

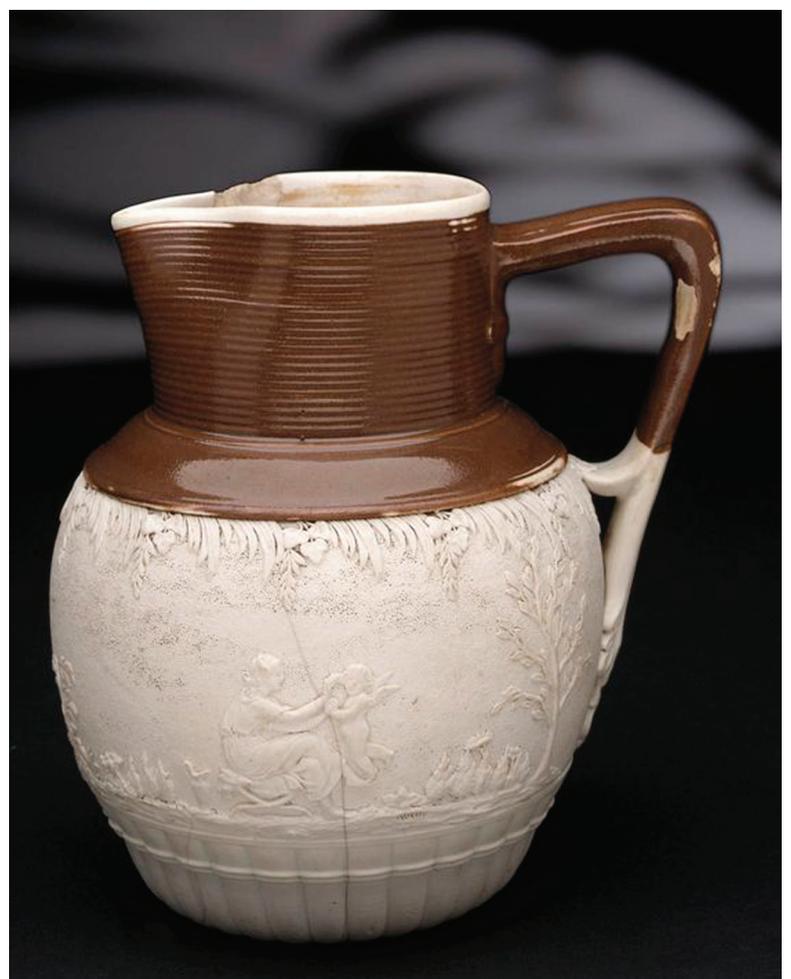


National Maritime Museum, Greenwich, London,  
Walter Collection  
<http://www.nmm.ac.uk/collections/explore/object.cfm?ID=AAA4725>

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Jug,  
John Turner  
1805  
Lane End, Longton, Staffordshire, England  
Stoneware  
Overall: 203 x 127 x 140 mm  
Owned by Vice-Admiral Horatio Nelson (1758-1805).  
The white, salt-glazed stoneware jug has a cane-ribbed base and a brown neck and handle terminating in acanthus leaves. It has applied decoration of cherubs and vine leaves and has been mounted with a silver rim and a lid engraved with the Hardy crest of a wyvern's head. The mount is hallmarked 1805 and is inscribed 'This mug originally belonged to Lord Viscount Nelson was presented to Capt Mackellar by Sir Thos. Hardy Bart.'

\* Our jug is identical in size, finish but with a different silver mount and no lid. I neglected to make a note of the hallmark makers initials but our date is 1800. Again, look at the extremely raised figurative medallions, incredibly detailed and the foliage secondary motifs - identical.

Urban Archaeology Collection - Tunbridge Tasmania  
<male@co-opones.to>



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Jug,  
Unknown  
Date unknown  
Stoneware  
Overall: 132 x 120 x 107 mm  
National Maritime Museum, Greenwich, London,  
Greenwich Hospital Collection  
Reputedly the favourite grog jug of Vice-Admiral Horatio Nelson (1758-1805). It was presented to Greenwich Hospital by the widow of George Potts, MP for Barnstable, Devon in 1890. A white, salt-glazed stoneware jug with the upper part and the top of the handle glazed brown. The base is fluted and above the fluting are applied reliefs of Venus and Cupid with plants and trees. The neck is reeded and the handle has an acanthus leaf termination. The relief of Venus and Cupid entitled 'Sportive Love' was derived from an antique fragment, once at the Florentine Museum, interpreted by Elizabeth Lady Templetown and modelled by William Hackwood circa 1783 for Wedgwood.



