



The Capital Wedgwoodian

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

President's Message

As of this writing, it is August 71, or it feels like it anyway! Fall is a little late getting underway, but in a day or two it is supposed to cool off. So how long before we start complaining about the cold? WSWDC has nothing to complain about, though, as our roster of programs during the upcoming cold months continues to be stellar, starting with a visit from Nancy Ramage at the November 11 meeting. It has been quite some time since Nancy last spoke at WSWDC; more on her upcoming lecture on the Etruscans elsewhere in this newsletter. (That meeting will take place at 2:00 pm at Total Wine in Chantilly.) A recap of September's talk by Jeffrey Hoffman on Wedgwood portrait medallions is also included.

The November meeting also brings our Annual General Meeting and election of board members and officers. I am sad to say that we are having to replace our vice president and recording secretary, Pankaj and Roxanne Desai, respectively. Both are long-time members of WSWDC and have served on the board for several years. Their contributions in those capacities are greatly appreciated and will be greatly missed. Nominations for these positions, and for any board positions that open up, will be entertained from the floor, so please consider throwing your hat in the ring! It is important that we keep all available positions filled so that we can function effectively and in compliance with the bylaws. I am hopeful there won't be any other openings, though, as we have a very able board that rose to the challenge of keeping WSWDC functioning, and I am grateful for the effort they all have made; in addition to Pankaj and Roxanne, they are John Hilboldt, treasurer; Paul Palazzola, corresponding secretary; and board members Gloria Akan, Don Alexander, Sophie Guiny, Steve Lanes, Marilyn McLennan, Heather Eliot, and Joyce Schwartz.

And we can't function effectively without our members, so thanks to all who have renewed! If you are not sure about your renewal status, check your envelope—Paul will have coded it in some clever way to let you know that your dues are still due! A renewal form is again included with this

newsletter. This will be the last reminder, though—and you won't want to miss any future newsletters, I promise, because new editor Sophie Guiny has laid out their contents through next June, and they will include interesting new articles and program previews, including our field trip to Hillwood!

Many, many thanks to everyone who has contributed to this newsletter and who is slated to contribute to it in the future. The quality of the newsletter and of the website is something of which we can be very proud.

Nancy



Wedgwood Liberty Ware bone china tea set,
c. 1917-18 (photo courtesy of Skinner)

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Upcoming Lectures

On Sunday, November 11, 2018, Dr. Nancy Ramage will present on The English Etruria: Wedgwood and the Etruscans. Dr. Ramage will explain who the ancient Etruscans were, and outline their relationship to their contemporaries, the Greeks. She will show how a misunderstanding of who made the works that Wedgwood used as his sources influenced the potter to name his pottery "Etruria," after the Etruscans.



Nancy Ramage received her PhD from Harvard University in classical archaeology. She is the Charles A. Dana Professor of Humanities and Arts Emerita at Ithaca College. Among many honors, Dr. Ramage received the Excellence in Teaching Award, and in London was elected a fellow of the Royal Society of Arts and the Society of Antiquaries.

Dr. Ramage has written several books on ancient art, including Roman Art: Romulus to Constantine (with her husband, Andrew Ramage). She continues to lecture internationally; to work at the Harvard-Cornell archaeological expedition in Sardis, Turkey; and to write journal articles on antiquity and its afterlife in the 18th century, including Wedgwood.

As mentioned in the President's message on page 1, this meeting will also serve as our annual membership meeting, during which we will elect a new slate of officers and board members.

The meeting will be held at 2:00 pm at Total Wine and More Chantilly, Greenbriar Town Center, 13055-C Lee Jackson Highway, Fairfax, Virginia, 22033.



Facade of Sir John Soane's Museum, one of many London landmarks designed by Sir John Soane (photo courtesy of Sir John Soane's Museum)

On Sunday, January 13, 2019, Ed Knowles will present the first part of his lecture on The Soane Code Odyssey 1753-1879: New Theories, Enigmas, and Secrets. The lecture will explore the connection between noted 18th century British architect Sir John Soane and Wedgwood. We will hear the second part of Ed's lecture at our March meeting.

The meeting will be held at 2:00 pm at the Potomac Library, 10101 Glenolden Drive, Potomac, MD 20854 (please note the new venue).

Wedgwood Wise

Are you wise about Wedgwood? Thank you to those who replied to Series Two, Question 1, which was: "Who was the designer of the cigarette jar with lid? And when was it first shown publicly?"

