



<b>INTRODUCTION</b>	
Ceramics as a cultural vehicle	5
Scope and perspective	6
Research in this field then and now	9
The ceramics collection at Designmuseum Danmark	10
The early development of the tin-glazed earthenware tradition	13
<b>TECHNIQUES, USAGE AND PATTERNS OF DISTRIBUTION</b>	
The development and spread of techniques	17
Working the clay. Glaze and colours	18
Firing	21
Production and distribution	21
Usage	23
<b>DECORATIVE DESIGNS</b>	
Inspiration and models	27
<b>A COLLECTION TAKES SHAPE</b>	
The beginnings. The influence of Emil Hannover	29
Other early donors	30
Important collectors: Stausholm and Frohne	32
Important collectors: Olsen and Ruge	35
The Cumberland Collection	37
Recent acquisitions	38
<b>THE NETHERLANDS</b>	
The material	41
The Dutch – Danish link	43
A tin glaze production is set up in Delft	44
Delft gains a special position	46
The workshops in Delft	47
China, Japan, and Delft	49
Delft rises to the challenge	52
Designs and stylistic development:	54
The blue variants	54
Polychrome works	57
European motifs	58
Flowers and vases	59
The special role of the tulip	62
Faience from Arnhem	62
Tiles	63
A royal commission	64
<b>FRANCE</b>	
The material	69
Strasbourg	74
Rouen	79
Niderviller	80
Aprey, Sceaux and Lunéville	81
Marseille	82
False or genuine. A problematic group of faences	83
An unbalanced collection	84
<b>GERMANY</b>	
The material	87
<b>The phenomenon of Baltic region faences</b>	88
The special character of Baltic faience	89
Schleswig	92
Criseby and Eckernförde	93
Kiel	94
Stockelsdorf	96
Kellinghusen	98
Stralsund	99
Königsberg and Reval	100
The acquisition of Baltic faences	101
<b>Tin-glazed earthenware from the German mainland</b>	102
Main features of the group	103
An early group	103
Hamburg or Lisbon?	106
The Frankfurt area	107
Hanau and Frankfurt am Main	107
The further spread of tin-glazed earthenware	108
Höchst	109
Kelsterbach	110
Fulda	111
Ansbach	112
Hausmalerei from Nuremberg and Augsburg	114
Bayreuth	115
Schrezheim	116
Brunswick, Hannoversch Münden and Magdeburg	117
The Berlin area	118
Miscellanea	120

2017 C 2287

<b>KEY TO CATALOGUE</b>	125		
<b>CATALOGUE THE NETHERLANDS nos. 1–104</b>			
<b>Delft – known producers nos. 1–50</b>			
De Porceleyne Schotel	128	<b>The Mainland nos. 202–243</b>	
De Lampetkan	134	Early period	342
De Paauw	135	Hamburg/Lisbon	346
Drie Posteleyne Astonne	136	Hanau and Frankfurt am Main	353
De Porceleyne Byl	137	Höchst	358
De Grieksche A	142	Kelsterbach	362
De Witte Ster	164	Fulda	363
De Klaauw	165	Ansbach	368
De Drie Porceleyne Flessies	166	Hausmalerei	373
De Roos	167	Bayreuth	377
De Metaale Pot	172	Künersberg	378
Drie Klokken	182	Schrezheim	379
<b>Delft – unidentified marks nos. 51–67</b>	183	Brunswick	382
<b>Delft – unmarked nos. 68–85</b>	199	Hannoversch Münden	383
<b>Arnhem nos. 86</b>	215	Wrisbergholzen	384
<b>Makkum nos. 87–88</b>	218	Magdeburg	386
<b>Uncertain origin nos. 89–96</b>	221	The Berlin area	387
<b>Tiles nos. 97–104</b>	229	Proskau	392
<b>CATALOGUE FRANCE nos. 105–141</b>		<b>Miscellanea nos. 245–252</b>	393
Strasbourg	242		
Rouen	255		
Niderviller	262	<b>ACKNOWLEDGEMENTS</b>	402
Aprey, Sceaux and Lunéville	265	<b>GLOSSARY</b>	403
Marseille	273	<b>SELECT BIBLIOGRAPHY</b>	406
Miscellanea	278	<b>INDEX</b>	412
Late and false	280		
<b>CATALOGUE GERMANY nos. 142–252</b>			
<b>The Baltic Region nos. 142–201</b>			
Schleswig	286		
Criseby and Eckernförde	302		
Kiel	310		
Stockelsdorf	318		
Kellinghusen	327		
Stralsund	334		
Königsberg and Reval	338		