

THE
PROCESS OF MAKING
CHINA:

ILLUSTRATED WITH TWELVE ENGRAVINGS,

DESCRIPTIVE OF THE WORKS OF THE

ROYAL CHINA MANUFACTORY,

WORCESTER.

FOR THE INFORMATION OF YOUTH.

SECOND EDITION.

LONDON:

PRINTED FOR J. WALLIS, No. 42, SKINNER STREET,
SNOW-HILL.

SOLD BY W. GAMIDGE, JUVENILE REPOSITORY,
WORCESTER; AND BY ALL BOOKSELLERS AND
TOY-SHOPS IN THE UNITED KINGDOM.

Of whom may be had,
“The Progress of Wheat;” “The Progress of Wool;” and
“The Progress of the Dairy;” on the same Plan.

Vigurs Printer, 14, York Street, Covent Garden, London.

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PROCESS

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THE
PROCESS OF MAKING
CHINA.

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Government Gardens, London.

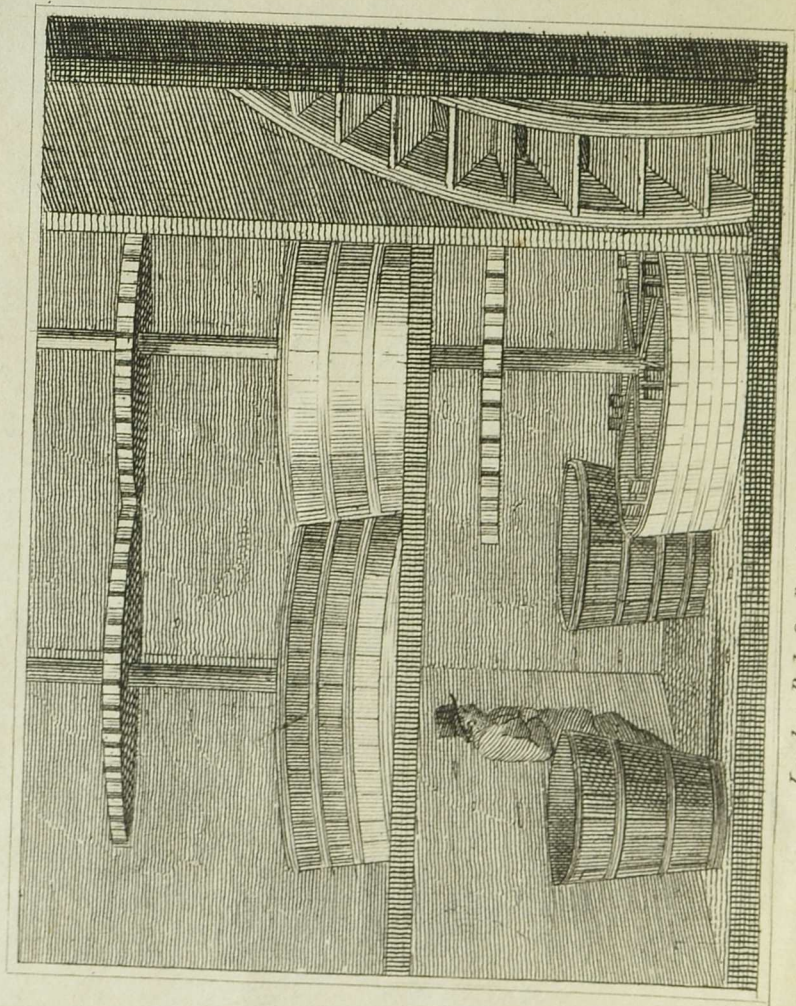
THE
PROCESSES OF MARKING
ON FABRIC

Printed by F. Vigurs, 14, York Street,
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THE CHINESE

THE GRINDING MILL.

1



London Pub. Oct. 1. 1810 by J. Wallis 43 Warwick Square

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By Permission of the Proprietors,
MESSRS. BARR, FLIGHT, AND BARR.

