

**SWANSEA & NANTGARW:**  
**WELSH PORCELAIN IN AUSTRALIA**

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**Cover illustration:**

*15. Swansea*  
*Plate* (detail, from the Burdett-Coutts service, c.1818)  
hand-painted porcelain with gilt  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1989

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## Foreword

The genesis of this exhibition lies in the Dorothy McAllister Bequest, through which the Geelong Art Gallery has been able to develop its collection of British porcelain.

During her lifetime, Dorothy McAllister was a generous benefactor and donor to the Gallery, and through her Bequest, she has provided the means for the considerable enrichment of the Gallery's decorative arts collection. Porcelain, or "fine china" as she defined it, was a particular love, and her desire for this aspect of the Geelong Art Gallery's collecting activities to be strengthened has resulted in the acquisition of many fine works.

Dorothy McAllister's Bequest to the Geelong Art Gallery dates from 1988 and, over the past four years, the Gallery has utilised the Bequest to purchase outstanding examples of English and Welsh porcelain dating from the late 18th and early 19th centuries, concentrating on the painterly style of decoration. The Welsh factories at Swansea and Nantgarw are represented by exceptional examples, and have formed the basis of Veronica Filmer's research for *Welsh porcelain in Australia*.

Comparatively few examples of the output of these two factories appear to exist in Australia, even allowing for the brevity of their production. Certainly we are delighted that the Gallery's collection comprises pieces from the illustrious Burdett-Coutts service and the Lysaght service, as well as a number of outstanding and translucent ornithological and floral-decorated works, and to be able to display these lovely Welsh pieces with their more well-known English counterparts.

The Dorothy McAllister Bequest has given the impetus for a new focus within the Geelong Art Gallery's broad collecting sphere, and will continue to provide the resources for further acquisitions of this charming Welsh porcelain.

Susie Shears  
Director

## Acknowledgements

I would like to thank the many people who have generously contributed their time and their treasures to make this exhibition possible. As Welsh porcelain is highly sought after by connoisseurs in Britain, it is indeed gratifying to see that Australian collectors have been able to acquire extremely fine examples of the rare and exquisite articles emerging from the Nantgarw and Swansea manufactories over their combined seven-year production period.

In particular I would like to thank the following institutions:

Bendigo Art Gallery  
City of Hamilton Art Gallery  
Art Gallery of South Australia  
Art Gallery of Western Australia  
The W.R. Johnstone Collection  
Museum of Arts and Applied Sciences  
National Trust of Australia (Victoria)  
National Trust of Australia (Geelong)  
Queen Victoria Museum and Art Gallery

I am also most grateful to the private collectors who have not only kindly loaned their much-loved porcelains, but have also enthusiastically supported the exhibition from its conception. I am also indebted to the assistance provided by Moorabool Antiques. I would like to thank the staff of the Gallery, Susie Shears, Ann Carew and Heather Lord, for their continued support during the past months.

Veronica Filmer  
Exhibition Curator

## Introduction

Although China had possessed the secret of making porcelain for centuries, interest in its production did not appear in Europe until the end of the 16th century. In Italy, under the patronage of the Florentine, Francesco de' Medici, experiments resulted in the low-scale manufacture of artificial, or soft-paste, porcelain for a brief period around 1586. This was, however, essentially a private enterprise, and did not achieve commercial proportions.

With the increase in the importation of Chinese products into Europe during the 17th century, including pottery and porcelain wares, efforts were renewed and intensified in the search for the ingredients and techniques that would enable the manufacture of porcelain. The first real, or hard-paste, porcelain emerged from Germany's Meissen works in 1709, while soft-paste porcelain appeared in Rouen, France, in 1673. Other factories gradually learned the techniques, the information either passed on or obtained through their own experiments.

It was not until 1744 that similar interests were displayed in Britain, with Edward Heylyn and Thomas Frye of Bow taking out a patent for the manufacture of a soft-paste porcelain. Commercial production at Bow, however, does not appear to have taken place until they had taken out a second patent in 1749, and it was actually in Chelsea that, as early as 1745, soft-paste porcelain was being produced for public consumption<sup>1</sup>. By the middle of the century other English potteries had begun to introduce soft-paste porcelain into their range, while, in 1768, William Cookworthy of Plymouth (later Bristol), produced Britain's earliest hard-paste porcelain. In 1786, in an effort to combine the rich, translucent quality of the fragile soft-paste porcelain with the more durable and workable hard-paste, Josiah Spode invented *bone china*, a hybrid paste which was to become the speciality of English potters.

Despite the best efforts of the British factories, however, the porcelains produced by major continental china works such as Sèvres and Dresden were still considered to be superior and, despite the often exorbitant prices, found a ready market among the more wealthy and discerning segment of the British market. It was not until the second decade of the 19th century that porcelain, of a quality to rival that of Europe's best, began to emerge from Wales onto the fine china market and stir a great deal of interest among dealers and public alike.

The cause of this excitement was the realisation of the vision of one man who, together with the invaluable and enthusiastic assistance of several individuals, achieved his ambition of creating and manufacturing a porcelain that was "*equal, if not superior, both in real excellence as well as external appearance, to any in the world*"<sup>2</sup>.

