



Transferware Collectors Club

Volume III, Number 2

Winter 2001

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A hardy thank you to all of you for continuing to support the Transferware Collectors Club. Without your help, none of this would be possible. Please continue to send original articles, new discoveries, questions and feedback to the editor, Norman Wolfe.

I would like to welcome our new board members. Dennis & Ann Berard will share one position and the other new board member is Margaret Sutor. Specific duties of each board member will be determined later

We are still hoping to publish in color in the not too distant future.

TCC SECOND ANNUAL MEETING MONTEREY, CALIFORNIA

September/October, 2001
by: David Hoexter & Judie Siddall

The second annual TCC meeting was held in Monterey, California, in late September/early October. The meeting was organized by TCC president Judie Siddall and her husband, David Hoexter. Despite the tragic events of early September, we had an excellent turnout of 56 members (with only a few cancellations). All of the English contingent came; Robert Copeland emailed to say "if my plane can land in California, I'll be there". We all agreed that there was comfort in gathering together with friends and fellow collectors, to discuss the origins of transferware in all of its glorious colors.

Before the meeting we enjoyed an optional day in San Francisco and Palo Alto, viewing the collections of Michael Sack, Diane Zumsteg and Linda Dewey, followed by more pottery and an excellent dinner at President Judie Siddall's home. Many thanks to all of our hosts, and to Diane and Ward Zumsteg and Michael Sack for organizing the day! The weather cooperated in typical San Francisco September/October fashion, and it was warm enough to eat outside, even at 9:00 pm.

The next day, we drove to Monterey to begin the actual meeting. We opened with a dinner followed by opening remarks and welcome by Judie. We dedicated the meeting to the memory of Dave Arman. Judie said that in light of the national tragedy, we must not forget our personal losses,



Dina & Andrew Zuger at the home of Judie Siddall.

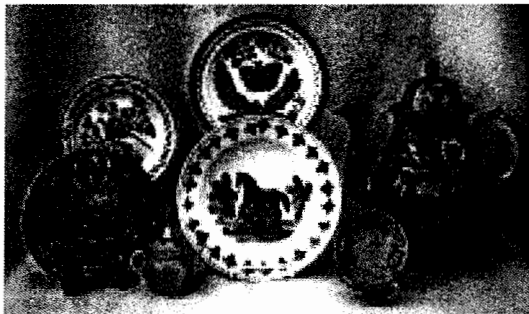


Peter Scott, Fred Sutor?, Minnie Holdaway, Peg Sutor, Chet Creutzburg, Gene Fleischer, Libby Rudolph (Judie's Mom) and Lucille Fleischer at the home of Judie Siddall.



Chet Creutzburg, Fred Sutor, Dennis Dick & Judy Wagner and Dennis Berard at the home of Berard & Peg Sutor at the home of Judie Siddall.

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We are always interested in buying your collection. See you in California at the TCC convention!

