

~ CLUB NEWS ~

TCC Second Annual Meeting

The Second Annual Meeting will be held September 30 - October 2 in Monterey, California, at the Doubletree Inn. As this is a Sunday, Monday and Tuesday, there will be an optional day--Saturday, September 29-- in San Francisco to view two collections and a reception in the evening at my house in Palo Alto. The tentative cost for the Meeting Package is \$790 per couple (or two friends sharing a room) and \$555 a single. This price includes six meals, two nights lodging, the meeting room, audio visuals, snacks during the meetings and parking. The Club has added a nominal fee of \$35 per person to cover costs such as speakers.

I have asked Pat Halfpenny to be one of our speakers as she was so excellent at our first Meeting. Michael Sack who recently visited Robert Copeland at his home in England has asked if he (Robert) is interested in giving one of our lectures. He is. We are planning a new event entitled "Short Topics" that will be lead by members. Joyce Pennacchio of Penns Landing Antiques has volunteered to give a 15 to 20 minute talk on Historical Blue--

her speciality. Let us know if you have a topic you want to share with other members. We plan to again offer the extremely successful show/tell/ask the experts, auction and show/sale. Finally, there will be lots of time for members to meet and get to know one another.

The best time to visit the California Coast is September/October--usually fog free! The Doubletree is located in downtown Monterey adjacent to Fisherman's wharf and within walking distance of famous Cannery Row, the exceptional Monterey Bay Aquarium, and Monterey's numerous historical sites. Carmel and Big Sur are 10 and 17 miles south of Monterey. Monterey has its own airport and can also easily be reached from San Jose and San Francisco International Airports.

I have booked only thirty rooms so people will have to let us know early that they are planning to come. Additional rooms will most likely be available, but not necessarily at the guaranteed price! January is not too early to give Norman a deposit of \$200. More information and reservation forms will be mailed early in 2001.

See you in 2001! Judie Siddall, President



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
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	706-733-7743
Editor-Bulletin/ Website Operator	David Arman P O Box 39 Portsmouth, RI 02871	401-841-8403 davidarman@cs.com

MEMBERSHIP IS GROWING STEADILY!

I am happy to announce that we have a renewal rate for the second year of 72%. In addition we have had 43 new members join as of July 1st! This places our paid membership at 244! It is to be expected that we should loose a certain number of members each year. Many have found out that we simply do not cover their area of collecting or are too serious about transferware. Sorry, no 20th Century patterns here.

Please tell your friends about our club. Membership in the TCC makes a lovely Christmas gift for the person who has everything (almost). I will include a card with your name on it with their subscription!

YOUR AREA OF COLLECTING!

If you have a particular area of interest within the field of transfer printed pottery, please write or email. We are always looking for topics for articles. Do you like to write? Please send photos and text to the Editor. Anything from a few lines to a short story! If you have a favorite piece, PLEASE take a photo and send it to the Editor. (continued on page 16)

~ Articles ~

BROWN TRANSFERWARE

by
Norman Wolfe

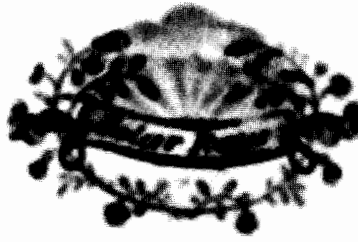
I have heard rumblings that we are spending too much time on blue & white. The fact is that more than half of all transfer-printed pottery produced was blue primarily due to its popularity. Below you will see just a few of the hundreds of pieces of brown transferware that have passed through my hands over the years.

In the late 1820s it became possible for the first time to mass-produce pottery with a transfer printed design other than blue. Up until then it seems that cobalt blue was the only color that could withstand the heat of firing. Colors such as lavender, green, red and brown were now possible. Potting styles and techniques also changed drastically at this time. Pearlware glaze was replaced with a clear white glaze. Copper engraving plates were also phased out around this time. This was the dawning of the "Romantic" period of transferware.

This is "SOLAR RAYS" by Ralph & James Clews, c1828-34. The Romantic pattern varies from one size to the next but the basic theme remains the same.



Solar Rays mark



Another example from Ralph & James Clews, c1830-34, this time it is "CHINESE LANDSCAPE" on a dinner plate. This is the only example of this pattern I have seen so I do not

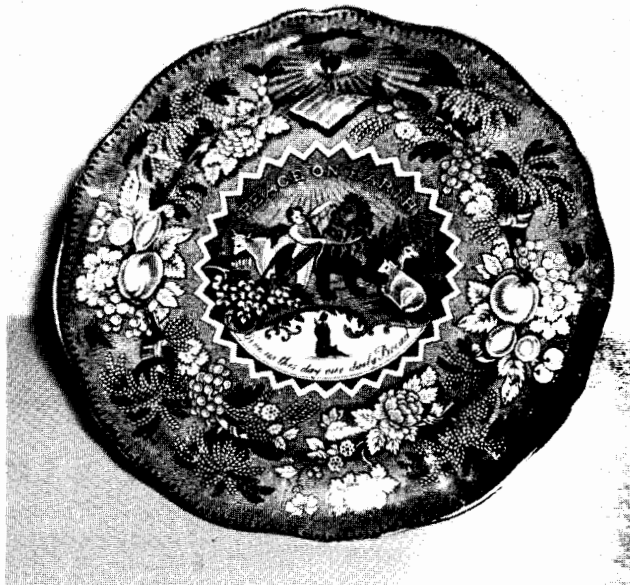
know if the pattern varies or not. The border of tropical flowers and birds is quite lovely.



Chinese Landscape mark

"MILLENIUM" by Ralph Stevenson & Son, c1832-35, very popular, quite collectible, the central design does vary somewhat from one piece to the next. Here

we see a 7 1/2" plate. (continued on page 14)



Grecian

by
Kathy Bungard

What is it about an object that makes us want to collect it, to have more of it? What happens when after looking at hundreds, maybe thousands of similar objects, we suddenly find "it"?



One day while shopping on ebay, there "it" was for us! I pulled up an auction for a Ridgways Grecian pattern cup and saucer! Do most of us collect what was love at first sight? It was surely that for us when we saw that first piece of Grecian.

We won that auction and couldn't wait for that cup and saucer to arrive, when it did I couldn't stop looking at it. Our first piece was in the rather unique brown that we've since primarily collected. I call it a unique brown because in different lighting it has a rather distinct reddish pink cast to it,

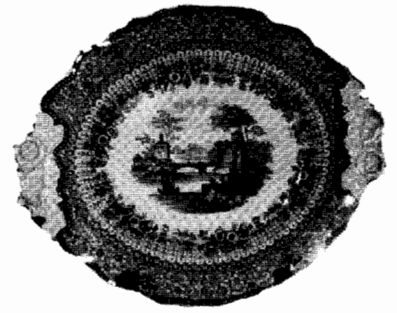
though out in the sunlight it is very definitely brown. We have purchased a few pieces in other colors and each has its own appeal.



We've tried to learn as much as we could about this pattern, and we found not only a wealth of information, but some terrific friends in our first "opponents" for it on ebay, Allen & Patty Griffiths. Finding that we had no chance of winning bids on any of the pieces of Grecian in the light blue color, I sent them an email saying "uncle", you win, but please can you tell us anything about this pattern?

And indeed they did, these generous people shared their own story of their years of collecting this pattern, including the fact that they had seen the pattern while visiting

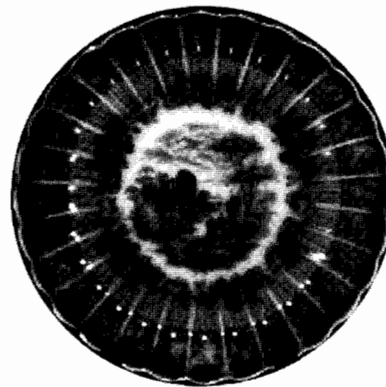
President Andrew Jackson's home, the Hermitage. They've shared all they know on the pattern and have been so very kind as to alert us to an auction of 66 pieces of our brown Grecian, even driving a few hours to pick them up for us! Another conclusion we've come to is that people who



collect transferware, are incredibly nice and that it is great fun to share your passion for a particular pattern. All of the photos of blue Grecian are from their collection.