William Billingsley (1758-1828) was apprenticed to the Derby manufactory at the age of 16 and gradually rose to become its leading flower painter, famed for his naturalistic renderings of garden flowers such as the rose. Billingsley's interest, however, was to extend beyond that of the decoration of porcelain to its actual manufacture. It would appear that Billingsley had become particularly conscious of the inferiority of British porcelains to those of the continent, and came to believe that, with time and effort, a paste equal to that of the highly-prized early Sèvres could be invented. To this end, Billingsley enlisted the willing aid of fellow Derby decorator, Zachariah Boreman, and embarked on several years of experimenting with different porcelain bodies in his own private kiln. By the middle of the 1890s, Billingsley finally succeeded in formulating a body and glaze that, although similar to that of Derby, apparently possessed more of the translucency and whiteness of glaze that characterised Sèvres porcelain.

In 1796 Billingsley left Derby for Pinxton, where, in partnership with John Coke of Brookhill Hall (between Mansfield and



Pinxton), kilns were built and simple porcelain wares, according to his formula, were produced, to be well-received by the public. The manufactory, however, operated for but a brief period. The country's adverse economic conditions, together with the high costs involved in manufacturing porcelain - often exacerbated by significant losses in the kiln - forced the Pinxton manufactory to cease production in 1799<sup>3</sup>. Billingsley moved on to work variously as decorator and manufacturer in a number of towns before arriving in the Welsh mining village of Nantgarw (pronounced Nant-garoo or, colloquially, Nant-garrow) in 1813<sup>4</sup>.

Wales had no tradition of porcelain manufacturing, although the Cambrian Pottery (est. 1764) at Swansea, which produced primarily earthenwares, had expressed some interest, with a number of trials taking place possibly as early as 1802<sup>5</sup>. It was not, however, until the arrival of Billingsley and his son-in-law, Samuel Walker, together with Billingsley's two daughters, that the manufacture of porcelain in Wales commenced in earnest. It was in a secluded pottery/dwelling house on the outskirts of Nantgarw that Billingsley, for the first time since his stay at Pinxton, was again able to concentrate on the production of his porcelain body, which he had continued to develop since leaving Derby.

With a capital of £250, kilns were erected and the necessary materials procured, but additional finances were soon required to continue the manufactory's operation. This was provided by the contribution of a further £600 by local entrepreneur, William Weston Young, who had at one time been a decorator at the Swansea (Cambrian) Pottery<sup>6</sup>, and who, through the infectious enthusiasm and the passionate commitment displayed by Billingsley and Walker, became wholeheartedly involved in their venture<sup>7</sup>.

In the early months of 1814, the manufactory had finally begun to produce up to 25 dozen plates a week<sup>8</sup> to be sent, undecorated and eagerly-awaited, to the London dealers.



3. Nantgarw Dessert plate

Of simple shapes and patterns, often designed by Billingsley and modelled by Isaac Woods, the porcelain was characterised by its high degree of translucency and whiteness of glaze that closely resembled its Sèvres progenitor<sup>9</sup>. Although of superior quality after firing, the Nantgarw body was also extremely unstable. Many of the pieces that went into the kiln would emerge, at best, imperceptibly or only slightly out of shape or, at worst, would collapse altogether: wastage in the kiln was often as high as 90% a load. This, inevitably, impacted on the concern's financial resources, and, in November 1814, a memorial was submitted by Young for government assistance. Young noted that

*the importation of white French Porcelain continues to be a very considerable and increasing Amount; [but]... your Memorialists have...succeeded (with articles intirely (sic) of British Produce) in making a porcelain equal in every respect to the French<sup>10</sup>.*

An injection of capital would not only enable the expansion of the pottery's productivity, it would also "forward the supply of the Market with British Porcelain...[and] advance the national manufacturing reputation"<sup>11</sup>.

Although the memorial was unsuccessful, word of its existence attracted the attention of the Swansea Pottery's owner Lewis Weston Dillwyn. Dillwyn inspected the Nantgarw works, and, like Young, was impressed by Billingsley and Walker's enthusiasm:

*From the great number of broken and imperfect articles I found, it was quite plain that they could not be produced with any certainty, but I was made by the parties to believe that the defects arose entirely from the inconveniences of their little factory, and was induced to build a small China work adjoining the [Swansea] pottery<sup>12</sup>.*

After negotiations between Young, Billingsley and Walker, the Nantgarw business was transferred to Swansea. Interestingly, it was Walker who was appointed the sole china-maker at the China Works, while Billingsley, although safeguarding Nantgarw's interests (which apparently continued to exist, even if in name only), was to return to his earlier capacity as designer, painter and instructor<sup>13</sup>. The modeller, Isaac Woods, the Nantgarw moulds, and the existing stock also accompanied the move to Swansea.

Commercial production of porcelain did not begin, however, until 1816. Dillwyn, keen to reduce the high percentage of wastage, instructed Walker to undertake experiments to produce a more stable body. The results were a "duck egg" porcelain of a high translucency, that varied from white to a slightly greenish tinge, with a brilliant white thick glaze, and a "glassy" porcelain which had a white body and glaze with a translucency resembling "sodden snow"<sup>14</sup>. The arrival of these porcelains on the china market was highly lauded:

*Improvement in Porcelaine has succeeded in this country beyond the most sanguine expectations, a new manufactory has been established in Wales, the brilliancy of the*

*white and transparency being equal to the celebrated Porcelaine of the Royal Sèvres Manufactory<sup>15</sup>.*

Indeed, it bore such resemblance to the French product that it was announced with some glee that

*"some specimens sent in a box to London were there seized by an Excise officer as French china. But on the necessary proof to the contrary being adduced, they were restored"<sup>16</sup>.*



37. Swansea Cup and saucer

Such was its success that other porcelain was being sold under the Swansea name, and Dillwyn was forced to put a notice in *The Cambrian*, stating that "their newly-discovered PORCELAIN could not be procured at any other place in the Principality, and that the word "SWANSEA" will, for the future, be stamped on every Article"<sup>17</sup>.

