The Hensley Pitchers:
A Legacy of Southern Sisters
Donna McCarthy
An introduction to the collection of late 19th and early 20th century pitchers at the McClung Museum of Natural History and Culture
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2016
On the cover
This unusual porcelain pitcher has a complex, reticulated handle and a base molded into the shape of a flower complete with a receptacle. The piece is unmarked, however, it is undoubtedly European (probably German or Austrian), produced in the late 19th-early 20th century. It is shown slightly larger than actual size, 3.25” tall. 1936.4.808
Dedicated to the Collectors

Laura H. Moss (Hensley)
February 14, 1864 – July 1, 1914

Nella Moss
~1866 – July 11, 1934

James A. Hensley
1856 – February 16, 1930
Acknowledgments

Although I am the one presenting the collection for potential researchers and collectors, the bulk of the credit for the information presented here must go to those individuals who did the real hard work—the unwrapping, cataloguing (which in those days consisted of typing a large amount of information on a small amount of index card), assessing, photographing, and researching the pitchers in the 1990s. The size of the collection—over 2000 pieces—should give anyone familiar with this process an idea of what a monumental task this was. Pamela Bloor (who later assumed the role of curator of the Hensley collection) and Elaine Evans, former curator of Egyptian Collections and adjunct assistant professor at the University of Tennessee, Knoxville were the brave individuals who undertook the cataloguing process, amassing a considerable amount of information on the pitchers. Although the collection has since been digitized, all the original index cards are still on file in the collections storage room.

While I was introduced to the collection during a 2014 inventory, it was Pamela Bloor who piqued my interest and began my fascinating journey through 19th-early 20th century ceramics. Her enthusiasm for, and considerable knowledge of, the Hensley collection became too contagious for me to resist. I was able to work with her on an exhibit of Dutch pottery from the collection (my first ever), after which there was no turning back. I was hooked. While she recently retired as curator of the collection, I learned a great deal from her in a very short time, and I thank her for mentorship and great stories.

Thanks also go to Dr. Jefferson Chapman, Museum Director, who gave me, an anthropologist by training, the free range access to this and other decorative arts collections to expand my knowledge base. Since conducting this research, I have become a collector myself...now I just have to learn to stop annoying people by turning over every vase and pitcher I see to look at the maker’s mark.

A special mention goes to Lindsay Kromer, McClung’s Media Productions Coordinator, for taking her time to locate photographs of the Hensley pitcher exhibits among the photographic archives.
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Introduction

People collect all manner of things, ranging from coins and stamps to sports memorabilia and cars. Whatever the object, there's always someone passionate enough about it to make it a part of their lives. This is certainly true for Laura Moss, a little girl from Georgia, whose childhood fascination with one particular object—milk pitchers—became a lifelong obsession. While she began collecting them at age five and continued to collect them for the rest of her life, she likely could never have imagined that people would still be enjoying her collection more than a century after her death.

The pitchers she (and eventually her sister) collected fill 16 cabinets and shelves in collections storage at the McClung Museum of Natural History and Culture in Knoxville, Tennessee. The large collection documents trends, styles, and decoration by manufacturers of ceramics, glass, and silver from at least 13 countries in the late 19th and early 20th centuries. Included among the rows and rows of vessels are numerous pieces of "Art Pottery," from places such as Aller Vale, Gouda, Jugtown, and the Peasant Art Industry. Artisans such as Sadie Irvine, the Overbeck Sisters, and Anton Lang are also represented. A rare piece of green Sumida Gawa ware signed by Inoue Ryosai is one of three pieces by the craftsman in the collection, and rarely seen pieces from Germany include Karl Diesinger, Dümler and Breiden, Schierholz Porcelain, and Franz Junkersdorf. For the majolica enthusiast, there are pieces from American, French, Italian, German, and Japanese manufacturers, including several large “barbotine” majolica figurals from Keller and Guerin of Lunéville, France. Early American Pressed Glass, millefiori, milk glass, and ruby glass pieces include a souvenir from the 1893 World’s Fair in Chicago and—one of my personal favorites—a beautiful miniature grape relief-decorated pitcher from Kokomo Opalescent Glass Works of Indiana. Sizes range from miniatures as small as one inch to tankards more than 15” tall, and ceramic bodies range from delicate porcelain to thick, vitrified pieces designed to take heavy wear from use.
My experience with this collection began just a few years ago. While taking inventory, I began researching manufacturers for previously unidentified pieces to supplement original information provided by Pamela Bloor and Elaine Evans. Thanks to the plethora of recent publications and internet resources not available at that time, this recent research identified the manufacturers for more than 150 additional marked and unmarked pieces. With every mystery solved, I became more and more intrigued with the collection and enthusiastic to share the stories each piece has the ability to tell.

Although the pitchers were occasionally hand-washed, many still have soot smudges from coal fires that heated the Hensley home. Still others show remnants of fingerprints from handling by one or both of the sisters. Finding these dark smudges connects observer and collector across a century—if only for a second or two—and permanently connects the Moss sisters to the pitchers they so cherished. Exhibits of the pitchers over the last 20 years have, in turn, connected the sisters to whole new generations of collectors and fans of decorative arts.

While this collection is obviously an important resource for anyone interested in late 19th – early 20th century material culture, it took no time at all for me to understand that this collection is more than an odd assemblage of milk and water pitchers. The foundation underlying the collection is the special bond it represented between two sisters—a bond that continued even after death. The pitchers and the act of collecting them significantly impacted their lives and the lives of those around them. With each visit from local people, each correspondence with people in foreign lands, and each souvenir sent or given to them, Laura and Nella became part of a larger world they might not have otherwise experienced. The considerable variety within the collection and choice of pieces taken as a whole tell the story of the preferences, social perspectives, and attitudes (for better or worse) of two southern sisters bonded by a common hobby, their love for each other, and pitchers, of course.

*Lots and lots of pitchers.*
This view behind the scenes of the McClung Museum serves to introduce the Hensley Collection to collectors and researchers interested in ceramics, glass, and silver from the late 19th to early 20th centuries. It was my goal to showcase not only the aesthetics of the pitchers, but also the trends and changes documented by the pieces themselves. The pitchers are presented with regard to their decorative motifs, function, or historical significance. Although the craftsmanship in the pieces is often undeniable, this introduction however provides little information regarding the processes by which they were made.

While I certainly don’t expect many people to have (or possibly even understand) the affinity I have developed for this slightly unusual collection, I hope you, the reader, gain an appreciation for the value of the collection and find your own favorites among the pieces I have chosen for inclusion!
Laura Hensley (née Moss) was born on February 14, 1864 in Lexington, Oglethorpe County, Georgia. Both as a child and later as an adult, Laura was not interested in collecting complete tea sets or other types of china. She wanted only pitchers. In a newspaper interview in 1913, she related an amusing story of how her specific interest in pitchers began. As a child, Laura’s family provided milk from their cows to a pair of sisters who lived across a field. Watching them put the milk into pitchers of all sizes and shapes, Laura was overcome with the desire to have one for herself. It was only the thought of her mother’s “hickory persuader” that kept her from asking them to give her one. Not to be deterred, she acquired pitchers from doll tea sets of other young girls she knew. Some of these were given to her outright; for others she traded plates and saucers from her own tea sets.

Unfortunately, very little is known about the life of Laura herself. Most of our current knowledge comes from newspaper interviews given by her and her sister, Nella, in the early 1900s; however, this information is sketchy and episodic at best. It appears, however, that when she was old enough, Laura’s father sent her to attend school at Hollins College (now Hollins University), a school for girls near Roanoke, Virginia. While there she roomed with Jenny Hensley, with whom she became good friends. Through this friendship, she met her future husband, James Hensley, Jenny’s older brother. Laura and James married on June 12, 1883 when Laura was 19 and James was 27. Together they moved to north Knoxville, Tennessee, eventually settling into the Luttrell Street address that became her personal museum and show place.

Newspaper and magazine clippings about the collection, likely saved by the sisters, were donated with the pitchers. While sporadic, these features provide a chronicle of the collection's growth and hint at its impact on the Knoxville neighborhood. The collection eventually became so well-known that it was featured at the opening of the Museum of the Smokies in Gatlinburg, Tennessee (date unknown).
Newspaper and magazine articles written about the Hensley collection donated with the pitchers:


“Three Rare Pitchers Added to Collection: Mrs. Jas. A. Hensley Now Possesses Nearly 2000 Unique Designs,” *undated* clipping from the *Knoxville News Sentinel*

“Southern Woman Owned Collection of 2,591 Pitchers, Every One a Rarity” (source unknown)

“Knoxville Woman has Hundreds of Pitchers: Miss Moss’s Collection Contains 2,600 Pieces, Said to be World’s Finest” (source unknown)

“Jugs, Jugs, Jugs! How a Woman’s Hobby Grew into an Interesting And Valuable Collection,” *Forecast Magazine*, Philadelphia, 1926

“More About Miss Laura’s Collection of Pitchers, Oglethorpe Echo, April, 1928

*Knoxville Woman has Collection of 2,738 Pitchers, No Two Alike,”* *Knoxville Sunday Journal*, April 25, 1928

“2,787 Pitchers Collected by Women in Tennessee” (blurb from unknown source)

“Pitchers with and without ears,” transcript of an article by Mae Treadwell, 1929 (source unknown)

*"Pitcher-perfect Collection: McClung Museum to unveil exhibit,”* *Knoxville News Sentinel* (date unknown)

*This was not one of the original articles donated with the collection; this resulted from an interview with Pamela Bloor before the pitchers were first put on exhibit*
By the time of her wedding, Laura had acquired just 50 pitchers, however, as of the 1913 interview, she had grown the collection to an impressive 1,882 pieces. Not only was she enthusiastic in her collecting, she was quite passionate about her pitchers as well. At one point, Laura was corresponding with collectors all over the world who considered her collection one of the finest of its kind. To her, each pitcher held a story; a life unseen by others yet intense and tangible in her eyes. Regarding her collection she poetically stated, “Memories that bless and burn like fragrant incense breathe messages to me out of nearly every pitcher I own…the laughter and the heartache represented by my pitchers, just as in real life, are side by side.” She was very proud of her collection and often entertained visitors who came to her home to see it. So well-known was one figural referred to as “The Chauffeur”—a man in a green coat and pink scarf bundled against the cold—that visitors never forgot to say good-bye to it before leaving.

The passion for her collection was evident in the fact that she displayed the pitchers in nearly every available public space in her home. They covered tables and specially-made shelves in the dining room and parlor, and hung from hooks over doorways and windows. Laura Hensley herself can be seen standing among the myriad pitchers in her Knoxville drawing room on the cover of the 1913 Philadelphia Enquirer on the next page. What James Hensley’s role in the collection process was or his opinion of the collection is unknown; however, considering the extent to which the pitchers took over their home, he must have been either incredibly supportive or incredibly patient.

As was the custom of the time, Laura’s younger, unmarried sister, Nella had moved to Knoxville to live with her sister and brother-in-law. After Laura’s death in 1914, Nella graciously and enthusiastically assumed care of the collection, a task she undertook until her own death 20 years later. Nella honored her sister's memory as the collection was still referred to as "Miss Laura's" in the 1928 article even though Laura had passed away 14 years earlier. By the time of this interview with the Knoxville
The Walls of this Home are Literally Covered with Crockery
*Sunday Journal,* Nella had expanded the collection to 2,738 pieces, in part through the generous contributions of friends who sent or brought her pitchers from their travels all over the world. For example, in a single Christmas more than 100 new pitchers were added to her collection by well-wishers and friends.

Nella never married, and it is clear that the collection served a special social function for her. Just as her sister did before her, she delighted neighborhood children with stories about the pitchers. She even demonstrated for them an unusual trick pitcher which could be turned upside down without losing a drop of liquid. In its time, the Hensley home would have been a well-known, often-visited attraction in her Knoxville neighborhood. Mae Treadwell, who wrote about the collection in *The Forecast Magazine* in 1926, understood well the social importance of the collection in the life of Nella Moss, aptly stating, “Moreover, in the course of making a collection, life stretches out its horizon. Even a quiet southern woman of the old school living in a small southern community, comes in direct contact with the great world of activity and interest. From everywhere, its treasures find their way into her own home; and people—vivid, interesting people—coming to see her collection bring her in their personal contact a great deal of stimulation. They keep her in touch.”

Nella Moss passed away in July of 1934, almost exactly 20 years after her sister, Laura. She also outlived her brother-in-law, James, who passed away in 1930 at the age of 74. The collection was packed up after Nella’s death and taken to the Quaint Old Shop in Gatlinburg, TN. In the short time the collection was in this location, many of the more valuable or interesting pieces were sold off one at a time. In 1936, however, the remaining objects in the collection were packed up once again and donated to the Home Economics Department at University of Tennessee, Knoxville, where they remained in the attic until being transferred to the museum and accessioned in the 1990s by Elaine Evans and Pamela Bloor.
The Collection: Now

Today the collection consists of nearly 2100 pieces, and, contrary to the claims made of “no two alike,” there are several duplicated pitchers in the collection. Fewer than half of the 2100, currently a total of 956 pitchers, have been identified by manufacturer; however, those that have been identified represent 206 different makers from Europe, Asia, and America. While the largest percentage of pitchers comes from just a few German manufacturers, the greatest variety of identified manufacturers are American. This is quite likely due to availability (and hence, probably cost) of local pieces as opposed to those imported from other countries. A list of currently known manufacturers is provided on pages 11-13.

Apparently the sisters were fond of figurals, as there are more than 230 in the collection, including character and Toby jugs. The majority of these are from German manufacturers Schafer & Vater and Royal Bayreuth; however, we are fortunate to have four very large animal figurals from St. Clement Pottery (Keller & Guerin) of Luneville, France. Manufacturers of Toby jugs are more diverse, with pieces from American, French, Japanese, and English manufacturers as well as German.

American favorites, judging by their numbers in the collection, include D. F. Haynes of Baltimore, Maryland represented by 20 pieces, and Roseville Pottery of Ohio, which includes more than 40 pieces. All of the latter are earthenware vessels with distinct body types and decal decoration from several pottery series, without any of the more upscale pieces the company also produced.

With the exception of the three pitchers of unique Millefiori glass from Italy, all of the identified glass manufacturers are American, primarily from Ohio, West Virginia, and Pennsylvania. Types of glass pitchers include handblown, EAPG (early American Pressed Glass), ruby, and milk/custard types. Both the ruby glass and custard glass pitchers in this collection are souvenir objects, including the 1893 World’s Fair-etched pitcher made by Adams Glass of Pittsburgh, PA.
Identified silver manufacturers are exclusively American, and come from only two states, New York and Connecticut. These companies include the Wallace Brothers Silver Co., Kronheimer & Oldenbusch, Meriden Britannia Company, International Silver, The New Haven Silver Plate Co., and Rogers and Brothers Silver Plate. Nearly all of the silver pitchers are examples of hotel ware with inscriptions on the body including “Schubert’s Hotel,” “Luigart’s,” “Imperial,” and “Hotel Tulane.”

In addition to the manufacturer’s marks, many of the pitchers bear marks of the businesses that sold them, a time capsule of sorts for places which, in almost all cases, are no longer in business. Several Knoxville businesses represented include Chas. C. Cullen & Company, Cullen & Newman, and G. W. Akers. Eight pieces, six of which were imported from Bernardaud & Company of Limoges, France, were purchased at McNichol’s Art Shop in downtown Knoxville. The short-lived business located at 701 S. Gay Street was operated by art and stamp collector, Richard Thomas Patrick McNichol, from 1910 to 1913. Interestingly, one of the items he sold among the higher end objects was a small souvenir pitcher with a decal decoration of Gay Street itself. This pitcher was specifically designed for him and manufactured in Germany during the time his shop was in business.

Additional shop labels are on souvenir pieces made almost exclusively in Germany. Shops patronized include A. P. Hirzy, Grand Rapids, WI; C. B. Mason, New Orleans, LA; Mammoth Shoe & Clothing Store, Mt. Vernon, IL; Mellen & Hughes Co., Hartford, CT; Utterback & Marshall, Chickasha, OK; the Emery, Bird, Thayer Dry Good Company, Kansas City, MO; and J. B. Flagler, Poughkeepsie, NY. Local souvenir pitchers include The 1910 Appalachian Exposition, The University of Tennessee, Knoxville Science Hall, Gay Street, and the John Sevier Monument. More far-ranging expeditions include Washington, DC, St. Augustine, Florida, Kansas City, MO, Atlantic City, NJ, New Orleans, LA, Chicago, IL, Providence, RI, and Winnipeg, Canada.
Maker’s Marks

Asia
I. E. & C. Company
Meito China
Mikado China
Morimura Brothers
Noritake Company
Royal Crown Kinran
Ryosai, Inouye
Saji & Kariya (Importers)
Takito Company
Tashiro Shoten, Ltd.

Austria
Alexandra Porcelain Works
Amphora Porcelain Co.
Bawo & Dotter (Importer)
Count Thun Porcelain
Gutherz, Oscar and Edgar
Hanke, Robert Porcelain
Haviland, Johann
Marx & Gutherz
Pfeiffer & Lowenstein
Schmidt & Co.
Spitz, Carl
Wahliss, Ernst
Wehinger & Co.
Zdekauer, Moritz & Co.

