



# Transferware Collectors Club

## Volume IV, Number 1

### Autumn 2002

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#### THIRD ANNUAL MEETING OF THE TCC from Chet Creutzburg

**In little more than a month we will be gathering in Mendenhall, Pennsylvania for the third annual meeting of our club. With fifty rooms booked and about one hundred attendees,**

#### TCC Officers

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**this will be our biggest one yet.**

**With twenty-five tables reserved for the "Show and Sale", this could possibly be the largest concentration of transferware ever put up for sale in one place and at one time in this country. A professional shipping company will be on the premises. Good Hunting!**

**Your committee looks forward to greeting you on September 29th. We hope that we have done everything to make your visit not only fun, but rewarding and informative as well. See you there!**

## **~FEEDBACK~**

### **Flora/Florentine** (The Saga Continues), by Kay Dickson

I noted with interest the comments by the Maisels in TCC bulletin, Vol. III, No. 1 (Autumn 2002). Fleming is certainly not always correct but I find the statement he makes about this print completely ambiguous. He states, writing of Gordon's Pottery, "It is difficult to exactly assign to this pottery the articles that were its special products, for no trademark was used except on some of the printed ware where we may find the initials of the proprietor beside the name of the pattern in the semi at the back of the plates.... fortunately, some of the engravings are still in existence and we are able to judge from these as in plate XXXIX that the designs were chaste and distinctly above the average of contemporary prints of a similar grade" One version of this print is illustrated in plate XXXIX with a second print which is known with the title "Gondola". This second print is included in a list of holdings in the Huntley House Museum, Edinburgh, made by George Gibb, a Scottish Pottery collector and member of the Scottish Pottery Society. It is listed as R. & G. Gordon and the title on that piece is attributed although titled versions are well known. Fleming then proceeds to discuss a "Bird and Fly" print. I have a photograph of a plate with the same mark as the first one illustrated by the Maisels and a possible "G. G." impressed mark, although the first "G" is not clear. In any case both Gondola and Flora were noted in the Watson (also Prestonpans) bankruptcy sale in 1838 so a Prestonpans attribution is certain. Possibly the copper plates were obtained by the Fife Pottery (at that time owned by Methven) as the Florentine print is known to have been made there. It was produced on different known jug shapes. This would also explain the "M" (for Methven). Minton certainly made a print titled "Florentine" but it is a border print and does not resemble this one.

### **Congratulations**, from Colin Parkes

My congratulations to Norman Wolfe for the latest edition of the TCC bulletin which is the best yet. (Vol. III, Number 4, Summer 2002)

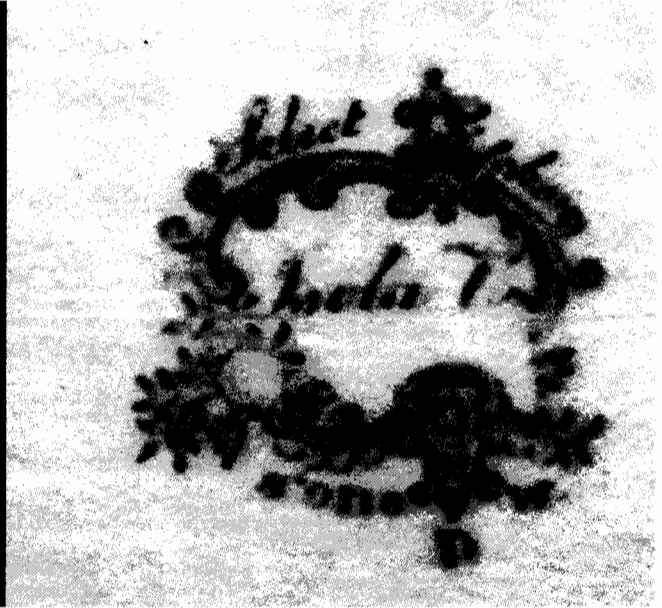
### **Request for more scholarly articles**, from Rebecca J. Davis

Please include more scholarly articles in the news letter. (Thank you Rebecca for bringing this up. We do need more articles of all types. How about some photos of pottery shards from those of you who are out there in the trenches? - Editor)

### **Special requests at the TCC Annual Meetings**, from the Board

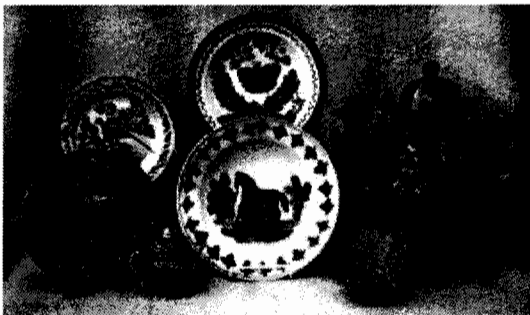
It has been brought to our attention that one of our members was unable to obtain a handicap room at the third annual meeting coming up at the end of this month. We are very sorry this has happened and will make every effort to ensure that more than one handicap room is available for future meetings, unfortunately we are at the mercy of the Hotel/Convention Center we stay at. Any special requests for accommodations, meals, pets or parking should be made well in advance of the meeting. **Now** is the time to make such requests concerning the fourth annual meeting to be held in Stoke-on-trent, England in 2003! Our contact person for the 2003 meeting in England is Judie Siddall. We will do our best to help but please keep in mind that we are not travel agents!

**SELECT SKETCHES SERIES, ISOLA BELLA by Norman Wolfe**



This is a previously unrecorded view of "ISOLA BELLA" from the "SELECT SKETCHES" series by Thomas Dimmock also marked "Stone Ware" with a "D" below in a scroll cartouche, medium blue transfer, 10-1/8 inches in diameter, c1828-40. You will notice from the backstamp that the center right portion is missing. There is still enough there to identify this view without a doubt.