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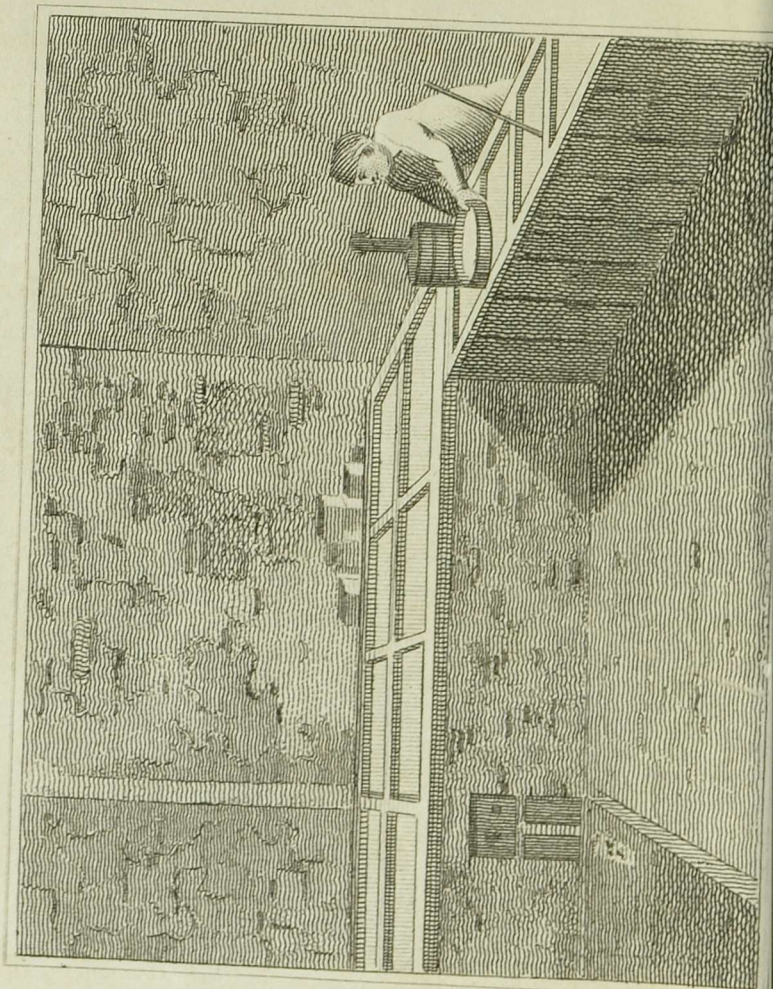
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1813.

THE SLIP KILNS.

2



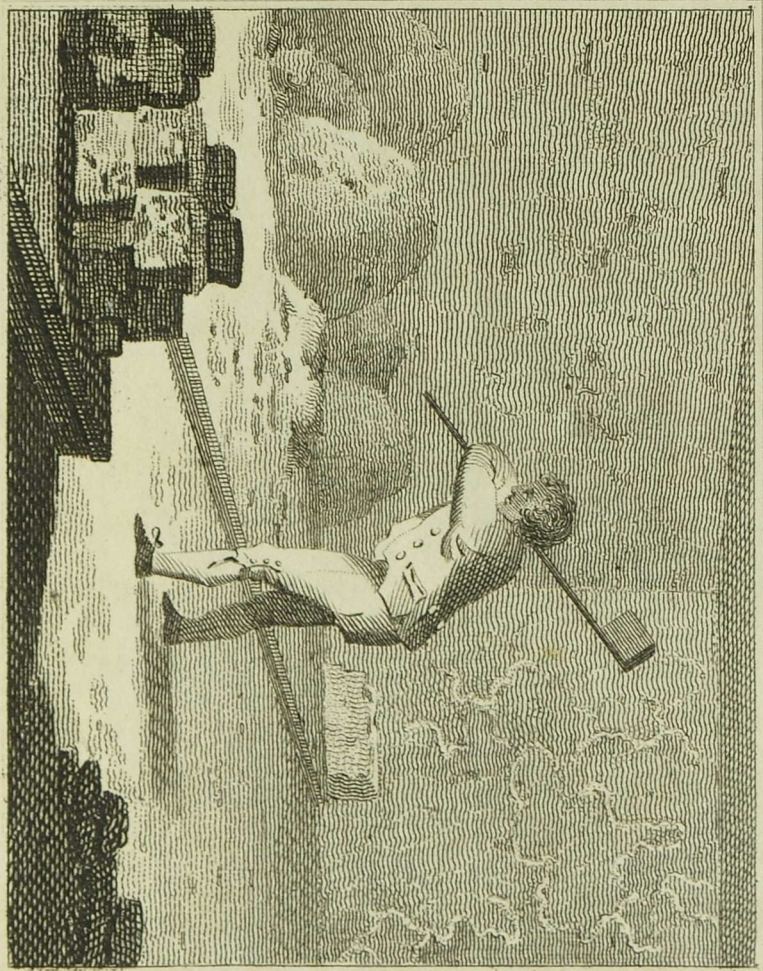
PROCESS OF THE
MANUFACTURE OF PORCELAIN,
IN THE
ROYAL CHINA-WORKS,
WORCESTER.

