

RARE CHINA, REAL AND FALSE

FORGERIES AND COPIES OF POTTERY AND PORCELAIN.

Modern Imitations of the Tin Enamelled Wares and How to Recognize Them - Majolica and Kindred Wares - Marks of Old Delft - French Faience.

XI. TIN ENAMELLED WARE. By tin enamelled wares we mean those varieties of pottery which are glazed with a preparation in which oxide of tin is an ingredient, which produces a white, opaque coating, at a short distance resembling white porcelain. The best known groups of tin enamelled pottery, or stan-

The young collector should beware of those pieces which present a fresh, bright, unused appearance, no matter what marks may be found upon them, as no really ancient example could after so long a time preserve the aspect of newness even though it had been put away when first made without being removed from its wrappings through all these years. Time alone would work a change in its enamel and colors which could not be imitated by artificial means. He should also carefully examine those pieces which appear at first sight to be old in order to convince himself that they have not been tampered with. A modern imitation of an old majolica plate, which is here shown, is glazed with lead, over a thin coating of white slip,



GENUINE EXAMPLE OF MEXICAN MAJOLICA OF ABOUT 1750, SHOWING CHINESE INFLUENCE. THE DECORATION IS IN THICK DARK BLUE ENAMEL.

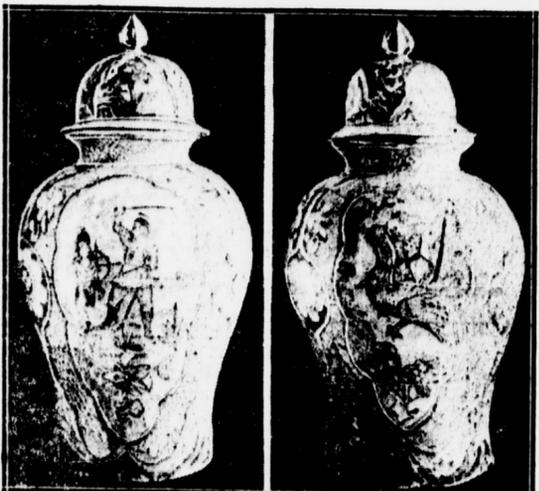
niferous faience, are the Delft ware produced in Holland and the majolica of Italy, Spain and Mexico.

ITALIAN MAJOLICA. At Doecia, Italy; Paris, France, and many other places in Europe the old Italian majolica has long been and is still being imitated. Even the beautiful lustre of Gubbio are creditably simulated. In many of the early centres of majolica manufacture these wares continue to be produced. Some of these fabrics are not intended to deceive, as no claim of antiquity is made for them. They are frankly sold by the manufacturers as modern reproductions of rare old designs and in order to prevent deception the dates of manufacture are sometimes painted on them.

At the centennial exhibition in 1876 many pretentious vases, plaques, plates and other objects were exhibited and sold to American collectors as revivals of an older art. These pieces usually bear the name of the place where they were made and the date 1875 and could deceive only the most obtuse collector. But there is a more dangerous class of ware, examples of which will be found in many private and public collections. These products are close imitations in design and coloring of the well known styles of ware produced in the sixteenth, seventeenth and eighteenth centuries by famous majolists. The majolica of Urbino, Faenza, Caffaggiola and other early centres are copied with great fidelity.

The best test for genuine old majolica is in its appearance of age. The modern copies as a rule are fresh and bright in color and perfect in glaze. Pottery which is two or three centuries old will always show its age either in the softening of the colors or the unmistakable evidences of long usage or wear. The dishonest manufacturer or dealer will often resort to the trick of producing the appearance of antiquity by scratching the surface, chipping the edges and smearing brown paint or dirt into the bed where the tin enamel has flaked off. We have seen freshly made pieces which have been scratched on the bottoms and edges with a file and smeared with brown paint on the under sides to produce the effect of age. An application of soap and water and a careful examination of the markings with a magnifying glass will usually expose the deception.

When a piece of Italian majolica is mellow in coloring and glaze, and the wear on the under side presents a smooth and greasy appearance, as though polished by long usage, except on the higher spots which show fine scratches, and when the edges of the enamel are chipped and marked with fine scratches which can be seen through a glass, the exposed body beneath being smoothly worn and darkened by much handling, it is reasonably safe to assume that it is authentic.



MODERN MEXICAN MAJOLICA COVERED JARS, IMITATING THE EARLY BLUE AND WHITE MAJOLICA OF PUEBLA, MEXICO. THE BLUE COLOR IS WEAK AND WASHY.



