

NEW HALL PORCELAINS c.1782-1835

by Geoffrey A. Godden

Over the last 100 years the so-called “New Hall” porcelains have received a very mixed press! It was once thought that these Staffordshire porcelains were naively and sparsely painted with simple floral designs and were devoid of gilding. A typical comment was made in 1925:

“With regard to New Hall, little need be said as the ware which emanated therefrom is of little importance and has so far shown no evidence of becoming valuable”. This was written in a work entitled *The Making of a Connoisseur*!

As to value, it is true that most early collectors began to collect New Hall because it was plentiful and therefore inexpensive. Now we know that much of what was formerly classed as New Hall was made at other manufactories. Our understanding of true New Hall porcelain and its appreciation has radically changed for the better over the past few years and prices have escalated at the same time.

Admittedly, the story is complex. The factory existed for over 50 years, from about 1781 to 1835, so its production, even when restricted to table-wares, was obviously varied and the basic type of body changed mid-way through the factory’s history. Furthermore, we do not know the names of all the original partners and the name of the partnerships changed several times over these 50 years. Most confusing of all, the factory was not originally based at “New Hall”, although the porcelains are known by this place-name not by that of the trading partnership!

Basically, as was explained in my lecture at last year’s *International Ceramics Fair and Seminar*, New Hall porcelains are related to the two English hard-paste porcelain factories: Plymouth (c.1768-70) and Bristol (c.1770-81). William Cookworthy of Plymouth, having taken out his Patent in March 1768¹, subsequently sold it on to Richard Champion of the Bristol factory. Champion, having lost money in the concern, then sought to sell his patent rights in Staffordshire.

The position was well explained by Josiah Wedgwood writing to his partner Thomas Bentley in November 1780:

“Amongst other things Mr Champion of Bristol has taken me up near two days. He is come amongst us to dispose of his secret – His patent etc., and, who could have believed it? Has chosen me for his friend and confidante. I shall not deceive him for I really feel much for his situation. A wife and eight children (to say nothing of himself) to provide for, and out of what I fear will not be thought of much value here – The secret of China making. He tells me he has sunk fifteen thousand pounds in this gulf, and his idea is now to sell the whole art, mystery and patent for six, and he is now trying a list of names I have given him of the most substantial and enterprising potters amongst us, and will acquaint me with the event....”.

The eight or so Staffordshire partners, who initially included such well-known and established earthenware potters as John Turner and Anthony Keeling, founded their first manufactory at Keeling’s earthenware factory in Tunstall, one of the townships within the Staffordshire potteries. The precise date of its foundation and of the successful early firings is not known, although 1782 is a fair estimate. The Plymouth-Bristol firing sequence was adapted in favour of the traditional Staffordshire high initial firing for its unglazed wares. This gave rise to the type of porcelain now known as ‘hybrid hard paste’. The mix included Cookworthy’s Cornish china stone and china clay but was not as hard and glossy as Plymouth or Bristol, nor as hard as Chinese porcelain or most European porcelains.

Whilst the Plymouth and Bristol porcelains often bore a factory mark, the new Staffordshire porcelains made by a consortium did not bear such helpful markings. The early porcelains made in the Tunstall period of the early 1780s bear few or no visual links to earlier Plymouth or Bristol products. They comprise simple, but attractively, decorated table-wares, mainly tea-wares. Most of the as yet identified examples have a moulded, corrugated surface, possibly adopted to give added strength without increasing the thickness of the walls. A teapot and coffee cup of this type are shown in *figure 1*. The moulded handles (as shown on the cup) can be intricate and are well designed and



Figure 1, A Tunstall-period moulded teapot and coffee cup, from a rare ‘corrugated’ tea and coffee set. Pre-New Hall, c. 1781-2. Teapot 6¼ inches high. Author’s collection.

formed. All these early (c.1782-84) Tunstall porcelains are rare. Production was seemingly modest and the profit margin, when divided between the several partners or shareholders, must have been very small. This may explain why the two leading earthenware manufacturers, John Turner and Anthony Keeling, left the partnership, although both were later to produce their own porcelain in competition with their former partners. This division, which took place in 1783 or 1784², forced the remaining partners to find a new site at which to continue the project and save their investment.

