THE FULHAM POTTERY 1932–1965

A return to 'artistic' production

TONY PEART

The Fulham Pottery is rightly celebrated in the history of ceramics as the first pottery in England to perfect the large scale manufacture of salt-glazed stoneware and also for the artistic quality and innovation of its early wares. The fact that the Pottery remained in operation on the same site for over three centuries is also remarkable.

By the early twentieth century only utilitarian stoneware was being manufactured but from the 1930s onwards a series of attempts were made to re-introduce the production of 'art' pottery to Fulham. As each of these developments was in some way an attempt to recapture the former artistic standing of the Pottery, it is important to briefly record the key events in the Pottery's long history.

JOHN DWIGHT

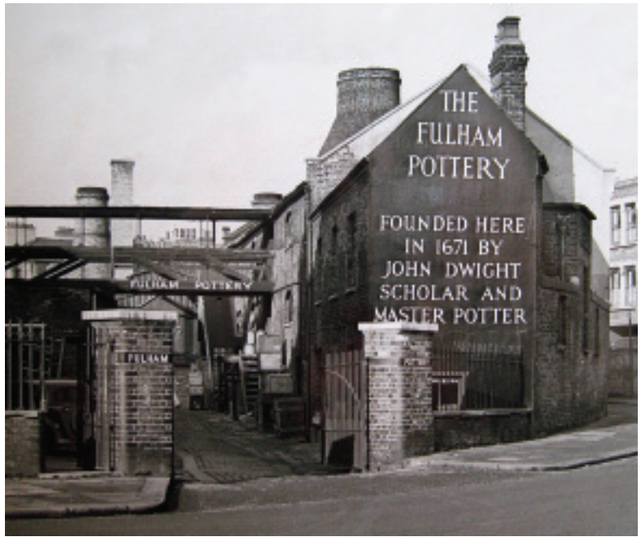
John Dwight (1636–1703) 'scholar and master potter' – as he was styled by the Pottery in its later years (Fig. 2) – established the Pottery in Fulham in 1672–73. He had obtained patents from Charles II for the sole rights to manufacture 'transparent Earthenware commonly known by the names of Porcelaine or China and Persian Ware also … the stone ware vulgarly called Cologne ware'.[1] The illusive search for a 'true' porcelain body remained a lifelong passion; however Dwight did independently master the art of producing salt-glazed stoneware. His wares were superior to those imported in huge quantities from the Rhineland by Dutch merchants and this venture was so successful that by 1700 the English market for stoneware bottles and mugs was largely satisfied by Dwight and his imitators.

The full extent of Dwight's importance was largely unacknowledged until the latter part of the nineteenth century when a small number of experimental pieces and finely modelled portrait sculptures were finally exhibited and widely publicised.[2]

Following Dwight's death in 1703 the Pottery remained in the possession of his descendants until 1859 but by the early nineteenth century, the output was essentially utilitarian stoneware. John Doulton (1793–1873), who served his apprenticeship at Fulham prior to establishing his own pottery at Lambeth in 1815, recalled that the wares manufactured were mainly stoneware containers including ink and blacking bottles.

1. Designed by W.J. Marriner in 1936 the FMA shape was the Pottery's most commercially successful design. It was manufactured in far greater quantity than any other vase and remained in production for twenty-seven years. Private Collection

2. The Pottery c.1948. Hammersmith & Fulham Archives and Local History Centre



C.I.C. BAILEY

The last descendant of Dwight to own the Pottery, Charles Edward White, died in 1859. His executors offered the Pottery for sale but failed to find a buyer until 1862. Two year later it was sold once more and purchased by C.I .C. Bailey who largely rebuilt and enlarged the Pottery. Under Bailey brown stoneware continued to be manufactured but later in the early 1870s the Pottery began to make Doulton-like 'art' wares. It was during this period that Robert Wallace Martin (1843–1923) briefly became a modeller and designer for Bailey and pieces were produced to the designs of the architect J. P. Seddon (1827–1906). By the late 1880s the Pottery had reverted once again to solely producing utilitarian stoneware although with limited financial success as in 1888 the Pottery became insolvent although Bailey was retained, for a short period, as the manager.

THE CHEAVIN FAMILY

Early in 1891 the Pottery combined with a long-established family business of water filter manufacturers in Boston, Lincolnshire. This was a logical merger as the stoneware cases into which the water filters were fitted were all manufactured by Bailey at the Fulham Pottery. George William Cheavin the son of the proprietor in Boston moved to London as first managing director of the newly founded The Fulham Pottery and Cheavin Filter Company Limited. The Pottery would remain in the Cheavin family until 1969.

IAN WINSTON CHEAVIN

Ian Winston Cheavin (1900–1973) (Fig. 3), the second of George William's three sons, was the only one to enter the family business.[3] He joined his father in 1919 the year after a disastrous fire had destroyed much of the Pottery and necessitated a programme of extensive rebuilding.

A wide range of stoneware was produced at the Pottery during the first three decades of the twentieth century. This included: *Saludor* water filters (supplied worldwide and a staple of the company until the 1960s); *Meludor* water softeners; *Adaptable* hot water bottles; *Zerocool* cold storage boxes; ginger beer bottles and a host of other products for the brewing, sanitary and chemical trades. The Pottery also supplied modelling clays to artists and sculptors and advertised that it would undertake 'biscuit firing… for Artists, Modellers, Sculptors and Amateurs'.[4]

By 1928 it was clear that with a narrowing of the stoneware market, a continued dependence on its manufacture would not be in the company's best interest. The Fulham Pottery was incorporated in October 1928 with George Cheavin and I. Winston Cheavin as directors. Other areas of manufacture were then explored in an attempt to diversify the company's activities. The firing of stoneware had virtually ceased by this time but the Pottery continued as an assembly point for water filters and as a distribution point for the utilitarian and industrial stoneware now manufactured for the Pottery elsewhere. The kilns were mainly used to fire the Kieselghur porous 'candle' filters used in the *Saludor* water filters.

In 1929 Fulham Borough Council, with the co-operation of the Pottery, organised a successful Fulham Pottery exhibition celebrating two hundred and fifty years of continuous stoneware production.[5] It is likely that the assembly and exhibition of so many of the artistic triumphs of the past was a considerable motivating factor in Winston Cheavin's desire to re-establish the former 'artistic' standing of the Pottery. The severe economic downturn of the early 1930s proved only a temporary delay as by 1932 the Pottery was advertising 'Hurlingham Ware vases etc. & garden ornaments' alongside its long-running stoneware products.[6]

3. Charles A. West (the post-war Pottery manager), I. Winston Cheavin and G. T. Furniss (stock manager) photographed in 1948. Hammersmith & Fulham Archives and Local History Centre

