

THE COPPER RED GLAZES
WITH PARTICULAR REFERENCE TO THE WORK OF BERNARD MOORE

ILLUSTRATED SUPPLEMENT

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THE COPPER RED GLAZES IN CHINA

A Ming copper red glazed stem cup from the early fifteenth century; it was donated by W.G.Gulland to the Victoria and Albert Museum in 1905. The poisonous colour in the photograph is quite wrong, it should be more red than orange and then darker in tone. It is a beautifully subtle glaze which the Chinese call 'hsien hung,' a fresh red. Acc.No. 168-1905.



Like the stem cup above, this Ming copper red bowl is unmarked and attributed to the first half of the fifteenth century. The colour again in the photograph does not do justice to what should be a rich dark copper red glaze. Percival David Foundation of Chinese Art, Museum No. 585.



A beehive-shaped water pot that has been decorated with dragon roundels and covered with the rare soft pink peach-bloom glaze. The pink changes to the 'apple red' on the left and areas of 'apple green' can be seen by the neck and around the dragon's head. The base carries a six-character mark of K'ang-hsi, eighteenth century. Percival David Foundation of Chinese Art, Museum No.580.



A small vase of mei-p'ing form, 7.3cm high, covered with a shiny copper red glaze, that varies from the rich red that can be seen in the photograph to a brownish red on the other side. The thicker areas of glaze on the shoulder and at the foot occur where the body is thicker in section. An eighteenth century pot from the Percival David Foundation of Chinese Art, Museum No.516.

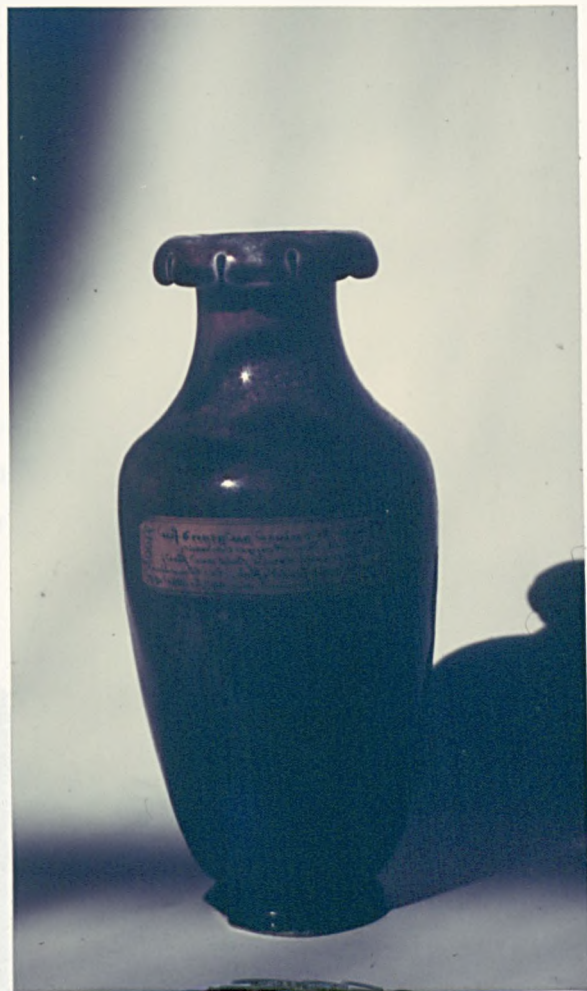
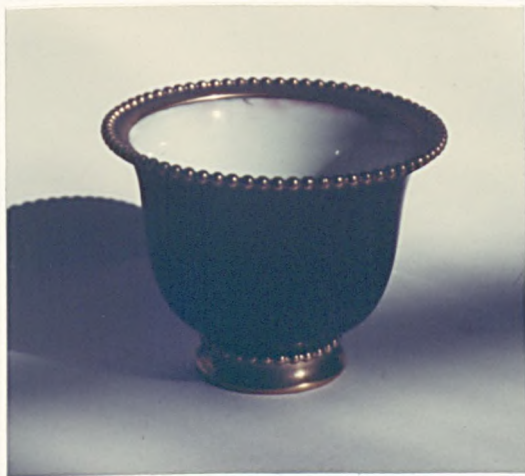


THE COPPER RED GLAZES IN FRANCE.