Having obviously decided to continue the production of porcelain, almost unknown at that time in the Staffordshire Potteries, they established a factory at (or in the grounds of) the ‘New Hall’ at Shelton (Hanley). Here they engaged a manager, John Daniel, who was also to become a shareholder and later the owner of

the factory. Daniel was a key figure, to whom the success of the venture must be attributed. He oversaw the establishment of the new manufactory, engaged the workforce and was responsible for the design and day-to-day production of the New Hall porcelains, in competition with established factories, such as those at Worcester and Derby.

The New Hall factory was to become a market leader under John Daniel, while the other partners concentrated on their own separate businesses, not directly involved with it.

Post-1783 the new true New Hall porcelains seem to be rather harder and whiter than the earlier Tunstall porcelains. The glaze is also rather more glossy. The early floral designs were simple and neat; the modest sprays and border designs very likely painted by lowly-paid hands, young girls earning only a few shillings a week. The result was trim, presentable tea-wares at an affordable price (see *Figs. 2 & 3* for typical early products). On the other hand, some delightful, tasteful designs were only decorated with burnished gold (*Fig. 4*), these were relatively costly, perhaps three or four pounds for a complete tea and coffee service.



Figure 2, A New Hall hybrid hard-paste porcelain teapot, enamelled in a typical simple style. A good, neatly potted, functional piece, c. 1785-90. 6½ inches high. Author's collection.

During this 1784-87 period, New Hall hybrid-hard-paste porcelains were unique in strength and fitness for use. They were superior to the soft-paste, but more decorative, Derby porcelains. However, the partnership was to sell its novel mix to others and may have licensed its rights to use the Cornish raw materials. I cannot be absolutely sure about this because we do not know if other manufacturers, such as the Chamberlains at Worcester, simply copied or adapted the New Hall mix without permission or payment. Certainly, before the patent expired in 1796, several English porcelain manufacturers were producing a hybrid hard-paste body similar to that introduced by the partnership, which traded under various names such as Hollins, Warburton & Co., or Hollins, Warburton, Daniel & Co., rather than as New Hall. The name New Hall has been applied to these porcelains by

present-day collectors.

Early teapots were round in shape, although this basic design could vary (see Figs. 2 & 5), as could the moulded handle or spout forms. The majority of (overglaze) enamelled patterns were very simple (see Figs. 2 & 3) and were based on popular types of export market Chinese porcelains, which flooded into England until the early 1790s. The make-up of the standard New Hall tea services differed little, if at all, from Chinese imports or from contemporary English sets. These all comprised a teapot and cover, a teapot stand, a sugar bowl (the more expensive sets included a cover), a larger waste (or slop) bowl, a milk or cream jug, two bread and butter (or cake) plates, twelve handle-less tea bowls, twelve taller (with handles) coffee cups and twelve saucers. Some 18th century sets included a tea canister and lid (to hold the dry tea leaves) as well as a spoon tray, but these two units are now rarely found.

Although each complete service originally included coffee cups, the sets did not include coffee pots (Fig. 3). These were, however, made and were available at

extra cost. The rare New Hall coffee pots (Fig. 3) were sometimes sold with circular stands, fulfilling the same purpose as a teapot stand. Individual place-plates were not then in fashion, but costly breakfast services included now rare items such as egg-cups and butter dishes, along with oval dishes in at least two sizes.

We have few sources of information on New Hall, the size of its workforce and the names of the artists. We do, however, know the name of the manager-cum-partner, John Daniel, and one early painter, the ceramic artist Fidelle Duvivier. He has left some signed work which may have been produced after he left full-time employment at New Hall, as factory artists were not normally permitted to sign their work in the 18th century.

Apart from the signed specimens (fewer than twelve examples being recorded), Fidelle is best known for a letter, written in November 1790 to his old employer William Duesbury of the Derby works. Writing from Hanley, Duvivier explained that his engagement at New Hall had expired and that the partners were not intending to continue the finer and more costly styles of decoration. He was otherwise engaged as a drawing master two days a week and requested that Derby porcelain blanks should be sent for painting to him in Staffordshire; a tedious system that does not seem to have appealed to William Duesbury, who had his own talented artists at Derby. The letter shows that Duvivier thought in terms of a five day working week, but we cannot be sure if he started his two days weekly as a drawing master while still at New Hall (c.1787-1790), or after he left late in 1790.

