

TRANSFERWARE COLLECTORS CLUB

Fall

BULLETIN

2000

~ CLUB NEWS ~

TRANSFERWARE COLLECTORS CLUB FIRST ANNUAL MEETING AUGUST 4 - 6, 2000

BY JAN SZULGIT

W O W !!!

The first annual meeting of the Transferware Collectors club was held on August 4th through the 6th at the New England Conference Center, Durham, NH. There were approximately 65 members in attendance, who were kept entertained, educated and well-fed for the duration of those three days.

Friday's activities began with dinner, followed by a welcome from David Arman and Judie Siddal, which included



Set among a dense pine forest, the new England Conference Center in Durham, NH provided a perfect setting for a relaxing week-end.

an update on recent Transferware Collectors Club news. A "Show and Tell" was the next topic on the agenda. Many interesting items were brought by members and a few surprises, such as a previously unrecorded form from the Beauties of America series by Ridgway. The items were passed around the members,

who added their comments to the initial impressions of "experts" Dora Landey, Judie Siddall and David Arman.



Judie Siddall and David Hoexter welcome members from England to the meeting.

The first of three educational programs was presented by Carl



It seemed that we were always eating one delicious meal after another.

Crossman and Louise Richardson, who discussed the transferware shards discovered during "digs" in Portsmouth and representative of transferware at Strawberry Banke, the historic restora-



Officers 2000 - 2001

President	Judie Siddall 734 Torrey Court Palo Alto, CA. 94303	650-494-7920 merlinbl@pacbell.net
Vice-president	Chet Creutzberg 2 Aster Court Doylestown, PA 18901	610-847-2973 blueagleusa@netscape.com net
Secretary-treasurer/ Membership	Norm Wolfe PMB 541 1500A E College Way Mt Vernon, WA 98273	360-336-5835 floboo@pacificrim.net
Advertising	Peter Bevacqua 98 Riverside Drive New York, NY 10024	212-463-2081 pbevacqua@saatchiny.com
National Contact Person	Gene Fleischer 113 Alexander Drive Augusta, GA 30909	760-733-7743
Editor-Bulletin/ Website Operator	David Arman P O Box 39 Portsmouth, RI 02871	401-841-8403 davidarman@cs.com

tion of early
Portsmouth
homes.

Following
breakfast on
Saturday, the first
annual meeting
was conducted
and the election
of officers took
place. The new
officers
and their
offices are
listed in
the box in
the lower
left
column of
the first page of this Bulletin.



Louise Richardson and Carl Crossman illustrate transferware shards found in Portsmouth, NH., while the members listen.



Another view of the membership during one of the informal talks about transferware.

area, and a bit
about
Winterthur, but
also what life
was like for the
workers. The
rest of the
afternoon was
"free time" and
we had a choice
to antique,
attend an
auction, view a
private collec-
tion, or visit

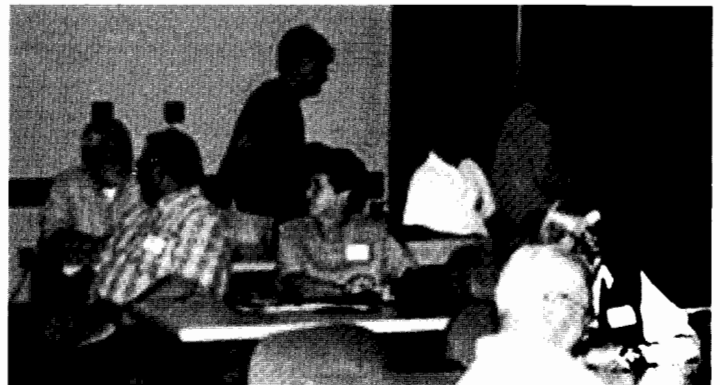


Winterthur Director of Collections, Pat Halfpenny discusses the English perception of transferware



Michael Sack begins his talk on the history and source prints of Staffordshire transfers.

