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Doulton pottery artist signatures

© Michael Perry 2011. Contact Image courtesy of Lema Publishing Ltd, publisher of 'Tableware International' www.tablewareinternational.com Last updated: August 1, 2011 The artists and decorators put together by John Slater and his successors in Burslem from the 1880s onwards matched those of Worcester and Derby in skill. Of particular importance: Robert Allen Herbert Betteley Percy Curnock Harry Nixon A list of the most important Doulton Burslem artists/decorators can be found here: Burslem Artists/Decorators. Robert Allen was an important decorative artist and then a model designer for Royal Doulton in the early 20th century. Around 1870 he joined Doulton as an apprentice painter and quickly became one of Doulton's most skilful and valuable decorators. After the death of John Slater in 1914, he founded his own design studio in the Nile St. factory; and here he produced literally thousands of patterns for the dishes of the factory. Robert Allen's designs can be identified by the special Ra pattern numbers, which are handwritten on the basis of the goods - and these can be used to identify the year in which the sample was produced. Allen retired in 1929 and died in 1934 at the age of 76. The following obituary, taken entirely from the Potteries Gazette and Glass Trades Review, Vol. 59, page 1207 (1934) records Allen's talents and career at Doulton: we regret to record the death of Robert Allen, the respected ceramicartist who used to work for the Royal Doulton Potteries in Burslem, from whom he retired about five years ago, after well over fifty years of service at the company. Mr. Robert Allen will be remembered as a talented ceramic artist for a long time. In his early childhood, when he was disempowered for art as a career, he attended the old Wedgwood Institute in Burslem and received his early art education under the direction of Mr. Geo. Theaker. As a young boy, he entered the Royal Doulton Potteries as an apprentice and was quickly selected by the late Mr. John Slater, then art director at Nile-st. Works as a promising artist. He was given special opportunities to develop his talents and later became Mr. Slater's right-hand man. Mr. Allen was responsible for many successes as a ceramic artist, and one remembers his fine work in connection with many of the wonderful pieces that brought fame, as well as many diplomas, to the Doulton organization at the Chicago and St. Louis Exhibitions, as well as Paris in 1900, and Turin and Brussels. He was versatile with pencil and brush; an accomplished designer and, mital, a skilled enforcer in general. No wonder he was asked, following the death of the late Mr Slater, to be appointed head of the a position from which he was later relieved so that he could devote all his attention to design. One can remember the names and personalities of many talented ceramicists of the late 19th and 20th centuries, Underneath, Robert Allen will surely retain a permanent place. He poured out his soul in the interest of pottery decoration, and his works have secured remarkable recognition in all parts of the world. Anyone lucky to have a signed piece of 'Royal Doulton; Ware decorated by Allen will know how to rate it, one feels safe. Mr. Allen was a capable watercolor painter, and that was one of his main hobbies. Seascapes and bird motifs were of particular interest to him, and his holidays were often planned to end a bus-man holiday that some could choose to name; but they led to the creation of many fine works that adorned the walls of some remarkable exhibitions. Top Herbert Betteley was born in 1860 and came to Doulton in 1886 at the age of 26 after studying at the Burslem School of Art. Initially, he was responsible for decorating many of the editions exhibited at the 1893 Chicago World's Fair (World's Columbian Exposition). Later he designed patterns for Doulton and goods carryingpattern numbers with the prefix HB or BB (in addition to the normal Doulton backstamp) are probably the work of Betteley. His specialty was the painting of intricate gold patterns on ornamental goods. It remained connected to the Nile St factory until 1930. Top Percy Curnock was probably Doulton's longest-serving artist, who came to the factory in 1885 and did not retire until 1954. He specialized in flower painting (mainly roses) and landscapes. Curnock's signature can be seen on some dishes, such as the popular Glamis Thistle pattern V xxxx, although the pattern is applied as a color lithography and not as original ceramic painting. Top Harry Nixon (born 1886, * 1955) joined Doulton as a general artist around 1900. He