Czech
Ahrenfeldt & Son, Charles
Stellmacher, Eduard
Krautzberger, Mayer, and Purkeht
Mrazek, Joseph (Peasant Art Industry)
Riese, C.

England
Adams, William & Sons
Alexandra Pottery
Aller Vale Art Pottery
Allerton, Charles & Sons
France
Bassett (Importer)
Bernardaud & Co.
Delinieres, R (D & Co.)
Gerard, Dufraisseix and Abbot
Greber, Charles
Guerin, William & Co.
Haviland & Co.
Haviland, Theodore Co.
Keller and Guerin
Lang, Anton
Lanternier, A. & Co.
P. H. Leonard (Importer)
Pickard China Studio (Decorator)
Pouyat, Jean
Sevres Porcelain
St. Clement Pottery (Keller & Guerin)
Tressemann & Vogt (Importer)
Union Ceramique

Germany
Bauer, Rosenthal & Co.
Bauscher, August and Conrad
Beyer and Boch
Bohne, Ernst (Sohne)
Richard Klemm Studio
Ebeling & Reuss (Importer)
Fasolt and Eichler
Galluba and Hofmann
Goebel, Franz
Greiner & Herda
Heber & Co.
Hertel, Jacob & Co
Heubach Brothers
Hutschenreuther, C. M.
Hutschenreuther Porcelain Co.
Jonroth (Importer)

Holland
Delft
Gouda Pottery

Ireland & Scotland
Belleek Pottery Co.
Shirley, Thomas & Co.

Italy
Deruta

Switzerland
Thoune Porcelain
<table>
<thead>
<tr>
<th>United States</th>
<th>United States</th>
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<tbody>
<tr>
<td>Adams Glass</td>
<td>Lenox, Inc.</td>
</tr>
<tr>
<td>American China Co.</td>
<td>Lycett, William China Co.</td>
</tr>
<tr>
<td>Beatty-Brady Glass Co.</td>
<td>Maddock Pottery</td>
</tr>
<tr>
<td>Bennett, Edwin Pottery Co.</td>
<td>McCoy Pottery</td>
</tr>
<tr>
<td>Blakeman &amp; Henderson (Importer)</td>
<td>McNicol-Smith Co.</td>
</tr>
<tr>
<td>Buffalo Pottery Company</td>
<td>Mercer Pottery Co.</td>
</tr>
<tr>
<td>Busbee</td>
<td>Meriden Britannia Company</td>
</tr>
<tr>
<td>Cambridge Glass</td>
<td>National Art China Co.</td>
</tr>
<tr>
<td>Ceramic Art Co</td>
<td>New Haven Silver Plate Co.</td>
</tr>
<tr>
<td>Cook Pottery Company</td>
<td>Newcomb Pottery</td>
</tr>
<tr>
<td>Cornelison Pottery / Bybee Pottery</td>
<td>Ohio Pottery Co.</td>
</tr>
<tr>
<td>Crescent China Co.</td>
<td>Onondaga Pottery Co.</td>
</tr>
<tr>
<td>Crooksville China Co.</td>
<td>Overbeck Pottery</td>
</tr>
<tr>
<td>Crown Potteries</td>
<td>Owens, J. B.</td>
</tr>
<tr>
<td>Dresden Pottery Co.</td>
<td>Pope-Gosser China Co.</td>
</tr>
<tr>
<td>Eagle Pottery</td>
<td>Rogers and Brothers Silver Plate Co.</td>
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<tr>
<td>Globe Pottery Co.</td>
<td>Rookwood Pottery Co.</td>
</tr>
<tr>
<td>Goodwin Pottery Co.</td>
<td>Roseville Pottery</td>
</tr>
<tr>
<td>Griffen, Smith, and Hill</td>
<td>Santa Clara Pottery</td>
</tr>
<tr>
<td>Guernsey Earthenware Co.</td>
<td>Scammell China Co.</td>
</tr>
<tr>
<td>Hampshire Pottery Co.</td>
<td>Sevres China Company</td>
</tr>
<tr>
<td>Harker Pottery Co.</td>
<td>Shenango Pottery Co.</td>
</tr>
<tr>
<td>Heisey Glass Co.</td>
<td>Sweeney Manufacturing Co.</td>
</tr>
<tr>
<td>Higbee Glass Co.</td>
<td>Taylor, Smith and Taylor Co.</td>
</tr>
<tr>
<td>Hobbs, Brockunier &amp; Co.</td>
<td>United States Pottery Company</td>
</tr>
<tr>
<td>Indiana Glass</td>
<td>US Glass</td>
</tr>
<tr>
<td>International Silver Co.</td>
<td>Vodrey Pottery Co.</td>
</tr>
<tr>
<td>Jackson China</td>
<td>Wallace Bros Silver Co.</td>
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<td>Jefferson Glass</td>
<td>Warwick China Co.</td>
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<tr>
<td>Knowles, Edwin M. China Co.</td>
<td>Weller Pottery</td>
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<tr>
<td>Knowles, Taylor, Knowles</td>
<td>West End Pottery Co.</td>
</tr>
<tr>
<td>Kokomo Opalescent Glass Works</td>
<td>Western Stoneware Company</td>
</tr>
<tr>
<td>Kronheimer &amp; Oldenbusch</td>
<td>Westmoreland Glass Company</td>
</tr>
<tr>
<td>Laughlin, Homer Co.</td>
<td>Wheeling Pottery Company</td>
</tr>
</tbody>
</table>
Exhibiting the Collection

Although these days it could be a museum exhibit in its own right, a telephone booth on the ground floor of the museum was converted into a small rotating exhibit space many years ago. It is here that pitchers from the Hensley Collection were displayed for more than two decades. The sheer number of pitchers and variety of form and motif allowed for numerous vivid and creative displays for museum visitors, just a few of which are featured here.

The exhibit shown on the following page provided an introduction to the sisters and the variety of pitchers in their collection including art pottery, figurals, classic designs, and miniatures from the United States, England, Japan, and Germany. Of particular interest is the green pitcher on the second row center (1936.4.1326). This piece was made by Sadie Irvine at Newcomb Pottery (or Newcomb College Pottery) in New Orleans, Louisiana. Newcomb College, now associated with Tulane University, was a liberal arts school for women which opened its art school in 1886. Interestingly, women who studied at Newcomb were allowed to sell their pieces, providing a means for some of them to earn money—of course, the faculty ultimately decided which pieces were good enough to be sold. Sadie attended Newcomb as a student from 1902-1906. After working as a craftsman for more than 20 years, she taught at the college until her retirement in 1952. She is most known for her oak, moss, and moon motifs; however, she later claimed that the designs did not capture the true character of the oak, and that she became bored of using the same motif over and over again. The pitcher is on permanent display in the Decorative Arts Gallery at the McClung Museum.

Figurals featured in detail, including those shown here, can be found on pages 175-199. Miniatures from the collection are shown on pages 234-235.
The Hornsby Pitcher Collection

In the late 19th century, Hornsby, in 1895, began to produce the widely popular Hornsby Pitchers. These pitchers were made of bone china, known for its durability and fine finish, and were often decorated with beautiful floral designs.

Hornsby Pitchers were highly valued and used for serving drinks, often placed on side tables in homes and restaurants. They became a popular collectible item, with collectors seeking out rare and unique examples.

When Hornsby's founder, Frank Hornsby, passed away in 1932, the company continued to thrive under the leadership of his sons, Frank Jr. and Edward Hornsby. The company's products continued to be sought after by collectors and enthusiasts worldwide.

Today, Hornsby Pitchers are considered a valuable and sought-after collectible, with prices ranging from modest to expansive depending on the rarity and condition of the piece.
The exhibit “Animals in Wonderland” outlined the evolution of early children’s literature and the fascination with the fantastic during the late 19th century. Colorful depictions of popular fairy tale characters combined with whimsical anthropomorphized animal figurals illustrated the trend in pottery brought about by the public’s affinity for these types of characters.

All of the small pitchers identified were manufactured by Schafer and Vater of Volkstedt, Germany in the late 19th – early 20th centuries. This company was prolific in the production of this kind of ware, and even with the relatively large number of pieces in the collection, those represented don’t even scratch the surface of the variety that were produced during this time. Schafer and Vater figurals are featured on 194–197.

The large monkey in a suit shown on the left side was made by Keller and Guerin at St. Clement Pottery, Luneville, France. While this particular pitcher is not featured in more detail in this publication, other examples of figurals from this period of production by the factory can be found on pages 191-193.
Victorian fantasy began to flourish in European literature in the second half of the nineteenth century, presented by a rich tradition of oral folklore. Lewis Carroll’s Alice’s Adventures in Wonderland, also known as Alice in Wonderland (1865) became popular with children and adults, and in one critic said “nothing was the same after Alice went down the rabbit hole.” The first serial fantasy writing for children was Wood Magic: A Fairy by Richard Jefferies in 1881, followed by Rudyard Kipling’s The Jungle Book in 1894 and Kenneth Graham’s The Wind in the Willows in 1902.

The first American children’s fantasy was E. F. Rice’s Tar Baby’s The Wonderful Wizard of Oz in 1900.

European pottery manufacturers catered to the public taste for fantasy by producing decorative ware, portraying animals in human clothing engaged in human activity. Examples by Schleiger and Vater from Welschwind, Germany, and Linschneider and Co. from France are among the pieces in this exhibit from the Homsey Collection.
The exhibit “American Pottery Moves up in the World” featured pottery exclusively by D. F. Haynes of the Chesapeake Pottery in Baltimore, Maryland. Part of the text written by Pamela Bloor reads, “Though not the most famous of the pottery companies which sprang up between 1859 and 1900, the Chesapeake Pottery Company is representative of many. Imports from Europe and Asia had dominated the market and were considered superior, until American products began to compete aggressively. Local clays were used such as those found in East Liverpool, Ohio, and Trenton, New Jersey, as well as imported English china clay. Locally mined materials such as cobalt, feldspar, and barium were added for color. Foreign potters were recruited for key positions and use made of their expertise. Exposure to international trade fairs brought new ideas in design and methods, so that by 1900 American factories had captured about 60% of the domestic market. The adoption in 1917 of American porcelain by Walter Lenox, former artistic director at Bloor, Ott, and Brewer in Trenton, New Jersey, to serve as the official presidential china at the White House set the seal of approval on U.S. Pottery.”

Chesapeake Pottery under D. F. Haynes was in business from 1887-1914. Haynes’ pottery is featured in various sections. See pages 77, 86, and 228 for just a few examples.
American Pottery Moves up in the World

HANOVER CHESAPEAKE POTTERY COMPANY
BALTIMORE, MARYLAND

The Hanover Pottery Company was founded in 1879 by
three Englishmen who branched out from other potteries in the United States. In 1880 George
Hepburn, who was a pottery manager, bought the Hanover Pottery Company from two of his
associates, who had been producing hand-painted and Continental decorated pottery in nearby
Hanover. He took over the Hanover Pottery Company in 1883.

The Hanover Pottery Company was one of the early potteries to make use of the new methods of production. By the 1900s, the company was known for its high-quality, hand-painted pottery, which was exported to many countries around the world.

The pottery produced by Hanover Pottery Company was notable for its use of traditional English earthenware and was decorated with intricate designs and patterns. The pottery was often used as tableware, but also as decorative items in homes and public buildings.

Hanover Pottery Company continued to produce high-quality pottery until the 1920s, when it was forced to close due to economic downturns.

Despite its relatively short lifespan, Hanover Pottery Company is remembered as one of the important early potteries in the United States.
“Small Souvenirs Revive Great Memories” featured just a few of the numerous souvenir pitchers amassed by the sisters from friends and relatives. The variety of shapes, sizes, colors, and materials is quite amazing, considering these were mass-produced items most people would consider trinkets. With more and more people traveling abroad, the demand for these objects was quite high, with the majority of production beginning ca. 1890. WWII signaled the end of the golden age of souvenirs due to shortages of clay and rationing of gasoline and other fuels to feed kiln fires.

Most of these small ceramic souvenirs were manufactured in Germany—a great deal unmarked as to manufacturer—and imported to the US by companies such as John Roth (“Jonroth”) of England and Charles Wheelock of Wisconsin. As the McKinley Tariff Act of 1890 required all imported items to be marked with the country of origin, the unmarked pieces in the collection likely pre-date 1891.

The two small pitchers second row center contain scenes from Knoxville (Gay Street and the John Sevier Monument). Both were purchased at McNichol’s Art Shop on Gay Street—probably when Gay Street looked much as it did in the post card above them. Souvenir pitchers, including the two mentioned above are featured on pages 226-231.
Small Scenes Reveal Great Memories

Since the early 19th century, American families and visiting tourists often bought souvenirs from the sites and events they visited. Small pitchers and vases were popular purchases to take home as mementos. These items often depicted scenes of daily life, natural landscapes, or historical events. They were made by various manufacturers and are now considered collectibles or antiques. Many of these pieces were used in homes and passed down through generations, reflecting the history and culture of their time.
If you will pardon the pun, McClung Museum staff scored a touchdown with this humorous exhibit “It’s Football Time.” Using figural pitchers, they represented mascots of Southeastern Conference football teams just in time to taunt out-of-state visitors in town for the big game. Among these are (back row) University of Alabama’s “Big Al,” a University of Florida gator, and a University of Arkansas Razorback. On the left side are a Vanderbilt “Commodore,” a Louisiana State Tiger, a monacle-wearing Mississippi State bulldog, and a Kentucky “Wildcat.” To the right are the Ole Miss Rebel Black Bear, a University of South Carolina “Gamecock,” an Auburn University “War Eagle,” and a dog representing “Smoky,” the University of Tennessee, Knoxville mascot. Most of these pitchers are of German origin; the notable exception being the large pink pig (1936.4.244), made by Utzschneider & Co Alsace-Lorraine, France 1889-1922.

Figurals featured from the collection begin on page 175.
It's Football Time!

As a tribute to the SEC and all football, these pitchers from the Nancy Pitcher Collection have been chosen as humorous representations of the mascots of evil teams.

Between 1899 and 1937, pitchers in figurine shapes such as animals, flowers, and people became popular decorative objects. Sometimes they commemorated events, holidays, political campaigns, and even sports. The pitchers were considered to be fun times, and were often commissioned. Most were made in Europe.
“Dutch Pottery” was certainly one of the most colorful exhibits there have been; a reflection of sorts of the brightly-colored tulips that cover the landscape of Holland. This was the last exhibit designed by Pamela Bloor before her retirement. Dutch pottery, or at least the Dutch-themed pottery, comes from all over the world, copying much earlier themes and colors produced in the Netherlands. Considering the number of manufacturers that produced this pottery, Dutch themes were obviously a highly sought-after motif. As there are 27 pitchers in the collection with Dutch designs, it must have been very popular with the Moss sisters as well. Designs include landscapes with windmills, waterways, and boats. A great deal of pitchers show young children smoking or lighting pipes. This particular theme caused me some concern until Pamela explained that, since most of the potteries that produced the pitchers originally produced smoking pipes, the smoking children was an homage to their production origins. Whether or not young Dutch children actually smoked, I don’t know, and would prefer not to!

While several pitchers in the collection have the blue and white Delftware look, only one pitcher (a miniature) in the collection was actually made at Delft. Dutch-themed pottery is featured on pages 127-133.
DUTCH POTTERY

The Netherlands, sometimes called Holland, was formed by the flooding of an alluvial plain after the last Ice Age. Large areas were reclaimed by the hard working people, using dykes and windmills, which turned sand, gravel and clay deposits. The latter was used mainly for the manufacture of smoking pipes and interment, for domestic and decorative use otherwise.

The Dutch beetles great trading nation, and in 1644 went granted a trade monopoly, bringing from Japan Arabia and India ware. Their rich colors of blue, white, green, and red influenced the local ceramic industry.

The picturesque landscape afforded infinite opportunities for painting and scenery, often depicted on the ceramics. Although the pottery itself was never extensively exported, the scenes were much copied by reproductions in other countries such as Germany and England, and the ceramics were collectively known as Dutch Pottery.
Non-Ceramic Pitchers

The introduction to the pitchers in the collection begins with those not made from earthenware and porcelain. These make up only a small portion of the collection, however, some of them are quite interesting, and most of them are also unique. These begin with exotic materials then continue with those made of wood and glass.

The unusual pitchers shown on the next page are made of materials one would likely never expect. Due either to their materials or design, almost all of them would also have been purely decorative (non-functional). Beginning in the back row is a pitcher made of woven rush grass that stands 3.5” high. The unusual, irregular gray pitcher next to it was made of paper from United States Bank Notes. Redeemed and macerated by the US Treasury, the currency used to create it is estimated at $80,000.00 (4” high). The conical white pitcher next to this was made of a sawn soup bone. This piece was mentioned in the 1928 Knoxville Sunday Journal article in which the author quipped “even the plebeian soup bone has been pressed into service” (3.25” high). The light-colored pitcher on the end was made from the horn from a cow, cut down and given a handle to form the curved vessel (4” tall).

