

TRANSFERWARE

COLLECTORS

CLUB



BULLETIN

SPRING 2003

Vol. IV No. 3

**A WORD ABOUT THIS ISSUE:** Norman Wolfe, editor of the BULLETIN for the past several years, has resigned for health reasons. We all owe Norman an enormous debt of gratitude for the fine work he has done. Meanwhile, he and the late David Arman have left large shoes for the new editors to fill. This issue, created with some time constraints, represents a first effort to pick up the thread. This issue is without color to speed a belated production. We hope to restore some with the next issue. Other changes will gradually occur. Please bear with us. We continue to need your images and stories for the knowledge and pleasure of all members. Judy & Dick Wagner

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Can You Identify the maker and patterns on the following cups?

This Zebra design appears to be in black and white.

The two cups at the top of the next page are dark blue.

Pictures submitted by Jane Bennett Smart.



A CAUTIONARY INTERNET TALE by Sunny Lenzner

Recently I changed my Internet domain name from sunnylenznerantiques.com to sunnysantiques.com, as the latter was shorter and easier to remember. Since my original domain name contained my last name, I did not renew it, believing it would not be beneficial to anyone else.

To my dismay, I have discovered that I was very mistaken. I found out that domain names could be sold to sites that had absolutely no connection with the original name. I was appalled to learn that my original domain name was now connected to a pornographic site. My only option was arbitration, which would run into thousands of dollars and would do little to counter the damage that had already been done to my business and reputation.

I decided to research the Internet to see if others had run into a similar problem. An article on "When Domain Names Expire" by Michael Singer proved extremely informative. He states, "...more than 1,500 websites that six months ago were shopping bazaars, news portals and travel-related are now porn sites." Thus, today's dropped domain name could easily become tomorrow's pornography site.

It is difficult to assess the damage this has done to my antiques business. I do know that my business revenue has dropped considerably. I feel that part of this drop is due to this unsavory link. I hope that others will learn from my experience and not suffer the pain and embarrassment that could result from dropping a domain name personally linking an individual with a product.

For those of you who link with other sites, this article suggests that it is wise to periodically review your domain contacts' addresses and check that they are still valid and working. And, above all, do not let your domain name expire.

Updates : M.A.D.  
AND DENNIS

The *Maine Antique Digest*, May 2003, gave coverage to T.C.C. members Dennis and Ann Berard with a nice photo and story. They noted their display at the 46th New Hampshire Antiques Dealers Show.

M.A.D. told the story of Dennis buying his first antique, a pair of brass candlesticks. After school and other business ventures Dennis went full time into the antiques business.

Dennis met Ann in 1972 when they attended the same auction. They were married, raised three children, and sold antiques from a barn

that adjoined their house in Fitzwilliam, NH. Over the years their interests shifted toward English ceramics, primarily earthenware, and today that dominates their inventory. The full M.A.D. story is on p. 10-A.

Updates:

### SOMETHING NEW IN STOKE:

Ceramica, a permanent pottery exhibit set in Burslem, officially opened in mid-April 2003. It is located in historic Old Town Hall, built in 1852, near the site where Josiah Wedgwood had his first works. This millennium project, costing three million pounds, celebrates the local pottery industry.

A main attraction is "Bizarreland" - a name forever associated with Clarice Cliff. Bizarreland explains where clay comes from (some from Fowey in Cornwall), how it is transformed into ceramics of all shapes, and how

### FRESH FORMS FOR FAMILIAR PATTERNS by Wes Palmer

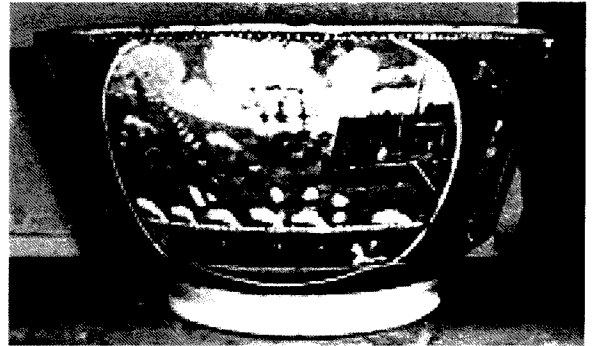
Many of us sometimes become tired of the classic views on American historical Staffordshire. For example, how many of us have seen zillions of the "Landing of LaFayette" series on plates and become blase because it appears so frequently? We often lose appreciation of the view this way.