Fidelle Duvivier, the much travelled, Continental-trained, ceramic painter specialised in charming landscape designs incorporating figures and animals, displaying wonderful, three-dimensional effects, with a heavy foreground and a misty far-distance, floating away to almost nothing. His compositions usually include smoking kilns or a windmill but seldom churches. Of superb quality they were sometimes in monochrome, but usually in full colour with gilt trim to the costly pieces. Each Duvivier scene is unique.

He mostly decorated tea services or mugs, several examples are today in the Victoria & Albert Museum. Figure 4 shows a superb teapot with a typical New Hall 'clip' handle.

I cannot resist showing one dish from a splendid New Hall part dessert service, each piece of which is painted with a different landscape. This service is, I believe, the one cited by Llewellynn Jewitt in the Art



Figure 3, A New Hall ribbed coffee pot, enamelled with a popular Oriental-inspired pattern – much copied by other makers. Pattern number '195', c.1790, 10½ inches high. Author's collection.

Journal of January 1864. Jewitt drew one dish which was later engraved and published in the same publication. He had viewed this service whilst visiting Mr Gray in the Potteries and wrote: "...a dessert service...which was made for Mr Daniel, one of the partners, and purchased at the sale of his effects, now many years ago by its present owner....Each piece bears a landscape, beautifully and softly painted by Duvivier....".

Each view is laid out in the Continental manner without the constricting gilt line or frame favoured by English ceramic artists. The dessert dish, here illustrated (Fig. 6) shows a barge being drawn by a horse along a canal housed in a considerable aqueduct. An old-fashioned, horse-drawn wagon passes under the aqueduct and a smoking kiln features to the left. The relatively new and novel English canal system was of vital importance to the potters, linking inland Staffordshire with other centres and ports. Large loads could now be carried to and from the potteries in safety and at a much lower cost than was charged for horse-drawn wagons.

This magnificent and important New Hall dessert



Figure 4, A graceful New Hall milk jug and cover, of rare form, neatly decorated with a simple gilt border design, c.1785-90, 4¼ inches high. Author's collection.

service resurfaced in 1998 in Wiltshire. The auctioneers (Messrs Finan, Watkins & Co) divided the set into 14 separate lots, which was just as well because the service fetched well over £100,000 to become perhaps the most costly English porcelain dessert service ever sold. Costly, but not dear, New Hall had arrived! In the course of my lecture I was able to show slides of a wonderful array of late 18th century views of Staffordshire, from part of this magnificent scenic dessert service.

Duvivier must have painted other interesting dessert services. I know of parts of at least four. While his employment at New Hall was terminated in 1790, he may have painted some special commissions at a slightly later period.

Perhaps the best known New Hall productions are the so-called 'silver-shape' teapots. A typical example is shown here (Fig. 7). These are by no means the only teapot shapes favoured by this Staffordshire factory. Twenty or more teapot forms were made in the first 20 years of the factory's existence and even with these

'silver shape' teapots many variations occur. Early examples of the mid-1780s have four applied rosette-type floral feet and of four or more types! Other variations occur in the spout or handles and as with other ceramic objects each teapot shape was produced in different sizes. Most teapot shapes were also made with a variety of surface decoration, such as moulded with ribbing, spiral fluting, faceted or even just left plain. The variations are almost endless. Each shape could be dressed in hundreds of different painted or gilt patterns.

According to the quality or extent of the decoration, the price of a service in the 18th century would vary. The simple patterns painted by inexpensive child labour and devoid of gilding (Figs. 2 & 3) could be sold for little more than a pound. Ornate fine quality gilt sets would, on the other hand, command over ten times that basic sum.

My silver-shape New Hall teapot (Fig. 7) is painted with two views in Kent. The complete service, which sold many years ago at Harrods' Auction Rooms, was a splendid sight; each piece bore a different view copied from Samuel Ireland's *Picturesque Views on the River Medway*, published in 1793. The fine quality gilding on this teapot should be noted. At one time it was thought that no New Hall was gilt. This is true of the cheaper patterns from all factories but the quality of the gilding on the 'drawing room' New Hall is particularly fine. This point was, I think, well illustrated in my many slides of the post-1790 New Hall porcelains.

While a surprisingly large number of teapot shapes were produced, these appear to have been exceeded by the number of creamer and milk jug forms. These range from perky, rather squat forms to tall, elegant milk jugs with neatly turned covers (Fig. 4). A collection of possibly over 40 different jug forms were produced, although some shapes are now excessively rare and are only represented by one or two known examples.