A Sèvres blank that has been fired by Salvetat with a copper red glaze. It is dated 16th June, 1848. The carbon trapped in the glaze indicates a heavy reduction and only slight areas of red occur on the lip and around the foot (further details in the thesis p.32).



Three further Sèvres blanks which show varying degrees of success in producing copper red glazes. On the vase, the descriptive label, probably written by Salvetat, can be seen as well as a damaged foot due to a fluid glaze. All three examples show a heavy penetration of carbon into the glaze giving an almost black colour to the surface. These are more fully documented in the thesis on pages 31 to 33.

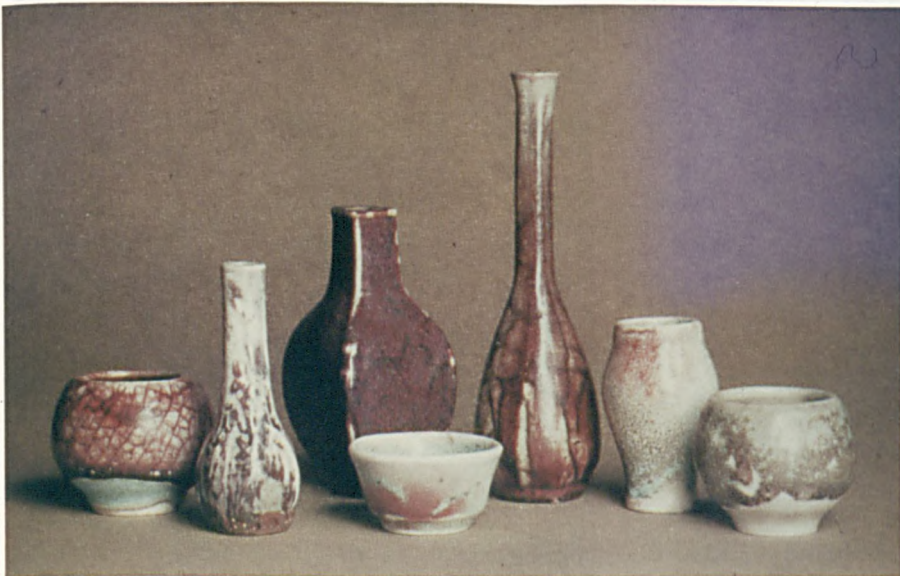


Two photographs that show Chaplet's work from the Musée des Arts Décoratifs, Paris; these illustrations also appear in a book by M.D'Albis called "Ernest Chaplet 1835-1909," publ. Paris, 1976.



A copper red glaze muted by being placed on top of a celadon glaze on a porcelain vase. This pot was fired at the rue Blomet atelier, so it was made shortly before 1887.

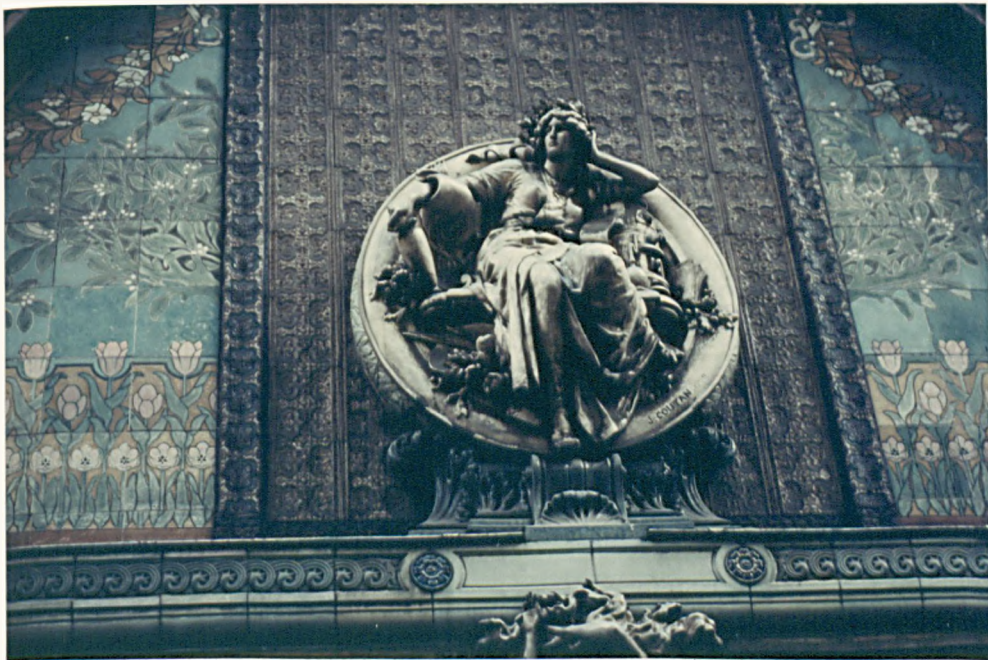
A group of experimental or trial pieces that were fired in his atelier at Choisy-le-Roi. They spring from the period of 1887-1895 and several have experienced a number of firings. The bowl on the extreme right with the network of red lines shows an effect obtained by putting a copper red on a glaze fired pot that has been heavily crazed.