Answer: Peter Wall was the designer, and the jar was displayed publicly at the "Design '63" exhibit in London. Congratulations to the winner, Joyce Schwartz, who was in the audience. She was presented with a six-inch olive green jasper plate with classical motifs in white relief on the rim.

References: This cigarette jar with lid is pictured, and Wall is identified as the designer, in the following books:

Barnett, Adele Ierubino, ed. Wedgwood: 250 Years of Innovation and Artistry. Springfield, VA, USA: Goodway Graphics, 2009.

Reilly, Robin. Wedgwood. 2 vols. London: Macmillan, 1989.

Reilly, Robin. Wedgwood: The New Illustrated Dictionary. Suffolk, UK: Antique Collectors' Club, 1995.

Series Two, Question 2: The Wedgwood company frequently depicted events from the classic literature of ancient Greece and Rome on its wares. What well-known event is shown in this scene?



Photo courtesy of Peggy Kerner

Good luck! The winner will be selected by a drawing among the names of all respondents who have submitted the correct answer, received no later than **November 6, 2018**.

Please submit your answers by email to RUWWise2018@gmail.com. If you are without email, please submit your written answers to Marilyn McLennan, 9207 Hidden Creek Drive, Great Falls, VA 22066





Wedgwood Society of Washington DC

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Contributions Welcome!

As the saying goes, many hands make light work. We very much welcome your contributions to this newsletter about any Wedgwood-related topic. Do you want to talk about how you started collecting Wedgwood? Your favorite pieces? The intricacies of salt-glazing? Please let us know, and we'll work to get your passion showcased in an upcoming *Capital Wedgwoodian* issue.

Our Members

To all our members who promptly renewed their membership, we appreciate your continued support and we hope you are enjoying the Society and collecting, and sharing your Wedgwood enthusiasm. This issue we are including a REMINDER membership form for those who may have forgotten to post their renewal dues. If you're in a rush, you can also renew your membership by visiting the Society's web page and using our PayPal feature. It's so simple and very environmentally friendly.

Wedgwood & Antiques Sales

Upcoming Antique Shows

Charlotte Antiques and Garden Show: November 1-3 at Park Expo and Conference Center, Charlotte, North Carolina

55th Annual Delaware Antiques Show: November 9-11 at Chase Center on the Riverfront in Wilmington, Delaware

Middleburg Fall Antiques Fair: November 10-11 at Hill School in Middleburg, Virginia

63rd Annual Fall Eastern National Antique Show and Sale: November 16-17 at Carlisle Expo Center, Carlisle, Pennsylvania

DC Big Flea & Antiques Market: January 5-6 at Dulles Expo Center in Chantilly, Virginia

Historic Annapolis Antique Show: January 5-6 at The Byzantium Event Center Annapolis, Maryland

2019 Washington Winter Show: January 11-13, 2019, American University's Katzen Arts Center, Washington, DC.

Upcoming Auctions

The remainder of the Laver collection (18th century English pottery and additional Wedgwood) will be auctioned on November 15 at Skinner's Marlborough gallery, as part of the "Country Americana" auction.

Auction Results

Skinner's October European Furniture & Decorative Arts auction included several lots of Wedgwood, from the 18th to the 20th century. The highlights were:

- A five-piece late 18th century solid pale blue jasper tea set (\$1,046)
- A Fairyland Lustre footed Melba center bowl, pictured below (\$2,583)
- A 19th century solid white jasper cover urn with light blue reliefs (\$1,107)

All prices above include the buyer's premium.



Wedgwood Fairyland Lustre footed Melba center bowl, c. 1920
(photo courtesy of Skinner)

September Lecture Jeffrey Hoffman on Portrait Medallions

by Sophie Guiny

On September 16, Jeffrey Hoffman took us on a whirlwind tour of the comprehensive collection of portrait medallions he and his wife Lorraine Horn have assembled in their suburban Boston home. The lecture, titled *Wedgwood's Portrait Medallions: Some Famous (and not so Famous) Faces*, gave an overview of the history of portrait medallions produced by Wedgwood, and the types of subjects portrayed



Jeffrey Hoffman delivering his lecture

Ever the keen businessman, Josiah Wedgwood was inspired to produce portrait medallions by the plaster medallions fashionable British tourists were bringing back as souvenirs from their Grand Tour stops in Rome or France. These medallions were small, often sold in sets, and depicted both antique subjects (copied from coins and medals) and modern artists and royals.