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Above is a sampling of our inventory BUT our hearts are with blue and Pink/Red transfer with historic American Views - Philadelphia a real specialty!

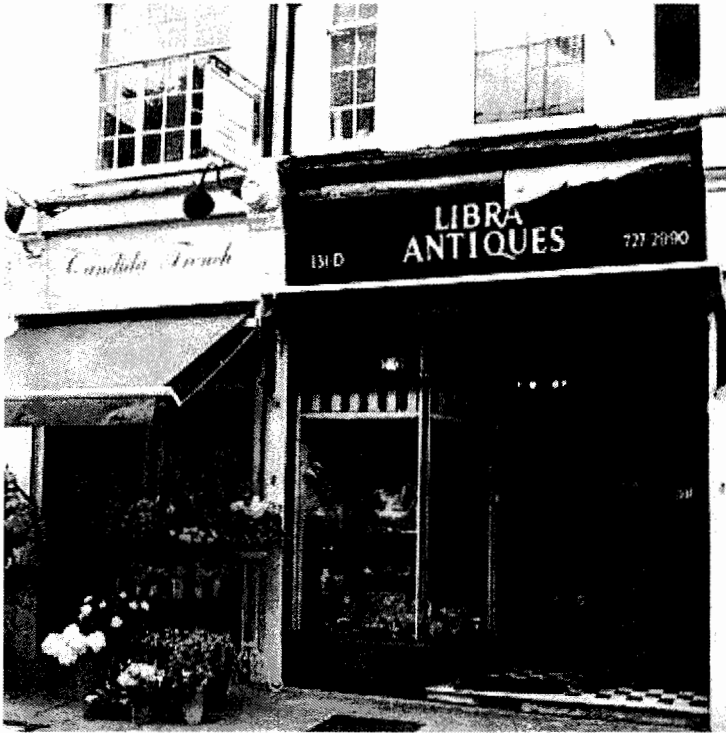
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We are always interested in buying your collection. See you at Winterthur, Delaware for the TCC convention!

**REFERENCE WORKS FOR SALE!**

(1)-American Antiques Collector, Vol. 1, Feb. 1939-May 1940 by Laidacker, hardback, \$55. (2)-Anglo-American China, Part II, 1951 by Laidacker, hardback, no dust jacket, \$20. (3)-another copy of Part II, former Library copy, \$15. (4)-American Historical Views by Larsen, hardback w/slip case, SIGNED BY "Ellouise Baker Larsen", 1950, \$80. (5)-American Historical Views by Larsen, softback Dover Edition, 1975, \$40. (6)-Historical Staffordshire by Snyder, softback, color, 1995, \$6. (7)-Old China Book by Moore, hardback, no dust jacket, 1903, \$12. (8)-12 different Arman Absentee Auctions catalogs, 1987-89, \$6 each. (9)-Something Blue, softback, 1955, \$6. (10)-Old China Magazine, 7 issues from Feb. 1903-May 1904, \$10 each. (11)-RARE Old China Auction Catalog, 1905, 400+ lots, many photos plus ads, \$40. (12)-Godden's guide to English Porcelain, 1992, hardbound, \$35. All prices include shipping. For condition report or dates, email, write or call: Norman Wolfe (contact information on page 1). **FIRST COME FIRST SERVE!**

Libra Antiques  
by Judie Siddall & David Hoexter



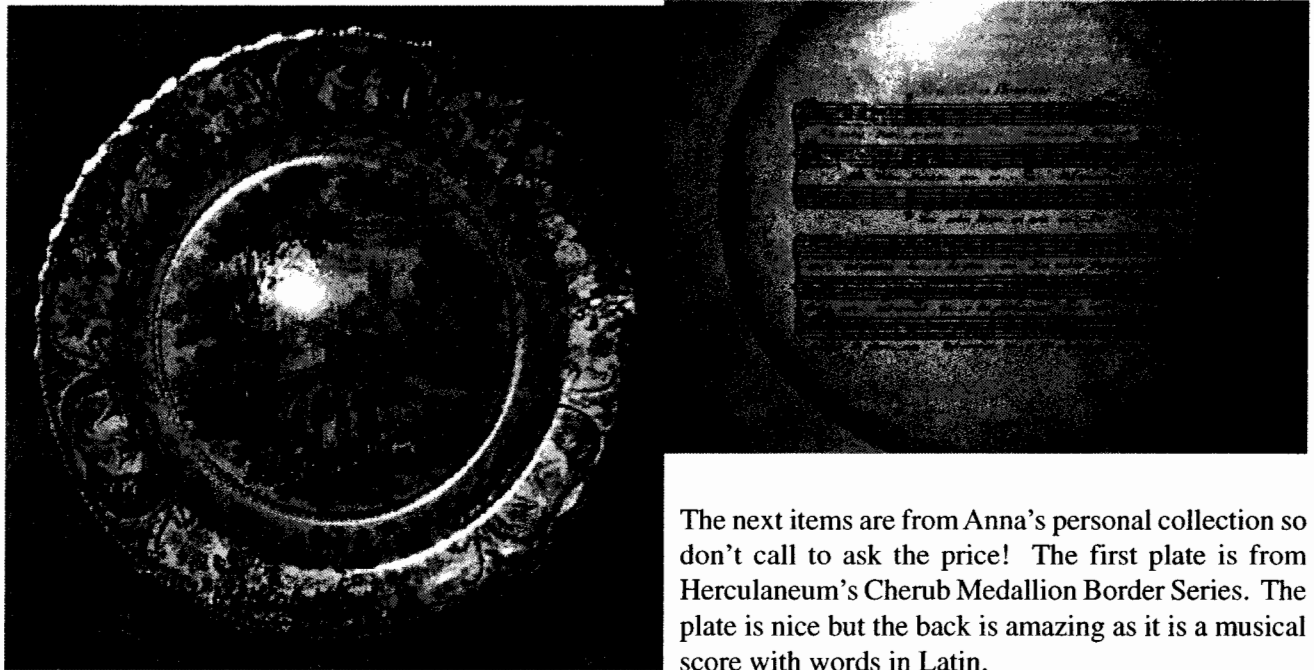
One of our favorite shops in London is Libra Antiques. In a space of about 10 by 20 feet there are literally hundreds (thousands?) of pieces of blue transferware, both on the ground floor and in the basement (visitors are rarely told of the basement; you have to ask!). Other than a few shows, you will never see so many pieces for sale at any one location. There are also a few pieces in other colors and a generous sprinkling of other British ceramics from the 18<sup>th</sup> and 19<sup>th</sup> centuries. Although making a choice among so many treasures is hard, it is actually more difficult to maneuver so as not to break anything! It is a good idea to let the shop know when you plan to come as there is only room for three or four people in the shop. When we first visited in 1994, our son, David, had to sit outside. Luckily, he didn't mind.