A small pot by Chaplet from the Collection of the University College of Wales, Aberystwyth. It is a small thickly thrown porcelain pot with a copper red glaze on top of a greyish textured glaze. The mark on the base shows Chaplet's rosary impressed into the body (in French, 'chapelet' is a rosary). Height 6.5cms. Purchased from G.Rouard, Paris 1925, for 275 francs.



A tiled screen by Sèvres; part of the 'Ceramic Palace' that was displayed at the Paris Exposition of 1900. This stoneware facade is now cited on the end wall of some terraced buildings near St. Germain-des-Prés in Paris. The screen measures 38ft by 29ft and it was decorated with the whole palette of new grand feu colours of Sèvres. Chaplet exhibited a number of his celebrated copper red ceramics at this exhibition. It was this fine work which inspired a number of English potters.





A detail of the screen, showing the modelling that was executed by the sculptor Coutan.



A detail of the tiles from the base of the surrounding arch.

BERNARD MOORE'S WORK.

Two ornamental examples of Moore Brothers bone china that are both marked. The taller example, possibly inspired by a cactus form, comes from a period between 1891 and 1902 and it is simply marked; MOORE ENGLAND. The second decorative piece is later, somewhere between 1902 and 1905, the last phase of the factory's life. It is marked; MOORE BROS ENGLAND. They are from the Collection of the City Museum and Art Gallery, Stoke on Trent.



A fine mei-p'ing form made by Mintons with an exquisite glaze by Moore fired at a high temperature. The two photographs of the same pot illustrate well the problems of recording colour in ceramics by photography. The right hand image is more accurate. The glaze on this form is very richly coloured with many variable textures. Areas of cellular structure which could well translate to the cells of an animal's lung can be seen in places on the surface of the glaze. It would be difficult to attribute a name to describe such a complex surface. More details of this work can be found in the thesis on p.234. From the City Museum and Art Gallery, Stoke on Trent Acc.No.456P35.





Two bottle forms thrown in a coarse stoneware body and glazed at high temperature. Unlike Moore's other blanks, the throwing of these bottles does not have the mechanical qualities of a commercial thrower. They are more like the work of a studio potter. The name on the base of both pots has been painted in blue and this is so generally on Moore's high temperature glazes. Left-hand pot is personally owned. Right-hand bottle, from the City Museum and Art Gallery, Stoke on Trent. Acc.No.511P36.