HURLINGHAM WARE 1932

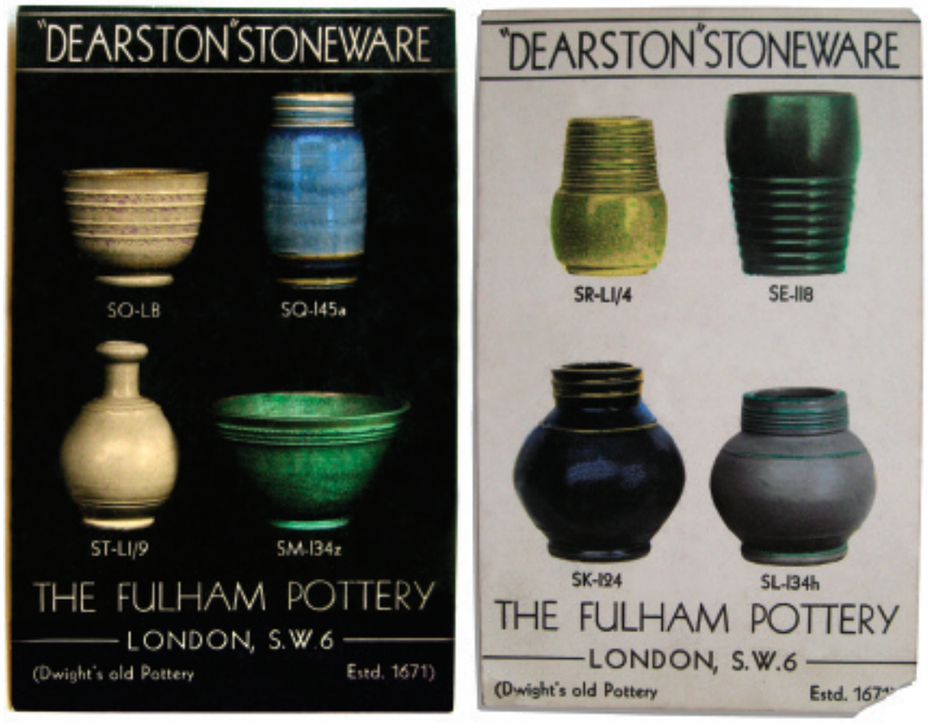
With the benefit of hindsight it is difficult to understand what market Hurlingham Ware was aimed at. To the modern eye, these heavily potted vases and lamp bases of similar form (often with applied handles) appear to have been primarily a vehicle for experimentation with surface decoration. Recurring techniques are the application of a turgid brown viscous slip sponged to give rough, mottled surface textures or the use, under coloured glazes, of improvised wax spirals as a decorative resist.

There is no indication that anyone other than the potters formerly employed making industrial stoneware was involved in the design and manufacture of this range. Perhaps this was an attempt to re-create a spirit of medieval naiveté. One suspects, however, that to an audience used to the vibrant colour, sophistication, clean lines and 'modernity' of the likes of Truda Carter, Clarice Cliff or Susie Cooper the Hurlingham range simply appeared crude and dull. The range was a commercial disaster and production was quickly discontinued. It is significant that in later years Winston Cheavin never mentioned the existence of this range when talking about the re-introduction of 'artistic' production, however the fact that he continued to explore the development of art pottery after this initial failure clearly demonstrates his dogged determination and the financial necessity of finding commercial success.

GARDEN FIGURES 1934

At the 1934 British Industries Fair, alongside the usual display of water filters and industrial stoneware, the Pottery introduced its new venture, a range of stoneware garden figures and ornaments designed by A.R. White.[7] This range included the Christopher Robin group based upon E.H. Shephard's illustrations for A.A. Milne's *Winnie-the-Pooh* books (Fig. 4). The promotional catalogue noted 'The whole of the Figures, etc., illustrated… are manu-

4. Examples from the 1934 Winnie-the-Pooh garden figure range designed by A.R. White. Hammersmith & Fulham Archives and Local History Centre



5. 'Dearston' Stoneware designed by Ezra Dearing and manufactured at the Barker Pottery, Chesterfield, 1935–6. Hammersmith & Fulham Archives and Local History Centre

factured entirely at the Fulham Pottery where 2 ½ centuries ago John Dwight was granted the first patent for Stoneware.' It was well received by the trade press but from its brief production period one can assume it failed to find much of a commercial market.

DEARSTON STONEWARE 1935

The garden figures were displayed once again at the 1935 British Industries Fair but were joined by a new range of decorative stoneware vases called Dearston Ware designed in collaboration with Ezra Dearing, a ceramic chemist (Fig. 5). Although trial pieces were made in Fulham the actual production was undertaken by the Barker Pottery in Chesterfield.[8] Dearing was interested in replicating Chinese glaze effects and applied his experiments to a wide range of shapes thrown for him by the Barker Pottery. The 'modern' form of these vases, featuring turned decorative bands, clearly shows the influence of contemporary designers such as Jean Luce and Keith Murray. Once again the range was well received by the trade press; The Pottery Gazette and Glass Trade Review commented:

> We inspected with interest a number of samples of this new ware and found them to exert an appeal both technically and artistically. Some of the new shapes were especially pleasing, and the way in which crystalline effects – many of them unique – are being developed in the glazes is deserving of especial mention. …the most interesting feature, perhaps, is that one never knows precisely what one is going to get – no two pieces are ever exactly alike.[9]

Examples were purchased at the fair by the Princess Royal and the Duchess of York. In April 1935 an exhibition of Dearston Stoneware was held at Oxley Fine Arts, South Molton Street, London. This was opened by John Drinkwater, the poet, playwright and passionate stoneware collector (he owned examples by Dwight) who commented; 'here is pottery which is equal to any that has ever been produced in this country. It worthily upholds the tradition of the old Fulham Pottery.'[10]

Dearston was stocked by a range of retailers including Heal & Son Ltd. and Fortnum & Mason and it is clear from Winston Cheavin's later comments that this was a range he was particularly proud of.[11] With such widespread praise in the contemporary press its commercial failure within two years must have been especially galling.

In 1935 G.W. Cheavin retired from the business and I. Winston Cheavin became the Governing Director.[12] It was in the same year that the Pottery's 'Town Sales' ledger records a small commission received on April 30 to make some 'special vases' for Constance Spry's company; Flower Decorations Ltd. of 64 South Audley Street, London, W1.[13] This commission arrived at a time when the Pottery was concentrating on the manufacture of its stoneware garden figures and the promotion of the recently introduced Dearston range. It is likely that Spry chose to approach the Fulham Pottery as they advertised in both telephone and trade directories that they would undertake

biscuit firing for outside parties. The Pottery was also conveniently close by for communication and supervision purposes. From this modest beginning a chain of events was set in motion that would, within the space of two years, radically transform the prospects and fortunes of the Pottery (Fig. 6).

6. A very early (c.1935) photograph of the 'special' Constance Spry vases being 'fettled' after removal from their plaster moulds. W.J. Marriner is working upon a 'Two-Handled Urn' and to his left a 'Datura Vase' can be seen. The Pottery's major production range of garden figures can be seen in the background. Hammersmith & Fulham Archives and Local History Centre

CONSTANCE SPRY

In 1935 Constance Spry (1886–1960), was already running a large and growing floristry company employing over seventy people. With the success of her first book *Flower Decoration* (1934) she was beginning to achieve a fame and influence beyond that which she had previously enjoyed.[14] This was within a small, but influential, coterie of rich, fashionable, upper-class friends, patrons and tastemakers.

Spry's flower decorations broke with the typical stiff, symmetrical compositions of the time by focusing on flowing, dynamic and asymmetrical arrangements (Fig. 7). Her choice of material was also radically different. She was just as likely to use 'finds' from the hedgerow or kitchen garden (kale, vegetables, wild-flowers, foliage with berries etc.) as she was imported, exotic blooms from the flower market. Spry used a vast array of vases and containers for her arrangements but as her style

7. An example of the flowing, asymmetrical arrangement popularised by Spry and easily achievable in wide-mouthed mantel vases. Hammersmith & Fulham Archives and Local History Centre

developed, conventionally shaped narrow-necked vases were discarded as being too restricting. She favoured open-mouthed bowls and urns that allowed the material she was using to spread and flow. For arrangements placed on mantelpieces, or against walls, what she really needed was wide mouthed but narrow, neutrally coloured vases and these proved impossible to find. As early as 1930, Spry had tasked her assistant, the ex-art student Florence Standfast with the manufacture of vases which fulfilled her exacting requirements.[15] These were hand-made in papier-mâché and were subsequently coated with varnish or plaster.