T. & J. Hollins  
 Shelton, Staffordshire, England  
 Stoneware  
 Before 1820

Off-white stoneware jug, commemorating Vice-Admiral Horatio Nelson (1758-1805). The neck is reeded, and the upper part of the jug and the top of the handle are glazed dark brown. The bottom of the jug is decorated with cane ribbed moulding. The surface of the body is roughened and has applied reliefs showing a drinking scene, Venus, Jupiter and Diana, and a warship. A uniformed figure of a naval officer holding a speaking trumpet, with a missing right arm, is intended to represent Nelson. There is a gun behind him and trophies above.

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<http://www.thepotteries.org/allpotters/1009.htm>

William and John Turner

Location and period of operation:

John Turner, Stoke – 1756– 1759. Lane End -1759– 1780.

William and John Turner Lane End 1780— 1806

John and William were taken into partnership by their father John Turner in about 1780, on his death in 1787 they took sole charge of the company.

Initials used on ware, in sequence for identification:

TURNER

TURNER & CO

I TURNER

TURNER'S PATENT

TURNER, William (1762-1835), pottery manufacturer, Longton.

William Turner was born in 1762, the son of John Turner. With his brother John he was in partnership with his father in the works at Lane End (Longton). After John Turner senior's death William and his brother continued the business.

On 19 January 1800 they took out a patent for the manufacture of a new kind of stoneware called Turner's patent, which used Tabberner's mine rock. The rights were sold to Spode in 1805.

The firm was declared bankrupt in 1806 and William continued on his own until the factory was sold in 1829.

The firm's productions were among the best wares of their day, equalling Wedgwood's in quality and sometimes being mistaken for them. William was in Paris during the French Revolution, was arrested and escaped with his life only by the intervention of the British ambassador, the marquess of Stafford (later 1st duke of Sutherland). The effects of the revolutionary and Napoleonic wars contributed to the firm's financial collapse in 1806.

William, a rather more public figure than his brother John, was a major in the Longton volunteers in 1803. His bust, by George Ray, is in Stoke on Trent City Museum.

William Turner died in Longton on 5 July 1835.

Sources: R Haggart, 'Staffordshire Chimney Ornaments'; B. Hillier, *Master Potters of the Industrial Revolution – the Turners of Lane End*; Jewitt; 'Staffs. Advertiser 11 July 1835 (obit), information from Maureen Leese.

Turner William and John Turner, whose manufactory was in the High Street, have been previously referred to in this work. They were among the best and most successful potters at the end of the eighteenth century and early part of the nineteenth century. In about 1756, John Turner and Mr. Banks made white stoneware at Stoke; but in 1762, Turner removed to Lane End, 'where he manufactured every kind of pottery then in demand, and also introduced some other kinds not previously known'. In about 1780, he discovered a valuable vein of fine clay at Green Dock, from which he 'obtained all his supplies for manufacturing his beautiful and excellent stoneware pottery of a cane colour, which he formed into very beautiful jugs, with ornamental designs, and the most tasteful articles of domestic use' (see an article by E.N. Stretton in *Apollo* magazine of October 1958).

Turner produced 'a shining blue glazed pottery similar to that of the Japanese porcelain', as well as making many other improvements in the art. He

died in 1786 and was succeeded by his sons, William and John Turner, who became, as above mentioned, among the best potters of the day, equalling in many respects Josiah Wedgwood himself.

In jasper ware, Egyptian black, and other finer ware there is little choice between Turner and Wedgwood, although the composition of each firm's bodies was not the same and had been obtained by different processes. In 1800, Messrs. Turner took out a patent for a new method of manufacturing porcelain and earthenware by the introduction of 'Tabberners Mine Rock' ('Little Mine Rock' or 'New Rock'). The works were closed in about 1805.

The mark used by the Turners was simply the name TURNER, impressed on the jasper and other bodies. On their blue-bordered and printed ware they sometimes used the Prince of Wales' feathers, with the name 'Turner' beneath. On rare ware, often with Japan-style patterns produced under the 1800 patent, the written mark 'Turner's Patent' occurs.

From about 1803 to 1805 or 1806 the style was Turner & Co.

Mr. Bevis Hillier's book *Master Potters of the Industrial Revolution – The Turners of Lane End* (Cory, Adams & Mackay, London 1965) is a mine of information on the Turners.

From Jewitts "Ceramic Art of Great Britain 1800—1900"

Typical specimens of 'Turner's Patent' ware of the 1800 period. The covered cup is 5 1/2 inches high.

#### TURNER JASPER WARE

The following manufacturers used Turners old moulds and much of this ware was marked "TURNER JASPER WARE".

Bates, Elliot & Co (1870-75)

Bates & Walker (1875-78)

Bates, Gidea & Walker (1878-81)

Gidea & Walker (1881-5)

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