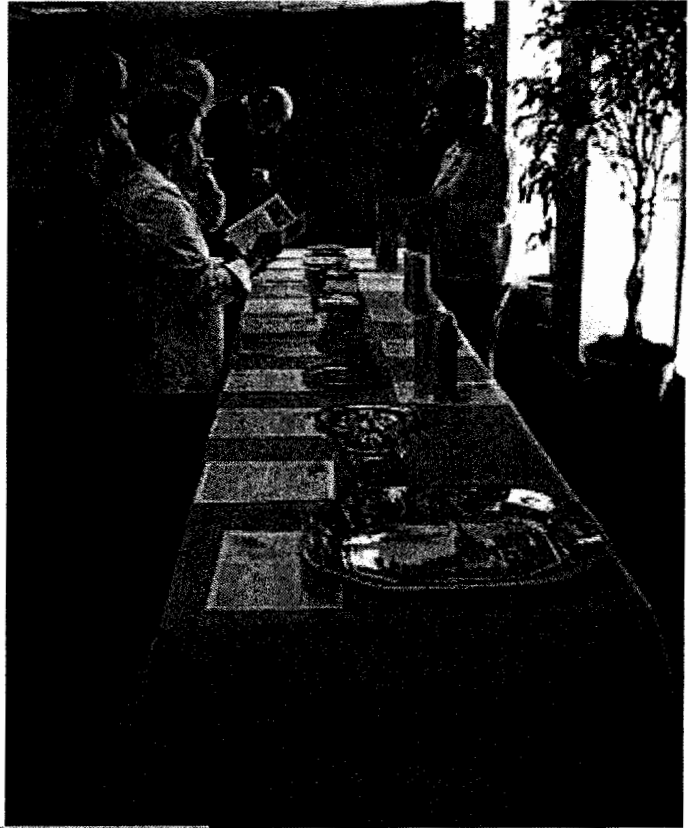
CLASSIFIED ADS

HARD TO FIND reference material on transferware. 1)Hudnut Collection of Old Blue Staffordshire, auction catalog, 1926, hardbound, \$65.00. 2)Kellogg Collection of Blue Staffordshire Historical China, auction catalog, 1925, hardbound, \$65.00. 3)William Randolph Hearst Collection, Part II, auction catalog, 1938, Early American Furniture and Historical Blue Staffordshire Ware, hardbound, \$125.00. 4)American Antique Collector, AAC, , Vol. I, 1-10, Feb 1939 - May 1940, hardbound, \$120.00. 5)American Antique Collector, AAC, Vol. II, 1-10, June 1940 - Summer 1942, hardbound, \$120.00. 6)American Antique Collector, AAC, Vol. III, 1-9, Winter 1943 - 1952, hardbound, \$120.00. 7)Thirty-Four Picturesque Views of Staffordshire & Shropshire, published 1830, hardbound, \$75.00. **FREE PRIORITY MAIL SHIPPING AND INSURANCE** (US only, discounted shipping overseas). If interested in any of these items, email or call for details, Norman Wolfe, (360) 336-5835 or floboo@pacificrim.net

and that the loss of Dave left a huge hole in the world of transferware pottery. The introductory session continued with the ever-popular "Show and Tell", with numerous transferware examples in many colors, and patterns, and plenty of pithy discussion. This part of the meeting concluded with a talk by Joyce Pennacchio on early transportation as seen on dark blue transferware from the 1820s. Joyce brought examples from her own collection as illustrations.

The following morning, members brought pieces to place in the silent auction. The pottery was displayed during the course of the day. Most pieces sold. Of many interesting pieces, one of the best was a 20-1/2" long Oxford and Cambridge series platter offered by Linda Dewey, which aroused the friendly competitive interest of Peter Scott and Dennis Berard. Peter prevailed.

Our initial lecture, "Prints of Many Colors", was presented by Robert Copeland. Robert informed us of the way to identify Spode's Willow pattern, "look for the three socialists on the bridge". He paused and then explained, "they (the three people) are facing to the left". We learned that green transfer was developed in approximately 1823-24, but "true red" (the English call it "pink") color was not available until 1832, as the technology was not developed until that time. Robert said that the



Front Row (l to r): Tim Holdaway & Judie Siddall
Back Row (l to r): Dick Wagner, Judy Wagner, Minnie Holdaway, Pat Halfpenny & Robert Copeland, guest speakers
 (please take a bow).

potters experimented with a brown that was the color of sh., but that they decided on other shades (thanks to Diane Zumsteg and Chet Creutzburg for these comments). Judie Siddall asked why there was not more yellow printed transferware. Robert commented that it probably was not all that popular.

The next morning we elected two new board members, Ann and Dennis Berard, who will serve jointly, and Peg Sutor. Judie Siddall, Chet Creutzburg and Norman Wolfe will each continue as president, vice president/treasurer and editor/membership, respectively; the other board members are Peter Bevaqua and Gene Fleischer.



Transferware Collectors Club business meeting!

Our next lecture was presented by Minnie Holdaway, recent author of "Hollins Blue and White Printed Earthenware". Minnie concentrated on the earliest blue printed transferware, particularly the work of Samuel Hollins during the 1780s. Her discussion and slides of the earliest wares formed an excellent historical foundation for those of us who collect the later transferware.

Pat Halfpenny's subsequent talk was an overview of the collections and history at Winterthur, and a wonderful advertisement for next year's meeting (which will be held at the museum). Pat's talk was as usual informative and amusing.

Following lunch, we were given the opportunity to enjoy the many delights of the Monterey peninsula. This included visiting the Carmel home of Diane Zumsteg. Members commented how they enjoyed seeing the varying interests and the way they display their collections. Thanks, again, to Diane! One of the most popular destinations was Point Lobos, where Dennis Berard reportedly sighted hundreds of sea otters.