THE first operation viewed, is that of reducing the hard bodies made use of in the composition of the china, into powder, which

is performed by an iron roller, upwards of two tons weight, revolving in a groove not much unlike a cyder-mill.

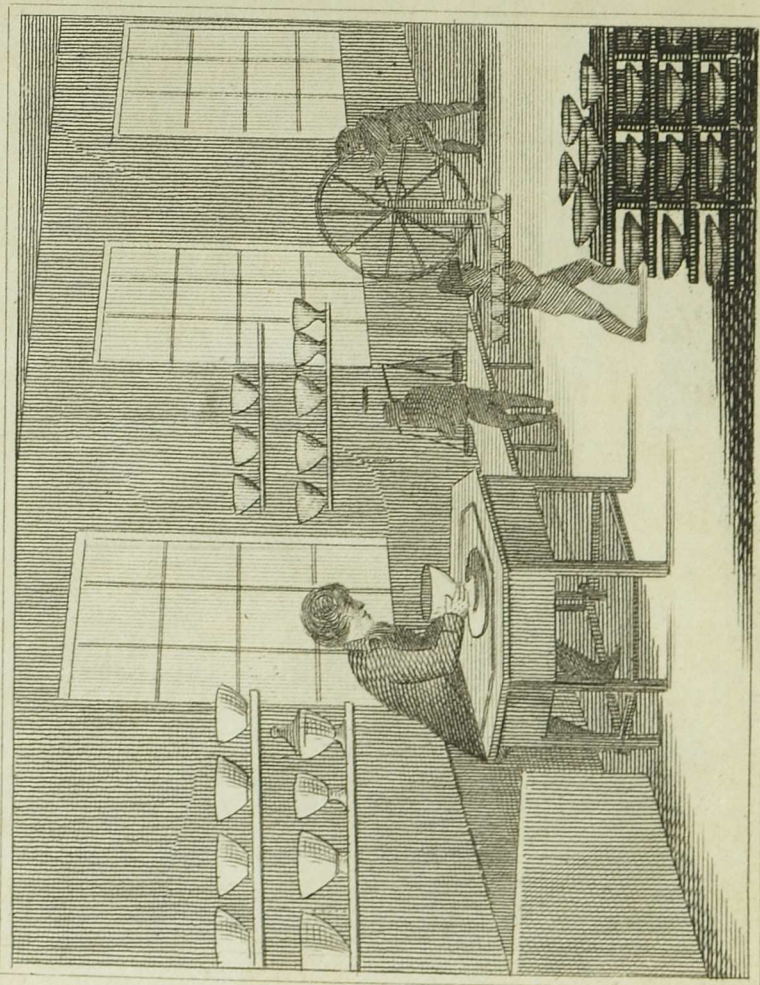
The materials are then mixed up in their proper proportions, calcined, and afterwards ground at the water-mill (*Plate, No. 1*), so fine, as to go through sieves, which will not admit any particle larger than the fifty-seven-thousandth part of a square inch to pass: the composition, then in its liquid state, is dried upon the slip-kilns, till it becomes of

TEMPERING THE CLAY.



FORMING ON THE WHEEL.

4



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the consistency of clay: (These two processes are seen in *Plate, No. 2.*) It is afterwards tempered, or beaten together, to render the clay firm and solid, (*Plate, No. 3;*) then taken to the throwing-room, where the ware is first formed on the wheel, (*Plate, No. 4;*) and thence to the stove-room, in which it is placed to dry gradually; thereby preparing it for the turning, (*Plate, No. 5,*) where the articles, being fixed to the lathe, are rendered per-

fectly smooth and correct in their form.

The modelling (*Plate, No. 6*) is an operation by which all square, oval, and other shapes, and embossed work, are formed by the workman, with tools of various kinds, on wax, or pipe-clay, from which a cast is taken in plaster of paris; and from the casts, or moulds, all these kinds of articles are afterwards pressed.

From this department of the Works, the first set of kilns, called the biscuit-kilns, (*Plate,*

TURNING.