MEXICAN MAJOLICA JAR, INVERTED. MADE AT PUEBLA, MEXICO, ABOUT 1800. GROTESQUE DESIGNS OF THIS CHARACTER WERE NOT MADE BY THE OLD MEXICAN MAJOLISTS.

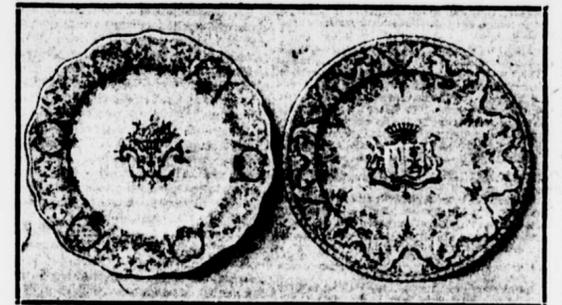
"Cantagalli," hence the name by which they are known.

MEXICAN MAJOLICA OR "TALAVERA WARE."

The recent demand for old Mexican majolica, or, as it is generally called in Mexico, Talavera ware, on account of the prevailing belief that it was brought from Talavera, Spain, whereas it has been produced at Puebla, Mexico, by Spanish potters and their pupils, has incited some of the potters in the latter city to engage in the manufacture of imitations. There are in Puebla to-day several establishments where all varieties of this ancient tin enamelled ware are being reproduced, much of which is readily sold to American tourists. Some of the recent imitations of the earlier productions painted in dark blue, produced between 1850 and 1880, are dangerous, as the appearance of great age has been most cleverly simulated.

By the use of a cream colored enamel, the chipping of the edges to imitate long usage and the grinding of the bases to represent wear, an appearance of age is often imparted which is likely to deceive any one but an expert. These forgeries can readily be detected, however, by the pronounced yellowish tint of the ground, which deep color is not found in genuine pieces, and by the smeary appearance of the dark blue pigment, which, instead of having been applied boldly and stand-

instead of being glazed with tin. The decorations are too carefully painted and the glaze is fresh and bright. To produce the appearance of age the edges and base have been marked with a coarse file and on the under side brown paint has been



TWO PLATES DECORATED IN BLUE. THE FIRST IS A GENUINE ROUEN TIN ENAMELLED PIECE WITH DECORATION IN THE GLAZE. THE SECOND IS A MODERN IMITATION OF ROUEN FAIENCE PAINTED IN BLUE. MADE AT GIEN, FRANCE. IT IS GLAZED WITH LEAD.

smearing. Beside it is shown a genuine example of the seventeenth century.

DELIA ROBBIA WARE.

The tin enamelled sculptures of Luca della Robbia and of Andrea della Robbia are characterized by perfection and sharpness of modelling, thickness and evenness of enamel and purity of the colors used in the grounds and frames. Blue being most commonly employed. Robbia wares are extensively reproduced both in plaster and in pottery. The imitations are less carefully modelled than the genuine and the glaze or enamel is more unevenly applied, often being so thin in places as to show the yellowish color of the clay beneath.

CANTAGALLI WARE.

We hear a good deal nowadays about "Cantagalli" ware, which is often spoken of as a celebrated variety of ancient majolica. Cantagalli ware in reality is a modern ware, imitating well known old tin glazed potteries. It includes copies of Luca della Robbia reliefs; vases, plaques and plates in the various styles of Italian majolica of the fifteenth, sixteenth, seventeenth and eighteenth centuries; reproductions of Gubbio metallic lustre, also Persian and Hispano-Moresque pottery. The factory is situated at Florence, and since 1875 these wares have been produced there by the firm of Cantagalli, which adopted the mark of a crowing cock, which in Italian is

ing out smoothly and clearly in relief, has been painted roughly and unevenly by numerous strokes of the brush. A comparison of genuine and forged pieces will reveal a marked difference and save the collector from future deception.

Another variety of majolica now being manufactured in Puebla should be looked upon with suspicion. I refer to those



TWO MAJOLICA PLATES. THE FIRST IS A GENUINE OLD PIECE. THE SECOND IS A MODERN FORGERY.

large and striking pieces decorated in various colors in Chinese style with irregular medallions in which are depicted scenes from Aztec and Hispano-Mexican history. Some of these wares bear poorly painted and weakly colored figure scenes relating to the Conquest, sometimes accompanied by descriptive Spanish inscriptions. These are all recent fabrications, entirely worthless as specimens of Mexican majolica.