The shop is owned by Anna Wolsey who was born in October thus the name Libra. This is not her first location but it is the largest! I imagine the other shops being as small as my car. Anna is perhaps the grand dame of transferware. She knows everything! One of the pleasures of visiting her shop is to see some of the many forms rarely exported to the United States and thus rarely found here.

The photos in this article will show some of the wonderful things in her shop as well as her private collection. The shop is located at 131d Kensington Church Street, London W8 7PT. Call ahead at 0171 727 2990.

We have selected photos of a few of the more extraordinary items for your enjoyment. First are a couple of views of the shop. Anna graces a corner; this photo provides an example of the many pieces available for sale. There are stacks of plates and platters, and shelves chock-full of teapots, coffee pots, jugs and soup tureens. The bag in the right hand corner is for you to fill with treasures! The window display (illustrated p. 4, top right) includes a huge footbath and bath jug as well as a Feeding Chickens salad bowl. You might need your magnifying glass to see the details.



The next items are from Anna's personal collection so don't call to ask the price! The first plate is from Herculaneum's Cherub Medallion Border Series. The plate is nice but the back is amazing as it is a musical score with words in Latin.

I think the second item is a window rest (illustrated below). It is 3 or 4 inches high and is printed with parts of the Village Church Pattern. How many of these have you seen in transferware? (Continued on page 7.)



## **HISTORICAL STAFFORDSHIRE & Other Transferware**

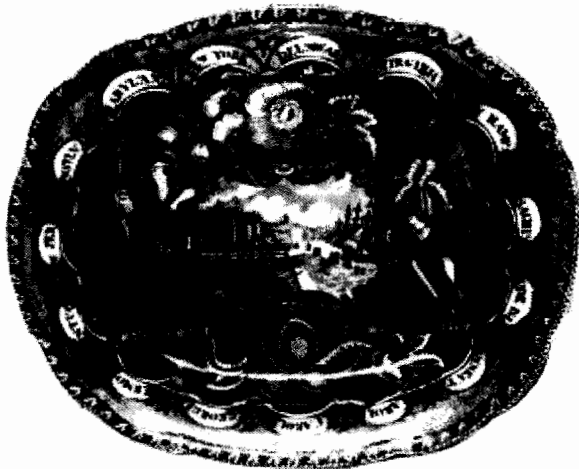
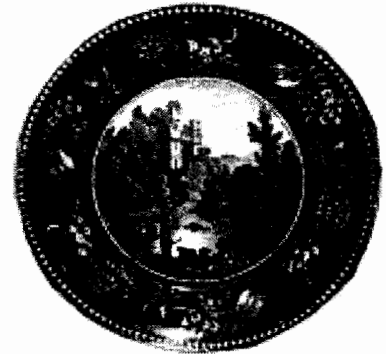
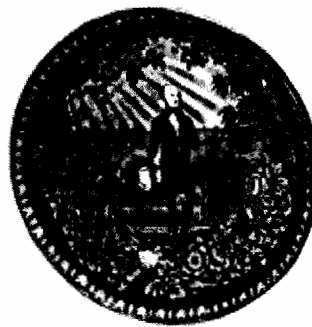
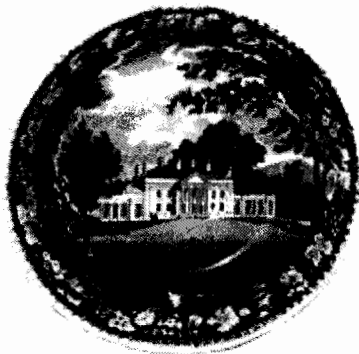


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*Visit us at these fine antique shows in the coming months:*