By 1935 a more regular supply of vases was required and once again Miss Standfast was asked to model a range of shapes that could be manufactured commercially in ceramic (Fig. 8). Although these vases would all carry Constance Spry's facsimile signature together with the words 'designed by' it is likely that 'approved by' would be a more accurate reflection of the truth. Constance Spry was the head of a large commercial concern and would happily delegate roles and responsibilities to those she knew to be more able than her. Florence Standfast was both a friend and one of her most trusted assistants, she was also in charge of the department of Flower Decoration Ltd known as 'The Arts'. Her wide range of art and craft skills, good humour and

8. Three of the vases modelled by Florence Standfast for Constance Spry: 'Fleur de Lys'; 'Fern-Sided' and 'Napoleon's Hat'. Private Collections

professionalism allowed her to cope well with the numerous creative challenges, presented to her on a regular basis, by the dynamic Spry.

Through her friendship and business relationship with the society decorator Syrie Maugham (1879–1955), Spry had been exposed to the 'white' interiors created by Maugham in the early 1930s.[16] In *Flowers in House and Garden* (1937) Spry asserts, 'When a wall has been given a great many coats of whitewash, it acquires almost a luminous quality and it certainly gives a full and true value to every flower and leaf set against it'. To complement this ideal of a pale interior, one of her major requirements was that the vases should be light, neutrally coloured and with a matt exterior. Writing in *Summer and Autumn Flowers* (1951) she states:

> 'Well-shaped pottery vases have many good points; they usually hold plenty of water and are heavy enough to carry quite weighty stems and branches. Those with a matt surface seem to make the best foil for flowers, and have the advantage that their colour may be readily changed from time to time with a coat of distemper.'

THE CONSTACE SPRY RANGE 1935

The designs created by Florence Standfast for this range of vases are documented in a catalogue produced by Flower Decorations Ltd. c.1937–38. Of the thirty different designs, ten were made in plaster or papier-mâché by Flower Decorations and only twelve were manufactured in any number by the Fulham Pottery including a 'crown' vase designed by Oliver Messel.[17] The most common form is a narrow open vase on a pedestal base, sometimes with two handles (Fig. 9a–c). The twin-handled 'mantle vase' shape is now so well known that it has almost become a cliché due to its subsequent adoption and mass manufacture in the 1950s by much of the British ceramics industry. It is important therefore to stress that these were the

9a–c. Examples of the vases first made for Flower Decorations Ltd in 1935. The 'Large Mantel Vase' was a huge technical challenge, its shape being unsuitable for press-moulding. The 'Datura Vase' is based upon one of Constance Spry's favourite indoor plants. Hammersmith & Fulham Archives and Local History Centre

first vases of this type and that they differ significantly from other companies' later 'versions' in terms of their generous scale, unglazed matt exteriors, sophistication of design and sheer physical presence.

Many of the vases in the range show the influence of ancient Greek and Egyptian forms. They also bear a passing similarity to the plaster vases designed by Alberto Giacometti (1901–1966) for the French designer Jean-Michel Frank (1895–1941) which were stocked by Syrie Maugham. As Giacometti's vases mostly date to the following year any resemblance is probably coincidental. A much more likely influence is the neo-baroque decorative plaster-work (lamps, wall lights, vases etc.) of Serge Roche (1898–1988) whose work was used at this time by Maugham, in some of her interior schemes.

Although the vases were technically difficult to realise, the Fulham Pottery employed the same press-moulding techniques that were being used to manufacture their stoneware garden figure range.[18] The matt surface decoration demanded by Spry was replicated by making the vases in white, filter-pressed, Devon earthenware clay. This was biscuit-fired and then glazed on the interior only, leaving the desired plaster-like surface finish. The vases were retailed by Flower Decorations Ltd, the Pottery only acting as manufacturer and thus the only identifying mark used was the stamped 'Constance Spry' facsimile signature.[19]

The initial order for 'special vases' received in April 1935, was repeated and enlarged, each month for the rest of 1935 and the whole of 1936. The positive way in which this range was received by Spry's customers and the snowballing in popularity of flower arranging is clearly demonstrated by the increasing sums involved. The first, modest order was to the value of £9/14/6 and yet by December 1936 Flower Decorations Ltd had spent a massive £1043/5/0 on vases.

As the orders increased exponentially, Winston Cheavin would have been well aware that as simply the manufacturer, and not the wholesaler, his pottery was not reaping the maximum financial reward from the enterprise. While wishing to keep on good terms with Spry and her company, the temptation to move the Fulham Pottery into a similar line of vases ultimately proved too much to resist. In February 1937 at The British Industries Fair the Pottery unveiled its new range of off-white flower vases, named Alber Ware (Fig. 10).

10. The introduction of the Alber Ware range; The Pottery's exhibition stand at the 1937 British Industries Fair. Hammersmith & Fulham Archives and Local History Centre

ALBER WARE 1937

The growth in orders from Flower Decorations Ltd necessitated the building of a rectangular muffle kiln, sometime in 1936.[20] This purpose-built, coal-fired earthenware kiln was now used to fire the new range of vases to be marketed by the Pottery (Fig. 11). An article in *Pottery and Glass* (January 1946) records the introduction of Alber Ware:

> In the production of these White Fulham Vases, Mr. Cheavin has not placed himself in the hands of any one designer; Mr. Gerard de Witt's group are both original and graceful… one of the company's oldest employees, Mr. W.J. Marriner, who retired last month after fifty-one years' service, has been responsible for some of the most pleasing shapes.[21]

11. The second of the two rectangular earthenware kilns built at the north end of the Pottery yard c.1946. Hammersmith & Fulham Archives and Local History Centre

12. Vases designed by William John Marriner c.1936–7 for the Alber Ware range and given the 'FM' prefix. Those illustrated are FMA, FMC, FMB and FME. The one shape not pictured (FMD) is a bowl. Private Collection

The success of Marriner's designs is confirmed by Winston Cheavin writing in 1954; 'It is interesting that two of our most popular shapes were designed by W.J. Marriner… It is interesting too, that he should have designed these shapes when 40 years of his 50 was spent on making stone (ware) hot water bottles'.[22]

The vases designed by the untrained Marriner, may have superficial similarities to those designed by Florence Standfast for Constance Spry but a closer inspection reveals them to be the work of a potter who knew his craft (Fig. 12).

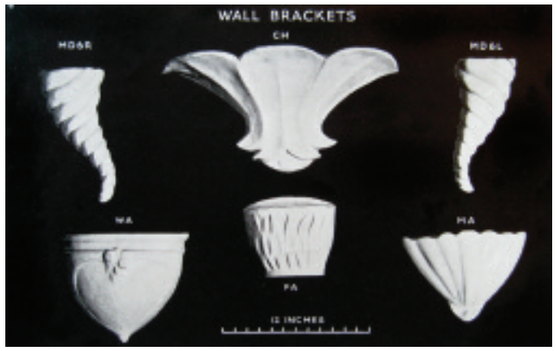
Press-moulding, although a deceptively simple technique, is prone to many technical difficulties. Sheets of clay are pressed into (typically) a two or three part plaster mould (Fig. 13). The parts are then joined using a liquid slip and when sufficiently dry 'fettled' (cleaned up) prior to firing. The number of further hand inscribed details can add greatly to the time spent on making and thus ultimately the price charged. The major drawback of the press-moulding technique however, is that if the clay does not remain at an even thickness distortion will occur during firing. This consistency of 'pressing' proved impossible for the Pottery to achieve and consequently virtually all the vases made suffer from slight to quite major deformations of shape. The most critical area in the mantle vase is the 'stem' that joins the bowl to the foot. The extremely narrow stems designed by Standfast indicate her lack of ceramic knowledge. Although aesthetically pleasing and easy to make in plaster, the slender shape becomes a recipe for disaster when realised in earthenware. Even a moderate stress in the clay at this point will result in extremely pronounced distortions and, one suspects, a high wastage rate. These shapes are consequently seldom seen.