After dinner, Judy and Dick Wagner, authors along with David Furniss of "Adams Ceramics", discussed "Adams Transferware on Shipping Invoices, 1834-46". Some of the members thought the topic could be a bit dry, but much to the contrary, the talk was illustrated with examples of invoices and correspondence between shippers and retailers, and slides



Show and Sale

HISTORICAL STAFFORDSHIRE & Other Transferware

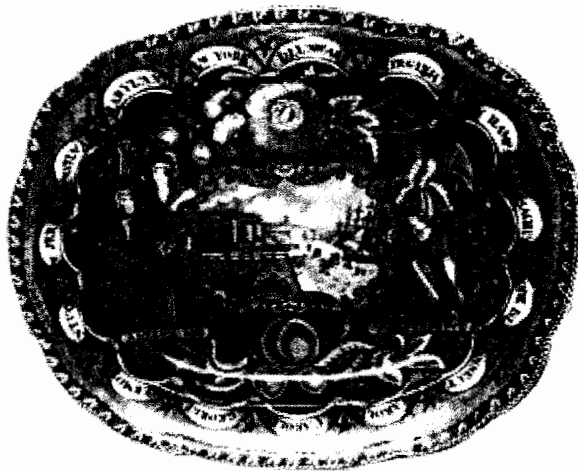
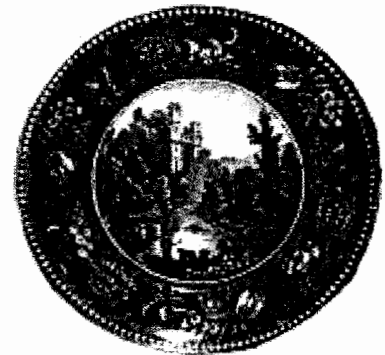
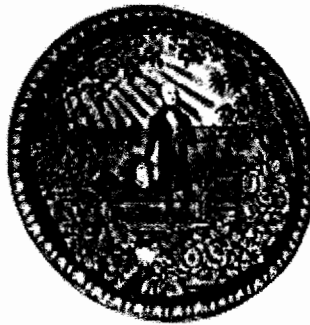
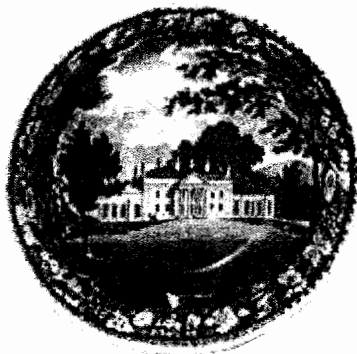


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College*

*January 17th-20th, 2002, New York
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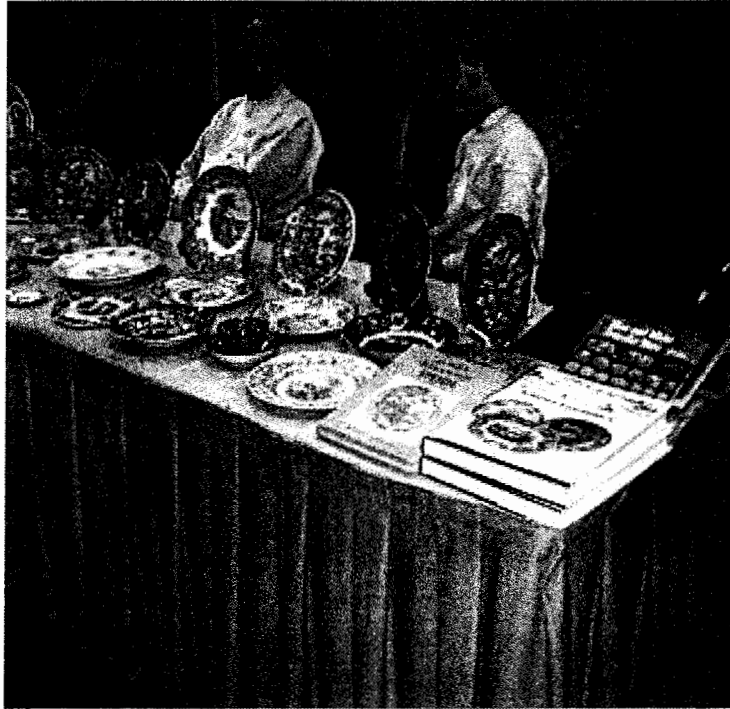
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of many of the patterns and colors represented in the aforementioned correspondence.

The second morning, Robert Copeland presented his second talk, "Blue and White Transfer-Printed Ware". The talk emphasized the technical aspects of transferware production, with examples from the Spode factory.



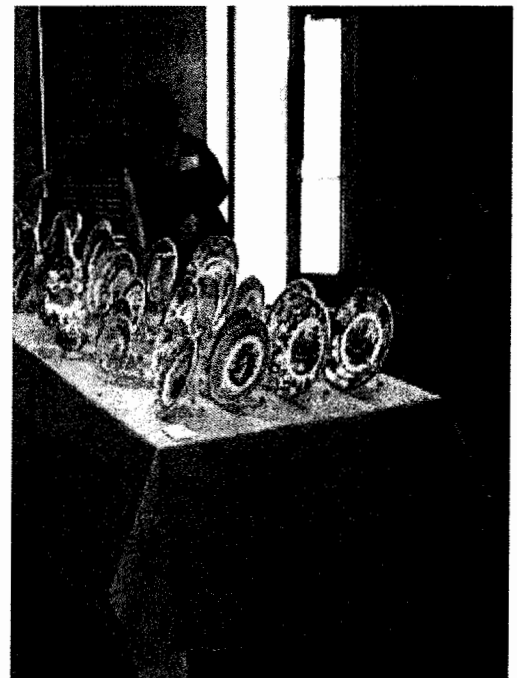
Show & Sale, Dick & Judy Wagner's booth!