Unlike the smaller Nantgarw concern, with largely unskilled labour, Swansea had its own talented complement of china painters to decorate the porcelain wares which, in turn, were more varied and slightly more elaborate, although still quite simple in design. Full dinner, dessert and tea services were produced as well as vases, candlesticks, inkstands and pots. Whereas the bulk of Nantgarw's porcelain was sent to London



dealers "in-the-white", Swansea was able to decorate most of its own in-house, and to sell it within its own locality as well as sending consignments of both in-the-white and decorated wares to the leading metropolitan dealers, including John Mortlock, Pellatt & Green, and John Bradley & Co.



28. Swansea Plate

Of those who were employed as decorators at the Swansea China Works, the most well-known included Thomas Baxter, William Pollard, Henry Morris, David Evans and George Beddow. Although landscapes and figure paintings adorned some of the wares, the majority were decorated with floral designs, either floral sprays or groups of garden flowers. Most were executed in a naturalistic manner, while more stylised designs were employed for set patterns, which were usually numbered. Oriental designs, already familiar on wares from other British factories, were also frequently used as set patterns, with several, including the "Mandarin" pattern, incorporating figurative elements. Some of the patterns were applied in transfer, although filled-in transfers were more popular. The beauty of the paste, however, also lent itself to extremely simple decorations, generally consisting of either a white glaze or plain gilt edging, with the occasional colour contrast. Henry Morris, David Evans and William Pollard specialised in the flower painting, while Thomas Baxter

also executed figure paintings and George Beddow the landscapes.

Despite the success of the porcelain, manufacturing costs were still high, and experiments were continued to find a hardier body. From these the "trident" body was developed, but, although more robust with much less wastage in the kiln, and therefore more commercially viable, its cloudy, diminished translucency made it less attractive than its predecessors. Largely rejected by china dealers, trident porcelain was sold mainly on the local market.

The changes to his formula would have incensed Billingsley and, when Thomas Baxter was engaged to work in the decorating department in 1816, Billingsley left Swansea to return to Nantgarw. Although Walker was apparently of the same mind, the terms of his contract obliged him to remain at the China Works and it was not until the following year, when Dillwyn leased the pottery and China Works to Timothy Bevington and his son, John, that Walker was able to rejoin Billingsley<sup>18</sup>. Although the Bevingtons had hoped to continue the manufacturing of porcelain, their terms of agreement did not include the porcelain recipes. After a number of attempts, the partnership had to resort to decorating and selling the large stock that remained from both the Nantgarw factory as well as the Dillwyn period. This lasted through until their termination of the lease in 1822. As Dillwyn was unwilling to take back the stock, the Bevingtons removed it to their Pipe Works to decorate it and then sell it both privately and, in 1826, by auction. The China Works was dismantled and the business reverted to its original capacity as a pottery.

As well as being unable to manufacture their own porcelain, the Bevingtons were also faced with the competition of the re-opened Nantgarw works, whose wares, based on the original formula, were immediately in great demand by dealers. In re-establishing their manufactory, Billingsley and Walker were

again indebted to the efforts of William Weston Young who, although without capital of his own, was able to raise £1,100 from personal appeals to friends and acquaintances, while a further £1,000 was added through the £100 subscriptions of ten local gentlemen.

With this substantial injection of funds, the Nantgarw factory was able to increase its output, producing simple, utilitarian wares such as tea and dessert services as well as small ornamental items. These were again sold mainly in-the-white to London dealers, the principal one being Mortlocks. The dealers, in turn, commissioned decorating establishments such as Robins & Randall, John Sims, and Powell, Muss & Cartwright to embellish the pieces. Because of the quality of the Nantgarw porcelain, and its resemblance to that of Sèvres, only the best decorators were used, who often decorated the wares in a French manner. As well as isolated floral sprays, ornithological subjects, exotic historical scenes and seascapes, London-decorated items were also characterised by elaborate gilding.



2. Nantgarw Cabinet cup and saucer

Occasional wares were also decorated at Nantgarw in a simple manner. This consisted generally of flower paintings executed by Billingsley for the local market, when the weather prevented the movement of consignments to London, or there was a lull

in demand, or in order to conceal defects on slightly faulty pieces prior to their sale.

The problem of excessive wastage had, however, not been addressed, and, after three years, the partners were again faced with a lack of funds. With the loss of both of his daughters to illness, and possibly realising that, despite his best intentions, Young no longer had the resources to assist the venture, Billingsley and Walker abandoned their home and, making their way to Coalport, were quickly engaged by John Rose of Coalport, who would have been only too pleased to see the end of the rival factory. Billingsley was to die there in 1828 while Walker, after unsuccessfully attempting to renew Dillwyn's interest in re-establishing the China Works at Swansea, emigrated to West Troy in New York State, U.S.A. around 1835, where he opened his own small earthenware pottery, The Temperance Hill Pottery. Walker died about 1880.