Another very nice person we've met through the TCC, Norman Wolfe, was most

helpful in responding to some questions helping us to date many of the pieces.



Now to the Grecian pattern itself, we have a few pieces that are soft paste and date to about 1830 or earlier. One is

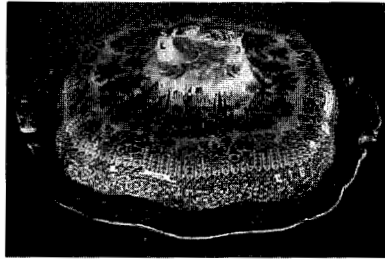
in a beautiful shade of purple, the other is a tray that is black with white handles that are in the shape of a thistle and a rose. Both of these are marked with the Ridgways urn and beehive mark with the pattern name, Grecian, and WR beneath it.



To date we have found that Grecian was produced in purple, flow blue, light blue, blue/gray, pink, red, and green. Our later pieces have impressed marks indicating their date of production, some are as late as 1935 and the earliest impressed date we have is October of 1897. Some without impressed dates have the same mark as our

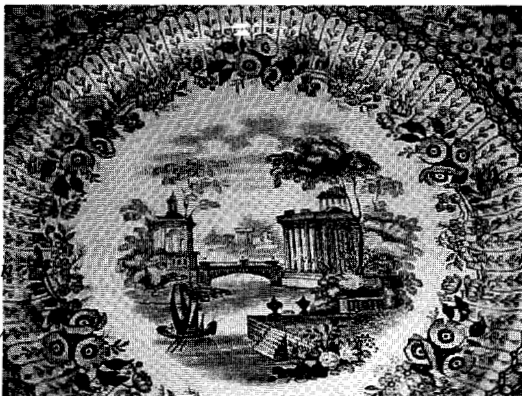
earliest soft paste pieces with the addition of the name Ridgways, beneath. One curious note is that two of our flow blue plates that have impressed dates of 1897, do not have the "England" mark. An example that the guideline of using 1891 as the date that the country of origin was included may not always be accurate.

There are differences in some of the shapes of Grecian blanks, in particular in the serving pieces. And some colors have patterns that fit the blanks much better than others. One question we still have is were these changes only made over the years or were any of them offered concurrently.



In following up on our friend's remark concerning having seen the pattern on a visit to the Hermitage, I sent a query to the curator and received the following helpful response:

"The Ridgeway Grecian china must have been the Jackson's primary china. we have found thousands of shards of it in archaeological excavations. Most of the pieces have been blue, but we have found a few in green. Unfortunately, we have no invoices specifically for the purchase of the china. We have invoices ranging from 1821 to 1841 for blue printed china. There's only one heavily damaged whole plate now in the collection besides the archaeological fragments. Because it appears to have been so commonly used, we have reproduced the plate for our Museum Store to sell.



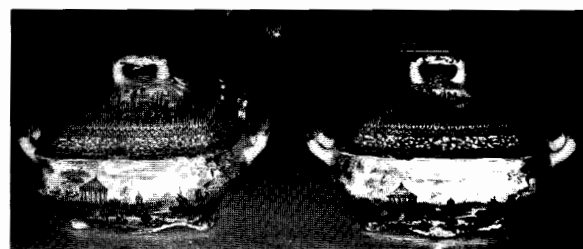
You could do us a favor as well. It would be very helpful if you could give us the known facts about production of this pattern, such as dates, types of pieces made and any references to publications. We look forward to hearing from you."

We hope this article will help us find other members who might be able to add to our knowledge about this pattern.

One question we've often considered is why we find Grecian so appealing? We've come to the conclusion

that it is its border that we find most fascinating. It actually has five borders beginning with the first inner one of bouquets of flowers. One of the bouquets appear to be poppies and there are two other groupings of flowers that are very simple, possibly some periwinkles and another that look more like mums.

The next border is a very striking vertical pattern of branches with what may be laurel leaves. The third border is a series of chains, the fourth is a wider border that is another floral pattern that are single petaled roses and leaves, the fifth and final outer border is a dark chain with light dots in their centers, this is interrupted five times with a more formal type of filigree that is a bit darker than the rest of this border, but reflects the intensity of the poppies



in the first border.

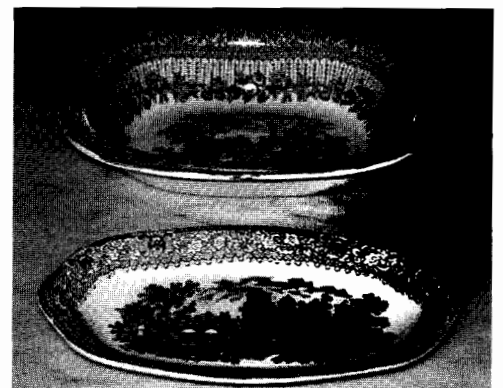
It is that repetition, that symmetry, that

works for us. You never finish looking at it, your eye goes so easily from the lovely Grecian scenes in the center to these spiraling borders.

Petra Williams described Grecian in two of her books – This first description is from FLOW BLUE CHINA AN AID TO IDENTIFICATION by Petra Williams, 1971, 1981, p 66.

Grecian made by Ridgways: The soup plate shown has an unevenly scalloped and gilded edge that is further enhanced by a row of printed beading. The plate is printed in soft blue. Its upper rim is covered with dainty flowers and leaves, there are six small scroll designs evenly spaced at the tip edge. A row of chain design separates the upper and lower rims. The latter is decorated with vertical divisions that contain a stem of leaves, these terminate into a wreath of poppies and smaller flowers. In the center there is a

picture of colonnaded temples at the left, in the center there is a river scene with boats, and at right a man and woman standing leaning against a parapet shaded by tall trees. English,



marked as above, Mk 3316 L.V. (late Victorian), c. 1893.

The second description is from STAFFORDSHIRE - ROMANTIC TRANSFER PATTERNS - CUP PLATES AND EARLY VICTORIAN CHINA, by Petra Williams, 1978, p. 281.



Grecian made by William Ridgway: The plate shown has an unevenly scalloped edge that is enhanced by a row of printed

(continued on page 16)

WILD SPORTS OF THE EAST - A New Indian Sporting Series

by
Arnold Johnson
David Arman



Several years ago, Collectors Sales and Services received a 21" oval platter with a complex view of an Indian Sporting Scene showing an elephant mounted hunter shooting a running tiger. It was received with much enthusiasm and ultimately went to a Texas collector. No one had ever seen the strange border on this unmarked piece and the view itself was unrecorded. The conventional wisdom was that this single platter was the tip of a large iceberg of a dinner service that had been previously unrecorded.

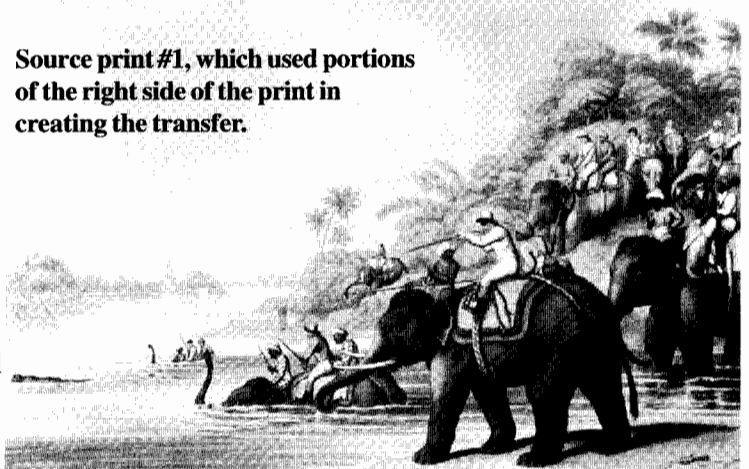
Now several years later, members Jake and Donna Johnson have three different pieces from this rare series. The Johnson's have collected the sporting prints of the early 19th century and have only recently begun adding the ceramics, which used these rare prints as sources. It

was no problem for the Johnson's to produce the prints which the potters and engravers pirated, to form the complete view. As those members who attended the recent TCC Annual Meeting in August may recall, Michael Sacks gave a fine discussion on the use of source prints, and how several snippets of various prints were used to compile one transfer. That seems to be the case in this new WILD SPORTS OF THE EAST series.