Michael Sack, who
traveled from Califor-
nia, gave a most
interesting lecture on
source prints/engrav-
ings for Staffordshire
transferware and the
artists who rendered
them. Pat Halfpenny,
who is a Stoke-on-
Trent, England native
and now Director of
Museum Collections
at Winterthur, was
our last speaker. Her
obvious knowledge



Here some members are heading for the refreshments available during the breaks.

aside, Pat's
presentation was
doubly interesting,
as several genera-
tions of her family
worked in the
pottery factories.
She was able to
share with us not
only the transfer
process, interest-
ing details of that



The Transferware Collector's Club Board of Directors for 2000 - 2001. From left to right; **Vice-president**, Chet Cruetzberg, **Advertising**, Peter Bevacqua, **President**, Judie Siddall, **Bulletin Editor**, David Arman, **National Contact**, Gene Fleischer, **Secretary-treasurer/ Membership**, Norm Wolfe

Strawbery
Banke. There
were numerous
items pre-
sented for
auction in the
evening.
Bidding was
lively and
everyone
seemed



Collecting the ballots for the first election of the members of the Board of Directors.

pleased with the results. (see following article)



Dean of transferware dealers,
Richard Marden of Wolfeboro, NH

Sunday morning was a sight to behold, with 10 dealers and 20 tables full of the best they had to offer and exclusively for us. There was every imaginable type of early transferware available and an abundance of it. It appeared to be a successful morning for both dealers and buyers.



The California Contingent

As a participant in this experience, and on behalf of everyone I spoke to during the course of the weekend, a special "Thank You" and "Well Done" to those who made our club and the first meeting possible. The event was flawless due to the efforts of Judie Siddal, David and Linda Arman and Norm Wolfe. Those of us who had never met the Arman's (our gurus) found them delightful

and so willing to share their knowledge. Missed were the Kurau's and Norm Wolfe, who were unable to attend. For many of us who buy or sell on E-Bay, it was fun to have a face linked to our opponents, particularly the notorious "Country Squire," the bidder name of Wes Palmer. I can't say enough about the enjoyment of that weekend. We listened, we discussed, we examined and exchanged friendly conversation...not a grump in the group. We carried away newfound friends, a plethora of information and an enthusiasm for our club...we look forward to a continued growth on every level. I heard many "Talk to you soon," "We'll be in touch" and "I'll see you next year." I know I will be there, we hope to see you too.

**TRANSFERWARE COLLECTORS CLUB
FIRST ANNUAL MEETING -- PART II**

by David Arman

When the agenda was drawn up for the first meeting by the three temporary officers, the auction and the show/sale were added as inducements for the membership to attend.



A portion of the auction consignment including a pair of covered vegetable dishes and a large Don pottery platter were laid out for display by Joseph Arman of Collector's Sales and Services.

This would provide a chance to add to one's collection at a venue closed to the public and a

chance to obtain pieces from a source not normally available to most members. The results were almost a case of the

"tail wagging the dog", as the tales of the success of the



The members inspected the pieces before the auction started.

dealer-exhibitors and auction purchasers made the rounds



David Arman “called” the auction, is here asking for bids on one of the pair of covered vegetable dishes.

of the trade the following week during the heavily attended New Hampshire antiques week. Let’s start first with the auction.

The auction consisted of a surprising forty-seven items consigned by eleven different members and were purchased by fourteen members, including one dealer-member who spent almost \$2000.00 on merchandise. The consignors were allowed to set a reserve, which resulted in eleven items not selling. The remaining pieces sold for a total of \$5400.00, with a high price of \$550.00 being paid for both a Landing of Lafayette platter (damaged) and a footed tazza with a blue transfer of an American Eagle and Buzzard. The highest priced item offered was a fabulous dark blue platter from Enoch Woods’ Regular Shell border series in mint condition, which failed to meet it’s \$3000.00 reserve. The most unusual item (and something I’ve never seen before) was a transfer-printed, 12”w funnel shaped device with a transfer-printed ceramic “flapper” valve, set into a five gallon tin container, to be used as



During the show set up, we spotted newly elected President Judie Sidall checking out Dennis and Ann Beraud’s booth.

a forerunner of the infamous “Porta-Potty”. Probably a military “necessary”, it could have been the origin of the term “going to the can.” It failed to sell, but was quickly consigned to Joseph Arman and his Collector’s Sales and Services Transferware auction. This thoroughly enjoyable sale raised \$470.00 for the TCC.