The small white pitcher in the front row was made from the canine of a seal. The 1.75” long tooth was made into a pitcher and brought back by a friend traveling to Alaska. The final small pitcher (1.25”) was made from a Brazil nut with a copper wire handle attached. Other unusual pitchers in the collection (not shown here) include vessels made from enameled copper, a peach pit, and even a bullet.
The 7.5” tall wooden pitcher on the left has naturally rough wood except for the smoothed neck into which “Mt. Lookout” was carved. The tankard on the right was made of natural bamboo and stands a remarkable 11.5” tall.
There are several pitchers made of wood in the collection, all of which appear to have been made by hand and given as gifts to one of the sisters. Some were clearly souvenirs. The pitcher on the left has a base and handle of rough, natural bark with smoothed wood on the remainder of the 3.5” conical body. Next to that stands a 3.5” natural gnarled root pitcher with a twig handle with “Elkmont, June 15, 1912” handwritten on the bottom. The 4.25” tall, narrow tree limb pitcher next to this also has a combination of smooth and naturally rough wood on the lower body. “From the Newlyweds, Jan. 1915” is hand written on the bottom. On the right is a short wooden pitcher (2.75” tall) that was possibly lathe-turned. It has a poinsettia decoration on one side and “1911” handwritten on the bottom.
The small, triple-molded pitcher on the left stands 3.25” tall, with a raised spiral design on the body and a pressed design on the base. It is unmarked, leaving the manufacturer unknown. The small glass pitcher in the center is one of my favorites. For such a small piece, the detail in its design is quite beautiful. The high relief grape clusters and leaves on the body are sharp and well-defined, and the handle is textured along its length. It stands 3.75” tall and was made in a tri-part mold by the Kokomo Opalescent Glass Works in Kokomo, Indiana, 1900-1909. The clear glass pitcher on the right has a rim that extends upward into a flaring spout and a curved handle extending above the rim. On the body are three etched stars in a pattern similar to “Bethlehem Star” by the Indiana Glass Company, and may have been a pattern copied by another manufacturer that is currently unidentified.
This tall Early American pressed glass pitcher, decorated in the “Paneled Thistle” or “Delta” pattern was made by the J.B. Higbee Glass Company, Bridgeville, PA, ca. 1907-1915. 8” tall
The manufacturer of this large glass pitcher is unknown, however, it is possibly turn-of-the-century American. It was lined with cancelled postage stamps (probably by the donor) before being added to the collection. It stands 4.375” tall with a 5” diameter. Two other glass pitchers in the collection are similarly lined with cigar bands and Confederate bills in denominations ranging from $1 to $50.
This original early American pressed glass pitcher commemorates the Battle of Manila Bay fought in May, 1898. It features a bust of Commodore Dewey with the inscription “Gridley, you may fire when ready ” and a list of U.S. Naval ships. Made by the Beatty-Brady Glass Company of Steubenville, Ohio and Dunkirk, Indiana, ca. 1899-1900. 9.5” tall
This opaque to translucent yellow glass is known as custard glass, and there are several pieces in the Hensley collection. The color comes from the addition of uranium during the glass production process. First made in England around 1880, several American companies were making this type of glass beginning in 1890. Most of the pieces were small and used as souvenirs with the names of places painted on the bodies. Larger pieces and pieces of different colored custard glass (such as blue) have become highly collectible today; however, there is an abundance of these small pieces for sale online, probably an indication of how ubiquitous they were in the late 19th – early 20th centuries.

On the top left is a small pitcher with a hand-painted rose decoration. It stands 2.625” tall and was made by the Jefferson Glass Co., Follansbee, West Virginia, ca. 1907-1926. To the right is a slightly larger piece (3.25”) decorated with a band of roses and “Menasha” printed in gold. It was manufactured by Heisey Glass Co., Newark, Ohio, ca. 1897-1910.
“Millefiori” glass has a long history; one that can be traced back much farther than the use of the name by which it is currently known. The mosaic beads that produce the “thousand flower” effect were originally made in Ancient Rome and Phoenicia, and pieces of this type of glass have been unearthed in archaeological sites from the 7th and 8th centuries. Now the term millefiori is generally associated with glass of this style made in Venice, Italy.

There are three pieces of beautiful Millefiori glass in the Hensley collection, two of which are shown here. The larger piece stands 4.5” tall, and the smaller piece stands a mere 2.5”. These were likely made in Venice, Italy in the 1830s.
The Moss sisters collected more than 30 character jugs and Toby jugs—a surprisingly small number considering their popularity in the late 19th to early 20th centuries. "Tobies" are a special type of figural, generally a rotund seated male, wearing 18th century clothing (specifically a long coat, tricorner hat, breeches, and buckle shoes). These jovial figures generally hold at least a drinking mug in one hand; others also occasionally hold a smoking pipe or snuff box.

Although the exact origin of the name "Toby" is debated, it is generally contributed either to a real person named Henry Elwes or a term for a mugger or highway man known as a "Low Toby." Elwes, a notorious drinker in England in the 18th century, was known as "TobyPhilpot," a character made famous in the song "The Brown Jug" published in 1761. Although Tobies are sometimes of the "thin man" type, the typical version is based on the character type shown in the illustration below.

While so-called "character jugs" are a special form of toby, these are distinguished from them as they are generally just the head or head and shoulders of an individual. Among others, the Hensley Collection contains a large unmarked character jug of President George Washington.

Literary individuals might also associate this figural with the character of Sir Toby Belch introduced in Shakespeare’s Twelfth Night.

Whatever the correct origin, figural vessels of this type were eventually made by more than 200 manufacturers by the late 20th century. They featured visages of real people including kings, politicians, and celebrities; later pieces featured fictional characters from literature and even cartoons. So popular, there is a museum dedicated to Toby figurals in Evanston, Illinois!
This large character jug, possibly a fisherman or leprechaun, was made by Heber & Company, Neustadt bei Gotha, Bavaria, Germany, 1900-1913. Glazed earthenware, 6.5”
This character jug of a long-faced man wears a pale green hat with a grape and vine motif. His warty face permanently frowns and arches his left eyebrow at the viewer. Unmarked glazed earthenware, 5.75’’
This smiling character jug has a rosy red nose, cheeks, and chin, and a gaze permanently fixed to his right. It was made by S. Fielding and Company at Devon Pottery, Stoke, England between 1891 and 1917. Glazed earthenware, 6”
This large character pitcher is unusual as it has a different expression on either side of the body. One side is smiling while the other is scowling, leaving it to the hostess to decide which face would greet her guests (if put into use) or which would...
face outward (if placed on a shelf). This large pitcher was made by Keller & Guerin at the St. Clement Pottery in Luneville, France, ca. 1900, one of six pieces in the collection made by this pottery. Barbotine majolica, 8” x 5”
Top row:
1. 18th century male Toby of the “ordinary” form. Unmarked, late 19th century (?) 6.5”
2. 18th century gentleman Toby. Made by Heber & Co., Neustadt bei Gotha, Bavaria, Germany, 1900-1913. Toby jugs from this manufacturer are often considered to be of poor quality molding and decoration. 5”
3. Toby male holding blue wine jugs. Made in Germany, ca. 1890. 5.25”
4. Unmarked monk Toby, late 19th-early 20th century. 5”
5. Toby of sea captain holding a baggy umbrella known as a “gamps” after Mrs. Sairey Gamp who always carried one. Unmarked, late 19th century (?) 4.5”

Middle row:
1. Character Toby, possibly of a French gendarme. Possibly made in Sarreguemines, Alsace, Germany, ca. 1890. 5.5”
2. William Howard Taft character Toby. Unmarked, possibly German. Made during Taft’s term as the 27th president of the United States, 1909-1913. 4.25”
3. Male Toby of the “thin man” type. Possibly German, 1900-1915. 5”
4. Benjamin Franklin character Toby. Unmarked, possibly German. Early 20th century. 5.25”
5. Frenchman Toby with a pipe in his pocket. Unmarked. 5”

Bottom row:
1. 18th century Englishman Toby. Unmarked. 5.5”
2. Seated Toby. Unmarked, 1890-1910. 5”
3. Toby with wine glass and decanter. Unmarked, possibly German. 4”
4. Little girl Toby with red hair. Made in Germany, 1886-1910. 4”
5. Little Dutch girl Toby holding flowers. Made by Franz Goebel at the W. Goebel Porzellanfabrik, Rodental, Bavaria, Germany. Goebel is probably best known for making Hummel figurines beginning in the 1930s. This is one of the youngest pieces in the collection, dating between 1923 and 1934. 5”
Special Commercial China

In the late 19th and early 20th centuries, pieces of specialty dinnerware were produced for commercial use in railroad cars, hotels, restaurants and cafes, airlines, and cruise ships. Ceramic pitchers of this type are generally small, but relatively thick and heavy for their size. Some are marked as “vitreous” or “vitrified,” double fired to ensure no liquids could penetrate the clay. The china was more durable and resistant to breakage—an important factor, as it was destined to see heavy commercial use. The pieces most collectible today are those featuring specific logos of the companies for which they were made. Generally, this decoration was applied pre-glazing to reduce the chance for damage due to scratching, food staining, and cleaning abrasion.

The Hensley Collection contains a relatively large sample of cream pitchers identifiable by logo or backstamp as railroad, hotel, restaurant, or café ware. It unfortunately does not have any pieces identified as airline or cruise ship china. American manufacturers include (among others) Maddock Pottery and Scammell China of Trenton, NJ; Buffalo Pottery of Buffalo, New York; Knowles, Taylor, and Knowles and Homer Laughlin of East Liverpool, OH; and Warwick China of Wheeling, WV. A wide range of European manufacturers include John Maddock and Sons and Grindley Hotel Ware of Stoke, England; Bauscher Brothers of Bavaria, Germany; L. Straus and Sons, Austria; Villeroy & Boch, Dresden, Germany; and Haviland and Company, Limoges, France.

All types are presented together here because for the most part they share the same forms and material type, and the same manufacturers made pieces for all venue types. In addition, pieces without specific labeling or logo or those that used “stock patterns” cannot be reliably assigned to one type over another.
1. Top Left: Cream pitcher from the former Charlevoix Hotel in Detroit, Michigan, built in 1905. Unmarked, probably made ca. 1905. Glazed earthenware, 3.875”

2. Top Right: Creamer from the historic Chisca Hotel in Memphis, TN, built in 1913. Made at Lamberton Works by Thomas Maddock & Sons, Trenton, New Jersey, ca. 1912. Glazed earthenware, 2.625”

3. Bottom: Two views of a small creamer from the Meyers Hotel in Hoboken, New Jersey. Decorative detail includes the name of the hotel proprietor at the time, J. H. Timken. Made by the Bauscher Brothers of Bavaria, Germany, ca. 1895-ca. 1910. Glazed earthenware, 2.625”
1. Left: Handleless pitcher from the historic Kolb’s German Restaurant in New Orleans, Louisiana. The long-lived establishment opened in the 1890s and was in business until the 1990s. Made by the Bauscher Brothers in Bavaria, Germany, 1912. Glazed earthenware, 2.25”

2. Center: Floral-patterned restaurant/café ware pitcher, made by the Buffalo Pottery Co. in Buffalo, New York in the 1930s. Glazed ironstone, 3”

3. Right: Handleless creamer from the prestigious King Joy Lo Mandarin Restaurant in Chicago, Illinois, operating from 1910 to the 1930s. Made and imported by the Bauscher Brothers, Weiden Gebruder Porcelain Factory, Bavaria, Germany, ca. 1911. Glazed earthenware, 2.25”
1. Left: Cream pitcher with the Pullman *Calumet* pattern logo used in railroad dining cars. Made by Bauscher Brothers, Bavaria, Germany, ca. 1908. Glazed earthenware, 2.5”

2. Center: CHS Railroad creamer, New York to Toledo line. Made at Lamberton Works, Trenton, New Jersey, by Thomas Maddock & Sons, 1900-1912. Glazed earthenware, 3”

3. Right: Railroad ware cream pitcher with the Pennsylvania Railroad monogram in the *Gold Congressional* pattern. Made in Austria by L. Straus & Sons, Austria, post 1882. Glazed earthenware, 2.625”
Ceramic Blanks

Blanks are pieces of glazed or unglazed ceramic of all shapes and sizes shipped plain from factories for decoration elsewhere. Traditionally, ceramic decorating was done by professional artists, however, blanks became a fixture in a new pastime that began in Victorian Europe and swept through America beginning in the 1870s. Finding themselves with new found leisure time after the Civil War, women (especially those who were affluent) enthusiastically took paintbrushes in hand and began to create decorative wear, one of the few activities considered acceptable for women that wasn’t knitting, sewing, or reading. Even more interesting than a new social interest or hobby, some of these women would sell their work to make their own money.

From the number of undecorated blanks and blanks decorated by amateur artists in the collection, Laura and Nella appear to have been active members of a local china painting society. Whether it was a club of their own or they belonged to someone else’s, at least one member’s work shows up in the collection time and time again—the unidentified artist “J.M.P.” There are 11 pitchers in the collection decorated and signed with this artist’s initials. While the identity of this prolific artist will likely never be known, I like to think that it may have been Laura Hensley’s sister-in-law, Jenny. As old school friends and a member of the family by marriage, it’s not hard to imagine that she might have been a member of a china painting club with Laura or Nella, or was a member in another in Georgia if she still resided there later in life. Hand-decorated and signed pieces would have made ideal gifts for women as enthusiastic about pitchers as the Moss sisters were.

In the case of blanks, undecorated certainly did not equal plain. As shown in the few examples on the next page, the body and handle styles could be very diverse. These small pieces, (especially the one in the center with a tiny mouth and delicate neck) could be quite beautiful left just as they were. These pieces are shown slightly smaller than actual size.
1. Left: Jean Pouyat, Limoges, France 1891-1932. Glazed porcelain, 4.5”


3. Right: Moritz Zdekauer & Co., Starorolsky Porcelain, Altohlau, Austria (Bohemia) ca 1900. Glazed porcelain, 6”
Pictured on the next page are two pitchers hand-decorated and signed by the mystery artist, *J.M.P.* The pitcher on the left is decorated with a gold garland encircling a simplified American flag with and the dates *61* and *65*—the years of the Civil War—underneath. It is important to remember that Laura Moss was born in 1864 and her sister Nella just after, around 1866. As such, there’s no doubt the war would have had a significant impact on them, especially as they both lived in the south their entire lives. This particular pitcher may have been decorated in 1905 to mark the 50th anniversary of the end of the Civil War. The small, unmarked high-gloss glaze porcelain pitcher was recently included in an exhibit by Civil War curator, Joan Markel, marking the 2015 Sesquicentennial.

The glazed porcelain pitcher on the right was decorated in the Art Nouveau style with purple violets and stalks trailing toward the base. This blank was made by Thomas Co. in Bavaria, Germany between 1908 and 1934.
Florals

The most common decorative motif in the collection, by far, is floral. Within the category, roses dominate the majority of pitchers with floral decorations. Besides their inherent beauty, I personally believe that part of the popularity of the theme during the late 19th to early 20th centuries (when these pitchers were collected) can be traced back to *floriography* or *language of flowers* so immensely popular in Victorian England.

Although the roots of floriography date back much farther, anyone who’s read a Jane Austen novel would certainly be able to attest to the magnitude of rules regarding social etiquette in 19th century England—perhaps at no other time were public behaviors more strictly proscribed to conform to societal norms of propriety. In response, flowers became a form of secret language used to communicate when particular verbalizations were not allowed.

Numerous books were published that defined the meaning of each flower. Interestingly, depending on the source, a single flower could convey more than one meaning. Those using this means of communication, therefore, really had to literally be on the same page to avoid undue miscommunications! Additionally, not only did the blooms themselves have meaning, but the way in which they were presented or accepted was also important. Handing a flower with the right hand could be taken as a “yes” while those from the left signified “no.” Flowers in arrangements could be turned over to convey their opposite meaning, and combinations of flowers could be used to intensify or convey more than one message. The condition of the flowers was its own message—dead or wilted flowers, for example, didn’t require much interpretation.