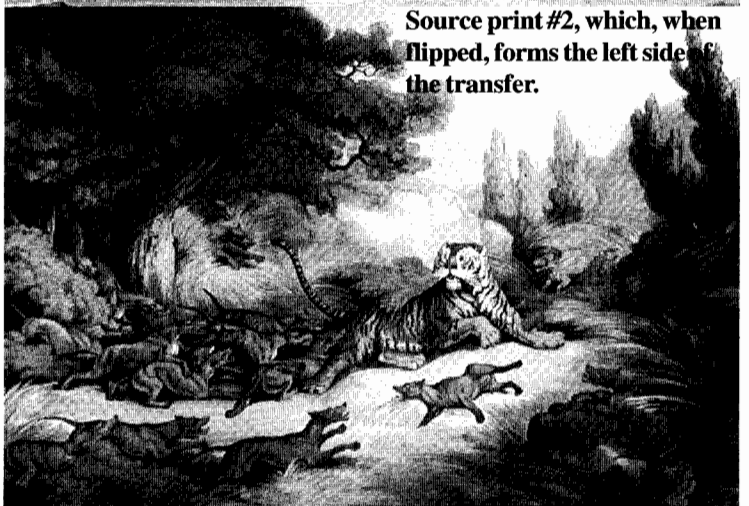
The 21" platter with a realistic hunting scene



Source print #1, which used portions of the right side of the print in creating the transfer.



Source print #2, which, when flipped, forms the left side of the transfer.

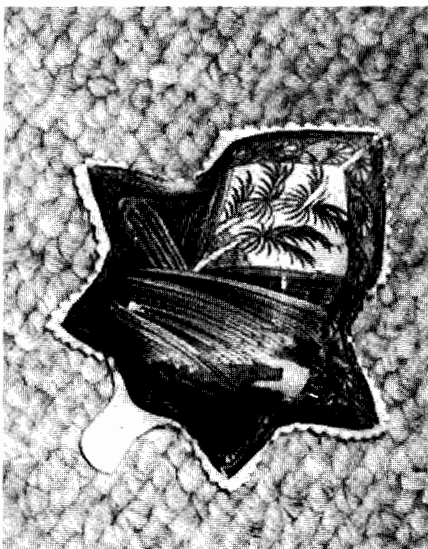


As you can see, there are some very obvious differences between the transfer printed platter and the two original source prints. The engraver took the scene of the mounted hunter from the right side of the first source print and flipped the pursued tiger from the second source print, which gives us the scene shown not only on the large platter, but also the 10" plate illustrated below.



The village in the center background comes from still another print, as does the large palm tree in the left of the transfer. So, to create the scene found on the plate and platter, the engraver used snippets from no less than four different prints.

The little leaf-shaped dish, which we first introduced in the *Summer, 2000* issue of the *T.C.C. Bulletin*, which is illustrated below, shows a different palm tree, but the



grasses and the dogs from the engraving found on both the plate and platter. Those are the three pieces currently in the Johnson collection.

In 1998, The Friends of Blue, our English cousin, celebrated the twenty-fifth anniversary of their organization with a massive exhibition of Blue and White. Included in the catalogue published for the exhibition, was a third large platter and a small sauce tureen from this same series. The platter contained the now familiar composite scene, but the little sauce tureen had a new view for the series titled *Returning from the Hunt*. Below, from the Arnold Collection is the original source print from the series.



That brings the total number of views in this series to two, plus one consisting of snippets of one of those views. The number of pieces we now record are three of the large platters, one gravy tureen and one leaf dish. We would love to publish more views or forms from this rare series by a so far, unknown maker.

As for the name of this newly recorded series, we have used that which was given to the book of source prints. The title and the charming sleeping tiger seem to be a contradiction, in that this particular tiger doesn't seem particularly "wild."

A Visit to a Members Home During the First Annual Meeting

by
Mary Cheeseman

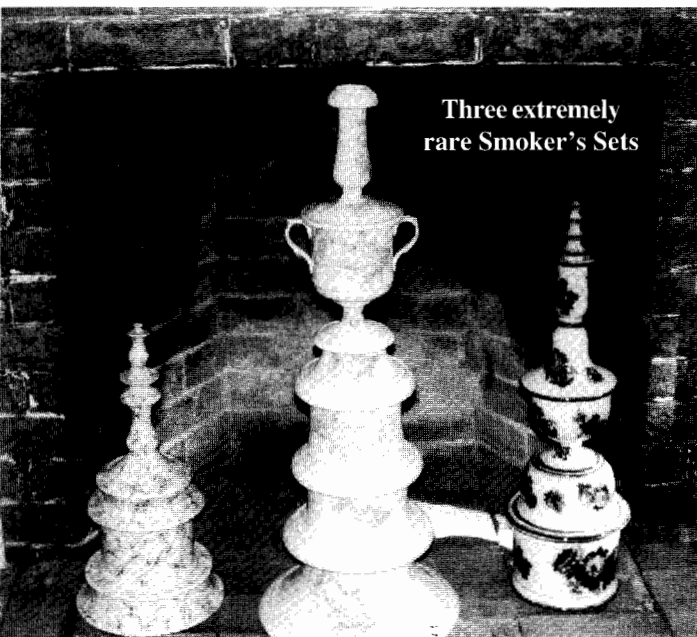
So many events to attend and not enough time to be at

every one! For members attending the first Transferware Collectors Club in Durham, New Hampshire there were some great choices of where to spend the afternoon of August 5.

A group of us decided to travel to Ellen Hill's home to see her collection. There we found many wonderful pieces of Mulberry Ironstone, Frog Mugs and Smoker Sets. Each room was filled with various sizes and shapes of Mulberry made in the Staffordshire district in England between 1830 and 1870. The colors of the Mulberry Ironstone vary from purplish blacks, browns, to dark grays.



Ellen's collection included many shapes of tea pots, coffee pots, sugar and creamers including Gothic shape, Cockscorn Handle (my favorite), Pumpkin shape, and Octagon, to name just a few that we observed. There were countless plates in various sizes and patterns. There were fabulous serving pieces, jugs, bowls, platters, and tureens



in the various colors of Mulberry.

In another room, we found not one, but three Smoker Sets. They were in different colors of transferware and in various sizes. Decoratively displayed throughout were many additional pieces of Mulberry.

The last room we visited was delightfully filled with Frog Mugs. There were frogs of all sizes and shapes either looking up at you or trying to get away. Well, that is how I remember it! In researching some history of the Frog Mug, I found that they originated as a joke in taverns in the late 18th century. A live toad would be placed in a mug of ale as a prank. By the mid- 19 century, live toads were replaced by ceramic ones. These are hard to find items and can be pricey

Thank you, Ellen, for sharing your home, knowledge, and collection with us.

ZOOLOGICAL GARDENS - By Ralph & James Clews

Norman Wolfe

This lovely series was produced c 1830-34. Being both hard to come by and highly collectible, makes the prices high on these wonderful pieces. The central views show different subjects from the London Zoo. The border of lace and scrolls really makes the central view stand out. The same body styles were used for this series as the Picturesque Views, which were produced during the same period. I have seen this series in black, brown (sepia), red (pink), light blue and lavender. Other colors such as green may exist.