A new and revitalized appreciation can be sparked by looking for the view in unique forms. Rather than scoffing at the abundance of plates, how about searching for the view on some unusual setting.? I have recently acquired some unique forms in this "Landing" view as well as some other views that are common in mundane form.

Pictured here are some unique forms of the "Landing" view.



Sugar shaker left, wastebowl below.



I have started collecting Mayers' Arms of the States, relish dish of South Carolina below.



those products relate to the world around. Features include a "ceramic house" a "ceramic shop" and a "magic carpet" ride over both present and old Burslem, plus a chance to "leg" a narrowboat loaded with pottery through a canal tunnel.

Additionally, there are displays of local potteries, including such famous names associated with Burslem as Royal Doulton, Moorcroft and Wade. Other displays share the secrets of how modern china is designed and produced. Another area celebrates Arnold Bennett, local novelist, who set several stories in the potteries "Five Towns."

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If you find interesting stories in other media about T.C.C. members or items of general interest to transferware collectors, please send them to your editors.

We want the BULLETIN to serve you and your collecting passions.

### FRESH FORMS continued

I am particularly fond of the Woods shell border series, especially the American views, but there are plates galore and I have tried to find some offbeat forms that spice up the collection. Pictured are an egg cup in the "Ship of the Line on the Downs" and a unique sugar bowl in bulbous form showing the so-called "Wadsworth Tower."



This lovely example of a cow creamer was sent by Rosemary Halliday.



## WORDS, WORDS, WORDS by Judy Wagner

The glossary feature returns after an extended hiatus - Spring 2001 - when the subject was earthenware. Now we turn to the porcelains and distinctions that seem to bedevil many, even some in the ceramics trade. The problem is seen most often when earthenware is mistakenly labelled soft paste, a porcelain term.

Porcelain from China became known to and admired by Europeans some 800 years ago thanks to Marco Polo. Such material was highly desired and became a status symbol.

The problem for potential manufacturers was that while they could feel the ware, see its whiteness and propensity to allow light to pass through, they had no notion how to achieve the end result. Porcelain's desirability, however, ensured there was continuous experimentation and competition to produce a decent product. As with earthenware a great deal of the English product was eventually shipped to North America.

Artificial or "soft paste" porcelain:

1. First produced in Britain in the 1840s.
2. So called because its many formulae contained man made substances.
3. The three main types of artificial porcelain are those using bone ash, soapstone and frit. (Other varieties and hybrids are known.)
4. Generally had a glaze containing lead that was applied after the initial firing. As health problems became known, alternatives to lead were found.

True Porcelain:

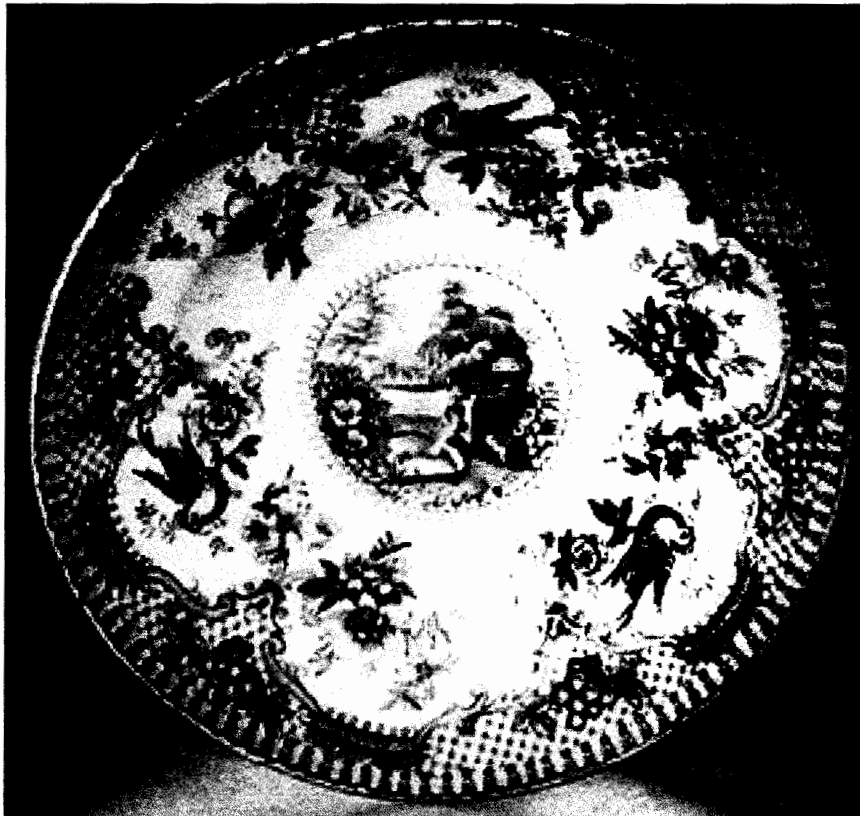
1. Produced in Britain in the late 1760s.
2. Most like the valued Chinese porcelain.
3. Main ingredients China Clay (Kaolin) and China Stone.
4. Characteristically used an alkali-lime glaze that could take a high temperature and needed only a single firing.