*Sept 13-14, Brimfield, Mass, J&J Field, Booth C12-13*

*Sept 22, Wilton, Ct, Show at the Wilton High School*

*Oct 11-12, Cocalico Historical Society Show in Adamstown, Pa.*

*Nov 1-3, The Greater York Show, York, Pa at the Fairgrounds*

*Nov 8-10, The Delaware Show for Winterthur Museum in Wilmington, De.*

*Dec 8, The Wilton, Ct. Holiday Antiques Market at the High School*

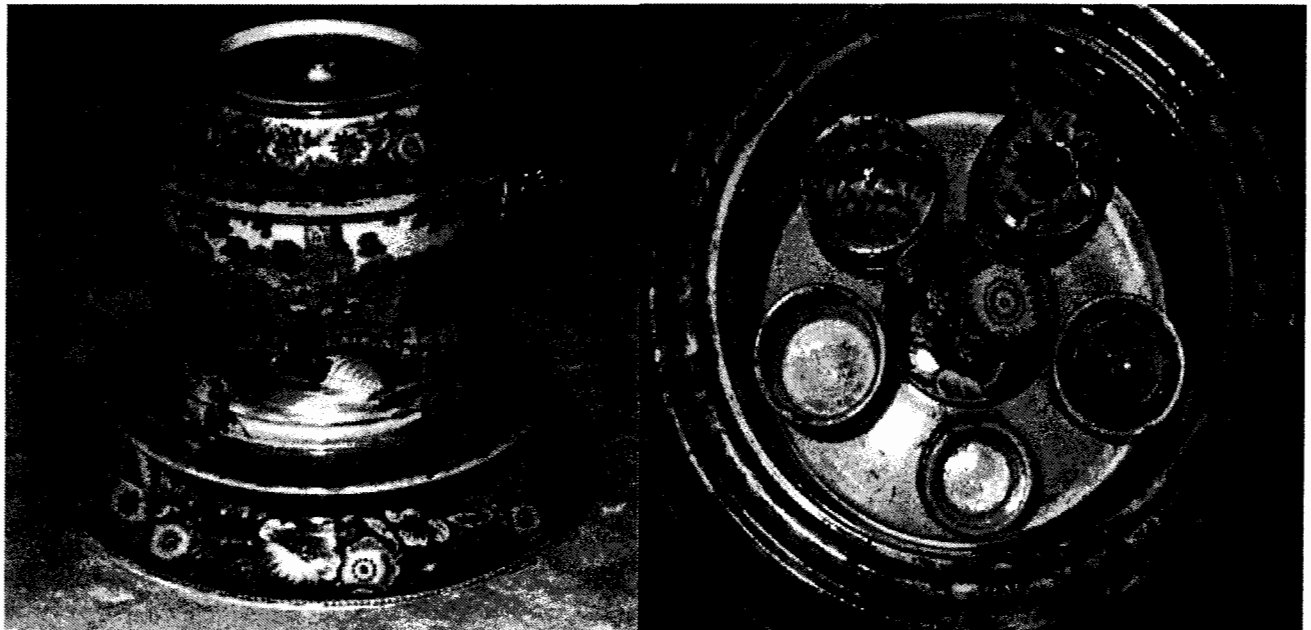
**At all these shows, we will have a large grouping of Historical Staffordshire, transferware, children's plates, Liverpool pitchers and Anglo-American China.**

Libra Antiques by Judie Siddall & David Hoaxter

(Continued from page 5.) The third item is a teapot attributed to Spode and is called The Love Chase. The pattern is a wraparound and the whole myth is told in pictures. (This pattern was chosen by the Friends of Blue for their limited edition 21st anniversary 6-1/4" diameter commemorative plate, 1973-94 - Editor).

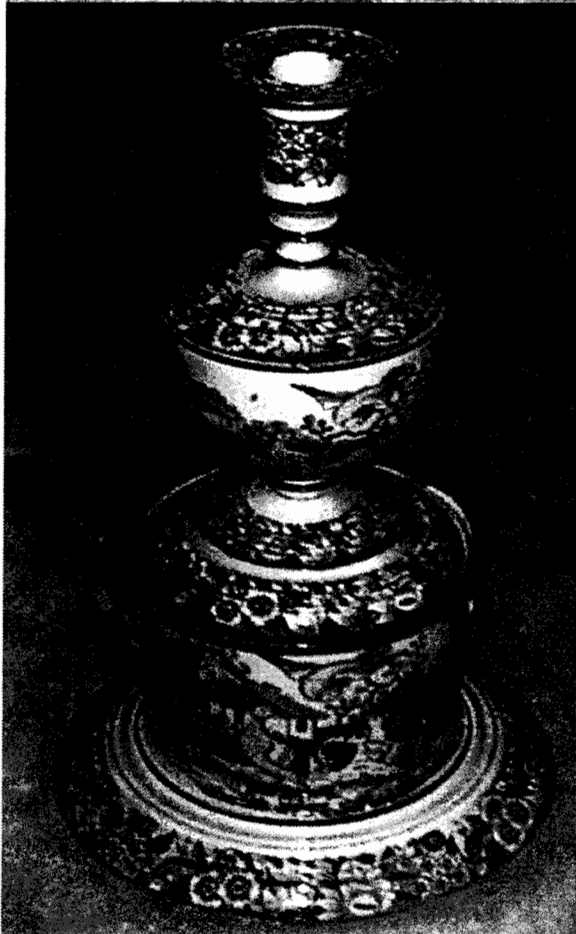


The fourth item, which is printed in the Wild Rose Pattern (illustrated below), is perhaps a make-up kit. If you know what it is for sure, let us know. (This view has been identified as "Nuneham Courenay, Oxfordshire" from the source print. Podmore, Walker & Co. claim to have originated this pattern although an earlier marked example has been recorded from Ralph Hall. Swann Pottery operated by R. Hall was taken over by P.W. & Co in c1853, another mystery solved! - Editor)





The pen in the third photo gives you an idea of the size of the pieces. Any further pieces from this unique set would be greatly appreciated. We believe this form is previously unrecorded.