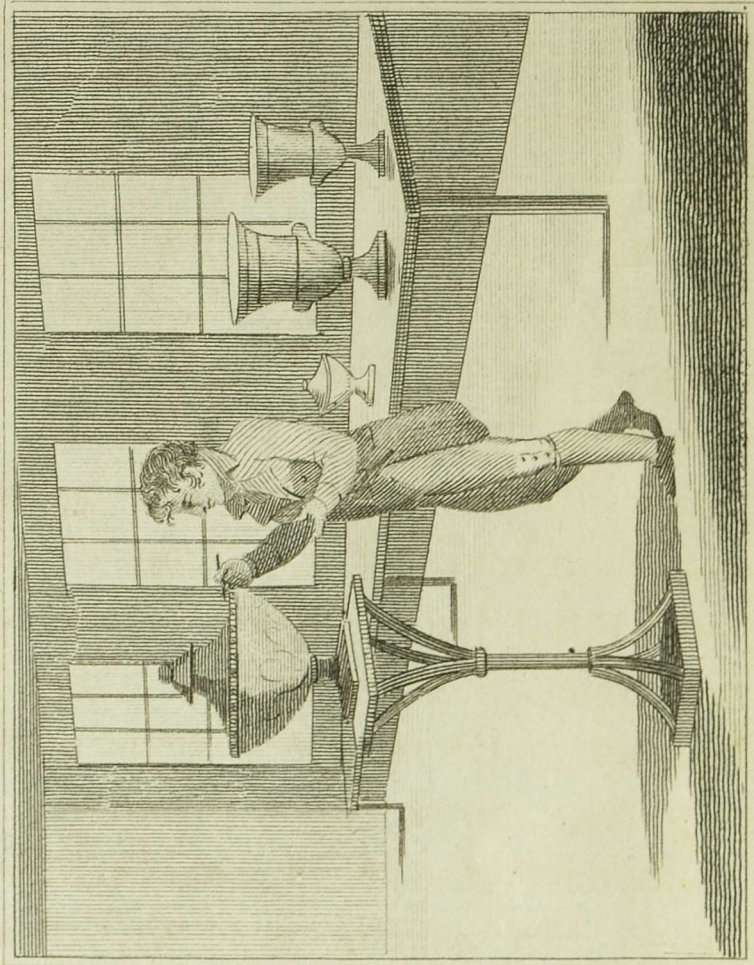
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MODELLING.

6



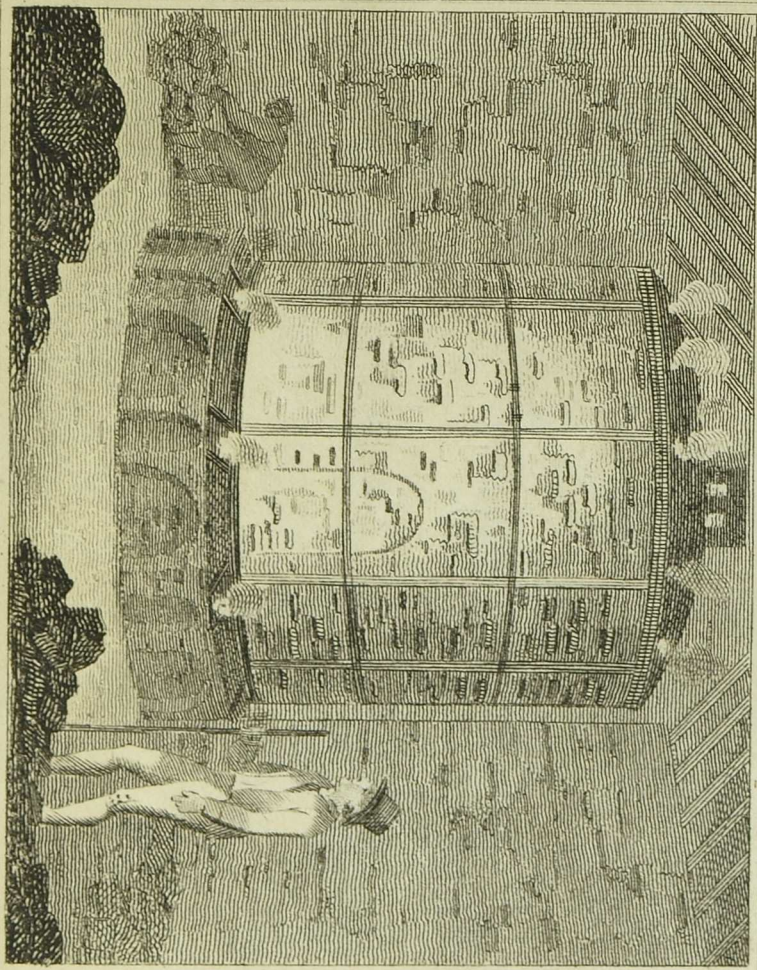
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No. 7,) receive the ware, in which it is burnt for a considerable number of hours, in an intense heat; all the articles being previously carefully placed in cases, or saggars, with various supports to preserve them from injury. The saggars are generally formed of coarser clays, and must be capable of sustaining the heat required without fusion. By means of these cases the contained china is preserved from the smoke of the burning fuel. The whiteness of the china

depends much on their compactness of texture, by which the smoke is excluded, and on the purity of the clay of which they are made.