The demand for the old Mexican majolica which has sprung up in the last three or four years has caused a great scarcity of genuine pieces and to-day the Mexican market is flooded with spurious modern pieces. Among the new shapes which have appeared are ewers or pitchers with handles, tea pots, tall vases on long stems and myriads of jars with dome shaped covers. There are also sauce and gravy boats, large jars with S and C handles, sugar bowls with lids, rectangular bottles and many other objects which are never found among the early wares. These are decorated in pale, weak blue or in gaudy colors.

It must be remembered that the large spherical vessels of ginger jar form are seldom found with their original dome shaped lids. In fact we have met with only two of the old jars with covers intact and they were preserved in the house of a wealthy Mexican. Examples with covers should therefore be looked upon with suspicion. Ninety-nine out of a hundred will prove to be modern.

HOLLAND DELFT.

Holland Delft being somewhat similar in body and enamel to the majolica of

Italy, both being covered with a stanniferous glaze, the same tests may be used in both cases.

Genuine old Delft is of soft body, sometimes scarcely harder than dried mud, and the ware is usually quite thin and light in weight.

While there were numerous noted potteries in Delft, Holland, in the seventeenth and eighteenth centuries, at present there is only one, the successor of the original "Bottle" factory. This sole survivor of a once extensive manufacture now produces modern wares of many varieties in tin enamel and lead glaze. Close copies of old forms are made elsewhere, in Paris and other parts of Europe. The ware is thicker and clumsier than the old, however, and it is as a rule fresh and new



TWO MOUSTIERS TIN ENAMELLED PLATES. THE FIRST IS GENUINE, WITH GREEN DECORATION IN THE GLAZE. THE SECOND IS A MODERN IMITATION OF THE SAME DESIGN, PAINTED IN BLACKISH GREEN, OVER THE GLAZE. NOTE THE CRUDENESS OF THE PAINTING OF THE COPY.

in appearance, with unscratched glaze. The three bells and hatchet marks, among others, are frequently imitated.

Pieces of Delft ware having superficially painted and gilded designs will often be met with. Figures of cows, groups, candlesticks and other objects bearing added decorations in bright paints are abundant. These are frequently genuine white pieces which have been decorated by amateurs or dealers to make them more salable. When such are found in collections the paints, which are seldom fired, should be carefully removed in order to restore them to their original condition.

FRENCH STANNIFEROUS FAIENCE.

The tin-enamelled pottery of the French factories, sometimes known as French Delft, is counterfeited in large quantities at many places in France and other European countries. So numerous are these imitations that they will be found in almost every collection, public or private, and offered for sale on almost every curiosity



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shop in the country. Many of them are creditably executed and readily pass muster as genuine antiques.

In purchasing examples of these wares it is well first to take into consideration the rarity of the particular fabric which

they represent and the remote possibility that they may be genuine. Neither should the importance or beauty of a piece be taken as evidence that it is old, since the most pretentious of the old designs are being copied to supply the demand of collectors of these eighteenth century wares.

Large vases painted with figure medallions and elaborately gilded are made in imitation of the beautiful productions of the Sceaux factory. The faience of Marseilles, Moustiers, Strasbourg and Niderviller form a large part of the regular stock in trade of the principal dealers in our large cities, and in one New York shop the author recently saw a cartload of plates bearing heraldic designs in relief and having openwork borders which were claimed to be genuine productions of the Quimper factory, a single piece of which if old would be worth more than the price asked for the entire stock.

It is difficult to lay down any fixed rules by which genuine old French faience can be distinguished from its counterfeits. The former may often be recognized by its signs of age, since such wares were generally intended for use rather than for decoration. To produce the appearance of antiquity the counterfeiters frequently resort to the trick of scratching the ware by artificial means. With a file, emery wheel or bit of sandpaper the under side is rubbed to simulate wear, but the scratches will often be found to run in one direction in parallel striations, whereas the wear produced by legitimate use for many years will be seen to be composed of innumerable fine scratches running at every angle. To produce the appearance of the "dirt of ages" in the crevices a rusty brown paint is frequently used by the forgers which can readily be removed with a knife blade or a moistened rag.

