



Transferware Collectors Club Bulletin

Winter 2008 Vol. VIII No. 4

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TCC Grant Application Program

The Transferware Collectors Club has established a Grant Program aimed at providing financial assistance to individuals wanting to do original research, writing and other projects related to British transfer-printed wares dating from the period 1780-1900. Proposed projects should not have been previously funded from other sources, nor published. When determined appropriate by the TCC Board, grants in the range of \$1,000-\$5,000 will go to those researchers whose projects are judged as having the potential to make a significant contribution to the field. A committee established by the TCC Board will review applications and make recommendations. The project must provide benefit to the TCC via an article in the *TCC Bulletin*, a lec-

ture, a compact disk, or other approved medium or method, and the grant recipient must acknowledge the Club's funding support in any resulting publication or other project output.

Opening date for applications is March 1, 2008, and all applications must be received by June 30, 2008. The TCC Board will make the final decision at the Annual Meeting in October and applicants will be notified thereafter by the TCC Secretary.

Application deadline, again, is June 30, 2008, and inquiries may be directed to the TCC Secretary, Jackie Overman, at overman@sbc-global.net. Application forms may be downloaded from the TCC Website (www.transcollectorsclub.org).



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Submissions are always welcome!

Please send to tccnewsletter@gmail.com or by snail mail to:
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Copies of Past Bulletins

Copies of all previous TCC bulletins are now available through the Website: www.transcollectorsclub.com on the Bulletin Archives page. Recent bulletins (back through August 2003) were already posted. We have now added the earlier bulletins (beginning Autumn 1999). Members can download for free; non-members \$5.00 per issue.

Bulletin Feedback

By Dick Henrywood

A couple of items in the last issue of the Bulletin (Summer/Fall 2007, Vol.VIII No.3) prompted me to provide a little feedback.

Linda Hewitt's interesting article on her Adams platter, a view of Jedburgh Abbey mis-marked Bywell Castle, reveals the source print for the view. In fact several of the views in Adams' Bluebell Border series are taken from the same source which is Sir Walter Scott's *The Border Antiquities of England and Scotland* (published between 1814 and 1817). Other views from the same source include Bothwell Castle, Branxholm Castle, Bywell Castle, Dilston Tower, Hawthornden, Melrose Abbey, Morpeth Castle, and Scaleby Castle. The prints are none too easy to find and Linda is lucky to have located a copy.

Adams copied other views for the same series from another book of prints, in this case Thomas Hearne's *Antiquities of Great Britain* (1786-1807). These include Caister Castle, St. Mary's Abbey, and possibly Ludlow Castle. These prints are much easier to come by.

The wonderful photograph of the American Portrait Medallion pieces sent me scurrying to my records. The platter in the top row does, as surmised, show Sufton Court in Herefordshire.

This has Stevenson's Acorn and Oak Leaf border, which has only previously been recorded on a pierced comport or basket. A bit of careful measuring compared to the dinner plates suggests that the size must be close to 13 1/2 inches, which might be a bit large for a deep dish. The source print is from John Preston Neale's *Views of the Seats* (1818-29), and is taken from Series 1, Volume 4, the print being dated 1st April 1821. I do not know whether Stevenson's title included the county name but I think not. Incidentally, records of this Stevenson series are poor compared to many of the other series of British named views. If anyone has any examples which they could photograph, I would be extremely grateful for images.

I can be reached via e-mail at dhenrywood@bowstation.com

BULLETIN ADVERTISING

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LETTER TO THE EDITORS:

To the Editor:

I have a correction and addition to the information about the "Asiatic Scenery" series that appeared in Letters to the Editors in Vol. VIII, #3. The pattern made by Thomas & John Carey is not the same series. It is labeled "Asiatic Scenery" by Petra Williams (Vol. I, p. 92), but the mark is not shown, and therefore I can't tell if it was marked with the name "Asiatic Scenery". However, the border is quite different from the other makers' versions. Coysh & Henrywood Vol. I lists Careys as a maker of "Asiatic Scenery", referring to

the Petra Williams entry. Dick Henrywood brought this to my attention. He also explained that the maker whose initials are B&L is Bowers & Lloyd, circa 1846, Burslem. Additionally, another maker has shown up: W&G (William and George) Harding, circa 1851-1854, Burslem. I have the "Asiatic Scenery" pattern showing the Gate of the Tomb of the Emperor Akbar, but it is marked W&G Harding, whereas the example in Coysh & Henrywood Vol. II is marked J. Harding.

Michael Sack
San Francisco

A New Attribution

By Judie Siddall

Two of my favorite patterns are both known as Fruit and Flowers. One pattern is made by Stubbs (c.1822-1835) and the short-lived association of Stubbs & Kent (1828-1830), and the other pattern is by an unknown maker. While the Stubbs (or Stubbs & Kent) series is almost always marked, the other series is never marked. Until now.

A few years ago, on eBay, I bid on a fish platter by the unknown maker. However, this platter was impressed “Davenport” and printed with the Hill & Henderson, New Orleans importers mark (see photos). I was delighted to see the mark, but as the shape, a fish platter, is unusual, I know that it was not uncommon for a pottery to buy blanks from another pottery and use it for their own patterns. This was a possibility for the fish platter. However, Dave Arman in an apparently unpublished article titled “Historical Staffordshire – Errors Corrected”, made a case for Davenport as the maker of both the “Don Quixote” pattern and the Cities Series based on Davenport’s use of Hill and Henderson Importers. The Davenport/Hill and Henderson relationship suggested that the “Unknown Maker” fish platter may have also been made by Davenport.

Although the Hill and Henderson connection with Davenport was leading toward a Davenport attribution for the Fruit and Flowers series, it wasn’t until I searched the TCC Pattern Database that another bit of evidence came my way. In the Floral/Botanical category, I found a plate in the unknown maker Fruit and Flowers series entered with a Davenport mark. I



Fruit and Flowers plate.
Photo courtesy the author.



Fruit and Flowers Fish Platter with Davenport mark and New Orleans Importer’s mark. Photo courtesy the Author.

asked Connie Rogers, the Database editor, if the mark was actually on the item or was it just taken from the list of marks available to database editors. DeeDee Dodd, the pattern editor who entered the item, said the plate was marked Davenport! Karen Beare is the owner of the marked plate (see photos).

I found my third piece of evidence when I searched my own photo database. In 2000 I owned a plate the same size and pattern as Karen’s with a mark I found so unusual that I photographed it. It is the Hill and Henderson mark, but without the Davenport impressed mark (see photo). With two Davenport-marked pieces and one piece with the Hill and Henderson mark only, and with the background of Dave Arman’s article, I think it is safe to say the Fruit and Flowers series by a hitherto unknown maker can now be accurately attributed Davenport.



Printed Hill & Henderson mark over Impressed Davenport anchor mark, as Found on Fruit & Flowers Fish Platter. Photo courtesy the author.



Printed Hill and Henderson Importer’s Mark on the Fruit and Flowers Plate. Photo Courtesy the author.

Erie Canal: BOTH Ends Now!

By Michael Weinberg

Sometimes, lightning can strike twice!