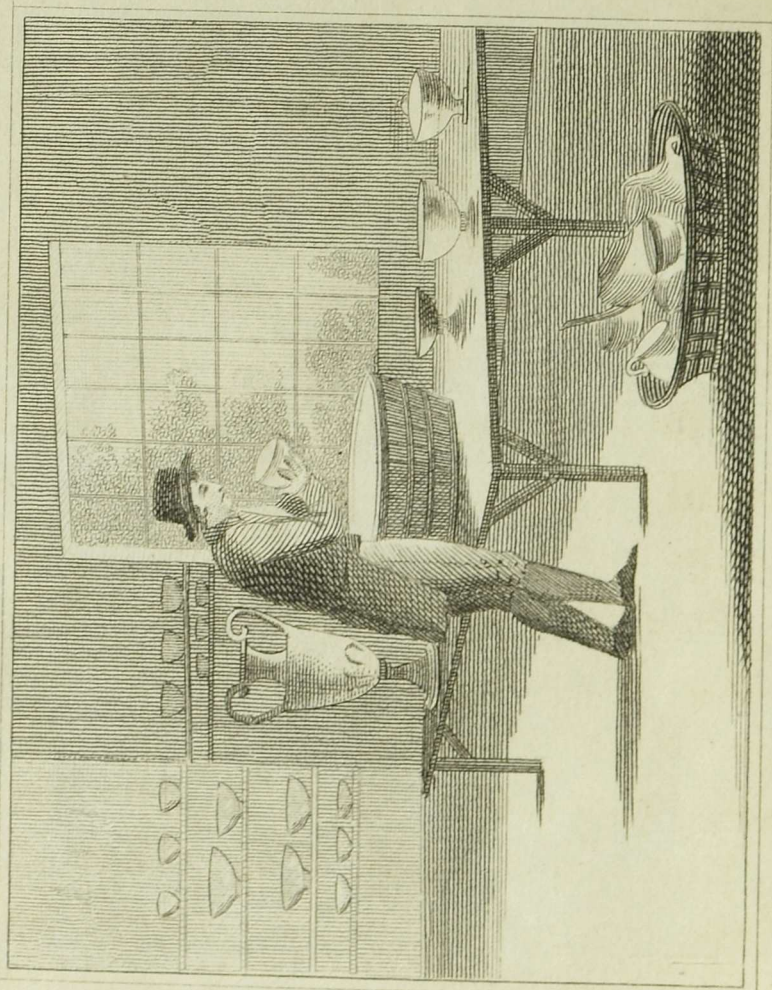
On the opposite side of the building is the dipping or glazing room, (*Plate, No. 8,*) where the china is plunged into a liquid composition: whence it is committed to another ordeal of fire, the glaze-kiln, (*Plate, No. 9,*) the extreme heat of which melts and vitrifies the glaze, and produces the finest lustre.

THE BISCUIT KILN.



DIPPING OR GLAZING.

8



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The painting-room, a spacious apartment, (*Plate, No. 10,*) next exhibits its never-failing sources of entertainment and delight: after receiving here the embellishments of painting and gilding, the china is burnt in another set of kilns, called the enamelling-kilns (*Plate, No. 11,*) where the gold and colours are intimately united with the substance of the glazing. Lastly, from these kilns it is taken to the burnishing-room (*Plate, No. 12,*) where the gold is polished

