TRANSFERWARE COLLECTORS CLUB

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TRANSFERWARE COLLECTORS CLUB

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Submissions are always welcome! Please send to tccnewsletter@gmail.com or by snail mail to *TCC Bulletin*, 24 Amherst Road, Pelham, MA 01002-9624. And **PLEASE** make sure that any photographs or images submitted are high resolution. Thank you!

Sample Plate "Contest"

By David Hoexter



Photo 1

This 10 inch plate was offered on eBay (Photo 1). For want of a better term, we have called it "Sample Plate", and entered it as such in the Advertising Category of the Database. It contains 45 transfers (several are composed of two images) mostly of unknown (at least to us) origin. The transfers are sometimes encircled by a garter and represent various entities, including shipping lines, hotels, clubs, and in the center, the Nel Gwynne Tavern, located in Covent Garden. The border appears to be painted as opposed to printed. Date unknown, but certainly Victorian. The plate is unmarked, excepting an impressed capital A (per eBay seller) on the reverse.

Presumably, each of the individual transfers appeared on plates or other ware produced by the maker of this plate. We would love to know if anyone possesses a marked example which features one of the transfers. We could then ascribe the maker to this piece.

If nothing else, it would be fun to learn more about the various transfers. We already have identified the obvious Nel Gwynne Tavern, [Nel Gwynne (1650-1687) was an actress and mistress of Charles II], and at least some of the others are straight forward as well, but we would appreciate information on any/all of the other transfers. When/where, for example, did the Aberdeen Clipper Line operate? Does anyone possess a transferware piece from this line? What/where/when was the Volunteer Club? What is the significance of "Un Dieu Un Roi"? And where does the rhinoceros appear?

We propose a "contest". There will be no winner (at least there will be no prizes), but all participants will be acknowledged in the next Bulletin, eNews, and on the TCC website, and those who excel at their effort (in my judgment) will be noted. And we'll have some fun figuring out what all this means. Please reference your discussions to the numbers placed on Photo 2 (note that in some cases I have referenced what is most likely a single transfer as two, "a" and "b"). Send the results and sources (if Internet, include the web site name/URL) of your research to David Hoexter tccwebadmin@transcollectorsclub.org, and I'll put it all altogether. You can simply place your contribution in an email message, or create a Word document. And please, if possible, include relevant images, such as source prints, entire pottery pieces which include these transfers, pictures of the ship, etc.

Thanks in advance to all participants!

