

TRANSFERWARE COLLECTORS CLUB

Winter

BULLETIN

1999

~ CLUB NEWS ~

Still Needed - Members to form a committee to handle the nomination and election of permanent officers at the First Annual Meeting in 2000. Please contact Judie Siddall.

The deadline for advertisements and articles for the Spring Issue of the T.C.C. Bulletin, which will be mailed March 1st, is February 15, 2000.

Members will note that the majority of the articles are being written by the same authors. These authors would appreciate any assistance in filling the pages of this quarterly Bulletin. Any subject, any length. Come on members, it's your club and your Bulletin, lend us some help.

The T.C.C. has a fine website at www.transcollectorsclub.org. There is a section of advertisements, links to member's sites (where you can purchase transferware), a question & answer page and T.C.C. news. Check it out.

The **First Annual Meeting of the T.C.C.** will be August 4, 5, and 6, 2000 in Durham, New Hampshire. The meeting will be held at the New England Conference Center the weekend before Antiques Week in New Hampshire (numerous quality antiques shows and auctions). The Conference Center is located about ten miles

from Portsmouth, New Hampshire, and about one and a half hours from Boston. Nearby features include the famous "Route 4 Antique Alley" and Strawberry Bank, the historical living museum of Portsmouth.

The Meeting will begin on Friday evening. An optional dinner will be followed by an informal "Show/Tell/Ask the Expert" session, when we will have an opportunity to have our pieces identified and discussed by an informal panel of transferware experts. The Meeting will formally begin on Saturday morning with breakfast, lectures, the annual T.C.C. business meeting, election of officers, lunch, and a variety of options on Saturday afternoon. The day will culminate with an excellent dinner and an exciting auction of transferware. Sunday will conclude with a show and sale by T.C.C. members and dealers, who specialize in transferware, and a superb brunch.

These are just the bare bones of a meeting designed to bring you information as well as serve as a gathering of collectors and dealers of this wonderful stuff! We will begin taking reservations in March, but we wanted you to reserve these dates. Please send in the form at the bottom of this announcement if you think you might be attending. This will help us with the planning process. Thanks, Judie Siddall

Temporary Officers and Their Duties



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PRELIMINARY INDICATION OF INTEREST IN THE
FIRST ANNUAL MEETING OF THE T.C.C.
AUGUST 4, 5, 6, 2000

Name.....
Address.....
City.....State.....
Zip.....

I would like to help make this first meeting a huge success. I will be glad to help: () assist at check-in () act as T.C.C. liaison with speakers () assist with the auction () assist with show/tell-identification () assist with the show and sale of transferware () assist with the election process

PLEASE CHECK ONE OR MORE ITEMS ABOVE. THANKS.

Please copy or clip and send to: Judie Siddall, 734 Torrey Court, Palo Alto, CA 94303

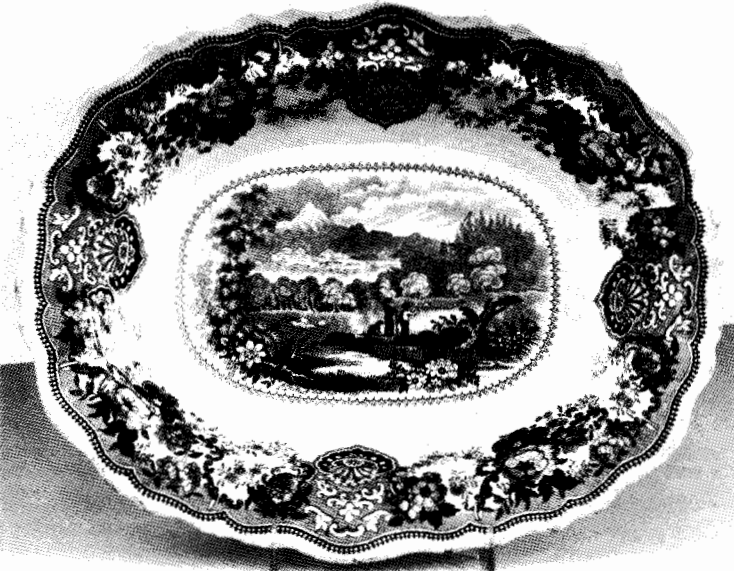
~ Articles ~

NEW HAMPSHIRE ON HISTORICAL STAFFORDSHIRE

by
Richard Marden (photos)
David Arman (text)

Somehow, it seems fitting, now that the Transferware Collectors Club has announced the site of it's first annual meeting, that we view this lovely State, as seen through the eyes of the 19th century Staffordshire potters. The potters used prints after paintings by Thomas Cole and William Bartlett as their sources, with Cole being the source of the White Mountains View and the well-known View Near Conway, New Hampshire. Cole painted these scenes during a tour of the area in October, 1828, while Bartlett's paintings were executed during one of his many tours of America, prior to when the prints were published by George Virtue in London in 1838.

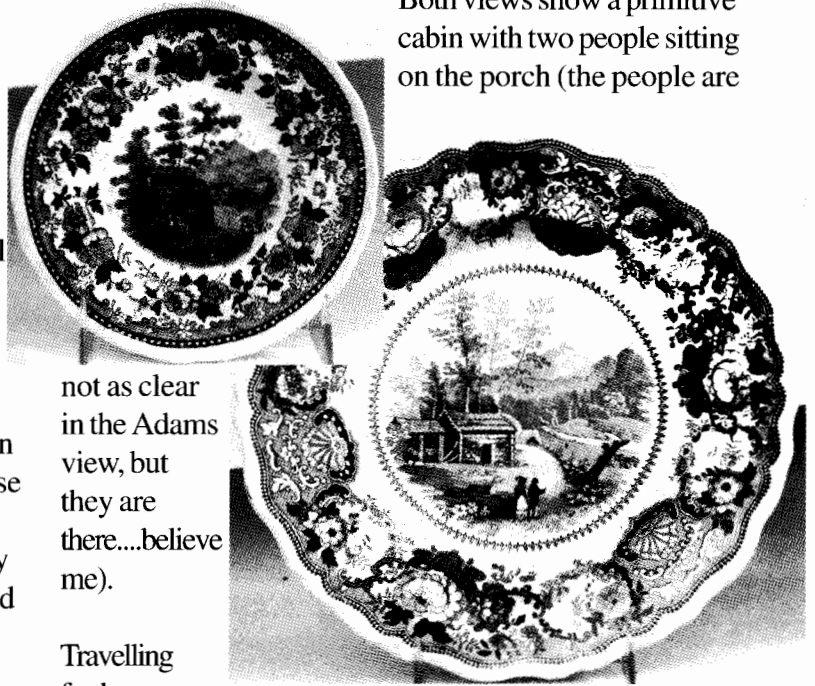
The first New Hampshire scene is that of the White Mountains, with the snow capped Mount Washington plainly visible. The original painting by Cole, now in the Wadsworth Atheneum, is considered one of his best landscapes. Manufactured by Adams, it is titled WHITE MOUNTAINS, N. HAMPSHIRE, U. S.



Next, we will travel to the Southeast and visit Conway, a small town on the edge of the White Mountains National Forest. Two potters used the Thomas Cole view of this hamlet, the Jackson brothers and Adams. The Jackson piece is a 4" d cup plate, found in pink, purple, green, blue and black. The Adams piece is a 9 1/4" d plate, usually

found in pink. The Jackson view is usually marked AMERICAN SCENERY, while the Adams piece is marked VIEW NR CONWAY N. HAMPSHIRE, U.S.