Besides plaster medallions and painted miniature portraits, there are other precursors to Wedgwood's portrait medallions. Painted wax portraits were popular in eighteenth century Britain, and Wedgwood's modelers like Flaxman created the original portraits for the ceramic medallions out of wax. Plaster was then used to make the molds.

James Tassie made portrait medallions out of glass, some copied from ancient gems and some of his own design. Josiah Wedgwood bought some of Tassie's portraits to make his own medallions. Like the Adam Smith portrait below, these bear Tassie's signature on the truncation.



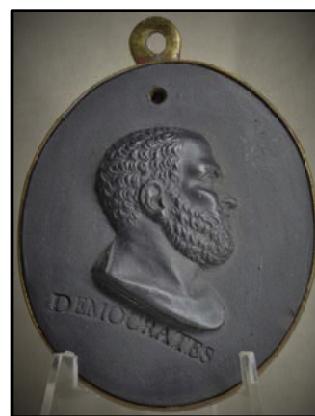
Wedgwood jasper dip portrait medallion of Adam Smith, after a Tassie original, early 19th century

The first portrait medallions that Josiah Wedgwood sought to produce were of King George III and Queen Charlotte, but the first Wedgwood & Bentley catalog of ornamental wares in 1773 listed over 600 medallions, including 122 of modern subjects. The catalog was further expanded by 1779, and exceeded 1,700 different subjects. The double portrait below is one of many versions Wedgwood produced of the royal couple.



Double portrait of King George III and Queen Charlotte mounted as a pin, late 18th century

Initially, all the portrait medallions were manufactured in black basalt (such as the example below), but after Wedgwood mastered reliable production of jasper in 1777, medallions were also made in a variety of jasper colors. One can also find portrait medallions made of rosso antico, pâte-sur-pâte bone china, and, in the 1860s, silver plating on copper. White earthenware medallions were originally only for factory use, but many were sold in the nineteenth century, and some painted versions exist.



Black basalt portrait of Democrates, late 18th century

The range of Wedgwood portrait medallion subjects is astounding. The first subjects were drawn from antiquity, including a series with the Twelve Caesars and another one with their consorts. Wedgwood also made small medallions of all past popes and kings and queens of England.

In the 1779 Wedgwood & Bentley catalog, portrait medallions were organized by class and section, and Jeffrey showed us examples of medallions from several sections. The 1779 catalog is the most definitive reference source, although it is not complete.

Class X, Section I covered the first "illustrious moderns" to be produced, Section II was painters and Section III philosophers, physicians and other thinkers, such as Benjamin Franklin, Galileo, Isaac Newton and Captain Cook.

The classification in sections can be hard to follow. Class X, Section IV covers “divines, artists, antiquaries, poets”, who range from Sir Christopher Wren to Voltaire. Classes XI and XII are for princes and statesmen, both British and foreign.

Wealthy patrons could also commission their own portraits from Wedgwood; not all of these are listed in catalogs, which makes establishing a comprehensive inventory of Wedgwood portrait medallions difficult.

The late eighteenth century was the golden age of portrait medallions. Their popularity faded in the nineteenth century with the invention of photography. Still, Wedgwood continued to produce new portrait medallions in the nineteenth century, depicting royalty, military heroes (such as Admiral Nelson below), and famous literary, artistic and political figures.




Wedgwood solid jasper portrait medallion of Admiral Nelson, early 19th century


In the early twentieth century, the collaboration between Harry Barnard, then a manager at the factory, and Bert Bentley, an extremely skilled modeler, revived the art of the portrait medallion. Between 1920 and 1922, Bentley used original eighteenth century molds and techniques (such as undercutting and firing holes) to produce limited editions of older portrait medallions. These medallions are all marked, in an elongated oval, with the initials “BB” and a number.

As Jeffrey explained, markings are critical to “read” a portrait medallion. The name of the subject is generally impressed or etched in the back, although it can sometimes be found on the front of the medallion (and misspellings and misidentifications occur).


How to Read a Medallion - Subject




18th Century Wedgwood Jasper Medallion of Cicero



20th Century Wedgwood Jasper Medallion of Duc De Sully (detail of reverse)



19th Century Wedgwood Jasper Medallion of Sir Joshua Reynolds (detail of reverse)




18th Century Wedgwood Earthenware Medallion of Newton (detail of reverse)


Identifying a portrait medallion's subject

As with (almost) all Wedgwood pieces, medallions were marked Wedgwood & Bentley or Wedgwood and the associated marks (England, Made in England) depending on when they were made.