The first piece of American Historical Staffordshire (I barely knew what the term meant at that time) that I sold (on eBay, 7 or 8 years ago) was an Erie Canal plate. I was de-accessioning some items for an elderly, retired auctioneer friend (he was curious about how some of his things would sell on the Internet!) and he gave me a small dark blue Floral Border view of the Erie Canal Aqueduct Bridge at Rochester by Enoch Wood & Sons. It was 5 1/8" in diameter ("Toddy sized," he said, and he thought quite rare and in pristine condition". It sold to a collector and long-time member of the TCC, a group I knew nothing about at the time, either.

The buyer was very kind and explained to me, when I expressed surprise at how much interest that there was in the piece, that the plate was an 'unrecorded' size and form. I always remembered that experience and remained in touch with the buyer. Never, I thought, would I get the opportunity to see another.

After joining the TCC and learning about reference works such as David Arman's two volume work on Cup Plates, and after obtaining a set of books from Dennis Berard, I discovered that this view appeared on a cup plate and there was only ONE known example. Then lightning struck again when I found ANOTHER Erie Canal Toddy Plate, this time with a view of the Aqueduct Bridge at Little Falls. Again, 5 1/8" in diameter (this time, damaged but very recognizable), and with the same Floral Border. Arman shows a cup plate in this pattern in his book, also, and states that there is only ONE known example.

Of course, my first reaction was to question if these two plates could be the exact same plates in the Arman book. A careful analysis of the placement of the transfers (especially the borders) and the foliage extending into the view indicates that they are not the same plates. According to Arman's comments in the

book, both cup plates pictured had turned up at a small Pennsylvania auction prior to the publication of the cup plate books (2000). No mention was made of todody plates with these transfers. Do others exist? Are the two Erie Canal Cup Plates pictured in the book still in the Arman collection? Have others surfaced since the book was published?

Answers to these questions would be of interest, I am sure, to many TCC Members specializing in American Historical! Let the *Bulletin* know and we'll report further information in future issues.

Historical Note: The place of the Erie Canal in the development of the young Nation is well documented. Connecting the Hudson River at Albany with the Great Lakes, the Canal was built between 1817 and 1825.

Where possible, the engineers tried to use existing water ways, especially the Mohawk River. A canal around the rapids of the Mohawk at the town of Little Falls had been constructed in the 1790s and connected with the main branch of the Canal coming from Rochester about 1822. The transfer on the Little Falls plate was taken (almost completely) from a print entitled "View of the Aqueduct Bridge at Little Falls," by James Eights, 1824. From *A Geological and Agricultural Survey of the District Adjoining the Erie Canal in the State of New York* by Stephen Rensselaer. It was printed by Packard & Van Benthuyssen, 1824, and is now in the collection of the University of Rochester (permission to reprint the image was not received before publication but it can be viewed at the following website: <http://www.eriecanal.org/LittleFalls-1.html>).

The Aqueduct Bridge at Rochester was one of the major engineering accomplishments of the Canal Construction, and one of the keys to making the Canal a success. It was finished in 1823, and the source print was also by James Eights and can be found in the same

Rensselaer volume, which can be viewed at <http://www.eriecanal.org/Rochester-1.html>



Erie Canal Aqueduct Bridge at Rochester, 5 1/8" Toddy Plate. Photo courtesy private California Collector



Erie Canal, View of the Aqueduct Bridge at Little Falls, 5 1/8" Toddy Plate. Photo Courtesy the author.

2007 TCC Annual Meeting Hartford, CT

A Report by Jackie Overman

Those attending the eighth annual meeting of the Transferware Collectors Club (TCC) experienced four days of non-stop learning activities, including the optional-day site visits, eight lectures, two annual-meeting site visits, and the show and sale. An unplanned highlight of the meeting was the glorious fall colors in the Hartford area for all to enjoy. We owe Fred and Peggy Sutor abundant thanks for organizing yet another successful meeting.

Thursday, October 18, 2007

Following registration, friendships were renewed and new ones made during the social hour and dinner. After dinner, Jessie Spiegel, Personal Insurance Appraiser with Chubb Group of Insurance Companies, gave the first lecture of the meeting entitled **“Insuring Your Collection.”**

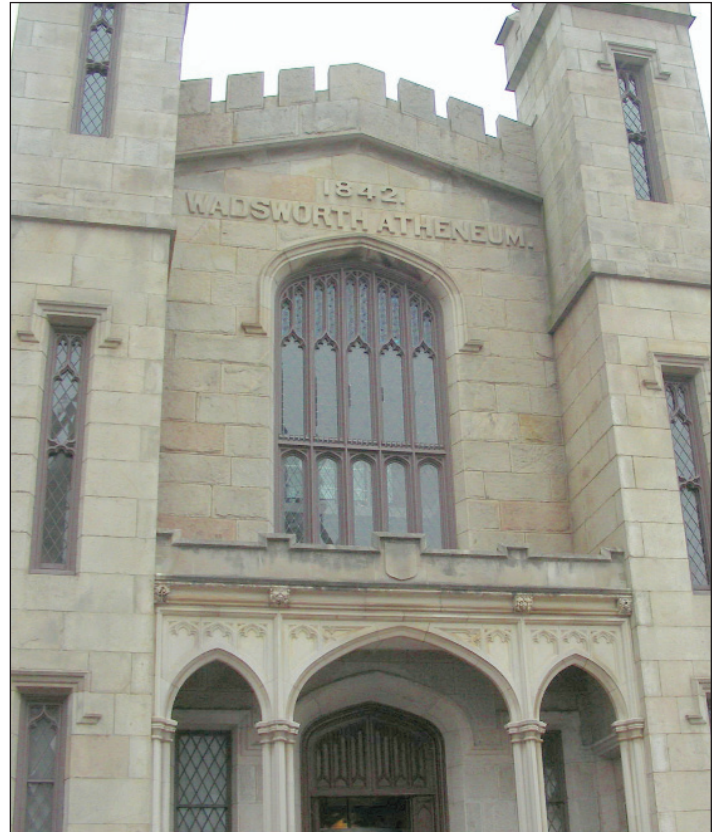
Spiegel discussed Chubb’s Valuable Articles Coverage plans and also suggested other measures to protect valuable articles including developing an inventory with photographs and item descriptions or preparing a talk-over video inventory. Having valuables appraised by an outside company was also suggested.

One way to assist the inventory process is to use a software application. Spiegel suggested a program called Collectify. The program allows you to customize description information, include as many images of the article as you want, scan receipts, create reports, and print or email reports. It can be purchased for a reasonable one-time fee. The website address is www.collectify.com.

Friday, October 19, 2007

Friday began with the TCC General Meeting. Following the meeting, members walked or took the bus to the Wadsworth Atheneum Museum of Art in downtown Hartford.

The ceramics collection on display included, but was not limited to, creamware, white stoneware, salt-glazed stoneware, Meissen and Sevres porce-



lains, and Renaissance majolica. The latter two collections were given to the museum by Hartford native, J.P. Morgan.

Later in the afternoon, Dr. David Barker, Archaeological Consultant and Ceramics Specialist from Stoke-on-Trent, presented his first lecture entitled **“Transfer-printing and the Role of the Engraver in North Staffordshire.”**

Although the copper plate engraving was a major component of the manufacture of transfer printed pottery, the engraver’s role in the process has not been discussed in detail. Printing from copper plates had long been carried out on paper, but the process was adapted to decorating on pottery in 1751 by Birmingham engraver John Brooks, although he was unsuccessful in obtaining a patent for this. Other developments followed and in 1756, John Sadler and Guy Green of Liverpool were able to print 1200 earthenware tiles with the same pattern in the space

of six hours. These were printed overglaze, or “bat-printed,” a method which was readily adopted by North Staffordshire pottery manufacturers.