Our final speaker was Tim Holdaway, discussing Church's "Cabinet of Quadrupeds", which provides the source prints for many of the animals found on transferware. Tim identified many of the source prints for some of our favorite patterns, such as Enoch Wood's Sporting Series and John Hall's Quadrupeds. We saw that the engravers often used multiple sources for individual topics, and how individual sources were used by different engravers. We were again treated to a display of slides showing the artistry of the early engravers, and their sometimes capricious use of the original source prints.

The meeting concluded with an outstanding show and sale. Five members from as far away as New Hampshire and Pennsylvania brought hundreds of their best ware. The sale, intended to start at 2:00 pm, opened early due to the crush of eager buyers.



Show & Sale, Peg Sutor had many colors of transferware to choose from!



Show & Sale, Judie Siddall's booth!



Show & Sale, Judie Siddall's space, as if Judie didn't have enough to do already!



Show & Sale, Joyce Pennacchio's booth!

We've attempted to mention many of the participants and individuals who made the meeting lively and enjoyable. Particular thanks to two members who unfortunately could not attend, Dina and Andrew Zuger, who organized the show and sale and silent auction, and printed the meeting schedule. Thanks also to Dina and Andrew and Michael Sack, who hosted speakers and guests.

If anyone else has photos of the meeting in Monterey, we would love to share them with the membership. Please send photos and text to Norman Wolfe (address on cover).

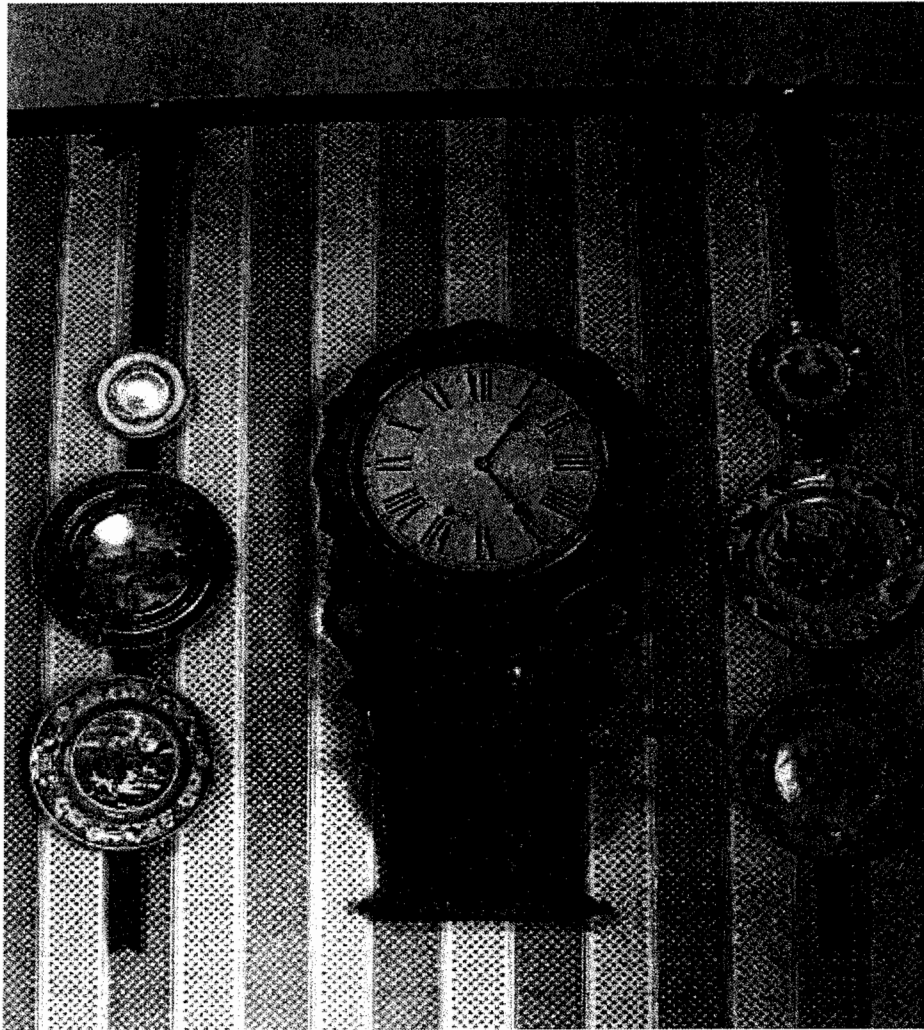
Transferware in Earthquake Country by Lisa Haderlie Baker