The fifth piece is a smokers set with seven pieces. Does anyone know the pattern? (For further information on smokers sets, please see "The Dictionary of Blue & White Printed Pottery, 1780-1880, Volume 1" by Coysh & Henrywood, p. 340 & colour plates XXIV & XXV. Another fine example can be seen in "TCC bulletin, Winter 1999, p. 6 & 7, "A Smoker's Set" by Flora Ravinovitch. - Editor)

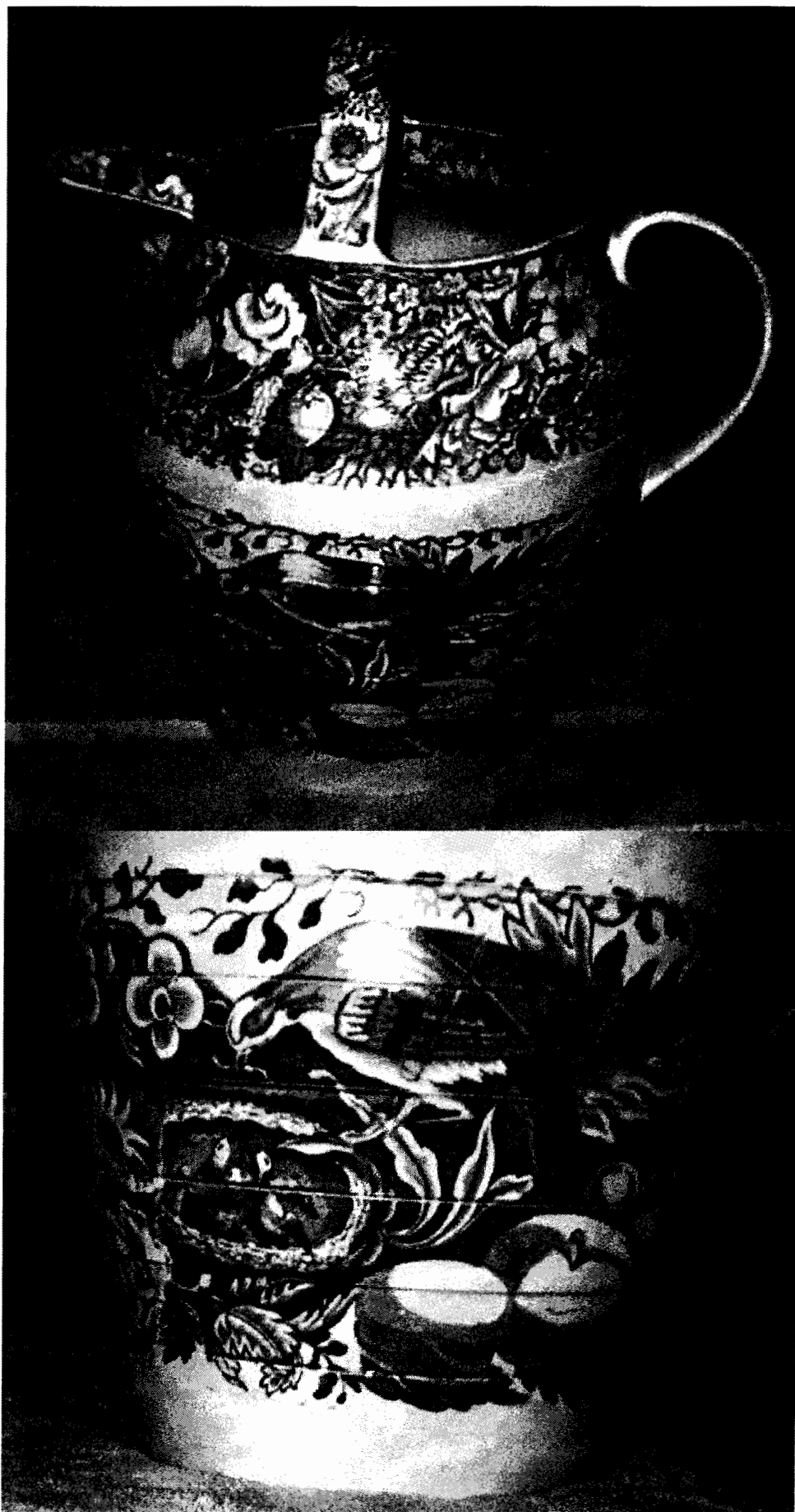


The sixth item is a harvest jug. It is in the Bird's Nest Pattern, is 30 inches high, and has a ceramic handle. It was used to take cider or beer to the farm workers and would have been very heavy when full. It is amazing that the handle is intact. Notice the wonderful print and the molded ribbing. For those of you who like your pottery without print, the other harvest jug is white ironstone.

(Other large jugs have been recorded with an extra handle or grip below the spout. Some were used to fill footbaths while other examples were used for advertisement - Editor.)

Close up shows a bird feeding her young in the "Bird's Nest. The detail of this piece is incredible. Photos simply do not do it justice!"

(Do you have any unique or interesting pieces in your collection to share with the membership? The TCC is always looking for original articles, photos or feedback about other articles. Please send any information or comments to Norman Wolfe. - Editor).