13. S.G. Clarke carefully lays a sheet of Devon clay into one half of an FMA mould prior to 'pressing'. Hammersmith & Fulham Archives and Local History Centre

The first Alber Ware catalogue produced in 1937 illustrates 58 different shapes (Fig. 14a–d). Some are based on elaborate Etruscan forms (stamped 'EM' prefix) or classical architecture; the *Whirlwind* and *Corinthian* range of tall vases ('WH' & 'CO' prefix) but these were soon dropped: the former because of their complexity, the latter because of their unsuitability for press-moulding. It is also here, in two of the three designs provided by Gerard de Witt ('WD' prefix) that the clear influence of Giacometti is finally evident but these shapes too, were discontinued after a short period of time.

The Alber Ware designs that remained in production for many years (including Marriner's iconic 'FMA' and 'FMC' shapes) all demonstrate the following attributes: stability in the kiln; minimum hand-finishing and a general ease of manufacture. The range soon proved to be as commercially successful as the 'special' vases for Flower Decorations Ltd and many were to remain in production until 1962.

The similarity and close relationship between the Alber Ware vases and those manufactured for Constance Spry ensured that they were readily taken up by the growing mass of amateur flower arrangers and orders grew rapidly. Alber Ware had the advantage of being more competitively priced and more widely available than the 'Constance Spry' range.[23] After a number of false starts Winston Cheavin finally achieved the commercial success he had been seeking.



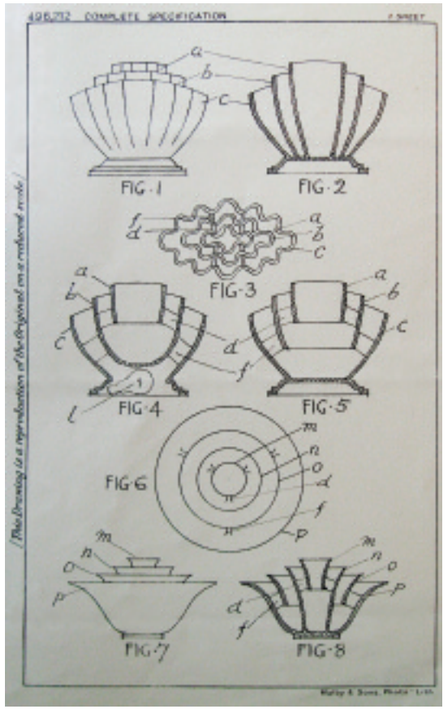
14a–d. Examples from the Alber Ware catalogue 1937. The designs of Gerard de Witt carry the 'WD' prefix and in his shapes WDE and WDF the influence of Alberto Giacometti can be clearly seen. Hammersmith & Fulham Archives and Local History Centre

THE CORALIE RANGE 1938

On the 25 May 1937 Gerard de Witt applied for a patent for a 'Vase or Pot for Cut Flowers' (Fig. 15).[24] The specification was accepted in 1938 and described the design as follows:

> This invention relates to an improved vase or pot for cut flowers. The principal object… is to provide a vase or pot which simulates the formation of a bud or flower… in addition to possessing great usefulness as a holder of flowers for floral decoration.
>
> …the vase or pot consists of an outer shell and one or more inner shells which… are a repetition of the outer shell but of smaller size. The bottom of the shell may be removed… so that a lamp may be placed in the bottom space for illuminating the exterior of the shell… so that flowers placed in the shells are softly illuminated.

The Coralie Range of vases, as they were called, took their inspiration from the natural



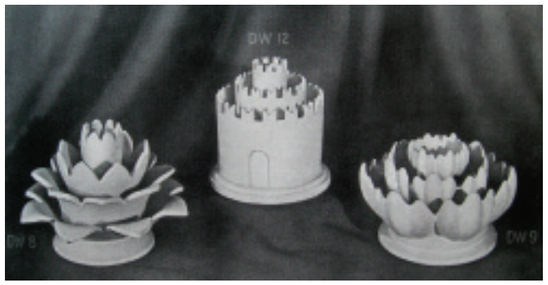
15. Specification drawing for Gerard de Witt's 1938 Patent 496212 Vase or Pot for Cut Flowers. Hammersmith & Fulham Archives and Local History Centre

forms created by 'cup coral' and their structure from Delft-ware tulip vases (which perform a very similar function).[25] They were introduced at the 1938 British Industries Fair and sold steadily thereafter (Fig. 16). They would never become as successful as Alber Ware as they have two major weaknesses. The first is the complex nature of their design and the precision needed to make the interlocking but removable inserts. As with many of the 'Constance Spry' vases the Pottery was pushing the technical limits of what could be achieved using press-moulded clay. The second weakness is almost ironic as, even though they were obviously designed to capitalise on the huge growth in the popularity of flower arranging this form of vase is the least interesting to those with more than a basic ability in the craft. The stacked form and narrow cylinders that hold the individual stems is too limiting and prescriptive to allow anything more than the most obvious formal, symmetrical arrangement. They did find an audience with those desiring speedy and superficially impressive results from unskilled labour. For this reason they found a ready market in hotels and clubs and some were purchased by Buckingham Palace and were used for many years at the Royal garden parties.

The catalogue *Some Vases from The Fulham Pottery* (c.1938/39) illustrates fourteen different designs, all by de Witt and all using the 'stacking tier' system that he had patented. Some take their form from nature (thistle, crocus and lotus) others from less likely sources. One vase is modelled on the unlikely form of a Martello Tower and the *Metropolis* range of three vases; almost certainly owe their genesis to the 1927 film of the same name (Fig. 17a–c). Only the Coralie vases were manufactured for any period of time, two of them remaining in production until 1960.

Although Alber Ware, the 'Constance Spry' and, to some extent, the Coralie range, were all commercially successful, it should be remembered that during these years the Pottery remained a small and diverse business. Only fourteen men were employed at the factory during 1938 and 1939 and less than half of these were engaged in vase production. This meant that supply could never keep pace with the growing demand. Winston Cheavin continued

16. Gerard de Witt's Coralie vases 1938. Hammersmith & Fulham Archives and Local History Centre



17a–c. Vases employing de Witt's 'spaced layer' principal and featured in the catalogue Some Vases from the Fulham Pottery c.1938–9: The Thistle (DW11); Lotus (2) (DW8&9); Martello (DW12) and Metropolis (3) (DW3,6&13). Private Collection and Hammersmith & Fulham Archives and Local History Centre

to retail a wide range of utilitarian stoneware, pottery clay and to assemble and distribute the *Saludor* water filters. When compared to the output of a typical Staffordshire pottery the quantity of vases produced was tiny. Nonetheless trade was growing and the fortunes of the Pottery were steadily improving. The declaration of war then brought a virtual halt to production as the government introduced a strict quota on the manufacture of vases, unless for export.

THE WAR YEARS

At least five of the 1939 workforce remained at the Pottery during the war years. A few modest orders for Alber Ware, Coralie and 'Constance Spry' vases were satisfied but production of the vases ended by late 1941. In April 1942 Winson Cheavin briefly explored the possibility of producing some vases designed by Lucie Rie (1902–1995) but this was swiftly rejected.[26] He wrote to her on 29 April 1942 stating: 'I have decided in view of the uncertain future of the vase side of my business and the cost of the experimentation, not to proceed further with this.' A cheque for five pounds was also enclosed to cover the cost of work she had already undertaken. For the duration of the war production now focused on water filters for export.

POST-WAR PRODUCTION

In an attempt to stimulate economic recovery following the war, the Board of Trade actively encouraged export sales to generate much needed foreign currency. It was hoped to stimulate this trade by placing severe restrictions on the sale of ceramics to the home market. In particular, the manufacture of ornamental and coloured ceramics was restricted by a strict 'home' quota system and also subject to a prohibitive 100 per cent purchase tax. It is remarkable that even with these handicaps the Pottery lost none of its pre-war momentum. The manufacture of vases was recommenced a matter of months after the cessation of hostilities and by January 1946 the workforce had returned to its pre-war strength of fourteen (increasing to eighteen by May of the same year). The accounts book for this period show a few token export sales of vases but the majority of sales were to the home market. As orders grew it was obvious that a second earthenware kiln was required and this was constructed c.1946 adjacent to the other earthenware kiln in the North end of the Pottery yard.