As was the case with the Swansea works, Nantgarw was left with a large stock of glazed and unglazed porcelain. Young offered the contents of the pottery, including the porcelain stock, the raw materials, the equipment and the household goods, for sale by auction, noting

*This ware is well worthy the attention of the Nobility and Gentry of the neighbourhood, as it may be the last opportunity of purchasing the Article made at Nantgarw<sup>19</sup>.*

When all the items failed to sell, Young engaged Thomas Pardoe of Bristol to decorate the remaining stock. Pardoe, who was later joined by his son, William Henry, moved into the pottery. The painting of the glazed porcelain presented no problems, but a new glaze had to be produced for the unglazed items. It was probably Pardoe who developed the glaze, which was slightly more creamy than the brilliant white of that of the Billingsley-Walker period.



Another auction followed in May 1821, consisting of:

*A large assortment of NANTGARW CHINA beautifully enamelled and consisting of dinner and dessert plates, &c.&c, tea china, and ornamental pieces of various descriptions, the whole amounting to several hundred lots. As the manufactory is not likely to continue, this will be the last opportunity of purchasing this valuable china, which is universally acknowledged to excel in beauty all hitherto made<sup>20</sup>.*

Pardoe continued to paint the undecorated stock, but, after being declared bankrupt a second time, trustees were appointed to handle Young's business affairs and the contents of the Nantgarw's works were again auctioned only months later. Pardoe remained at Nantgarw, where he died the following year. The kilns were dismantled not long afterwards.

Although the porcelains of Nantgarw and Swansea were being sold over a period of some twelve years, their actual manufacture took place over six years, during which time they were hailed as Britain's finest porcelains. As Young succinctly notes:

*In this work, we see an instance of a few individuals, not only attempting, but performing, a thing which several states and governments have thought worthy of their attention, and to accomplish which they have spared no expense<sup>21</sup>.*

Such was the regard in which the Welsh porcelain was held, that not only private individuals, dealers and decorators were eager to obtain pieces, but other factories were also not loath to acquire items for decoration, particularly after the actual production ceased. Coalport apparently acquired some of the Nantgarw stock, while Robert Bloor of Derby purchased some London-decorated plates from Sims' establishment in order to copy them for a commissioned service<sup>22</sup>.



4. Nantgarw Soup plate

Welsh porcelain continues to be highly regarded and eagerly sought by collectors throughout the world. The demise of the Nantgarw factory saw the end of an exciting period in the history of British porcelain, when, for a brief moment, a porcelain was being produced that was, at the very least, equal to the finest in the Western world.

With such a brief production period Welsh porcelain has become a rare item, and is widely scattered, with pieces held in both public and private collections. Although Britain is home to the majority, some wares have made their way into Australian collections. Many of these have been included in this exhibition, *Welsh porcelain in Australia*, with each piece clearly demonstrating the diversity of the manufactories' outputs, as well as the talents of both manufacturers and decorators.

## Notes

1. As indicated by the survival of a "goat and bee jug", signed *Chelsea* and dated 1745. (HONEY W.B., *Old English porcelain*, Faber and Faber, London, 1977, p.3)

2. *The Cambrian*, 18 February, 1882, quoted in NANCE, E. Morton - *The pottery and porcelain of Swansea and Nantgarw*, B.T. Batsford, London, 1942

3. By 1796, the Bow, Chelsea, Longton Hall factories, together with the Bristol and Plymouth works had been forced to close. (JOHN, W.D. - *William Billingsley: his outstanding achievements as an artist and porcelain maker*, The Ceramic Book Company, Newport, 1968)

4. Billingsley worked in Mansfield (1799-c.1802), Torksey (1802/3-1807), where he met up with Samuel Walker, who was to marry his daughter, Sarah, and Worcester (c.1807-1813), under Barr, Flight & Barr. Although the details are unknown, Billingsley appears to have left Torksey under a cloud, for the family arrived in Worcester and continued on to Nantgarw in some secrecy, assuming the name of Beeley.

5. NANCE, op.cit., p.45. Nance apparently discovered a porcelain item of this date, which was of a slight translucency with a dark smoky tint. According to Nance, it did not compare well with the fine white earthenware that was then being produced, and was therefore abandoned. W.D. John (*William Billingsley* p.52) notes that both Burn and J.W. Biggs visited Swansea at different times around 1812-13 to demonstrate porcelain manufactory, but that its owner, Lewis Dillwyn, was not satisfied with its quality.

6. After being declared bankrupt in 1802, Young obtained employment at the Pottery as decorator from January 1803 to October 1806, after which time he maintained contact with the owner Lewis Weston Dillwyn for several years.

7. Young did not enter into the scheme blindly, however. He employed George Haynes, ex-manager of the Cambrian Pottery who had been closely involved with the Pottery's own experiments into porcelain, to inspect the Nantgarw works.(NANCE, p.241)

8. According to "The Memorial of the manufacturers of porcelain at Nantgarw, near Cardiff", quoted in JOHN, W.D. - *Nantgarw porcelain*, R.H. Johns Ltd., Newport, 1948, pp.14-15

9. Billingsley's formula for the Nantgarw porcelain was: 13 parts powdered bone; 7 parts pure Lynn sand; 1 part potash; and the three ingredients forming the fritted body mixed with clay in a 2:1 ratio.