We live in Alameda, California, which is a small island on the "continental" side of San Francisco Bay, blessed with a large number of nineteenth century houses and quiet tree-lined streets. Our 1896 Queen Anne was a condemned mess in 1979. We bought it with the romance of youth and have worked nonstop on restoration since acquiring it all those years ago. It is now a reborn Victorian beauty and the gem of our neighborhood. Along with all of the prosaic (and largely invisible) investments in essential restoration and repair we've also been collecting Victorian furnishings over the years, including antiques for the table.

I have had a few pieces of transferware ever since I can remember, most of modest price, bought at auctions and flea markets. My English mother and grandmother both had table settings of blue

willow of which I have fond memories. My major interest was in late nineteenth century American silverplate, rather than English china. The Loma Prieta earthquake in October of 1989 made me deeply grateful that most of my collectibles were unbreakable.

The earthquake roared through our house like a freight train at about 5:00 PM, terrifying my daughters and I. Even though we were many miles from the epicenter, chimneys fell, houses tilted on brick foundations, terra-cotta cornices fell, brick facings collapsed and roof beams twisted and split. Our floor shook so violently it was difficult to remain standing, or to get to a table to crawl under. The house literally groaned. There was no loss of life in Alameda itself, but many died on the freeway that collapsed just over the estuary from us. It was the worst natural disaster I've ever experienced, even though I am a native born Californian and quite familiar with small quakes. As a child I thought they were exciting in a fun way. Not now.



Some friends of ours with a large collection of brown Aesthetic transferware lost almost all of their prized pieces. Plates jumped off the walls, display cabinet doors flew open and china hutches launched dishes to shatter on the floor. Their dining room floor was ankle deep in smashed china and they were devastated. We were lucky. My husband and I had done extensive earthquake retrofitting to the house before Loma Prieta (and have continued to do so since). Except for books soaring off shelves, the grandfather clock's doors flying open (it was tied to the wall, so it didn't go over), a couple of broken teacups and some cracking of plaster walls, our old house did

very well. My silverplate survived without even a dent.

Ah, but then came the siren song of old blue and white Staffordshire...

I came across a gorgeous old romantic transferware punchbowl at an estate sale a few years after the earthquake, and bought it for \$37.00 because it had some minor damage to its base, repaired expertly decades ago. I still adore it. Next I found a "Wild Rose" plate and a Joseph Heath waste bowl at a flea market stall, and a truly wonderful huge washbowl in the "Holly" pattern of Marple, Turner & Co. at another estate sale. I am sure everyone reading this knows where it is going.

Before I knew it, I had a cupboard full of this fragile stuff, and big fears about the next “Big One”.

My Staffordshire teapots and coffeepots are displayed on a little open shelf in the kitchen. I bought quake-wax, fishing line and velcro and made sure each teapot was quake-waxed to the shelf, with anchored fishing line strung tautly in front of them. The teapot that I actually use I have attached to the shelf with sticky-back velcro strips adhered under the base and to the shelf. This makes it relatively easy to take off the shelf and to wash. The quake-waxed pieces I simply dust in place with a feather duster, because the wax makes them messy and difficult to move. Other cupboards have child-proof latches on all the doors, which are good as earthquake latches too. The pieces may fall over, but they won't fall out onto the floor. The large punchbowl mentioned before is in the center of my large and sturdy diningroom table, where I sincerely hope it will stay when the earth moves.

The plates, of a variety of ages and values, were the main problem. For a long time I had them sitting on edge behind the teapots, but then I collected so many that they were stacked two deep and no one could see them. My husband wants absolutely no nail holes drilled in the walls because we've spent so much time fixing previous owners' damage and we've put up expensive wallpapers, so hanging the plates on hooks seemed to be out. Plus we both realized a big quake would make them jump right off the hooks anyway.

Finally I came up with a solution that displays the plates beautifully, drills no nail holes, and keeps them safe from all but the most devastating earthquake. Two rows of three plates each now hang from what appears to be only a “Staffordshire Blue” ribbon, but is actually a carefully hidden heavy picture wire, knotted securely to each plate. This is how I did it:

I had the perfect spot for six plates - on either side of our 1875 kitchen wall-clock (illustrated on page 9). Above the clock is a sturdy picture rail. We measured out the width of the biggest plate from the side of the clock, plus a few inches more, and then sighted up to the picture rail, where we hung a flat brass picture hook. The kind of hooks we buy have a hole predrilled in them, allowing us to screw through the hook right into the picture rail.