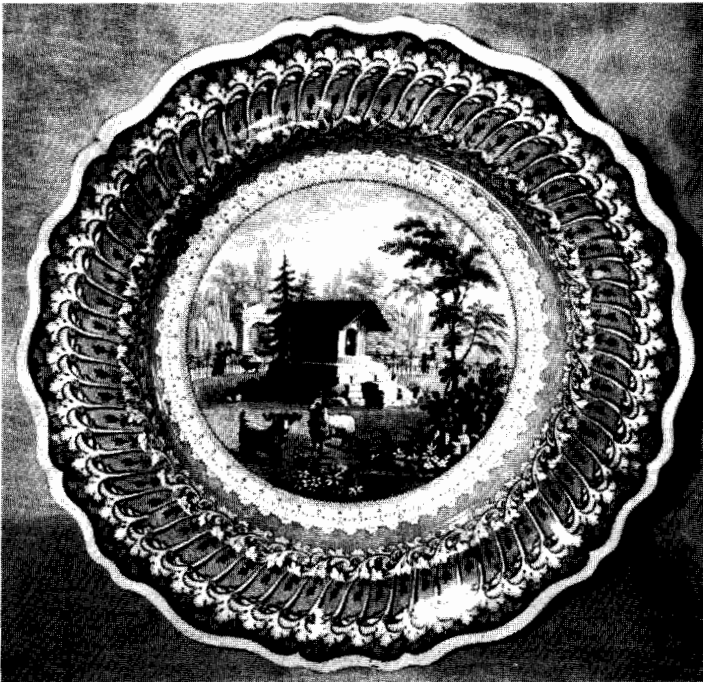
Here we see the series title, which includes the typical American eagle with a banner, which reads "ZOOLOGICAL GARDENS" and "R. & J. CLEWS". I am certain that a complete dinner service was produced. No tea or coffee wares have ever been cataloged.



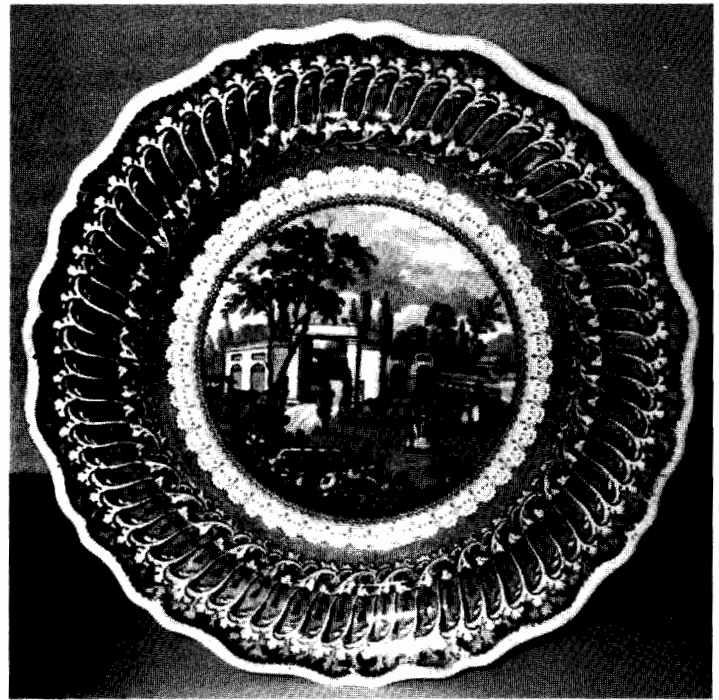
"Bird Cages" is the name Sam Laidacker gave to this view. It is only known on the dinner plate and is probably the most common view in this series. My plate measures 10 1/2" D but the size does vary from 10" to 10 3/4". Sam also records the existence of a view he calls "Aviary" also to be found on the dinner plate. Perhaps that is the correct name for this view.



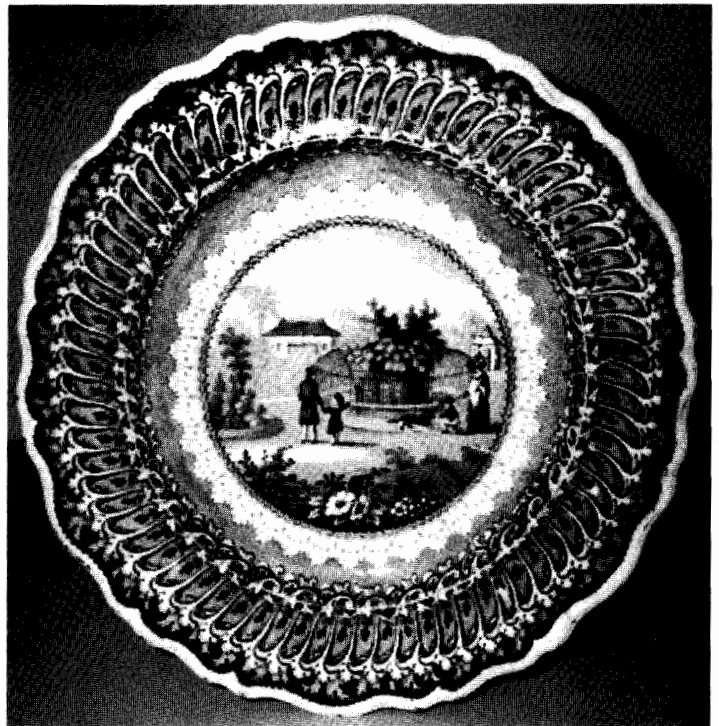
How about "Goats" for this lovely soup plate? It measures 10 1/2" D. The soup plate is a previously unrecorded shape for this view. It has also been recorded on a 9 1/2" plate. Seems to me the Goats would have eaten all of those lovely flowers and shrubs inside the enclosure (they do eat almost anything).



"Ostrich, Zebra and Deer" are the subjects of this view. A 3 or 4 foot fence seems hardly adequate for these animals. This plate is 9 1/4" and this view has also been recorded on a 5 1/2" plate.

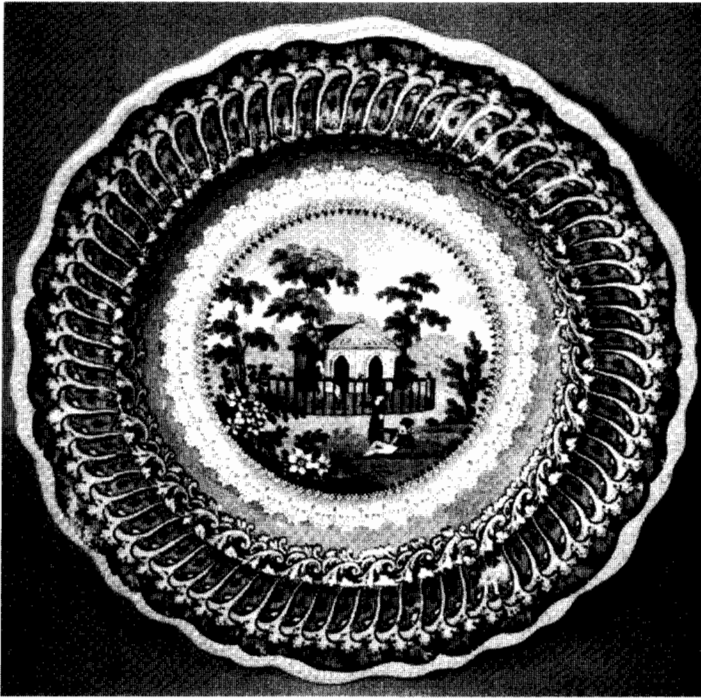


"Foxes" this time, plate measures 8" D. Looks like the little boy is trying to feed it something, perhaps a finger or two!