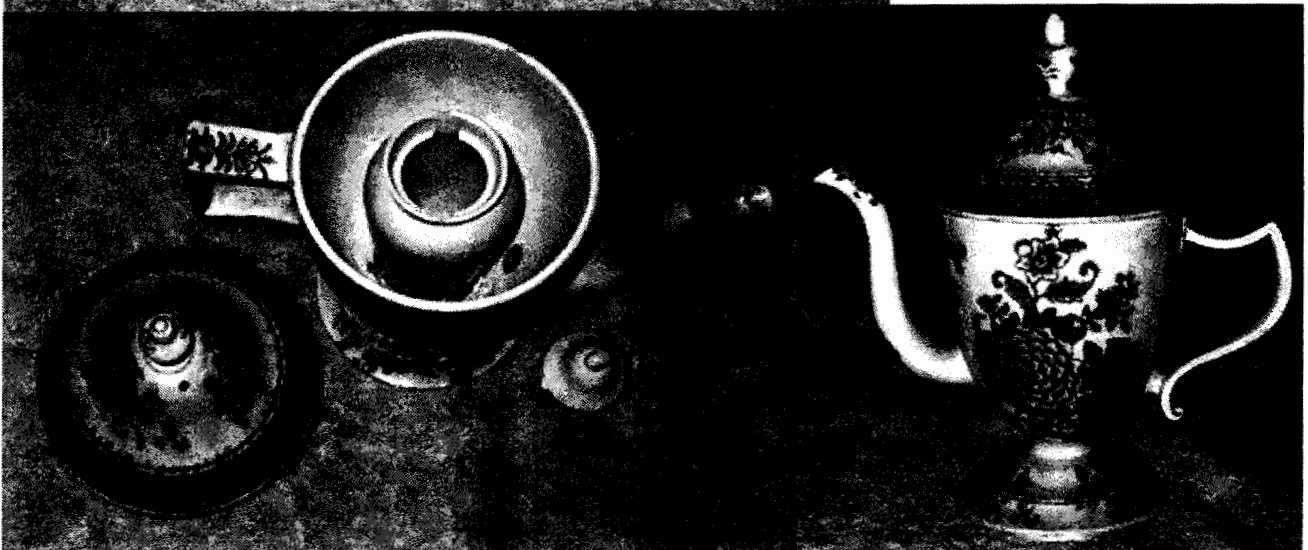


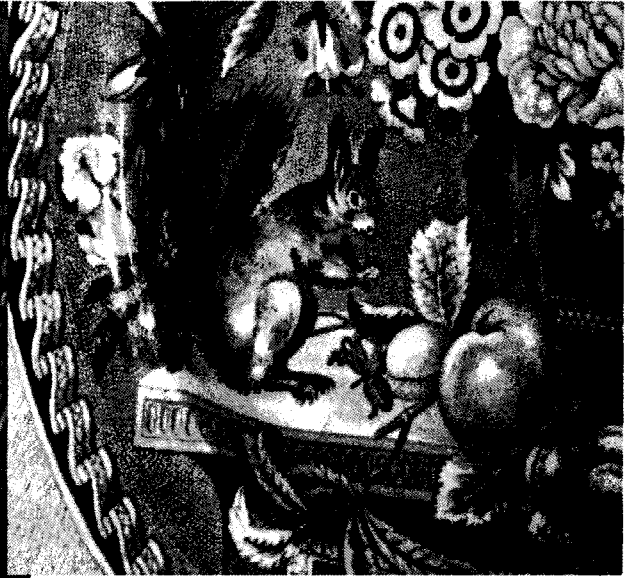
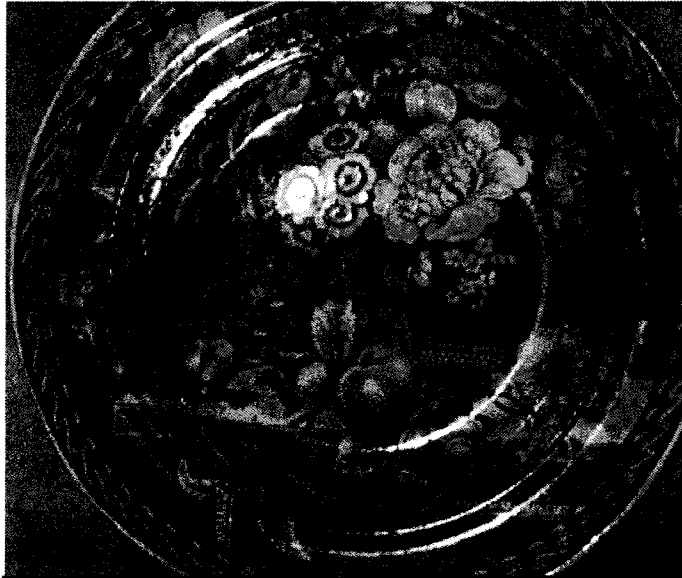


The seventh item is a plant stand (we think) that is 12 inches high (illustrated above). There is a hole in the center for water to drain through. Does anyone know the pattern and is this really a plant stand?



I think the eighth item is a writing set (illustrated left). It includes two inkwells and a pot for drying powder. Again, help me with details. The ninth piece is called an argyll (illustrated below). It is named after the 18<sup>th</sup> century, Third Duke of Argyll, who is said to have invented it. Argylls are designed with an inner lidded compartment which was intended to be filled with hot water to keep the gravy in the outer compartment warm. I wish someone would make them today.





Squirrel anyone? (illustrated above) I wonder if this is the squirrel that hitched a ride to America! We have no information on this lovely plate transfer printed in blue. Any help would be appreciated - Editor.



The last item is my favorite as it combines cow creamers and blue print (illustrated left). The form and print denote a Swansea cow. The print is on the lid (on her back) and even on the base under her body. She is wonderful.

If you have enjoyed this virtual tour of Anna's shop and collection, I hope it will entice you to go to our Fourth Annual Meeting which will be in Stoke-on-Trent, England in 2003.

**Rhinoceros Bowl from Dora Landey**

Impressive looking beaded rim bowl, 12-1/2" in diameter, central view shows a Rhinoceros with Indian temples in the distance. A small cartouche mark on the back reads "INDIAN SCENERY" with an "H" below (Heath, I think).

(According to the Dictionary of Blue & White, Volume II, p. 111, this is a "romantic-style Indian sporting scene within a floral border". Unfortunately this series is still attributed to my favorite potter "Maker Unknown". William Hackwood used the single "H" in his marks, c1827-43. I am sure there are other possibilities as well. - Editor)



**“An Illustrated Guide to Minton Printed Pottery, 1796 to 1836”, by Geoffrey H. Priestman**

Some ten years of research amongst the archive material held by the Minton factory, including copper plate engravings, source prints and pattern books has led to the identification of the unmarked Minton printed wares that underpinned the early financial success of this famous factory and which were described by Simeon Shaw in 1826 as at the summit of the scale of excellence. The work reveals that Minton produced large quantities of blue and white printed pottery, including many well known patterns which had previously been classified as maker unknown.

