



Limoges, France Since 1842

COLLECTOR'S HANDBOOK OF HAVILAND CHINA



Porcelain makers from Father to Son, for four generations, Haviland prides itself of great artistic heritage, a privilege of quality and taste.

The History of a Name

In 1066, Lord Havylland left his manor house in Val de Saire, Normandy, to join the victorious forces at the Battle of Hastings. Seven centuries later, while his descendants were in North America leading the austere and arduous life of the Colonists, an apothecary from Bordeaux discovered in some clay of the Limoges region the very substance used in Chinese porcelain, kaolin, from the Chinese kao (peak), lin (hills) — the stone of the hilltops. Rapidly exploited at the direction of Turgot, the king's representative for the area, this discovery gave rise in 1767 to Limoges china.

Within 75 years, Limoges china had acquired an international reputation through the works of Massie, Grellet, Baignol, Alluaud, Tharaud, Valin, Pouyat and many others.

Then — in 1839 — a young American named David Haviland, living in New York, was engaged in the retail china business in that city. To his shop came many of New York's prominent families to choose the china — that with great talent and interest — he was importing from England. The young importer was happy in the growth of his business and in the satisfaction of his customers in owning the china that his zeal and good taste enabled him to offer them from abroad.

An Incident of Chance

One day his shop door opened and a customer came in carrying a small package that was not only to change David

Haviland's life, but was to have a profound effect on the whole china industry and on the china ware in thousands of American homes. The little package seemed insignificant enough, it held only a broken cup that its owner wanted replaced. As Mr. Haviland took the cup in his hands, he began to be impressed by it. He could tell at once that it had come from France. But from what part of France? Which of the French potteries had turned out this exceptional piece of porcelain? Examine it as he did, the cup had absolutely no mark of identification. Familiar with imported china as he was, the cup baffled him. He had not the slightest notion of its source. As he continued to turn it around in his fingers the quality and beauty of the cup's translucent china still struck him. Although he had shaken his head and told his customer he could not replact it he knew that the little piece of porcelain interested him deeply — and that his quest had already begun.

In Search of a Cup

Once David Haviland had seen the cup there was nothing to do but go in search of it. He knew crossing the Atlantic at that time was a long and tedious voyage of several weeks. But he was determined to go to France to find the match — and more — of this unique china, and to be the first to introduce the ware to America. Once in France there were many leads to follow up, many blind alleys, many disappointments. A less determined man, and one less impressed with the quality of the ware, might have given up and gone home. Mr. Haviland did not — and his romantic and obstinate search was rewarded. He came finally to the city of Limoges, where for seventy-five years china had been manufactured, and where he found the match of his cup. That this china was made in Limoges was no accident. In 1767, in the quaint nearby town of St. Yriex, Kaolin had been found. Kaolin is a very pure white clay known from time immemorial in China, that had enabled Chinese artisans through the centuries to make their

rare and marvelous pottery. With excitement, satisfaction, and high hopes David Haviland arranged to export his long-sought French china so that he could supply it in New York. When he came home he was full of energy and good spirits. He had realized his ambition, and he was now to offer this ware to Americans for the first time.

It was from Limoges, then, that David Haviland began importing this fine French china. Unfortunately, however, his pleasure in realizing an ambition was to be short lived. New difficulties soon beset his path due to the wide divergence between French and American taste and requirements. French manufacturers whose factories were of limited capacity were unwilling to make American shapes and decorations. So David Haviland, loath to accept defeat, decided upon a bold step. He resolved to move to France, build a factory in Limoges and there make china in accordance with his own ideas.

First Shipments of the New China from France

In the city of Limoges, David Haviland first set about creating models of the kinds of china dinnerware services he wanted to make, and while these were being developed, he built and organized his own decorating shops. Here he installed everything necessary to change the china from plain to decorated ware. This was a radical step because up to that time Limoges manufacturers had made only plain ware and had sent it to Paris for decoration. It was not easy sailing, for while Americans were to welcome the result of these innovations, the French artisans who were to accomplish them rebelled at the change. Accustomed to their own types of decorations, they staged demonstrations of protest when they saw apprentices being shown how to work out American styles of patterns. Teachers and apprentices often had to go about in groups to protect themselves from attack by decorators who were addicted to old routines and didn't

want to change. Gradually difficulties were smoothed out and David Haviland's venture was established. On a momentous day in 1842 the first shipment of Haviland china was exported to the United States. Its success was immediate and all the Haviland hopes were justified when the new factory began to produce china in larger quantities than had ever before been attempted in Limoges.