was closely associated with Charles Noke in the decoration of flamework and the Chang and Sung KunstWare of the early 1900s. Nixon is best known as the man responsible for the figure painting on Nile St and the HN serial numbers on figures (HN 1 'Darling' was introduced in 1913) acknowledge his role in their production. Top The list above is based on the list of Eyles, D. (1965). Royal Doulton 1815-1865 - The Rise and Expansion of the Royal Doulton Potteries. Hutchinson of London.Service in the range of specified dates cannot be continuous. Special commissions were signed by the individual artist. Signatures can also be found on some transfer-printed dishes, such as those of Percy Curnock, but these identify the painter of the original work and do not imply that the goods were hand-painted. Top This is a list of Doulton artists and designers along with a number of assistant artists and senior assistants. Click on the artist you are interested in to be taken to your own page where you can find information and examples of their work. Please note that none of the ceramics listed on the following artist pages are for sale. Royal Doulton artists initial stamps and monograms, starting with or the letter E. Alphabetically sorted by last name from left to right. Use the main doulton alphabetical index below for markers that contain other characters. Royal Doulton artist stamps and monograms, starting with or including the letter E. We will offer examples of Doulton brands and real-life monograms as we can. The Doulton Lion and Crown Stamps, as well as the various Doulton pattern and date numbers, are covered on our Doulton brand page. Alice K Earl Florence Earl Alice Corner Stone Lottie Eckenstein M Edermaniger Emily J Edwards Louisa E Edwards Edward E Eggleton Fanny Elliott Herbert Ellis Sarah Ellis C Emerton Bertha Evans Kate Everett John Eyre Most Royal Doulton Artist and Auxiliary Artist uses a marker or monogram that contains their initials and a quick click on the relevant character will help you find the brand easily. A B C D E F G H I J K L M N O P Q R S T U V W XYZ Table RDa.200 Doulton Marks & Monograms Index The Royal Doulton company first started in London in 1815 and has since become a global brand that produces some of the most famous and popular porcelain, crockery and collectibles. Over the centuries, there have been a variety of different stamps used to highlight authentic Royal Doulton ornaments and crockery. When they say this, almost all Royal Doulton items will have either a backstamp or a marker that can be found on the bottom of the article under the final glaze. Change and Growth of the Company John Doulton, a qualified manufacturer, joined John Watts, a foreman, and Martha Jones, the owner of Lambeth Pottery, in 1815. They began to produce ceramics in a small factory in England, which traded under the name Jones, Watts and Doulton. Her specialty at that time was salt-glazed stoneware. In 1820, Martha separated from the company, although the two remaining owners did not change the company's name to Doulton & Watts until 1826. The company had grown in popularity and in order to meet this demand, the two men moved the company to a larger factory. Eventually, in 1854, John Watts withdrew from the company, which was then traded as Doulton & Company. When John Doulton died in 1873, Henry took complete control of the company. In 1885, Doulton's popularity increased dramatically and became known to the British royal family. In 1887, Queen Victoria appointed Henry Doulton a knight for his services to ceramic art, and in 1901 King Edward VII issued a royal arrest warrant.dem to the company. From this royal warrant, the company could then act as 'Royal Doulton', the name we know today. Most ornaments and are now manufactured in Indonesia. A small part of the higher-quality porcelain pieces are still produced in the company's hometown, England. Due to the quality shift of Royal Doulton, older pieces can often be worth a small fortune. Royal Doulton Backstamp Through the Ages The earliest Royal Doulton pieces sometimes have backstamps that 'Pinder Bourne & Co' or have simple initials such as P.B or P.B & Co. Later re-stamps of 1882 have certain logos and phrases, which can be found below. From 1827 to 1882 During this time, a number of simple stamps were imprinted in Royal Doulton works of art. These impressive markings would read: 'Doulton & Watts', 'Doulton & Watts Lambeth Pottery London', 'Doulton Lambeth' and 'Doulton Lambeth England'. Towards the end of this period, the impressed words were framed by an oval shape that slowly turned into the rounded shape in the subsequent backstamps. 