in Eighteenth Century Wedgwood* (in person with virtual option)

July 2024

Show and Tell Summer Social (in person)

Highlights From the 2023 Wedgwood International Seminar at the Birmingham Museum of Art

By Sophie Guiny

All pictures are courtesy of the author unless otherwise noted.

The 2023 Wedgwood International Seminar (WIS) convened at the Birmingham Museum of Art (BMA) in Alabama, home of the largest Wedgwood collection in the United States. In addition to a full program of lectures, it was a wonderful opportunity to get together with friends, old and new, browse Wedgwood for sale at Sally's Room, and trade the latest news. The WSWDC contingent (below) thoroughly enjoyed the festivities.



WSWDC members at the WIS banquet, from left to right: Don Alexander, Charles Bushman, Ed Knowles, Sophie Guiny, Phil Rotondi, Marilyn McLennan, Nancy Blaney and Norm McLennan

The first day of the seminar featured lectures about and hands-on tours of the BMA's Wedgwood collection and library. Curatorial assistant Hina Zaidi talked about a bowl and underdish from the Buten collection that are part of a Queen's ware service made in 1810 by Wedgwood for Fath Ali Shah Qajar of Persia. The service was ordered by the East India Company as a diplomatic gift, and was the only one made by Wedgwood for a non-European ruler. Librarian Laura Woodard showcased several rare books from the Elizabeth Chellis library, which Lucille Beeson purchased in 1992 for the BMA. A founder of WIS and the Wedgwood Society of Boston, Elizabeth Chellis had amassed a vast collection of materials related to Josiah Wedgwood and his time, from letters to sheet music to a complete first edition of D'Hancarville's *Collection of Etruscan, Greek, and Roman Antiquities from the Cabinet of the Hon. W. Hamilton his Britannick Majesty's Envoy Extraordinary and Plenipotentiary at the Court of Naples* (upper right column, foreground).

In addition to a tour of the library, attendees were able to see recent acquisitions by the BMA, including pieces from the Rubin collection, and the nineteenth-century jasperware frieze from the Beeson collection that is currently under restoration (see photo on page 11).



WIS attendees viewing a selection from the Elizabeth Chellis Library

Opening the second day of lectures, Rachel Gottlieb discussed the upcoming exhibition she curated at the Crocker Art Museum in Sacramento, California, titled *Portland Vase: Mania and Muse*, which will take place from June to September 2024. She

discussed the history of the original Roman cameo glass that came to be known as the Barberini, then Portland, Vase, Wedgwood's copies, as well as copies by other makers in the nineteenth century, and how the vase continues to inspire contemporary ceramic artists and popular culture. It was a fitting lecture to hold at the BMA, which holds not one but two first-edition Wedgwood Portland Vases from 1790-91, one in black and the other in a rarer dark slate blue (left).