Parian:

1. An art material developed by and available to English potters by the mid 1840s. Went out of fashion in the 1880s but has had a resurgence of interest.
2. Initially had several names: statuary porcelain, Parian, Carrara. By the early 1850s Parian was most in use.
3. General ingredients were feldspar, Cornish clay and Cornish stone.
4. The material proved successful in satisfying the desires of a growing middle class to own copies of famous and desirable works of art.

Acknowledgment to two articles in *Ceramics in America 2002*. Hanover and London: Chipstone Foundation, 2002. The articles are: "Antique Porcelain 101" by J. Victor Owen pp. 39-61 and "Parian Porcelain Statuary" by Ellen Paul Denker, pp. 62-79.

WEEPING WILLOW, A NEW CLEWS DISCOVERY By Norman Wolfe



It is not often that the 'clewsman' [Norman's ebay identity] comes across a previously unrecorded pattern by Ralph & James Clews. This 5 7/8" diameter saucer c. 1830-34, has a medium purple transfer with the usual stiltmarks and a double rounded footrim. So far the ware is known with either an underglaze purple mark: WEEPING WILLOW with the scrollded letter "C" below in a rectangular frame cartouche or the pattern name and the impressed mark CLEWS WARRANTED STAFFORDSHIRE encircling a crown.

The central design shows a young girl leaning on a fountain. The border shows birds and flowers with scrolls and clusters of grapes. I suppose one would have to call this a typical romantic pattern of the period. Frankly, I like it!

To my knowledge the letter C has never been attributed to the Clews factory before. That makes this a double new discovery! We can assume that this pattern was produced only on tea/coffee wares until other examples show up. "Weeping Willow" was probably produced very close to the Clews Brothers second bankruptcy in 1834. This could help to explain the rarity of this pattern.

Perhaps you have a piece that matches this pattern. Remember that the border must match but that the central design may vary and often does. It would be interesting to see what other colors "Weeping Willow" was produced in.