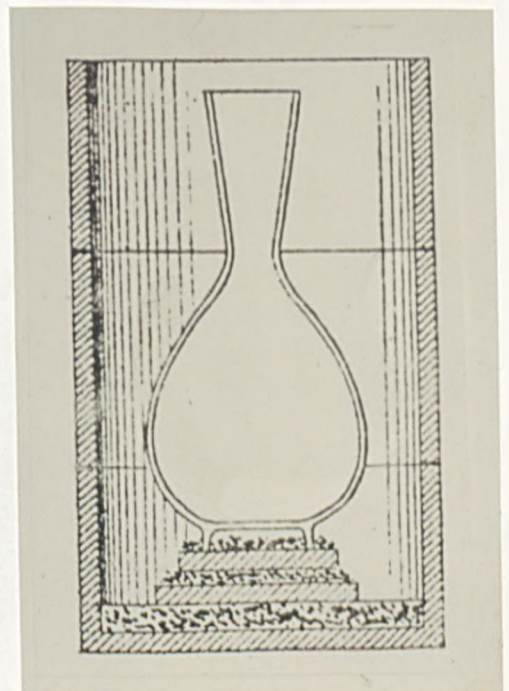
One of Moore's small copper red glazed vases made of a white body that has been thrown and turned. The copper has been applied following the William De Morgan technique for lustres using a white glaze beneath the red. The system of applying the copper recipe by a hand held dipping method, can be clearly seen by the straight line travelling round the form towards the base of the pot. This glaze has been reproduced in test No.11, the details are to be found in the thesis on p.87.



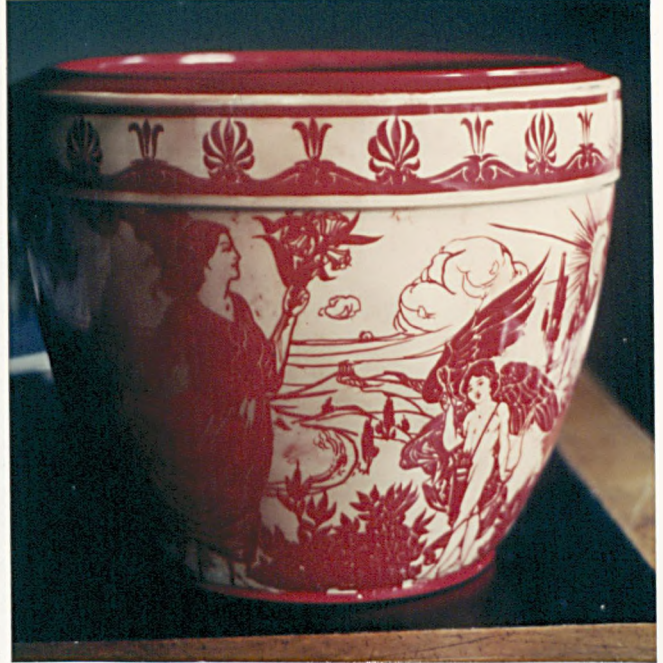
A small test piece by Moore made in bone china that has been unevenly reduced. Most of the copper glaze has remained green whilst the areas around the base have been blackened with carbon. Inside the neck of the vase the colour has just started to change to a reddish hue. Owned by D.A.Hall, although originally kept by Moore and then his daughter Miss K.Moore.



A 'distressed' high fired copper red vase by Moore, showing a piece of kiln furniture that has attached itself to the foot as the body and glaze have become molten. The remains of this kiln furniture, on close inspection, appear to be part of a disc and very reminiscent of those used in the Chinese method of reduction described by Scherzer. His diagram showing the Oriental system for reducing with rice husks is shown below. Further details of this pot are on p.234 of the thesis. City Museum and Art Gallery, Stoke on Trent. Acc.No.86 503P 36.



A jardinière made by Mintons and decorated by John Adams entitled "The Passing of Venus." Originally in the Handley-Read Collection, it is now in the hands of the Trustees of the Cecil Higgins Gallery in Bedford. Further details are in the thesis on pages 157 and 158.



Edward Richard Wilkes.

This vase was made after Wilkes left Moore at Wolfe Street. It was produced for Richard Howson in 1911. The copper red was identical to a lead based glaze used by Moore, a low temperature glaze with a 'fatty' surface. Further details are in the thesis on p.144.

