

Exporting Stoke and Beyond

Tiles and architectural ceramics in the world context

Potteries Museum & Art Gallery, Stoke-on-Trent

12th November 2011

The influence of Stoke tile technology and design on Portuguese and Spanish tiles

Hans van Lemmen

TILES
& ARCHITECTURAL
CERAMICS SOCIETY

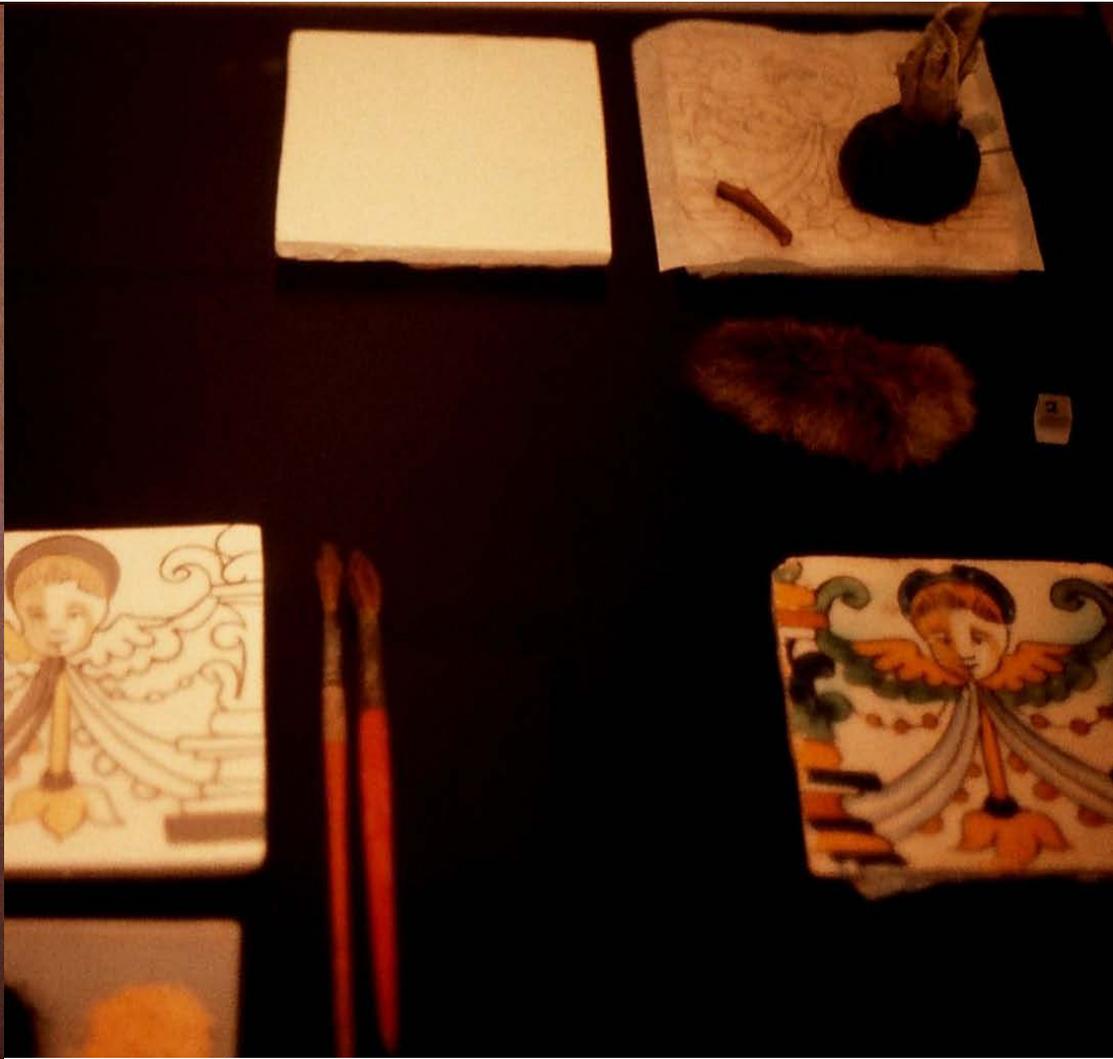
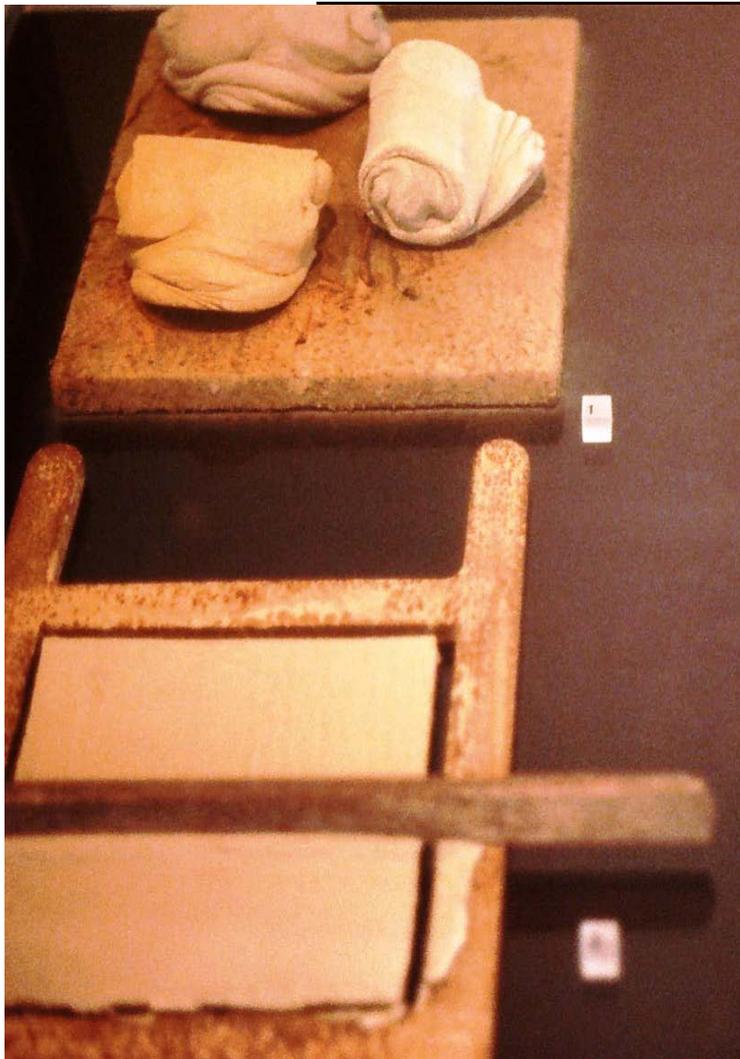
EXPORTING STOKE