Engravers were skilled workers who enjoyed professional status and good working conditions. In the 1760s, North Staffordshire did not have the skills base of engravers, printers, and transferrers. Therefore, some potteries sent their wares out of the area to be printed. For example, from 1761 Wedgwood sent his wares to Liverpool to be printed by the printers Sadler and Green, and he continued to do so until the 1780s. The value of the business between Sadler and Green and Wedgwood rose from 30 pounds per month in 1763 to 650 pounds per month in 1771.

Wedgwood eventually established his own engraving shop and other potteries did the same. Bringing in engravers was easier for the larger potteries because engraving was an expensive process and a large amount of capital was needed up front. The large factories were able to plan ahead and have the patterns engraved to use when needed. At one time, Spode had 90 underglaze patterns available to use. The small potteries found it easier to outsource the process.

By the 1780’s, the Stafford potteries were industry leaders, responding quickly to new ideas. Engravers and printers came to the area to set up independent shops for the potteries. By the end of the 18th century, there were many such shops in Staffordshire. One of the most highly regarded of these independent engravers was William Brookes who worked for Josiah Wedgwood II among others. He is attributed to be the first to put the same border on pieces with different center patterns and to put different colors on the same piece. One notes that the large potteries used the independent shops as well as their in-house engravers. Some independent engravers worked for several different potteries. The largest number of independent shops was 39 in 1820. This number declined by the end of 1830. However, independent shops remained in the area throughout the 20th century. Little has been written about these shops: their business has gone largely unrecorded.

Barker closed with a discussion of other sources of copper plates. The engraved copper plates were expensive and time-consuming to produce, especially when there was a separate pattern for each different piece of a dinner service. Therefore, other less expensive sources of copper plates were sought. Bankruptcy sales offered access to cheap copper plates, while some wholesalers and independent engraving shops purchased second-hand copper plates from these sales for resale.



Transferware mugs from the collection at the Wadsworth Atheneum.

After dinner, David Barker gave his second lecture entitled “**Some New Light on Staffordshire Printed Wares.**” In his introduction, Barker spoke in general of archaeological work in Stoke-on-Trent. The entire city of Stoke-on-Trent is an archaeological site, especially the pottery factory sites. Archaeological work on the city has been going on for 40 years, the last six or seven occasioned by redevelopment. Archaeological excavations are often targeted on a factory’s ovens, revealing evidence of the problems encountered during firing the wares and the measures adopted to counter these. Digs of factory waste dumps yield a great magnitude of finds.

Barker said the theme of his lecture was “context” and correcting perceptions of past archaeological activities. The context refers to the fact that the finds from a pottery dig are part of a manufacturing system and include more than transferware. Perceptions refer to using the finds as the evidence available to us to reach conclusions. For example, ironstone (white granite) was a very important 19th century North Staffordshire product which was exported to the United States. However, in Britain, it has been ignored to such an extent that it did not feature in the collection of Stoke-on-Trent’s Museum until Barker “repatriated” some from the US around ten years ago. Barker spoke of several archaeological pottery digs and their context and perceptions.

In 1800, the town of Tunstall had only three pottery factories, but by 1838 there were seventeen, most of which were engaged in supplying the North American market. Archaeological activity around Tunstall was slight until 1999 when new development in the town began. Since that time, there has been a considerable amount of archaeological work

in the area producing many new finds. Barker showed examples of the finds from the digs at the Woodland, Pinnox, and Unicorn potteries in Tunstall. The wares found included ironstone, flow blue, slip-decorated wares, sponge wares, and painted wares. Printed patterns included Venus, Willow, Asiatic Pheasants, and other printed patterns by the firm of Podmore, Walker & Co. Many printed wares from Wedgwood were also found, wares which surprisingly have not been very much studied in Britain. Barker stated that alongside the more expensive printed wares there was a large quantity of “bottom-end stuff,” the cheapest sponged and slip-decorated wares produced. He concluded that these potteries “flourished on mass producing mediocrity.”

The shards from a Spode waste site dig in Stoke showed a range of nice quality wares from the mid to late 1850s and included some of Copeland’s best patterns and printed wares. Pot lids and other pieces not usually associated with Copeland were also found.

There was some hope of finding shards from Josiah Wedgwood’s factory in the excavation of the site of his Ivy House Works in Burslem Market Place. However, no more than a handful of shards could possibly be linked to Wedgwood, perhaps not a surprise because he worked there less than three years. Of far greater interest from the site was a large deposit of wares from the factory of Enoch Wood & Sons. Wood could be described as the first archaeologist in Stoke. He formed the first museum there in his factory and was fascinated by all things ceramic. He also placed a number of ceramic “time capsules” around the town containing wares from his factory. The Market Place deposit was one such capsule, and it can be closely dated to 1835. The Ivy House Works was demolished early in this year and work on the construction on the new Market Hall on this site began in December of that year. Wood was involved in this project and had the opportunity to exercise his passion for burying things. Archaeological finds from this site contained a massive number of printed shards of patterns that are well known and marked. Among these were examples of multicolored printed wares. The date of this deposit – 1835 – pushes back the introduction of multicolor printing by five years or so, which is an important revelation.

Obviously, archaeological digs are valuable in that they show the whole range of a pottery’s wares and provide other information that would not be found any other way.



Rare 18th century salt glazed pieces at the Atheneum

Saturday, October 20, 2007

Michael Sack presented the next lecture entitled **“Chinoiserie Evolved: English Teawares of the Early 19th Century”** in which he discussed teawares from the Staffordshire potteries from 1813-1833.

The patterns on the teawares are transfer printed. Therefore, in Sack’s judgment, the chinoiserie teawares can be considered transferware. The patterns are outlines of the subject matter with limited detail. The outlines are filled in with enameling overglaze. The colors used are varied and can be very vibrant. Because the enamels could not take the heat to set the glaze, sometimes the transfer pattern also was not underglaze as seen in pieces where the pattern has rubbed off with usage.

The oldest antecedent of these pieces was Chinese import porcelain. In 1723, Meissen developed the first European porcelain and manufactured pieces of elegance and refinement. These early pieces of chinoiserie were made for the upper end of the market. French artist Jean-Batiste Pillement drew designs meant to be copied for furniture, fabrics, and other decorative arts. The Staffordshire potters copied the elegant style of Meissen chinoiserie and derivatives of the Pillement designs. However, the resulting teawares were not as refined and were for the lower end of the market. The Staffordshire potters may have developed a unique style of chinoiserie because it is not seen on any other decorative objects of the time. Sack muses whether the potters realized after awhile that the cheaper teawares were a distinctive style.

Some of the Staffordshire potteries producing the teawares include New Hall, Spode, Bailey & Son, Hilditch & Son, S & J Rathbone, Machin,

Gerard, Cope & Gerard, and Miles Mason. Spode did not produce many teawares, but the pieces that were produced were more sophisticated. Hilditch, on the other hand, produced an abundance of the teawares. The shapes of teawares produced by these potteries include tea bowls or cups, saucers, teapots, creamers, sugar bowls, waste bowls, and bread and butter plates.