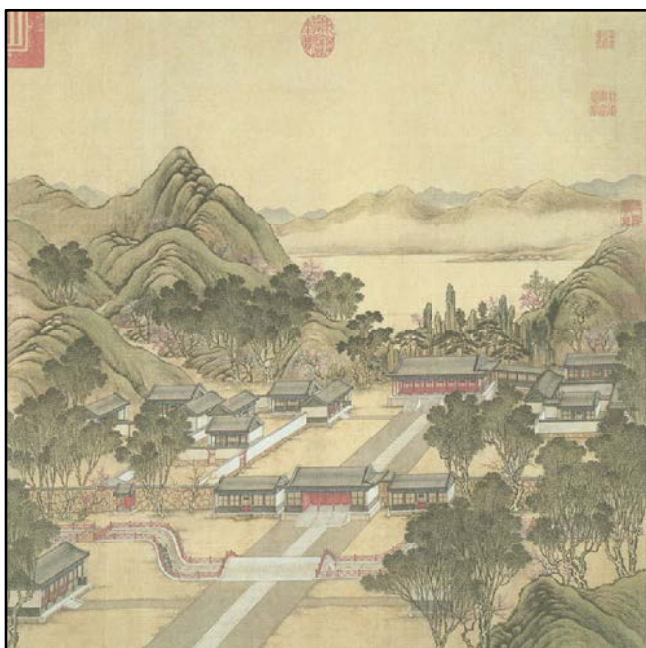


Wedgwood jasperware first edition
Portland Vase, c. 1791

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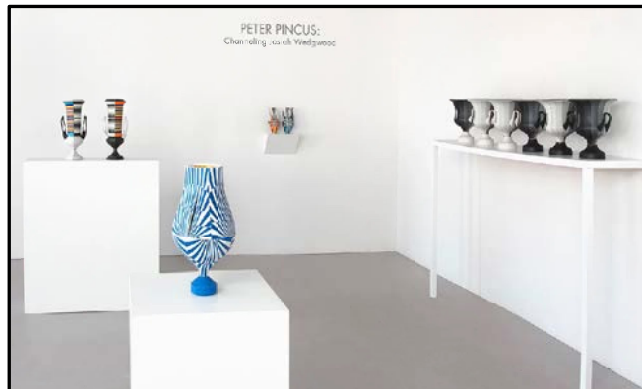
Woody Johnson recreated the British embassy to China in 1793 led by George McCartney, following a first unsuccessful embassy in 1788. Aiming to open trade with China, the British emissaries brought the Qianlong emperor an array of the finest British manufactured goods, from a planetarium to a clock to Wedgwood jasperware. Displayed in the Hall of Honor and Rectitude of the old Summer Palace in Beijing (below) were about eighteen pieces of Wedgwood, which Woody attempted to identify based on prices in the 1787 *Catalogue* and the embassy's account books. These likely included a first edition Portland Vase, two pairs of snake-handled vases with pedestals, a pair of tripod candelabra and other items in solid blue jasperware. Although the embassy was unsuccessful in opening China to British merchants, courtiers seemed impressed by Wedgwood's wares.



The Hall of Rectitude and Honor, one of the "40 Scenes" of the Yuanmingyuan (old summer palace) commissioned by the Qianlong emperor in 1744 (photo courtesy of the Massachusetts Institute of Technology)

Peter Pincus, a contemporary ceramics artist and assistant professor at the Rochester Institute of Technology, discussed how he became both an artist and a professor and how he is sharing the legacy of Josiah Wedgwood today with his students. He showed how Wedgwood's use of ancient ceramics inspired by ancient Greece was combined with the latest technologies at the time, something Peter is doing today with his own work (above right).

Joining from Barlaston on Zoom, V&A Wedgwood Collection archivist Lucy Lead took attendees on a tour of Wedgwood advertising in the twentieth century, from early newspaper adverts to salesman's trade cards to the heavy emphasis on the bridal market in the 1980s. Highlights included the 1921 brochure for Fairyland Lustre and a 1933 ad for the BournVita beaker sets, the



Works by Peter Pincus displayed at 'Peter Pincus: Channeling Josiah Wedgwood' at Ferrin Contemporary gallery in North Adams, Massachusetts, 2018 (photo courtesy of Ferrin Contemporary)

production of which kept Wedgwood afloat during the Great Depression. Other materials showed royal commemoratives, the shoes and telephones produced in the 1960s, all the way to brochures from the late 1990s in the distinctive Wedgwood blue still in use today.

Yours truly was the final speaker of the seminar, discussing Italian Renaissance sources in eighteenth-century designs, from the well-known (the so-called Michelangelo Vase, actually modeled after a crucifix by Gentile da Faenza) to the newly-discovered (a Cassandra plaque, below, which copies a sixteenth-century Venetian marble *bas-relief*). Wedgwood and Renaissance artists shared a common inspiration in ancient Greek and Roman designs.



Wedgwood and Bentley black basalt plaque of Cassandra, c. 1770-80

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One of many displays of eighteenth-century jasperware from the Beeson collection

The light-filled galleries where most of the Buten collection is displayed look out over the museum's sculpture gardens. Works on view include majolica, Fairyland and other rarities. Other pieces were donated to the BMA, such as a black basalt compote designed by Paul Follot and modeled by Bert Bentley (below), which was a gift of the 2009 *Wedgwood 250 Exhibition* (co-chaired by Lord Wedgwood and Adele Barnett, and held in Washington, DC).