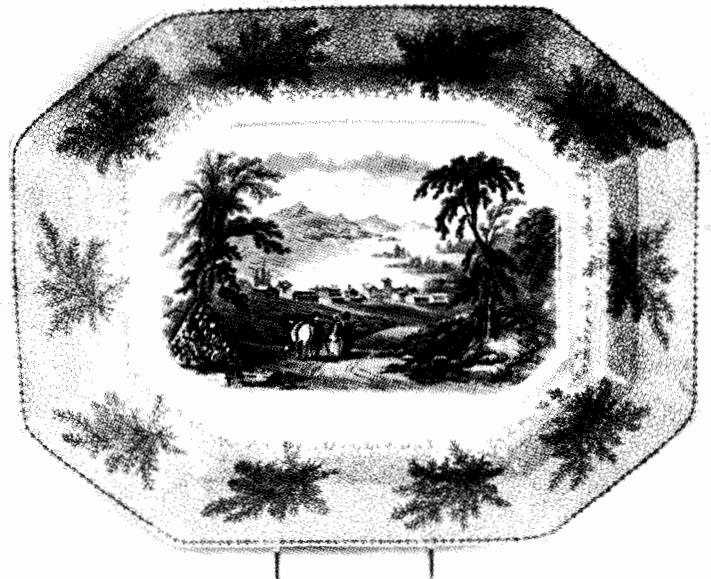
Both views show a primitive cabin with two people sitting on the porch (the people are



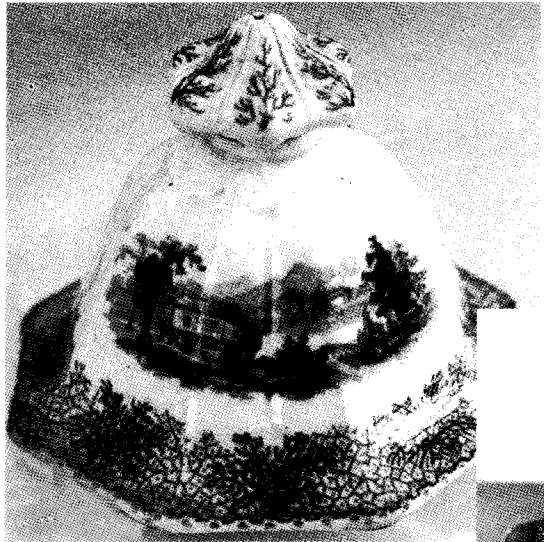
not as clear in the Adams view, but they are there....believe me).

Travelling further

South, we come to the lovely "Lakes" region of the State, which is dominated by the ruggedly beautiful Lake Winnepesaukee. During Bartlett's visit, there were nine townships that bordered the Lake, with Centre Harbour being the largest. Located on the northern edge of the Lake, the town was a part of a thriving lumber industry, being home to a saw mill, as well as a port, from which the lumber was floated down the Lake toward Massachusetts. The first view of the town shows the town and Lake in the distance. This is found on an unrecorded 14 1/2" soup tureen undertray by Ridgway from the Catskill Moss series. It is titled CENTRE HARBOUR.



The Barlett view of the Saw Mill is a bit difficult to discern, being found only on the lids of sugar bowls, tureens and covered vegetable dishes. We have illustrated a sugar bowl cover and two views of a covered vegetable. These are both by Ridgway from the Catskill Moss series.

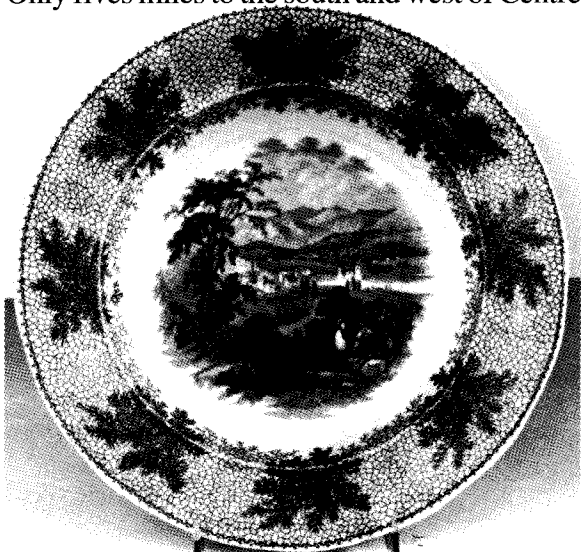


right side of view



left side of view

Only fives miles to the south and west of Centre Harbour



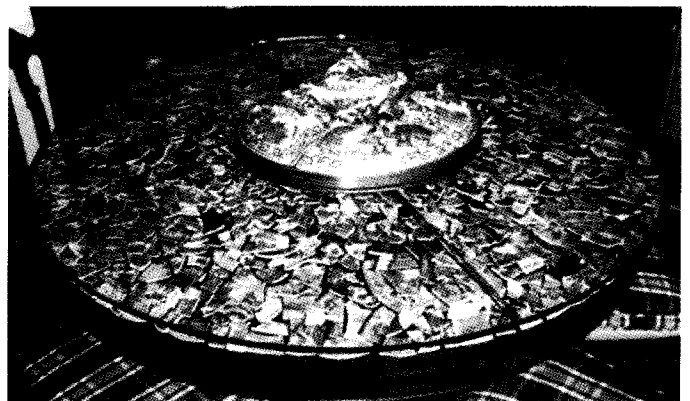
lies the next view of New Hampshire on Historical Staffordshire, the town of Meredith. Once again, we are looking at the town from a distance, with the White Mountains towering in the background. Again, the Lake is in plain view. This Ridgway view is titled simply MEREDITH.

That ends out tour via the vehicle of antique Staffordshire, but today's visitor can continue South along Interstate 93 to the river town of Manchester, where "Antiques Week in New Hampshire" is held the week following our meeting (described elsewhere in this issue). Due East of Manchester (about a thirty minute drive) lies the University of New Hampshire and the Conference Center where our meeting will be held. The Seacoast, the Lakes and a solid week of antiques, gourmet quality food, lobsters, the Strawberry Banke restoration.....need we say more?

ON THE ROAD*

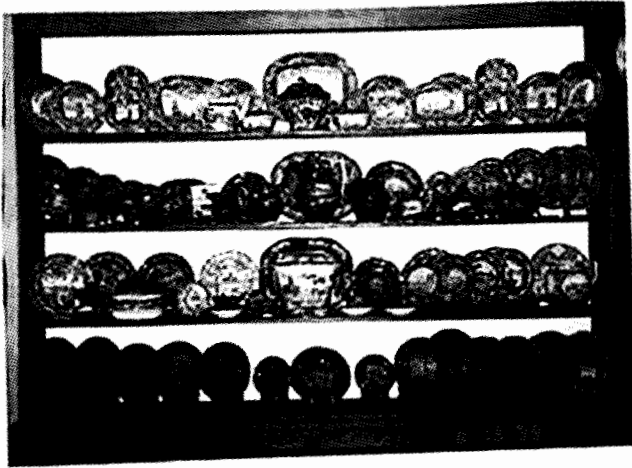
Norman Wolfe

Flora Rabinovich lives in Seattle Washington and has been an avid collector of blue and white transfer printed pottery for many years. Her collection reflects this! This table is made up of broken pieces of pottery. A large shelf full of dishes fell onto the shelf below and smashed them to shards. Rather than discard or repair, they were glued to this large round table and covered with thick plate glass. It is great fun to be having lunch and see a piece of a pattern you recognize. The lazy susan in the center of the table is complete and quite nice.



*This is a new feature for the TCC. We intend to feature other collections in the future.

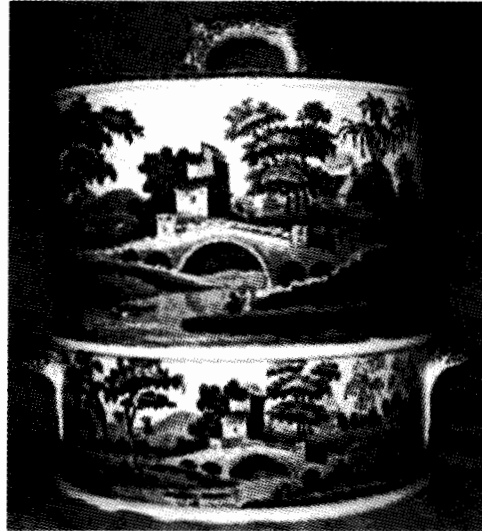
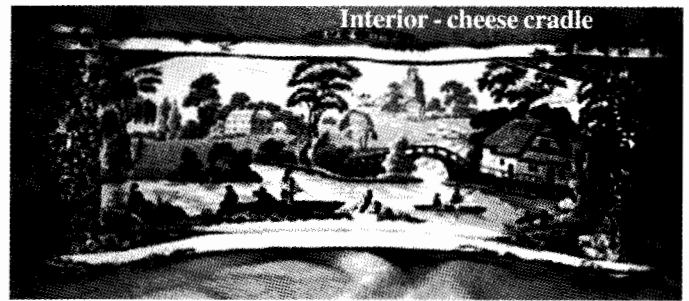
Here we have an open cupboard filled with plates, platters, pitchers, etc. Believe it or not the whole house looks like this!