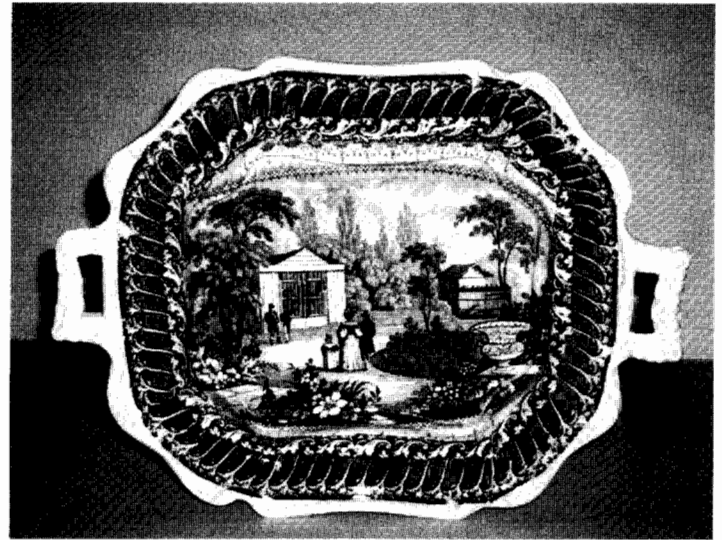


Here we have a "Giraffe" cage. The plate measures 7" D. This is a previously unrecorded view for this series.

(continued next page)



Looks like four "Swans" a swimming on this view. They even have little swan houses out on the water. This little plate is only 6" D.



It is unfortunate that nobody has attempted to catalog this series since Sam Laidacker's book "Anglo-American China, Part 11, published in 1951. That is nearly 50 years. It is my understanding that a new book is soon to be on the drawing board, which will cover all non-historical views exported to America. That will be quite an undertaking, which will require all of our help.

Sam also records the existence of "Aviary" on a dinner plate (mentioned above), "Bear Cages" on a platter, "Camel, Cow and Gnu" on an 18" platter, "Deer" on an 18" platter and "Wolf" on an 8" plate. "Bear Cages" is illustrated on page 35 of Sam's book.

If any of our readers have other views or shapes in this series, please take a picture, drop us a note or send an email. This is the only way we have of finding out how many other views there are in this beautiful and rare series of "Zoological Gardens".

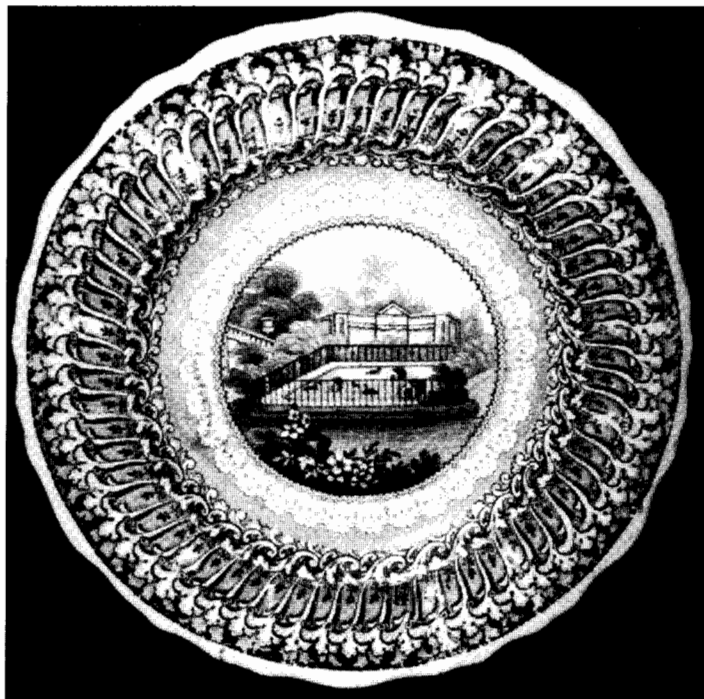
Making Books

by

Judy and Dick Wagner

We read with interest and appreciation Kay Dickson's review of "*Scottish Ceramics*," a book published by Schiffer Publications. Her remarks about the publisher and their editorial practices rekindled thoughts that may be relevant for members of the Transferware Collectors Club.

First, however, a disclaimer. We are co-authors with David Furniss of "*Adams Ceramics*," also published by Schiffer Publications. The comments made are ours alone.



"Camel & Peacocks" are shown above right. This is a previously unrecorded view, which is illustrated here on the sauce tureen undertray. It measures 9" x 6 3/4". I would guess that this view is also to be found on a small platter.

The Wagner's Book
was reviewed in
the Fall, 1999 Bulletin



Adams Ceramics
Staffordshire Potters and Pots, 1779-1998



David A. Farnsworth
J. Richard Wagner
Keith Wagner

They do not reflect any position that firm might take on matters at hand.

Any ceramics author faces an immediate dilemma.

Does one self-publish or look for a commercial publisher? Self-publishing has great potential appeal. If one is successful in both producing and selling the book, the financial and psychological rewards can be significant. The

downside is that one must spend considerable sums up front for research and book printing and then support that effort with time and energy marketing the product. Financial considerations often dictate that an author seek a firm familiar with the field to do the capital and labor intensive work of publishing and marketing the book.

Publishers do not seek out ceramic authors unless one is among the few well established authorities. Ceramic authors go hat in hand to Antique Collectors' Club, Collector Books, Krause Publications or Schiffer Publications. Perhaps a name or two more comes to your mind. While each publishing house may differ in its emphasis, if they invest in your work, they either think they can capture interest in a current "hot" subject or your work will sell in sufficient quantity over the longer term to justify the expense. Rejections are not unknown. Transferware is a specialized area and a publisher may very well declare a manuscript or proposal 'too narrow' to be of interest to them. In the U.S. today, Schiffer Publications and Collector Books may be the only firms willing to listen to a proposal. Going this route the author has no choice but to accept the way the publisher does business.

Our impression is that American firms pay most attention to photographs - color photos sell books. Additionally, they are likely to insist on some form of a price guide indications of worth also sell books. Text, and especially the scholarship that goes into research for the text, is the last consideration. American publishers of ceramic subjects presume the author is an expert and the product factually correct. Publishers in their increasingly lean and

competitive world no longer have an array of editorial experts on staff and are unlikely to expend the effort or fee to consult outside evaluators if a proposal interests them. The author is responsible for content and its delivery on computer disc. The publisher handles layout, production and marketing. Editing falls largely to the author who does the job, more or less well, depending on the research, literary and stylistic skills he/she commands. Are there alternatives to the present state of affairs? Two ideas come to mind:

1.) A major U.S. museum becomes willing to extend its support to ceramic research aimed at a wider audience. The role of the Potteries Museum, Stoke-on-Trent, England is a guide.

2.) In time a seasoned Transferware Collectors Club in America might consider publishing significant contributions to the field. It would mean creating an editorial board with the ability to sound the membership for substantive knowledge (such as Kay Dickinson displayed) as well as locating a skilled editor(s) to bring a sense of grace and style to sometimes technical manuscripts. The first volumes at least would require significant financial commitment until sales brought capital recovery.

Editors Note: As one of the three founding members of the T.C.C., I have always had a long-term vision of the establishment of a permanently staffed research center. Either as a stand alone facility or incorporated within an established museum, this facility would have a permanent display of transferware and a larger reference library available to anyone. In time, I can see it as a publisher of new reference works and a center for monetary grants to encourage further research into the field. As the Wagners said, all it takes is money

There is a new site on the Internet, called The Collectors Cafe, which provides various types of information to collectors. They have featured an excerpt from our last Bulletin and illustrated a blue piece of transferware. You may access this site with the following URL: http://www.collectorcafe.com/article_archive.asp?article=140&id=1966

Wanted: 18th century on glaze transfer printed English porcelain, especially classical ruins. Frank Gunter, 211 West 2nd St., Madison, Ind. 47250. (812) 265-2405

~ New Discoveries ~



This Wood black transfer cup and saucer appears to be unidentified in the literature. Petra Williams, "*Staffordshire Romantic Transfer Patterns*", II, p. 423 lists as "unascrbed". Marks on the cup are an impressed WOOD, an impressed backward 5 and I?C in transfer. Matching saucer has an impressed N. Godden notes the use of an N on Wood articles.