Eighteenth century New Hall porcelains are generally associated with simple, but attractive, floral-spray designs but the management also produced a good range of under-glaze blue patterns. These were mostly printed in cobalt blue and comprise the very popular mock-Chinese landscape designs. Tea-bowls, or cups and saucers obviously outnumber other objects as there were 12 such pieces in each tea service. Other rare items are a collector's joy: spoon trays, leaf-shape dishes or tea canisters. These only occur in the earlier pre-1790 period. Other blue printed tea-wares were made in decreasing numbers until about 1820, with the



Figure 5, A New Hall globular teapot with characteristic 'clip' handle. Well painted by Fidelle Duvivier in his typical style, c.1785-90, 6½ inches high. Formerly Godden collection.

colourful enamelled patterns becoming more popular. Some blue printed pieces were enriched (or spoilt) with gilt edges or quite elaborate borders.

The New Hall management issued a very large range of overglaze printed patterns from about 1804 onwards. The process used was the 'cold' method, employing glue-bats transferring an oil impression onto the glazed surface of the ware. This differed from the earlier 'hot' method where the copper plate was charged with a thick treacle-like cobalt blue mixture necessitating the heating of the copper plates. The copper plates were engraved in a rather heavy manner, with straight lines and cross-hatching to hold the pigment.

The end result in the bat-printed pieces was much finer. The design was made up of dots (of various depths and sizes) punched into the copper plate – close

together for dark areas or widely spaced for light parts of the composition. Once the pliable glue-bat, which could be held in the hand, had transferred the oil from the charged copper plate to the object, the porcelain was dusted (or sprinkled) with finely ground ceramic colour. This stuck to the oil and was blown or otherwise cleaned away from the unoled parts. Very delicate images could be produced by this method (Fig. 8) with relatively little trouble – once the copper plates had been skilfully engraved by specialist engravers. Various borders could then be added, usually by hand-painting or gilding.

The New Hall management commissioned, or had



Figure 6, A dessert dish from a splendid service painted by Fidelle Duvivier for John Daniel, the factory manager. Note the smoking kiln (left) and the horse-drawn barge crossing the aqueduct, c.1785-90, 9¼ x 7¼ inches. Author's collection.

their own engravers produce, a large number of engraved copper plates for the various tea and dessert services and other articles such as bowls. Tea and coffee services were adorned with views, or Adam Buck-type figure subjects (charming mother and children compositions). Each set required 80 or so engraved subjects. The twelve saucers, teacups and coffee cans alone took 70 or so copper plates, for each cup required two. Once engraved and available, the prints were used in various ways, within different border designs. The cheapest versions had simple black-line edges to sell at under two pounds the complete set, while the same prints with coloured borders and intricate gilding would retail at about ten pounds. Of all our early 19th century porcelain manufacturers, the New Hall company probably made the best commercial use of its stock of copper plates.

Post-1800 most printed designs were complete in their own right and did not need colouring-in. However, some prints transferred only the outline to serve as a guide to the decorators. Some of the more intricate outline prints comprised Oriental figure subjects and here young, lowly-paid apprentice painters could simply colour-in the design without requiring any great skill to do so. In the case of the more expensive services, detailed prints of English landscapes might be neatly filled-in to very colourful effect.

Around 1813 the New Hall company, under the management of John Daniel, changed their basic porcelain mix from the earlier, rather grey, hybrid hard-paste porcelain to a softer, whiter, bone china body of the type introduced or perfected by Spode in about 1800. These New Hall bone china designs usually bore pattern numbers in excess of 1000 and, for a short period, these bone chinas might bear the printed circular name mark 'New Hall'. This device is, however, quite rare and restricted to the period around 1815-1820.

While the factory's main output continued to be tea



Figure 7, A New Hall 'silver-shape' teapot, hand painted with views in Kent. Embellished with neat gilding – part of a superb service, c. 1795-1800. 6¼ inches high. Author's collection.

and coffee services, the production of dessert services increased. The use of bat-printed patterns continued, but much was hand-painted and mainly with floral designs. Some breakfast services were also produced, including now rare objects such as butter pots and egg cups. New Hall had always produced a good range of jugs, often expensively decorated and made in various sizes, which were popular as gifts. Special commissions might bear neatly rendered monograms in gold and a good number of these survive, because such presentation pieces tend to be retained and handed down within a family.