While this tradition is no longer the norm today (and the meaning of flowers is seldom given much thought), it is interesting to think—based on the number of roses in the Hensley Collection—how much love and friendship was expressed through the gifts of these pitchers to the sisters and to wonder if the sisters interpreted them in terms of their once popular Victorian meanings.
Pearlized glaze gives this simple cylindrical pitcher beautiful iridescence. A decal pink and white rose motif decorates the body and inside of the spout. Made by the American China Company, Toronto, Ohio, 1905-1910. Glazed earthenware, 6.5”
This small pitcher has a bulbous body, tapering to the foot. A red, blue, green, and gold geometric and floral design is around the neck, and small flowers also decorate the shoulder and inside of the spout. Made by John Maddock and Sons at Staffordshire Potteries, Burslem, England, ca. 1896. Glazed earthenware, 3.25”
The body and spout of this small footed pitcher are decorated with multi-colored flowers with cobalt flow blue and gold accents. This piece was also made by John Maddock and Sons in Burslem, England at Staffordshire Potteries between 1896 and 1934. Glazed earthenware, 4”
Friendly purple pansies trail down the body of this unmarked cylindrical pitcher, with gold accents and pressed designs above the base and under the rim. Glazed porcelain, 5.5”
This footed pitcher has a bulbous, lobed body beautifully decorated with brightly-colored, hand-painted flowers and thick gold leaves. A gold geometric design also enhances the outside of the wide, raised spout. The bottom of the base bears the blue Royal Crown Kinran mark indicating it was made in Japan, 1890-1921. Glazed porcelain, 3.5” (Shown larger than actual size for detail.)
This squat, bulbous pitcher has a raised spout and raised ornate handle. The body is covered with hand-painted roses with gold trim on the opening. “REX,” the artist’s signature, is on the body to the left of the handle. It bears the mark of Tresseman & Vogt, Limoges, France, and was made ca. 1900. The green T&V mark indicates that it was a blank for export, used by the manufacturer between 1892 and 1907. Glazed porcelain. Shown here slightly larger than actual size, 4.75.”
The body of this amphora-like pitcher has a large floral motif on one side and a twig motif on the other. The base is unmarked, leaving the manufacturer unknown. Glazed porcelain, 5.625”
This tall, glazed earthenware pitcher was manufactured by Keller & Guerin of Luneville, France, 1890-1920. It stands 9.8” tall, and is decorated with decal red roses. Due to its size and weight, it would almost certainly have been purely decorative.
This bulbous pitcher has a scalloped rim and base, with a row of pressed beading design around the rim, above the base, and along the handle. One side of the body has large red roses; the other has a single rose and two unopened buds of the same color. Made at the factory founded by C. A. Lehmann and Son in Kahla, Thuringia, Germany, 1885-1895. Flat glazed earthenware, 6.25”
This small but complicated pitcher has a six-footed, lobed body, raised spout and reticulated handle. Decal roses of pale pink and green decorate the body with remnants of a gold outline on the rim and handle. Made in Germany before 1891. Flat glazed earthenware, 3.25”

This unusual pitcher is flattened front to back, making it unusually narrow. The body is decorated in hand-applied gold floral and leaf designs in three bands beneath the opening. The handle is also accented with dots and outlined in gold. Made by the Noritake Co., Nagoya, Japan, 1891-1921. Glazed porcelain, 3.25”
This small, footed pitcher has a bombe-shaped body and unusual rectangular, and slightly scalloped mouth. The body is decorated with pink rose decals and speckled gilt accenting on the rim. The base is unmarked, but it may have been made ca. 1900. Glazed porcelain, 4”

This pear-shaped pitcher may be small, but it stands up tall on four elongated feet. Its four-lobed body is decal decorated with a pink rose almost as large as it is. A reticulated handle with molded beading and gilt accents along the rim complete the decorative details. This adorable pitcher was made by Heinrich Wehringer & Co., in Horn, Bohemia, Austria, 1905-1918. Glazed porcelain, 4”
This pitcher in the “Quebec” pattern is one of two in the collection made by Ridgways, at Bedford Works in Shelton, England, ca. 1912. The upper body and inside of the scalloped spout have decal decoration of green roses interspersed with small crossed flowers and beading. A raised rococo handle, scalloping of the body, a high waist, and gold accents make it quite a pretty pitcher.
Glazed semi-porcelain, 7.25”
The manufacturer of this tall, very heavy tankard remained elusive for quite some time. The body is completely hand painted with large pink and red roses and is signed by the artist, “P. Deville” near the base. Eventually, this pitcher was revealed to be a rare piece of Habsburg China made by Moritz Zdekauer in Altrolau, Bohemia, Austria between 1894 and 1904. It stands an impressive 14.25” tall with a 7” diameter. Glazed porcelain. 1936.4.2066
This small but amazingly beautiful pitcher has an iridescent pink/green body with hand-painted “innocence” daisies of white and gold growing from the base to the rim. The handle and outside of the rim and spout are completely painted in gold. This piece was exported by Tressemann & Vogt in Limoges, France to Chicago, where it was hand painted by the Wilder Pickard China Company. It bears the marks of both “T & V” (indicating it was sold as a blank) used by the manufacturer between 1892 and 1907 and the additional “W Pickard” stamp used by the decorator between 1903 and 1915. Glazed porcelain, 5.75”
This small, elegant pitcher has a baroque-like handle and body, decorated with a blue and white floral and geometric band around the shoulder. This is accented with gold lines on the rim, handle, base. Made by the Mercer Pottery Company, Trenton, New Jersey, ca. 1900. Glazed earthenware, 5.25”
This large, octagonal pitcher was made by Crown Potteries in Evansville, Indiana, 1902-1934. It is very similar in coloration and design—and made in the same time period—as the poppy-decorated pitcher made by D. F. Haynes and Co. on the next page. Either poppies (the “consolation” flower) were a popular decorative motif during that time, or the rival American companies were attempting to attract the same buyers. Glazed earthenware, 6.5”
This tall, bulbous pitcher with a red and green decal poppy decoration was made by D. F. Haynes & Company, Chesapeake Pottery, Baltimore, MD, 1900-1914. Glazed earthenware, 8”
This small, bulbous and footed pitcher has a floral underglaze blue design on the body, the inside of the wide, slightly scalloped spout, and on the handle (without regard to the molded design along its length). The rim and handle are accented with lines of gold. Made by Burgess & Leigh, Ltd., Burslem, England, 1904-1934 Glazed earthenware, 4.5”
One of my personal favorites, this beautiful yet unusual pitcher has a wavy rim resembling a gathered ribbon above its slightly cinched neck. A decal design of pale pink and yellow flowers, “Christmas Rose” or “Lenten Rose” decorates the central lobe of the body and is combined with molded floral designs along the length of the handle. Gold trim on the rim, handle, and spout complete the decorative detail. Unfortunately, the base of this pitcher is unmarked, leaving the maker and manufacturing date of this pretty vessel unknown. Glazed porcelain, 7” x 5”
This footed pitcher has a six-sided, somewhat diamond-shaped body, raised spout, and pointy, raised handle. Like most of the other Japanese pitchers in this collection, it is hand-painted with generous gold accents. Unlike many others, however, the design appears to have been painted by an amateur, as it clearly has uneven lines and spacing in the design elements. Made in Japan, possibly by Noritake, between 1921 and 1934. Glazed porcelain, 3.75”
If the shape of this pitcher seems strangely familiar, it is probably because it is nearly identical in body form to the one on the previous page. The decoration, however, is much different, with an iridescent glaze and decal of small purple, yellow, and orange crocus flowers symbolizing cheerfulness. The base is slightly orange, and the body fades into a light blue “sky” toward the rim. Made in Germany by an unknown manufacturer, ca. 1900. Glazed porcelain, 3” (Shown here slightly larger than actual size.)
This large utilitarian pitcher is one of 44 pieces identified as Roseville Pottery in the collection. It has a simple decoration of green squares containing yellow four-petaled flowers around the rim, green line “stems” reaching from each flower toward the base, and green lines around the rim, spout, and base. This pitcher is part of the Ceramic Design series made by Roseville Pottery, Roseville (later Zanesville), Ohio, ca. 1916. Glazed earthenware, 6.625”
Collectors of Roseville Pottery would be quite familiar with these body types, used in several pottery series produced by the company in the early 20th century. The small, flared square pitcher above is an unmarked piece from the Persian series made in 1916. Another pitcher with this body type in the collection has a string of primroses below the rim. Made at Roseville Pottery, Zanesville, OH. Glazed earthenware, 3”

The crazed, slightly squat creamer below is significantly wider than it is tall and has a small, thick handle and simple spout. It is decorated around the body with cheery sprays of blue flowers. This unmarked piece was part of the Forget-me-not series, produced by Roseville Pottery between 1910 and 1916. Glazed earthenware, 1.625” x 4”
The body of this small bulbous pitcher is quite busy, completely—and quite unusually—covered in a design of multi-colored flowers and green leaves. This bright pitcher was made by The Buffalo Pottery Company, Buffalo, New York in 1906. “Semi-vitreous” glazed earthenware, 3.5”
Design elements on this cylindrical pitcher which flares moderately at the rim and base, combine pink roses on the body and a green tile or snake-scale type pattern scalloped on the base and hanging in swags from the rim. Unmarked. Glazed earthenware, 5.5”
This large, ovoid pitcher has a cinched spout and angular handle resembling the number seven. Along with long-stemmed red flowers on the body is a molded design beneath the rim painted like red berries on curled green stems. Made by D. F. Haynes and Company at Chesapeake Pottery in Baltimore, MD, 1900-1914. See pitcher 1936.4.59 (page 220) for this same body form with a different decorative motif. Glazed earthenware, 7”
This small pitcher has an unusual oval body, somewhat squat and narrow at the waist. It is quite beautifully decorated with copious use of gold in decorative lines at the rim, lower section, base, and handle, and accents on the hand-painted floral motif. Gold accents painted on the elongated, curved feet resemble stylized dragonflies. This particular part of the design and unusual body form makes this piece one of my favorites. The base is unmarked; however, the decorative style suggests it may be Japanese. Glazed porcelain, 3.25” (Shown slightly enlarged for detail.)
This tall, cylindrical pitcher has a scalloped body and rim, raised spout, and ornate handle with a pressed design. The body scallops form six wide, flat feet at the base. One side of the pitcher is decorated with a large pink and white rose motif decal. Turquoise accents at the rim, base, and handle give the pitcher an iridescent quality. Made in Germany, possibly ca. 1900. Glazed porcelain, 8” x 6”
The somewhat “clunky” quality of this pitcher, most evident in the attachment of the handle to the body, makes it a good example of a more utilitarian design. The unmarked, simple cylindrical crock is decorated in large and small blue stylized flowers resembling snowflakes. Glazed earthenware, 7”
These two small pitchers were both manufactured by the Noritake Company, Nagoya, Japan, ca. 1911. The hand-painted floral designs and heavy use of gold is typical of the manufacturer, making most pieces quite elegant even when simply decorated. Glazed porcelain; left: 3.75”; right: 5”
These two small pitchers are both unusually squat in design. The pitcher above is a piece of *Chateau China* made by the Union Ceramique (U.C), Limoges France ca. 1920. It is simply decorated, with a row of multi-colored flowers around the neck and a gold line along the handle. Glazed porcelain, 2.5” x 4”

The squat, disc-like pitcher below has a round mouth and small ring handle. Above the wide waist is a band of small yellow roses connected by thorny branches. The waist, rim, and handle are also accented in gold. Made by the Pope-Gosser China Company, Coshocton, Ohio in the 1920s. Glazed porcelain, 2.5” x 4.5”
This medium-sized pitcher may have once been part of a wash set. It has a wide, ribbed body with a slightly narrowed neck, wide, ruffled rim, and raised handle. There are slight pressed elements around the base and under the rim. The body is simply decorated on both sides with a decal decoration of violets ("faithfulness"). Somewhat poor application of the decal is evident in small pieces of unattached flower on the white body. It was made by the McNicol-Smith Company of Wellsville, Ohio between 1899 and ca. 1907. Glazed semi-porcelain, 6.875"
Very similar in form as the pitcher on the previous page, this bulbous pitcher also has a lightly ribbed body, scalloped rim, and raised handle. The foot and neck are slightly orange in color, with a large decal decoration of orange, pink, and purple flowers covering the body. Also American-made, this pitcher was produced by the Crooksville China Company of Crooksville, Ohio, 1892-1912.

Glazed semi-porcelain, 6”
This small pitcher has an hour-glass-shaped body with a slightly heart-shaped handle. Design elements include decal red roses on the body and inside of the rim, molded designs under the rim, and an interspersed gold floral and garland design along the upper body. The manufacturer is unknown; however it is likely German or Austrian, very late 19th to early 20th century based on the decorative style. It may even be a piece of unmarked Reinhold Schlegelmilch from his factory in Suhl, Germany. Glazed earthenware, 3”
While the last pitcher was unmarked, these two small pitchers are genuine examples of the vast array of body types produced by Reinhold Schlegelmilch of Prussia. The 5.5” pitcher on the left has a narrow neck, small, scalloped mouth, and delicate, ornate handle. The spout on the smaller (5”) pitcher on the right is enclosed by the reticulated extensions of the rim; and the handle, while less delicate, is also ornate and attaches to the body in several places. Both intricate pieces were made by Schlegelmilch between 1917 and 1935.
This very tall, tapered cylindrical pitcher with decal decoration of water lilies (symbolizing “purity of heart”), pressed flowers accented in gold, and a slightly reticulated handle is another example of the decorative diversity of Reinhold Schlegelmilch. This pitcher was made from the 1880s to 1917.
Glazed porcelain, 11” x 4.75”
The body of this small, vase-like pitcher has six sides and an off-set six-sided base. Each of the sides has a small rose motif with foliage trailing toward the base. Around the rim is a blue tile-like decoration reminiscent of the green scale design seen on pitcher 1936.4.181, page 77. This classically-styled piece was made by Minton’s at Stoke-on-Trent, England, ca. 1873-1890. Glazed earthenware, 5”
This urn-shaped pitcher has a scalloped body, rim, and foot, with molded designs around the waist, neck, and along the handle. The body is decorated with floral decals in muted pink, brown, and green, with continuation of the floral decals to the inside of the spout. Made by Haviland and Company, Limoges, France, 1893-1931. Glazed porcelain, 5.5”
This small pitcher also has a classic feel with its bulbous, ovoid body, high raised spout, and pedestal foot. The gold, c-shaped handle extends back over the opening, and there is a floral and geometric design on the upper body. This delightful pitcher was made by Delinieres & Company, Limoges, France, 1894-1900. Glazed porcelain, 3.75” (Shown larger than actual size for detail.)
The manufacturers of this pitcher may have gone a bit overboard, decoratively-speaking. A double row of raised flowers on the neck combined with the slight gilt accents make the pitcher look as if it were wearing a fur collar, and the curved handle with cut-outs on such a tall pitcher makes it resemble a harp. Of course, it is precisely these design elements that make the pitcher the unique piece it is and the reason for its inclusion here. The ambitious, cylindrical pitcher was made by Carl Spitz at Royal Bruxonia, Brux, Bohemia, ca. 1896. Glazed earthenware, 10” x 5”
This pitcher is somewhat complex, with its simple bulbous body and foot combined with the ornate baroque-style rim and handle. Decorative detail includes hand-painted fan-like floral motifs interspersed with singular flowers, lattice-work on the neck, and green accents on the base, handle, and rim. Made by D. F. Haynes & Company, Chesapeake Pottery, Baltimore, Maryland, 1900-1914.
Glazed earthenware, 7.125”
This ewer-shaped pitcher is flattened front to back, with a high, raised rim that slants upward from the narrow neck. On one side of the body is a landscape within a circular gold frame made by raised, molded flowers. On the other is a floral motif within an identical frame. Blue flowers cover the body in between. Made by Lazarus Straus and Sons in Rudolstadt, Thuringia, Germany, 1895-1924. Glazed earthenware, 5.625″
This simple pitcher is cylindrical with molded designs forming small bulges around the base. Decal floral designs of pink, orange, and blue daisies, carnations, and roses are on the body, with slight gold sponging at the base, rim, and handle. Made by Gerard, Dufraisseix and Abbot in Limoges, France between 1900 and 1934. Glazed porcelain, 4.5”
This pretty little beaker-shaped pitcher has a slightly more complex, scalloped body than its predecessor and is decorated with a colorful spray of red and yellow decal flowers in the Art Deco style. This pitcher, an example of *Ivory Ware*, was made by Knowles, Taylor, and Knowles of East Liverpool, Ohio in the 1920s. Glazed earthenware, 3”

Evolution of style? The body and lid of this cylindrical covered pitcher are decorated with an interspersed decal design of yellow flowers with green trailing leaves in the Art Nouveau style. It was manufactured by the Edwin M. Knowles China Company in East Liverpool, Ohio in the first decade of the 20th century. Glazed earthenware, 4.5”
This beautiful, small pitcher has a bulbous body, narrowing at the waist to give it an hourglass-like shape. The handle and the neck from rim to waist are painted gold. Under this is a red and pink rose floral decal which separates the gold neck from the lower speckled, pearl-like body. Marksandlibrary.com identify the mark on the base as belonging to Alexandra Porcelain Works. The sons of Ernst Wahliss bought the Alfred Stellmacher Porcelain Factory after the death of their father and called it Alexandra Porcelain Works Ernst Wahliss from 1902-1921. This particular piece was made 1911-ca. 1921. Glazed earthenware, 5.25”
Much of the decorative style of this pitcher is part of the body itself. It has a molded scalloped pattern around the rim, relief scrollwork under the handle and above the base, and a pressed ridge along the length of the handle. The muted, light brown floral decal design shown here is applied to both sides of the ovoid body. This piece was made by the Harker Pottery Company in East Liverpool, Ohio, 1890-ca. 1910. Glazed porcelain, 5.375”
This body of this unusual pitcher is pear-shaped, with molded leaf designs that bulge out at the waist, making it square above the much smaller base. Large decal pink and white roses with long thorny stems and leaves cover the surface under the scalloped, gilt-accented rim. Made by Bauer, Rosenthal, & Company (BRC), Kronach, Bavaria, Germany, 1897-1903. Glazed porcelain, 6.5” x 4”
This beautiful, tapered cylindrical pitcher has “welcoming” hand-painted purple and white wisteria flowers cascading from its gold-accented rim. It was made in Japan and bears the mark of the importers, Saji and Kariya of Los Angeles, California. The import mark places the date of its manufacture between 1921 and 1934. Glazed porcelain, 11”
This octagonal, footed pitcher has a slightly scalloped rim, raised spout, and an ornate handle that attaches in three places on the body. Decorative elements include decal red roses within each panel, gilt scrolls that connect some of the flowers beneath the rim, ornate gold scrolling above the base, and slight turquoise accents above each foot. Made by the Crescent China Company (later Leigh Potters) in Alliance, Ohio, 1920-1926. Glazed semi-porcelain, 6.125” x 7.25”
This pitcher and its companion piece on the next page were both made by the same manufacturer. While identical in coloration and having similar decorative motifs, they differ significantly in body form. This pitcher has a slender, cylindrical body that widens to the shoulder then narrows to form a delicate neck. The body is covered with large, hand-painted fuschias from base to rim, with beautiful use of gold outlines, beading on the pistils and along the rim. Unglazed porcelain, 6.5”
The body of this bulbous pitcher is flattened front to back with a narrow, cinched neck supporting a raised rim and handle. Instead of fuschias, this pitcher is covered with hand-painted pink roses, with gold beading outlining the flowers and leaves. These lovely pieces were made by the Noritake Company of Nagoya, Japan and imported to the United States by the Morimura Brothers between 1910 and 1925. For a dramatically different stylistic motif utilizing the same body mold as the pitcher above, see 1936.4.1849 on page 123. Unglazed porcelain, 5.25”
The body of this tall, conical pitcher tapers significantly from the base to the rim, to form a very narrow neck and tiny mouth. The slightly scalloped spout comprises half the rim, and the large, angular handle attaches above it. Bands of green with gold geometric designs decorate the top and bottom of the body, with hand-painted light pink cherry blossoms outlined with gold lines or beading. The central body is left white, with flowers occasionally extending onto its surface. Made by the Morimura Brothers, founders of the Noritake Company in Nagoya, Japan during the Nippon era, 1891-1921. Glazed porcelain, 8”
This pitcher has a very simple globular body, handle, and spout without extensive embellishment. The pale pink glaze and spray of white flowers on the front of the body gives the utilitarian pitcher remarkably understated beauty. This lovely American pitcher was made at Rookwood Pottery in Cincinnati, Ohio in 1888. Glazed earthenware, 7"