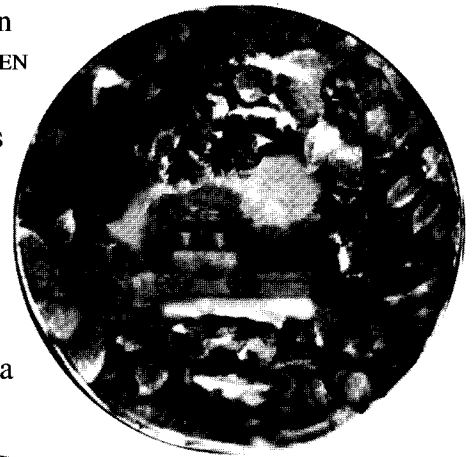
The Railroad Views on the DIORAMA SERIES tea service has long been a favorite of American collectors. Until now, it has been thought that there were two views: The so-called BALTIMORE & OHIO RAILROAD and the MEN

LAYING RAILS. Both of these views are found on the sides of the teapot, sugar and creamer, plus the extremely rare cup plates.

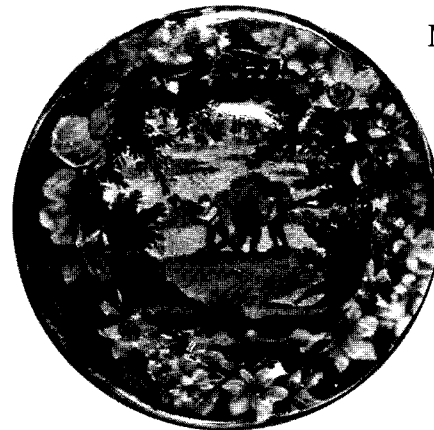
Recently, we came into possession of a creamer where there were three transfers placed



around the body. On one side was the MEN LAYING RAILS and under the spout was THE B & O RAILROAD. This creamer is shown here with the train view and the corresponding cup plate. Below is a cup plate with the

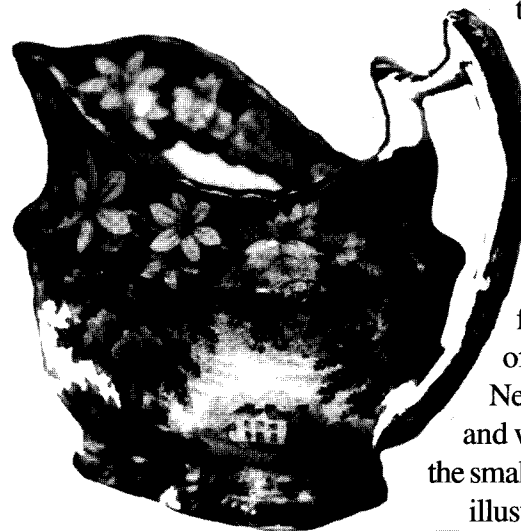


MEN LAYING RAILS view. This creamer had this view on one side.



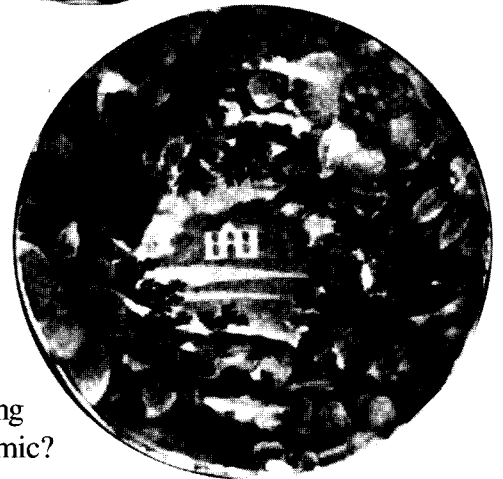
However, near the handle was a third, unrecorded view of a two story building, with three chimneys. This is a totally unrecorded view in

this series So here is a new discovery.



Some time later, we were photographing a fine collection of cup plates in New England and we spotted the small plate illustrated to the

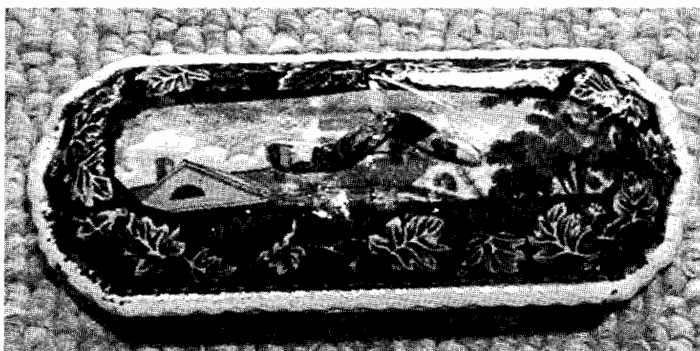
right. We recognized that it was the same building we had recorded on the creamer. Add it to the list of extremely rare cup plates. Anybody seen this unassuming building on any other ceramic?





Recognize this unusual purple 10”d American View titled MUNICIPALITY N° ONE? Luckily, member Rex Stark did during a recent trip to England. This rare view has only been recorded one time in literature by Barber in his 1901 book, *Anglo-American Pottery*. The view shows a side of Jackson Square in New Orleans, with the St. Louis Cathedral in the center flanked by buildings named the Calbildo and the Presbytery. Although unmarked, there is strong evidence to attribute this to the Davenport pottery.

Collectors of American Views on Historical Staffordshire have long agreed that the products of the two Stevenson Potteries are among the most rare and most desirable



items in the field. The one series that contained toilet articles is the Vine Leaf Border series, which list a wash bowl and pitcher and a chamber pot. It should have been apparent that other articles in a toilet set would exist, but none have been reported. We have recently obtained the Toilet Box illustrated here. The cover bears the distinctive

Vine Leaf Border and a snippet of a roof of a building, which can be easily identified as THE DEAF AND DUMB ASYLUM, HARTFORD, CONNECTICUT. This view has previously been recorded in this series on the wash pitcher.

It isn't very often that an entirely new view is found in one of the established old series of Historical Staffordshire. This is what happened recently when we spotted this little 10 7/8”w platter at an internet auction. Recognizing the distinctive Grapevine Border of Enoch Wood's French Views series, we had never heard the title “VUE DE L' ABBAYE DE BONFORT FONDEE PAR RICHARD COEUR DE LION” previously. Upon it's arrival we found it was impressed WOOD and was definitely from this popular series. It is now in a private collection.



Surprisingly, member Wes Palmer and myself battled a few weeks later at the same auction for a French Views basket which was untitled, but had the same view. That rarity is now in Wes' fine collection. When it rains it pours.

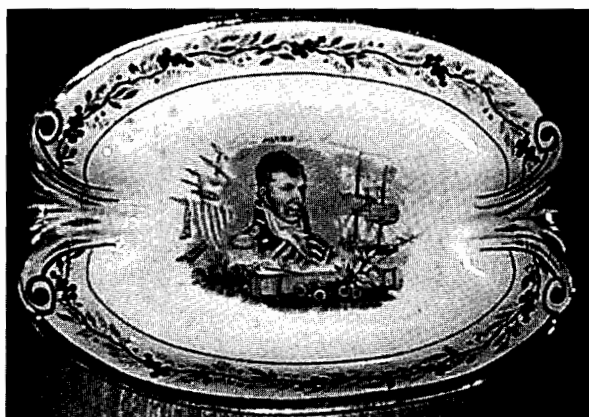
Recently we purchased this small cup plate from Henshall's Fruit and Flower Border series that we have illustrated below. At first glance it appears to be that plate illustrated in Richard and Virginia Wood's fine pamphlet on *Historical China Cup Plates* as #119, an “Unidentified View.” However, it is a rare different view that we



had previously only recorded on one occasion, and is now in our own collection. I have illustrated the usual "Unidentified Building" here, so we can make a comparison between the two. The plate below has two stories with four windows on one side and six on the other, with two chimneys visible on the roof. The newly discovered plate also has two stories, but with six windows on each side and four chimneys on the roof. While both of these plates are unidentified, it

should not be forgotten that the one cup plate in this series where the view is known, wasn't identified until the 1950's as the HOLLIDAY STREET THEATRE in Baltimore, when Mrs. Larsen discovered the original source print. There is a good possibility that these two buildings are also real places, and it is only a matter of time until they are identified.