10. Quoted in JOHN, *Nantgarw porcelain*, op. cit., p.42

11. *ibid.*

12. JOHN, *William Billingsley*, op. cit., p.44. Dillwyn erected kilns according to Billingsley and Walker's specifications which remained distinct from those of the earthenware pottery. The China Works and the pottery were always considered to be separate concerns and were operated accordingly.

13. NANCE, op.cit., p.269

14. JONES, A.E. and JOSEPH, Sir Leslie, *Swansea porcelain: shapes and decorations*, D. Brown and Sons Ltd., Cowbridge, 1988, p.11. The porcelain was a hybrid mixture of china clay, china stone and bone.

15. *Morning Chronicle*, 11 July, 1816; quoted in JOHN, W.D. - *Swansea porcelain*, The Ceramic Book Co., Newport, 1958, p.50-51

16. *The Cambrian*, 1818; quoted in NANCE, op.cit., p.110

17. *The Cambrian*, 3 May, 1817; quoted in NANCE, op.cit., p.276



18. NANCE, op.cit., pp.95-96. The leasing of the Pottery and China Works were regarded by Dillwyn as transactions. Although he would have preferred to retain the China Works and re-engage Walker, the Bevingtons demanded that it be included in their Pottery lease. Prior to returning to Nantgarw, Walker wrote to Josiah Wedgwood in an attempt to interest him in the porcelain, but received no reply.

19. *The Cambrian*, 28 October, 1820 and 4 November, 1820; quoted in JOHN, *Nantgarw porcelain*, op.cit., p.33

20. *The Cambrian*, 28 April, 1821 and 5 May, 1821; quoted in JOHN, *Nantgarw porcelain*, op.cit., p. 38

21. *The Cambrian*, 18 October, 1822; quoted in NANCE, op.cit., p.257

22. HASLEM, John - *The Old Derby China Factory: the workmen and their productions*, George Bell and Sons, London, 1876, p.207. The service was that of Lord Ongley, and was commissioned around 1820-21. The decoration on the Nantgarw plates were of figure subjects painted by an artist named Plant.

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## Catalogue

### NANTGARW

1. *Tea cup and saucer*  
hand-painted porcelain with gilded dentil edging, lobed rim, cruciform moulding, embossing, and bird, butterfly and flower decoration  
cup 5.2h. x 11.1w. (including handle) x 9.2 cm d.; saucer 2.8h. x 14.9 cm diam.  
Not signed.  
Collection: Bendigo Art Gallery  
Bequest of Mr. and Mrs. H.S. Seymour, 1969
2. *Cabinet cup and saucer*  
hand-painted porcelain with wide, richly gilded flower border, centre with flower basket on a table, simple flower spray on outside of cup; cup with flared rim and kidney handle  
cup 4.8h. x 11.2w. (including handle) x 9.6 cm d.; saucer 2.7h. x 13.8 cm diam.  
Not signed.  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1991  
*London-decorated, probably at Robins & Randall of Islington.*
3. *Dessert plate*  
hand-painted porcelain with C-scroll gilded moulding and central grouping of garden flowers  
2.6h. x 21.9 cm diam.  
Signed reverse base, impressed mark "NANT-GARW/ C.W."  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1988
4. *Soup plate*  
hand-painted embossed porcelain with gilded dentil edging, moulded rim with floral sprays, and exotic bird and garden centre panel  
5.1h. x 24.0 cm diam.  
Signed reverse base, impressed mark "NANT. GARW/ C.W./ G".  
Inscribed reverse base, red paint "Black Grouse".  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1991  
*London-decorated, probably at Robins & Randall of Islington for Bradley & Co., Pall Mall.*

5. *Cup and saucer*  
hand-painted porcelain with the "Derby" three rose central decoration and border of four groupings of five roses and richly gilded with œil-de-perdrix edging  
cup 6.5h. x 11.3w. (including handle) x 9.2 cm d.; saucer 2.4h. x 13.8 cm diam.  
Not signed.  
Inscribed reverse base, red paint "No 828".  
Private collection  
*Painting attributed to William Billingsley.*



5. *Nantgarw Cup and saucer*

6. *Plate*  
hand-painted porcelain with gilded dentil edging and floral sprays  
2.9h. x 23.8 cm diam.  
Signed reverse base, impressed mark "NANT.GARW/ C.W."  
Collection: City of Hamilton Art Gallery  
Bequest of Herbert and May Shaw, 1957
7. *Plate*  
hand-painted porcelain with gilded border and floral sprays  
2.9h. x 21.5 cm diam.  
Signed reverse base, impressed mark "NANT.GARW/ C.W."  
Collection: City of Hamilton Art Gallery  
Bequest of Herbert and May Shaw, 1957