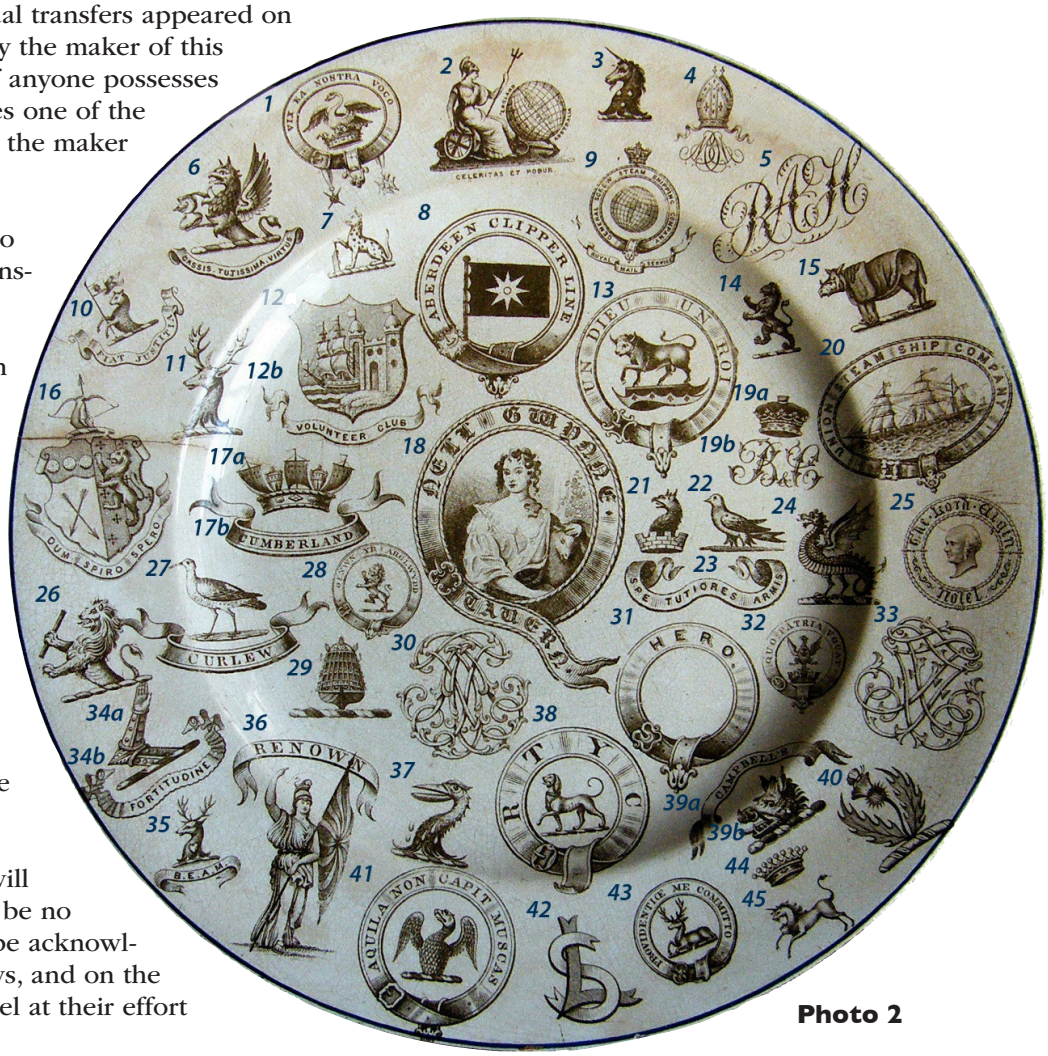


Photo 2

Inappropriate Patterns for Children

By Judie Siddall

Children haven't changed in the past two hundred years, but the concept of childhood and what is appropriate for children has changed. Nineteenth century British children's mugs and plates were created as inexpensive gifts or rewards to teach religion and the alphabet as well as to delight with pictures of animals and children's activities. However, some of the patterns found on this pottery are frightening! Below are patterns that fit the inappropriate or frightening category.

The first pattern, Seal Hunt (Figures 1A & 1B), which was made by Thomas Elsmore & Son (1872-1887), illustrates seal hunting. The molded alphabet border does aid in learning the alphabet, but the hunters who are clubbing the seals would be deemed inappropriate and frightening today.

The next pattern (Figures 2A & 2B) "The Romish Bishop Bonner", which was made by Powell & Bishop (1876-1878), is an odd choice for a child even though it was intended to teach a religious history lesson. Perhaps this pattern was a reward for doing well in Sunday School. Substitute the word Catholic for Romish, as the history lesson is about Bishop Edmund Bonner (ca. 1500 to 1569) who served during the reigns of Henry VIII, Edward VI and Mary I, known as Bloody Mary. Actually, Bonner was known as Bloody Bonner. He was able to survive quite awhile during the enormous upheaval of the English Reformation, as he changed his ideas about religion (Catholic, Protestant, Catholic) to that of the reigning mon-



Figure 1A.



Figure 2A.



Figure 1B.



Figure 2B.

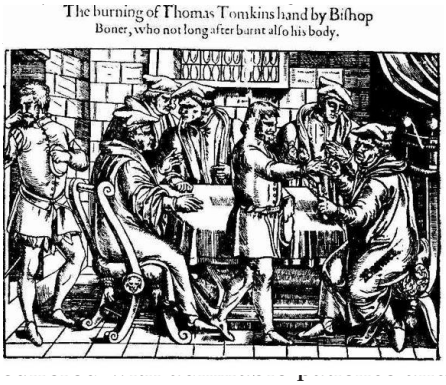


Figure 2C.