The influence of Stoke tile technology and design on Portuguese and Spanish tiles

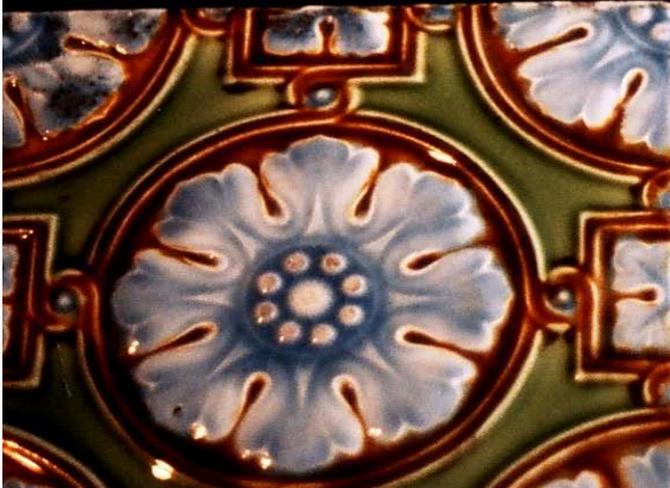
PORTUGUESE TILES

PORTUGUESE TILES – HAND PRODUCTION METHODS

MUSEU NACIONAL DO AZULEJO



PORTUGUESE TILES – TRANSFER PRINTING, DUST PRESSING, RELIEF MOULDING
MUSEU NACIONAL DO AZULEJO





Restaurante O VELEIRO

FUNDADA em 1849

FABRICA CERAMICA ALVA LAMEGO





FAÇADE WITH
TRANSFER-PRINTED
TILES IN
LISBON



DUST PRESSED
RELIEF TILES IN RUA
DE CAMPO DE
OURIQUE IN
LISBON



English Moulds for Relief Tiles of the Fábrica de Louça de Sacavém, Portugal

*Glazed
Expressions*
no.33, 1996

Renate Petriconi

During my work on a monograph on the Art Nouveau tiles in Portugal interesting connections between English and Portuguese tile makers became apparent.



RICHARDS
TILES CO.