The best way to detect modern pieces is to examine the scratches with a magnifying glass. If the appearance of wear on the edges, the interior and the base is produced by myriads of tiny scratches intersecting each other at all angles, and the piece shows other evidences of age in the subdued coloring of the decorations and the natural appearance of the chipping of the edges, the probabilities are that the piece under examination is old. But this class of ware is perhaps the most puzzling of all the old wares to the young collector, and in buying he



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will do well to depend upon the judgment of a reliable and well posted European dealer. The average American dealer in antique china, however great his honesty may be, is deplorably ignorant in regard to the genuineness of the wares he handles.

NEVERS FAIENCE.

The seventeenth century productions of the faience factories at Nevers, France, were imitations of the majolica of Italy. Pilgrim bottles and bottle shaped vases were embellished with handles modelled in the forms of heads. The decorations were painted in polychrome and sometimes it is difficult to decide whether a piece of this character is French or Italian.

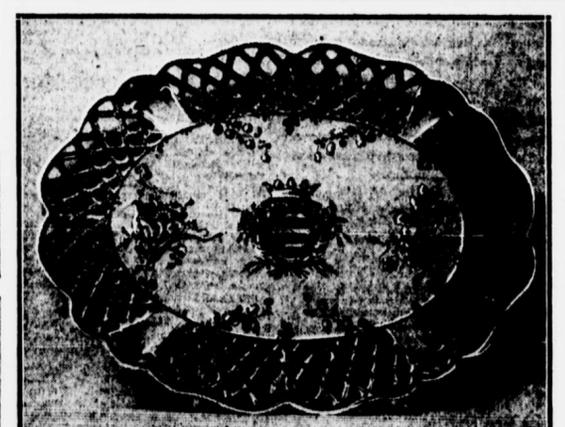
The most marked difference to be observed is in the outlines of the painted figures. In the Nevers work they are usually traced in reddish or blackish brown in wavering, tremulous, uncertain lines. The decorations of Nevers faience are in the enamel, and not over it, having been painted on the enamel before it was fired, producing an effect resembling underglaze work.

Another variety of faience produced at Nevers in the eighteenth century was covered with deep blue enamel, over which were painted white enamel traceries in Persian style. This same class of ware was made at other factories, particularly at St. Omer, France. The Nevers work may be known by its coarse, splotchy painting, while that of St. Omer is more carefully traced, the lines being fine, even and distinct, the details, such as the veining of leaves, being painted with a pointed brush. A characteristic fly, among the decorative details, resembling a small dragon fly with four wings, will usually be found on St. Omer faience.

The "faience patriotique" of Nevers made so extensively during the French Revolution, with patriotic designs and inscriptions, is now being reproduced in vast quantities. Genuine Nevers faience was never decorated over the enamel.

ROUEN FAIENCE.

Old Rouen faience, which was also decorated in the enamel, that is painted on the crude enamel before it was fired,



OPENWORK DISH, A PINE MODERN IMITATION OF STRASBOURG, FRANCE, STANNIFEROUS FAIENCE OF THE EIGHTEENTH CENTURY. THE HERALDIC DEVICE IN THE CENTRE IS PRINTED IN OUTLINE AND FILLED IN WITH COLORS.

is at present so rare that a genuine piece seldom finds its way into the market, yet so-called Rouen pottery can be bought in any desired quantity. Rouen faience is perhaps the most distinctive and elegant of all the French tin enamelled wares and is readily recognized.

The decorations are usually conventional in treatment in imitation of the embroideries of the period. The painted patterns, suggested by lambrequin designs, consist of radiating traceries and pendant ornaments, painted in blue or in blue and dull red combined with green and yellow. The red tint is most characteristic. The ware is inclined to be thick and heavy.

Fraudulent pieces may be recognized by the tests already suggested. When the decorations are over the enamel, presenting a dry and rough appearance, they are of recent execution.

MOUSTIERS FAIENCE.

Early in the eighteenth century stanniferous faience was made at Moustiers, France. Olerys established a pottery there about 1738. At first the ware was painted in purple, green or orange, but at a later date polychrome decoration was introduced. Olerys's mark consisted of the monogram O L, or P O L. A characteristic of Olerys's work is the combination of brownish yellow and light green.

Platters and plates painted with grotesque birds and human figures in yellowish green are to be seen in many public museums. We show here two plates of this character, the first of which is genuine, the second being a modern copy. The one is decorated in the glaze with hairlines of purple outlining the designs, the surface being smooth and homogeneous to the touch. The other is painted over the glaze, the outlines being heavy and almost black, standing out perceptibly above the surface. The enamel of the genuine plate is of a pinkish tone, while that of the forged one is greenish white.

STRASBOURG FAIENCE.