1882 to 1901 During this time, the simple Doulton Burslem England stamp with four interlocking 'D's on Royal Doulton pieces was common. The word England, which appears under this mark, was not added until 1891. A royal crown has been added above the original logo to mark the meeting between the company and the Prince of Wales. The logo with the royal crown was mainly used on bone China and expensive earthworks. Both logos were used until 1901. From 1901 to 1922 During this time, the recognizable Doulton logo was introduced. This logo consisted of lion, crown and round. All three symbols are often associated with the company. This backstamp still contained the four interlocking 'D's, although the crown appeared less detailed than the one used in earlier stamps. 1922 to 1927 In this 5-year period, a backstamp similar to the previous stamp was used, although the crown is missing. It is believed that this mark was introduced because it was smaller in height and could fit the goods produced during this period. This brand was not widely used. From 1928 to 1936 The marking, which appeared on pieces until 1922, was reused. This marking included the lion, the crown and the roundel. A year of production was also included in this new brand. To determine the year of production, you must add 1927 to the number that appears next to the baking stamp. From 1930 to 2000 the words Made in England appear just below the crown. The dates were recorded until 1936. The words Bone China are also part of the baking stamp for the pieces created from Bone China. Fine China was the formulation from 1973 and can be found on Royal Doulton ornaments, which are produced today. 2000 to the present The exact date on which this new baking stamp was

introduced cannot be confirmed, although it probably appeared between 1993 and 2000. This new brand can be found on dishes produced in the present. This baking stamp has the lion logo, but also has the words Fine China Made in Indonesia or Bangladesh along with a copyright date. This backstamp is a modernized version of the Stamps used by the company. Special Royal Doulton Markings Special Markings and BackStamps can be found on certain collections of the Royal Doulton Company. Special product markings of the Special Royal Doulton series are available on a number of These are specially designed for this collection and the logo represents this directly. Some collections that are a specialty are Under the Greenwood Tree, The Gallant Fishers and Home Waters. Bunnykins A range for young children has its own unique brand. All Bunnykins ware has a logo containing three rabbits and the words Bunnykin. Morrisian Wares A special marking for Morrisian Wares, which was used between 1901 and 1924. Titanium products manufactured between 1916 and 1933 have their own special marking slyly labeled Royal Doulton Titanium England. Flambe Wares The words Royal Doulton Flambe appeared on early Flambe artworks. Dating system for Royal Doulton If you're lucky, your Royal Doulton piece can have an impressive date next to the brand stamp. These impressive dates can come in the form of year, month and year and day, month and year. Sometimes these impressive dates are hard to see, so assure your Royal Doulton items to inspect with a fine tooth comb. The code numbers were printed on the basis of Royal Doulton, which were produced between 1928 and 1954. These numbers appear to the right of the crown. The rule of thumb with these numbers is to add 1927. If your colored number is z.B. 1, your item was manufactured in 1928. Until 1930, Roman numerals were used to indicate this number, and arabic numerals were used from 1930 to 1954. Some Royal Doulton items have impressed a latte number in their base. These numbers were when the shape was created not the particular piece. Although not an exact date, a round of date from this year can be worked out, considering that most molds would quickly deteriorate. The copyright date of a Royal Doulton piece is not the best indication of age. A piece with a copyright date from 1937 can be produced until 2004. The production of the figure usually starts one year after the correct date of the copy, but that does not mean that this is the year in which your piece was produced. Another mark found on a Royal Doulton ornament is the artist's sign. There were hundreds of artists who worked for Royal Doulton during his lifetime. Each artist has a unique signature, which usually represents their initials. The artist Louisa Ayling, for example, uses a simple a as a trademark, while Mary M Arding marks pieces she created with M.M.A. Summary of Royal Doulton Markings Markings

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