In 1998, we finished our recent publication on historical creamware and pearlware exported to the American market. We thought we had seen everything and included



it in the extensive photographs in the book. However, just recently these two finely

potted handled dishes were discovered at a rural auction. They are obviously part of an elaborate service with hand painted

decoration of red, green and brown florals around the border and purple transfers of MAJOR



GENERAL BROWN, and PIKE. Interestingly, both were impressed LAKIN (Thomas Lakin, Buslem, 1791 - 1812, Stoke on Trent, 1810 - 1818), a potter not recognized as a major force in the export trade with America. Finally, the transfers were those which we have positively attributed to the Wood factory. So these two pieces raise the following questions: (1) Are they part of a large service? (2) Why haven't any other piece previously surfaced? (3) How did the Wood transfers appear on pieces marked Lakin? Mysterys, mysterys. (They quickly found a home in a major New England collection).

Speaking of mysterys. Below we have illustrated a light blue 10 1/4" d soup with a typical Pituresque Views series transfer known as NEAR FISHKILL, HUDSON RIVER by Clews. NOT!



Check the mark illustrated here and you will see the impressed mark is our old friend ADAMS. What?

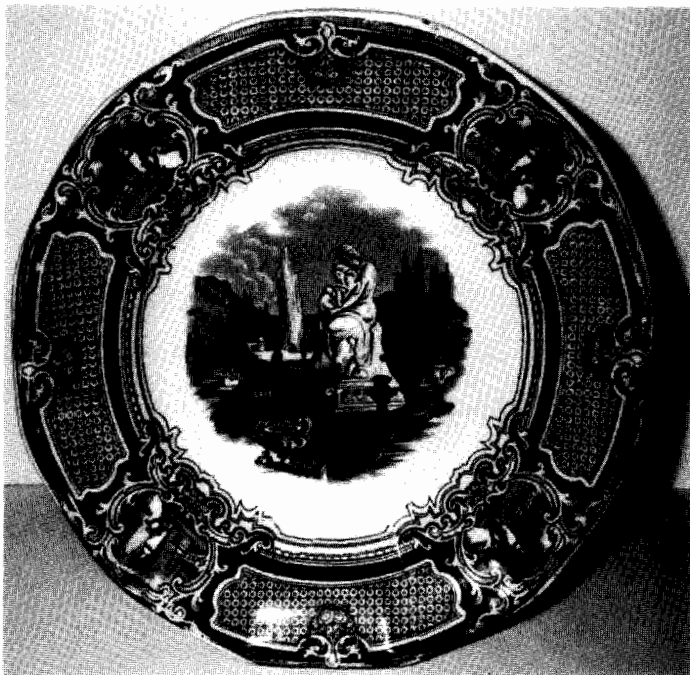
It is known that both Clews and Adams produced three cup plates from this series, where they copied each other's transfers, but nobody has suggested that they duplicated other transfers from the series.



However, member Richard and Judith Wagner, along with Dr. David Furniss have authored a (continued page 16)

(*BROWN TRANSFERWARE continued*) On the dinner plate there is also a Dove holding an olive branch over the words "PEACE ON EARTH"

This lovely classical design is "CORELLA" by Barker & Son, c1850-60. Once again the central design varies from one size to the next. This is very similar to "Sydenham" by Joseph Clementson. Several other potters used classical



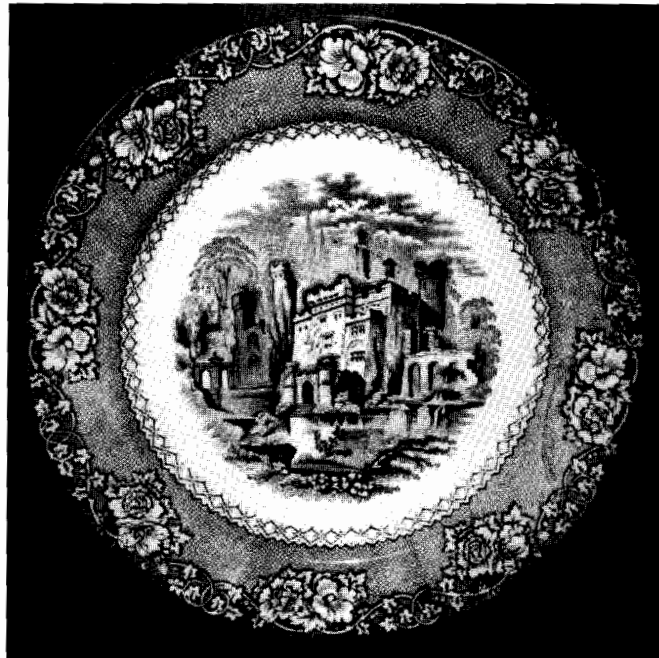
designs with similar borders.

Here we have "CYPRUS" by Frances J. Emery, c1878-93. The quality of transfer printed pottery continued well into the 20' Century. Die hard collectors like myself who are stuck in the 1820s sometimes forget how beautiful the



later patterns really are.

It is always good to include one by "Maker Unknown". For a long time this was my favorite potter. The pattern name is "ALHAMBRA", c1860-80. The border design is quite similar to other patterns of the period. Can anyone out there identify the maker from his or her collec-



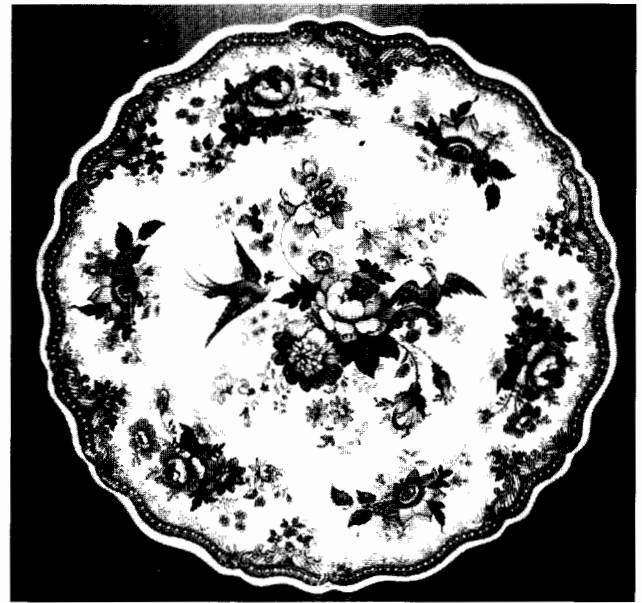
tion?

This platter shows "ABBEY RUINS" by W. T. Copeland & Sons, c1880, love the acorn border. Many potters used this pattern name over the years.



One the next page is "CASTELLO" by Wallis Gimson & Co., c1884-90. Yes, I did step over the cut off date of 1880, so sue me!

(continued next page)

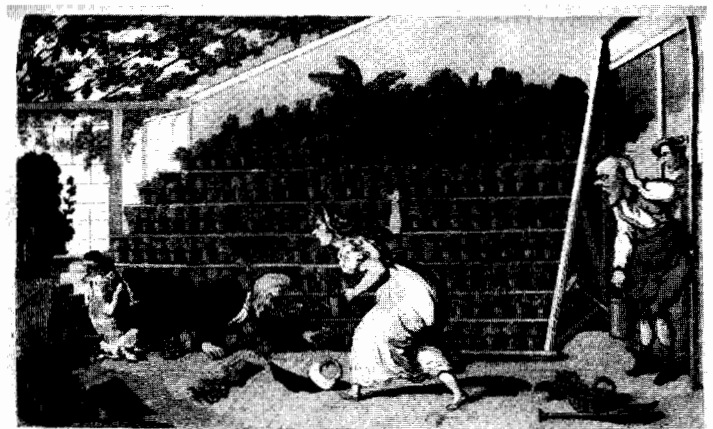


Birds are the central theme in this series of views known as "INDUS" by Ridgways, c1879-90. The transfer is a beautiful reddish brown.