How to Read a Medallion - Markings




Wedgwood & Bentley Basalt Medallion of Oldham (detail of reverse)



18th Century Wedgwood Basalt Medallion of Romano (detail of reverse)



19th Century Wedgwood Jasper Medallion of Gassendi (detail of reverse)



20th Century Wedgwood Jasper Medallion of J.F. Kennedy (detail of reverse)

Copyright 2018 Jeffrey Hoffman

Examples of markings on portrait medallions

Firing holes offer another clue to date medallions – older examples have deep holes to prevent cracking during firing.

How to Read a Medallion - Other Things to Consider



c. 1806 Basalt Medallion of Blucher (reverse)



Wedgwood & Bentley Jasper Medallion of Lord Camden (reverse)

“Scoop Back” **Firing Holes**

Copyright 2018 Jeffrey Hoffman

Examples of firing holes illustrated during the lecture

Wedgwood continued producing portrait medallions in the second half of the twentieth century, particularly of the British royal family. In 1973, Wedgwood partnered with the National Portrait Gallery in London to release a limited edition of 200 sets of 14 medallions each to mark the 200th anniversary of the release of the first Wedgwood & Bentley catalog.

Jeffrey concluded his lecture by sharing why he was drawn to portrait medallions: because they do not take up much room to collect, and they spur him to research the subjects. This sounds like the best kind of Wedgwood indeed!



A Wedgwood-Inspired Cake

by Sophie Guiny

The WSWDC 15th Anniversary Tea and Celebration in May 2015 featured some lovely Wedgwood-decorated cookies. Baker and blogger Éva Horváth-Papp has given us some more Wedgwood-themed baking inspiration.

On her blog, *Eva the Cake Diva*, Éva explains how she decided to bake a spectacular Wedgwood-inspired cake for her parents' 20th wedding anniversary. Her parents live in the West Midlands, not far from Britain's Potteries region, and love all things pottery, especially Wedgwood.

Éva knew she could replicate the texture of white jasperware using cake lace. She made silicon molds from two actual pieces of jasperware, so the cake is decorated with exact replicas of familiar Wedgwood designs.



Wedgwood jasperware Éva used to make the molds



Cake lace version of the classic Sacrifice relief



Wedgwood cake



Silicon molds and cake lace decorations

If you want to try your hand at making this cake, Éva has posted her recipe and instructions at:

<http://evathecakediva.blogspot.com/2015/10/20th-wedding-anniversary-china-wedgwood.html>

All pictures in this article are courtesy of Éva Horváth-Papp

How Many Pieces Did Joseph Nourse Buy? Creamware at Dumbarton House

by Scott Scholz, Deputy Director and Curator, Dumbarton House

All pictures below are courtesy of Dumbarton House.



Dumbarton House, a Federal-period house located in Georgetown, Washington, D.C.

Dumbarton House was built in 1799, and, since 1932, has been open to the public as a Federal-period historic house museum and the headquarters of The National Society of The Colonial Dames of America (NSCDA). In 2010, Dumbarton House as a museum started collecting creamware. As an avid collector, one would say, "What took so long?" and, as a lay-person, the question would be "Why?" Because the question of the lay-person is easier to answer, I will start, and possibly finish with *why*. In between, the anecdotal story should answer the collector.

Dumbarton House has, since the early 1990s, shared portions of stories about Joseph Nourse, the first Register of the United States Treasury and the second resident of Dumbarton House (1804 - 1813). In 2010, we decided to dive in head-first to the story and present it to the public. So, because of Joseph Nourse, the Chinese export porcelain service of Eliza Custis Law (a granddaughter of Martha Custis Washington who never lived at Dumbarton House) was removed from display on the dining table for the first time in 78 years.

Now, to really answer the question. In 1783 in Philadelphia, Joseph Nourse purchased, as his account book states:

For a Hogs Head of Queen's Ware purchased the 6th November of Campbell & Kingston and stored with them.

For the purposes of understanding the account book entry, a hogshead is a large barrel that was used for shipping and transportation of goods. And, while Queen's ware would formally only be creamware manufactured by Josiah Wedgwood, as he is the purveyor who sold his product to the queen, it quickly became a ubiquitous term used by most manufacturers to describe creamware. So we cannot know for sure that the service that Joseph Nourse purchased was indeed Wedgwood.