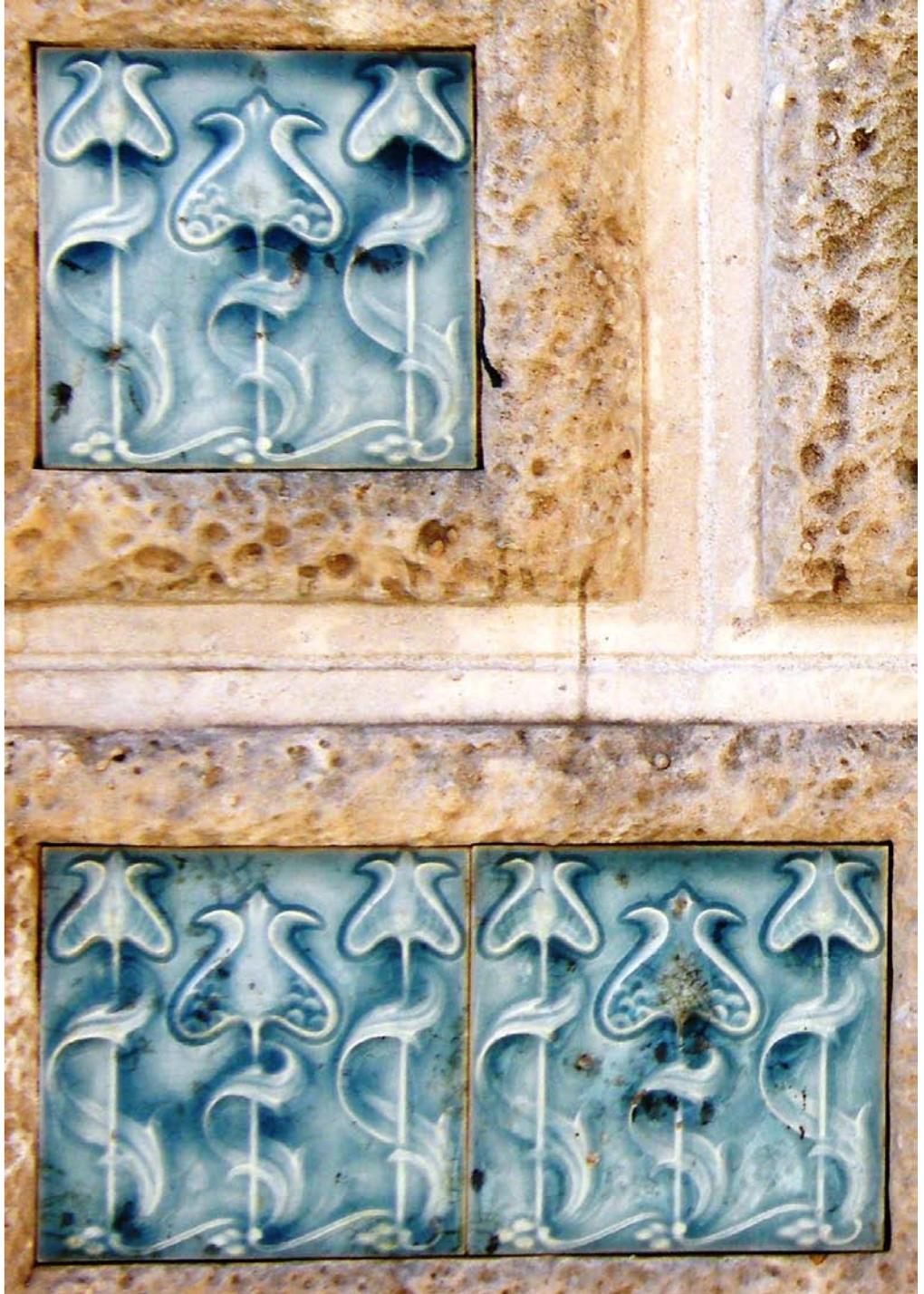


RUA DE LAPA IN LISBON

MUSEU DA ARTE NOVA
(CASA MAJOR PESSOA),
AVEIRO

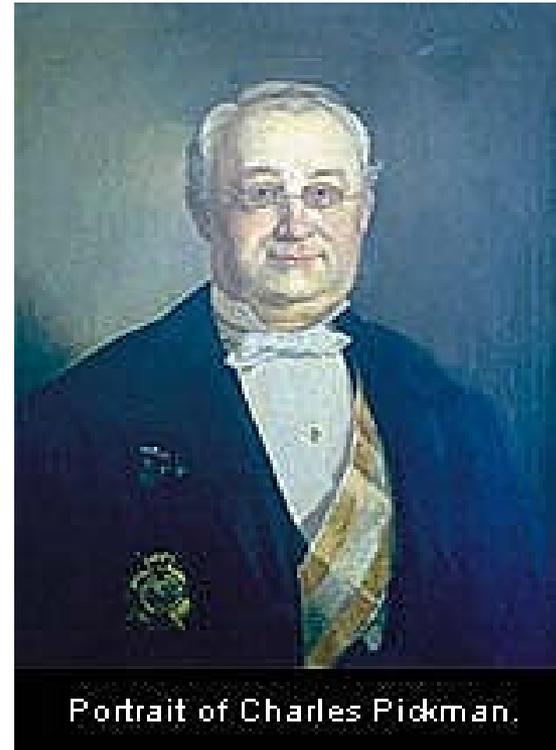


WALL AT THE BACK OF
MUSEU DA ARTE NOVA IN
AVEIRO



SPANISH TILES

Taking advantage of the expropriation of church assets ordered by Mendizábal in 1841, Charles Pickman installed a ceramics factory in a Carthusian monastery at La Cartuja along the river Guadalquivir in Seville



PICKMAN FACTORY IN SEVILLE





5 Pickman. Sevilla. Cerámica estampada

PICKMAN, SOCIEDAD ANÓNIMA. - LA CARTUJA. SEVILLA

Nº 4

REMATES



Santa Paula. 25 × 12 ½



Castillejo. 25 × 12 ½

BASAMENTOS



Araceli. 25 × 12 ½



Abencerraje. 25 × 12 ½



Guard.ª Tetuán. 25 × 12 ½



Santiago. 25 × 12 ½



Friso Carlos V.



Pilastra Carlos V.

REMATES



Antorcha. 25 × 12 ½



Alfonso. 25 × 12 ½

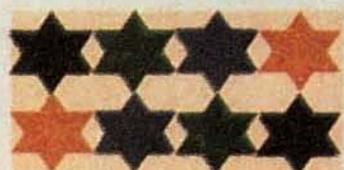
BASAMENTOS



Santa Paula. 25 × 12 ½



Pisano. 25 × 12 ½



Estrellas. 25 × 12 ½



Triana. 25 × 12 ½

GUARDILLAS

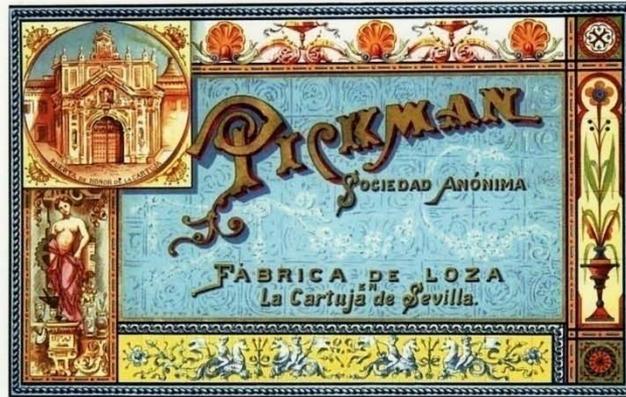


Estrellas con faja. 25 × 10



Lis. 25 × 10

Basamentos, Remates, Guardillas, Frisos y Pilastra en barro blanco y de color (marga)



Portada de un catálogo con lista de precios de Pickman Sociedad Anónima. Fábrica de Loza en la Cartuja de Sevilla, 1907.