The second commercial activity was the show and sale



The Zegers of California watching the set up at the show which they organized. Here they are pointing at Baltimore dealer Alice Mark’s table.

held on Sunday morning after the breakfast buffet. Aably managed by Dina Zuger, ten dealers loaded approximately twenty tables with transferware ranging from the dark blue historical to mulberry to two-color romantic wares. Although buying and selling had been going on in the various dealers’ rooms, throughout the week-end (I was able to add a large dark blue openwork tray and an extremely rare cup plate to our own collection), it was nothing like the activity which took place in the following two hours. An extremely rare War of 1812 pitcher was sold during set up and an extremely rare “Columbus, GA” cup plate, plus an extremely rare, damaged, four medallion 10” plate by Andrew Stevenson found a new home. A smiling, newly elected board member, Peter Bevacqua was noted leaving the show with a bag of large dark blue



Just one of the twenty tables filled with transferware. Imagine a room filled with tables such as these.

platters, while dealer-collector member, Dennis Beraud added several more pieces to his already large inventory. At least two dealers reported sales in the five-figure range, while several more reported more modest mid-four figure sales. Not bad for a \$25.00 table rent, a one-hour set up and a two hour show, which also netted the TCC another \$500.00. Also not bad for an "added inducement."

2001 Annual Meeting

Judie Siddall announced at the Annual Meeting, that next year we plan to meet in the San Francisco area. The year after that, it is planned to meet someplace in the midwest (any suggestions?), with the fourth year meeting in the Pennsylvania-Delaware area. Our fifth annual meeting will be something special, with tentative plans to meet in Stoke-On-Trent, England.

Outgoing President's Remarks

At the Annual Meeting, I reminded members that just two years ago that week, Judie Siddall and I had discussed the possibility of a Collectors Club with Norm Wolfe and here we were at the first Annual Meeting. I would like to repeat my thanks to you that were unable to attend for supporting the Club as you have with your dues, your submissions to the Bulletin and for your generous advertisements in the Bulletin.

David Arman

Membership

Norman reports that renewal are coming in at a good rate. Prior to this renewal period, we had reached a paid membership of 298. So far, 178 people have sent in their payments for the 2000-2001 year.

Norm also relates that some people are not happy with the fact that the content of the Bulletin seems slanted toward the collectors of Historical Dark Blue Staffordshire. This is unavoidable, since those collectors seem to be the only members that are willing to write articles or submit photos for publication. I know there are many of you that collect or sell mulberry, flow blue, romantic, etc. Please send us information and photos for publication. Thanks.

Treasurer's Report

TRANSFERWARE COLLECTOR'S CLUB, INC.
(A NON-PROFIT ORGANIZATION)

STATEMENTS OF CASH RECEIPTS AND DISBURSEMENTS
FOR THE YEAR ENDED MARCH 31, 2000 AND THE PERIOD
NOVEMBER 4, 1998 (DATE OF INCEPTION) THROUGH MARCH 31, 1999

	2000	1999
CASH RECEIPTS		
Contributions	\$ -	\$ 10,000
Membership dues	6,735	1,720
First annual meeting fees	2,224	
Advertising fees	2,012	
Interest	34	
Total cash receipts	11,005	11,720
CASH DISBURSEMENTS		
Meetings	4,000	
Bulletins (printing & postage)	2,142	
Professional fees	2,023	2,581
Brochures		1,952
Office and miscellaneous	1,652	332
Additional postage	391	229
Total cash disbursements	10,208	5,094
INCREASE IN CASH	797	6,626
BEGINNING CASH	6,626	
ENDING CASH	\$ 7,423	\$ 6,626

The Editor wishes to welcome Jan Szulgit to the staff of the Bulletin. Jan has graciously volunteered to assist me and for this we thank her. I would also like to apologize for the late mailing of this issue. I've been having some medical problems and was unable to meet my deadline.