There are no records of Mr. Nourse purchasing Chinese export porcelain in any of his account book records, nor in any letters that have been found. So, the simple answer to why Dumbarton House started collecting creamware in 2010 is because Joseph Nourse purchased some in 1783, and, because we have no record of him selling even parts of the purchase, we have to assume that the purchase was for himself. In 1784, Joseph married Maria Bull. The years 1783 -1786 saw a tremendous number of purchases for setting up house, including silver and furnishings as well.

So, the fun part of modern day collecting. What creamware do we, Dumbarton House, want to interpret the Nourse story? Well, this question asked another way is, what did Joseph buy in that hogs head? Luckily for us, Joseph listed out every piece in the hogs head – all 557, 568, 580, or 581 pieces depending on how you read the specifics of the purchase. As with any good historical document, the changes in language/word use and interpretation limit our knowledge to an extent. (A complete list of Nourse's purchase can be found at the end of this article.)

We know Joseph purchased Queen's ware, and we know what forms he purchased (and what we would like to have in our collection at Dumbarton House), but how did we decide on a specific pattern to collect? Well, part of the decision was based on research, and part on availability. The first book that we acquired for the research library focused specifically on creamware was *Creamware and other English Pottery at Temple Newsam House Leeds* by Peter Walton. This is the go-to guide for available patterns and designs at specific points in time. One of the more popular designs patterns available in the early 1780s was the feather edge, with eight pulls on each feather. Fortunately enough for us, we put out a call for donations of creamware to our collection and the very first donation was five pieces including a large platter, two bowls, and two baskets.



*Creamware platter in the feather edge pattern (16.75" in diameter),
Dumbarton House, gift of Mrs. A. Corkran Nimick, 2010.007*

The platter and one of the two bowls were feather edge pieces of the design we were hoping to acquire. Why? Because this design is not only one that was prolific in the period, but also one that is easier to find on the open market today. Since that first donation, Dumbarton House has received enough donations and made enough purchases to be able to acceptably dress the dining table with creamware to serve eight when we reopened after our 2016-17 window and HVAC conservation and renovation projects. The most recent acquisition for Dumbarton House relating to creamware was a large soup tureen with lid that was purchased from Bardith, Ltd., New York City, just as we were closing in 2016. And, just because we have enough to make a table look presentable, does not mean we have stopped collecting or would turn away donations!



*Creamware bowl in the feather edge pattern, Dumbarton House,
gift of Mrs. A. Corkran Nimick, 2010.007*

We do not know if the pattern we are collecting is the same as what Joseph Nourse used. But, until we have actual evidence of what Nourse owned and used, we will continue to add to and refine our collecting needs on the best research that we have today. As a learning center and historical collection, we accept change is inevitable, especially as one learns more, but we do not want to allow that to hinder us from presenting what we do know today.



Creamware on display at Dumbarton House

Complete list of Joseph Nourse's purchase:

ITEM(S)	COST (pounds/ Shilling. pence)
1 Lg tureen & Ladle	6/.6.
1Do	5/.6.
4 Lg Chamber Pots	2/.8.
3 Pint Coffee Pots	2/.
1 pr. Sauce tureens, stands & Ladles	4/.6.
6 setts Basins & Plates	7/-
12 setts double coffee + saucers	11.6.
12 Lg hand basins	8.
4 Lg. bottles	2/.8.
12 doz plates -	24/
4 doz Soup Do	8/.
3 doz desert Do	4/.6.
1 doz quart mugs	5/.
2 doz pint Do	5/.
2 doz ½ pint Do	2/.6.
2 doz Milk Jugs	1/.10.
2 doz coffee cups	1/.10.
3 doz Salts	3/.3.

ITEM(S)	COST (pounds/ Shilling. pence)
2 doz Peppers	4/.6.
1 doz Mustard Spoons	2/.6.
1 doz Sauce Boats	4/-
in sizes	
4 large Oval Dishes	9/.6.
4 neat Do	8/.6.
4 Do	7/.6.
4 Do	6/8.6.
4 Do	5/.3.
4 Do	4/-
4 Do	3/-
4 Do	2/4.
4 Do	1/.8.
4 ditto	1/.4.
10 baking Dishes	6/.6.
1 doz large Bowls	2/.8.
1 neat ditto	1/.4.
6 painted Mustards	1/.8.