Front cover of a catalogue with price list from Pickman Sociedad Anónima. Fábrica de Loza en la Cartuja de Sevilla, 1907.



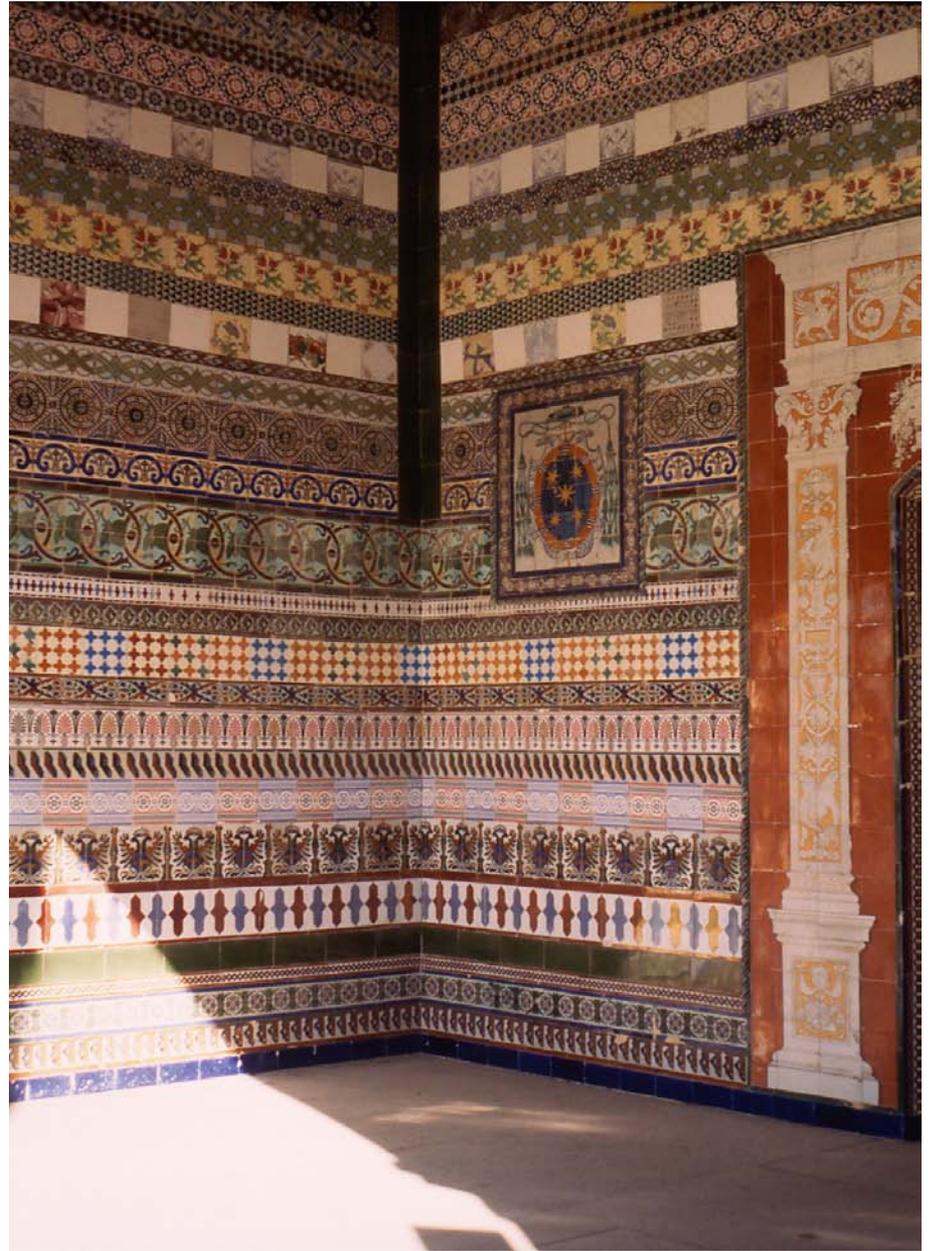
Catálogo, con una representación de baldosas estampadas a una y dos tintas.

Catalogue showing patterned tiles in one or two colours.



LA CARTUJA

MANUFACTURA DE PRODUCTOS CERAMICOS

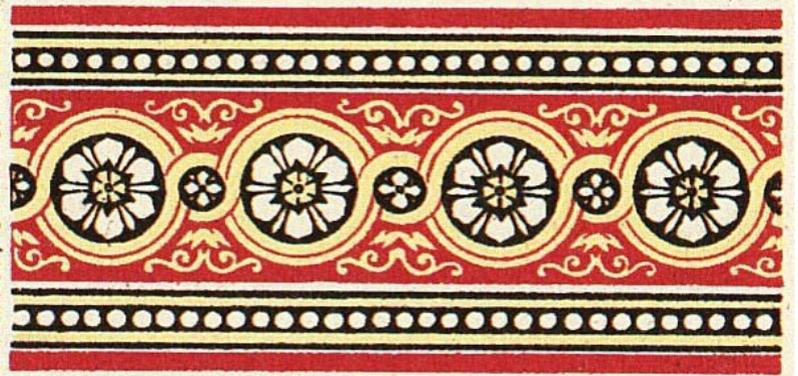




No. 1022, G. 8in. Tiles.