This cheese cradle is 7 3/4" high and 12" long, c1795, Willow pattern, marked with a Spode workman's mark. The 4 scroll corners were probably separate pieces attached to the unfired body. This is a very unusual and rare piece.



Here is another cheese cradle, c1820. This time the pattern is "Wild Rose" which has been identified as "Nuneham Courtenay, Oxfordshire". Very similar shape to one in Norman Wolfe's collection which is marked Clews. To my knowledge Clews did not produce this pattern.



Here is a covered Stilton cheese dish with cylinder shape top, Tower Pattern by Spode, c1820. The lid lifts off and there is a well in the

base. Quite rare!



Yet another covered Stilton cheese dish, dome shape, 11 3/4" H, 11" D at the base, c1820, marked Spode and a variation on the Tower Pattern. The base has a well where the wine was poured. Another rare piece!

The next cheese cover (following page) has no base, 9" H, 11" D, c1830, unmarked but this chinoiserie pattern was used by Wedgwood (*Dict. of B & W Printed Pottery*, p396). I doubt if this is by Wedgwood. Rare! (Continued and illustrated on the next page)

The Transferware Collectors Club now has a paid membership of over 250 members. That's a 20% enrollment increase in the last three months, since the publication of our first issue of the Bulletin. Word of mouth is still our best method of telling interested collectors of our existence...keep it up!



Puzzle jugs were intended to entertain the tipsy at Pubs and Inns. For this reason they have a very low survival rate. If you try to pour or drink from this in the conventional way it ends up all over you or the table. There was usually a hidden hole in the hollow handle. By covering



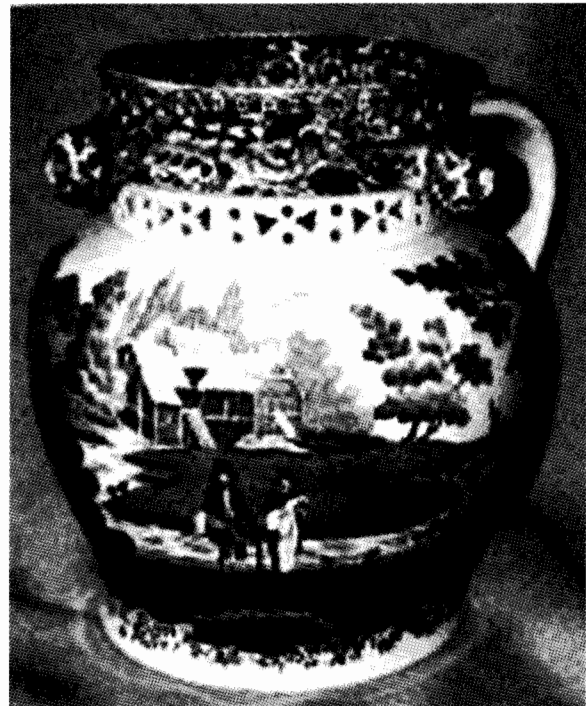
this and all but one of the three holes around the top, you could suck the liquid up the handle and around the top to your hole. Doesn't that sound like fun? The pattern is of a large cathedral, leaves

around the top, c1835.



This covered urn (left) shaped piece was used for potpourri. A lovely chinoiserie pattern, c1815. Once again very rare!

Not sure what this interesting item (below) was used for, any ideas? Graceful spout, plus a pouring device near the handle. Beautiful floral pattern, probably early, c1815.

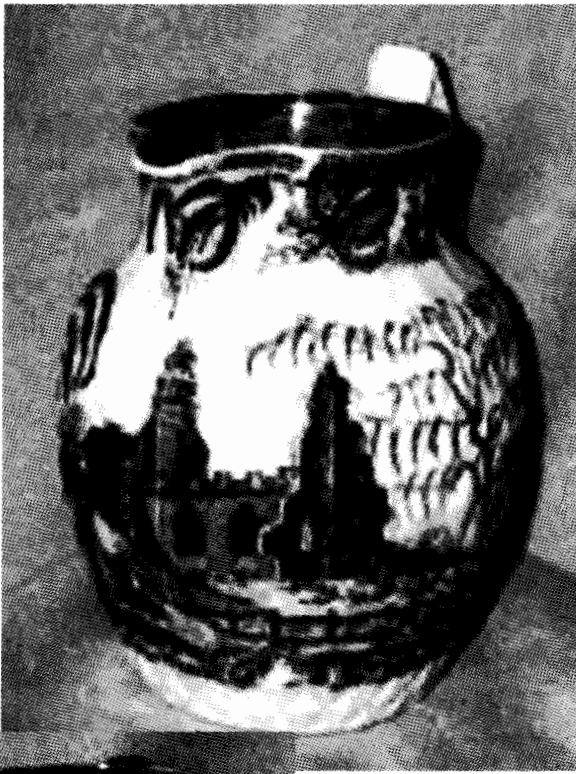


Another puzzle jug, this time the pattern shows a thatched cottage with a family standing in the foreground, c1820.



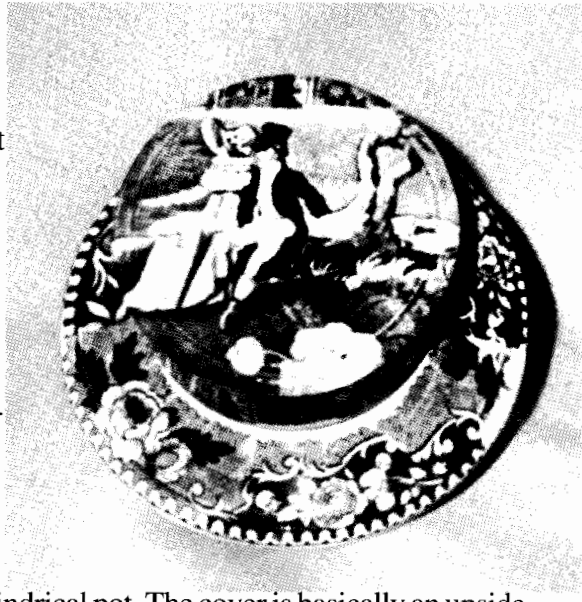
The next piece is an interesting jug that has an embossed diamond pattern quilted on the body, 7" H at the handle, c1810, "Chinoiserie Ruins" pattern which was introduced by Davenport about 1805. As most Davenport pieces were marked this is probably by one of the many other makers who copied it. Quilted pieces are quite rare!

(Continued and illustrated on the next page)



I would like to share with members an unusual piece in my collection. It is called a Smokers Set. It is comprised of six pieces with two different transfers; INVERARY CASTLE and TEA PARTY

(unknown makers). The base is a cylindrical pot used for tobacco storage. A circular snuff jar with screw top and a spreading flat base also acts as a weight for the tobacco as it



sets in the cylindrical pot. The cover is basically an upside down saucer shape with transfers on both sides. It acts as a base for the support of the goblet, and when reversed

can be used as an ashtray. The goblet in turn supports a candlestick, which could be employed to light the pipe amongst



Very interesting mug with "Mary Sewell, 1809" printed on it, 4 7/8" H, 3 1/2" D, decorated with the Swansea version of "Curling Palm" pattern, unmarked.



other uses.