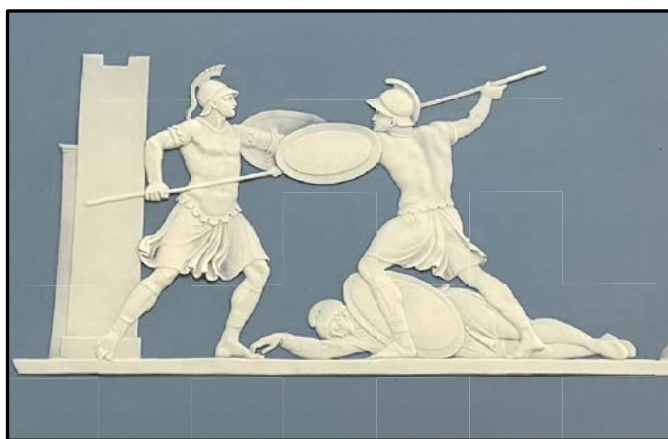


Wedgwood black basalt compote, c. 1922

Another highlight is the marble mantelpiece set with green jasperware plaques and medallions depicting motifs from Greek mythology and made by Wedgwood using eighteenth-century molds (above right). It is one of several designed in 1882 by architect Halsey Ricardo for Buckminster Park, seat of the Earls of Dysart, in Leicestershire, England. Originally known as *peach green*, the unique green hue of the medallions is now known as *Dysart green*.



Mantelpiece with Dysart green Wedgwood jasperware medallions, c. 1882



Section of the Beeson collection's Wedgwood jasperware frieze 'Death of Hector,' c. 1820

Wedgwood and Royal Commemoratives, Old and New

By Sophie Guiny

The coronation of King Charles III on May 6 rekindled interest in royal commemorative wares produced by Wedgwood and other British manufacturers. Wedgwood produced a mug for the occasion, made in Barlaston of bone china (below).



Wedgwood bone china mug for the coronation of King Charles III, 2023
(photo courtesy of Myrna Miller)

The design of the mug was heavily inspired by previous royal commemoratives, specifically the mug designed by Richard Guyatt in 1953 for Queen Elizabeth II's coronation, which itself was based on an earlier design by Eric Ravillious (below). Ravillious created the design for the coronation of King Edward VIII but, following his abdication, it was used instead for that of his brother, King George VI in 1937, and for George VI's daughter Elizabeth II 15 years later.



Eric Ravillious, Design for Wedgwood for a mug for the expected coronation of Edward VIII, 1936, pencil and watercolor
(photo courtesy of the Victoria and Albert Museum)

The twentieth century was a heyday for royal commemoratives, with a plethora of weddings, births and jubilees to celebrate. Some have certainly aged better than others: while portraits of a young Queen Elizabeth II inspire a certain nostalgia and saw a rebound in popularity following her passing in September 2022, plates marking the wedding of Prince Andrew and Sarah Ferguson have aged less well.

Long before these mass-produced transferware mugs and jasperware pin dishes, Wedgwood's production of royal commemoratives can be traced back to the very origins of the firm. In 1761, to commemorate the wedding of King George III with Charlotte of Mecklenburg-Strelitz, Wedgwood made creamware teapots with black transfer prints by Guy Sadler depicting Queen Charlotte and on the reverse the motto "Long Live George and Queen Charlotte" (below); an alternative design had portraits of both the King and Queen.



Wedgwood creamware teapot with a portrait of Queen Charlotte, c. 1761-62 (photo courtesy of Woolley and Wallis)

In 1789, Potter to the Queen Josiah Wedgwood produced small medallions to commemorate the return of King George III to health, after nine months of serious illness. Marked "Health Restored," or its Latin equivalent "Sal. Restit," these pieces (right) were designed to be inlaid in boxes or jewelry. The nine months' disruption had prevented the opening of Parliament and created a crisis due to a proposed "Regency."



Wedgwood jasperware 'Sal. Restit' medallion commemorating the return of King George III to health, 1789 (author's collection)

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A variation of these medallions were inscribed "Mar. X," for March 10, 1789, the date the king resumed his duties (left). These pieces relate in style to other commemorative medallions Wedgwood produced in the late 1780s and early 1790s, including those celebrating the French Revolution in 1789 and 1790, and those issued in 1790 to commemorate the coronation of Leopold II in 1790 as Holy Roman Emperor.