In the 1820s, the printed name mark was no longer used and shapes became more ornate or fussy, especially so in the case of dessert services which could be quite magnificent. By the late 1820s the partnership was losing its way in the face of stiff competition from other porcelain manufacturers. Certainly, later New

Hall porcelains were no match for the decorative, contemporary Minton, Spode or Worcester porcelains.

Times had changed although earlier New Hall had been a market leader, especially favoured by the vast, middle class market. The hybrid hard-paste porcelain of the 1780s was in a league of its own (but soon to be emulated by a host of other manufacturers) and the neat, but simple, over-glaze enamel patterns found a ready market. New Hall porcelains were attractive, reasonably priced and ideal for their purpose. Thus they began to replace the once so-popular importations from China.

The range of New Hall shapes and patterns is remarkable. The pattern numbers ran to 4000 plus, although only about a third of this number are known to collectors today or are listed in modern reference books.

The serious study and appreciation of New Hall porcelains is of comparatively recent date. Pre-war writers hardly rated it at all or failed to correctly identify the better quality examples (over 95 per cent of examples were unmarked as were the similarly



Figure 8, A New Hall saucer, of pattern 511. The centre decorated with one of very many bat-printed figure and landscape scenes. Gilt border design. c.1805. Diameter: 5 ¼ inches. Author's collection.

styled contemporary English porcelains).

Within recent years New Hall porcelains have commanded new respect. The porcelains have been studied and the poorer quality look-alikes produced by a host of smaller firms have been segregated so that New Hall stands tall amongst middle-market English ceramics. I cannot, in this brief article, show anything like a full range of typical shapes, or styles of decoration, spread over more than 4000 patterns. Some designs (mainly the less expensive) were produced in comparatively large quantities over a period of years, whilst other designs are excessively rare.

The more common patterns which were, at one time, obviously very popular, enable one to build up a complete tea service. Other collectors seek a range of

different patterns or different types of object. Many though collect just one object: teapots, cream jugs or odd coffee cans. The scope seems endless.

The new collector may well wonder how to identify the unmarked New Hall hybrid hard-paste porcelains of the 1784-1814 period. This can be difficult even for the experienced collector. An ability to recognise the body should come with time; the glaze is usually generously applied but can appear slightly matt, due to a multitude of small bubbles where it has gathered or pooled. However, the bottom of the foot ring is normally free of glaze.

Early examples made before about 1790 are devoid of a pattern number. Even after this, when a pattern numbering system was employed, it was only the main (larger) pieces of a tea service that would bear such a mark.

Pre-1825 New Hall cups and saucers never bear a pattern number and jugs, mugs and rare early dessert



Figure 9, A bone china dish from a richly decorated New Hall dessert service, with hand painted centres within relief-moulded, tinted and gilt borders. Pattern number 2229, c. 1820. 11 ¼ x 7 ½ inches. Author's collection.

wares seldom carry one. Pattern numbers can appear alone, without a prefix, for example, 222, or with an N or No prefix such as N222 or No222, the prefixes being merely the abbreviation for number. One must always remember, however, that many other contemporary manufacturers employed pattern numbers, with or without a prefix. To identify a New Hall example, the number must match the pattern. The coffee pot shown in Figure 3 is New Hall pattern 195, copied from a Chinese original, but ten or more contemporary English porcelain manufacturers also produced this simple, inexpensive, tea-ware pattern. These contemporary firms would have applied a different (obviously non-New Hall) pattern number to their look-alike products.

The most helpful guide, is always, the shape of the object – the *precise* shape! Standard reference books (which I will list later) give a good range of basic forms for the main productions: teapots, coffee pots, cream jugs, jugs, mugs and other key pieces. This is not to say that all possible forms have been recorded, but certainly a shape that does not appear in the standard books should be treated with caution.

As with the popular patterns, the fashionable shapes of the period were also much copied. It was once

thought that all so-called silver-shape teapots (see Fig. 7) must be New Hall but we now know that practically every contemporary English porcelain manufacturer made their own version or versions. Hence, my use of the word *precise* when comparing shapes. Apart from the form, the type of body, glaze, pattern and the number should be taken into account. Most New Hall silver-shape tea-pots, do not bear a pattern number and any numbered outside the approximate range of 90 and 670 are unlikely to be New Hall. They may well be of interest and collectable but not to a specialist New Hall collector!