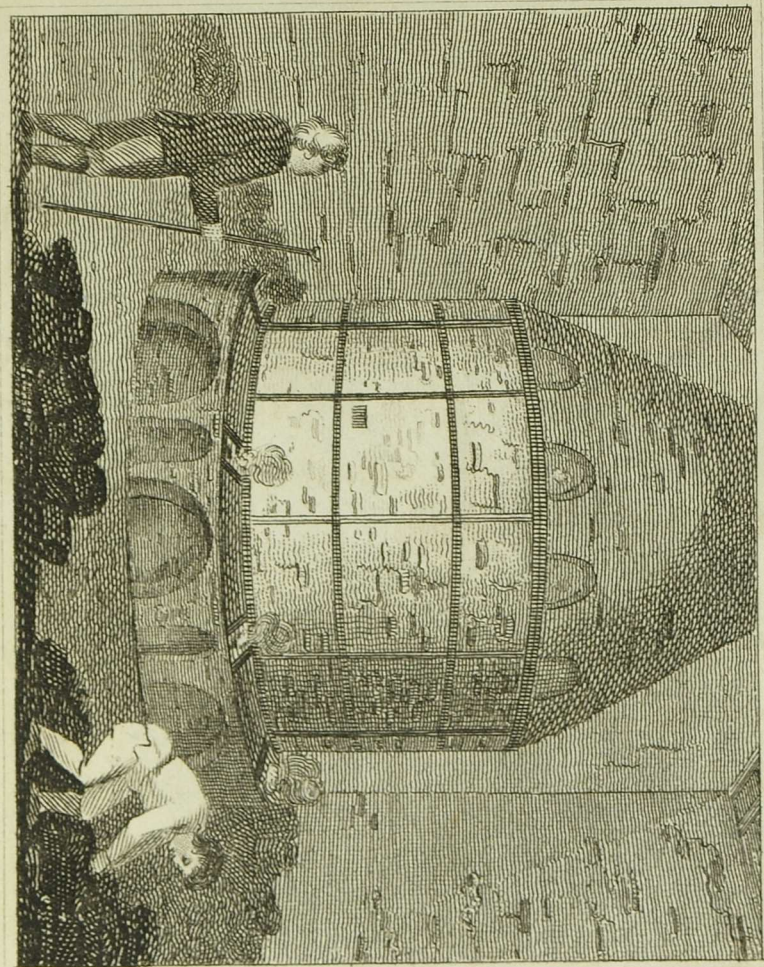
with the agate and blood-stone, and receives that brilliant lustre which has never yet been seen on any foreign china.

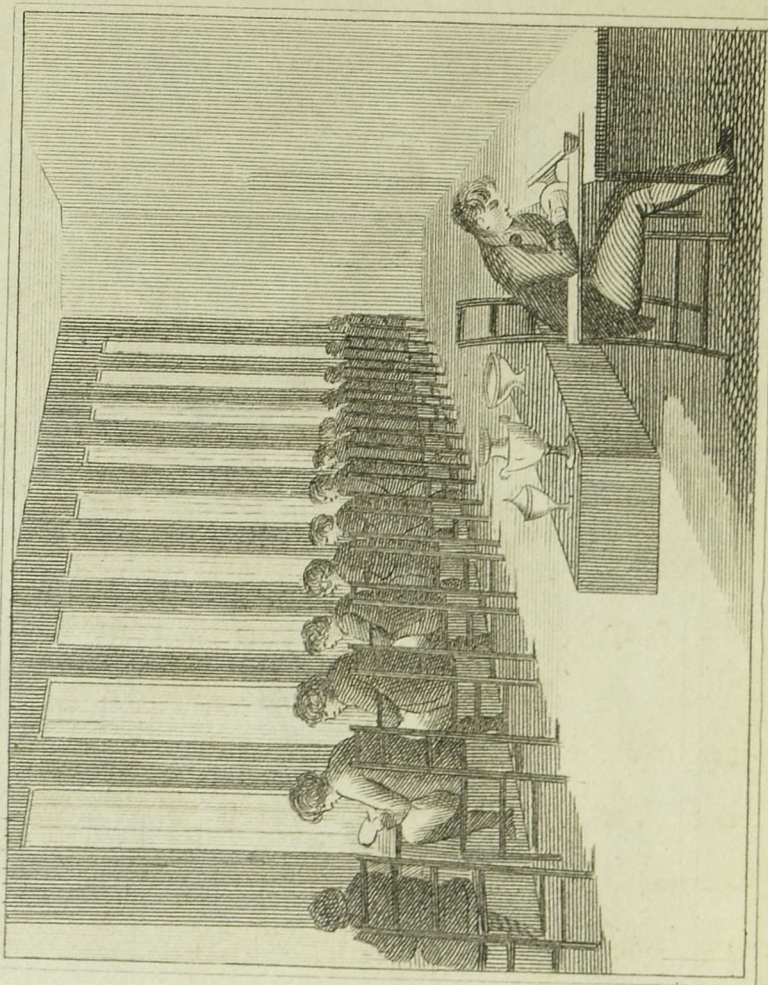
In the course of the foregoing operations many of the finer articles are burnt, in the whole, near 200 hours.

The process of the Manufactory (as here described) received the distinguished honour of being personally examined by their Majesties and the Princesses, during their visit to the city of Worcester, in the year 1788.

THE GLAZE KILN.