Wedgwood jasperware medallion depicting King George III and Queen Charlotte above a banderole inscribed MAR.X, 1789 (photo courtesy of the Royal Collection)

Despite the travails of his health, George III celebrated his golden jubilee (fifty years of reign) in October 1809. He was the first British monarch to mark his jubilee with major celebrations. Wedgwood produced a full breakfast service (above right) to commemorate the occasion, with the badge of the Order of the Garter in the center and portraits of the King. In 1937, Jean Gorely rediscovered several pieces from this service, and, jointly with Isaac Cook, curator of the Wedgwood Museum, researched their history. She published a full account in the 1944 issue of *Old Wedgwood*, describing the unusual pattern as possibly a design by Princess Elizabeth, one of the King's daughters and a keen amateur artist. The body is "new pearl white," introduced in 1804 and a type of true porcelain (unlike Queen's ware). Pieces of this service were given to Queen Mary on her birthday in 1944, as she was a prolific collector of Wedgwood with a royal connection.



Pieces from the Wedgwood service commemorating King George III's golden jubilee, 1809 (photo courtesy of Sotheby's)

Other pieces, while not attached to a specific occasion, celebrated members of the royal family. Wedgwood produced jasperware scent bottles with a portrait of the Prince of Wales, the future George IV and Regent from 1811-1820 (below), and his arms on the reverse. These scent bottles were likely capitalizing on the Prince's popularity. He was a frequent customer of Wedgwood, despite never paying his invoices, and was also close to the Whig party of Charles James Fox, which Josiah Wedgwood supported. It is possible that these objects also had a political message, supporting the Prince's claim to Regency on account of his father's illness, in particular George III's prolonged absence from power in 1788.



Wedgwood jasperware scent bottle with a portrait of the Prince of Wales, c. 1780 (photo courtesy of the Royal Collection)

In Memoriam - Jonathan Schwartz (1953-2023)

By Marilyn McLennan

The Wedgwood Society of Washington DC lost a well-respected member on April 22 with the passing of Jonathan (Jon) Schwartz, following several months of illness. His contributions to the Society, spread over many years, were enormous. An active member from the beginning of the WSWDC, he participated in a panel at the Wedgwood International Seminar in New Orleans in 2001. Jon continuously served WSWDC, as an officer and board member, and as an author of articles for *The Capital Wedgwoodian*. He wrote several outstanding reference pieces on identifying Wedgwood's sybil and widow finials (issues 108 and 109, September and November 2018), and on date codes and other confusing marks (issue 112, June 2019).

Originally from New York City, Jon received a bachelor's degree in physics and mathematics from Monmouth College in Monmouth, Illinois. He went on to receive two master's degrees, both in physics: his first from Iowa State University of Science and Technology in Ames, Iowa, and his second from Wichita State University in Wichita, Kansas.

He and his wife, Joyce, met in Wichita, Kansas. An employee of the MITRE Corporation for many years, it was a small vase owned by Joyce, a gift given to her by a friend, that sparked Jon's interest in Wedgwood. They both became serious collectors after moving to Virginia and having visited the Buten Collection in Pennsylvania.

Jon was particularly admired for the way he shared his extensive knowledge of Wedgwood. At the WSWDC's "Show and Tell" events, Jon included well-researched information about his items. Jon and Joyce delivered several lectures together to WSWDC, including on cut steel pieces, a particular focus of their collection, and on "Before Wedgwood was Blue," a survey of pre-jasper Wedgwood wares.

In addition, Jon was always willing to mentor younger collectors. He and Joyce often welcomed Wedgwood collectors or prospective collectors to their Virginia home, to talk about their collection and handle their pieces. Jon provided details on the design, creation, and history of the many types of Wedgwood. He enjoyed buying some pieces that were less than perfect, and finding ways to restore them.

Always generous, Jon helped new arrivals at WSWDC events meet other attendees. He even helped collectors find Wedgwood items they sought!

In addition to Joyce, Jon leaves two sons, David and Daniel, and two grandchildren.

Below are a few pictures of Jon at WSWDC events in recent years.