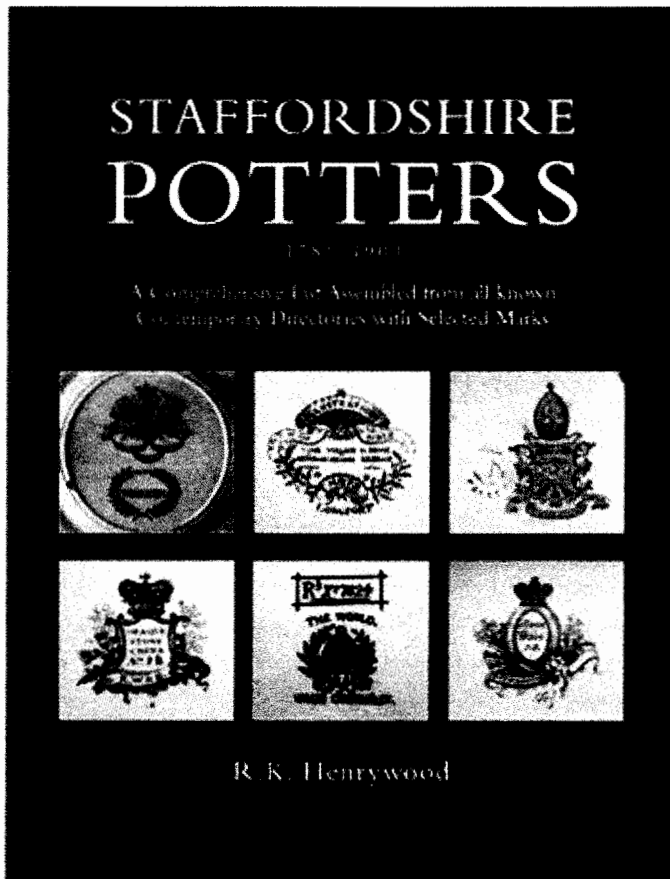
## Upcoming Program

“British Earthenware 1650-1850: The Commemoration of People, Places and Events” is a summer ceramic program announced by Eastfield Village and Don Carpentier.

Workshops will take place over three days, June 27-29 at Eastfield Village in upstate New York, between Albany and Pittsfield, Mass. The program fee is \$435.

Among the speakers will be: Don Carpentier, Carl Crossman, Amanda Lange, Nancy Ramage, Jonathan Rikard, Margaret Sutor and S. Robert Teitelman. There will also be demonstrations of earthenware production methods including: slip decoration, tin glazing, painting, transfer printing and copper engraving.

For more information, to register, or inquire about other summer workshops contact Eastfield Village, P.O. Box 539, Nassau, NY 12123. Telephone (518) 766-2422



### A NEW BOOK BY DICK HENRYWOOD

*Staffordshire Potters 1781-1900* gives a comprehensive record of the manufacturers working where some 90% of the pots were made in England. Mr. Henrywood has searched all known directories published during the period, involving over 10,000 entries from 61 volumes.

Introductory chapters cover historical material, an evaluation of the area under review and information on the directory authors and publishers. The main text gives an alphabetical list of more than 3,000 potters, including much new information. Reprints of some of the original directory listings and indexes follow.

The work, illustrated by period ads, covers all potters - regardless of their product - working between 1781 and 1900. U. S. price not given. Check with your favorite ceramic bookseller.

#### ADVERTISING RATES T.C.C. BULLETIN

Full Page \$150, Half Page \$80, Quarter Page \$45.00. Ads placed for 4 consecutive Bulletins (and paid in advance only) receive 20% discount. Email editors for Bulletin production deadlines.

**SUBMITTING ITEMS FOR BULLETIN-** All T.C.C. members. Please know that we work with an older PC, using Windows 98 with Word 97 and taking jpeg images. These may be emailed, but hard copy is welcome as well. Photos must be clear. We cannot use images that are blurred. Don't worry about your text, we can assist there. Just give us an email or telephone number (U.S.) for contact.

## FEEDBACK

**Correction** - The "Pitcher with a Grip" note from the Winter 2002 Bulletin, p. 14 was contributed by Abe Addonizio (Wilmington, DE). The editor is very sorry for this error.

\* \* \*

The TCC Bulletin just gets better and better!

The pot lids article [Winter 2002] was very interesting! The December 2002 issue of "Reproduction News" just had a lengthy article and photos of at least seven lids in exact copies of vintage pieces being reproduced in China. All are black transfer with heavy crazing (factory produced). I expect to see them popping up at local flea markets and shops in the spring. They are probably already on ebay.

Jean Barklage (Mt. Lebanon, PA)

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T is for Thanks...

Our most sincere thanks to Dennis and Ann Berard in particular and to the Transferware group as a whole for giving our recent book, *The ABC's of ABC Ware* so much applause and recognition at the October meeting in Pennsylvania. Thanks also to the Berards for their contributions; without their ABC transferware the photographed collection would not have been as complete and the background material would not have been as inclusive. We are grateful to them for their commitment to our project and to their continued trust and friendship.

In addition we want to say thanks for appointing us to the Board of Directors. We do consider those positions a privilege and look forward to being of service at our next gathering in Staffordshire.

Irv and Davida Shipkowitz (Northridge, CA)

\* \* \*

An amendment to my comment on the "Cattle and River" pattern in Vol. 4, No. 2, p. 3. I got a better look at this plate - the backstamp is "CROMFORD" not Cranford as previously reported. *The Dictionary of Blue & White*, Vol. 1 p. 97, lists Cromford but no picture. The Cromford plate I have seen is identical to the "Cattle and River" soup plate pictured on p. 76 of the *Dictionary*.