If you are interested in seeing the creamware that is on display at Dumbarton House, the museum is located at 2715 Q Street, NW, Washington, DC 20007, and is generally open Tuesday through Sunday from 10:00am to 3:00pm between February and December. Dumbarton House's collection contains more than 1,000 pieces of furniture, paintings, textiles, silver, and ceramics primarily from the Federal period, 1789 to 1825.

What's New at Wedgwood?

by Sophie Guiny



Wedgwood prestige range on display at KaDeWe in Berlin, 2018

The Wedgwood company experienced difficult years after the Waterford Wedgwood group went into receivership in 2009. The insolvency threatened not only the company's production facilities in England and internationally but, as most collectors will no doubt remember, also placed the invaluable Wedgwood Museum collection and archives in jeopardy. In 2014, the Victoria and Albert Museum purchased the Wedgwood Museum collection after a successful fundraising campaign led by the Art Fund with major support from the Heritage Lottery Fund, and the museum is now a separate entity from the Wedgwood company. In 2015, Finnish Fiskars Group purchased Waterford Wedgwood Royal Doulton and set out to improve the financial health of their new acquisition. Three years later, with the museum in safe hands, it is time to take a look at how Wedgwood is doing as a 21st century brand.

The business of Wedgwood

Wedgwood is currently part of the Fiskars Group, along with other European heritage brands such as Fiskars, Iittala, Royal Copenhagen, Waterford, Arabia, Royal Albert, Royal Doulton and Rörstrand. The Fiskars Group's tagline is "Making the everyday extraordinary," reflecting a split in the group between functional brands (Fiskars scissors) and what the company calls "premium lifestyle" brands (Wedgwood, Royal Copenhagen and Waterford). Fiskars is listed on the Nasdaq stock exchange in Helsinki, which means that they must comply with financial disclosure requirements. The information included in this article comes from materials intended for Fiskars investors and publicly available on their website.

The Fiskars Group reported net sales in 2017 of EUR 1.2 billion, close to \$1.4 billion, which was a slight decrease compared to 2016. 49% of sales were attributed to the lifestyle brands, but the group does not disclose net sales figures at the brand level or by country. However, Fiskars Investor Relations indicated that, in addition to the United Kingdom, the United States is an important market for Wedgwood.

After the decline in quality and focus on offshoring production that characterized the last years under the Wedgwood Waterford Royal Doulton umbrella, Fiskars intends to restore the image of Wedgwood as a premium brand, although a large share of the product line remains manufactured in Indonesia.

As part of this campaign, Wedgwood signed a partnership with the Royal Horticultural Society, which showcased Wedgwood product collections at flower shows in the United Kingdom in May 2017 and July 2018. The connection between Wedgwood and the Royal Horticultural Society is a natural one, as it was John Wedgwood (Josiah's eldest son) who first suggested the idea of a horticultural society in 1801.

Overall, the environment remains challenging for Wedgwood sales, and Fiskars lowered its sales outlook for 2018, citing difficulties in the "English & Crystal Living" business (comprising Waterford, Wedgwood, Royal Albert and Royal Doulton). These difficulties are consistent across the European, North American and Asian markets, and are expected to lead to further internal consolidations and product line streamlining. Greater coordination between the Scandinavian and British luxury brands is one of the corporate objectives for 2018-2020. To date, however, Fiskars has not announced anything specific for Wedgwood.

Bringing back luxury and innovation

Product offerings in 2018 vary greatly in price and workmanship. The Wedgwood Prestige collection is handmade at the historic factory in Barlaston and produced in limited editions, featuring traditional jasperware designs and bone china. The prices (\$7,500 for the tea set featured at right) are commensurate with the luxury status these pieces aspire to. The Prestige line is largely a rebranding of what had been initially released under the "Wedgwood and Bentley" name in 2011.



Wedgwood Prestige Arabesque black tea set (photo courtesy of Wedgwood)

Other items made at Barlaston include limited edition lines produced in collaboration with designers and artists, such as Lee Broom who designed the black and white Art Deco-inspired jasperware collection pictured below. These pieces are handcrafted and produced in extremely limited editions (15 each) due to their complexity. An upcoming collection features the work of Japanese ceramicist Hitomi Hosono, who was first part of the Wedgwood artists in residence program before being invited to design a collection that blends her Japanese heritage with Wedgwood jasperware to produce intricate botanical designs. A video of Ms. Hosono's designs, and an interview with her, are available on the WSWDC's website at <https://www.wedgwooddc.org/of-interest>.