No. 1065, G. 8in. Tiles.





No. 1143, G.

8in Tiles





A WORKS: STOKE-UPON-TRENT, AND 28,
 CHLY GLAZED AND DECORATED WITH EN
 AND OTHER ARCHITECTURAL DECORATION, FURN

No. 1302, A.



No. 1303, G. 8in.



No. 1



No. 1324, G. 8in. Tiles.



FLORIA TEA

ORNAMENT

DESIGNED by A. WELBY EVGIN.





ONDA (VALENCIA)





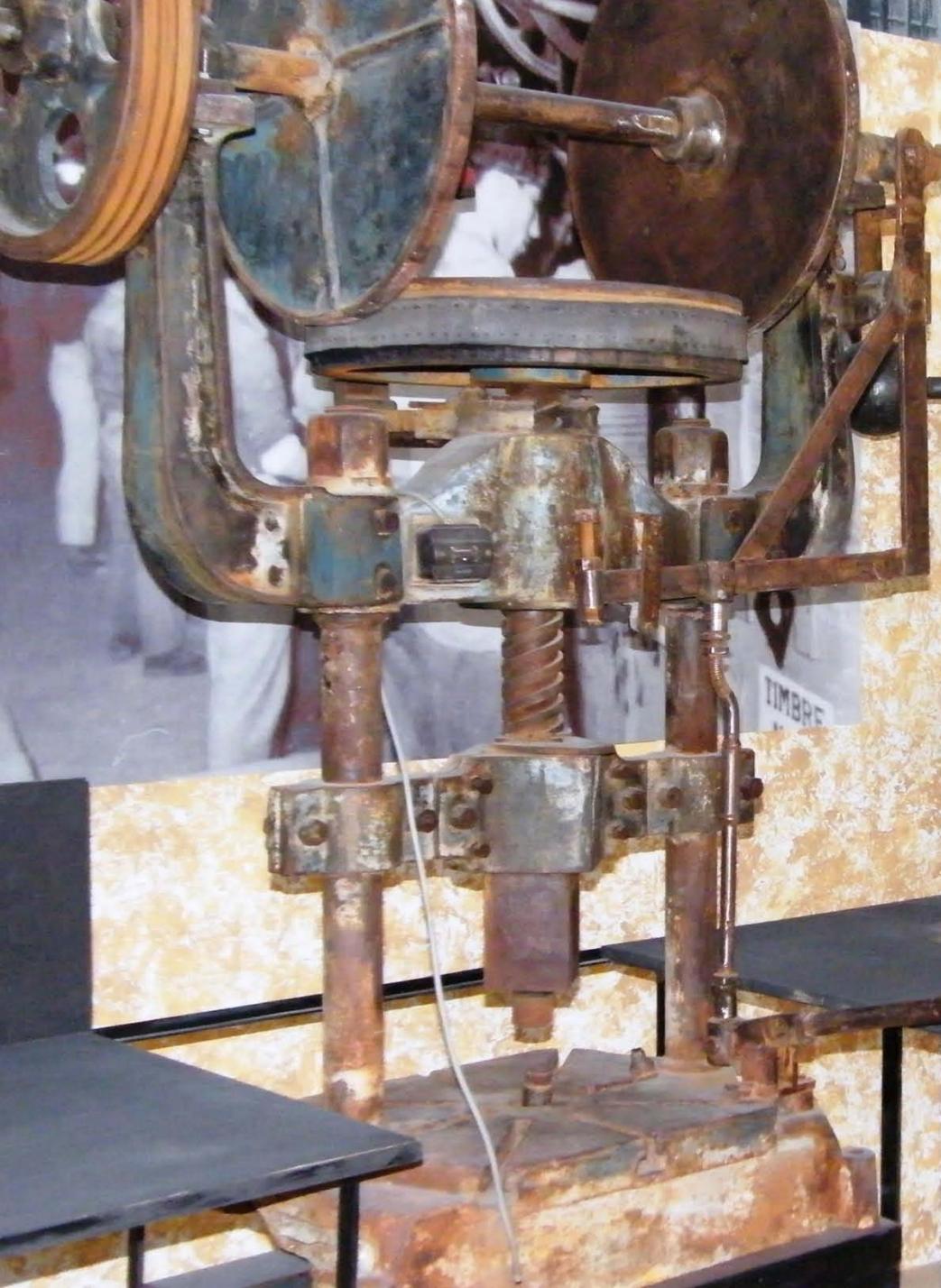
6





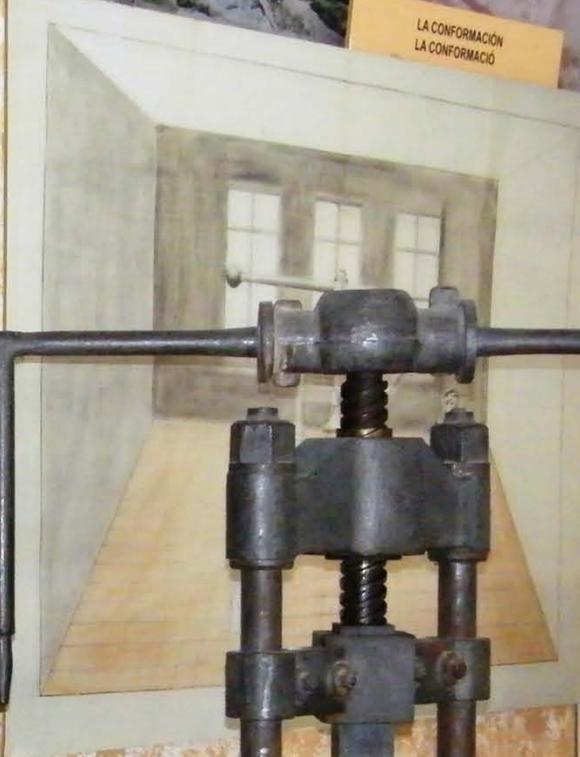
MUSEU DEL TAULELL