The 'RS' range produced around 1946/47 remains something of a mystery.[27] It was short-lived and once again proved a huge technical challenge to the press-moulders (Fig. 18). The designs were almost certainly provided by the Swiss-born, decorative sculptor Raoh Schorr (1901–1991) who worked from the Bolton Studios, Chelsea.[28] Unfortunately, due to the absence of records for the years in question it is impossible to say if these vases were made for sale through the Pottery or simply manufactured for re-sale by Schorr. They certainly demonstrate a post-war continuance of the 'neo-baroque' style as practised by Serge Roche. Their exotically flamboyant and 'unrestrained' decorative treatment may also be an indication that they were intended as an export line.

During these years the company's role as a processor and retailer of modelling clay also grew considerably. Small orders were despatched to numerous individuals (both amateur and professional) and bulk sales were made to schools, colleges and education authorities. Alongside these developments the utilitarian stoneware items remained in stock and found a ready market as did the water filters which continued to be purchased in large numbers by overseas buyers.

18. Examples from the 'RS' range, almost certainly designed by Raoh Schorr c.1946–7. Hammersmith & Fulham Archives and Local History Centre

THE POST-WAR GROWTH IN FLOWER ARRANGING

The steady growth in the popularity of flower arranging, set in motion before the war by the pioneering Constance Spry, now transformed into a rapidly growing mass movement. Spry had focused the attention of a select portion of society on the decorative possibilities of flowers but it was Julia Clements (b.1906) who, at a time of national privation and shortages, took the message of flower arranging to the masses. Her conversion to the cause came as a 'revelation' during a speech made to the Kent Area Women's Institute in 1947, ostensibly a talk on Clements' war-time experience of America. What she experienced that day changed the subject of her speech and the course of her life. The explanation of both how, and why, flower arranging was so passionately and widely taken up is clearly explained in the following passage from her autobiography:

> The picture was just the opposite to that which I had seen in the USA, for here the women were shuffling into that great … hall looking down at heel, dispirited and grey, shabbily dressed and almost, it seemed, without hope. I looked around wondering what I could do about it. … I put down my prepared notes and said: '…I can't believe … that you who have won the war … are still having to listen to talks about rationing and quotas and under-the-counter goods. Everything seems so negative, there must be something positive we can do.' I looked down at the customary bowl of flowers placed on the president's table and the answer came to me in a flash. 'Flowers,' I cried. 'Flowers we have in great abundance and in greater variety than almost any other country in the world. These are not rationed, or restricted, they are not even held back for export. They are here, free for everyone. We could all be artists with flowers.'[29]

Clements went on to lecture tirelessly, promoting the cause of flower arranging widely around the country, finding receptive audiences wherever she went. Her first book *Fun with Flowers* (1950) had an initial print run of ten thousand copies.[30] It went on to sell ninety thousand before going out of print to make way for her second book published the following year.

From the late 1940s through to the late 1950s flower arranging became one of, if not the, quickest growing practical pastime in the country. The mass of amateur flower arrangers was well catered for by publishers who were more than happy to supply books and magazine articles on the subject written by the likes of Spry and Clements. The advice and illustrations contained in these books was eagerly digested by members of the growing number of flower clubs and societies which had sprung up nationwide. The illustrations contained therein were particularly valued by the amateur readership and many of the vases featured (particularly by Clements) were from the Fulham Pottery.[31]

19. The drying room January 1952. Vases are left on the floor to harden prior to 'fettling'. No 'Constance Spry' shapes are to be seen and Marriner's FMA and FMC clearly outnumber the other vases present. Hammersmith & Fulham Archives and Local History Centre

Towards the end of 1952 the Board of Trade, after concentrated and prolonged lobbying from ceramic manufacturers, finally lifted all trade restrictions apart from the one hundred per cent Purchase Tax on ornamental pottery. The resulting boom in sales meant that the British ceramic industry reached a production peak in 1953. This national trend was also reflected at the Fulham Pottery where the peak of vase sales was reached in 1953 (Fig. 19).

The name Alber Ware was dropped shortly after 1950 and a four page catalogue of the re-christened Fulham Ware was issued. It features a slimmed down range of eleven different, press-moulded, pre-war, 'Alber' designs (mostly by Marriner), all of the other designs being thrown vases. By 1950 Constance Spry Ltd had handed over the marketing of their vases to the Pottery. A *Constance Spry Vases* catalogue was also issued c.1950 but the range was not added to and many of the more complicated shapes were dropped. It now comprised ten vase designs of which five were mantel vases. The use of the 'Constance Spry' impressed signature was continued but this was now displayed alongside the Fulham Pottery mark.[32] A third catalogue was issued showing the eight different Coralie vases that remained in production and still marketed as a separate range.

NEW DESIGNERS, NEW SHAPES 1954

The Fulham Ware range, featured in the 1954 catalogue was considerably expanded with the introduction of a range of striking mantel vases created by the works manger Charles A. West (Fig. 20).[33] Cheavin's habit of capitalising on the skills of the factory potters was continued with two new 'tulip-form' vases designed by R.W.H. Bolton (Fig. 21).[34] With the bulk of the Pottery's vases being bought by flower-arrangers, it makes perfect sense that two of the shapes featured, were designed in collaboration with Julia Clements ('JC' prefix). Also in 1954 a fourth, short-lived range of vases was introduced in a catalogue entitled *Vases by Elaine Goddard.*[35]

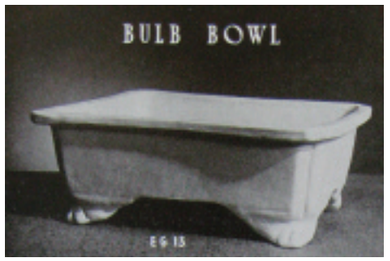
20. Mantel vases designed c.1952–3 by the Pottery Manager Charles A. West and given an 'FW' prefix. Those illustrated are: FWG; FWE; FWF and FWD. Private Collection

Seven different designs were offered, each demonstrating a return to a more conservative, neo-classical form and significantly only one mantel vase is featured. Although the Pottery was probably unaware of it at the time, the two-handled mantel vase (the most common shape produced at Fulham) was beginning to fall from favour with flower arrangers. Classically inspired urn shapes, often based upon the 'Warwick Vase' were becoming very fashionable as is evident by the number featured in the specialist flower arranging literature of the time (Fig. 22a–c).[36] After her brief association with the Pottery, Elaine Goddard found success from the mid 1950s onwards supplying this growing demand for neo-classical shapes with her own, independently produced range of inexpensive slip-cast urns and vases.

21. Unloading the kiln c.1952. The tulip-shaped vase is 'RBA' designed c.1951 by R.W.H. Bolton and at the bottom of the image the tops of 'Constance Spry' Hammamet vases can be seen. Hammersmith & Fulham Archives and Local History Centre

Although still profitable, by May 1955 income from the sale of vases had been surpassed by that from the supply of clay and potters' equipment and it is from this date onwards that this area of the Pottery's activity became the major focus for investment and expansion.

In December 1955 the Pottery had a total workforce of twenty three men. Ten were employed press-moulding or throwing vases,



22a–c. Neo-classical vases designed by Elaine Goddard and introduced as a separate range in 1954. Private Collection and Hammersmith & Fulham Archives and Local History Centre

23a–b. Examples of vases manufactured in Stoke-on-Trent by the slip-casting process. This technique is well suited to making smaller items and Marriner's FMA and FMC range were expanded to include the miniature vases FMA4 and FMC4. Private Collection

five on potters' supplies and the remaining eight on water filters. Three months later the majority of the men involved in vase production had been dismissed, the total workforce being reduced to thirteen, of whom only two were employed on vases.[37] The services of the Pottery manager C.A. West were also dispensed with. The manufacture of vases at the Fulham Pottery had ended abruptly.