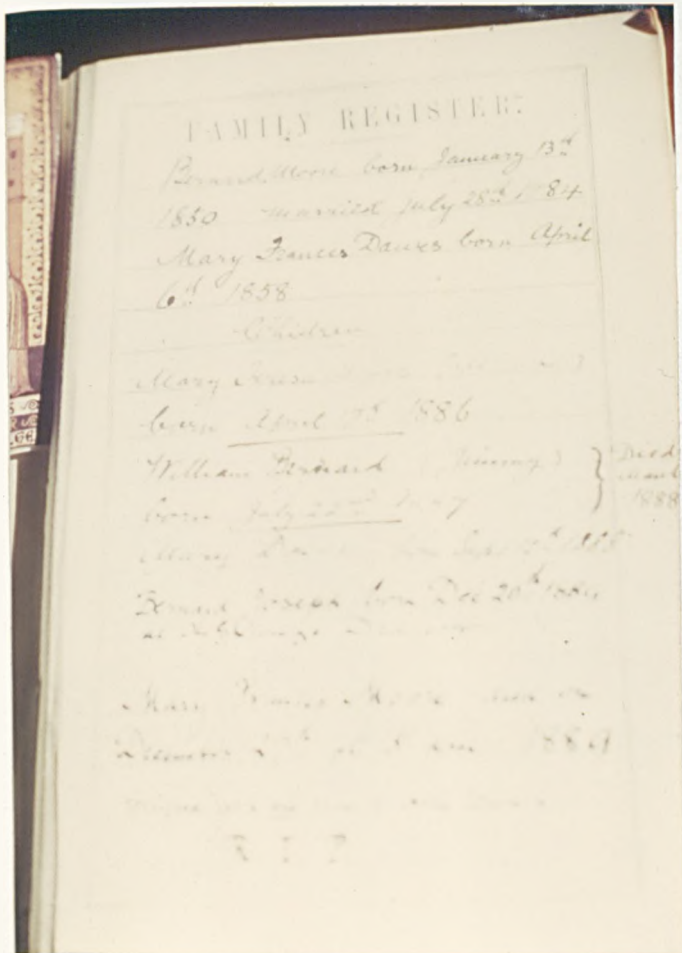


PERSONAL EPHEMERA OF BERNARD MOORE.

Thought by H.Vavasour to be a portrait of Samuel Moore, who was Bernard Moore's father. The oil painting is in a damaged condition and some of the colours have turned fugitive, with the varnish so dark that areas of the painting are obscured (owned by H.Vavasour).



The 'Family Register' from the bible that was written by Bernard Moore (owned by Miss K.Moore).



Portrait of Bernard Moore that was taken c.1920. (owned by H.Vavasour).





Moore's home 'The Grange' at Draycott c.1920 (owned by H.Vavasour).

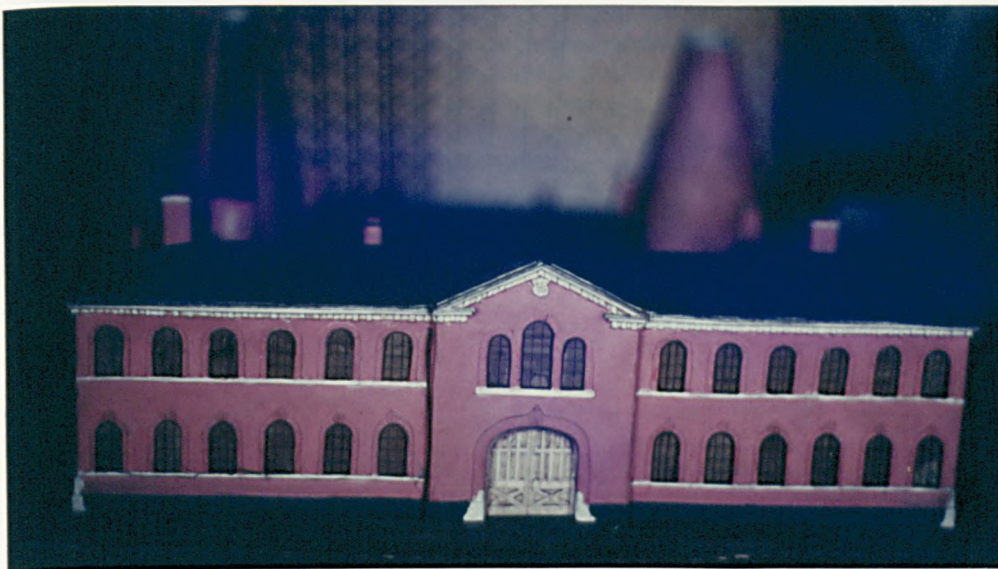


'The Grange' at Draycott in the summer of 1983.



Moore and his wife beside their Austin 7, c.1930. This car was driven mostly by Miss K.Moore (photograph owned by H.Vavasour).