Between about 1750 and 1780 stanniferous faience was made in abundance at Strasbourg, France (now in Germany), the colors used in the decorations including reds, delicate pinks and purples, a striking peculiarity being the outlining of the decorations with fine black lines.

Strasbourg faience is frequently marked with the letter H, with a dot above it standing for the name Hannong, a decorator. The mark P. H. was used by Paul Hannong, while Joseph Hannong employed the letters J. H. We have seen imitations of Strasbourg ware with decorations printed in outlines and filled in with color. The printing process was not employed at the old Strasbourg factory.

EDWIN ATLEE BARBER.

DINING AND LUNCHING CARS.

Some of the Western Roads Have Lunch Counters on Wheels.

In the management of a dining car service there is at the very beginning the indication of the possibility of the superintendent ever being on the spot, says Business. He has of course an adequate system of reports for every trip of every diner and café car, but for actual supervision he must send out inspectors.

These inspectors come aboard the trains at unexpected times and keep him fully informed of the condition of the cars, the appearance of the waiters, the setting of the tables, the stock of edibles in the pantry and the small details which make for the success of the service.

Then there is the dining car conductor, more recently called the steward, who has absolute command of the car on the road; he gives orders to the chef and waiters; he takes care of and accounts for all money received.

To supplement the diner and café service some of the Western roads have inaugurated lunch cars which are run on local and long branch trains. These are fitted up much like the old fashioned lunch room and have a long narrow counter down one side, flanked with regular pivot chairs.

The regulation cook and strong hinged doors are the main features of the new counter down one side, flanked with regular pivot chairs. The regulation cook and strong hinged doors are the main features of the new counter down one side, flanked with regular pivot chairs.

This service fills a need in the West and is appreciated by thousands of persons. It has been shown that the average amount paid by each guest for first class dining car service in a year is 80 cents, while that of the lunch car is less than one-half that amount.

ARTIFICIAL FLOORING.

Made of Sawdust and a Solution of Magnesium Chloride.

Artificial floorings, made of sawdust and other ingredients, are manufactured extensively in Germany. It is understood now that certain firms are to introduce a similar process in this country.

The flooring composition consists of a solution of magnesium chloride to which pulverized magnesia is added and which of itself forms a white, absolutely solid, artificial stone. If to this cement sawdust be added in considerable proportions the combination when it becomes hard possesses many of the qualities of both wood and stone.

Some of these floorings are mixed on the spot and laid soft on the space to be covered, while others are moulded into plates and delivered ready made. According to Consumer and Trade Reports, the Hamburg firm impregnates the wood meal with oil before mixing it with the magnesia paste and thereby renders it non-absorbent.

In Germany the cheaper grades of flooring are colored to resemble tile, mosaic pavements, and in many instances have given entire satisfaction during a considerable term of years. The grant halls of the Hamburg-American Line in Hamburg are paved almost entirely with this composition. Floors thus made are more elastic than cement floors, are much warmer, and preserve a smoother surface. Under the fire test this flooring chars but does not burn and is a poor conductor of heat.

Home of the Guillotine.

From Le Petit Journal.

A wagon drawn by the two prison horses Gaspard and Balthazar made its way slowly and solemnly through Paris yesterday from M. Deblier's shed in the Rue de la Folie-Regnault to the Santé prison, Boulevard Arago. It was evident from the care taken that the contents of the wagon were precious, and if it had been known that the guillotine, which has served its sinister purpose for many years on the Place de la Roquette and all over France, was being moved to its new home many more people would have stopped to look at the silent procession.

A WALKING TOUR IN ENGLAND

LOTS OF FUN AFOOT AT A COST OF \$119.92 A PIECE.

Comfort and Feather Beds in a Cyclists' Inn—Food and Shelter for the Economical Tourist—Pretty Scenes Off the Beaten Track—Good Roads.

"It had been a job—a real job—to start madam for a tramp in England on \$120 a piece," says a writer in Country Life in America. "But that was all we had for steamer fare and everything, so it was gone on that or stay at home. Go we did."

"Arrived at Liverpool we jogged down to Shrewsbury by the last train, and after a quarter of an hour on the darkening streets, stopped in front of a dingy, low-browed hakeshop with a sign, 'Accommodations for cyclists,' perched up in the window.

"Here," suggested I tentatively, "we stop."  
"Not here," she wailed, "not here!"  
"But I was firm. There we spent the night in comfort and feather beds, there we ate a most excellent breakfast the next morning before we started on our ramble down wide and lovely Corvedale toward the mountains of Shropshire.