THE 1956 CLEAN AIR ACT

Complaints from neighbours about the smoke produced by the Pottery had been received, considered and 'deflected' by the Pottery for well over a century.[38] There would be no avoiding the Clean Air Act (1956).[39] The Act impacted on all polluting industries and its implementation produced massive change across the whole of the British ceramics industry. Although factories were given time to migrate to 'cleaner' gas or electric kilns, for many the financial outlay required did not make economic sense. Many small factories simply closed or were taken over by larger concerns.

The only coal fired kilns at Fulham were those used for vase production as the water filter 'candles' were now being fired in a large electric kiln in the Pottery yard. With the pottery supplies side of the business growing rapidly and the water filters still selling in large quantities it is surprising that Cheavin did not simply end vase manufacture. Instead production was transferred to the firm of S. Fielding & Co. at the Devon Pottery, Stoke-on-Trent.[40] The reasons behind the survival of the vases may never be fully known but it is not unreasonable to speculate. It is known that Cheavin took great personal pride in and status from owning a company that was engaged in something 'higher' than mere utilitarian production. Also the vases were still very popular and orders continued to arrive steadily. If production ended trade would have to be turned away (something of an anathema).

Early in 1956 the best selling shapes of the Fulham, Coralie and 'Constance Spry' ranges were combined as one single 'Fulham' range and manufacture recommenced at Stoke (Fig. 23a–b). The matt-surfaced, irregular, hand-made look of the press-moulded and thrown shapes gave way to the uniform regularity and pristine surface that is indicative of slip-casting.[41] The fact that many of the major technical problems inherent in some of the vase shapes when press-moulded are absent when using this technique, demonstrates just how suitable this method was for their manufacture. However the unique aesthetic of the un-glazed exterior and visual weight of the press-moulded body was sacrificed in the change of production method.

Although the move had a drastic effect on the Pottery and its workforce, it ensured the survival of the vases in a marketplace where bastardised versions of the two-handled mantel vase were now a stock line for many highly efficient commercial potteries (Fig. 24). Fulham could never have competed in this market using the slow speed of manufacture and limited volume that came with press-moulding. The change made great commercial sense; more vases could be made and at more competitive prices. The public was also given a greater choice of vase colour and a black finish joined cream, dove-grey and light green. The last two colours having been introduced c.1954 as an optional finish for the press-moulded vases.

HARRY HORLOCK-STRINGER AND THE FULHAM STUDIO POTTERY

Harry Horlock-Stringer (b.1927) arrived at the Fulham Pottery in late 1955, shortly before manufacture of the vases was transferred to Stoke.[42] He remained until 1960 and provides a rich, first-hand account of the Pottery and Winston Cheavin during these later years.

As a result of exhibiting at the first Craftsman Potters Association exhibition, Stringer received a large order for twenty-two thousand earthenware bottles. The size of the

24. Fulham vases with their respective commercial 'copies' c.1952–65: FMA in vivid orange by an unknown factory; a WF style vase by Price Brothers and Spry's 'Napoleon's Hat' reinterpreted by Beswick. Private Collection

order necessitated an urgent move from the small studio he then occupied (the front room of Caspar John's house).[43] He approached Cheavin with a request for space and access to the Pottery's facilities. Cheavin readily agreed and suggested the exorbitant rent of £50 per week. Happily for Stringer the sum was never paid as a gentleman's agreement was struck whereby he would supply 'technical know-how which was quite a lot needed'.[44] The Fulham Studio Pottery was entirely independent of the Fulham Pottery with Stringer making once-fired earthenware tableware influenced by traditional English 'peasant pottery'. Stringer remembers the factory in a run-down state; 'the buildings were getting rotten; it was falling down around our ears, Winston was a little on the tight side, but nice with it.' He also remembers Cheavin as an 'avuncular figure … always pleased to meet the children who brought in their efforts to be fired.[45] It was almost more of a social centre than a serious business. The workers knew their stuff and got on with it but it all began to peter out slowly.'

25. 'Modern' shapes introduced in 1958. From front to back: JCB open bowl by Julia Clements; HSD & HSB by Harry Horlock-Stringer and TBB & TBA by an unknown designer. Private Collection

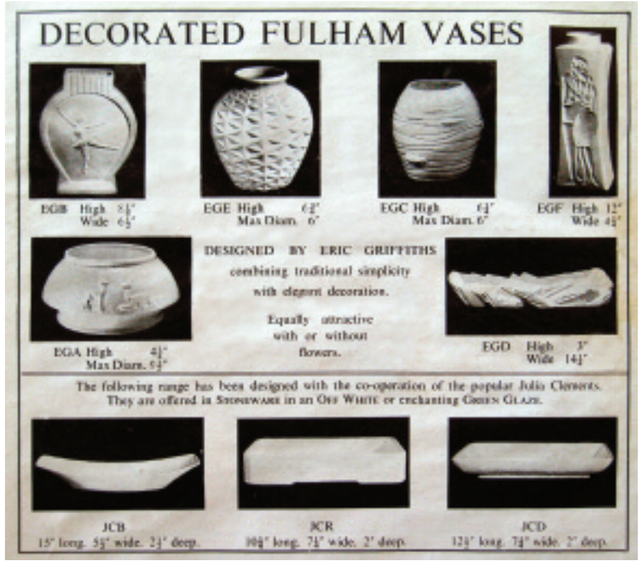
'MODERN' SHAPES 1958

The 1958 Fulham catalogue illustrates four new ranges demonstrating progressive 'modern' styling alongside many of the long-running shapes (Fig. 25). The continued influence and popularity of Julia Clements was capitalised on by an expansion to the range of flower containers bearing her signature. Eric Griffiths provides a range of relief-moulded vases and a separate range of decorative stoneware sculptures.[46] Finally, Harry Horlock-Stringer ('HS' prefix) and an unknown designer ('TB' prefix) provide some striking designs that are a visual complement to the earlier shapes of Marriner and West. Most of these new vessels share the same simplicity of form that characterises the earlier shapes whilst also demonstrating the pronounced 'angularity' popular at the time. It is only in the Eric Griffiths range ('EG' prefix) that a jarring note is found (Fig. 26). A pronounced lack of consistency across his designs is exasperated by complicated surface designs which have no apparent relationship to the shapes used. Significantly these did not sell well.[47]

The adoption of these 'new' designs and designers would seem to show the fifty-eight year old Cheavin as a far sighted proprietor, responding pro-actively to the changing tastes of the marketplace. The reality is very different as is made clear by the recollections of Stringer. He vividly remembers Cheavin's initial approach; 'I think it would be a jolly do if you could knock out a few shapes for us' as being the sum total of the 'art-direction' he received. He continues; 'My designs then owed quite a bit to Scandinavia. I was given a free hand as he wasn't that interested and they were still selling the mantle vases so they didn't really need any replacements.' It is clear that Cheavin was more interested in his social status and according to Stringer 'preferred the softness of his club to the Pottery.' This was the nearby Hurlingham Club and Stringer remembers visiting there one day as Cheavin's guest; 'I was taken for lunch … and introduced to people as 'his' designer… but that was just his swank.' Stringer provided 8–10 pencil designs for different vessels and was paid a fee of £5 for each one put into production. The models, from which the production moulds were cast, were all made at the Devon Pottery in Stoke. However, Stringer did visit Stoke with Cheavin to approve his designs before they were put into mass production.[48]

THE END OF 'ARTISTIC' PRODUCTION

At the 1958 British Industries Fair the Pottery unveiled a novelty item, *Criss the Cresshog* who's dubious raison d'être is recorded in the marketing literature; 'The idea is so simple – every child has grown cress seeds on damp paper – why not a porous pottery hedgehog, the cress seeds sprouting like quills from his back?' It will come as no surprise that '*Criss*' was not taken up by the nation's youth and it was not featured in the 1960 catalogue which illustrates twenty-six different pieces. The Marriner mantel vases are present as ever as are two 'West' vases, two 'Coralie' and one 'Constance



26. Designs by Eric Griffiths and for Julia Clements; from the 1958 vase catalogue. Hammersmith & Fulham Archives and Local History Centre

27. A Julia Clements Ikebana influenced arrangement displayed in a 'JCP' vase introduced c.1962. Courtesy Miss Julia Clements

Spry'. Of the 'modern' designs introduced two years earlier, all have gone apart from Stringer's. This was the last vase catalogue published as the range available in 1961/62 was small enough to be illustrated as one page within the Potters' Supplies catalogue.