The findings of this research are clearly presented in the recently published book, “An Illustrated Guide to Minton Printed Pottery, 1796 to 1836”, by Geoffrey H Priestman (ISBN 0-9541234-0-9). It covers some one hundred patterns with over seven hundred and fifty illustrations. The earliest patterns are seen to be typical Chinoiserie landscape and floral designs, copying patterns found painted on imported Chinese porcelain. These are followed by patterns with a more European influence, including rural views, animals and flowers. Finally, by the 1830s, the designs are seen to exhibit a more romanticised treatment. Although this evolution of design was typical for the period, it is seen that Minton was at the forefront of these changes, with many of his most popular designs being copied by other potters. Indeed, before he established his factory in the early 1790s, Thomas Minton may well have been responsible for designing the famous Willow pattern, whilst working as a freelance engraver for Spode. In addition to clearly identifying the Minton patterns, shapes, potting characteristics and marks, the book also discusses examples of similar designs produced by other factories.

The book is currently available in the US and Canada from Bradshaw and Whelan at \$70.00 (web site: [ceramicbooks.com](http://ceramicbooks.com), telephone: 1- 877-244-0716, address: PO Box 18521, Asheville, NC 28814, USA.). (See also [endcliffepress.com](http://endcliffepress.com) for further details of the book).

Priestman, Geoffrey. *An Illustrated Guide to Minton Printed Pottery 1796-1836*. Sheffield, England: Endcliffe Press, 2001. Hard Cover. New in dj. 373 pp., 750 photographs of which 115 are in color. "Geoffrey Priestman's book is not only an invaluable reference work for collectors and dealers, but also a fascinating account of the early years of a company that became a household name worldwide. Thomas Minton founded his factory to exploit the late eighteenth century appetite for blue printed pottery. Although these early wares underpinned his company's initial success and prosperity, the lack of formal factory marks has left their identity a mystery. This illustrated guide is the first serious attempt to research and identify Minton's early printed wares, and follows ten years of painstaking research by the author at the Minton archives in Stoke. Using early copper plates, source prints for engravings and contemporary pattern books, together with the gradual assembly of a comprehensive personal reference collection of Minton products, Geoffrey Priestman can now provide positive attribution for nearly 100 Minton patterns. With more than 750 photographs, including 115 in full colour, this guide presents the evidence for each attribution based on documentary material, distinctive shapes, potting characteristics and workman's marks. Black printed wares are also considered, including illustrations from the Minton Bat Print Book." \$70.00 Cost of shipping is \$4.00 media mail.

website: <http://ceramicbooks.com>. Bradshaw & Whelan Ceramic Reference Books, P.O. Box 18521, Asheville, NC 28814. Phone: (828) 253-1829 Fax: (828) 281-4798 email: [info@ceramicbooks.com](mailto:info@ceramicbooks.com)

## Can You Identify this Pattern?



This fabulous round serving bowl comes from Ray & Shirley Siddall in Preston, England. The bowl is medium-dark blue transfer, pearlware glaze, approximately 10 inches in diameter, unmarked, maker unknown, c1820. Any help in identifying this pattern would be great! Please send "Feedback" to the Editor, Norman Wolfe.

The close-up shows the central design with a large semicircular Manor House in the distance (illustrated right). In the foreground there are cattle, deer, a man fishing, even a stone bridge over a stream and two men in a boat! The border alternates medallions with grapes & a trio of flowers.

Next from Judie Siddall & David Hoexter we have a "to die for" medium blue transfer printed pearlware plate, c1815-25, maker unknown. The floral border frames this serene view of a boy fishing, or is he day dreaming?



## New Discovery!



**“Asiatic Plants” by Ridgway, Morley, Wear & Co., by Norman Wolfe**

This is actually the second Ridgway partnership that produced this beautiful floral series. Perhaps there were more as well. The saucer is two color transfer printed, approximately 6 inches in diameter. The border is medium red transfer. The central design and backstamp are both medium-light blue transfer. The backstamp shows a Ship on a Shield with an Anchor behind, below is a banner with “ASIATIC PLANTS” clearly printed, “R. M. W. & Co. below, by Ridgway, Morley, Wear & Co, c1836-42.

For further reading, please see the article by Norman Wolfe in the Fall 1999 TCC bulletin (Vol. I, No. 1). The platter illustrated is 17-1/2 inches long, purple transfer border, green transfer center & mark. The impressed Lion & Unicorn mark reads “OPAQUE GRANITE CHINA, W. R. & Co.” on a shield. The article goes on to point out that several partnerships used this impressed mark which include: W. R. & Co., W. R. S. & Co., R. M. W. & Co. and perhaps even more.

Now I began to wonder if both the platter from the Fall 1999 TCC bulletin and the plate illustrated above, which is clearly marked “R. M. W. & Co”, were made by the same partnership. I soon came to my senses and realized that the backstamps are completely different. The backstamp on the platter from the Fall 1999 TCC bulletin in green transfer shows the standard mark we see with “ASIATIC PLANTS” printed on leaves with flowers above. It is not common for a potter to use two completely different cartouche marks for the same series, the logical conclusion is that the platter was made by one of the other William Ridgway partnerships, definitely earlier, c1830-40.

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### **Advertising rates & deadlines:**

Full Page - \$150, Half Page - \$80, Quarter Page - \$45.00 (ads placed for 4 consecutive bulletins and paid in advance, get a 20% discount).

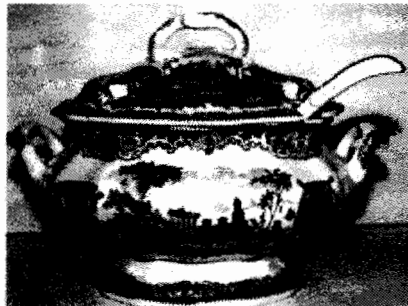
Classified ads: .10 cents per word. Buy, sell or swap with fellow members.