Once the hooks were firmly fastened in place, we measured out two lengths of about five feet of heavyweight picture wire. I laid the first set of three plates out on the kitchen table, attached brass plate-hangers to each one, and experimented with placement and order. When I was satisfied with the arrangement, I turned each plate upside down onto its front. I then took the picture wire and knotted it to each plate-hanger's upper loop, starting with the bottom plate and running it up behind each plate and allowing a few inches between plates. A long “tail” of wire stuck out about the top plate's knot.

Then with my husband's help, I carried the wire joined plates over to the wall and carefully knotted the top “tail” to the picture hook, experimenting again to decide on the position of the “string” of plates relative to the clock. We pinched the picture hook shut to keep the wire loop firmly attached. I then repeated the above steps for the other three plates. Once the two sets of three plates were safely hung from the picture rail I glued the end of a wide dark blue grosgrain ribbon onto the picture hook, and hung it down in front of the wire but behind the plates, looping it over and through the plate hangers at the back, and giving the illusion that the plates are hanging from ribbon, not from the hidden heavy wire. This has the additional aesthetic benefit of hiding the top loops of the plate hangers. As a final faux nineteenth century touch, I glued flat grosgrain bows on top to hide the picture hooks.

It looked quite nice, but there was a problem still. Because the plates were all sizes and depths, but were all attached together from the picture rail alone, they didn't hang flat against the wall. The little Allerton child's plate at the top left swung annoyingly away from the wall, twisting to one side, as did the blue Aesthetic plate on the right row. This was not acceptable. After pondering the problem, I decided to take two small spheres of quake-wax and press them on either side of the ribbon behind the top two small plates. This "padding" prevented the plates from twisting out from the wall and made the rows of plates finally all hang straight. In an earthquake, even a pretty big one, the plates will swing but not fall. The final result is quite good, I think, and I can finally SEE my treasures! I am now looking for a handsome platter to hang above the clock, too.

So now, what do I do about my tureens?...

Third Annual Meeting of the TCC

The third annual meeting of the Transferware Collectors Club will be held at the Mendenhall Inn and Hotel in Mendenhall, Pennsylvania. The dates are Sunday, September 29th, 2002 through Tuesday, October 1st, 2002. Mendenhall, Penn. is located on the Delaware border within four miles of the Winterthur Museum, Longwood Gardens, Brandywine river Museum, and a quantity of antique shops.

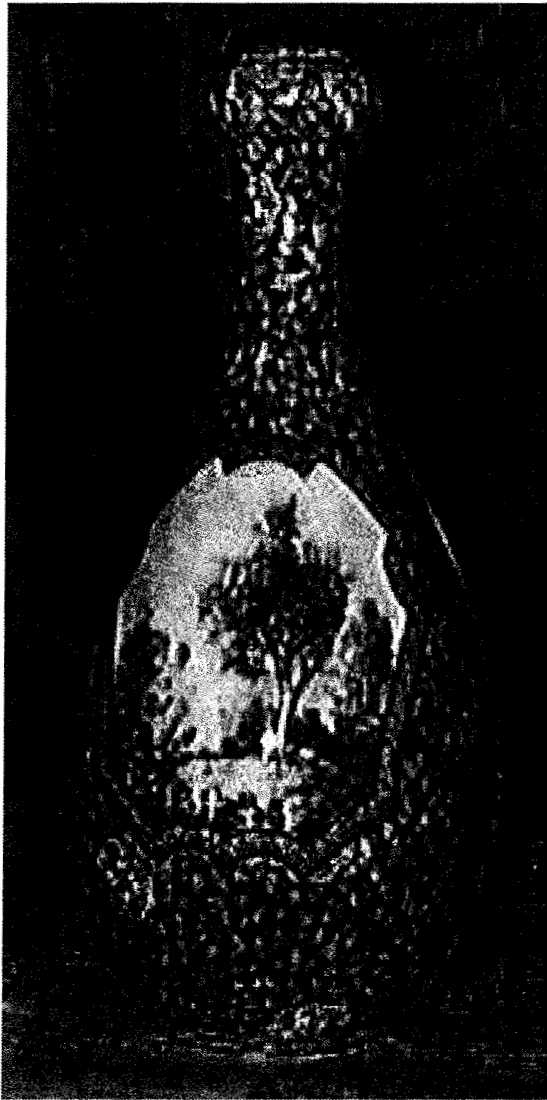
The meeting will start with registration at 3:00 PM on Sunday, and end with a hot buffet lunch on Tuesday. Sunday will include dinner followed by opening remarks, the TCC Annual Meeting, and an interesting lecture. An informal "Show and Tell" may be held at this time. After a continental breakfast at the hotel, most of Monday will be spent at Winterthur. We will meet in the Copeland Room to hear and see several lectures in the morning, then lunch at their restaurant, followed by a guided ceramic tour and workshop. There is also a self tour available at this time. After one more speaker we will return to our hotel for dinner and an auction. Tuesday, after a continental breakfast, we will have a "Show and Sale" followed by the buffet.

