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Ann Turner, a musician whose husband worked for a Swiss bank, built up a collection of Doulton over 40 years, with her Hertfordshire home adorned floor to ceiling with pieces.

Sworders head of design, John Black, said: "The range of this collection is truly astonishing. Not only are all of Doulton's best known artists represented but many of the pieces are the best of their kind."

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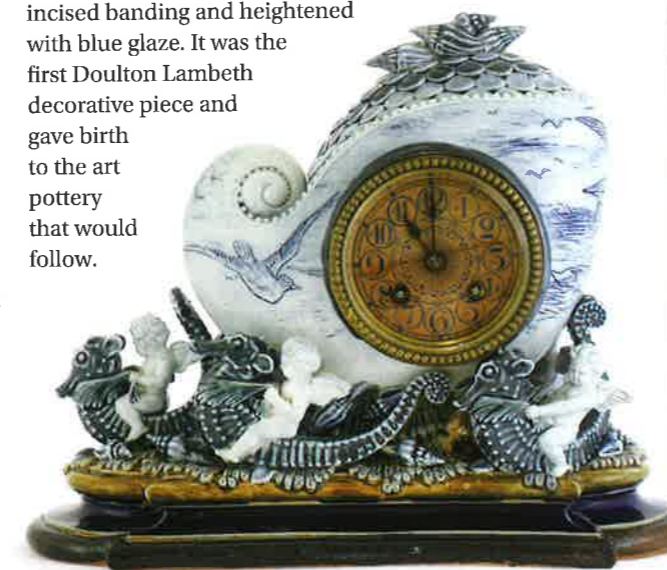
Early days

We have to go back as far as 1812 to find John Doulton working at a small pottery in Vauxhall Walk in Lambeth. He was employed by John Watts, the manager of the pottery who was so impressed by the quality of Doulton's work he offered him a partnership in the pottery into which he invested his life savings of £100. By 1826, Doulton & Watts had outgrown their Vauxhall Walk premises and moved to Lambeth High Street.

At the time the company was riding high due to its role in the 'sanitary revolution' - pioneering the general use of stoneware drain pipes and water filters to improve living conditions. Doulton had come up with a smooth-glazed, stoneware portable filter case containing a block of charcoal and the successful implementation of this system changed the face of the British sanitary structure.

In 1835, John Doulton's son, Henry Doulton, entered the firm, aged 15, soon establishing his credentials for business acumen, not least of which with his application of steam to drive the potters' wheels.

Soon after Doulton & Co. as it was then known exhibited a single stoneware salt cellar decorated with incised banding and heightened with blue glaze. It was the first Doulton Lambeth decorative piece and gave birth to the art pottery that would follow.



Above A selection of George Tinworth (1843-1913) pieces in this month's sale, including (l-r) a Doulton stoneware *Mouse Musician* figure, 1885, modelled playing a sousaphone, 10.8cm high, which has an estimate of £600-£800; a Doulton stoneware *Mouse Musicians* group, c.1885, modelled as three mice, 12cm wide 7.5cm high, which has an estimate of £1,500-£2,000 and a rare Doulton Lambeth *Nautical* clock, 1878, 27.5cm wide, 22cm high, which has an estimate of £3,000-£5,000

Right George Tinworth (1843-1913) a 'Nautical' clock, 1878, decorated by Hannah Barlow also appears in this month's sale

Lambeth WAY

For the collector, Doulton Lambeth wares present a huge range of materials, processes and decorative treatments, not to mention some 9,000 designs. As a collection goes under the hammer in Essex this month Antique Collecting reports



Above George Tinworth (1843-1913) two Doulton stoneware *Mouse Musician* menu holders, both dated 1885, one with a mouse playing a harp and another a squeeze box, the other a mouse playing a harp and one on a cello, 9.5cm and 10cm high. The pair has an estimate of £1,000-£1,500

Below George Tinworth (1843-1913) a terracotta plaque in Lambeth High Street, showing Henry Doulton (seated towards the right); Hannah Barlow (seated on the left with her cat under her chair); George Tinworth (centre, holding the pot), image public domain

Talented artists

When it comes to Doulton Lambeth two names spring to mind: George Tinworth (1843-1913) and Hannah Barlow (1851-1916) - both of whom were taken on in the 1860s after Henry's decision to diversify into art pottery.