A paper model by Moore, made at the age of twelve, of his father's new factory, the St. Mary's Works at Longton built in 1862. In the middle, a detail looking under the base of the model which shows the date and the perplexing initials B.V. Moore (see thesis p.63). The bottom photograph shows the factory as it is today owned by T.C.Wild & Sons. The model is the property of H.Vavasour.



Moore's personal belongings from the Sydney International Exhibition of 1879 (pages 72-77 in the thesis). Owned by Miss K. Moore.



Free railway pass.



Exhibitor's wallet with identity.

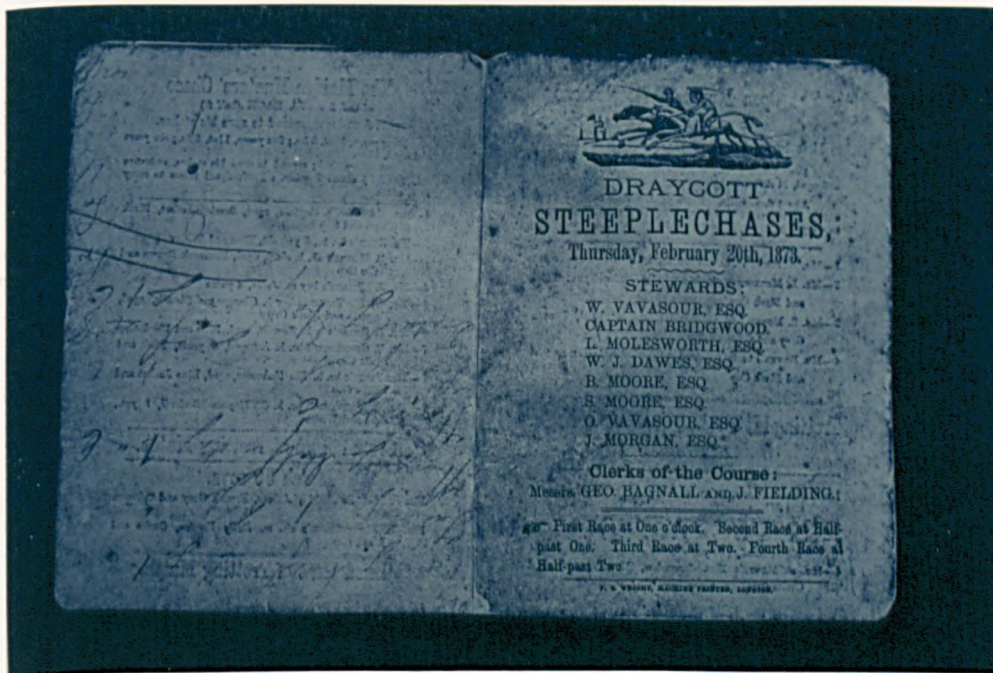


Inside the wallet, showing a very faded photograph of Moore on the left and two sheets of drawings on the right.

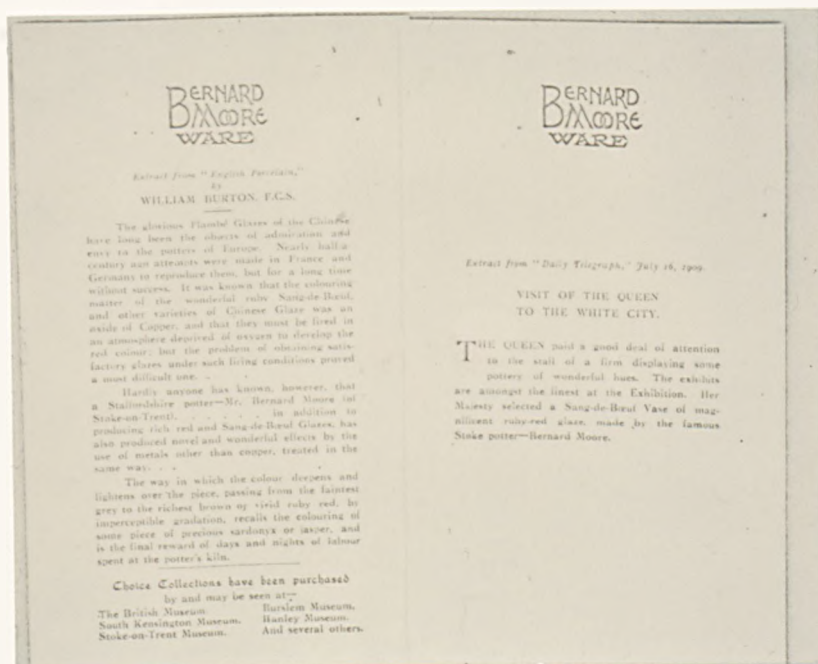
The sketches and a water-colour portrait contained in the wallet which are possibly the work of the military artist Frederick Villiers (p.76 in the thesis).