Fulham Pottery remained synonymous with flower arranging to the end. The final 'new' shapes produced feature on a one-sided leaflet of 1962 and are more specialist forms 'designed for' Julia Clements. The 'minimal' aesthetic of the Clements vases reflects a growing taste for simple, linear arrangements heavily influenced by Japanese Ikebana (Fig. 27). That the last vases introduced by the Pottery were for a 'celebrity' flower arranger is entirely appropriate as without the endorsement of both Spry and Clements, the Pottery's vases would never have been as successful as they were.

In 1935 when the Pottery took its first commission from Spry, amateur flower arrangers were something of a niche market. Spry has to be credited with creating both an audience and a market for the Pottery's vases. Her influence continued to grow in the early 1950s and the wide-spread take up of flower arranging was given a further boost by the campaigning efforts of Julia Clements. The end of vase production when it came in early 1965 was primarily due to Cheavin's lack of interest in this side of his business.[49] It must be noted however that sales were also falling and this can be traced back to developments within the world of flower arranging. As originally envisaged by Spry and Clements, flower arranging was an art form to civilise and beautify the home. In the case of Clements it was also born out of a desperate desire to create an antidote to post-war gloom and shortage. By the late 1950s the role of flower arranging had evolved beyond all recognition. Independent clubs and societies which had sprung up all over the country were finally rationalised in 1959 into the National Association of Flower Arrangement Societies (NAFAS). The members of these societies were far more concerned with creating displays for shows and exhibitions than for the home. The watchword now was individuality and this extended to containers. It would be anathema to have the same vase as a fellow competitor and so all manner of unusual vessels were appropriated or created from scratch. The widespread influence of Ikebana also created a reaction against overly complicated vase shapes which were now seen as 'old-fashioned'. The advent of 'Oasis' further freed arrangers from a need to use containers to hold water.[50] In short, the Fulham vases were no longer required by the audience for whom they had originally been created. The era of the 'designer' flower vase had come to a natural end.[51]

ACKNOWLEDGEMENTS

I would particularly like to thank Anne Wheeldon and Jane Kimber of the Hammersmith & Fulham Archives and Local History Centre who greatly facilitated my primary research and also responded helpfully and swiftly to many requests for further information. Harry Horlock-Stringer freely shared his rich memories of Winston Cheavin and the Pottery with great humour. George Smith MBE was gracious enough to share his experience and observations from a lifetime's commitment to flower arranging. He provided a clear insight into the differing approaches and attitudes of Constance Spry and his good friend Julia Clements. Steve Ogden, Principal Lecturer in Ceramics at the University of Cumbria answered my technical questions and drew many helpful diagrams. Roger Lee, also of the University of Cumbria helped enormously with the studio photography. I must also thank the private collectors who allowed me to borrow and photograph their vases. Finally I would like to thank the University of Cumbria Research and Creative Enterprise Service (RACES) for providing financial support which helped facilitate my research.

NOTES

1. Chris Green, John Dwight's Fulham Pottery, Excavations 1971–79 (English Heritage, London, 1999), 2–3.
2. Following the death of Charles Edward White the Dwight 'heirlooms' – perfect examples of his statuary and finewares – were dispersed at auction, finally coming to the attention of collectors and public institutions.
3. Geoffrey, the eldest son, pursued an independent business career as did John the youngest. Harry Horlock-Stringer recounts that 'young John did spend a little time at the Pottery in the mid 1950s playing with glaze effects.'
4. It was widely known among the artistic community that the Pottery would undertake the firing of sculptures and models. At the 1924 British Industries Fair the Pottery exhibited a group of ceramic sculptures modelled by Irene Mary Browne. In the post-war period a range of figures modelled by Jean Potts and retailed by Heals were fired at the Pottery.
5. This exhibition also included the work of other potters who had worked within the borough of Fulham including William De Morgan and the Martin Brothers.
6. Fulham Pottery Letterhead dated 1932 in the collection of Hammersmith and Fulham Archives and Local History Centre (HFA).
7. The British Industries Fair was a huge annual trade exhibition. Organized by the Department of Overseas Trade (Board of Trade) and first held in 1915. It encompassed a vast selection of British manufacturing industries and although primarily aimed at foreign buyers generated much 'home' trade. It grew quickly in size and by 1922 was housed it The White City, London and at the Castle Bromwich Aerodrome, Birmingham. Later still it occupied three sites; Olympia and Earls Court in London and Castle Bromwich in Birmingham.
8. The Barker Pottery supplied stoneware bottles and water filter cases to the Fulham Pottery from at least 1925 until it finally closed in 1957 following the Clean Air Act (1956). I am very grateful to Miss Ann Hodson of Boythorpe, Chesterfield for sharing her memories of the Barker Pottery with me.
9. Dennis Haslegrove and John Murray, John Dwight's Fulham Pottery 1672–1978 A Collection of Documentary Sources (Journal of Ceramic History No. 11, Stoke-on-Trent City Museums 1979), 242.
10. The Fulham Chronicle (12 April 1935).
11. Typescript of a talk given by Winston Cheavin, 2 November 1954 (HFA).
12. George William Cheavin died in 1940.
13. Hammersmith and Fulham Archives and Local History Centre.
14. Flower Decoration was followed by: Flowers in House and Garden (1937); A Garden Notebook (1940); Come Into the Garden Cook (1942); Summer and Autumn Flowers (1951); Winter and Spring Flowers (1951); How to Do the Flowers (1953); Party Flowers (1955); The Constance Spry Cookery Book (1956); Simple Flowers (1957); Favourite Flowers (1959).
15. Elizabeth Coxhead, Constance Spry A Biography (William Luscombe, London, 1975), 17, 56 & 64. Little is known of Florence Standfast (1872–1964). She first met Spry in 1906 when still an art student. Later c.1929 they met by chance and Standfast was persuaded to join the staff of Flower Decorations Ltd.
16. See Richard B. Fisher, Syrie Maugham (Duckworth, London, 1979).
17. Oliver Messel (1904–1978), stage designer, interior designer, painter, socialite and friend of Spry.