Production after 1815 has the new, rather whiter and more thinly potted bone china body. The fresh patterns on these wares will be in excess of 1,000, although some popular earlier patterns (with lower pattern numbers) can occur in the bone china body. This body was to be produced for another 20 years, although production in the early 1830s diminished, as all the new manufacturers took their share of the

market or manufactured more fashionable patterns and shapes.

The New Hall management lost its way from the 1820s onwards, although some of the patterns (particularly on dessert services) were very ornate and colourful (Fig. 9). By now pattern numbers had risen into the 3000s and if such high numbers appear boldly painted on porcelains of the 1820s, or early 1830s, there is a strong possibility that the example was made at the New Hall factory.

After several attempts to sell the now out-of-date factory, the final sale of stock was held in October 1835. The advertisement in the local *Staffordshire Advertiser* read, in part:

NEW HALL CHINA MANUFACTORY, SHELTON
VALUABLE & EXTENSIVE STOCK OF BURNISHED
GOLD CHINA
TO BE SOLD BY AUCTION

On the premises, at the New Hall China Manufactory, at Shelton, in the Staffordshire Potteries on Monday, Tuesday, Wednesday, Thursday, and Friday, the 5th, 6th, 7th, 8th, and 9th days of October, 1835, and the following week, (if necessary);

All the very valuable Stock of Burnished Gold and other CHINA, which consists of complete rich burnished gold tea services, in a great variety of shapes and patterns; also breakfast services to correspond. A very choice assortment of dessert and toilet services, with numerous modern and fancy-shaped jugs and mugs

This will be found a most advantageous opportunity for Merchants and China Dealers, who may rely upon every liberality being exercised towards their interest as purchaser to sell again. Likewise Inn-Keepers and the Public in general, who are desirous of supplying themselves with a small assortment for their own use will find this Sale well deserving their attention.

The New Hall Company are declining business, and have let the premises, which they now occupy, with immediate possession; a circumstance which makes it quite necessary that they should dispose of their Stock without reserve.

As might be expected, the final sale mainly comprised tea services, which were the staple of the porcelain trade. These ranged from richly decorated, highly gilt designs to the more modestly decorated sets, devoid of gilding and made down to a price. Unfortunately, no sale catalogue

seems to have survived, if one was ever issued.

The New Hall porcelains produced over a 50 year period were widely available at china shops throughout the British Isles. Much must also have been exported. In their middle-market position, they were undoubted leaders. Their obvious success with the New Hall durable hybrid hard-paste porcelain (from about 1785-1815) encouraged many other earthenware potters to turn to porcelain manufacture.

These once everyday, reasonably priced, New Hall porcelains - almost without exception table-wares - have given pleasure to countless collectors and have inspired learned books, detailed papers, exhibitions, articles, lectures and seminars. Research is by no means completed and our search for new information, fresh specimens or lucky purchases continues. Other six figure Fidelle Duvivier dessert services may yet surface at an Antiques Roadshow, or even in a car boot sale! More modest finds will also give pleasure, hunting is not limited to the fox!

NOTES

- 1 A blue and white mug, in the British Museum, bears the date March 14th 1768
- 2 We lack any precise information or dates regarding this break-up. No Dissolution of Partnership notice has been discovered

LITERATURE AND AVAILABILITY

Recommended specialist books include:-

David Holgate, *New Hall & Its Imitators*, (Faber & Faber, 1971)

David Holgate, *New Hall*, (Faber & Faber, 1987)

A de Saye Hutton, *A Guide to New Hall Porcelain Patterns*, (Barrie & Jenkins Ltd, 1990)

My own very well illustrated New Hall book is in preparation and should be published by the Antique Collectors' Club. My collection, built up over some twenty years, is on loan at The Potteries Museum at Hanley. It is available to study - by prior appointment - in the reserve collection. A representative selection of New Hall porcelain is also on display in the upstairs ceramics galleries. Other typical examples may be seen at the Victoria & Albert Museum. The leading ceramic dealers may be expected to stock good examples in their galleries or at the major ceramic Fairs. Likewise, the auction houses will be able to feature specimens in their larger specialist sales - for basically there is no great dearth of at least standard New Hall. That is one of its attractions to the new collector. As a further bonus, a specialist club has recently been formed under the title 'New Hall and Friends', the friends being the look-alike contemporary porcelains.

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