A Smoker's Set

Flora Rabinovitch



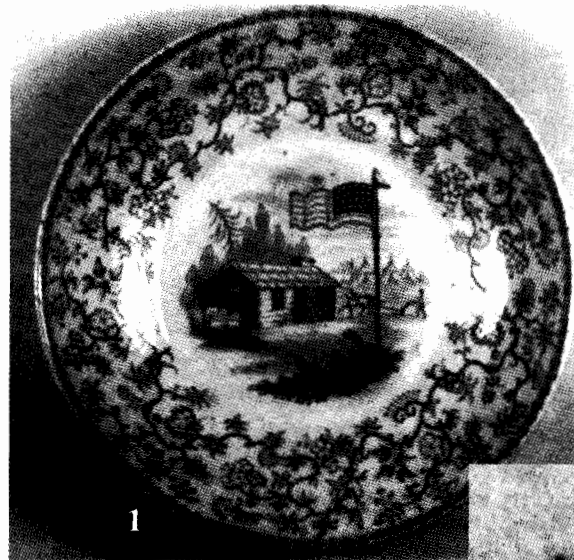
Aside from this being a rare piece it has several rare elements: Screw tops; double-sided full transfer pieces; goblets and candlesticks, all uncommon shapes. The official name given in A. W. Coysh & R. K. Henrywood *Dictionary of Blue and White Printed Pottery, 1780 - 1880*, page 340 is "Smokers Set" or "Bargee's Companion" is sometimes used. I prefer to call it a "Vise Set", since the minor vices of snuff, tobacco and drink are all represented in this pyramidal construction.



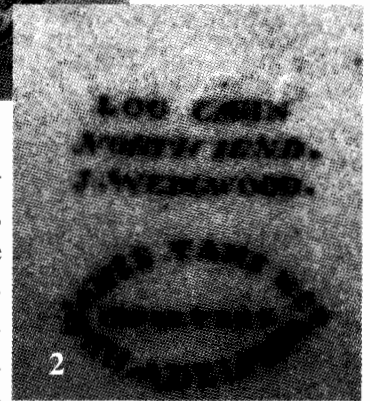
In this well foot-noted article, Mr. Pomfret takes on the mystery of the transfer printed wares bearing the mark of TAMS, ANDERSON & TAMS, which has not yet been firmly linked to a recorded pottery. Using limited information from previously published English authors (Coysh & Henrywood and Neil Ewins), he concedes that three different partnerships have been recorded on various dark blue wares, those being; S. TAMS & Co., TAMS & ANDERSON, and finally TAMS, ANDERSON & TAMS. The wares so marked, are decorated with both English and American views and among some of the rarest pieces known to the collector of American views.

In the article, it is stated that Ewins notes that there is a record of a "Tams" operating as a ceramics importer in the Philadelphia area. Subscribers to the short-lived *China and*

Glass Quarterly might remember two different occasions when items bearing the James Tams Importer's Mark were published. The first in issue #1, was a saucer manufactured for the 1840 cam-



1



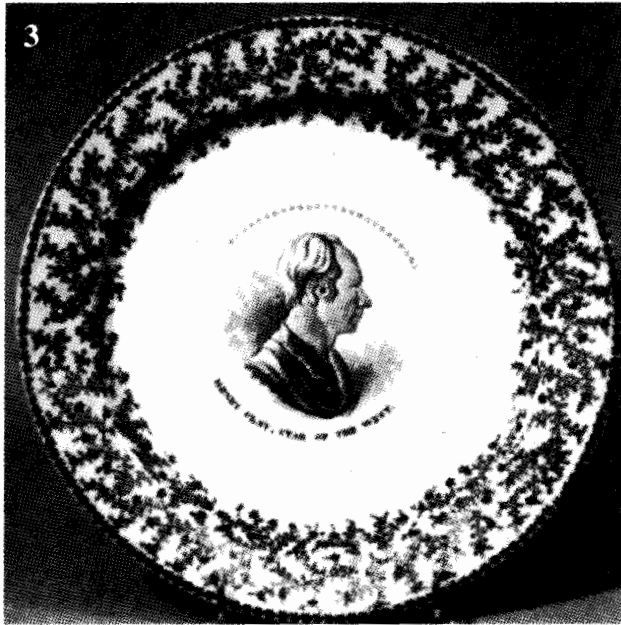
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paign of William Henry Harrison by J. Wedg Wood (#1, above) and the second (Issue #4) on a pair of rare plates (3 & 4 next page) also manufactured for the 1840 presidential campaign of William Henry Harrison, but by an Unknown Maker. Mr. Pomfret's article points out that Ewins records the importers of S. & J. Tams purchasing goods from such familiar names as R. Stevenson, J. & J. Jackson and C. Godwin, all known makers of American Historical series. While there is an admitted gap from 1797 to 1830 in Ewin's notes, the article cites a few instances where earthenware dealers in England were named Tams, but no known/recorded pottery. He then leaps to the conclusion that this Philadelphia-Tams, was placing orders in the Staffordshire district through a forwarding agent, who

Tam, Anderson & Tams: An Importer Masquerading as a Potter?

David Arman

Last year, one of our members sent me a copy of the December, 1998 Newsletter, published by The Northern Ceramic Circle. In this copy was an article written by the Circle's Chairman, Roger Pomfret under the title: "*Tams, Anderson & Tams:- A Phantom Factory Revealed - As a Phantom.*"



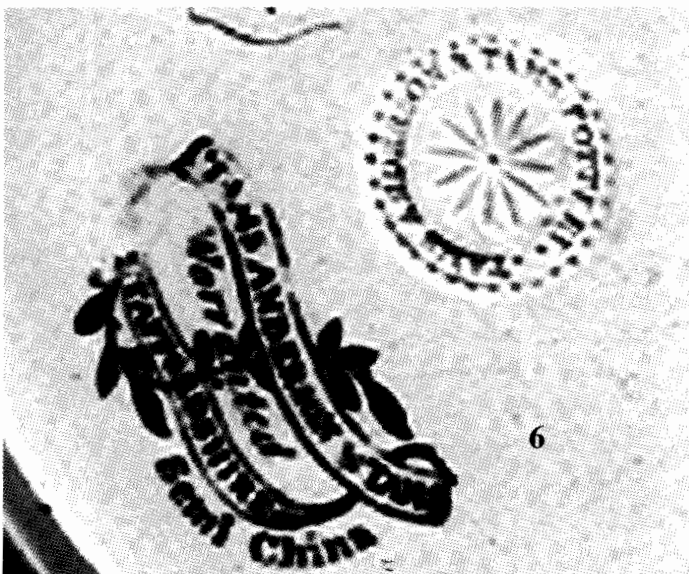
had been instructed to mark the wares, as to give the impression that Tams was not just an American ceramics importer, but was somehow representing an ongoing English ceramics manufacturer,



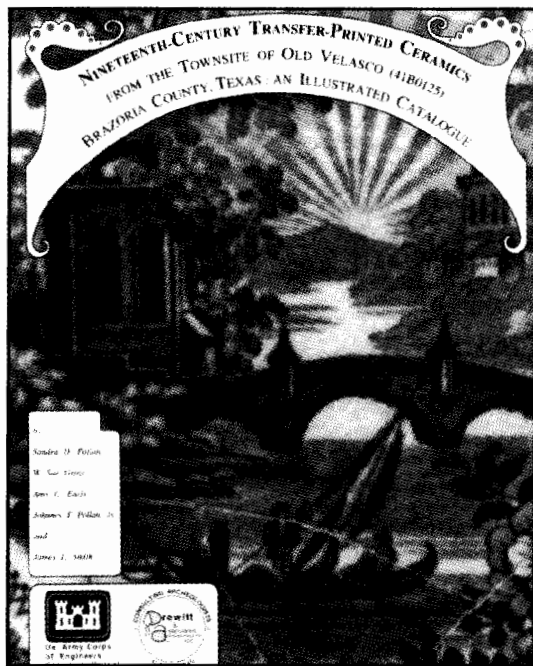
which thanks to Mr. Pomfret's article, has now been proven to be a phantom pottery.