Greetings from your New President

One thing that was most clear from our First Annual Meeting was this is truly a Transferware Club and not just a Blue Club. There were people at the Meeting who only collected Brown as well as those who collected Flow Mulberry. Many of us collect all of the colors. It does seem as if we all like the things made between 1800 and 1850 best.

Judie Siddall

A Note to Members

who sell on Ebay or advertise in the Trade Papers please add **MEMBER OF THE T.C.C.** to your copy. If you exhibit at shows, please place a sign in your booth. You are our best source of new members,

~ Feedback ~

I goofed. In the last issue, I stated that Ellen Hill had said the *pattern* of the piece illustrated below was "Argyll". I misread the whole thing. The form is known as an Argyll, which is a double-walled gravy pitcher (hot water is in the outer chamber, with gravy in the inner chamber). It was presumably invented for the Duke of Argyll who reportedly hated cold gravy. Sorry for any confusion. By the way, the pattern is unknown.



A Reply to a Book Review by Kay Dickson

Scottish Ceramics by H. Kelly

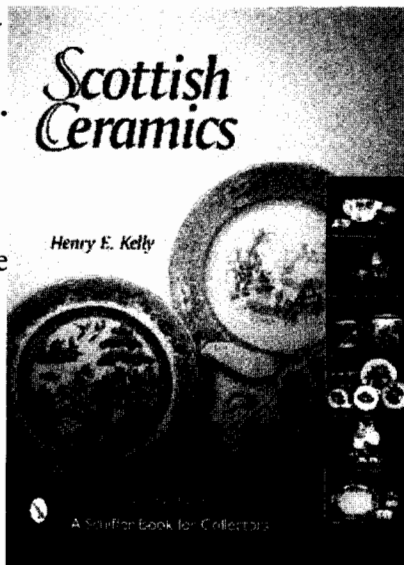
Concerning Mrs. Kay Dickson's article on my Scottish Ceramics.

Henry E. Kelly

Normally I should ignore a criticism of this quality but since its basic premise has appeared elsewhere in the literature I feel some defense must be put up.

The first fault that Mrs Dickson finds is that the book has been produced by amateurs. This is a very quaint criticism since it seems not to have occurred to the writer that it applies equally to her criticism. Mrs. Dickson is certainly an amateur, as am I, in spite of the fact that most of my time in the last twelve or more years has been given over to research into the history and wares of the Scottish pottery industry.

Most of Mrs. Dickson's article is irrelevant. Presumably



the admission that I am good at cataloguing is a poor attempt to claim that I am good at nothing else. It has no place here since the only things catalogued are pattern titles. A talent for cataloguing is not something to be ashamed of, anyway, since it generally denotes a clear mind which can distinguish categories from each other.

The next "fault" is that the photographs are only "quite adequate for identification purposes". Mrs Dickson is, of course, entitled to her opinion but this one is a little more bizarre than usual; most people who have read the book and commented to me afterwards have begun by mentioning the beauty of the photographs. In fact one man claimed that he had not yet got around to reading the text since he was still stunned by the lovely photographs. The photographs were very badly needed since Scottish pottery studies have suffered from the beginning from a scarcity of good color pictures.

The rest of the text of the article is mere scurrility except for the mention of West Pans and Delftfield and the general mention of pre-Victorian wares. Since this criticism appeared anonymously in very similar form in another publication, I feel I must give my reasons for what seems like a large omission.

In the introductory chapter to my book I explained that I had not included wares unless they were marked or had very firm attributions to the pottery involved. The reason for this is as follows. There are a large number of types of early pottery which were seldom marked. Types that come to mind are tin-glazed earthenware, Pratt ware and early porcelain. There is also a type of collector whose main delight seems to be to write and read endless articles on these, making attributions on the slightest of evidence, attributions which are ignored or repudiated by the next article on the subject so that in fifty years very little progress has been made. I might add that what progress is made is generally as a result of new and concrete evidence.