The teaware patterns initially were patterned after Chinese porcelain pieces and contained only Chinese subjects. Over time, the patterns became a mixture of Chinese and English subjects. No pieces have pattern names, but may have pattern numbers. The pattern names have been assigned by collectors. The patterns in general ignore proportion and perspective and can be quite stylized. In addition, the transfer printing and enameling may be “sloppy.” Sack commented that this is what makes the pieces charming, whimsical and fun.

The Staffordshire teawares patterns include the following common elements identified by Sack: parasols, Chinese scrolls, rocks (usually stylized), flowers in pots (usually way out of proportion), overarching branches, pagodas, tea houses, exotic birds, tea tables, fences, and animals. Sack showed several wonderful examples of each of these pattern elements by various potters. Of course, he has source prints.

The subject of the next lecture, given by Peter Scott was **“Bristol and River Thames Transferware Themes.”** Transferware with these patterns was manufactured in Bristol first by Pountney & Allies (1816-1835), and then by Pountney & Goldney (1836-1849). Pountney and Allies produced the Bristol Views and River Thames Series which were continued by Pountney and Goldney. Some pieces, such as the “Coat of Arms of Bristol,” are marked “Bristol Pottery” but such pieces were manufactured by the aforementioned potteries. The Bristol pottery was remote from Staffordshire, but employed laborers from there. The pottery produced was not the best as demonstrated, for example, by noticeable joints on some pieces. The wares were sent to Dorset and South Wales on the ships that went there to pick up the raw materials needed by the pottery. The pottery did not export to United States. It produced mostly dinnerwares and toilet wares, but did not produce teawares. Correspondence or records of the factory have not been found. The Museum in Bristol has no pieces of the Bristol or River Thames Views.

Scott exhibited a wonderful footbath in the “Bristol” pattern. The bath is unique in that the pattern is on both the outside and inside of the piece. The pattern shows Bristol Harbor. Scott

explained some of buildings of the harbor scene like St. Mary Redcliffe Church. He also discussed “Bristol Hot Wells” showing a River Avon scene with a large steam boat; this transfer is Scott’s favorite Bristol pattern and is taken from an aquatint by E. Wallis in 1803. Other Bristol patterns Scott showed include a 15” platter of “Clifton” which is a suburb of Bristol; a plate of “Cook’s Folly;” a 10” plate of St. Vincent’s Rocks;” a 15” platter of “View Near Bristol, River Avon;” and a rare soup plate of “Roman Encampments on the River Avon.”

The Bristol Views and River Thames Views use the same borders. The source prints of the River

TCC Meetings and What’s in it for You

By Sue Wagstaff

A couple of years ago we wrote of our adventures in getting from San Francisco to the Phoenix meeting as the variety of venues gives us a chance to explore the USA in a way that we would probably not have devised otherwise. This year’s outstandingly successful get together in Hartford prompted some additional thoughts.

It seemed a little strange that there were fewer attendees than at Philadelphia last year, especially as the weight of membership is predominantly located in the eastern seaboard states and distances, for most, would not have been greatly different. It is also surprising in view of the healthy upswing in membership, nearly twofold in two years. There were some new faces present to be sure, but the usual suspects were there in greater numbers. So, what’s in it for us and what therefore, is in it for you if you have yet to put in an appearance?

Well, first, it’s *fun* and this derives from the people attending. Many excellent friendships have been formed to the extent that personal visits and contact have taken place between many members throughout the year, some on more than one continent! Then there is a wide variety of talks and outings. Some are directly concerned with transferware, of course, some are a little more general, some look at the history, of the factories and manufacturers, of the patterns and views, of the trade and traders and so on. The visits cover anything from viewing private collections of transferware to museum collections including broader historical or cultural aspects. This year, for example, visits included Hartford’s outstanding Wadsworth Atheneum, Historic Deerfield and the Mark Twain House. Most tastes are therefore covered. But above all, you will meet a wide circle of very nice people and make some very good friends so, if you have been wondering about it and not yet put your toes in the water, try it! Come next year to Williamsburg and the year after to Bath, England. Both venues offer a wide variety of experiences. And, not least, new faces will help to keep the Club on its toes.

Thames series have not been found. The patterns of this series Scott showed include a soup tureen, ladle and undertray in the "Oxford" pattern; a 7" plate of "Park Place;" a sauce ladle and 10" platter of "Richmond Bridge;" and a 7" plate and cake plate of "Park Place, Henley."

Historic Deerfield:

At 11:00 am we boarded the buses to Historic Deerfield. Along the way, we stopped for lunch at the Congregational Church in Sunderland, Massachusetts. The ladies of the church prepared a wonderful homemade lunch. The whole experience was delightful.

Upon arrival at Historic Deerfield, we gathered at White Church and were welcomed by Amanda Lange, Curator of Historic Interiors. Lange provided a brief history of Historic Deerfield.

On a gorgeous, balmy fall afternoon, we strolled Main Street of Historic Deerfield in search of transferware. The Flynt Center of Early New England Life, which displays more than 25,000 objects made or used in America between 1650 and 1850, was the highlight of the Historic Deerfield experience. Visitors enjoyed a ceramics collection ranging from Chinese export porcelains to Delft wares, stonewares, creamwares, pearlwares, brownwares, painted wares, lusterwares, and transferware.

Memorial Hall Museum, a 1798 building, houses collections of Deerfield decorative arts and Native American exhibits. A larger collection of transferware in many colors was displayed in more period-like cases.

We returned to White Church where Louise Richardson, a research associate at Strawberry Banke in Portsmouth, NH, presented the final lecture of the day. Ms. Richardson focuses her study of transferware on pieces found in digs in many areas of downtown Portsmouth and Strawberry Banke and pieces descended through families of Portsmouth or in other ways related to Portsmouth. Her lecture was entitled "**The Riley and Phillips Factories**" which were in operation the first half of the 19th century.

We were told that John and Richard Riley operated two potteries in Burslem. The Nile Street Pottery opened in 1802 and Hill Works Pottery in 1814. The potteries were in operation until 1828 when they were sold because there was no one in either family able to carry on the business. Ms. Richardson showed examples of wares from the Riley pottery, including pieces with the Dromedary, Piper, and Hindu Temple patterns. Some of the

pieces demonstrated the pottery's marginal skill at applying patterns. The pieces were from collections at Strawberry Banke, Portsmouth Historical Society, or private family collections. Richardson has not found any Riley marked teawares at Strawberry Banke.

We learned that Edward and George Phillips operated a pottery in Longport from 1822 to 1847. Marks on the wares indicate George continued operating the pottery after the dissolution of his partnership with Edward in 1834. In 1847 the pottery became part of the Davenport Pottery. The pottery had a large export trade to the United States.

Shards from a dig at the Longport site provided a broad sampling of the Phillips pottery wares. Richardson also showed shards of the Verona and Friburg patterns that were excavated at the Warner House Museum in Portsmouth.

Examples of patterns from the Phillips Pottery shown by Richardson included Grecian scenery, British flowers, Cambrian, Africana, Ancona, Polish views, and Festoon. After Edward took over the pottery in 1834, the following patterns appeared: Park scenery, Verona, Canova, Corinth, and Friburg.

Following the lecture, a most delightful reception and dinner at the historic Deerfield Inn was enjoyed by all.