18. Although it would have been more logical to slip-cast these pieces, the initial outlay required to equip the Pottery for this specialised process would not have appealed to Cheavin. The Pottery therefore continued to employ press-moulding even though some of the new designs were highly unsuitable for this form of manufacture.
19. Many collectors and dealers now use the term 'Constance Spry' in such a generic way that virtually every white vase made at the Fulham Pottery will at some point be described as 'Constance Spry'. It must be pointed out that only those vases with the facsimile 'Spry' signature or, in the case of later slip-cast shapes, a 'CS' prefix were designed for Spry.
20. The rectangular down-draught muffle kiln was small in size being approximately sixteen feet square and six feet high. Because space was so limited protective saggars were not used. All wares were fired on fireclay shelves supported by props and were closely packed in an attempt to avoid contamination from fly ash. This was rarely successful as a close inspection of interior glazes will show.
21. Little is known about the South African born Gerard de Witt. He enlisted in the Canadian Expeditionary Force in Halifax, Nova Scotia and became a lieutenant in the 6th Canadian Siege Battery. Some of his war etchings were exhibited in London in 1919.
22. Upon his retirement in 1945 (after 51 years with the Pottery), W.J. Marriner (1881–c.1972) moved to Littlehampton, West Sussex where he established the Littlehampton Pottery, making a wide range of domestic pottery.
23. The Pottery's sales and dispatch ledgers (HFA) show the vases to have been widely available across the country. Large orders were placed regularly by Dickins & Jones, Fortnum & Mason, Heal & Sons, Harrods, John Lewis and Liberty & Co.
24. Patent GB496212 (HFA).
25. The Coralie range are stamped to the base; 'De Witt Design, Fulham Pottery' and carry both the patent and registration number.
26. Correspondence held by the Lucie Rie Archive, The Crafts Study Centre, University College for the Creative Arts, Farnham.
27. The range can be given an approximate date by the presence of a 'v' for victory planter and also from a photograph taken in December 1947 which includes the horse's head vase (HFA).
28. Schorr lived in Paris 1925–1934 and London 1936–1988. He specialised in decorative sculpture, supplying designs for ceramic animals to Royal Doulton (c.1937) and went on to design a wide range of highly surreal and theatrical shop window displays for companies such as Harrods, Boucheron, Yardley, Elizabeth Arden and Baly. See Hildegard Ganter-Schlee, *Raoh Schorr 1901–1991* (Switzerland, 1995).
29. Julia Clements, *My Life with Flowers* (Cassel, London, 1993), 29–31.
30. It was followed by many equally successful books including: *Pictures with Flowers* (1951); *More Pictures with Flowers* (1952); *101 Ideas for Flower Arrangement* (1953); *First Steps with Flowers* (1955).
31. Neither Clements nor Spry ever indulged in an overtly 'hard sell' of their signature ranges. This would have been viewed by both as vulgar. However, by inclusion in some of the photographic illustrations the vases could be promoted in a subtle and tasteful manner.
32. Pre-war vases carry the impressed mark 'Designed by Constance Spry, Flower Decorations Ltd.'. During 1941 the company name was changed to 'Constance Spry Ltd. and accordingly the name 'Flower Decorations Ltd.' was removed from the post-war mark.
33. C.A. West joined the Pottery in 1946 as works manager. He was a very able designer and thrower contributing mantel vases and thrown shapes to the Pottery's catalogue of designs ('FW' and 'WT' prefixes). He left the pottery on 23 March 1956 when vase manufacture was transferred to Stoke-on-Trent.
34. R.W.H. Bolton was with the pottery for only a short period around 1951–52. His two tulip-shaped vases carry the 'RB' prefix.
35. These vases are stamped 'Elaine Goddard Ltd.' Very little is known of Elaine Goddard (1914–1986). She studied under Constance Spry and formed her limited company on 28 November 1938. At this time she ran a shop 'Elaine Goddard Flower Arrangements' at 33E Kings Road, London, SW3. In January 1941 she married Second-Lieutenant Patrick Reid R.A. and seems to have closed the shop. Many of her vase designs were manufactured for her company by the Dartmouth Pottery in the late 1950s. Elaine Goddard Ltd. was dissolved in 1994 at which time its registered address was Elms Gardens, Glaziers Lane, Normandy, Guildford.
36. Now in the Burrell Collection, Glasgow; this massive Roman vase is so named because for many years it was in the possession of the Earls of Warwick.
37. By February 1957 this number had reduced to one. The remaining worker was the long serving G.T. Furniss who as stock manager also looked after the quality control, packing and dispatch of the vases. He died while in the company's employ on 26 December 1960.
38. There are records of complaints and legal summonses against the Pottery for smoke pollution dating back to at least the 'Bailey' period. Various short lived experiments were tried to reduce the smoke including using peat as a fuel. Winston Cheavin recalled that as a boy, one of his tasks was to visit the Alkali Inspector for Fulham each Christmas with a complementary box of cigars. Latterly, in an attempt to placate the neighbours, only one firing (lasting three days) was undertaken per week. The kilns were tended for over thirty years by Bill Hunt who as fireman had one of the most important and highly paid jobs in the Pottery. The earthenware was fired at 1,200 degrees centigrade, a temperature only achieved after three days of continuous stoking at half-hourly intervals and using four tons of coal.
39. The act was a response to the 'Great Smog' of December, 1952 which killed over 4000 people living in London.
40. The owner of the Devon Pottery, Reginald Fielding was a great friend of Winston Cheavin.
41. Similar to press-moulding in its use of plaster moulds, slip-casting uses liquid clay which is poured into the mould and left for a controlled period of time. This technique ensures an even thickness of clay throughout the body of a vessel and so dramatically reduces the risk of distortion when being fired in the kiln.
42. Harry Horlock-Stringer was born in Warrington and trained as a painter at the Birmingham School of Art. He moved to Taggs Yard in Barnes, south-west London, in 1960 and for many years he ran his own school there. He experimented widely with glazes and firing techniques and wrote a book on raku pottery. Stringer is a founder member of the Craft Potters Association. He has lectured widely and now lives in semi-retirement in Somerset.
43. Sir Caspar John GCB (1903–1984), Admiral of the Fleet and Augustus John's second son.
44. Information provided during interviews with the author 2008.
45. Alongside the children, Stringer remembers quite famous Royal Academy sculptors arriving at the Pottery with work to be fired. Many were seen later, removing the shattered remains of their sculpture because it had been fired too quickly and exploded in the electric kiln.
46. Eric Griffiths (d.1994) would go on to become art director at Royal Doulton, Stoke-on-Trent from 1972 until his retirement in 1991.
47. Enough of the range remained in stock in 1964, for Cheavin to produce a leaflet in an attempt to generate sales.
48. The Crown Devon Pottery seemed to Stringer years ahead of the Fulham Pottery in every respect.
49. Fulham Pottery stock books, 1966–1969 (HFA). The potters' supplies side of the business maintained its profitability and continued until 1969 as did the supply of water filters for export.
50. Oasis™ is a porous chemical foam that soaks up (and holds) water. Most importantly it also holds flower arrangements in place. First manufactured in 1954 it quickly became a worldwide phenomenon as it allowed flower arrangers to dispense with their traditional tools of chicken wire and pin holders hidden within the water container.
51. Cheavin sold the business in 1969 to the Portals Group, who absorbed the water filter operations into their own at Tonbridge, Kent. The potters' supplies business continued at the Pottery, now trading as the Fulham Pottery Ltd. The Portals Group applied to replace the existing buildings with a modern office block which would also include a shop/showroom for the Pottery. Amid much controversy the old Pottery was finally demolished in 1974–75 with one stoneware kiln being saved and incorporated into the unremarkable office block that replaced it. The company was sold again in 1976 to Edward Woolf who continued with the potters' supplies business and also re-introduced pottery manufacture to the site in conjunction with the ceramic designer David Birch. In 1978 a range of his red earthenware food containers and tableware were produced. Following Birch's departure (c.1982) Fraser Macrae took over, producing a similar range of red earthenware ceramics, Quentin Bell (1910–1996) was invited by Woolf to work at the Pottery (c.1980) as 'artist in residence' and produced a wide range of hand decorated 'studio' pots which were exhibited in 1981. Bell was followed at the pottery by John Piper (1903–1992), Ivor Abrahams (b.1935) and finally Bruce McLean (b.1944) before the Pottery moved south of the river to Battersea an 1986 and Philip Sutton (b.1928) took up residency. In 1992 The Fulham Pottery Ltd was bought by Rewaard-Clayglaze of Stoke-on-Trent and was finally dissolved in 1996.