At first I thought this was another example of the dry humor of the English, but as I reread the article, I actually found they were serious in this premise. Granted, at the end of the article, Mr. Pomfret invites any information which may "go to establishing or disproving the argument put forward" in his article. I have never considered myself to be a serious, scholarly researcher of this field, since I have been a dealer selling Staffordshire for the past thirty years. However, in those thirty years, I have handled more than just a few pieces with the various Tams marks on them and just cannot bring myself to subscribe to the theory that these marks are an attempt by an American importer to pass himself off as an English earthenware manufacturer. The most pressing argument against this theory is a simple.....why? What would be the gain? The Americans

had fought two bloody wars within recent memory (at least to those living in the period from 1797 to 1832) to distance themselves from England. Why would a seemingly successful Philadelphia merchant go to the bother and expense of marking items with a fraudulent pottery's name? This seems especially foolish, when one takes into account that after 1833, there is ample evidence that the Philadelphia Tams was dealing with several different Staffordshire potters. It is a fact of life, that successful businessmen do not indulge themselves in seemingly meaningless, unprofitable schemes (they wouldn't stay successful very long). Finally, there is one other strong argument against this theory, which I have visually illustrated here. Here are two marks (#6) found on the plate



illustrated below (#5). These marks plainly proclaim to the world: TAMS, ANDERSON & TAMS POTTERY (the impressed mark) and TAMS, ANDERSON & TAMS WARRANTED STAFFORDSHIRE (the underglaze mark). Please note the underlined words - Pottery and Staffordshire. To my simplistic way of thinking, this means it was made by the **potters** Tams, Anderson & Tams working in the Staffordshire district of England. Just because these partnerships cannot be found in local business directories of the period, doesn't mean they never existed, or were the complicated result of a twisted Philadelphian mind.



Nineteenth-Century Transfer-Printed Ceramics At Velasco

A Book Review by David Arman

Although I spent my college years in Southeastern Texas, I had never heard of the little town of Velasco, situated on the Gulf coast at the mouth of the Brazos River, until I received this wonderfully informative book. I learned that this was a flourishing port of entry for both commerce and settlers between the years of Colonial Mexico, through the days of the Republic of Texas, to Statehood and the end of the American Civil War (1821 - 1865). It was also one of the main ports used for the export of Texas cotton.

During the period from 1991 through 1994, the United States Corps of Engineers contracted with a professional archeological company and the Brazos Archeological Society to preserve the artifacts that would otherwise be impacted by a large improvement project of the Freeport

Navigation System. The items they uncovered and catalogued, provide a most interesting insight to the commerce in earthenware, which was carried on in the area of the Gulf Coast from Louisiana to Texas.

Over 35,000 shards were recovered, but those with transfer decorations concern us the most. There were 303 different patterns recovered, representing a minimum of 31 different potteries (several patterns are known to have been made by more than one company. When these possible potters are factored in, the number of potters raises to a maximum possible of 69). Monochrome transfers make up the bulk of the shards, with black, deep blue, light blue, brown, gray, green, purple and red all represented. There are several flow-blue and flow-black patterns, plus four bichrome combinations. Below, I will list just a few of the potters and patterns that are listed in this publication:

Adams - The Sower, Tonquin, U. S. Views, Venetian Temple, Bologna, Caledonia,
Alcock - Van Dyke,
Clews - Solar Rays, Village Church, Virginia,
Davenport - Tyrol Hunters, **Quebec**, Chinese Birds, Cornucopia Border series, Chinese Pastime, Conchology,
Heath - Tonquin, Cathedral,
Herculaneum Pottery - Archery,
Jackson - Valencia, American Scenery Series, Asiatic Scenery, Clyde Scenery,
Mayer - Abbey Ruins, Canova
Ridgway - Tuscan Rose, Union, Water Lily, Agricultural Vase,
Shaw - Texian Campaign,
Spode - Castle,
Ralph Stevenson - Beehive, Chinese Bird Catchers,
Wood - Belzoni, Chevy Chase, Continental Scenes

This reference work has hundreds of photos of the different identified shards, plus many more that still need identification. It is not often that collectors of Transferware have an opportunity to learn from primary source material, a bit of the background on how their treasures were imported into our young Country. This book is a **MUST** for any student of Transferware.

Nineteenth-Century Transfer-Printed Ceramics from the Townsite of Old Velasco, Brazoria County, Texas: An Illustrated Catalogue by Pollan, Gross, Earls, Pollan and Smith; 1996; Softcover, B/W and Color, 144 pages. Prewitt & Associates/Brazos Archeological Society. For copies contact: Ms. Sandra Pollen, Brazosport Museum of Natural History, 400 College Drive, Lake Johnson, TX 77566

DOCTOR SYNTAX

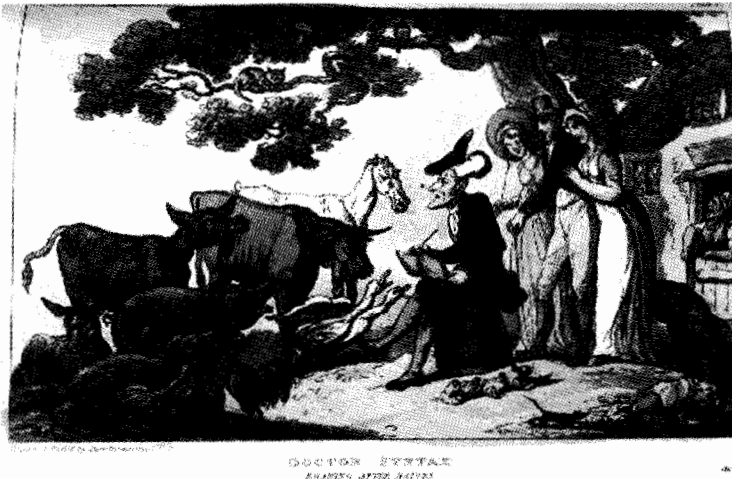
Norman Wolfe

We have all seen pottery or porcelain decorated with views of Doctor Syntax, a clergyman with broad ideas of the fine arts but with very limited financial means to cultivate them. The good Doctor sets out on many misadventures on his mare, Grizzle. Notice the sharp chin, long black coat and leggings, white wig and peculiar hat.

The story is told in Poem form and illustrated by Rowlandson in three volumes: 1) "Tour of Doctor Syntax in search of the Picturesque", first published in 1813; 2) "In search of Consolation", first published in 1820 and 3) "In search of a Wife", first published in 1821.

I have many pieces of Doctor Syntax transfer printed pottery and porcelain in my collection. The potters include Clews, Adams, Buffalo Pottery, British Anchor Pottery and many by unknown makers. I would like to share these with you "one view at a time".

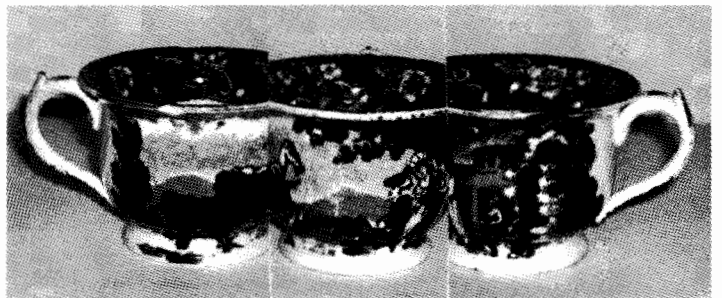
Here is the source print for "DOCTOR SYNTAX DRAWING AFTER NATURE". We see the good Doctor has assembled many types of animals in the barnyard and, seated on an inverted tub, is drawing the group before him with an attentive group of onlookers.



This photo shows the sauce tureen, undertray and ladle by Ralph & James Clews, c 1825. This set has six different views! Notice the rare form of the handles on this piece. It may have been a special order as these loop handles are previously unrecorded by the Clews factory.



This rare little gem is a custard cup, which is missing its lid. I have tried to show the entire view on three photos. The custard cup is also by Clews.



The Clews factory made many different views on cup plates. The Doctor Syntax series is no exception. This view takes two cup plates to complete. Here we see the left half of the view with animals assembled for the Doctor to draw. The other half shows Doctor Syntax seated and drawing. If you have this view, please let me know.



This view is also known on a cheese dish, the exterior of an openwork footed compote and a pepper pot. It can also be found on a reproduction dinner plate, 10 1/4" D, which has been attributed to British Anchor Pottery. I am

sure that Adams and Buffalo Pottery also used this view c1890-1920.

I will continue this series of articles in future issues and will try to cover just one view at a time. Later segments will cover reproductions and fakes.