1936.4.2063
This bright little pitcher has a scalloped body that forms eight small feet at the base. On alternating body scallops below the rim and above the base are slight pressed designs accented in gold. The multi-colored floral design that covers the surface is a hallmark of a type of pottery known as *Dresden Ware* produced in Dresden, Germany. Karl Richard Klemm opened a ceramic decorating studio in 1869 and began producing work in the Meissen style. As Klemm utilized blanks from various manufacturers, it is not uncommon to find a gold mark painted over the maker’s mark with his own decorating mark placed next to it. This particular piece dates to 1869-1934. Glazed porcelain, 3.5”
The ewer-shaped body and high, raised spout set this pitcher apart from the average everyday vessel. Although much of it has worn off from use, the handle was painted in gold, and there are gold lines around the base, neck, and rim. The body is decorated with a decal motif of pink and light orange roses and dark leaves. Made by Unger & Schilde at the Roschutz Porcelain Factory, Thuringia, Germany, 1896-1934. Glazed earthenware, 5.25”
This small piece of similar size and shape to the one on the next page is decorated around the middle of the body and inside of the spout with sprays of multi-colored flowers. Garlands of gold scrolls and clovers fall from the rim and flow above the base. It bears the mark used by the decorating studio of Charles Ahrenfeldt and Son in Altrohlau, Austria between 1886 and 1925. Although this studio was sometimes called the Carlsbad China Factory, it did not actually produce the porcelain itself. The products they decorated, such as the example shown here, were known as Altrohla Ware.
Glazed porcelain, 3.5”
This small pitcher has a globular body and wavy, heart-shaped handle. Both sides of the body are simply decorated with green and yellow flowers that begin at the gilt rim and hang down toward the base. Made by Philip Rosenthal and Company in Selb, Bavaria, Germany, 1891-1906. Glazed porcelain, 3.5”
This small pitcher has a scalloped rim and diagonally scalloped body. The rim has a pressed vertical design below it which, combined with the tops of the body scallops, gives the mouth of the pitcher the semblance of an opened flower. The handle, with slight flourishes at the top and bottom, resembles the flower’s stem. The body is decorated with small pink and white flower decals and hints of green color beneath the rim. Unmarked. Glazed porcelain, 3”
This bulbous pitcher has a high, raised spout and handle, scalloped rim, and foot painted gold. One large hand-painted green leaf is on both sides of the body, with small white flowers under the high, narrow spout. This small vessel was imported to the United States by L. D. B. and Company after being decorated by Flambeau in Limoges, France, between 1890 and the early 1900s. Glazed porcelain, 4”
This small, bulbous pitcher is nearly identical to the one on the next page. Notable exceptions besides the floral designs are a rim that is raised to a point at the handle, and a handle that attaches at the neck as opposed to the body alone. This pitcher was made by A. Lanternier & Company, Limoges, France. The red mark on the base was in use in the 1890s; however, the style suggests a later date, ca. 1900-1920. Glazed porcelain, 3”
An English pitcher of similar style to the French piece on the preceding page also has a floral band above the shoulder, this time with bright blue and orange flowers and green leaves. Small orange flowers sporadically dot the remainder of the plain white body. This globular pitcher was made by W. H. Grindley & Co. at Tunstall, Staffordshire Potteries in England, 1914-1925. Glazed porcelain, 3.5”
Geometry is the theme of this pitcher, beginning with its square, angular body and handle, and continuing with its decorative scheme. Below the rim is a stylized dark red and green floral and geometric pattern, and a simple geometric band of red and gold surround the waist. Made by Leon Bernardaud and Company, successors to Delinieres (D & Co.) after 1900 (1900-1929). Glazed porcelain, 3.75”
Most of the pitchers with animal themes in the collection are figurals; however, there are some that feature animals as part of their decoration. Birds are especially popular, ranging from chickens to ducks to cranes. Pastoral scenes are also popular motifs for European manufacturers. Some of the more whimsical animal pitchers were made by Eduard Stellmacher in the early 20th century. This section features just a few of the pitchers having hand-painted or decal designs of birds and other animals.
The light green upper body of this cylindrical pitcher meets a white lower body formed into cranes with long, thin necks. Additional outlines of the birds are nearly invisible on the white body and three cranes are painted on the light green lid. The small green and gold spout is separate from the rim. The pitcher is unmarked, but the crane designs are very similar to those identified as Chikaramachi of Japan, where this piece was probably also made. Glazed porcelain, 8” x 5”
A quick brown fox jumps toward unsuspecting ducks in a pond on this footed pitcher with a rounded rectangular body. This illustration was part of the *Sporting Scenes* series made by James F. Wileman and Company at Foley Potteries in Longton, Staffordshire, England, 1869-1892. Glazed earthenware, 5” x 3.5”
Both of these small, bulbous pitchers on the next page are part of the *Polar Bear Series* made by Royal Doulton in Burslem, Staffordshire, England between 1909 and 1934. The glaze on the bottom pitcher is not damaged, but deliberately cracked and highlighted in black, part of the “Deadwood Crackle” look. This type of decoration is also known as “crackleware.” Top: glazed porcelain, 4.5” x 5”  Bottom: glazed porcelain, 4” x 3”
A brown sandpiper stands among bulrushes on this tall cylindrical pitcher with a flaring base and high, wide spout. This design, *Sandpiper Decoration No. 422* was made by D. F. Haynes & Co. at Chesapeake Pottery in Baltimore, Maryland, 1900-1924. Glazed porcelain, 8.5” x 5.25”
Although almost hidden by large flowers, the subject of this design—a pair of Bullfinches—perch in a tree and on an open wire cage on the body of this colorful pitcher. The Bullfinch pattern was produced by Wedgwood in Staffordshire, England beginning in the 1870s. Glazed porcelain transfer ware, 6” x 5”
The body of this large, baluster-shaped pitcher has molded ducks and lily pads in low relief. The raised spout rises high above the rim, and a simple strap handle extends from the neck. Made by Keller and Guerin at the St. Clement Pottery, Luneville, France, ca. 1900. Majolica, 9” x 6” (Shown smaller than actual size.)
Large white ducks walk along the sand under a blue sky on the body of this bulbous pitcher, flattened front to back. The pointed spout and handle extend directly from the rim above the cinched neck. Made by Morimura Brothers, founders of the Noritake Company, Nagoya, Japan, 1891-1921. Glazed porcelain, 5.25”
This small pitcher decal-decorated with fancy chickens was made by Franz Anton Mehlem in Bonn, Rhineland, Germany, 1887-1920. The other side of the pitcher is decorated only with a single rooster. Glazed earthenware, 4.5” x 3.25” (Shown larger than actual size.)
The body of this large, utilitarian pitcher features a bell-wearing cow and flowers in relief. This unmarked pitcher was likely made in the United States or England between 1850 and 1900. Majolica, 8" x 6"
The body of this unusual pitcher is globular, with a flat spout perpendicular to the small ring handle. It is decorated with an anthropomorphized alley cat clearly looking for trouble—its front paws are clenched into fists, and its hackles are raised. The remainder of the body is decorated with brown spongeware coloration. This unmarked pitcher was made by Eduard Stellmacher in Trnovany, Turn-Teplitz, Bohemia, 1905-1912. Glazed earthenware, 3.75”
This section features some of the Dutch-themed pottery in the Hensley Collection. Many of these were also shown in the Dutch pottery exhibit on page 25. Dutch themes were very popular during the late 19\textsuperscript{th} to early 20\textsuperscript{th} centuries, and with more than 60 Dutch-themed pitchers on their shelves, they must have also been a favorite with Laura and Nella. Manufacturers of these Dutch pitchers in the collection include American companies Roseville Pottery and D. F. Haynes. Companies outside of the US include Royal Doulton of Stoke, England, Union Ceramique of Limoges, France, Georg Schmider and Unger & Schilde of Baden, Germany, Delft of Holland, and the mysterious I. E. and C. Company of Japan.
The collection contains a large number of small Dutch-themed pitchers such as those shown here. Interestingly, these pieces come from two phases of production by German manufacturer, Georg Schmider. The earlier pieces are marked HAAG, which refers to Haager, Hoerth and Company, an intermediate phase in the company’s development. Pieces with the HAAG mark were made beginning 1873. Georg Schmider joined the company in 1890, becoming the main owner in 1897. He officially adopted the ZELL mark (based on their location) after 1907. This resulted in pitchers with the same body styles and nearly identical decorations covering a span of nearly 30 years. Glazed earthenware.
This Roseville Pottery tankard with decal designs of a Dutch boy and girl was part of the *Dutch Series* made in Roseville (later Zanesville), Ohio, 1910-1916. Black smudges from coal fires in the Hensley home are clearly visible on the body and handle. Glazed earthenware, 7.75” x 4.5” An additional decal design from 1936.4.932 is shown on the right.
This set of large and small pitchers are from the *Dutch Series* by Royal Doulton, ca. 1911, made in Burslem, Staffordshire, England. Glazed earthenware (Shown smaller than actual size of 4.125” and 5.75” respectively.)
The tiny Dutch-themed pitcher above was made at Delft Pottery near Rotterdam, Holland in the early 20th century. It contains the initials of Joust Thooft, the owner of Delft in 1876. Glazed porcelain, 1.5” tall

This pitcher features a theme of a windmill during a colorful sunset. Made in Japan by an unknown maker, 1921-1934. Glazed porcelain, 2.5”
Duck, duck, goose? This unusual cylindrical Dutch-themed pitcher features a Japanese man carrying a goose under his arm while being pursued by another goose, likely its mate. In addition to the hand-painted design on the body, there are moriage accents on the rim and handle. Made by I. E & C Co., Japan, 1921-1934. Glazed porcelain, 4”
This pair of tall, cylindrical pitchers was made by an unknown manufacturer, probably in the early 20th century. The figures on the body are cartoon-like against a crudely-drawn Dutch background with a ship and windmill. Glazed earthenware, 7” x 4.25”; 6.5” x 3.75”
Activities

Several of the pitchers feature outdoor activities such as fishing, hunting, golfing, ice skating, gardening, and boating (apparently, without cell phones and computers, people spent a great deal of time outdoors enjoying nature!). Fox hunting, as controversial as it may be today, was a common theme in decorative arts during the late 19th and early 20th centuries. There are four pitchers in the collection containing the fox hunting theme, made by the Buffalo Pottery Company of New York, Noritake of Japan, Royal Bayreuth of Germany, and Wedgwood of England. The Japanese fox hunting pitcher shown on the next page is a quite beautiful piece despite its subject matter.
Painting this fox hunting scene on a globular pitcher was truly inspired, as it creates an added dimensionality to the object. By holding this pitcher and turning it to take in the whole scene, the brown horse appears to leap over the fence to join the hunting party on the other side. Like many other Japanese pieces, there are decorative moriage accents on the rim and along the handle. This beautiful hand-painted porcelain pitcher was made by the Noritake Company of Nagoya, Japan, ca. 1911. It stands 6.75” tall and has a 5” diameter.
This two-tone pitcher has a bulbous body and pinched rim forming the spout. Covering the body are molded scenes of a deer hunt. Along the top row is a windmill followed by three men. The first sits on a wooden barrel, frowning dejectedly. Under the spout, a man in a tricorn hat reaches for a tankard of ale, and the third man sits on a barrel next to a large cat (possibly one "out-foxing" the hunters!), smoking a long pipe. Under their feet, a mounted man and seven hounds chase a large deer toward the handle. Made by Royal Doulton in Burslem, Staffordshire, England, 1902-1930. Glazed earthenware, 5.25” x 5.5”
This slightly damaged pitcher has a bulbous body covered in molded hunting scenes with a handle in the shape of a hunting dog half hidden in the brush. The scene on the reverse side of the pitcher is shown on the left. Made by Wedgwood in Staffordshire, England in the late 19th century. Majolica, 5.5” x 5.5”
This page shows two views of a small pitcher featuring what appear to be Colonial men golfing. Around the body is the Hebrew proverb *Promise Little and Do Much*. Made by Royal Doulton, Burslem, Staffordshire, England, 1911-1932. Glazed earthenware, 4”
These two pitchers are from the *Hunting Scenes Series* by Royal Bayreuth, made in Tettau, Bavaria, Germany, 1902-1915.

Glazed porcelain, 5” x 4.25”

Identical in form but of slightly different sizes, these pitchers feature an Englishman in light blue pants and knee-high boots attempting to scare out and follow game with his hunting dogs through streams in the countryside.

Glazed porcelain, 5.25” x 5”
Similar to the two pitchers on the preceding page, these feature scenes of men fishing from small boats. These were also made by Royal Bayreuth, Tettau, Bavaria, Germany, 1902-1915. Glazed porcelain, 3.75” x 2.25”

Unlike the high gloss shine of the others, however, these have a flatter, more matte-like glaze and a more complex upper body and handle, and molded designs under the rim. Glazed porcelain, 3.75” x 2.25”
The illustration on one side of this unusual medium-sized pitcher features two men traveling at high speeds in a blue racing car. Above them is a landscape with a blue sky, perfectly suited for a drive in a car without a top. The manufacturer’s mark on the base is for Wardle and Co., Limited, Washington Works, Stoke, England. All the information I was able to ascertain regarding the Motor Car Ware series date this piece to the 1920s or 1930s. If that is the case, then according to Godden (1964), the company would have already changed its name to Wardle Art Pottery Co., Ltd. which is not reflected in the maker’s mark. Knowing the range of dates the collection was amassed, however, the 1920s to 1930s still seems reasonable for this pitcher. Glazed earthenware, 5.125”
As reading was one of the few acceptable pastimes for Victorian women, it is not surprising that well-known literary figures would appear on objects women would have used in their homes every day. Works by William Shakespeare and Charles Dickens are the subject of 13 of the 17 literary-themed pitchers in the collection. Shakespeare’s plays featured include *As you Like It*, *Henry 4th*, *Much Ado About Nothing*, and *Twelfth Night*. Dickens characters include Mr. Micawber, Mr. Squeers, Oliver Twist, and Sam Weller. Other literary characters include Rip Van Winkle, Peter Pan, and Ali Baba. This section begins with pitchers that feature well-known works of literature. After this are a few pitchers with illustrations of poems and proverbs.
The shape of this pitcher is slightly unusual, with four sides, rounded corners, and tapering at the top and bottom. On one side is a large illustration of a man shining his shoes, identified as Sam Weller, a character from *The Pickwick Papers* by Charles Dickens. From the *Dickens Ware* Series Royal Doulton, Burslem, Staffordshire, England, 1908-1931 Glazed earthenware, 6.5” x 2.5
These two pitchers contain scenes from Shakespeare plays on one side, with a portrait of the bard and a reproduction of his signature on the other. The large pitcher on the left quotes Act II, Scene I from *Much Ado About Nothing*. Beatrice: “I have a good eye, Uncle. I can see a church by daylight.” The smaller pitcher on the right quotes Act 4, Scene I from *As You Like It*. Rosalind: “Men are April when they woo, December when they wed.” The previous page shows the reverse side of the large pitcher. Neither pitcher is shown actual size, 10.125” and 7.5” tall respectively.
This large ovoid pitcher contains a scene from Rip Van Winkle with the quote “Answered by a flock of idle crows, my very dog has forgotten me” around the neck. From the Rip Van Winkle series by Royal Doulton, Burslem, Staffordshire, England, ca. 1906. Glazed earthenware, 8” x 5”
This pitcher in the same series contains the quote “Much the flavour of excellent Hollands, their visages too were peculiar.” From the Rip Van Winkle series by Royal Doulton, Burslem, Staffordshire, England, ca. 1906. Glazed earthenware, 6.75” x 6”
This large, unusually shaped pitcher also features a scene from Shakespeare’s *Much Ado About Nothing*, Act IV, Scene II. The character, Dogberry, is on one side with the inscription “Dogberry’s Watch” on the inside of the rim. On the other side of the body is the quote “Sexton—what heard you say him else?” From the *Shakespeare Series* by Royal Doulton, Burslem, Staffordshire, England, 1906-1930. Glazed earthenware, 7.25” x 3.75”
This small bulbous pitcher features a colorful scene from Charles Dickens’ *Oliver Twist* with the inscription “Oliver’s Reception from Fagan and the Boys” inside the rim. Made by the Adams Company, Tunstall, Staffordshire, England, ca. 1896. Glazed earthenware, 3.25” x 3.125”
This purely decorative glazed earthenware tankard stands a whopping 15.25” tall and has a 7.5” diameter. The cylindrical body is very simple, slightly flared at the rim and foot and has a perforated base. Knights on horseback cover one side of the body, with continuation of the landscape on the other. This large vessel was part of the King Arthur’s Knights series by Royal Doulton, 1908-1930.
This small, six-sided pitcher has panels around the body containing scenes from Shakespeare’s *A Midsummer Night’s Dream*. These include Starveling, a character from the play, and barren fields. Part of the Shakespeare play series made by Royal Doulton, Burslem, Staffordshire, England, 1906-1934.