Evidence of this state of affairs is not far to seek. One has only to review the attributions of delft over the last fifty years to find that pieces seem to fly from one pottery to another. There is one punch bowl which is illustrated in the Delftfield book published by Glasgow Art Gallery which seems to have been attributed to every delft pottery except, perhaps, Belfast, so difficult is it to place. Every piece of unmarked Pratt ware attributed to a Scottish

pottery is earmarked for East Lothian although there were at least eight other potteries capable of and certainly making it and the only marked piece comes from Clyde Pottery in Greenock. Is it possible that the potteries of Glasgow, Bo'ness, Kirkcaldy and Greenock produced nothing in this time?

I did not want to contribute to this confusion which should be at least partially resolved when all the results of the excavations of East Lothian potteries are published.

As for the books recommended by Mrs. Dickson, two or three of them are listed in *Scottish Ceramics*. Two of them I had not seen but will now obtain. At the same time I must point out that the histories of Delftfield and more particularly of West Pans are to be found in greater detail in *Scottish Ceramics* than from any other source I know. To get as much detail on West Pans one would have to work through some seven numbers of the Northern Ceramic Society's Newsletter and some other publications (listed in the relevant chapter of my book) where the results of research (partly by myself) are to be found. There is more to West Pans than Littler. The most recent contribution of new material on the history of Delftfield is also to be found in an article by myself in *Scottish Pottery Historical Review* 15, published subsequent to the Kinghorn-Quail text. Gerard Quail's book on Caledonian Pottery is, indeed, excellent but all the wares it deals with are incorporated in *Scottish Ceramics*.

A fact not considered worthy of mention by Mrs. Dickson is that *Scottish Ceramics* contains a vast amount of information on thirty one Scottish potteries (much of it unavailable elsewhere) and over six hundred photographs, many of previously unrecorded pieces and is already being used by collectors and dealers. It has faults: there are some errors in captions and one or two omissions in pattern lists, for instance, but these could hardly be described as "gross", even though it is by an "amateur".

Rethinking the Attribution of the "AMERICA" Pattern by Chet Creutzberg

It has been long thought that the Thomas Ford pottery produced the AMERICA pattern, shown here. However, some of the pieces of "America" ironstone carry the British Registry Mark with the date November 21, 1846. However, I think this is an error which has been com-



pounded since Barber published his 1901 volume and was just forwarded by various authors, as is indicated below:

Attributed to Thomas Ford & Company, Hanley (1871-1874)

1. 1901-ANGLO-AMERICAN POTTERY, Barber, page 112
2. 1903-THE OLD CHINA BOOK, Moore, page 74
3. 1939-AMERICAN HISTORICAL VIEWS ON STAFFORDSHIRE CHINA, Larsen, page 196
4. 1951-ANGLO-AMERICAN CHINA, PACT II, Laidacker, page 134
5. 1954-ANGLO-AMERICAN CHINA, PART I, Laidacker, page 15
6. HISTORICAL CHINA CUP PLATES, Wood, #49
7. 1974-HISTORICAL STAFFORDSHIRE-AN ILLUSTRATED CHECK LIST, Armans., page 207, 1977-SUPPLEMENT, page 83
8. 1995-HISTORICAL STAFFORDSHIRE- AMERICAN PATRIOTS & VIEWS, Snyder page 57

However, I think the series should be attributed to Thomas Furnival & Company, Hanley (1846-1851), as reported by Petra Williams in her *STAFFORDSHIRE ROMANTIC TRANSFER POTTERIES*, page 599. Both firms used the mark of **TF & Co.** How could a firm in business from 1871 to 1874 be credited for making a pattern registered in 1846? Did all the Historical writers read of Barber's initial assumption that **TF & Co** was Thomas Ford and Company and accept that connotation as factual? Or is Petra Williams correct in the assumption that Furnival was the potter since it's time in business, 1846 to 1851, better corresponded with the registry date of 1846? What do you think?