"Indeed the charm of England to the economical tourist is the possibility of obtaining food and shelter so inexpensive and so excellent. These hakeshops with their cyclist cards, the shilling dinners in all the market towns, better of course on market days, but always good, the temperance hotels—they sometimes sell liquor but are generally clean—the readiness of all the farmers to take any traveller in over night and feed him gorgeously, 'sleep him' quaintly under canopies and in bounding beds, make economy one long poem of pleasure.

"Indeed, before the summer was over, madam learned to find her greatest joy in loitering up and down the streets of some quaint old town, weighing, considering, until at last the very best and the very cheapest lodging and supper had been obtained.

"Nowhere save in England can such striking diversity of scenery be discovered in so short a compass. We were six weeks from home and, of course, had but twenty-four days for tramping. As we carried everything on our backs we did only about eighteen miles a day, and yet we walked nearly the length of England. Starting at Shrewsbury we came down through Shropshire to Herefordshire and spent one gusty rainy day at Hereford.

"The Dean himself, an author and the brother of an Earl, showed us the famous library in the absence of the verger, and was so impressed by discovering that madam, under her rough attire, possessed an ability to read medieval French and Latin that he invited us to lunch.

"From Hereford we crossed to Ross and started down the Wye Valley, going as far as Clapton, then to Gloucester, Bath and Wells and through Frome to the edge of the Wiltshire moorlands. Over the moorlands to Stonehenge and Amesbury we went. At Amesbury we were assured by landlord, storekeeper and carters that there positively was not, never had been, never could be a road on the west side of the Avon—not Shakespeare's, but as lovely—to Salisbury. But we had read Richard Le Gallienne and persisted, insisted, guessed and tumbled into the most exquisite morning walk.

"Now Hereford is a cattle country, crisscrossed with ruined monasteries and old walled towns. The cattle fly is a pest, but for some curious reason will not venture under an outspread umbrella. The whole place is so unvisited that we were never recognized as Americans, and the farmers gave us the milk we asked for, a thing unheard of away from our own land. The French peasants do, however, offer wine free to any passing stranger.

"The whole landscape is large, wide, with strange conical hills leaping abruptly from the plain, the tall, the tall of the Wye is the most beautiful thing in Great Britain. Indeed few countries can equal it. The steep hills offer magnificent views and are clothed with trees as in no other part of England. Everywhere the legend of Arthur follows and poetizes the scene. The natives speak in terms of some contemporary of Victoria the Good.

"Half way down the vale lies Tintern Abbey, that most picturesque of ruins, and the most beautiful thing in the valley is seldom seen save at Tintern. We rowed on some morning on the river, going from some ten miles above the abbey, down to the ruins of Stonehenge. The price of the boat and boatman was but seven shillings, and we could have had him for the day at the same price.

"The roads of England are good, not so hard as our own, but not so muddy as in New England or New York. The climate is perfect for walking. It is always cool. Indeed on a day that the London papers proclaimed the hottest for fifteen years and bragged of the prostrations we wore our sweaters after supper. The food is super-excellent in the cheaper inns and inns. It is often possible to find yourself, i. e., buy food and have it cooked at the house where you are stopping.

"The people are very cordial in the remote towns, always wishing the passenger 'good morning' and 'good night.' We had but one day of rain, though that is possibly exceptional. The maps, cyclist maps, obtainable in any large American city, are fair, but the Cyclist Club is worth joining. It gives rather expensive and always 'dipper' hotels.

"The cost of my trip was exactly \$119.92 a piece. Supper, bed and breakfast were generally either six or seven shillings for the two of us, three to three and a half shillings a piece. Dinner averaged from a shilling apiece to one and six. At the hakeshops we reduced it to two shillings and a penny, for I ordered a regular and madam a nice penny dinner. The only difference being the size: a shilling dinner gives one five slices of meat, a nice penny dinner only three, and the two combined, for a couple of orders of sweets at tuppence a help. The farmers charge rather more than in America, but the food is distinctly better.

KANSAS'S LOAD OF ALFALFA SEED.

From The Hutchinson News. Jesse Lamford, who lives on the E. M. Wiley farm, Grant township, sold a load of alfalfa seed to Charles Woodell of Nicholson a few days ago for which he received a check for \$1,000.

This is perhaps the biggest check ever paid in this section of the State for a single load of grain of any kind. There was a neighborhood of alfalfa seed in the place certainly are not complaining of its dearth.