Glazed earthenware, 5.5”
This large blue and white pitcher, possibly from a wash-stand set, illustrates the 1642 poem *To Althea, From Prison* by Richard Lovelace. On the front and back sides of the body, a man on horseback jumps over a low wall and a fence. A line of the poem, “Stone walls do not a prison make, nor iron bars a cage” is written on the body. Made by Royal Doulton in Burslem, Staffordshire, England, ca. 1905. The reverse of this pitcher is shown on the next page. Glazed earthenware, 8.75”
This large, irregularly-shaped pitcher features a Native American chief on one side and lines from the poem *The Song of Hiawatha* by Henry Wadsworth Longfellow on the other side. “Never any deed of daring But himself had done a bolder” flows
along the bottom of the pitcher above the base. Part of the Hiawatha Series by Royal Doulton, made in Burslem, Staffordshire, England, 1908-1930. Glazed earthenware, 8.75” x 6.25”
This unusually shaped pitcher has an octagonal base, long neck, and snake handle. The colorful scene on its body features a man standing next to laden donkeys with the words “Ali Baba with the treasure.” Part of the Arabian Nights Series introduced by Royal Doulton in Burslem, Staffordshire, England, 1909-1915. Glazed earthenware, 5.25” x 4.5”
Technically not literature, this pitcher contains partial lyrics to the song *The Lass that Loves a Sailor* by Charles Dibdin. On one side of the large globular body are the words “Vessels large may venture more, but little boats must hug the shore.” On the other side is “The wind that blows the ship that goes, and the lass that loves a sailor.” The rim, underside of the spout, and length of the handle are beautifully decorated in a light blue floral pattern. Made by Royal Doulton ca. 1891-1902. Glazed earthenware, 6.75”
On one side of this cylindrical pitcher is Benjamin Franklin smoking a pipe, and on the other side is a saying with which he is credited, “They who won’t be counseled can’t be helped.” Royal Doulton, Burslem 1908-1930. Glazed earthenware, 7.5”
The similarity in painting style between this pitcher from the Proverbes series and popular Dutch pitchers by Georg Schmider is no accident. This is another pitcher made by Haager, Hoerth, and Company/Georg Schmider, between the 1890s and 1907. “A Bird in the Hand is Worth Two in The Bush” is printed on the back.

Glazed earthenware, 6”
One side of this tapered cylindrical pitcher contains the Chinese maxim “The pleasure of doing good is the only one that never wears out.” On the other side is a saying credited to Thomas Jefferson, “Nothing is troublesome that we do willingly.” Part of the Old English Proverbs series by Royal Doulton, Burslem, Staffordshire, England, 1911-1923. Glazed porcelain, 7.25” x 4.6”
Historical events or figures are featured on more than 30 pitchers in the collection, many belonging to the same ceramic series. For example, the pitchers on the next page are just two of the nine collected from the “Coaching Days and Coaching Ways” series by Outram Tristram. The scenes shown were adapted from the print series first published by MacMillan and Company in 1888, with pieces made both in green and white (as shown) and amber-colored. The small pitcher contains decal scenes entitled “A Winter Day’s Amusement” while the larger shows “A Clandestine Interview” and “The Green Man at Waltham.” Other themed pitchers include explorers to the New World, the landing of the Pilgrims, and places and figures associated with American Independence from England. While other pitchers shown in this section depict controversial events in British history, not all the historical events commemorated in the collection are as serious, such as the invention of the airplane and the ride of Lady Godiva.
Pitchers in this series are made of glazed earthenware with metallic silver rims, handles, and bases. They were produced by Ridgways, at Bedford Works, Stafford Potteries, England, 1890s – 1920s. The pitchers measure 3.5” and 7.625” tall respectively.
Glazed earthenware with decal decoration; 7.5”
Several pitchers in the collection are from a series of pottery heavily decorated with designs of major events in history. The large pitcher on the preceding page features explorers including Columbus, Du Quesne, Vespucci, and DeSoto and discoveries in the New World. The smaller pitcher above depicts people and events surrounding the landing of the Pilgrims in 1620. A version in blue, shown on the following page, features famous historical figures and events related to American Independence. These pieces were made in Longton, Staffordshire, England and imported into the United States by the Rowland and Marsellus of New York. Many experts believe they were made by British Anchor Pottery, as Rowland and Marsellus were the main importers for that company’s wares. The pattern was registered in 1908.
This glazed earthenware pitcher with a simple cylindrical body tells the tale of a controversial practice of the British Royal Navy that took place between 1664 and 1835. In muted but colorful illustrations of yellow ochre, pale green, and brown, we see men fighting on a pier with others being dragged off, distraught children, and women swooning or attempting to get the men released: the “Press Gang” in action. The term “press gang” is derived from the act of impressment, wherein men were taken away to serve in the British navy by force and completely without notice. Those failing to allow themselves to be pressed into service could face punishments as severe as hanging. Made by Royal Doulton, Burslem, Staffordshire, England, 1906-1930. 6.25” x 5”
The body of this large, very unusually-shaped *Bury St. Edmunds* pitcher is covered in crests and inscriptions on the body, with crowns and arrows decorating the inside of the wide spout surface. Medieval weapons are aligned under the spout and a sword runs the length of the handle. A yellow banner on the outside of the rim reads “St. Edmund, King of East Anglia / At Bury St. Edmunds, the barons swore to obtain the ratification of the Magna Carta / Sacrabium regis: The Shrine of the King, the Cradle of the Law / The seal of James II’s charter of incorporation.” This large glazed earthenware memorial pitcher made by Royal Doulton, 1902-1930, stands 9.125.”
On one side of this cylindrical glazed earthenware pitcher, a World War I soldier sits in front of a shelled building writing a letter. The ironic inscription reads “Dear, At present we are staying at a farm.” On the other, a soldier holds a can of fruit labeled “Plum and Apple” with the inscription “When the ‘ell is it going to be strawberry?” This design features a well-known WWI character known as “Old Bill,” created by British cartoonist Captain (Charles) Bruce Bairnsfather. These cartoons were published weekly by the Bystander Magazine in a series called “Fragments from France.” Bairnsfather’s time in the trenches of WWI were the impetus for the character’s adventures as a way to express the humor and endurance he witnessed in his fellow soldiers despite the conditions under which they fought and died. Made by Grimwade’s, Stoke on Trent, England, 1914-1929.
These three pieces are part of the *Gleaners Series* made by Royal Doulton in Burslem, Staffordshire, England, 1909-1934. Gleaning, the process of gathering leftover crops from farmer’s fields after being harvested, was a popular artistic theme in the late 19th century. It was sometimes also a controversial theme as it focused on the plight of the lower class and the disparity between the classes. Glorification of the workers in the arts often made members of the upper class self-conscious of their status or fearful of the possibility of revolt on the part of the workers. It is interesting, however, likely completely accidental, that these pitchers all have globular bodies—something the poorly-nourished working class gleaners would not have had. Glazed earthenware, 4.25,” 2.375,” and 4.5” respectively.
Stagecoaches were also featured in the *Coaching Days Series* of Royal Doulton, Burslem, Staffordshire, England, 1905-1930. Glazed earthenware, 5.875”
This commemorative pitcher was made for the coronation of King George V and Queen Mary in Great Britain. It features portraits of the king and queen and the royal cipher. Made in Burslem, Staffordshire, England by Royal Doulton, 1911-1915. Glazed porcelain, 4” x 2.5”
Figurals

Figural pitchers alone comprise more than 10% of the entire Hensley collection. The Moss sisters were big fans of figurals, amassing more than 230 of them over the course of their lifetimes. Large or small, it didn’t matter to them. The majority of the figurals were made by just two German companies, Royal Bayreuth and Schaefer and Vater. Schafer and Vater produced an impressive array of figurals in both blue slip underglaze and multi-colored—the Hensley collection contains only a fraction of what would have been available at the time. I recommend the website http://www.schafer-vater.com/ to anyone interested in learning more about the company’s history and its vast inventory, not only of creamers, but also flasks, bottles, cups, figurines, and truly unusual whimsical creations called “drinkometers.” For Royal Bayreuth figurals, Mary Caslin’s 1994 and 2000 publications (see the reference section) are excellent resources on the variety of products made, the company history, and ways to date and value their pieces. This section begins with pitchers that have figural handles and then progresses to true figurals including domestic and anthropomorphized animals, marine shells, and people.
This lion-handled pitcher was made by the Edwin Bennett Pottery Company of Baltimore, MD, ca. 1890. The decorative style contrasts a muted brown floral motif on a matte glaze body with a bright white, high gloss neck and handle to create simple elegance in an otherwise utilitarian object. While the company also produced more “everyday” pieces, the beauty of this piece clearly illustrates the diversity of Bennett’s work. This rare piece is another of my personal favorites. Glazed earthenware, 8”
This adorable pitcher has a figural handle formed by a black and white cat peering over the rim as if hoping to find some cream left inside. The manufacturer is unknown, however, it was likely produced in Europe around 1900. It bears the mark of the importers Ebeling & Reuss of Philadelphia, Pennsylvania. Often marked on pieces as “Erphila,” Ebeling & Reuss were a major importer of fine porcelain from Germany, Austria, and Czechoslovakia beginning in 1886. Glazed earthenware, 7.25”
The chicken or the egg? The body of this large and quite unusual pitcher is egg-shaped with a chicken-shaped handle and spout. A row of hatching chicks encircles the blue base. The large floral motif that covers the body is only on one side of the pitcher. Unmarked. Glazed earthenware. 9"
Considering the elaborate rim and winged lion handle, the design on this pitcher—a man tending a flock of turkeys—seems somehow out of place. The ewer-shaped pitcher stands trophy-like on a brown base with additional design elements of pressed flowers on the neck, painted gold on one side. This unusual pitcher was made by Royal Bayreuth, Tettau, Bavaria, Germany. Glazed porcelain, 6.25”
This small, unmarked figural pitcher is in the shape of a plant, with a frog hanging off one side forming the handle. Glazed porcelain, 4”

This small figural pitcher of a devil holding a hand of six playing cards was made by Royal Bayreuth, in Tettau, Bavaria, Germany, 1900-1915. Glazed porcelain, 4”
This standing alligator figural was made in Germany by an unidentified manufacturer between 1900 and 1915. This is one of two in the collection; the larger one stands 8.25.” Glazed earthenware, 6”
This “hound-handled” pitcher is unmarked; however, it is identical in relief to a Burleigh ironstone pitcher but with different coloration. Katz-Marks (1992) considers it very rare for majolica of this time period to feature a woman on a hound-handled vessel. Glazed earthenware, 6” x 3.5”
This large feline figural was made by Utzschneider & Company at Saargermund, Alsace Lorraine, France between 1894 and 1918. The inverted rim is in the top of the head, its curled tongue is the spout, and its curled tail attaches to the body to form the handle. The spots along the cat’s back appear to have been painted by an amateur. Majolica, 8.25”
This figural resembling an overweight traveling salesman is thin for its height, standing 6.5” tall and 5.5” wide. It lacks a typical spout, as the hat (corked on the underside) is removed to pour the contents of the bottle. The unusual glazed porcelain figure was made by Lazarus Straus and Sons in Rudolstadt, Thuringia, Germany between 1904 and 1924.
This small shell figural is the only piece of Irish Belleek in the Hensley collection. The neck and spout are scalloped with a small pearl above the handle. Turquoise was added to the handle, the only part of the pitcher that is not pearly white. Made by David Mc Birney and Co., at Belleek Pottery, County Fermanagh, Northern Ireland, 1863-1891. Glazed parian porcelain, 3”

This shell figural has a slightly scalloped body and a seahorse for a handle. The hand-painted decorations are muted brown and beige. Made by Royal Bayreuth in Tettau, Bavaria, Germany, 1900-1915. Glazed porcelain, 4.75”
Spiked shell figural made by Royal Bayreuth in Tettau, Bavaria, Germany, 1900-1915. Glazed porcelain, 4.5”

Figural shell with pearlized glaze in turquoise and orange Made by Royal Bayreuth in Tettau, Bavaria, Germany, 1900-1915. Glazed porcelain, 3.5”
This mother opossum carries a baby on its back, their entwined tails forming the handle and the open mouth of the mother forming the spout. Unmarked Royal Bayreuth, made in Tettau, Bavaria, Germany ca. 1900. Glazed porcelain, 7"
Farmyard animals, such as pigs, goats, and cows are very common in the Hensley collection. The unmarked pig (above) and goat (below) were probably German or Austrian, made between 1899 and 1920. Glazed earthenware.
There are enough cow figurals in the collection to form a small herd. Most of these are of the realistic type similar to the goat on the previous page, generally varying only in size and color. This cow is markedly different both in its form and decorative style. This slightly anthropomorphized bovine sits on its hind legs and holds a tall pitcher in its front hooves. The pitcher it holds, as opposed to the mouth of the animal, forms the pouring spout of the pitcher as a whole. The head is removed for filling and may be turned to face any direction when used as a decorative object. In addition, instead of being of a natural color, the body is blue and white and decorated in the Dutch Delft style. Unmarked glazed porcelain, 6.5”
“Gypp,” the well-known figural dog pitcher, was made by Keller and Guerin at the St. Clement Pottery in Luneville, France ca. 1900. The dog’s tail curls up to form the handle, and a small hole in the mouth is the spout. A collar with the dog’s name hangs around its neck. Majolica, 13” x 5”
This tall, colorful rooster pitcher was also made at the St. Clement Pottery by Keller and Guerin, ca. 1890. The bird’s open mouth is the spout, and the tail feathers curl up to form the handle. Majolica, 15” x 8” 1936.4.1650
This tall, thin grasshopper pitcher made at the St. Clement Pottery has given the creeps to more than one museum visitor. Despite the creepiness, one has to admit that the detail of the insect’s anatomy is quite impressive. The legs bend backward to form the handle, and the small insect’s mouth is the spout. This is sometimes described as an absinthe pitcher based on its configuration. Majolica, 1890s. 14.5” x 8” 1936.4.245
The anthropomorphized cow in a dress, goat in a suit, and this devil were all made by Schafer and Vater of Volstedt, Thuringia, Germany between 1890 and 1934. This company was known for its humorous and whimsical items—and did so quite successfully, as they were in business until 1962.
This German female figural carries a basket on her back that is used to fill the pitcher, and a small pitcher in her hand that serves as the spout. Both the blue slip and colorized version (shown smaller than its actual size of 3.4”) are in the collection.