Sunday, October 21, 2007

To put it mildly, Ellen Hill has a passion for mulberry ironstone. She has over 1000 pieces in a multitude of shapes and patterns. Her interest has turned to shapes and was the subject of her lecture entitled "**Flow Blue and Mulberry Teapot Body Shapes.**"

Hill showed a slide of her "great wall of China teapots" displaying more than 150 teapots. All of the teapots are mulberry ironstone transferware and most of them were made by Podmore Walker pottery.

Mulberry ironstone is transfer printed wares made from the 1840-1860 by many manufacturers, especially those who made flow blue. The wares are sometimes called flow black. They were made almost exclusively for export to the United States and Canada.

The most common teapot shapes are as follows: 1) classic gothic shape has six to ten panels, angular form, and a pedestal base; 2) full panel gothic

shape does not have a pedestal base but has a particular handle and finial style; 3) primary shape has eight panels but is bulgy and wide in the middle with a recessed neck and foot, and 4) mobile shape has an oval bulbous form. Teapot handles can be bracket or loop shape. Bracket handles may be stylized to look like cock's combs. Hill showed many examples of the most common shapes. The classic gothic shape is the most common shape in mulberry ironstone. Based on her research, sixteen potters made the full panel gothic shape and thirty-nine potters made the primary shape.

Hill showed many examples of less common shapes she has named, such as boxy decagon, long hexagon, ridged square, and broad shouldered. Some shapes are registered and have registrations dating from 1946.

Hill asked the TCC to consider developing shape catalogs based on previous shape identifications from the literature as well as newly created names in order to provide consistency when communicating about pieces.

The final lecture of the meeting was presented by Don Carpentier, founder of Eastfield Village in Upstate New York. He shared with us **"Finds in a Newly Discovered Tip."** "Tip" refers to what is known as a waste tip, which is a place where all the unsuccessful manufacturing trials and experiments go.

In 2006, while vacationing in England, Carpentier obtained approval to explore the contents of a trench dug near the Royal Doulton factory on Nile Street. The Nile Street work site history spans a time period from approximately 1795 to the present and includes the following potteries: John and Richard Riley (1800 - 1817); J. Cormie (1817 - 1834); Mellor, Venables & Co. (1834 - 1854); Pinder, Bourne & Hope (1860 - 1884); and Royal Doulton (1884 to present.)

The finds from the site were abundant. Carpentier showed slides of shards and intact counterparts. Wares found at the site include pearlware, creamware, edgeware, painted wares, slipware, and transferware. Examples of shards and other items found include shell edge pieces, tureen knobs, handles, sauce tureen bases, egg cups, glazed and unglazed open salt biscuits, potters tools, and salt glaze saggars. Some of the biscuit shards found indicated the pieces had been made on engine turned lathes as opposed to the simple turner's lathes. Making pottery made using engine turned lathes was an expensive and complicated process that was most likely used by the larger potteries.



Peter Scott's rare "electric" foot bath showing Bristol and the Thames River.



Carpentier also showed many slides of mochoware and transferware finds from the site. The latter included early children's ware, seals on pearlware and salt-glaze, floral prints, a reticulated plate, and chinoiserie, some of which was enameled. Carpentier brought transferware shards for TCC members to examine in hopes they could identify the pieces and/or patterns.

Following a generous boxed lunch, it was off to the highly anticipated show and sale. The large room was rimmed with booths brimming with transferware in an abundance of colors, shapes, and sizes. Once again it was a shoppers paradise.

Annual Meeting and Optional Day Photos courtesy Maryanne Leckie, Sue Wagstaff, Loren Zeller and Michael Weinberg.

See more photos on pages 14-15

2007 TCC Annual Meeting Hartford, CT





Thursday, 18th October, Optional Day activities.

By Sue Wagstaff

The day started bright and early with a summons from the fire alarm. With the hotel having 18 floors, we were lucky, only having to descend 9. At the bottom, we were greeted by smiling firemen and news that there wasn't a problem. Had someone burnt the toast?

We went by bus to visit the Mattatuck Museum at Waterbury, CT, a trip which had been organized by Ted Gallagher and the Museum Curator, Cynthia Rozney.

The Museum had graciously laid on a breakfast buffet



Peggy and Fred Sutor with Chet Creutzburg at the Mark Twain house.



Dennis Berard with a large Aesop's Fables platter at the Sunday show and sale.



Transferware from the Mattatuck Museum in Waterbury, CT.

and after a welcome we were divided into small groups to look at the collections of Historic Blue and Liverpool, which normally reside in the basement but had been brought out especially for us. We believe that these treasures will shortly be going on public display.

You can see from the photographs, how interesting the china is, but special interest was shown in the four medallions platter and two small Enoch Wood plates with shell border—one with The Capitol and the other with The White House.

An extremely large pearlware jug, decorated with the Defense of Stonington is superb and was examined closely, to see whether or not bat printing had been used as well as transfer printing. I believe the jury is still out.

When not viewing the ceramics, we were able to look at the collection of paintings by Connecticut artists and also an exhibition about Waterbury in World War II, something that brought back memories to many of us 'older members.' Rationing was still going on in the UK in the 1950s!

After an excellent lunch at Dreschers, a well known German restaurant in Waterbury, we returned to Hartford to visit the Mark Twain House, where we were again divided into small groups for a guided tour. The house was built in a leafy area of the City, next door to the residence of Harriet Beecher Stowe. It contained little or no transferware, but this was made up for by the wealth of interesting items and decorative styles it contained. I shall not try to describe it as there is a wonderful website where you can have a virtual tour: www.marktwainhouse.org/thehouse.

I read Tom Sawyer many years ago, but now having learnt so much more about the author, I want to read more Twain. Several of us were chuckling over some of his sayings*, on the way back to the hotel.

A good day.

**Editor's Note: As undoubtedly some of you are painfully aware, your editor's favorite Mark Twain quotation refers to Twain's contempt for the person who can only think up ONE way to spell a word!*



Transferware from a British Perspective

Number Five of an Ongoing Series

Dick Henrywood

My previous outing for this regular feature concentrated on William Hackwood's "Arabian Sketches" series and I am pleased to report that it has produced information on one completely new scene. This is titled "The Rendezvous" and appears on a small platter, length 11.5 in. The example reported was in a plum colour which emphasizes the difficulty in describing the various shades of red and purple. I am tempted to bracket red and pink together but to treat all the others as shades of purple. This includes purple itself but also the lighter shades of lavender, mauve or lilac and the darker reds which are variously called plum, puce, magenta and even sometimes mulberry. Any other suggestions as to how to record these colour variations would be welcome.

For this fifth instalment I am taking a break from the various series of named scenes to concentrate on a well-known trade name.

"Florentine China"

Various romantic-style patterns dating from the 1830s and 1840s are found with a printed mark in the form of a beehive with a pattern title above and the trade name "FLORENTINE CHINA" on a ribbon beneath. These wares have often been attributed to Samuel Alcock & Co. and eight pattern titles were listed in *The Dictionary of Blue & White Printed Pottery* (Volume 2, 1989). It turns out that there is documentary evidence to support the Alcock attribution and one recent find adds further proof with an example of the mark on a plate which also bears another printed mark for Alcock.

The various patterns can be found on dinner and tea wares in all the usual colours of the romantic period including black, blue, brown, green, purple and red. One example has been noted with an additional retailer's mark for Higginbotham, Thomas & Co. of Dublin.