MANOLO SAFONT





TIMBRE

LA CONFORMACIÓN
LA CONFORMACIÓN



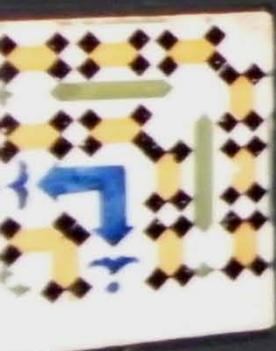
LA CONFORMACIÓN
LA CONFORMACIÓN



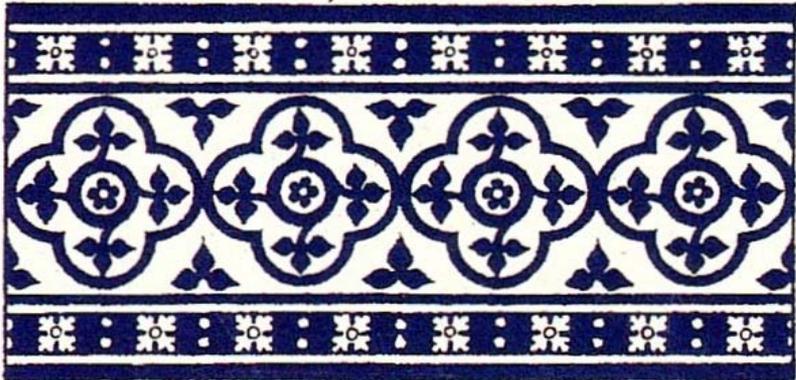
M I N T O N
H O L L I N S
& C
P A T E N
T I L E
W O R K S
S T O K E
T R E N T

B R I T I S H
P O R T S M
I N D U S T R I A
C A R C E S
Y C
D E P O S I T E D
V A R I E N C I A
Y I D N D A





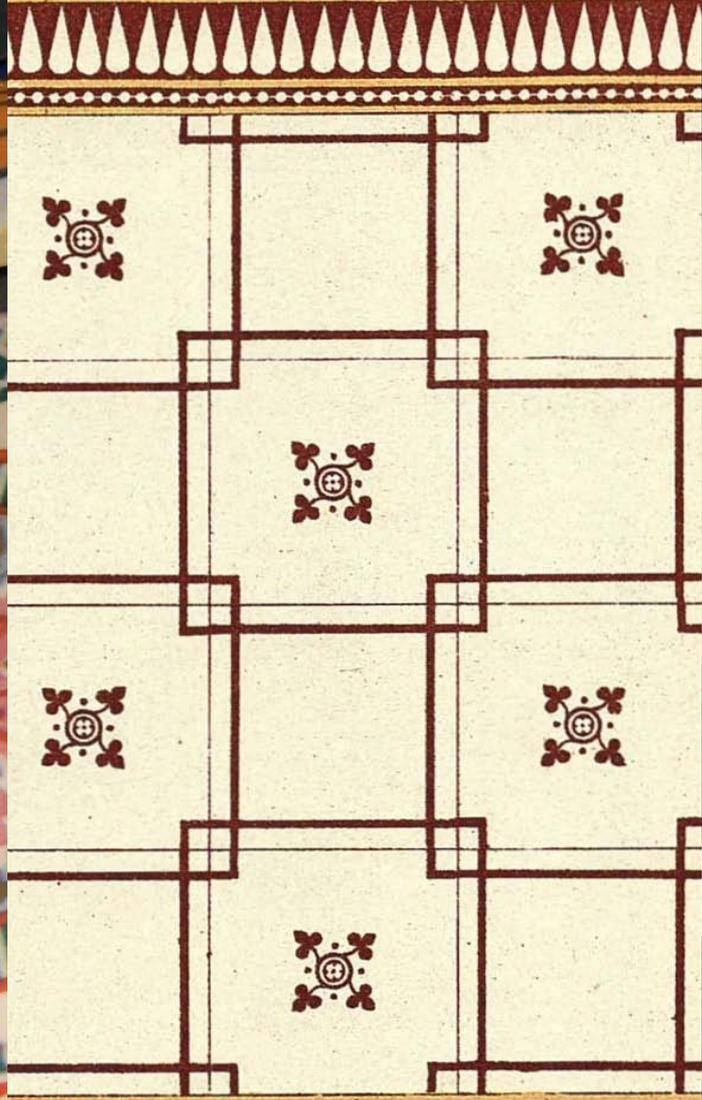
No. 416, G. 8in. Tiles.