Glazed porcelain, 5”
Like the female on the preceding page, this kneeling boy holds a pitcher in his hands that serves as the pitcher’s spout. This time, instead of a basket, an upturned umbrella on his back forms the opening of the pitcher. Glazed porcelain, 5.5”
Though not figurals, this flask and cup in blue slip underglaze were included here as they were made by Schafer and Vater ca. 1896-1934. The flask covered in laughing—or possibly drunk—faces (as this is a flask) stands 6.5” tall, 2.5” wide, and has a very narrow opening. The small cup has young children on both sides of the body. The small vessel measures 3.375” x 3.25.”
This small kitten excitedly waits for someone to fill the cream pitcher it holds between its front paws. Technically this is a figurine, but the addition of the cream pitcher makes it an adorably different addition to the collection. The entire cat forms the handle so that the liquid is poured without ever touching the pitcher handle itself. Made ca. 1882 by the Heubach Brothers in Lichte, Thuringia, Germany, a company best known for manufacturing porcelain dolls, doll heads, and figurines. Glazed porcelain, 3” x 4.5”

This figural on the next page, a man bundled to the eyes against the cold in a green coat and pink scarf, was a favorite of visitors to the Hensley home. Known as “the chauffeur,” he was the figural guests always remembered to say good-bye to as they left Laura and Nella’s home. The rarity of this piece is underscored by the length of time it took to identify the backstamp. This may mean that the company was short-lived or that so few pieces exist today that people who compile books of maker’s marks (or online collectors) haven’t encountered it. This elusive figural was made by Ernst Bohne Sohne (the sons of Ernst Bohne), Rudolstadt, Thuringia, Germany, 1878 – 1920. Majolica, 9” x 5”
There is a surprising number of pitchers in the collection—more than 60—that feature fruit and vegetable themes. Apples, cherries, and grapes are especially popular. While this may have just been a theme associated with the home, it is possible that these ceramic artists were influenced by fruit themes popular in still life art. Like flowers, fruits are also said to have had meaning associated with them. The most often mentioned—coincidentally—are apples, grapes, and cherries. Apples have several meanings, as they can have positive connotations, such as family, love, knowledge, wisdom, joy, and immortality. However, the association of Eve with the apple has also given the fruit negative connotations including corruption, temptation, and the fall of man. Grapes represent fertility; however, in association with the wine that is made from them, grapes symbolize the blood of Christ as well as the dangers of drinking. Grapes are often associated with Bacchus, the Roman god of wine and intoxication. The cherry is associated with something new or pure, as well as life, death, and rejuvenation.
This large, unmarked pitcher *The Grape* with grapes in high relief was made by the Roseville Pottery, Zanesville, OH, ca. 1916. Majolica, 5.875”

The tall water pitcher on the next page is quite plain and utilitarian. Decals of purple grapes decorate both sides of the otherwise plain white body. The rim trimmed in gold and the neck and handle accented with green lines are the only other decorative details. Made by D. F. Haynes & Co., Chesapeake Pottery, Baltimore, MD 1900-1924. Glazed earthenware, 11”
Photographs hardly do this pitcher justice, as the purple grapes reflect light like mirrors, and, combined with the gold stalks and neck, contrast starkly to the matte black glaze on the rest of the body. The artist left his initials “HSCC/ET” under the handle. While the manufacturer of the pitcher is unknown, it was imported by Wilder Pickard in Chicago, Illinois for decoration. Pickard China was established by Wilder and moved to Chicago in 1898. From then on known as the Pickard China Studio, the company specialized in painting art and domestic pieces including dessert and tea sets. Some of the original artists came from the Art Institute of Chicago. (Gaston, 1992: 197). Hand-painted porcelain, 5.875”
This simple, small pitcher has decal decorations of branches and purple cherries on the cylindrical body. It was made by Villeroy and Boch at Steingutfabrik, Wallerfangen, Germany, 1874-1909. Glazed earthenware, 3.75”

This small, mug-shaped pitcher has hand-painted cherries on a branch on one side and 5-petaled flowers on the other. This cute Bohemian pitcher was made by Krautzberger, Mayer, and Purkeht in Bystrice, Wistritz, (Czech), 1918-1934. Glazed earthenware, 2.75”
Like one of the fruits it bears on its surface, this large pitcher is pear-shaped. The body is cinched at the neck, and it sits on a small scalloped base. There is a pressed leaf or scroll design on the body, under the spout, and along the handle, with beading on the neck and base. Decal of plums, pears, and damson fruits on one side. Made by the Goodwin Pottery Co., East Liverpool, Ohio, 1893-ca. 1904
Glazed semi-porcelain, 9"
The body of this small globular pitcher is busy and quite colorful, completely covered in fruits, including grapes, pears, cherries, and plums. It was made by Booth’s (formerly T. G. and F. Booth) at Staffordshire Potteries, Tunstall, England, ca. 1922. The maker’s mark *Ceylon Ivory Evesham* was difficult to find; a similar mark with a different pattern name (*Roma*) was considered rare. This piece may be rare as well. Glazed earthenware, 4”
This globular jug may have been put into service on the Thanksgiving holiday, as the body is decorated with orange and red corn cobs fitting the occasion. Made in Austria, this jug-like pitcher was part of the Vienna China line from Count Thun Porcelain in Klasterec, Bohemia, ca. 1890-1915. Glazed porcelain, 6.5” x 5.5”
As mentioned in the introduction, part of the value of this collection is in the trends and styles it showcases from the world of decorative arts in the late 19th to early 20th centuries. The evolution of both a company and an artistic style was shown in the floral-designed pitchers on page 96; other pitchers in the collection also feature stylistic trends and pieces associated with the Art Pottery or Arts and Craft movement that began in the late 19th century. This period marked a return to the values of high quality, handmade products to counteract the lowered standards assumed to have been brought about by the process of mechanization.

Numerous pieces in the collection are signed by the artist, either within the design itself or etched into the base, or bear marks of well-known art potteries of the time. Represented in the Hensley collection are pieces from Aller Vale of South Devon, England, Eagle Pottery of Benton, Arkansas, Peasant Art Industry (Joseph Mrazek of Czechoslovakia), Jugtown of Seagrove, North Carolina (the Busbees), Newcomb College Pottery (Sadie Irvine), J. B. Owens and colorful Gouda Pottery of Holland. While the Roseville Pottery, popular with the sisters, had several art pottery lines, all that is currently in the collection are pieces from the more utilitarian ceramic series.

Artist’s signatures currently identified include Inoue Ryosai from Sumida Pottery, Japan; Quist from Haviland of Limoges, France; R. Dean of Wardle & Co, Stoke on Trent, England; Dixon of Royal Bayreuth, Tettau, Germany; Hirayama of Japan; Jules Henriot of Quimper, Brittany, France; K. Loder-Eyer of Thune (or Thoune) Pottery, Heimberg, Switzerland; and Mary Dubois of Delinieres & Co, Limoges, France.
This tall, urn-like water pitcher is decorated with incised designs of blooming plants on long stems in the Art Nouveau style. Running from rim to base, these simple, yet beautiful designs are colored in deep blue and gold. Made by Villeroy and Boch, Mettlach, Germany, 1911. Glazed earthenware, 7.625” x 5”
Three sides of the four-sided pitcher are decorated in green branches and orange fruits in the Art Nouveau style. Made by Villeroy and Boch, at Steingutfabrik, Wallerfangen, Germany, 1899-1909. Glazed earthenware, 5.375” x 5.5”
Each of the four lobes on this pitcher are decorated in a blue flower and stalk motif in the Art Nouveau style. Made by Villeroy and Boch, Dresden, Germany, 1874-1909. Glazed porcelain, 6” x 5”
Decals of entwined crocus flowers grow skyward on the body of this small cylindrical pitcher. This *Crocus* patterned pitcher in the Art Nouveau style was made by Villeroy and Boch in Dresden, Germany, 1874-1909. Glazed hard paste porcelain, 4" x 2.25"
The body of this simple cylindrical pitcher is decorated with a muted floral motif in the Art Nouveau style. Made by F. Winkle and Company, Ltd. at Colonial Pottery in Stoke, England, 1902-1925. Glazed earthenware, 7.5" x 4.5"
These two remarkably similar pitchers were made in Europe in the 1920s to ca.1930. The small globular piece on the left was made of handmade coil construction by Anton Lang. Lang (1875-1938), a studio potter in Bavaria, Germany was probably best known for his portrayal of Christ in the Passion Play of Oberammergau, Germany. First performed in 1634, the play is still performed over the course of five months in years ending in zero, based on original 15\textsuperscript{th} and 16\textsuperscript{th} century texts. Lang’s signature is etched on the bottom of the pitcher. 2.75”

To the right is pitcher nearly identical in size and shape, with similar candle wax-type glazing. This piece is signed on the base by Charles Gréber of Beauvais, Frances. Gréber (1853-1935), who took over the Gréber family business in 1899, was well-known for his architectural ceramics in addition to pottery pieces. His art nouveau designs can be found on buildings from the 1900s in Beauvais and Paris. 2.75”
This small mug-shaped pitcher is decorated with leaves and pods in the Art Deco style. It was made by the Overbeck Sisters at the Overbeck Pottery in Cambridge City, Indiana between 1911 and 1934. The pottery was in business 1911-1955. The small “E” under the maker’s mark indicates it was made by Elizabeth Overbeck. Unglazed earthenware, 4.125” x 6.5”
This colorful pitcher has a high cylindrical neck attached to a globular body and a rim that has been pinched to form the spout. Incised into the body is a quote by Robert Burns “Some hae meat and canna eat, an some wad eat that want it, But we hae meat and we can eat! Sae let the Lord be thankit.” Made at Aller Vale Art Potteries, Newton Abbott, Devon, England, 1887-1901. Glazed earthenware, 5.25”
Although made by the Aller Vale Art Potteries in Newton Abbott, Devon, England, this piece would hardly seem to “counteract the lowered standards assumed to have been brought about by the process of mechanization.” Instead, this whimsical pitcher illustrates the consequences suffered by a poor alley cat who decided to vocalize late at night under the wrong window. “Who threw that brick” is written below the pinched spout. Considering the nature of the injury, the stars around the yellow cat may not only represent the time of day, but also what the poor creature was seeing with the eye not temporarily blocked by the hardened red clay projectile. Made by the company between 1887 and 1901. Glazed earthenware, 3.375”
More than 40 pitchers in the collection feature Japanese themes. Thirty-two of these are small, inexpensive pieces of “Geisha Girl” porcelain. These pieces, produced beginning in late 19th century Japan, were generally of low quality and poorly painted. They could be found in dime stores, and were also given away as premiums (such as cups and saucers inside large containers of tea). Featuring women in kimonos and Japanese landscapes, the pieces were hand-painted or stenciled, and red was the primary color used. Details in other brightly-colored enamels and gilt edging often completed the designs. At the height of their popularity, more than 200 different patterns were identified.

Unfortunately for dating the pieces, many of the bases are unmarked. This is likely due to the custom at the time to mark the crates in which the pieces were shipped, and not the individual pieces. As a general rule, however, pieces marked with “Nippon” would have been manufactured between 1891 and 1921; those with the “Made in Japan” mark after 1921.

Several of the small Geisha Girl pitchers are shown on the next page. It is easy to see, even from these few examples, the range of quality one might encounter depending on the manufacturer that produced them. In addition to these pitchers are two large vessels from the collection with Japanese themes.
1936.4.261
Unmarked, 1891-1921
3.5”

1936.4.262
Unmarked, 1921-1934
3”

1936.4.923
“Mikado” mark, 1920-1930
3”

1936.4.256
Unmarked, 1891-1921
5”

1936.4.920
Unmarked; ca. 1890
3.75”

1936.4.257
Noritake, 1891-1921
4”
This Japanese-themed pitcher features landscapes with pagodas and birds, including a peacock and a rooster. The decoration has very clean lines and bright colors, with molded hand-painted designs of cherries under the spout. See page 78.
for this same body with a different decorative style. Made by D. F. Haynes and Co., at Chesapeake Pottery, Baltimore, MD, 1900-1924. Glazed earthenware, 7” x 5.5” Two views shown here.
This beautiful bottle is truly one of a kind. The body is decorated with a pale yet colorful landscape with an orange sky reflected on the surface of a body of water. Moriage accents were added to the tree branches, around the base and neck, along the handle, and on the stopper. Made by the Morimura Brothers, founders of the Noritake Company, Nagoya, Japan, 1891-1921. Glazed porcelain, 10” tall
Souvenirs and Miniatures

Serious collectors and artists would undoubtedly look at the Hensley Collection and dismiss it for its moderate amount of “kitsch,” cheap, low quality pieces considered to be of little value. While there is no mistaking the presence of this kind of object in the Hensley Collection, there is also no mistaking its importance in the collection. Indeed, it is in the very sentimentality inherent in these pieces that make them such an integral part of the story told by the collection as a whole.

Just as the souvenirs evoke memories of adventures to unknown (or even familiar) places, each pitcher featuring a city or landmark reminded the Moss sisters of the people who gifted the small mementos; of places they had a friend or supporter, someone who took the time to think of them and contribute to something about which they were obviously very passionate. With more than 150 souvenir pitchers in the Hensley Collection, they were obviously thought of often by friends traveling near and far.

This section begins with special miniature pitchers featuring arms or crests of cities (generally European although South America and Canada are also represented). This type of souvenir is sometimes known as armorial or fairing ware as they were popular souvenirs of fairs. These are followed by small souvenir pitchers from all over the world, beginning with Knoxville, Tennessee.

Miniatures conclude this section even though not all of these are souvenirs. Some of these are probably from doll tea sets—and it is interesting to think that among them are those first negotiated as trades by little Laura Moss. Others are miniatures with full-sized counterparts in the collection.
1. This Windsor coat of arms souvenir pitcher was made by Arkinstall & Sons at Arcadian Works in Stoke-on-Trent, Staffordshire, England, 1904-1924. Glazed porcelain, 2.125”

2. This souvenir pitcher from Warwick, England contains the inscription “Sigillum Communitatis Warwychi.” According to the maker’s mark, this unusual pitcher is a model of a vessel found during excavations in London. Made by A. B. Jones at Grafton Works, Longton, Stoke-on-Trent, England 1900-1913. Glazed porcelain, 3”

3. This small souvenir pitcher with the inscription “Domine Dirige Nos / City of London.” was made by A. B. Jones at Grafton Works, Longton, Stoke-on-Trent, England, 1900-1913. Glazed porcelain, 3”

4. “Pro Tanto Quid Retribuanis /Belfast (For so much that has been given back)” is inscribed on this small pitcher. It was manufactured for use by R Hogg & Company, Belfast, Ireland. Glazed porcelain 2.25”

5. This souvenir pitcher has “Cymru Am Byth /Arms of Wales” printed on the body. Made by an unknown manufacturer, ca. 1900. Glazed porcelain, 2.375”
1. This maker and manufacturing date of this small souvenir pitcher of Warwick, England is unknown. Glazed porcelain, 2.25”

2. The York, England coat of arms is on one side of this small souvenir made by Arkinstall & Sons at Arcadian Works, Stoke-on-Trent, Staffordshire, England, 1904-1924. Glazed porcelain, 2.5”

3. The crest of Manchester, England and the inscription “Concilio et Labore / Manchester” is on the body of this small pitcher with a pointed rim. Made by Arkinstall & Sons at Arcadian Works, Stoke-on-Trent, Staffordshire, England, 1904-1924. Glazed porcelain, 2.875”

4. This souvenir with a crest and crown decal is one of the few made for a city outside of Europe, although it was made in one. “Dominion of Canada” is inscribed in a banner beneath the crest. Made by Wiltshaw & Robinson, Ltd. At Carlton Works, Stoke-on-Trent, England, 1906-1934. The bottom is also marked “Model of old Spanish jug dredged up near Eddystone now in Atheneum Plymouth”). Glazed porcelain, 2.25”

5. This small souvenir is in the shape of a miniature tea kettle. A crest and “Escudo de Uruguay” is on one side. Made by Wiltshaw & Robinson at Carlton Works, Stoke-on-Trent, England, early 20th century (1906+). Glazed porcelain, 2.5”
1. This small souvenir pitcher features Gay Street in the early 20th century. Made in Germany and imported by John H. Roth, 1909-1913. Glazed porcelain, 3.5".

2. The small pink pitcher is decorated with the Nashville Customs House and Post Office. Made in Germany ca. 1900. Glazed porcelain, 2.75".

3. This souvenir pitcher is one of several pieces in the collection commemorating the Appalachian Exposition held in Knoxville in 1910. It shows the Administration Building, the last structure from the exposition still standing. Made in Germany for the family business of G. W. Akers, furniture removers who probably participated in the expo. Glazed porcelain, 3.5".
1. This tiny souvenir pitcher features the moat surrounding the historic Old Fort Comfort in Hampton, VA. Imported by John H. Roth for K. B. Kimberly, ca. 1909. Glazed porcelain, 2.5".

2. The Spring Point Lighthouse in Portland, Maine is featured on this small souvenir pitcher made in Germany ca. 1909. The lighthouse was built in 1897 to prevent ships from running into the Spring Point Ledge. It was also imported by John H. Roth, this time for Clarence H. Brown of Portland. Glazed porcelain, 3.5".

3. The Forty Steps of Newport, RI is featured on the last pitcher. Originally built in the 1800s, this location was a popular recreational area for servants who worked at the mansions on the coast of Newport. Made in Germany, 1897-1910. Glazed porcelain, 4".
Some of the vintage souvenirs produced during this time began to be produced in some rather interesting and unusual shapes. Just a few of these are featured here.

1. The US Post Office in Green Bay, WI is featured on this cruet-shaped pitcher with a narrow neck, long, narrow handle, and cobalt blue bands. Made by Galluba & Hofmann in Thuringia, Ilmenau, Germany, 1895-1927. Glazed porcelain, 4.5”

2. This miniature pitcher with a Washington, DC seal has an unusually angled rim that joins the long oval handle. The tiny pitcher was made by Hewitt & Leadbetter at Willow Pottery, Staffordshire, England 1907-1926. Glazed porcelain, 2.5”

3. The pink and white pitcher on the right has a globular upper body on a pedestal-like base. Molded flowers where the upper and lower body meet, an ornate handle, and gold details are, frankly, wasted on this rather unappealing souvenir of Hartford, CT. It was made in Germany by an unknown manufacturer, ca. 1910. Glazed porcelain, 3”
Souvenirs from Canada are also of diverse shapes and sizes as illustrated on this page.