8. *Plate*  
hand-painted porcelain with the "Derby"  
three rose central decoration and border of  
six groupings of seven roses enclosed with  
gilded seeded trailing vines  
3.2h. x 31.3 cm diam.  
Signed reverse base, impressed mark  
"NANT.GARW/ C.W."  
Collection: City of Hamilton Art Gallery  
Bequest of Herbert and May Shaw, 1957  
*London-decorated, probably painted by  
James Turner at Sims' workshop and copied  
on later Derby porcelain.*
9. *Coffee can and saucer*  
hand-painted porcelain with gilded detailing  
and groups of garden flowers in panels on an  
apple-green, white and gold œil-de-perdrix  
ground  
cup 6.0h. x 8.6w. (including handle) x  
6.7 cm d.; saucer 2.1h. x 13.2 cm diam.  
Not signed.  
Private collection  
*The design is similar to that of the Duke of  
Cambridge tea service, acquired by the Duke  
c.1818-21, and probably decorated by Robins  
& Randall for John Mortlock. The œil-de-  
perdrix pattern (partridge eye) was developed  
at Sèvres, c.1752-57, and often used to soften  
some of Sèvres' more vivid ground colours.*
10. *Plate*  
hand-painted porcelain with gilded edging on  
lobed, moulded rim, and floral sprays  
2.6h. x 22.3 cm diam.  
Signed reverse base, impressed mark  
"NANT.GARW/ C.W."  
Private collection  
*Painted by Thomas Pardoe.*
11. *Plate*  
hand-painted porcelain with gilded dentil  
edging and all-over pattern of cornflower  
heads  
2.9h. x 22.0 cm diam.  
Signed reverse base, impressed mark  
"NANT.GARW/ C.W."  
Private collection  
*Probably painted at Nantgarw, with the all-  
over patterning concealing a number of  
imperfections in the body. Possibly executed  
by Billingsley himself, or one of his  
daughters.*



12. *Nantgarw Armorial plate*

12. *Armorial plate*  
hand-painted porcelain with gilded edging,  
floral sprays and armorial centre  
3.0h. x 23.6 cm diam.  
Not signed.  
Inscribed reverse base, incised "W".  
Private collection
13. *Meat plate*  
hand-painted porcelain with gilded edging  
and floral sprays on lobed moulded rim  
4.2h. x 40.6w. x 28.5 cm d.  
Signed reverse base, impressed mark  
"NANT.GARW/ C.W."  
Private collection
14. *Pair of plates*  
hand-painted porcelain with lobed and  
moulded rim, geometrically stylised gold and  
green sprig decoration and central panel of  
floral sprays  
1) 2.8h. x 22.2 cm diam.; 2) 3.2h. x 22.2 cm  
diam.  
Not signed.  
Collection: National Trust of Australia  
(Geelong)  
Gift of W.R. Johnstone Estate

## SWANSEA

15. *Plate*  
hand-painted duck egg porcelain with gilded  
dentil edging and cavetto, central flower  
basket and insects on rim  
3.1h. x 24.6 cm diam.  
Not signed.  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1989  
*Plate from the Burdett-Coutts dinner-dessert  
service which comprised over 300 items.  
Ordered by renowned private banker,  
Thomas Coutts, from John Mortlock for the  
entertainments following his second marriage  
to actress Harriet Mellon in 1818. Probably  
decorated at John Sims' establishment,  
Pimlico, with one of the painters perhaps  
being James Turner, formerly of Derby.*



16. *Swansea Soup plate*

16. *Soup plate*  
hand-painted porcelain with gilded filigree on  
blue, lobed border, and central basket of  
flowers on a plinth  
4.2h. x 23.6 cm diam.  
Not signed.  
Collection: Geelong Art Gallery  
Dorothy McAllister Bequest Fund, 1988  
*Plate from the Lysaght dinner-dessert  
service painted by Henry Morris.*

17. *Jug, coffee cup and tea cup and saucer*  
hand-painted porcelain with with an Empire-  
style pattern (no.227) of scroll and foliate  
gilding on a peach ground with occasional  
deep pink urns, pink trumpet-shaped flowers  
and green ovals  
jug 9.3h. x 15.3w. (including handle) x  
8.5 cm d.; coffee cup 6.1h. x 11.4w.  
(including handle) x 9.2 cm d.; tea cup 6.3h.  
x 10.3w. (including handle) x 8.0 cm d.;  
saucer 2.9h. x 14.9 cm diam.  
Signed jug and saucer reverse base, red mark  
"Swansea/ 227".  
Collection: Bendigo Art Gallery  
Gift of Mr. and Mrs. A.L. Newson, 1977
18. *Tea cup and saucer*  
hand-painted porcelain with gilded edging  
and rose sprigs  
cup 5.6h. x 10.5w. (including handle) x  
8.6 cm d.; saucer 2.9h. x 14.3 cm diam.  
Not signed.  
Collection: Bendigo Art Gallery  
Bequest of Mr. and Mrs. H.S. Seymour, 1969
19. *Pin dish*  
hand-painted porcelain with gilded edging  
and flower sprigs  
1.9h. x 9.6 cm diam.  
Not signed.  
Collection: Queen Victoria Museum and Art  
Gallery  
Monds Bequest
20. *Tea cup and saucer*  
hand-painted moulded porcelain with wavy  
rim, embossed with a band of basket weave  
and spiral cartouches, and cup with ear-  
shaped loop handle; decorated with flower  
sprigs and gilded edging  
cup 5.7h. x 9.9w. (including handle) x  
8.5 cm d.; saucer 2.9h. x 13.9 cm diam.  
Not signed.  
Collection: Lady V.L. White Collection,  
Queen Victoria Museum and Art Gallery
21. *Dessert plate*  
hand-painted porcelain with lobed, moulded  
rim and fruit and flower sprays  
2.2h. x 21.5 cm diam.  
Not signed.  
Inscribed reverse base, orange mark "2844"  
Lent by the Trustees of the Museum of  
Applied Arts and Sciences, Sydney