From Dick and Judy Wagner we have a 20th century plate containing four border patterns, which was used as a salesman's sample. This should be included in the discussion of "Some Transferware Oddities", which was published in the Spring, 2000 T.C.C. Bulletin. (continued)



Editor's note: As you may know, the Wagners are the authors, along with David Furniss of *Adams Ceramics*, which was previously reviewed in the Bulletin. In the next issue of the Bulletin, we will include a thought provoking piece by them dealing with the publishing of ceramics books in the United States.



The plate is 5 1/2" D, a previously unrecorded size for this view. They usually run 6' to 6 3/4". Notice that the stringing of pearls which usually frames the central view is missing here. This was probably snipped from the transfer paper to make the view fit on a smaller plate than it was designed for. It is of interest that this view is marked "The Garden Trio" instead of "Presenting a Floral Offering" on the back in underglaze blue. This was common, as most of the people working in the Potteries were illiterate. I am sure the lighting was not the best either.

Doctor Syntax, Part IV

Norman Wolfe

This time I have combined two rather rare little plates into one article. Both of these source prints come from "*The Third Tour of Doctor Syntax, In Search of a Wife*" by Rowlandson. My copy is a first edition published in 1821.

We can definitely place the production of this series by Ralph & James Clews between the publication of this third volume in 1821 and their first bankruptcy in 1827. At that time their entire stock of wares was confiscated and sold to pay off debts. It was at this point that the Clews Brothers began to produce the lighter colored subjects that became so popular in the 1830s. The Picturesque Views and Zoological Gardens series are examples of these later wares.

This first view (top of next column) shows the good Doctor "PRESENTING A FLORAL OFFERING". He is wasting no time trying to find another wife.



Here is the source print for "The Garden Trio" (next page). It looks like the young black boy wants to make it a quartet! Frankly I think the good Doctor is hunting for a wife again.



This plate is also 5 1/2" D and is a previously unrecorded size for this view. Normally this view is seen on a 6"D plate. Once again the stringing of pearls is missing from the inside of the border to accommodate this view on a smaller size plate. Marked "The Garden Trio" plus the usual Clews impressed circular mark.

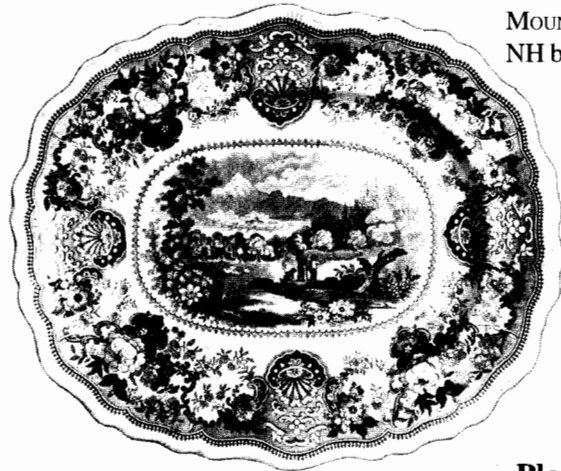


Next time, another view....or maybe two!

"SOURCE PRINT BOOKS FOR SALE" VIEWS OF THE SEATS OF NOBLEMEN AND GENTLEMEN IN ENGLAND, WALES, SCOTLAND AND IRELAND, from drawings by: John Preston Neale, Published in London, 10 volumes, 1818-1828, one volume each year. 732 steel engraved plates, 15 are missing. Covers were off when I bought them. I had all 10 books professionally restored, NOT recovered. All original leather and end papers intact, some losses to original leather especially on the end bindings. \$1,200.00 for the set, I pay shipping and insurance. For further information call (360) 336-5835 or email floboo@ pacificrim.net. Used as source prints by Enoch Wood & Sons for their Grapevine Border Series. Also used by Clews and many more potters. These were NEVER reprinted, first editions only!

Historical China and related items

11" w platter,
WHITE
MOUNTAINS,
NH by Adams



Please
send
an SASE
for list

Richard G. Marden
P O Box 524
Wolfeboro, NH 03894
603-569-3209

MEMBER T. C. C.