**Deadline for all ads, articles, photos, etc: November 15, 2002!**

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Black  
overglaze  
transfer  
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Proudly housing the permanent exhibit of the Powers and James Collections. The Powers Teapot collection consists of over 300 18th and 19th Century English porcelain and pottery teapots. The Marc-James collection is comprised of over 500 pieces of domestic ware Derby from 1750-1848, a collection of Caughley underglazed blue, plus Blue & White Transferware c1810-1830. In addition the Manor houses the Rudolph W. Driscoll English Ceramics Reference Library.

*Blue & White Staffordshire  
19th Century English China*

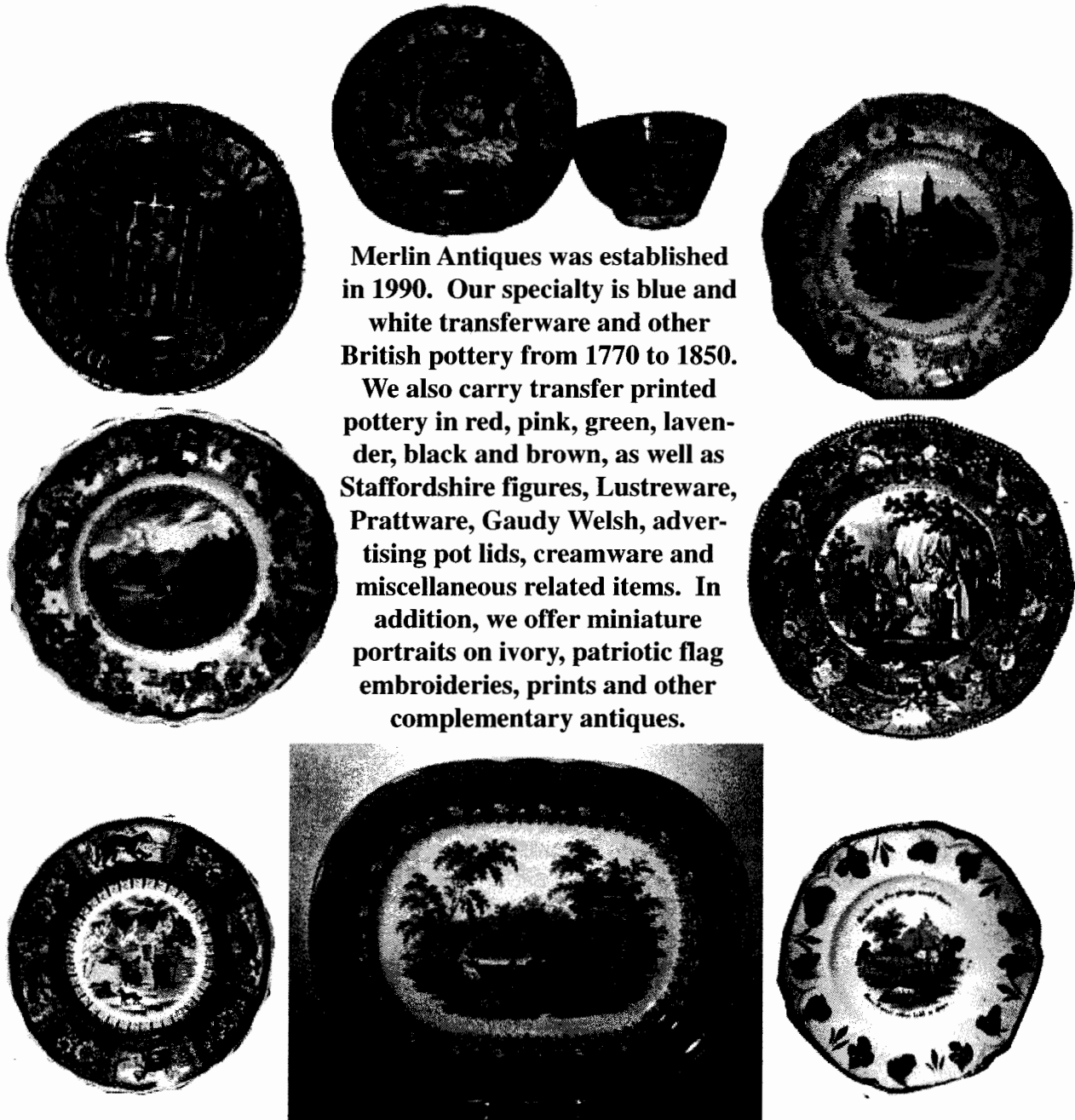
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MEMBER T.C.C.

# MERLIN ANTIQUES

Owned and operated by: Judie Siddall & David Hoexter



Merlin Antiques was established in 1990. Our specialty is blue and white transferware and other British pottery from 1770 to 1850.

We also carry transfer printed pottery in red, pink, green, lavender, black and brown, as well as Staffordshire figures, Lustreware, Prattware, Gaudy Welsh, advertising pot lids, creamware and miscellaneous related items. In addition, we offer miniature portraits on ivory, patriotic flag embroideries, prints and other complementary antiques.

*We have well over 800 items in stock which changes almost daily!*

We are located in Palo Alto, California, 35 miles south of San Francisco. We are not a shop, but invite collectors to view our extensive stock, which is always on display, by appointment. We are back from our extensive buying trip to England in June! The selection is better than ever. We always carry a "wish list" to find those special items you are looking for.

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Please stop by our web page at: [www.merlinantiques.com](http://www.merlinantiques.com)



Canova, red/green cup plate, from Jane Smart



Unidentified Rural View, bowl, from David Goldman



Welcome Lafayette pitcher from Kim Rotatori



Dr. Syntax Entertained at College, from Joyce Pennachio



Suspension Bridge, yellow/brown, from Sara Sampson



Holly, large washbowl, from Lisa Baker