Re: "Ancient Ruins" on the color plate, Vol. 4, No.2 - *The Dictionary*, Vol. 2, p. 14, reports an impressed mark for Wm. Ridgway. Kowalsky lists 4 potters of "Ancient Ruins" pattern including John & Robert Godwin and Wm. Ridgway & Co. [These two appear most likely, timewise.]

The central scene of this pattern differs, but the backstamp is always the same.

Norman Wolfe's final teapot, Vol. 4, No. 2, p. 28, looks like "Western Star" an opaque china product by Wm. Ridgway.

Lucille Gagnault (Princeton, NJ)

The Transferware Collectors Club is saddened by the passing of member Marcia King. She died on February 9, age 71. She and her husband Bill operated Geranium Antiques with a stock of British and American ceramics. After a stroke, Marcia had been confined to a wheelchair for the past 12 years. Her death was regretted by many friends. "Joan and I have been intimate friends with the Kings for many years," commented Rufus Foshee. "It is a sad loss. Marcia will be greatly missed." The TCC extends its condolences to Bill King.

## OBSERVATIONS by COLIN PARKES

Once again the latest TCC Bulletin contains much of interest.

The rare item which Judie Siddall and David Hoexter call a window rest (Vol. 4, No. 1 p. 5) and Anna Wolsey is said to have called a string or wood holder (Vol. 4, No. 2 p. 2) is more often said to be a furniture lift. A set of four was illustrated in *True Blue* (Case 32:10) and we have a pair. They are said to have been used to protect furniture from a damp floor but they might also have helped to raise a table that was too low and to a convenient height. They are always very thickly potted in order to take the weight of the furniture.

[The following three items were described in Vol. 4, No. 2 p. 18 and illustrated in the color supplement page.]

"Waterness" is a very odd title and not in the Oxford Dictionary. [Ed. note: Lucille Gagnault suggest title might be "Watercress."] I am sorry to disagree with your guess that it is for a Stilton Cheese. I have no doubt that it is a butter tub. We have a similar one in our collection and they are not uncommon. All have one or more holes in the top and the shape goes back to the 18th century. They appear in creamwear and pearlware catalogues as "Butter Tubs." They may be oval or round.

"Ancient Ruins" is described but not illustrated in the Bulletin of the Friends of Blue (42:10) on a light blue piece marked "OPAQUE GRANITE CHINA W. R. & Co." under the royal coat of arms. The descriptions of pattern and floral border sounds like this item. It is from William Ridgway & Co. 1834-57.

The Alcock "Japanese" jug with Leopard spout is delightful. We have it on an identical jug with the same spout and border but a different pattern. Ours shows a man on horseback crowned with laurels. On a ribbon above his head are the words "THE GLORIOUS AND IMMORTAL MEMORY" and below "WILLIAM III" beneath which is "Strabane Lodge No 250." It refers, of course, to King William III who was, and still is, revered by the Protestant lodges of Northern Ireland where Strabane is located. [See illustration of jug on next page.]

The rounded ears and traces of a mane on the spout lead me to think that this may be a lion rather than a leopard. The lion was the symbol of England and "King Billy" is credited with defending English Protestantism in Ireland. He was also Prince of Orange, hence his followers to this day are Orange Men. The border on both these jugs show scrolls and flowering Winter Prunus twigs which are an oriental symbol of life. Hence the title "Japanese" refers to the border.

Also illustrated on the next page is a saucer which has been attributed to James Dudson, Hope Street, Hanley. Attribution based on shards found at the factory site. (Friends of Blue 73:3 and 68:9)

This 5 1/2" unmarked saucer has an Irish theme, for which any Catholic reader may have sympathy. Professor J. McQueen, Celtic Studies at Edinburgh University, said "The lady is Ireland and in particular Catholic Ireland, as shown by the Cross and harp at her side. The hero is Daniel O'Connell (1776-1847), the Liberator. The building behind, with the crosses surmounting its dome, is the

(continued on page 10)