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for the TCC Bulletin

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Per Page - \$150
Per Page - \$200
Quarter Page - \$45.00

Classified Ads

30 per word

Deadlines

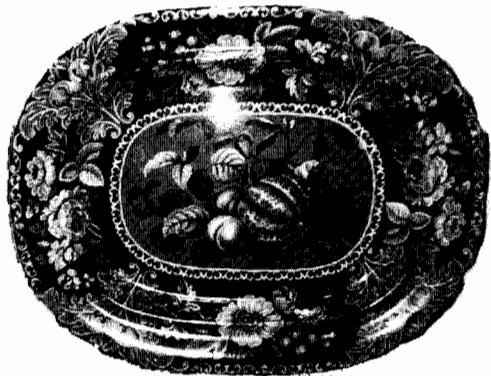
(for both advertising and articles)

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10, 2000

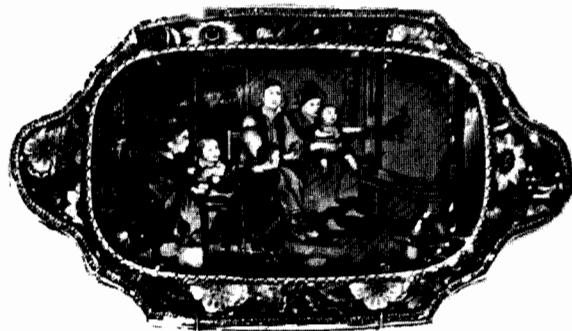
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10, 2001

Issue mailed June 1, 2001 May 12, 2001
10, 2001

Issue mailed September 1, 2001 August
15, 2001



FRUIT AND FLOWERS 19" PLATTER.



UNDERTRAY FROM THE SAUCE TUREEN.

Merlin Antiques

Merlin Antiques was established in 1990. Our specialty is blue and white transferware and other British pottery from 1770 to 1850. We also carry red, green, black and brown transferware, as well as Staffordshire figures, Lustreware, Prattware, Gaudy Welsh, advertising pot lids, creamware, and miscellaneous. In addition, we offer miniature portraits on ivory, patriotic flag embroideries, prints, and other complimentary antiques.

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.

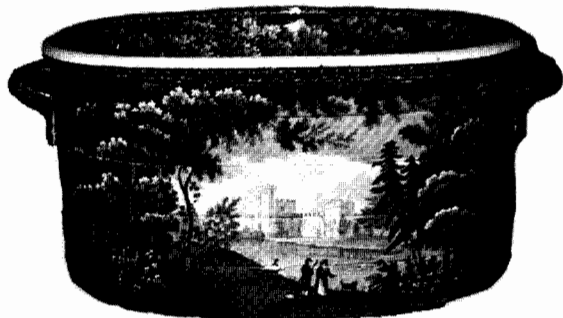
You can contact us at (650) 494-7920, or by e-mail at merlinbl@pacbell.net. Examples of our nearly 800 pieces of pottery can be found on our web site, www.merlinantiques.com.



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where we maintain showcases filled with the above. We run weekly auctions on Ebay© under the seller name *vette64*. Check us out on the web.

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

- Jim Burk's Greater York Antique Show, York, PA - Nov. 3-5, 2000.
- The Delaware Antiques Show, Winterthur, Delaware - Nov. 9-12, 2000.
- The Wilton Holiday Antiques Marketplace, Wilton, Ct. - Dec. 3, 2000.
- The New York Ceramic Fair, New York City - Jan. 18-21, 2001.



William & Teresa Kurau
P. O. Box 457,
Lampeter, Pa 17537

(717) 464 - 0731 Fax (717) 464 - 0590

email: lampeter@epix.net
website: www.historicalchina.com



Collectors Sales & Services

P.O. Box 39

Pomfret Center, CT 06259

860-974-7008

Collectors Sales and Services will hold a Sale of Transferware in late September and have the final sale of the Hambidge Collection in late October. Sent for your catalogue yet?



Hey George! What's
Happening?



MEMBER
T.C.C

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