Central to Doulton's expansion was the Lambeth School of Art, an institution created for educating working class boys in the skills of technical and engineering draughtsmanship, and its principal John Sparke.

Tinworth was born in Walworth in 1843, the son of a far from well-off wheelwright. From an early age he showed an aptitude for carving little figures in wood and stone, a talent looked down on by his father but encouraged by his mother. In 1866, after studying at the Lambeth School of Art he joined Doulton as a pottery modeller - his puritanism (he was against alcohol and tobacco and spent his dinner breaks reading the Bible) - cutting a strange figure at the kiln.

Terracotta panels

The partnership between Doulton and the school was first evident in a set of terracotta heads depicting notable European potters, including Wedgwood and Palissy. Not only was Tinworth able to concentrate on figural work he was able to design a number of vases and steins using what would be known as a "seaweed" pattern of incised banding and applied florets, a style and colour that is a recognisable characteristic of Doulton's Lambeth pottery.

By 1867, a collection of vases, jugs and mugs had been created that was good enough to display at the Paris Exhibition that year, where it received a favourable response that persuaded Doulton to start building up a significant art department.



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Real mouse man

Tinworth is best remembered by today's collectors for his witty and cleverly designed animal figures and tableaux. They also gave expression to Victorian humour and the fine line between the comic and macabre. While one group was titled *Playgoers* another was called *Drunkards* showing a group of mice slumped over a table.

The *Mice Musicians* was a series of 40 figures modelled for the 1884 Exhibition of Invention and Music, two subjects from the series went on to be adapted as Doulton Ware menu holders.

Most of the menu holders were designed by Tinworth in the mid to late 1880s and early 1890s but several were repeated in slightly varying versions well into the next century. Though reproduced from moulds, they were hand finished by Tinworth and no two treatments of the same subject are ever the same. His *Steeplechase* mouse group, a model featuring frogs riding mice over a jump, sold for £4,800 at Tennants in 2011.

Above George Tinworth (1843-1913) a Doulton stoneware *Mouse Musician* spill vase, *The Conjurers'* signed with monogram and impressed marks, 13.3cm high. It has an estimate of £1,000-£1,500

In 1876, at the time of the Philadelphia Exhibition for which Doulton received five first-class awards, the British art critic, John Forbes-Robertson, said: "The name which is destined to make pottery famous for all time is that of George Tinworth... He is a sort of Rembrandt in clay and unquestionably the most original modeller that England has yet produced."

Below Hannah Barlow (1851-1916) a pair of Doulton Lambeth stoneware jardinières, one dated 1883, each incised with a girl and a dog with a group of ponies, incised artist's monograms, impressed marks, 23cm high. The pair has an estimated of £400-£600 at this month's sale





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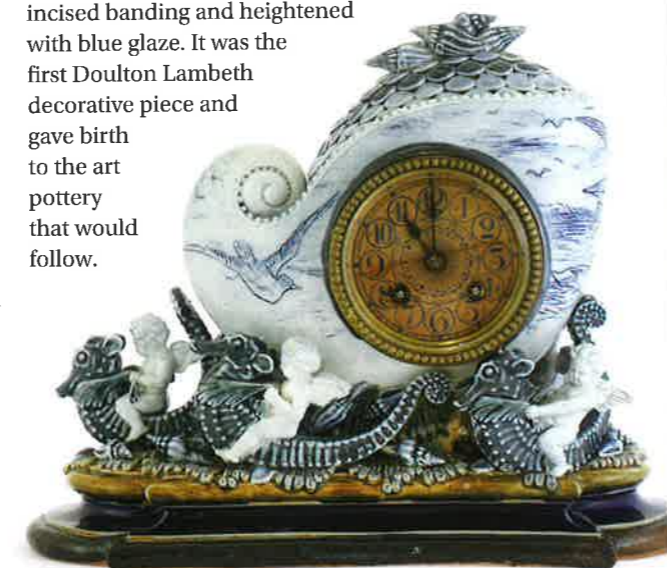
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