"Blenheim" mark from a brown plate



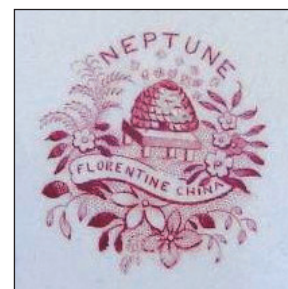
"Manilla" mark (TCC pattern data-base)



"Pearl" sugar box in red (courtesy: Dawson & Nye)



"Pearl" part service in blue (courtesy: Dreweatt Neate)



"Neptune" mark from a red plate

"Pearl" mark in purple alongside Alcock maker's mark

I have managed to assemble the following list of ten pattern names to date:

“Abbeville”

Illustrations: Williams 2/70 (plate)

“Blenheim”

Illustrations: Snyder 35 and Williams 1/200 (all plates)

“Forest”

Illustrations: Williams 1/630 (cup plate); Williams 2/662 (saucer)

“Gem”

Illustrations: None known

“Manilla”

Illustrations: Williams 1/391 (soup plate and cup plate)

“Maryland”

Illustrations: Snyder 35 (plate and mark); Williams 1/330 (plate); Williams 2/602 (mark)

“Neptune”

Illustrations: None known

“Pearl”

Illustrations: Snyder 36-37 (plate, platter and mark); Williams 1/367 (plate and cup plate); Williams 2/618 (plate and mark)

“Royal Star”

Illustrations: Williams 1/666 (plate)

“Toronto”

Illustrations: Williams 1/674 (saucer)



“Royal Star” mark from a green saucer



“Neptune” plate in brown (courtesy: Dawson & Nye)



“Neptune” teapot in black (courtesy: Dawson & Nye)



“Toronto” plate in blue (courtesy: Chris Conn)

I have confirmed all ten of these titles but I feel sure there will be some others. As far as I can tell, only “Manilla” appears in the TCC database so far. Can anyone out there provide any other images or information?

All contributions would be gratefully received and will be reported in future Bulletins. They should be sent to Dick Henrywood by e-mail: dhenrywood@bowstation.com.

Public Houses and Their Place on Blue Printed Transferware

By Loren Zeller

Speaking of the public houses of old London, Frederick Hackwood wrote that “more than mere places of sojourn for travellers and traders, they became the rendezvous of politicians and publicists, the recognised meeting-places for much social intercourse, and especially for that pleasant form of sociability which is accompanied by friendly entertainment. How useful they were in the days when travelling was difficult and newspapers scarce, and all means of intercommunication were correspondingly slow, is indicated by the extraordinary number of taverns with which the main thoroughfares of old London were lined.”¹

Transferware has been—and still is today—a popular medium for the purpose of advertising or, in contemporary terms, “branding.” Examples of this form of self-promotion were frequently found in public houses that would advertise the establishment on their serving pieces. Today, early examples with establishment names printed on them are highly desired and infrequently available for purchase. My interest in collecting these rarities, beyond identifying the patterns, shapes and makers, lies in placing them in their historical context.

Documenting their place in history, however, is often easier said than done. If an address, a date or other information is also printed on the piece, it can, sometimes, help. Here are a few examples that I believe acquire more “character” when placed in their historical context.



King's Arms

The location of the King's Arms Tavern and Inn printed on this rather large seventeen inch serving dish helps us in our search for its place in history: Printed in the center are the words “King's Arms, Palace Yard.”² While there were several establishments with the same name, this “King's Arms” is quite well documented because of the role it played in public as well as in private events. A listing of the “Public Houses, Publicans and Public House Addresses” in Pigot's 1839 Directory includes no less than twelve “King's Arms” establishments in London and the surrounding area. Among them was this one, the King's Arms, New Palace Yard, whose proprietor is listed as Eliza Ann Brown. The pearlware body and pattern on the serving dish predate Pigot's publication, indicating that the inn would have been in existence prior to 1839. The pattern is “Pagoda and Palms Variation,” and is a variant of the “Pagoda and Palms” pattern (both patterns are record-



ed in the TCC Pattern Database). Alternative names for the pattern are “Gossiping Women,” and “Coffee Pot in the Window” (note the coffee pot that appears in the window of the pagoda and just under the words “King’s Arms Palace Yard”). This pattern variation, in which the palms are replaced with a tree of unidentifiable shape, is also documented in Tanner’s first book on Cambrian Pottery.³ The authors indicate a possible attribution to Swansea. An additional pattern variation found on this serving dish is the use of the same pattern for both the outer and inner borders instead of the inner cell border commonly found on both the Pagoda and Palms pattern and its variation.

Further sleuthing revealed much earlier roots for the establishment. References to the King’s Arms in the New Palace Yard indicate that the establishment was “on the west side of the Square where the Royal Somerset and Inverness Lodges met in 1771.”⁴ *Boyle’s View of London, and its Environs*⁵ includes a “List of Freemasons’ Lodges 1799” in which the King’s Arms, both a tavern and hotel, is identified as an approved meeting place for the Westminster and Keystone Lodges. Other records also document meetings of these Free Masons’ Lodges at this public house in the year 1814-1815.⁶ Given its strategic location, many official government meetings and hearings also took place in the establishment: Documents exist that describe a deputation regarding a dispute in the woolen industry that took place at the King’s Arms, Palace Yard on December 9, 1819. Letters from residents of the King’s Arms, confirm that it was also a well known hotel of the period. Other documents attest to the fact that the establishment served as a venue for political events such as the “Metropolitan Demonstration in favour of the Peoples Charter and the National Petition,”⁷ which involved the early “radical” suffrage movement.



London Tavern

Other early tavern names, at addresses perhaps not quite so famous, are also found on early printed blue and white transferware. One example is the “London Tavern,” shown here on this unmarked 9.75 inch pearlware plate printed in underglaze blue with the Standard Willow Pattern. An early report in *The Times*, April 28, 1790, London, informs us that in 1789, Americans residing in London formed a charitable organization called the “Company of Friends” which, “is proper for us to say has done already a world of quiet, practical good in dealing with American distress abroad.” The newly formed organization held its first meeting in 1789 at the London Tavern.

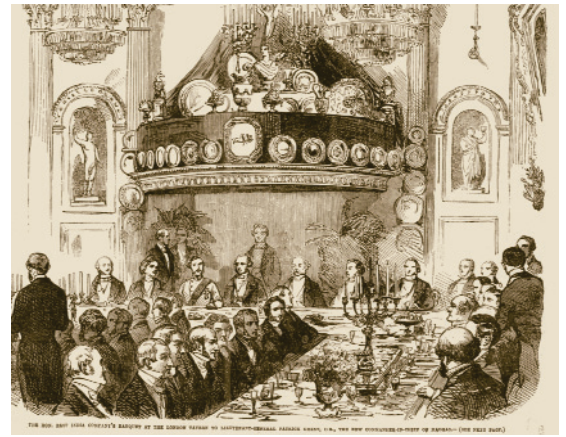
Unfortunately, without an address on the plate, I cannot confirm with all certainty that the London Tavern referenced in *The Times* article is, in fact, the same establishment as the one represented on this pearlware plate.