A race-card showing Bernard Moore and his brother as both stewards and owners, dated 20th February 1873 (owned by H. Vavasour).



Photographs of Moore's publicity booklet which was produced not only to stimulate sales, but also to explain the secretive background of the copper red glazes. In addition, it lists the range of coloured glazes and effects produced by Moore (see p.140 -141 in the thesis). The two photographs illustrate the cover and two pages of supportive advertisement.



The cover of the menu for a ceremonial dinner given by the Pottery Manufacturers' Federation in honour of Bernard Moore's contribution to the ceramic industry. At this function, he was presented with his portrait painted by Oswald Birley (property of H.Vavasour).



A silhouette of Bernard Moore cut and mounted on a post card from a fair in Munich - no date. Property of Miss K.Moore.

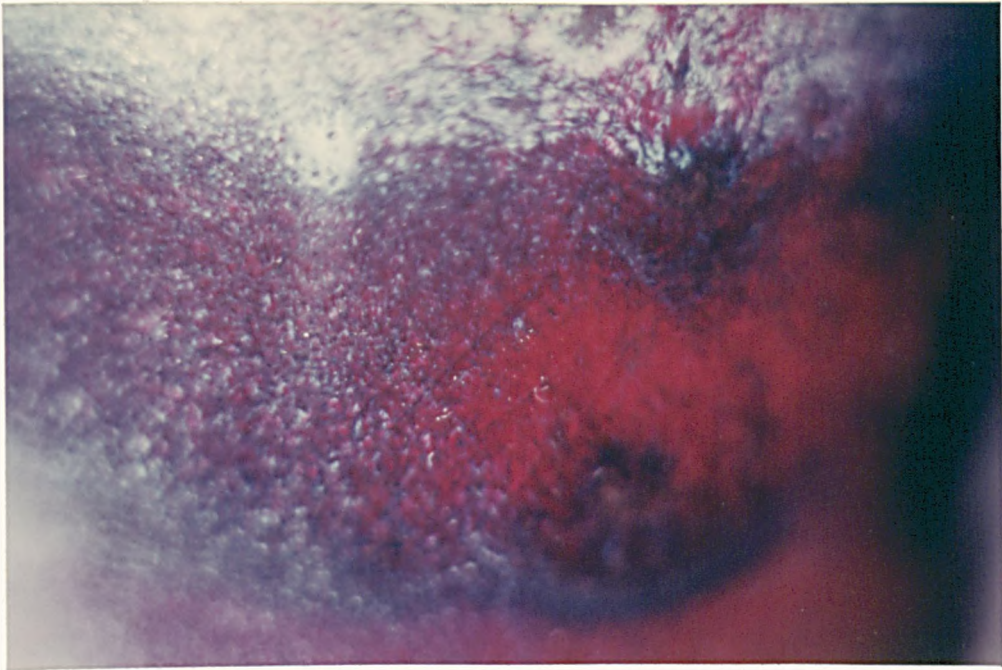


DETAILS OF GLAZED SURFACES.

The surface of a Ruskin reduced stoneware glaze, using copper oxide and showing very similar characteristics to Test Piece No.5 in the series showing a progression of copper red reduction. The recipe used was by Taxile Doat.



A surface detail of a Seger glaze from a porcelain vase by D.Hall, that shows the possible complexity and demonstrates the intensity of the copper red glaze.



A detail of a Doat glaze from a porcelain vase by D.Hall, that indicates the red, blue, white and grey colours to be found on the true 18th century flambé glazes.