Lee Broom and the collection he designed for Wedgwood (photos courtesy of Wedgwood)



*Magnolia Blossom covered box
(photo courtesy of Wedgwood)*

Regular jasperware production has also been brought back to England with the Magnolia Blossom line, which features a contemporary floral pattern rather than classical reliefs, and the Burlington line of plant pots, which consists of an abstract design on black or blue ground. These are the only two jasperware designs currently listed as available on the Wedgwood website.

Other than the prestige range and jasperware, the collections are designed at the studios in Barlaston but manufactured in Indonesia. This is the case of the ongoing collaborations with designers Jasper Conran and Vera Wang, which include several lines of bone china, as well as glassware, flatware and picture frames marketed under their names. The pieces appear to be marketed as "affordable luxury" and gifts or wedding purchases, despite the global decline in demand for fine china in wedding registries. Other notable lines include a range of teawares, which are sold alongside Wedgwood-branded tea. There is a strong emphasis on tea in current marketing materials as a way to associate Wedgwood with this quintessential British ritual.

The general impression of 2018 Wedgwood is that it is still very much in recovery, and brand positioning is unclear. The Fiskars Group recognizes the heritage associated with the name Wedgwood, and is trying to capitalize on its luxury image and to hire artists to design innovative pieces, as the company once did with great success with Emile Lessore or Daisy Makeig-Jones. The factory at Barlaston is the centerpiece of the World of Wedgwood experience, and seems to be valued as "the very best of British craftsmanship", to quote the website. At the same time, there are still a large number of lines that are manufactured in Indonesia and do not offer either a distinctive aesthetic or particularly good value.

Sibyl Finials by Wedgwood and Contemporary Manufacturers

by Tim Gadoffre and Jonathan Schwartz

To place the Sibyl in her historic context, the late 18th century saw a flourishing of Greco-Roman design elements on both sides of the Atlantic, in the applied arts and in architecture. Taste for the neo-classical was all the rage; the elegance of the rectilinear, which expresses the essence and purity of Greco-Romanism, expelled the perceived excesses of the rococo and baroque tastes of the preceding decades.

In the applied arts, by 1770, Wedgwood & Bentley was producing garnitures and decorative pieces inspired by three major publications on Etruscan, Greek and Roman antiquities: the catalogues of the collections of Sir William Hamilton and Anne Claude, comte de Caylus, as well as the compilation of illustrations by Bernard de Montfaucon.

In architecture, by 1792, the urban plans for the new federal capital of Washington, D.C. had been developed by Pierre Charles L'Enfant and Andrew Ellicott (with alterations by Thomas Jefferson). For many, Washington, D.C. remains to this day the finest expression of a planned neo-classical city anywhere in the world.

To members of society in the 1780s onwards, the meaning of the Sibyl would have been well-understood. The Sibyl's presence on useful wares may well have served as a conversation piece in the smart salons across Europe and America, signaling membership of the Age of Reason and active participation in the Enlightenment.

In the last issue of the Capital Wedgwoodian, we described the difference between the two main types of finials found on black basalt wares: the Widow, inspired by the Old Testament story of the Widow of Zarephath, and the mythological Sibyl, inspired by the prophetesses who dwelled in temples during classical antiquity. We found that Wedgwood only made Sybils, while the Widows were made by other manufacturers.

This should be easy. If it has a Widow finial it is not Wedgwood. If it has a Sybil finial it is Wedgwood, right? It's not that easy. While Wedgwood made Sybils, other manufacturers did as well, as illustrated in this article.

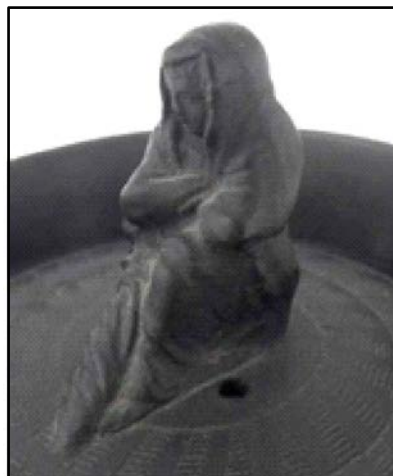
Drawing pieces from our own collections in London and Washington D.C., as well as pieces in the Victoria and Albert Museum London, we found three types of Sibyl finials by Wedgwood, and at least four variants by other makers. Each has subtle design and composition differences that should help in distinguishing between them.