Editor's Note: From my own files, here is an illustration of the huge Cheese Dish with the DRAWING FROM NATURE VIEW.

Two platters, in a private collection, are bicolor: one is blue and black; the other is green and black.

The platter is back-stamped "SELECT SKETCHES" in script, above a cartouche with NEW YORK in block letters. Then follows the single letter "D". It is this letter, apparently, that led to the Thomas Dimmock and Co. attribution.,

R.T.H. Haines Halsey pictured the platter on p. 197 of his 1899 book, *Pictures of Early New York Dark Blue Staffordshire Pottery*. He did not name the potter.

Only three views are known in the Series: NEW YORK; COWES (a port on the Isle of Wight off the south coast of England); and MENAI BRIDGE (a bridge over the Strait of Menai to Angelsey, Wales.)

Laidacker, writing in his *Part I* (American Views) and *Part II* (English Views) of his *Anglo-American China* listed it in Part I, under the potting firm of John and Job Jackson, Burslem, under Select Sketches, p. 21. And he listed it again in *Part II*, attributing it to the Jacksons, p. 54. He wrote, "There are reasons for attributing it to the Jacksons." What reasons?

W.L. Little, in his *Staffordshire Blue*, 1969, states that the letter "D" was used by Thomas Dimmock. Coysh and Henrywood's *The Dictionary of Blue and White Printed Pottery, Vol. 1*, 1982, attributed the Series to Dimmock. Many of the popular reference books we use to study Staffordshire historical china do not list this view or any of the views in the Series. A label on the platter attributes it to Thomas Dimmock, Junr. and is dated 4/80.

Sam Laidacker was right: This is a Series about which more will be known.

Editor's Note: It is interesting to note that the series GREAT FIRE, CITY OF NEW YORK bears an under-glaze mark with the same "D". Many have also attributed these three views to Dimmock.

NEW YORK FROM WEEHAWK

Richard Marden



A rare platter. One of the three views known in the Select Sketches Series. How rare is it? Was it made by the Jacksons or the Dimmocks? Are there other views and other forms in the Series? Sam Laidacker wrote, "It is probably the least known series of historical Staffordshire and not as many as a dozen of the New York platters are known."

The 19 3/8" platter is transfer printed in green, rarest of the Staffordshire colors. Others are know in red and light blue.

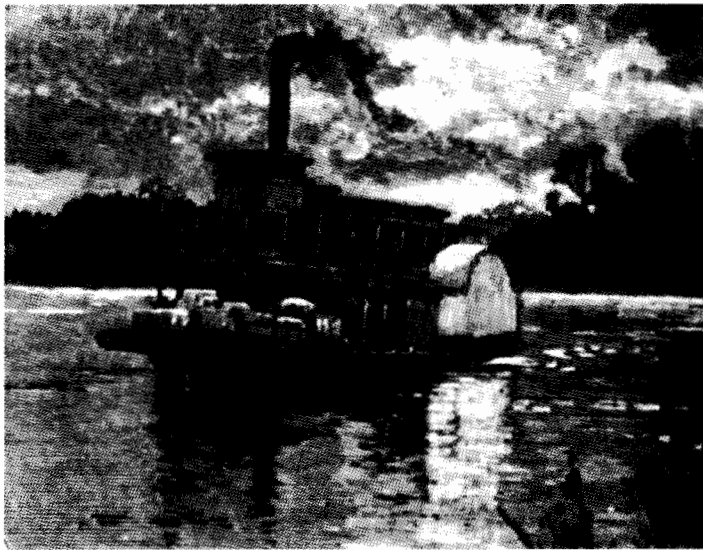
The Arabia & Transferware

David Arman

For those members that have read the November, 1999 issue of the *Reader's Digest*, the article titled "Raising Arabia" may have caused them as much of a shock, as it did both Linda and I. The story concerns a Missouri River Steamboat Packet named *Arabia*, which sunk after hitting an obstruction in the river in September, 1856. What surprised us, after we turned one of the pages of the article, was a half-page illustration of one of the four men who salvaged the ship, holding a flow-mulberry

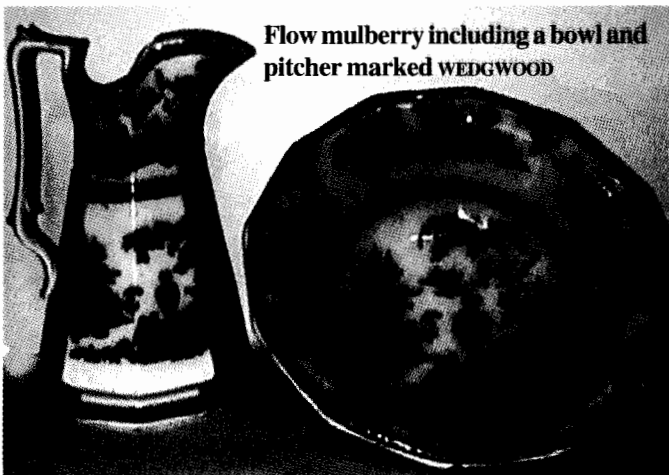
wash bowl and pitcher, with two other pieces of transferware and a piece of blue feather-edge in the background. Here is the story.

Three friends living in Independence, Missouri learned that hundreds of sunken steamboats were buried in the deep mud of the Missouri River, not far from where they lived. They thought it would be a great idea to search for buried treasure, that might have been carried by one of the unfortunate boats. For over a year, the men researched the story of the boats in the local library, learning that the steamboats were perhaps the single most important factor in the settlement of the West. They were a fast modern means of transportation, in an era when the alternative was riding a horse or walking. They also learned that the river often overflowed its banks and carved new channels. Then they learned of the *Arabia*, which had left the (then



named) City of Kansas on September 5, 1856, with 130 passengers and 200 tons of merchandise. One hundred seventy-one feet long, this packet had already made her own contribution to history, by carrying Mormons to Utah, ferrying soldiers to the Dakotas and bringing arms to abolitionists fighting to make Kansas a non-slavery State.

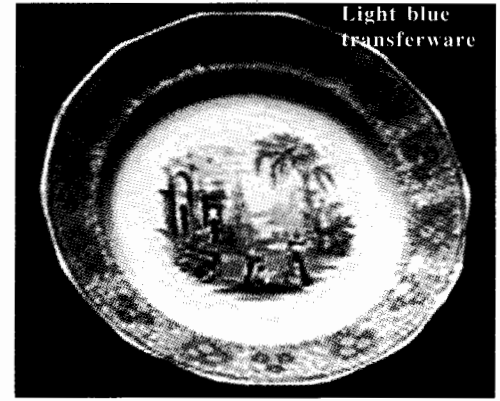
Soon after her departure, the *Arabia* struck an obstruction in the river and quickly sank. The friends learned the



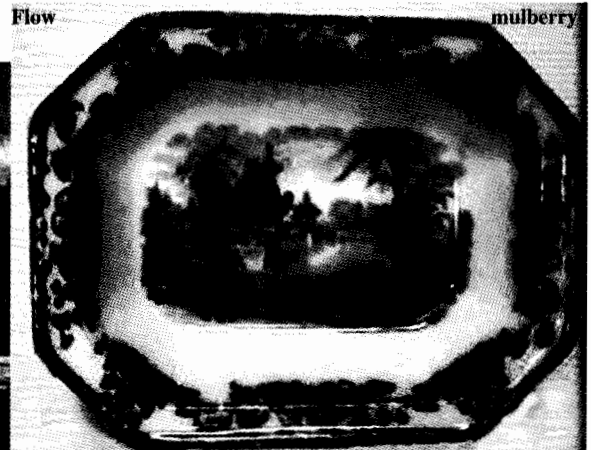
Flow mulberry including a bowl and pitcher marked WEDGWOOD

location of the wreck, through the records of two earlier, failed, salvage attempts. Due to the shifting channel of the River, the site now lay inland about a half a mile, in a

farmer's field. After gaining permission to excavate and gaining another partner, the four men began digging. One of the first items found, after twenty days of digging was a

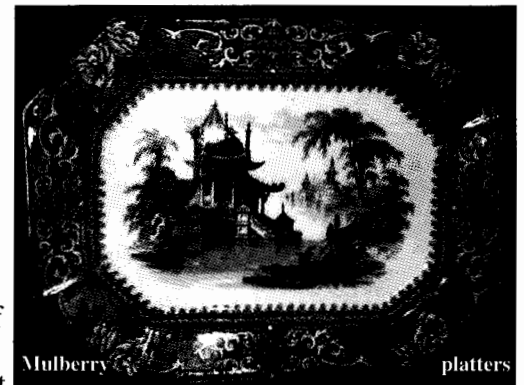


Light blue transferware



A barrel containing over 200 pieces of bowls, platters and pitchers, including a flow mulberry wash bowl and pitcher marked WEDG-

WOOD. Further excavation showed the four amateur archeologists, that life on the frontier in the decade prior to the Civil War, had its share of luxuries. Coffee from South America, trade beads from Bohemia (probably glass too), Belgian guns, rubber hairpins, hand cream patent medicines and French perfume.