9





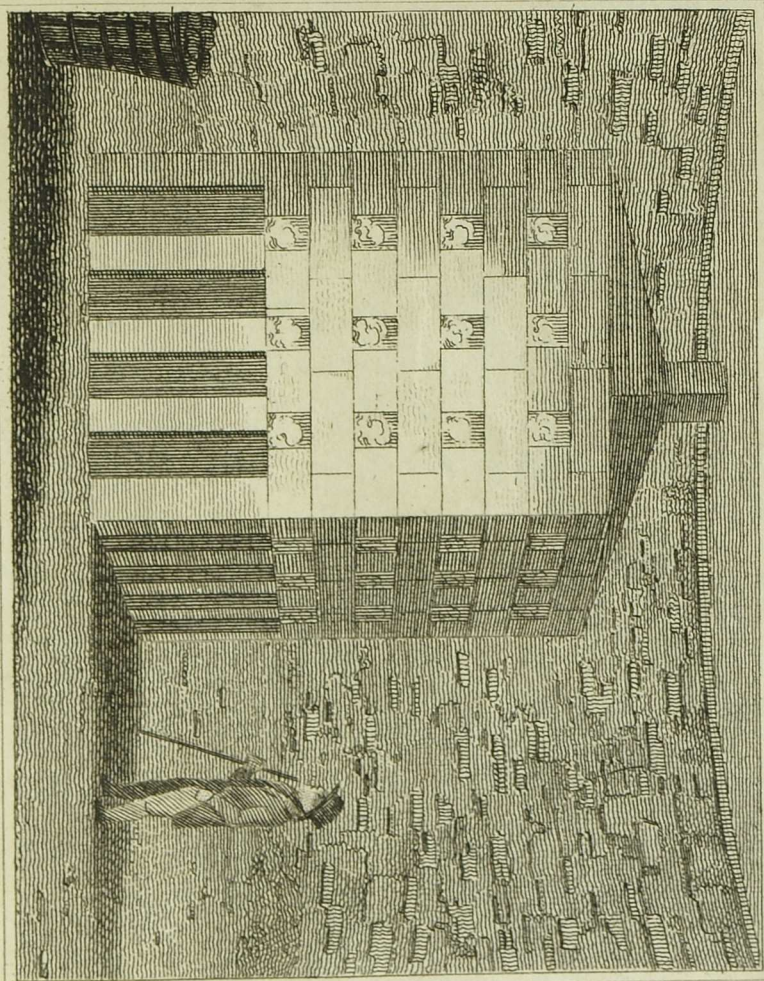
It was first established in the year 1751, under the firm of the Worcester Porcelain Company; but, in 1783, was purchased by THOMAS FLIGHT, Esq. of Hackney, Middlesex; from whom it was conveyed to the present proprietors, Messrs. JOSEPH FLIGHT and MARTIN BARR.

The original Company confined themselves to making blue and white ware; and the ingenious method of transferring the impressions from copper-plates

upon the inferior articles was their invention : but the present proprietors have not only improved the strength and colour of the ware, but have given the most liberal encouragement to ingenious painters in emblematical composition and in landscape.

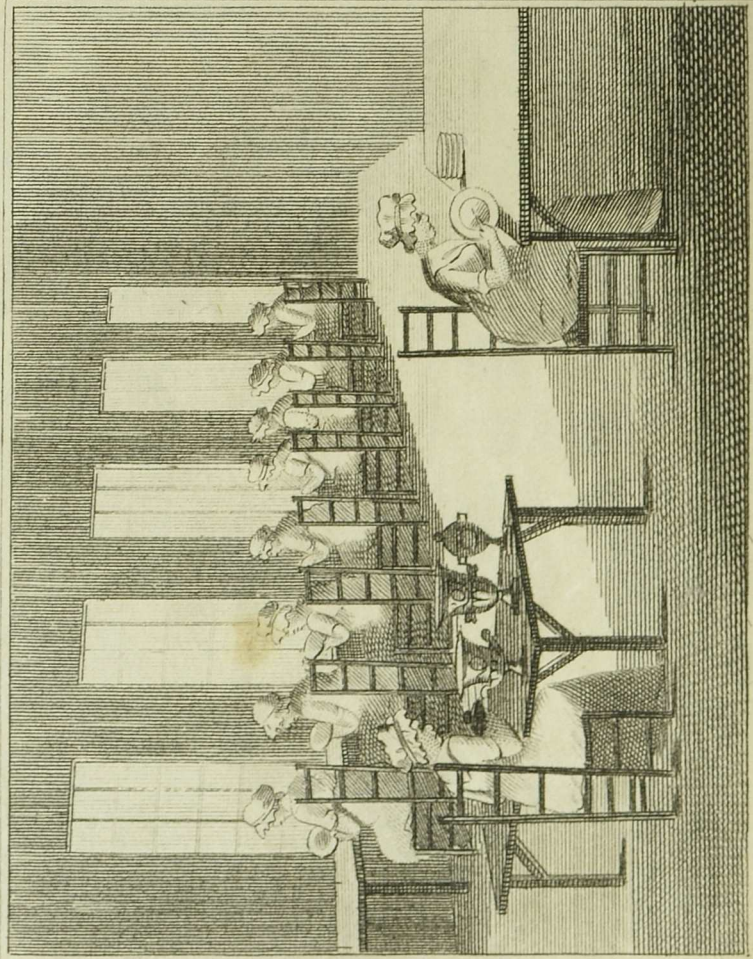
The improvements made in the texture of the ware in the year 1795, and the beautiful paintings now executed, are so great as to rival the Royal China Manufactories of the French,