DOCTOR SYNTAX PART V

by
Norman Wolfe

Ralph and James Clews in their extensive dinner service of Doctor Syntax views never used "Misfortune at Tulip Hall". The source print comes from "Tour of Doctor Syntax in Search of a Wife, volume III" first published in 1821; my copy is a first edition. We see the good Doctor being attacked by a dog in the greenhouse. He has fallen against a rack of potted plants and made quite a mess. Not really sure who the servants are angry with!



Above right we have "ASIATIC PHEASANTS" which is one of the most common patterns produced on Staffordshire pottery. It is still in production today in one style or another. This example is by Ralph Hall, c1830-35, underglaze brown mark "R. HALL" in a typical cartouche for this pattern. It is said that Podmore, Walker & Co. originated this design. The Swan Bank pottery of Ralph Hall (&Co) was taken over by Podmore, Walker & Co. in 1853. It would seem that history has given credit for this widely copied pattern to the wrong potter. So what else is new?

The plate illustrated on the next page is by Buffalo Pottery, USA, c 1911, 8 3/8" D, underglaze green transfer, hand painted decorations. This is quite a bit later than we normally cover and not even English. Our area of coverage is from 1760-1880. I have included this piece primarily to show that quality transferware was produced outside of England, even here in America! The Emerald

fine reference on *Adams Ceramics*, where they illustrated the three cup plates and a very important Adams invoice dated November 29, 1834 on page 26, where in the next to last entry, we find the following: "printed jugs, black and brown, 'Plough' and 'Hudson Views'. Here is proof positive that the Adams firm did produce Hudson Views in other than just the three previously recorded cup plates. Perhaps, this soup, which was recently deaccessioned by the Columbus Museum of Arts, is one of many unrecognized pieces of dinner services in the Pictresque Views series that bear an Adams marks rather than the presumed Clews impress. Please check your collections and give us some feedback.

ADAM continued from page 13

white beading on a dark background. The upper rim is covered with dainty flowers and leaves. There are six triangular scroll designs placed along the top edge. A row of chains and beads contains the floral designs. Beneath this there is a series of vertical arched divisions that contain stems and leaves that terminate in a wreath of poppies and smaller flowers. A river divides the central scene. At left in the foreground a flight of steps descends to the water. A pair of stone lions stand guard on either side of the stairs. Three figures are at the top of the steps and a tall white statue of a woman holding an urn stands on a pedestal behind them at far left. Tall trees rise near the statue. An arched bridge crosses the stream in the background and leads to a palace at right. There are three gondolas on the water in the middle ground, the largest is near the flight of stone steps.

Marked W. R., G.M.K. 3301, 1830-34.

Can it really be defined why something makes us smile, makes us want to have more of it? Some will still look at our pattern and wonder what we see in it, but I hope you will at least see the same symptoms of your own very special affliction.

Club Notes continued from page 1

TCC BULLETIN BOARD Q & A

Is there a mystery item in your collection? Our web page has a special feature where unidentified pieces can be looked at by the entire membership. It is called the *Bulletin Board Q & A*. Many questions have been answered and mysteries solved by using this tool. For further information, please contact the Web Master, Dave Arman.

Norm Wolfe

Delaware was not produced for very long because of the high cost of production due to the hand painting necessary to give it character. For this reason they are highly collectible and rather hard to come by. This plate is valued at \$500.00 in excellent condition.

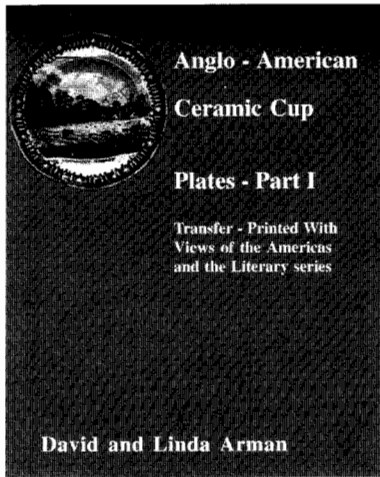


The backstamp on this plate is quite nice. I have been known to buy a piece of transferware simply for the mark, some are very impressive indeed. Next time another view.



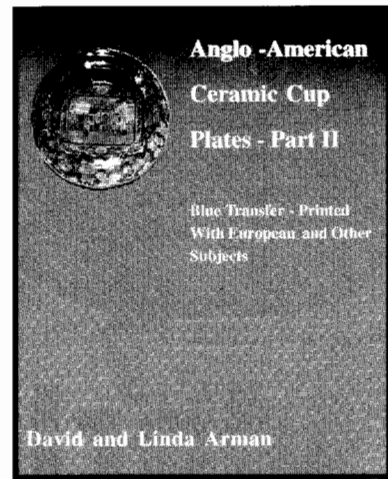
We apologize to new members Catrona and David Maisels for not including their feedback on Ellen Hill's "argyll" in this issue. We ran out of room. It will be included in the next issue. We invite all members to submit their Discoveries and articles. PLEASE! The next deadline is February 10th, 2001.

~ Two New References on Staffordshire Ceramic



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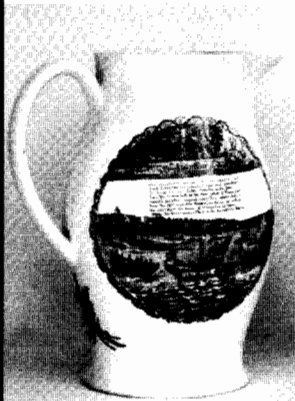
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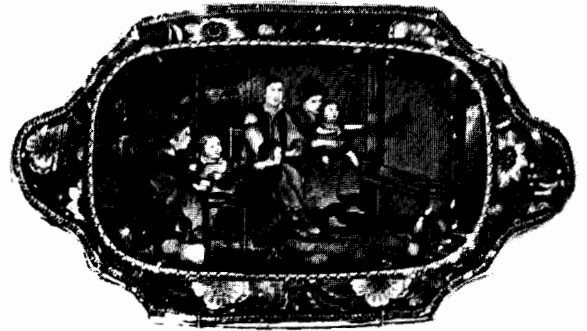
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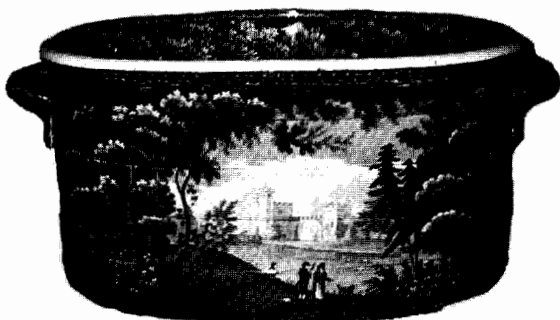
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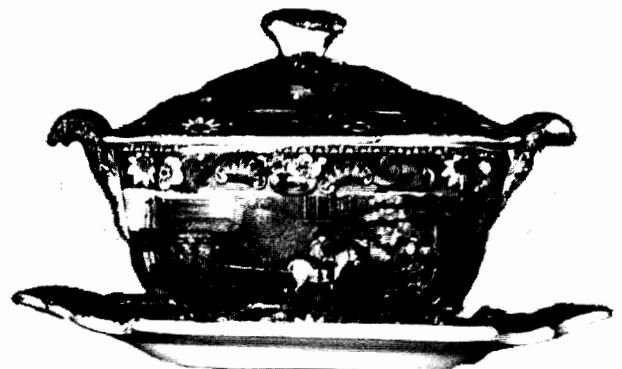
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