Mulberry

platters

This article is just a short condensation of the entire Reader's Digest article, and the ceramics we have illustrated are similar to those pieces found among the cargo recovered. The four partners decided that rather than sell these artifacts, they would keep them together as a microcosm of the life on the frontier. The *Arabia* Museum opened in Kansas City, Missouri in 1991, as a private venture of the four partners. We invite any member living near Kansas City, to write an article describing the different pieces of English transferware found on the *Arabia*.

~ New Discoveries ~

From the reference book reviewed earlier in this Bulletin, we find a dark blue sugar bowl shard from the QUEBEC

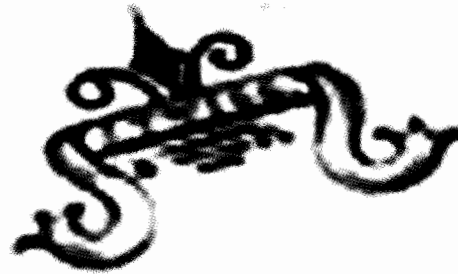


SERIES, which has previously been attributed to an Unknown Maker, with an underglaze DAVENPORT mark, illustrated below. This is a major discovery and is credited to the authors of the book, Sandra & Johnney Pollan,

DAVENPORT

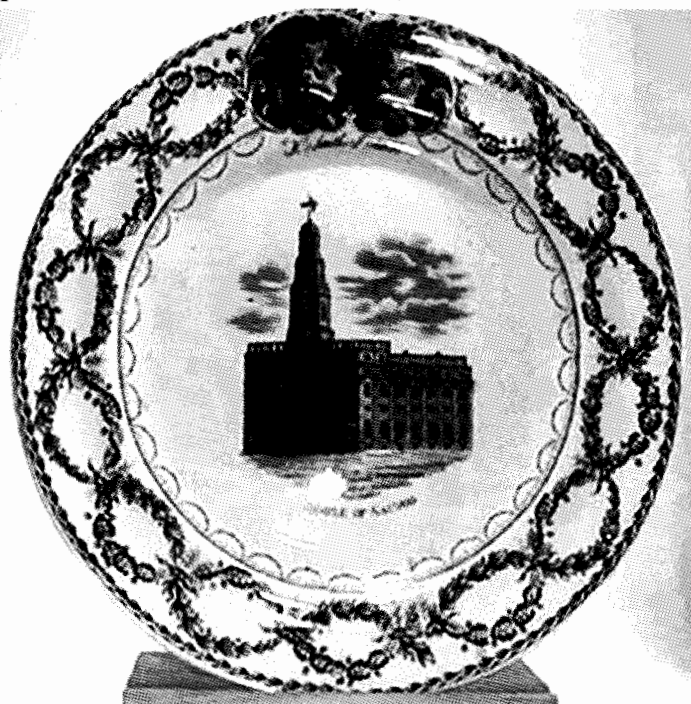
Amy Earls, Sue Gross and James Smith.

Are the members aware of the extremely rare plate by J. Twigg titled TEMPLE OF NAUVOO? It is listed in Laidacker, Part I, page 46. To my own personal dismay, I must admit that the Armans, in company with Mrs. Larsen and Coysh-Henrywood, ignored Sam's entry in their books, which followed Laidacker's 1954 publication of *Anglo-*



American China, Part I. To add further insult, Coysh-Henrywood, Volume I, state that Joseph Twigg made a somewhat low quality transferware in blue, apparently using worn plates purchased from the defunct Don Pottery in 1835. Also, that he marked his wares with the impressed mark of TWIGG, TWIGGS or TWIGG/NEWHILL. As you can plainly see by illustration #1, the transfer work on this blue plate is exceptional, with the delicate lettering crisp and clear. Above, we have illustrated the rare underglaze mark from this extremely rare 9 1/2" d plate, which contains the name J. TWIGG within the scroll. This is the first example of this plate that we have owned in thirty years of specialization, although one was traded at the Scholl Sale at Pennypackers in the 70's, and our son, Joseph obtained another, which he quickly resold. But! There's more!

There is another, even more rare, version of THE TEMPLE OF NAUVOO to be found. We have recorded one that changed hands last year and another in a Salt Lake City, Utah collection (they might be the same example). It also features the Temple, but has two wonderful medallion portraits of H. SMITH / J. SMITH (Hiram Smith and



Joseph Smith). This may or may not be a product of the Twigg pottery, since there appears to be differences in the transfer of the Temple. Any further information from the membership would be appreciated.

Elizabeth Collard, in her 1983 publication, *The Potter's View of Canada*, states that pieces from Morley's, LAKE

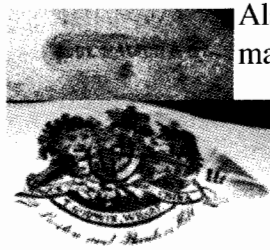


SERIES, (a series based on William H. Bartlett's, *Canadian Scenery*) have not been recorded with any Canadian Importer's marks, but are known with the mark of the Philadelphia firm of Tyndale & Mitchell, located at 219 Chestnut Street. She also states that it is known with other American Importer's marks, but does not elaborate. The only mark we have recorded is the Tyndale & Mitchell, but based on the discovery of pieces of the Lake series at Velasco, Texas, I would speculate that another importer bringing in the series, would be one of the Henderson partnerships (see T.C.C. Bulletin #1, Fall, 1999) in New Orleans. The only Importer's mark discovered in Velasco was those pertaining to Henderson's partnerships. Illustrated to the upper right, is the reverse of the above 10" d plate, showing Barlett's view of the CHAUDIERE BRIDGE from the Lake series by F. Morley. This example is impressed F. MORLEY & CO., and has a light blue underglaze mark of LAKE with a bridge, plus the ornate underglaze Urn containing BEST QUALITY / TYNDALE & MITCHELL / 219 CHESTNUT STREET / PHILADELPHIA / FM&CO.



Dealer-member Richard Marden of Wolfeboro, NH seems to discover the most unusual items. In this issue he submits

a 13 1/2" platter (unrecorded size) with a medium blue transfer of BOSTON AND BUNKER HILL after the W. H. Barlett engraving. On the reverse is the usual Goodwin underglaze mark AMERICAN VIEWS...T. GOODWIN WHARF.



Also on the reverse is the impressed mark EDGE MALKIN & Co. Interesting?

Anybody have any information to shed some light on this seeming contradiction? Member comments are invited.





Mysteries, mysteries. One would think that after a hundred-twenty years of recording Historical Staffordshire, we would have learned all there is to



know about the field. This just isn't so, as is evidenced by the next group of illustrations. Photos #1 and #2 illustrate two 6" d plates from the Acorn and Oak Leaf border series, along with their underglaze marks. The GUBBINS plate is a shade darker than the COLUMBIA COLLEGE, but otherwise they seem to be from the same series. Inspect the marks closely and one finds there is a difference in the placement of the floral spray, which could be just an engraver's error. However, closer inspection of the two



borders reveals even more differences. The stringing on the extreme edge is different, as is the stringing bordering the central



view. One also notes the stippling on the GUBBINS is much more coarse than the stippling on the COLUMBIA COLLEGE. Finally there also seems to be subtle differences in

the placement of the Acorns and Oak Leaves in the two plates.