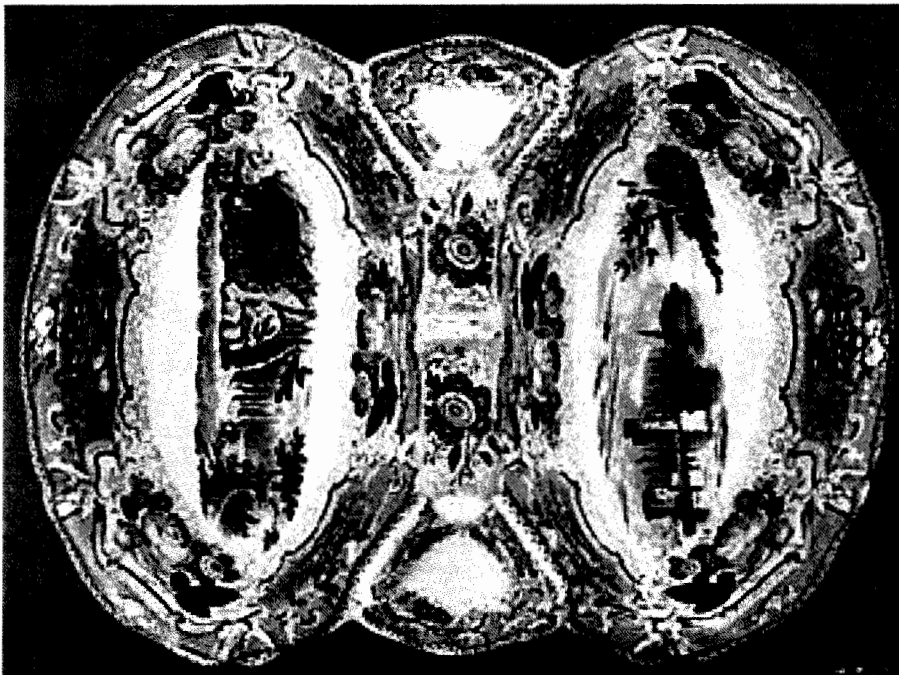


Roman Catholic Church; it is meant, I think, to represent St. Peter's at the Vatican. The sun breaking through the clouds represents the dawning possibility of Catholic Emancipation, which became a reality in 1829. The most probable date for the saucer, I'd say, is 1828 when O'Connell was elected Member of Parliament for County Clare, but if this is too late, he was active (even hyperactive) between 1810 and 1829."

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Here is an unidentified purple and black transferware dish found on the internet. It is 11" wide by 8" long and 4" high. The reduced image of the reverse shows no marks. A double bowl what?

## FOURTH ANNUAL MEETING - STOKE ON TRENT, STAFFORDSHIRE

- ◆ Meeting dates Thursday Oct. 9 (late afternoon) through Sunday afternoon October 12, 2003. Frequent train availability from London and elsewhere to nearby station for those not driving.
- ◆ Seven lectures on a variety of topics.
- ◆ Tours of the Potteries Museum, Gladstone Museum - one of the last remaining early 19th century factories - 13th century Cheddleton Flint Mill, and Spode factory and museum.
- ◆ Transferware show and sale, featuring England's premier dealers.
- ◆ Opportunity to meet with our English members and associates.
- ◆ Preliminary cost estimate - essentially the same as at Mendenhall last year:
  - ◆ Hotel, including dinner, bed, breakfast (three nights) \$70 per person per night.
  - ◆ Meeting, including three lunches, coach transportation, museum and factory tours, show and sale: \$200-225.
- ◆ Ample opportunity for additional activities and sight-seeing in the meeting vicinity.
- ◆ David Drakard collection of about 400 Spode blue printed wares to be auctioned on Wednesday, October 15, 2003 by Drewatt Neate in Donnington, Newbury, Berkshire.



This photo of a lovely "Wadsworth Tower" teapot, in dark blue, comes from the collection of Kim Rotatori.

Enoch Wood & Sons, Burslem 1818-46 used a shell border with their maritime views.

Do the sharp eyed see a resemblance to the cup pictured on page 2 of this issue?

We will have a report on the SPECIAL MEETING of the TCC in Brimfield, Massachusetts held on Friday, May 16, 2003 at the Salem Cross Inn in the next issue of the TCC Bulletin. This meeting was held in compliance with our bylaws requiring an annual meeting in the United States.

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& BOARD

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**4TH ANNUAL MEETING**

**October 9- 12, 2003**

**Stoke On Trent, Staffordshire England**

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