

STYLE OF PLATE DESIGNS ON CERAMICS PERIOD 1660-1714 – corresponding to old pewter design style – which competed with them.

This section is included to show the design styles that competed with old Pewter in the period. We should remember that Old Pewter when New looked like silver. A decorated plate was really made to hang on a wall or stand on a shelf. It was art work for the home.

Although some fake plates were later made you could not take an existing ceramic plate and change it or add to it as was possible with Pewter.

Thus, these designs on ceramic plates show us how the culture of the age was expressed. Also, the style at that time of that expression.

Suggest you take note of –

How rims or borders might be simple or cross hatched, not all - just most.

How the central design is usually very large and often fills the space available with a large design.

That the WRITING is generally big and bold. It is often easy to read at a distance.

(It might be interesting to look at size of script/font used at different ages – it is suggested that it became smaller as the years went by. That what was being used in late Georgian times was considerably small than in the times of Charles/William).

Cartoon like Characters/Silly faces are not in themselves wrong.
That was the expression of the time.

A knowledgeable collector, polymath, and aesthete emailed to say -

Some wrigglework is very serious careful decoration albeit with sometimes stylistic flowers, animals, foliage etc. But usually artistically balanced.

Other wrigglework is deliberately naïve often with gross caricatures of birds, flowers, animals etc ; often simple and crude but then also sometimes clearly attractive to collectors.

Flowers are often found in threes - either in a pot - or erupting from the ground or simply on a stem.

This writer was advised early in his collecting days **“to get his eye in”** and that is the purpose of this section to aid the reader to work out what is right and what is not.









Monarchs can look a little wooden and cartoonish. Horses might look as stiff as a fire iron. Interesting that Charles I was fine featured, and beard trimmed. Charles II often was shown with a big nose, big chin and bushy moustache. William III had a nose that looked as though broken when young. Artists hardly ever seem to be complementary when portraying Mary on plates or tankards.





Deep rims attracted big patterns as did the centres.

Below a charger size with a narrow rim -