Shown here is a copy of an early print of the well-known London Tavern as it appeared in 1809, a date close to that of the plate (c. 1800-1810).⁸

Internet research uncovered additional interesting information about the London Tavern. I learned from the Worshipful Company of Bowyers’ web site that the Bowyers met at the London Tavern from at least the early 1850s, possibly earlier, until 1873. The author of the web site article states that the London Tavern “was in what was then called Bishopsgate within, and it was famous. Cast out any visions you may have of cosy, low ceilings, panelled rooms, flagstone floors, and the roaring fires of Merrie England’s coaching inns. This place was huge. Its nearest relative today would probably be the Connaught rooms. The London Tavern’s main dining room could set 355 people for dinner. It was rebuilt in 1765 after a fire and [was] elegant Regency refine-



ment. It was famous for its excellent meals. Many Livery Companies used the London Tavern including some of the biggest and best. Prominent among their patrons was the East India Company.⁹ Charles Dickens presided at a meeting there in 1841 - for the benefit of the Sanatorium for Sick Authors and Artists, and in 1851 at the annual dinner for the General Theatrical Fund. And it is in the London Tavern that, in *Nicholas Nickleby*, the public meeting was held 'to take into consideration the propriety of petitioning Parliament in favour of the United Metropolitan Improved Hot Muffin and Crumpet Baking and Punctual Delivery Company.' The London Tavern was demolished in 1876 and the site is now Nos 1 - 3 Bishopsgate - and is still a handsome building."¹⁰



Ship Tavern

Another tavern, whose name appears printed on the stone china dinner plate shown here, is the "Ship Tavern, Water Lane." The pattern is, again, the Standard Willow pattern, one that would be easily recognized and, perhaps, even welcomed by its patrons.



The Times, November 4, 1788, informs its readers that the "1162 BIRTH DAY SOCIETY [would be meeting] at another well-known tavern, the Ship Tavern, Water Tower Street. The article states that "THE GENTLEMEN of this SOCIETY and their FRIENDS are requested meet at the Ship Tavern_6p per box (Duty included) at the Bar of the London Coffee-Houfs, Lndgate-hill at Mr. Crutswell's." *The Times*' article helps us to establish the existence of this public house well before the manufacture of the plate.

On this plate we find both a printed and an impressed Clews mark that date the plate as c.1833.¹¹

The cartouche, which is framed with a decorative vine and leaf border and printed below the pattern within the Standard Willow border, gives us both the establishment's name and its location: Water Lane, [Tower Street].

The plate must have been part of the service used for their clientele. In addition to including the name and location of the establishment, the proprietors used the dinnerware as a medium to promote its full line of services which are described in a second "garter" shaped cartouche placed in the border above the central pattern. Here, we find the initials "WR" and, within the band itself, the words describing of its offerings: "Dinners. Drest & Choice. Wines."¹²



Neptune Tavern

Also shown here is a slightly later example of the name of a public house on a molded and indented dinner plate. It is printed in underglaze blue in Minton's Genevieve pattern c. 1835. This pattern is one of a series of romantic landscapes "featuring alpine chalets surrounded by a characteristic floral border."¹³ The mark, also shown here, consists of a scroll and floral cartouche with the series name as well as the name that Minton gave to the body type "Opaque China" and, in the bottom center, Minton's cursive "M".

It is highly likely that there were, in all of England, numerous establishments with the name "Neptune Tavern" during this period. Without the location printed on this plate, I am unable to identify its specific geographic location. There were two Neptune Taverns listed in Pigot's Directory for London Public Houses during this period: One at 86 Fore Street, St Clements, Ipswich, and another at 31 Clarendon Street, Somers Town. Of the Neptune Tavern originally located at 86 Fore Street, Ipswich, I have learned that it



was also called the Neptune Inn" and "Ye Olde

Neptune Inne." At one time the sign on the front of the building read "86 fore st 1639." This observation, made by an unknown writer in 1838, places it within the timeframe of the plate. In 1888 Dr J.E. Taylor, provides us with a description of this same tavern; "perhaps the most notable part is the present tap room. The quay labourers sit over their beer in a carved-ceiled, oak panelled room, the mantel piece of which is good enough to lead to the sin of covetousness. Upstairs, the front room has a plastered ceiling, modelled in sections, with the Tudor rose as the chief ornament."¹⁴ Dr. Taylor's

description evokes for us a special image of the traditional public house to which these lovely blue and white service pieces would have added even more character for a place that plays, even today, a special role in British life.

For another interesting example with a name of an early public house printed on an earthenware plate produced by Davenport, see Coysh and Henrywood's discussion of the "Spaniard Inn," in the Dictionary Volume I.¹⁵ The authors do a fine job of placing this public house in its historical context.

I would welcome information concerning these and other examples of blue printed pieces that have the names of public houses and any other information printed on them. Please email me at lzeller829@aol.com. Please see the Addendum to this article by Dick Henrywood below.

Editor's Note: *All photographs in this article courtesy the author.*

See Addendum on next page

Addendum

By Dick Henrywood

Having seen a pre-publication draft of the above article, I thought members might like to know about a few other similar wares with inscriptions for inns or dining rooms which have been noted:

1. "Eyre Tavern / St. John's Wood" in a scroll-framed cartouche let into the border of a "Wild Rose" pattern soup plate. St' John's Wood is in North London.
2. "John Abraham's / Commercial Inn / Newton" on the interior of a blue-printed bowl made by Turner and decorated around the outside with the border from the Villager pattern.
3. A printed mark "Harrison's / New Hummums / Coffee House" on a blue Spode Tiber pattern dinner plate. This establishment is known to have been in the Covent Garden area of London.
4. "Watling's / Pimlico / Dining Rooms" in an octagonal panel let into the design on a flow-blue dessert plate. The printed mark was excessively flown and the pattern name could not be distinguished. Pimlico is in London.
5. "West End Dining Rooms / and Tavern / 312 Oxford Street" in a panel let into the border of a dinner plate from the Freesia Border series. This would probably be the well-known Oxford Street in central London.

These special-order wares are always of interest and news of any others would be welcomed for inclusion in future issues of the Bulletin.

¹ Inns, Ales and Drinking Customs of Old England. Frederick W. Hackwood, 1985. ISBN 1-85170-069.

² The location is the New Palace Yard, Westminster. Dickins Auctioneers, in their January 11-12, 2008 sale at their Clayton Salesroom, offered for sale a 20 inch well and tree meat dish with the identical pattern and printed words.

³ Tanner, Arleen and Grahame. Swansea's Cambrian Pottery Transferware and Other Welsh Examples. Suffolk: Polstead Press, 2005, pp. 110-111. The pattern was later used as a basis for the "Dillwyn Willow" pattern developed by Burgess & Leigh in the 1920s. See: Rogers, Connie. The Illustrated Encyclopedia of British Willow Ware. Pp.65-66. Atglen, Pennsylvania: Schiffer Publishing Ltd., 2004.

⁴ From the ARS QUATUOR CORONATORUM TRANSACTIONS OF THE QUATUOR CORONATI LODGE.

⁵ 1799. London, Printed and Sold by P. BOYLE, At his Court and City Guide Printing Office, Norris Street, Haymarket

⁶ Freke Gould, Robert. The Four Old Lodges, Founders of Modern Freemasonry and their Descendents. 1879.