Tiles.



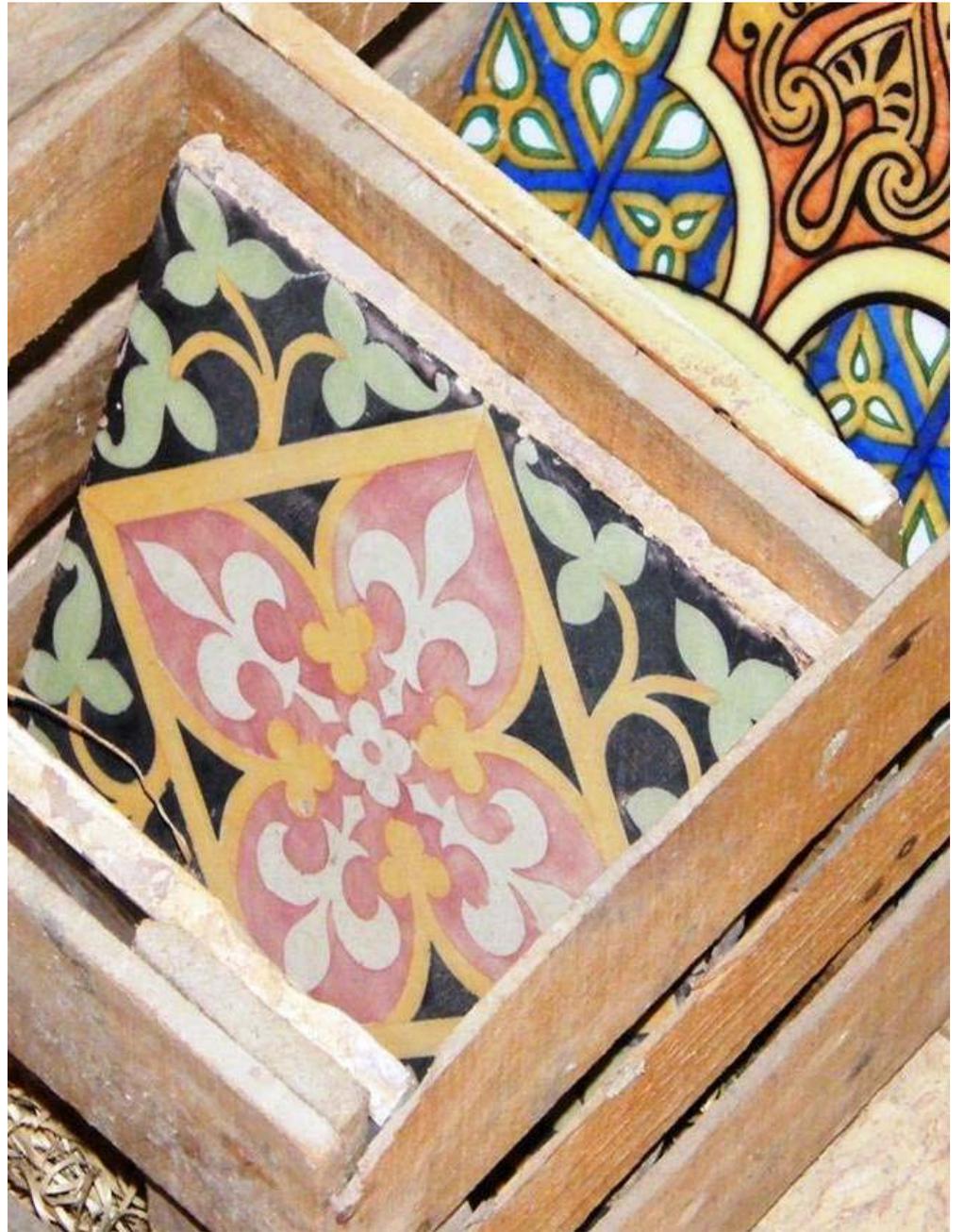
1250. G. 6 x 3in. Tiles.

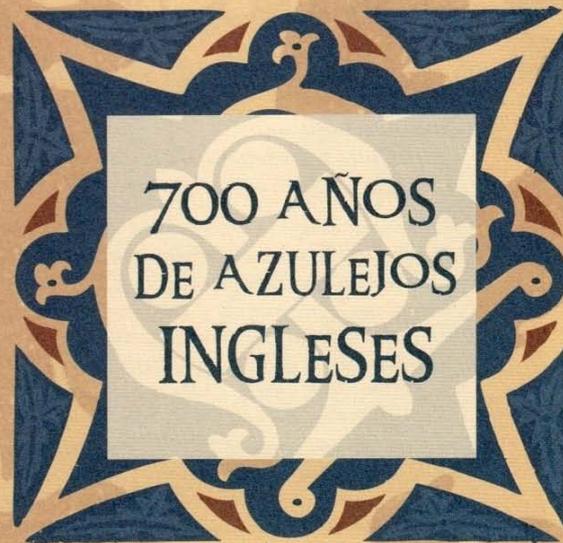


1475. G. 6in. Tiles.



No. 508, G. 8in. Tiles.





del 18 de diciembre de 2010
al 30 de abril de 2011

MUSEO DEL AZULEJO · MUSEU DEL TAULELL

ROBERT MINTON TAYLOR

CAMPBELL BRICK & TILE CO

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Azulejos de imitación inglesa
Fábrica de Peris, La Campana,
Onda, 1890-1900



No. 402, G. 8in.