As we know, there is the well-known Acorn and Oak Leaf series by Stevenson and Coysh-Henrywood list a Crown Acorn and Oak Leaf series, which they loosely attribute to Meir, but on the surface, this seems to be a third Acorn and Oak Leaf series, all three of which have nearly identical borders.





From members Bill and Terry Kurau of Pennsylvania comes this illustration of a 6 1/4" d x 3" h porcelain waste bowl (from a Tea Service) bearing a black transfer of WILLIAM PENN'S TREATY WITH THE INDIANS, after the original painting by American Benjamin West. Bill writes that while the Green service dealing with the same subject does not bear any resemblance to the original painting. The interior has a smaller transfer of one of the Indians holding a bow. Have any of our members recorded any of the other items from this service? Let us know.

The next item illustrated is an unrecorded form from Ridgways' Catskill Moss series. It is the base to a



covered butter dish bearing a transfer of THE NARROWS FROM FT HAMILTON. It follows then, that somewhere, once upon a time, a high-domed cover existed for

this piece. Did it have a scenic transfer or was it just the border?

Our final "new discovery" for this issue of the Bulletin, is an unrecorded Gravy Tureen, Cover, Undertray and Ladle by Adams in the COLUMBUS series. As you may know, this series consists of a variety of views showing the natives prior to and during the arrival of the Europeans. The series consists of fourteen views, three of which are found on the gravy set. The views are: (1) THREE EUROPEANS IN A SMALL BOAT (base), (2) THREE INDIANS POINTING AT ANCHORED SHIPS (undertray) and (3) CARAVAL (ladle). The cover does



not have a scenic view, but is decorated with the border of flowers and vignettes containing either GAZELLES or WILDEBEESTS. The soup tureen has not yet been recorded or illustrated.

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Brown

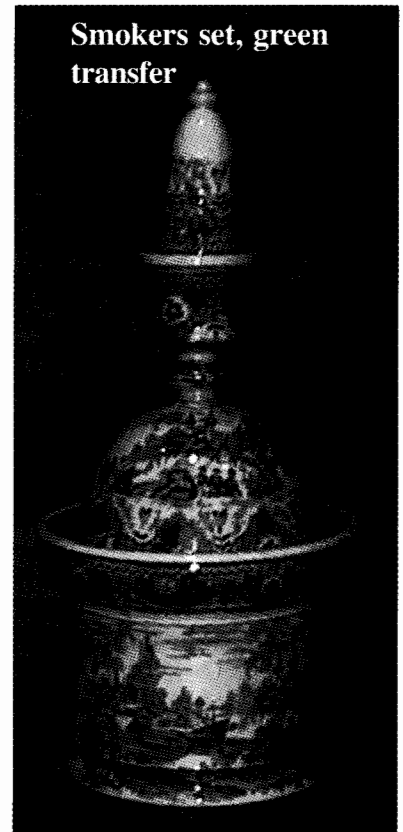
transfer

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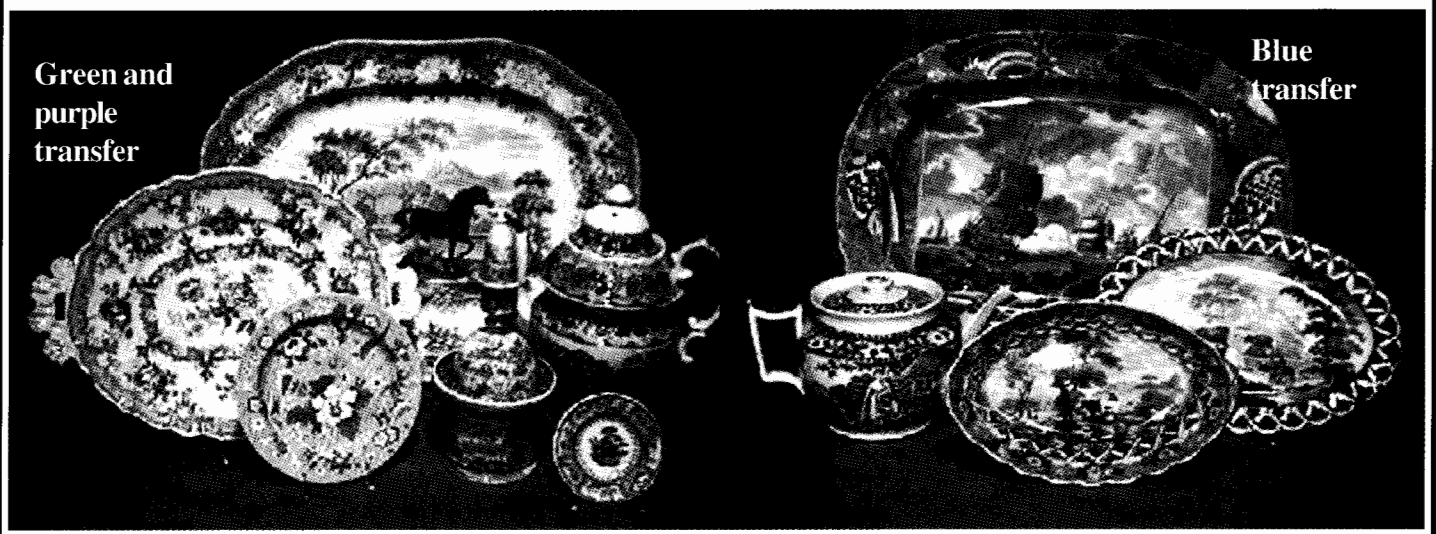
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Smokers set, green transfer

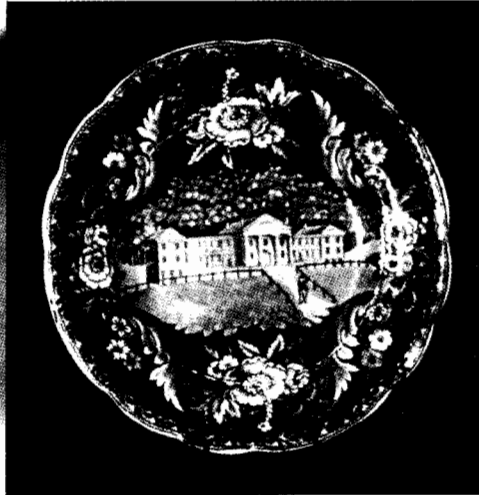
Member T.C.C.



Green and purple transfer

Blue transfer

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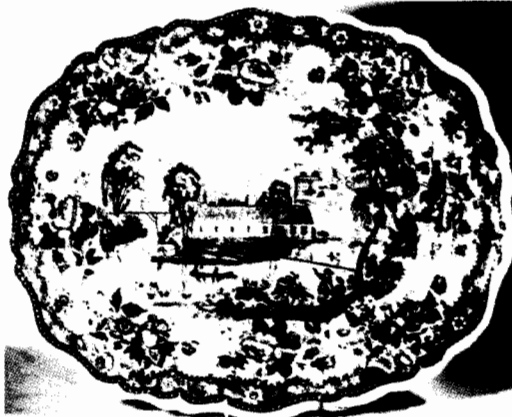


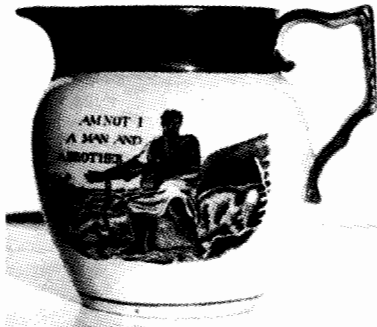
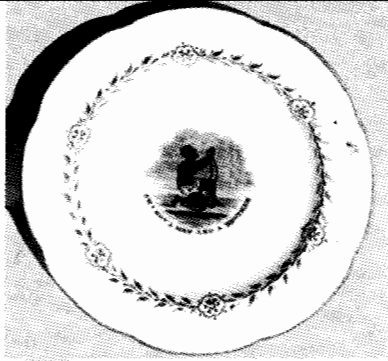
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