1. Beginning on the left is a triangular pitcher featuring Toronto Harbor. The manufacturer is unknown, however, it was probably made ca. 1900. Glazed porcelain, 2.5"

2. This trumpet-shaped pitcher has a black and white decal of Old Ft. Garry Gateway, Winnipeg covering the lower body. The opening of the pitcher flares so much that it is wider than the lower body at its widest point. This unusual pitcher was made by James F. Wileman & Co. at Foley Potteries in Staffordshire, England, 1910-1916. Glazed porcelain, 4"

3. The small, tapered pitcher on the right features City Hall, Toronto, Canada. The base is unmarked, however, the rim bears silver marks that date to 1912. Glazed porcelain, 3"
There are several of these cobalt blue souvenirs in the Hensley Collection. They are slightly more aesthetic, although they might still be considered “tacky” by some. Recently, these types of objects have developed huge interest by collectors who can’t seem to get enough of them.

1. An unnamed high school from Los Angeles, CA is featured on the front of this miniature pitcher made in Germany, ca. 1900. Glazed porcelain, 3.5"

2. This small pitcher with a wide, squat body has an elongated decal labeled “Plaza and Market, St. Augustine, FL.” Made in Germany ca. 1900. Glazed porcelain, 2.5"

3. This cute miniature watering can pitcher features The Capitol in Washington DC. Made in Germany by an unknown manufacturer, ca. 1900 3.5"
1. This small, footed pitcher has an ornate rim and handle. A decal of Bancroft Hall, US Naval Academy, Annapolis, MD is on one side of the wide, horizontal oval body. It was made in Germany for Rogers & Co., of Annapolis between 1890 and 1910. Glazed porcelain, 3.75"

2. Luther Academy, Albert Lea, MN is featured on the front of this rectangular pitcher flattened front to back with a bar-like handle. Made in Germany ca. 1900. Glazed porcelain, 3.5"

3. The Lucas Oil Well, Beaumont, TX fills the oval frame on the front of this pitcher. Made in Germany ca. 1900. Glazed porcelain, 2.5"
The very large pitcher on the next page advertises the National Conservation Exposition held at Chilhowee Park in Knoxville, Tennessee from September through November, 1913. This exposition was held to highlight conservation needs and activities, especially in the Southeastern region of the United States. It was considered a great success considering its premise—that natural resources were not unlimited—was quite progressive in its day. Attendance at the exposition reached more than one million over the course of just a few months.

Cornelius D. Kenney immigrated to the United States from Ireland in 1849. More than twenty years later, he opened a company for the distribution of sugar, tea, and coffee in Baltimore, Maryland. So successful, the company eventually had 60 branches in the eastern and southern US. The company imported pieces as give-away items. This appears to have been one of them. The C.D. Kenney Company was eventually purchased by Sara Lee in 1939.
Made by the Dresden Pottery Company, East Liverpool, OH, 1913.
Glazed earthenware, 8” x 7.5”
Left to right:

1. This tiny pitcher, possibly from a doll tea set, has a cylindrical body with a small single rose and gold accents on the rim and handle. Glazed porcelain, 1.25”

2. This plain white, undecorated pitcher with a high handle with small knot at its highest extent resembles the larger café ware type. Glazed porcelain, 1.5”

3. Miniature souvenir/fairing ware pitcher of glazed porcelain, 1.25”

4. This somewhat crude, undecorated plain white pitcher may also be from a doll tea set. Rough-glazed porcelain, 1.125”
Left to right:

1. This thick miniature teapot has a curled handle and decal blue flowers.
   Glazed porcelain, .875” tall

2. This miniature triangular pitcher with heart-shaped lip and crude hand-painted flowers has a full-sized version in the collection. Glazed earthenware, .75”

3. Miniature cream-colored stein with functional metal lid is identical to a souvenir pitcher from Niagara Falls, NY. Glazed porcelain, 1.5”

4. This two-tone brown miniature jug is quite well-made despite its diminutive size.
   Glazed earthenware, 1.125”
The mid 19th century witnessed a renewed interest in Classical and Renaissance art; a motif mirrored in decorative arts of the period. Discoveries by archaeologists all over the world provided new incentive for artists to revive old forms and figures—the popularity of the amphora shape alone attests to the interest in the ancient, as these types of containers date back to the Neolithic Period. Given new life, the bodies of these vessels were often adorned with classical male and female figures in Greek or Roman costume.

Heads or upper bodies of Renaissance women were also quite popular, dressed in soft feminine clothing and generally accompanied by flowers. Pitchers (and other ware) of this type are often referred to as Portrait Ware. There are only a few examples of Portrait Ware in the Hensley Collection, which vary considerably in size, quality of design, and quality of manufacture. Nine of these are featured in this section. Following these women are pitchers with designs featuring garlands, wreaths, medallions, and people dressed in classical clothing.
This ewer-shaped, dull glazed pitcher with a dragon-shaped handle has a portrait of a Renaissance woman (possibly a queen) inside a cartouche on one side. This is an example of an Austrian portrait ware *Wettina* vase made by Robert Hanke Porcelain in Ledowitz, Bohemia, Austria in the 1890s.
This cylindrical, slightly tapering pitcher has an ornate reticulated handle, a flared scalloped rim, and pressed designs along the rim. Shades of green cover the base and below the rim, broken by a female figure surrounded by purple flowers. It was made in Austria by an unknown manufacturer between 1891 and 1914.

Glazed earthenware, 6”
These two small pitchers were made by Royal Bayreuth of Tettau, Bavaria, Germany. The top pattern, produced ca. 1900, was a popular pattern that can be found on all kinds of body types. The bottom pitcher was made by the company between 1900 and 1915. Glazed porcelain, 4” and 4.5” respectively.
This very large, dark brown pitcher combines double handles formed by bunches of cherries (symbolizing something new or pure) with the portrait of a Victorian woman in a very feminine blue and brown dress. Additional molded designs surround the neck, with gold accents completing the design. Unmarked. Glazed earthenware, 9”
This small portrait ware pitcher has molded designs around the rim and down the side of the body, with a ribbon-like handle all painted bright gold. Nearly the entire front of the body is covered with a Renaissance style woman in a lacy blue and white dress. The piece is unmarked, but is possibly Austrian, made ca. 1900.

Glazed porcelain, 3”
The tapered body of this cylindrical pitcher ends in a squared base with four wide feet decorated with large molded maple leaves. Light brown coloration at the top gradually darkens toward the base, with the portrait of a woman in a blue dress covering one side of the body. The pose and positioning of the flowers is quite similar to the pitcher on page 238. A rococo style handle with thumb hold and gold accents on the handle, rim, and base complete the decorative details. Made in Austria, 1891-1914 Glazed earthenware, 5.75”
This squat pitcher with a wide base, narrow neck, and angular handle has a roughly glazed surface with coloration similar to the pitcher on the previous page. The woman featured on the body may look familiar, as she is the same one who graces pitcher 1936.4.415 on page 240. This pitcher, marked only with the country of origin, was produced in Austria between 1891 and 1914. Glazed earthenware, 4.625”
One side of this tall ewer-shaped pitcher has a decal decoration of a beautiful woman gathering flowers in the folds of her billowy dress. Shades of green, yellow, and blue, and molded leaves along both sides of the panel create a feeling of nature. The base is unmarked, but it was probably made in Germany ca. 1900. Glazed earthenware, 7.5”
This pitcher has a simple cylindrical body with a slightly flared rim and base. Busts of Roman or Greek females are inside medallions of olive leaves, with bands of bellflowers above the base and below the rim. This decoration, *Paxton pattern 535039*, was made by Royal Doulton, Burslem, England 1908-1934. Glazed earthenware, 7.5”
The spout of this small glazed earthenware pitcher opens separately from the rim but is level with it. The simple mug-like pitcher features a Greek scene of people with shields, staffs, and helmets. The rim is decorated with a garland interspersed with heads or masks, with an additional garland below the rim. Part of the *Athens Series* made by Royal Doulton, Burslem, Staffordshire, England, 1910-1928.
Quite similar in size and shape to the pitcher on the preceding page is this small mug-shaped creamer. Gold garlands dangle from the rim, and classical profiles are inside green ovals resembling frames or lockets. This is a piece of unmarked Roseville pottery from the *Medallion Series* produced between 1910 and 1916. Glazed earthenware, 3”.
Relief designs of classical figures are a staple of Wedgwood “jasperware” with ancient Greek vases being an important influence on the artist who created the molds for the company. The typical scene on the top pitcher features classical figures, cupids, and an olive tree. It is genuine Wedgwood, made in Staffordshire, England, 1891-1900.

The slightly larger pitcher on the next page also has molded designs on the body, in slightly higher relief that its companion. The pale purple body features females figures in flowing robes on both sides, with a grape garland below the rim. This pitcher is unmarked, apparently made by a company imitating the look of Wedgwood, including the rolled rim and slight lines on the handle.
1936.4.27
4.5”
(Shown slightly larger than actual size)
One side of this *Mycenian Pottery* pitcher contains a scene of two females with scythes who appear to have been reaping grain when one of them was distracted by a male holding a red apple just out of her reach. The other side has a short column with a burning torch above rocks. The designs, molded or pressed into the surface, are hand painted in pastel pink, purple, and turquoise. Made by D. F. Haynes, Baltimore, MD c. 1895-1900.
Special Pitchers

This section features pitchers that are unique, don’t have enough examples to warrant their own chapter, or don’t fit well into other categories. These include pitchers with exterior textures, one-of-a-kinds, and whimsical pitchers. Each is described individually, so no further discussion will be provided here.
Some of the pitchers in this collection are most remarkable due to decorative details that include texture as one of the design elements. Above is a simple, small, slightly globular pitcher with a smooth-glazed blue band around the neck and a textured lower body covered with a rough, sand-like material. Unmarked. Glazed earthenware, 3.375”
The body of this small globular pitcher is completely covered in tiny raised dots or beads, giving it a rough, yet smooth overall texture. Combined with the leaf and flower design applied over this beading, the pitcher resembles a fresh orange covered in dew. The unmarked piece was likely made ca. 1880-1900. Glazed earthenware, 3.75”
Although the body of this pitcher is unusual in that it has a pinched barrel shape and a long, pinched body ridge extending upward to form the spout, the most unusual feature is its textured exterior surface. *Tapestry ware*, as this decorative type is known, is made by pressing coarse fabric onto the wet porcelain, leaving impressions which stay after the clay is fired. The result is a pitcher that looks and feels like cloth. The Hensley collection contains several pieces of tapestry ware including pastoral and floral motifs. Both of these pitchers were made by Royal Bayreuth in Tettau, Bavaria, Germany ca. 1902. Textured porcelain, 5” x 4”
There are only a few pieces in the collection with Native American decoration, including a genuine “Old Sleepy Eye” promotional pitcher. One of the most memorable pieces is this tall tankard made by the Roseville Pottery of Ohio. The decal decoration shown on this tankard is rarely seen on the market in favor of a slightly different decal made by the company. Black soot marks are visible along the handle if one looks closely enough.

Glazed earthenware, 11.25”
Some of the more whimsical pitchers in the collection are special pieces called puzzle jugs popular in the 18th and early 19th centuries. These vessels had a puzzle that had to be solved before liquid could be drawn up for drinking. The solution was tied to a hidden tube that was connected to the spout. This tube usually ran around the rim and down the handle. Small holes along the tube would have to be closed to allow the flow of liquid (sort of like covering a hole in a modern drinking straw). Some manufacturers even hid the hole to make the puzzle more challenging. The large jug above, a souvenir of Nantucket, Massachusetts, was made in Italy by an unknown manufacturer in the 18th century. The smaller versions on the next page may not have been functional due to their size. The Dutch-themed puzzle jug on the left is unmarked, likely made either in Germany or Holland. The pilgrim-themed jug was made by John Rose & Company in Shelton, England, ca. 1830-1850.
This unusual vessel, a replica of a late Medieval flagon, has a flattened, round body that stands on a pedestal base. At the top, the head and partial torso of a woman wraps her arms around the rim, under which is the head of an animal (possibly a lion) with a ring through its nose. The woman’s body morphs into the vessel’s slender handle.

On the front of the body is a scene of a knight on horseback surrounded by an inscription that is currently untranslated. On the other side is a man on one knee, surrounded by animals in the woods outside what appears to be a church. Around the front and back panels are a raised rope design and flowers with a vine motif. This figure may represent one of the Patron Saints of Germany; however, until the inscription is translated, his identity remains a mystery.

This vessel is unmarked, however, it appears to be a salt-glazed Westerwald stoneware *weinkrug* (wine jug) typical of Reinhold Hanke of Prussia, probably made in the 1880s.
This unusual pitcher is beautifully decorated with jewel-like geometric shapes and a Russian Cossack on one side. Made by Riessner & Kessel at the Amphora Pottery Company, Turn-Teplitz (now the Czech Republic), Bohemia., ca. 1905-1910. This area of the world—and this pottery—was well known for its exquisite, often unusual, Art Nouveau pieces. Glazed earthenware, 8.75”
This bright white, high gloss pitcher is a piece of *Lotus Ware* made by Knowles, Taylor, and Knowles of East Liverpool, Ohio between 1891 and 1898. The globular vessel has a forked bamboo-like handle and hand-applied fishnet lattice work around the body. Although this particular piece is decorated quite simply, some of their other pieces were ornate and quite beautiful. Lotus ware was only made for a few years due to its high production cost and production fragility. It is estimated by Catherine Vodrey of the Museum of ceramics in East Liverpool that as few as 5000 pieces may survive today. The McClung Museum is very fortunate to have this piece of Lotus Ware that has survived in excellent condition for more than 100 years.
This pitcher and the one on the previous page are often referred to as “American Belleek,” as the makers sought to imitate the fine, eggshell-type Belleek Parian Porcelain that was being produced in County Fermanagh, Ireland after 1857. This silver luster piece is one of two in the collection, and both bear the mark “Belleek Sterling” on the base. The manufacturer who used this mark is currently unknown; however, possibilities include Lenox (who still manufacturers it today), Willets Manufacturing Co., Ott and Brewer, and Knowles, Taylor and Knowles. Glazed porcelain, 2.625”
1936.4.1623
Manufacturer unknown
1900-1925
This small figural became a huge mystery that it took me quite some time to solve. The seated male figure, just 6” tall, sits with his legs crossed, holding a blue mug between his feet. His eyes are nearly closed and his left cheek bears a red x mark indicating injury.

While one of the few non pitchers in the collection, the vessel was probably used much in the same capacity; that is, holding and dispensing potable liquids. The refillable bottle has an opening in the back of the neck that probably held a cork, allowing it to be refilled when needed, and the top of the head is held to the body by a thin wire that allows the chin to tip up when the body is tilted for pouring. It could have been used for potable liquids, perfume, or other substances.

This figural represents an individual belonging to a student fighting society or studentenverbindung from Germany, Austria, or other German-speaking country. These societies are similar to our university fraternity systems, with one glaringly significant difference that will be discussed later on. He wears a full uniform, part of the couleur; including a cavalry jacket, boots, hat, and tri-colored ribbon (or band) around his shoulder; the colors of which are part of the group’s insignia. The type of cap or Tönnchen on top of his head, signifying that he is an elder member of the society, is generally only worn for official occasions. Marked on top of the Tönnchen is the Zirkel, the symbol of the fraternity. In this case it is a stylized F followed by an exclamation point. The capital F, probably standing for floreat (to flourish, live, or grow), is usually only a part of the complete monogram. Since this mark is incomplete, the figural probably does not represent a particular Verbindung.
Member of a studentenverbindung in full uniform

https://en.wikipedia.org/wiki/Studentenverbindung
Significantly different from US fraternities is the practice of taking part in a special form of fixed-stance duel called the *Mensur*. Participants, armed with swords, would stand a prescribed distance apart (generally around arm’s length) with the left arm held behind their back. Then they proceeded to try to hit unprotected areas of the opponent’s face. Blows that hit their mark would leave deep (but generally not serious) wounds on the cheek or forehead. This wound would eventually form a scar or *schmiss*, which is represented on this figural by the red x mark visible on his cheek. These scars were worn as a badge of honor by the men who had gone through the *mensur* process, bestowing upon them life-long bragging rights for being brave enough to have participated in this type of duel.

If the eyes of the figural appear to be half-closed, it is likely because he has had one too many mugs like the one he still holds between his feet. Almost imperceptible on the surface of the mug is the symbol for Section 11 or Paragraph 11. This refers to a particular part of the society’s code and roughly translates, “keep on drinking!” Like modern US fraternities, drinking was a large part of the societies’
celebrations. There are some who claim that the first 10 paragraphs of this *Bier-Comment* consist of the Ten Commandments; however, this is just conjecture. In any case, there were established drinking societies that took their beer very seriously. Some pubs even had symbols incorporated into their names to attract particular student groups. The beer ad from 1890 shown below contains the Paragraph 11 symbol, encouraging the sale of their beer. This symbol becomes important in the case of this figural because of its design. Pouring liquid out through its hinged head, one might recreate the ill effects of a *one-too-many* night out at the local pub.

These student societies have a long history, beginning as a way for their members to represent a the student body of a particular school, and while several hundred of these student societies are still in existence today, they are often viewed negatively due to issues of nationalism, racism, sexism, and elitism.
References