22. *Fruit dish*  
hand-painted porcelain with lobed and notched rim, gilded edging and floral decoration of poppies and daisies on rim  
3.1h. x 18.5 cm diam.  
Signed reverse base, impressed mark "SWANSEA".  
Lent by the Trustees of the Museum of Applied Arts and Sciences, Sydney
23. *Tea and coffee service*  
hand-painted porcelain of London shape, narrow ogee handle on cup, and decorated with set pattern (no.251), depicting wreath of green leaves, gilded pendant foliage and berries, and gilded edging  
sucrier 8.0h. x 15.4w. (including handles) x 11.4 cm d.; lid 4.0h. x 9.1w. x 6.8 cm d.; slop bowl 8.0h. x 15.9 cm diam.; coffee cups each 6.5h. x 10.0w. (including handle) x 8.1 cm d.; tea cups each 5.9h. x 11.2w. (including handle) x 9.2 cm d.; saucers each 2.7h. x 14.1 cm diam.  
Signed sucrier, coffee and tea cups, and saucers reverse base, red mark "SWANSEA".  
Inscribed on sucrier reverse base, red mark "251"  
Collection: National Trust of Australia (Victoria)  
Gift of the W.R. Johnstone Estate
24. *Pot pourri vase*  
hand-painted trident porcelain with gilded edging and floral sprays  
pot 11.5h. x 13.5w. (including handle) x 12.4 cm d.; lid 6.5h. x 8.4 cm diam.  
Signed inside lid, red mark "Swansea/ (trident)".  
Collection: National Trust of Australia (Geelong)  
Gift of W.R. Johnstone Estate  
*The body of the pot-pourri vase is slightly different to that of the lid. It may have emerged from another kiln load to that of the lid, or its Welsh origin may be questionable.*
25. *Dish*  
hand-painted porcelain with twig handles with foliate terminals, gilded edging, and floral sprays  
4.8h. x 29.0w. x 17.0 cm d.  
Signed reverse base, red mark "SWANSEA".  
Collection: City of Hamilton Art Gallery  
Bequest of Herbert and May Shaw, 1957



25. *Swansea Dish*

26. *Inkstand*  
hand-painted porcelain with central pillar inkwell and three pen holders supported by interlocking eagles and serpent handles, gilded edging, and floral sprays  
10.0h. x 10.0w. x 6.7 cm d.  
Signed reverse base, impressed mark "Swansea", "(trident)".  
Collection: City of Hamilton Art Gallery  
Bequest of Herbert and May Shaw, 1957
27. *Dish*  
hand-painted porcelain with gilded edging and handles, and central botanical decoration  
5.2h. x 18.5 w. x 26.3 cm d.  
Not signed.  
Inscribed reverse base, paint "Purple Hellebore".  
Collection: Art Gallery of Western Australia  
Gift of D.J. and R. Fowler, 1977  
*Painting attributed to William Weston Young.*
28. *Plate*  
porcelain with filled-in transfer of the "Mandarin" pattern (no.164), comprising a group of Chinese figures near a river with a border of gilded scroll medallions enclosing birds and landscapes  
2.9h. x 21.5 cm diam.  
Signed reverse base, red mark "SWANSEA".  
Private collection
29. *Plate*  
hand-painted duck egg porcelain with gilded edging and moulded rim  
2.1h. x 23.3 cm diam.  
Not signed.  
Private collection  
*Painting attributed to David Evans.*

30. *Plate*  
hand-painted trident porcelain with gilded filigree edging and floral decoration  
3.2h. x 22.9 cm diam.  
Not signed.  
Private collection  
*Painting attributed to Henry Morris.*
31. *Plate*  
hand-painted porcelain with elaborate gilding and floral panels  
2.8h. x 19.0 cm diam.  
Not signed.  
Private collection
32. *Plate*  
hand-painted porcelain decorated with a Japan pattern comprising wide border divided into four segments decorated with alternating stylised foliate and vermicule motifs in enamel and gilding  
3.2h. x 21.4 cm diam.  
Not signed.  
Private collection
33. *Plate*  
hand-painted porcelain with lobed rim, C-scroll moulding, gilded and green enamel decoration, and gilded central motif  
2.9h. x 21.5 cm diam.  
Signed reverse base, impressed mark "SWANSEA".  
Private collection
34. *Cup and saucer*  
hand-painted duck egg porcelain with gilding and floral decoration  
cup 6.4h. x 11.8w. (including handle) x 9.6 cm d.; saucer 3.0h. x 15.1 cm diam.  
Not signed.  
Inscribed reverse base, brown paint "7".  
Private collection
35. *Plate*  
hand-painted porcelain with gilded dentil edge, Chantilly sprigs on rim and dog-rose centre  
2.5h. x 21.6 cm diam.  
Signed reverse base, red mark "SWANSEA".  
Private collection  
*Painting attributed to David Evans.*

36. *Teapot*  
hand-painted porcelain with Oriental pattern (no. 223) in famille rose manner with border of gilded stylised foliage and florettes on underglaze blue ground with peony flowers surrounded by trailing stylised honeysuckles  
teapot 2.5h. x 26.0w. (including handle) x 14.0 cm d.; lid 4.6h. x 11.0w. x 18.0 cm d.  
Signed reverse base, red mark "SWANSEA".  
Inscribed reverse base, red mark "223".  
Private collection