⁷ From: "Papers relating to the National Petition and 'The Charter'", *London Radicalism 1830-1843*. "In pursuance of a Requisition to me addressed for the purpose of convening a public meeting of the Inhabitants of the City and Liberty of Westminster to take into consideration the propriety of petitioning parliament to pass into a law the outlines of a proposed act of Parliament entitled the Peoples Charter the object of which is to extend the Right of Suffrage and to enact such other Reforms as will effectually secure good and cheap government."

⁸ Its full name was the City of London Tavern. Reproduction of this print and the one that follows of the dining hall are authorized by the Guildhall Library, Aldermanbury, London, England. All images of the King's Arms serving dish, the London Tavern plate and the Ship Tavern plate are by the author.

⁹ The engraving shown here is of the "Hon. East India Company's Banquet at the London Tavern to Lieutenant-General Patrick Grant, C.B., The New Commander-in Chief of Madras," February, 1856.

¹⁰ For more on the meeting places for the Worshipful Company of Bowyers, go to <http://www.bowyers.com/history/meetingPlaces.html>.

¹¹ James & Ralph Clews, Cobridge Works, Cobridge, Staffordshire Potteries

¹² "Drest," in contemporary terms, means "catered." I have not been able to discover who or what the initials "WR" stand for.

¹³ Geoffery H. Priestman, An Illustrated Guide to Minton Printed Pottery, 1796-1836, pp. 206-211. Also see A.W. Coysh and R. K. Henrywood, The Dictionary of Blue & White Printed Pottery, 1780-1880, Vol. I, p. 151.

¹⁴ MRS MATILDA R. JARRETT (KELLYS DIRECTORY 1937) Old inns of Suffolk. From the Campaign for Real Ale "CAMRA" web site: <http://www.ipswichcamra.com/>

¹⁵ Coysh and Henrywood. p. 343.

Rare Richard Jordan Platter Sighted at the Hagley Museum

by Dan and Randy Boyer

Having spoken with other transferware collectors over the years, we know many of us have a fervor for a unique pattern, a certain color, a particular shape, or a specific potter. Our passion is Richard Jordan, particularly in green. The craving is so intense, once Dad and I flew to Detroit just to see a green plate at the Henry Ford Museum! So you can imagine the anticipation when a friend said he thought he saw a green platter while on a museum tour – but wasn't sure.

Richard Jordan was a beloved Quaker minister. In 1825, a friend drew a quaint sketch of him, with his cow and farm house in the background. This became a Staffordshire china pattern potted between 1828 and 1841 by Joseph Heath & Co. The Residence of the Late Richard Jordan was popular in the American export market, appearing on plates, cups, saucers, pitchers and other forms, in a variety of shapes, sizes, and colors.

The Hagley Museum in Wilmington, Delaware, confirmed they did have a Richard Jordan platter. Yes, they'd let us photograph and measure it. Our jaws dropped when we saw it. It wasn't just any platter, but a green tree-and-well meat platter!

Some measurements: 19"L x 16"W x 2-3/4"H; well is 1-1/2" deep. The platter rests on the well and on three scalloped feet, 1-1/2" tall. It is in fair condition, with crazing and a hairline crack nicely repaired with staples a long time ago. This is one of only two known tree-and-well platters in Richard Jordan and, besides the green plate, the only green piece of which we were aware.

The platter normally sits atop a china cupboard in a beautiful colonial-style mansion called "Eleutherian Mills", which was the residence of Mrs. Louise DuPont Crowninshield. Mrs. Crowninshield furnished her home in authentic period pieces from the early 1800s. The museum has no record of when she acquired the Richard Jordan platter, but we assume the rustic scene fit in with her décor and impeccable taste.

We saw no other transferware or historical Staffordshire, but there were several dining services of Limoges, Haviland and other French imports, as well as a china set that one of the DuPont family members commissioned when he served in the US Navy. The Terrace Room, where the Richard Jordan platter is displayed, has a beautiful spatterware dinner set for twelve.

The Hagley Museum is on the site of a water-powered gunpowder works that was the foundation of the DuPont family fortune. The Works shut down in the 1920s when black-powder technology became obso-



Debra Hughes, Curator, and Sarah Snyder, Collections Assistant, show off the rare green Richard Jordan tree-and-well meat platter. Photo courtesy of the Hagley Museum & Library.

lete. Many of the machines and buildings are still intact. Eleutherian Mills was the residence of E.I. DuPont, who built it there to keep a close eye on his business. The mansion passed down thru the family and was donated by Mrs. Crowninshield to the Museum in 1957.

The Hagley (302-658-2400, www.hagley.org) is a fascinating and scenic place to visit. In addition to the green platter, the mansion, and the grounds, it has a unique research library. Hagley houses an important collection of manuscripts, photographs, books, and pamphlets documenting the history of American business and technology. It's located just a few miles from Winterthur, which has a large collection of transferware in its museum and another excellent library. It is an easy drive from Philadelphia or Baltimore.

Note: if you are coming to see the platter, call beforehand as the room settings change periodically and the platter may not be always be on display.

Dan and Randy Boyer are members of the TCC and amateur researchers of the Richard Jordan transferware pattern. We welcome additional info on the subject. Please contact us at 410-321-7019 or randybo@comcast.net.

Corn Chowder Recipe

First Congregational Church Sunderland, MA

Editor's Note: Ted Gallagher was so impressed with the New England Corn Chowder served by the women at the First Congregational Church in Sunderland, where the Group stopped for a catered lunch on the trip to Historic Deerfield, that he was able to obtain the recipe for all to enjoy. Below is his posting to the TCC Website. Thank You, Mrs. Drake, for sharing with Ted and thank you, Ted, for sharing it with us! We just hope it did not cost him a Hurl Gate plate!

Ever on the hunt for rarities, Old Blue and otherwise, I was "bowled" over on tasting the transcendent corn chowder made by the ladies of the First Congregational Church, UCC in Sunderland, MA. On my second helping I was determined to learn the recipe.

Hoping the cook was not sworn to a secret handed down from Pilgrim ancestors, I stuck my head in the kitchen as we headed for the buses, to extend my compliments. A Ms. Drake said she'd been making her soup for church diners for the past 35 years. Here is the recipe as I was able to ascertain it from my un-thorough debriefing. I will send a thank-you letter to the Cooking Women of



"The corn chowder stampede" as seen from the parking lot of the Sunderland church.

Sunderland Church and take the opportunity to ask for a bit more particulars. Meanwhile, here is what I gleaned:

MS. DRAKE'S CORN CHOWDER (UCC/Sunderland, MA.)*

* I assume this may yield roughly 8-10 servings.

6 strips of bacon
1 medium size onion,
finely chopped
4 medium size Red or White
Potatoes, scrubbed and cubed
(peeled if preferred)
Salted water for potatoes
3 12-oz. cans of cream corn
Whole or evaporated milk,
whichever your preference
Salt to taste

Pepper to taste

Fry bacon crisply, then add to the bacon the chopped onion. Lower heat and slowly cook onion until soft and translucent. Drain fat and discard. Cut bacon into nibble-size pieces and set bacon and onion combination aside. In a separate pot, add potatoes and salted water, bringing them to a slow boil, with water only high enough to cover potatoes, cooking through until al dente. Combine boiled potatoes (along with their cooking water) with bacon, onions, and 3 cans of cream corn. Simmer. Slowly add milk to achieve a creamy texture. Salt and pepper to taste. Serve.

T. C. C. BULLETIN

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