It is the hope of the committee to have several of the private Pennsylvania collections of transferware available to be seen by the membership. None are known to be in the neighborhood of Mendenhall, which means that special arrangements must be made. We are working on this. The Mendenhall Inn has special packages that include tickets to the various museums. We intend to have a flyer available for those who might be interested. For those who might wish to extend their stay at the Mendenhall Inn, you must ask for the commercial rate and mention that you are part of the Transferware Group. The rate, which includes a continental breakfast, is \$102.00 single and \$112.00 double. Their telephone number is (610) 388-2100. The inn only has 70 rooms, so I suggest that if you wish to extend, that you not wait too long to make your reservation.

We hope that the meeting package will be finalized during the next week, and that the invitations and particulars will be in the mail to all our paid members by the early part of December. Hope that you can make it!

Advertising rates & deadlines: Full Page - \$150.00, Half Page - \$80.00, Quarter Page - \$45.00 (ads placed for 4 consecutive bulletins get a 20% discount, must be paid in advance). Classified ads: .10 cents per word. **Deadline:** February 15th, 2002!

Staffordshire Bottle by Helen Swan



Jim and I are members of the Transferware Club. We just recently bought this bottle. Ellen Hill suggested I email you with a picture and my questions.

The bottle is 10 inches high and, at it's widest, 4-1/2" across. The transfer is stippled with a C.K. on the bottom (Charles Keeling?). It is crazed with some bottom wear. We believe it to be old. The picture transfer is trees on both sides of the bottle. What do you suspect it might have been used for? Are these bottles rare? Any other thoughts as to the maker? Hope you can answer these questions.

I am also president-elect of the Flow Blue International Collector's Club and will take office next summer. Any thoughts to a joint event in the future.

Sincerely, Helen Swan

(Response)

The vase probably dates from about 1900-1920, and is a copy of a Chinese shape. The number on the base is probably the factory pattern number. I'm sorry but I cannot identify the CK - Charles Keeling is evidently too early. Other than that one can be fairly sure that it is made in Staffordshire or one of the other pottery centers in Britain that were making printed pottery at that time.

Best wishes, Gerald Ledger, Friends of Blue

Turkish Park update by Lucille Gagnault

Have just received the Autumn bulletin (very good!) and wish to shed light upon Vivienne Manber's "Turkish Park" entry, p. 14. The pattern name is "Turkish Pavilion". It is listed in the Kowalsky Encyclopedia of marks on pp. 451 and 515. My own piece in this pattern is a bright blue finely potted deep saucer, 5-1/4" in diameter, underglaze transfer printed mark includes both pattern name and maker (W. Smith & Co.) plus "Wedgwood Ware" impressed.

Classified Ad

MARBLE ITEMS WANTED----Wanted: cups, plates, etc. that show marbles or children playing marbles. This includes ABC plates...Top prices paid! I also buy and sell marbles including Art Glass Contemporary marbles..... Bertram M. Cohen, 169 Marlborough Street, Boston, MA 02116-1830. E-Marblebert@aol.com

Florentine Pattern follow up by Colin Parkes

Catriona and David Maisel's interesting article about the "Florentine" pattern in TCCB III (1) 2-3 indicates that this pattern was probably used by several makers.

The text in Fleming's book "Scottish Pottery" (1973) seems to imply that the version illustrated on page 176 (which resembles that shown in the Maisel's article) was identified from engravings held by George Gordon's Prestonpans factory and Laurie Fuller reports that pieces marked 'GG' are known (FOB Bulletin 62-7).

This was a small factory with only two kilns and it seems unlikely to have produced items of the variety and quality which distinguishes other wares bearing this pattern. These include rare items such as a Watering Can (FOB Bulletin 45:12), a Veilleuse (FOB Bulletin 83:7 and 'True Blue' Case 37/1) and a distinctive Pickle Stand. This last was illustrated in an article by Ann Goodstein (FOB Bulletin 62:3) alongside two identically shaped pickle sets bearing marks and known patterns by Minton. Wares of this type and quality were well within the capabilities of the Minton factory throughout the 19th century.