The most commonly found Sibyl is wrapped in a thick cloak, with both hands tucked in and her left knee raised, feet showing. Similar Sibyls can be found adorning the covers of pieces by Turner, Hackwood and Adams.

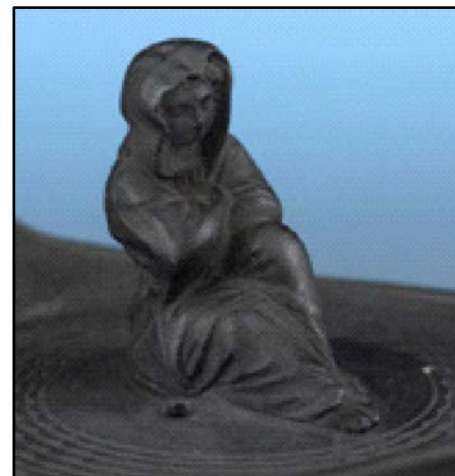
Examples of Sibyl finials



Turner Sibyl



Hackwood Sibyl



Wedgwood Sibyl

A less common Wedgwood Sybil finial has a less static, slightly baroque posture. A recent trip to the Victoria and Albert Museum in London's South Kensington revealed a covered urn vase by Neale & Co., circa 1780, with a finely-molded Sibyl finial, which is similar to that of Wedgwood & Bentley.



James Neale & Co - Sibyl finial ca. 1780. V&A Museum No. C.167:1,2-2003
Location: Ceramics, Room 138, The Harry and Carol Djanogly Gallery, case K, shelf 1

Neale & Co. Sibyl finial



Wedgwood & Bentley Sibyl finial

In the previous article, all the Widows and Sybils illustrated were made of basalt. To avoid leaving the impression that Widows and Sybils were always basalt, we have included a few additional pictures.



Jasper Widow (att. E. Mayer) Wedgwood Jasper Sybil Wedgwood Sybil Rockingham Glaze
Examples of Widows and Sybils in wares other than basalt

In a separate article to follow, we will explore Widow finials by Wedgwood's contemporaries, including James Neale & Co., Elijah Mayer, and Edmund Birch, among others from the Gadoffre Collection of black basalts in London.

Image	Type	Description	Makers	Comments
	Wedgwood Sibyl "Winter"	Seated Sibyl wrapped in a thick cloak, arms folded, hands tucked in, left knee raised, legs uncrossed. Sometimes known as "Winter"	Wedgwood, Wedgwood & Bentley, Adams	Larger size, Wedgwood pieces C18th to early C20th (image courtesy J&JS Collection, WDC)
	Wedgwood Sibyl	Seated Sibyl wrapped in a cloak, with a head-scarf, or 'turban', hand on right knee, legs crossed, feet showing	Wedgwood, Wedgwood & Bentley	Rare! mainly 18th Century (image courtesy TRG Archive, London)
	Wedgwood Sibyl "scroll"	Seated Sibyl wrapped in a cloak, open right hand on her chest palm down, left hand holding a scroll or parchment, legs crossed, feet showing	Wedgwood, Wedgwood & Bentley	Even more rare! Mainly 18th Century (image courtesy J&JS Collection, WDC)
	Sibyl Neale	Seated Sibyl wrapped in a cloak, with a head-scarf, head tilted left, left hand placed on right-knee, legs crossed, feet showing & raised	Neale & Co. Church Works, 1778-1792	Scarce, found on larger vases (image courtesy V&A Museum)
	Sibyl Turner	Seated Sibyl wrapped in a cloak, cheek resting on her closed left hand, both knees raised, right knee higher, legs not crossed, feet showing	Turner Longton, 1762-1803	Taller and slender, found on many Turner useful wares. (image courtesy Etruria Antiques, Melbourne)
	Sibyl Hackwood	Seated Sibyl wrapped in a cloak, arms folded, hands tucked in, left knee raised. Legs not crossed, feet covered.	Hackwood, Hanley, 1802 - 1827	Usually well moulded. Found on usefulwares, etc. (image courtesy TRG Collection, London)

Types of Sibyl finials found in the Gadoffre Collection (listed as TRG Archive), the Joyce and Jonathan Schwartz collections (listed as J&JS Collection), and other sources

The authors would be delighted to answer questions and receive images of finials on pieces in other private collections. Please feel free to get in touch with us via the WSWDC Newsletter editors.