JAPANESE FLOWERPOT
(LATE EDO PERIOD)
MADE IN c. 1860

THE INFLUENCE OF CHINA AND JAPAN

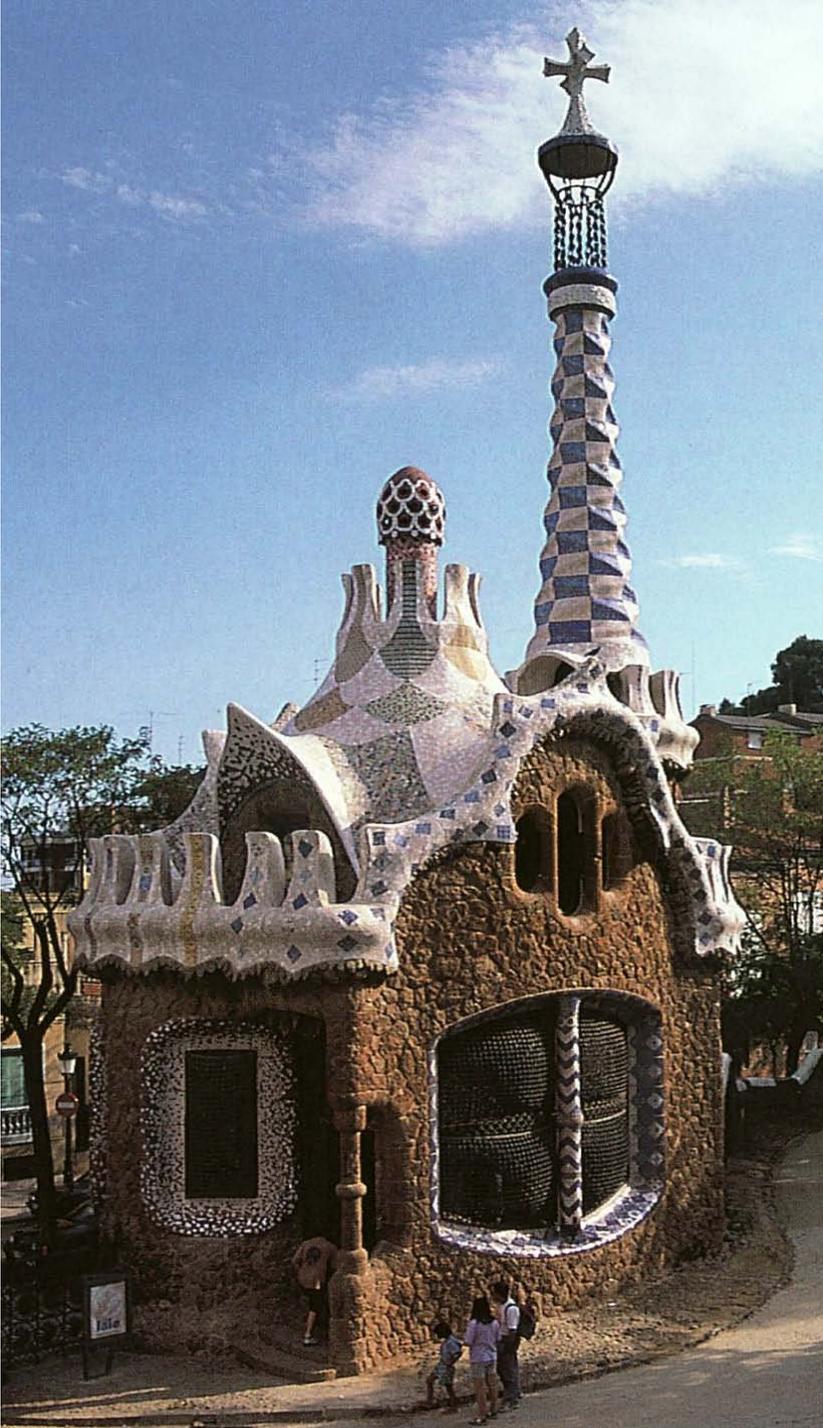
The arts of China and Japan had the greatest influence on the decorative arts of the West. Chinese and Japanese porcelain and lacquer objects had long been collected and exported in vast quantities. During the nineteenth century the range of interest broadened to include various Chinese lacquer and paper, and Japanese prints, screens and architecture. The spread of art objects from Japan was greatly helped by Japan's abolition of trading restrictions in the late 1850s. Displays of objects of Japanese art at the 1862 International Exhibition in London aroused unprecedented interest. Even such an unlikely figure as William Morris, the English Arts and Crafts movement's leading exponent, was deeply impressed. These influences combined to hasten the arrival of the Arts and Crafts movement in Britain, and it is only to know all that the Middle Ages have had to do with us that we can understand them and so on 1942.

In 1873, Arthur Lasenby Liberty opened the first shop in London which specialised in importing oriental objects. These, and most notably blue and white porcelain, were widely bought by the rising generation which was more interested in quality. The Arts and Crafts Movement, as it is now known, reacted to Victorian over-ornamentation in favour of simplicity in design, inspired by the ideas of William Morris.



CHRISTOPHER DRESSER DESIGNS





PARK GUELL
MAIN ENTRANCE
PAVILION
1904-1907





JAPAN



STOKE



SPAIN