The name 'Florentine' was also used for very different patterns and marks by G.L. Ashworth and Bros. (G.A. Godden 'Mason's China and the Ironstone Wares', 1980, p.208) and by TJ & J Mayer (P. Williams 'Staffordshire Romantic Transfer patterns' p. 261).

Yours, Colin Parkes

Doctor Syntax, Part VIII by Norman Wolfe



Doctor Syntax Bound to a Tree by Highwaymen

Robbers steal the Doctor's purse and tie him to a tree. The good Doctor has lost his long coat and wig. Two women, on horses, come riding through the forest, preceded by a barking dog.

This view was used on many pieces including the cheese dish, salt skaker, custard

November 29th, 2001

Dear Membership:

I apologize for the conditions of the Dr. Syntax source print in the Winter 2001 bulletin just in the mail. This color copy may help to make up for a horrible error. The jpeg destabilized (broke down) after we did a test run at the printer (cheap excuse but the only one I have).

Doctor Syntax Bound to a Tree by Highwaymen

(Winter 2001, Vol. III, number 2, p.13)





cup, openwork footed compote (exterior) just to name a few not illustrated here.

The gravy or sauce tureen is illustrated here with the full view. This is a rare example as the handles actually reach the base (hard to see in this photo).

Below is the left half of the view on a cup plate with no border (3-1/2" in diameter). The right half shows Doctor Syntax bound to the tree. What an interesting way to use up transfer scraps.



This dinner plate is unmarked, 10-1/2" in diameter, a reproduction, NOT a fake! These plates were made around the turn of the century, c1895-1905 by an unknown English potter. It is believed that British Anchor Pottery produced these but I have not seen the proof.

Mystery Plate by Susan Brigden

I managed to find another plate with no maker, name or whatever... well, other than a small hairline, that is!

Susan: I know this view has a name but cannot find it right now. This pattern was produced c1805-20 and is by an unknown maker. Notice that the buildings, etc. are not traditional chinoiserie in design. This pattern appears to be transitional from chinoiserie to landscape. Hopefully our friends on the other side of the pond will help out on this one.

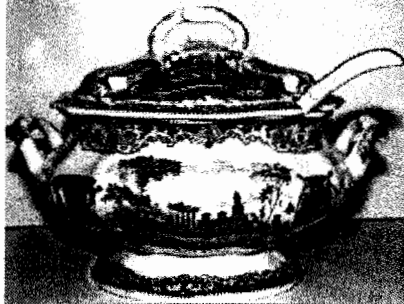


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*Blue & White Staffordshire
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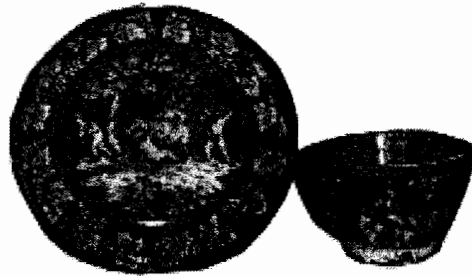
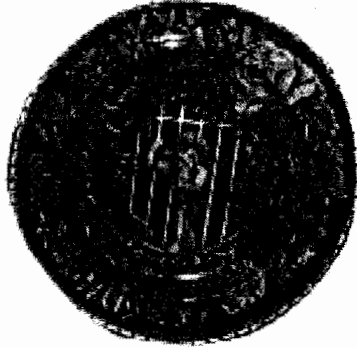
Monday thru Saturday 10-5

And By Appointment (914) 533-2643

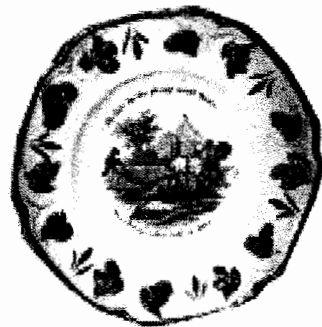
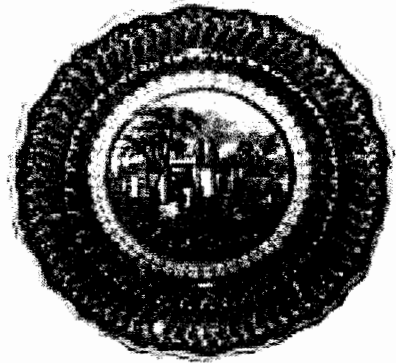
MEDIA T.C.C.

MERLIN ANTIQUES

Owned and operated by: Judie Siddall & David Hoexter



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



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

We are located in Palo Alto, California, 35 miles south of San Francisco. We are not a shop, but invite collectors to view our extensive stock, which is always on display, by appointment.

You can contact us at: (650) 494-7920, or by email at merlinbl@pacbell.net.

Please stop by our web page at: www.merlinantiques.com