Four Generations of Progress

Throughout the next years the Haviland factories devoted themselves to the production of functional china that continued to have extraordinary success. At the same time experimental work went on with ever higher standards of artistry and craftsmanship as its goals. When in 1873, three Frenchmen originated an important new process of decorating china, David Haviland was quick to realize its merits and with the resources at his command he considerably improved it. He engaged famous artists of their day and encouraged them to use their talents to make this new decorating a memorable achievement. Other experiments were successful, too, and it was the Havilands who introduced chromolithographic decorations on porcelain, a method afterwards followed by practically every china manufacturer in the world. In the meantime, David Haviland's son Theodore followed in his father's steps. Shortly after 1890 Theodore Haviland built one of the largest and best factories in Limoges, and introduced every new method in machinery, decorating, and firing. Skilful French china makers were placed in charge of manufacturing, great ceramic artists headed the decorating departments. Inheriting his father's genius and enterprise, Theodore Haviland rapidly became a leader in the making of fine china.

William D. Haviland

The world of 1920 was totally unlike that of 1900. A tremendous upheaval took place in styles; short skirts, bobbed hair for women; young men, who had won their

independence painfully, preferred Picasso to Rococco Art. All this Theodore's son, William, understood. At the Paris Exposition des Arts Decoratifs in 1925, he presented the animals of Sandoz, Jean Dufy's engraved vases and the famous "Chateaux de France" series. Then, sensitive to the new trends in art and among the first to realize that no art can afford to become rigid, he did not hesitate to make room for new molds by putting the old aside. His doing so was not a sacrilege, but rather a confirmation of his artistry. To this day we can admire the proof in the decorations he created and the forms he invented which were in the avant-garde of his time and which have become classics and are a leading tribute to his inventive genius.

The Present Days

A few years after the end of World War II and under the leadership of David's great-grandson and the son of William, Theodore Haviland 2nd undertook to completely modernize the factory in Limoges. New kilns, fired by gas, greatly improve the quality of the ware. Electric, electronically controlled decorating kilns assure an evenness of color never before possible. New decorating processes make it possible to make the intricate patterns that have made Haviland world famous at a cost which otherwise would be prohibitive. These improvements have enabled the factory to enlarge its scope beyond the manufacture of dinnerware, and in 1963, Haviland introduced a new line of giftware which was immediately recognized as one of the most distinctive on the market.

The four generations of Havilands, who have guided the destinies of this world famous institution, have had but one thing in mind; the very best quality, the very best artistic achievement.

HAVILAND BACK STAMPS

The following list of marks is intended only as a guide to collectors. It is impossible to determine the exact date a piece was made as in very many cases, particularly in the early days, several different back stamps were used at the same time. The dates listed are those of the year in which each back stamp was used for the first time, and only the ones mostly used are shown.

On the French china, the whiteware marks, as the name indicates, are those which identify the ware itself and are always under the glaze. Close inspection will show these as being very smooth to the touch and in most cases they appear in green. The decorated ware mark, generally in red and a little rougher to the touch, is over the glaze and indicates that the piece was decorated at the Haviland factory by Haviland artists. If a piece has one of the whiteware marks shown, but a different decorated ware mark than the ones which appear here, it indicates that the china is genuine Haviland but the decoration was done by outside artists.

Whiteware Marks



*Until about
1856*

*Molded in the ware
with some variations*



Towards 1876

*Appears in both
green and reddish
brown*



1877

In green

H&C^o

About 1879

*Reserved for special
presidential sets—In
green*

H&C^o

Towards 1880

In green

H&C^o

H&C^o
DEPOSE

1887

In green

H&C^o
L
FRANCE

1891

*In green—The word "France"
was added to the mark in
1891 to comply with American
Customs Regulations*

MONTMÉRY

FRANCE

1892

In green—rare

Haviland
France

1893

In green

THEODORE HAVILAND
FRANCE

1920 to 1936

In green

LIMOGES
THEODORE
HAVILAND
FRANCE

1936 to 1945

*In green. With vari-
ations of the top line*

Haviland
France

1945 to date

In green

Decorated Ware Marks

No marks until 1876

HAVILAND & CO.

or
H&C^o
L

1876

*In dark red, green,
black or blue*



About 1885

*In green, brown or
tan*

Haviland & Co.
Limoges.

1889

In red

Porcelaine Mousseline


Limoges FRANCE

1895

In red or green

Theodore Haviland
Limoges
FRANCE

1914

*Mostly in red — has
appeared in green*

DECORATED BY

Haviland & Co
Limoges.

1915

Mostly in red

Theodore Haviland
Limoges
FRANCE

1920

In red

Theodore Haviland
Limoges
FRANCE

1926

In red

Haviland's
Chantilly

1948 to 1956

*Top line in red. Pat-
tern name in green*

Haviland
Limoges
Moniméry

1953

In red and green


HAVILAND
LIMOGES

1957 to date

In red or grey

American Marks

*Only one stamp is used on the
American ware.*

THEODORE HAVILAND
NEW YORK

1936

In green or black



1937 to 1956

*In dark red and
black*



1957 to date

In red



HAVILAND & CO.
INCORPORATED
11 EAST 26TH STREET
NEW YORK, NEW YORK 10010