ENAMELLING KILN.



BURNISHING.

12.



who for many years exported to this country immense quantities of their china-ware.

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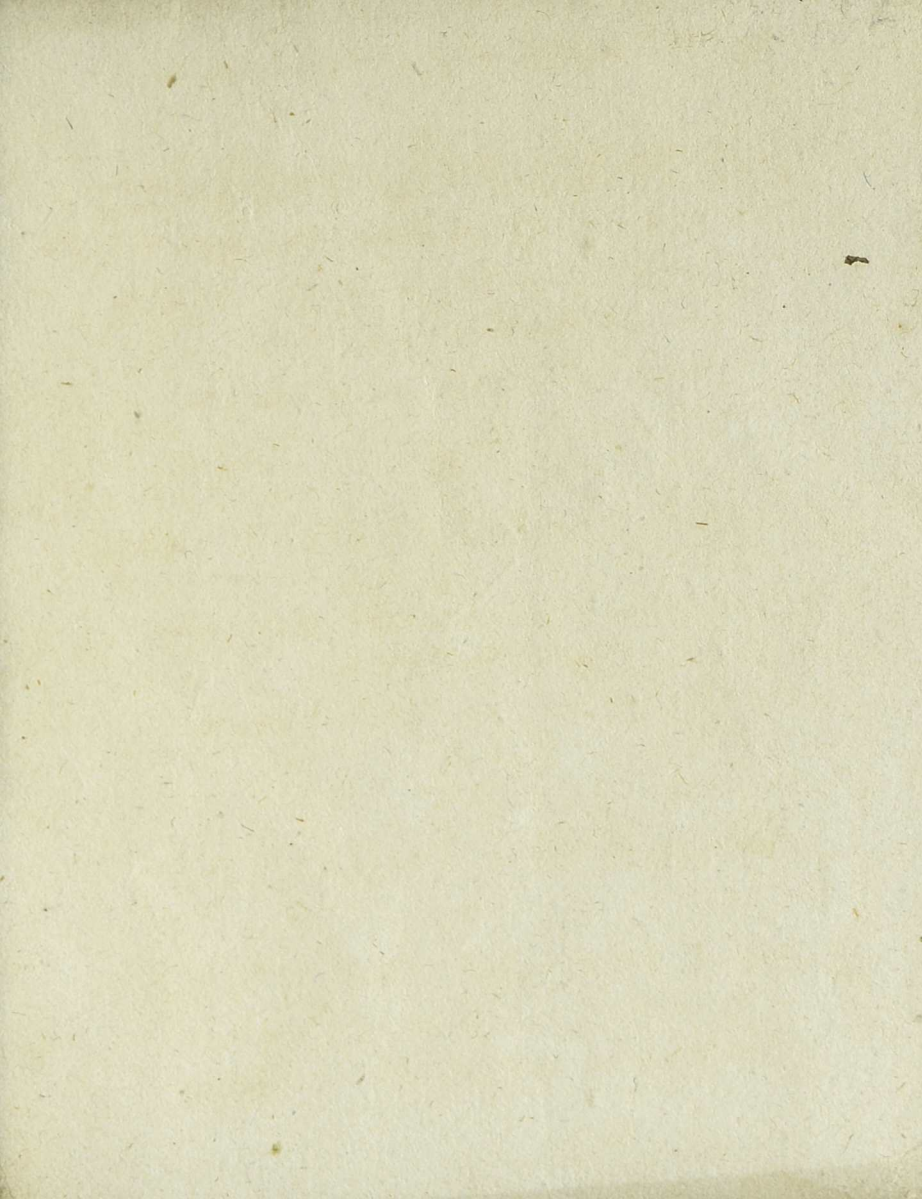
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