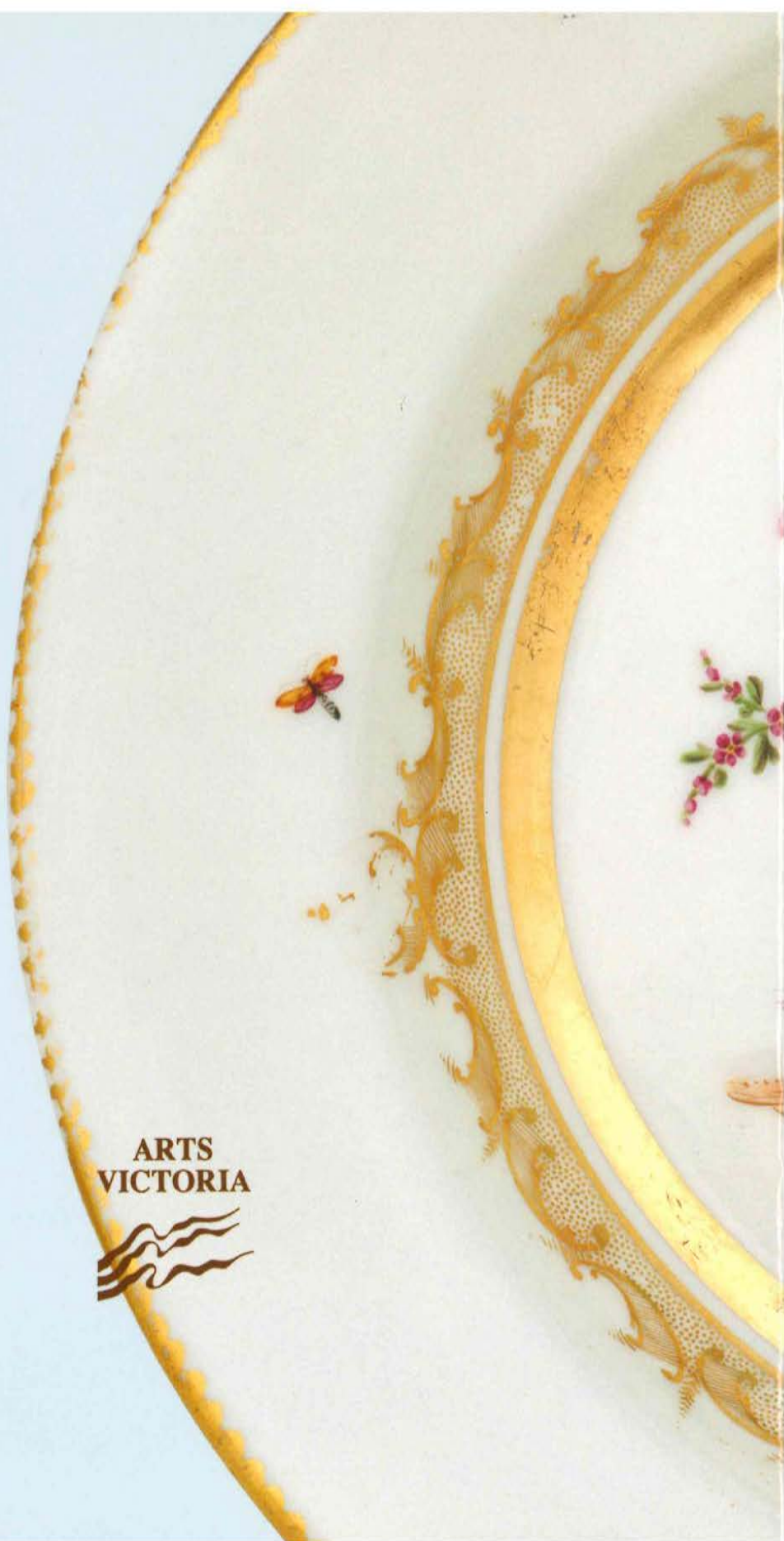
36. *Swansea Teapot*

37. *Cup and saucer*  
porcelain with Paris fluted moulding, high curved-back loop handle on cup, gilded edging, and gilded central motif  
cup 6.4h. x 10.4w. (including handle) x 9.6 cm d.; saucer 2.1h. x 15.1 cm diam.  
Signed cup and saucer reverse base, red mark "SWANSEA".  
Private collection  
*Design inspired by the Paris fluted mouldings commonly in use at Sèvres.*
38. *Plate*  
hand-painted trident porcelain with gilded edging and floral decoration  
3.0 x 20.5 cm diam.  
Signed reverse base, impressed "SWANSEA", "(trident)".  
Private collection  
*Painting attributed to Henry Morris.*



39. *Porridge dish*  
hand-painted porcelain with gilded edging  
and floral decoration  
3.0h. x 19.0 cm diam.  
Signed reverse base, impressed mark  
"SWANSEA".  
Private collection
40. (attrib.)  
*Pair of plaques*  
hand-painted porcelain with central shell and  
floral panels framed by gilded decoration  
1) 13.3 x 15.9 cm; 2) 13.3 x 15.8 cm  
Not signed.  
Collection: Art Gallery of South Australia  
South Australian Government Grant, 1904





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SWANSEA & NANTGARW:  
WELSH PORCELAIN IN AUSTRALIA