Figure 3A.



Figure 3B.

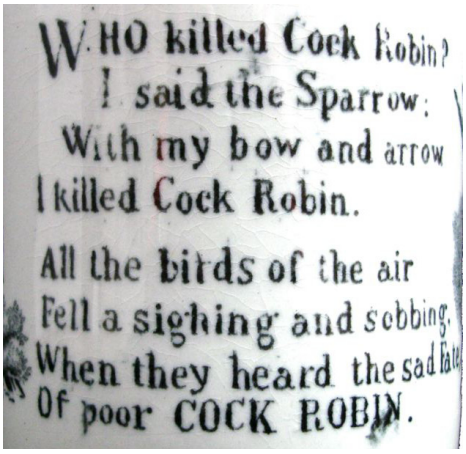


Figure 3C.

constancy." Bonner was imprisoned for refusing to take the Oath of Supremacy at the beginning of the reign of Elizabeth I (another Protestant). He died in prison in 1569. This is an excellent history lesson but a rather morbid topic for children. Note the source print for the pattern (Figure 2C), which is a woodcut from John Foxe's Book of Martyrs, c. 1570.

Of the many nursery rhymes and stories depicted on children's pottery, "The Death Of Cock Robin" fits the inappropriate category. One side of the mug (Figure 3A) shows the sparrow standing on an arrow and the other side (Figure 3B) shows poor upside down cock robin with an arrow through his breast. The middle of the mug (Figure 3C) displays the first verse of the rhyme, "Who killed Cock Robin?/I said the Sparrow:/With My bow and arrow/I killed Cock Robin./ All the birds of the air/Fell a sighing and sobbing./When they heard the sad fate/Of poor Cock Robin."



Figure 4A.



Figure 4B.

Although not frightening, the pattern on (Figure 4A & 4B) is inappropriate humor. The title, "Flow Thou Regal Purple Stream" refers to the bloody nose of the boy who is second on the left. One wonders why this particular scene was considered as a pattern for a child's plate. Were the boys heroes for fighting? Was a bloody nose a badge of honor for a young boy? Fighting and bloody noses (from fighting) are certainly frowned upon in the 21st century!

"Early Sorrow" (Figures 5A & 5B) is a sad reminder of the familiarity that the 19th century child had with death. When mothers died regularly in childbirth and siblings succumbed often to disease, one does wonder why a child needed to be reminded of the prevalence of death. However, the death of a pet, in this case a pet bird, is the same today as it was in the 19th century: an inoculation against a greater loss. Still, this pattern would not be saleable today.



Figure 5A.



Figure 5B.

The gift for a good and well-loved child in Figure 6 is a mug with the inscription, "Present For My Dear Boy". The choice of a fox running off with a goose clamped between his teeth is something not conducive to milk drinking.



Figure 6.

Although the poem titled "My Grandmother" found in Figures 7A and 7B, has good intentions, it has the unfortunate mention and illustration of a dead dog! The poem, which was written by William Upton, was copied from a picture sheet for children published by William Darton, Jr. in London in 1813. The poem reads: "Who took me in a coach to ride,/ Because I griev'd when Puggy died:/ And bought me Sugarplums beside/ My Grandmother". The grandmother is doing her best to cheer up her granddaughter, but I doubt the pattern would be given to a granddaughter today.

As mentioned, children's patterns were often meant to teach the alphabet. The plate in Figures 8A and 8B shows a large and attractive letter "D". However, instead of illustrating the letter with a cute dog or dear dolly, it is companioned with a drunkard and the rhyme "D Was a Drunk-ard (notice how even the word is falling down)/And had a red face".

Figures 9A and 9B illustrate a scene from the very popular anti-slavery book "Uncle Tom's Cabin" by Harriet Beecher Stowe, which was published in 1852. Many scenes from the book were used on children's plates, but none are as violent as the pattern seen here: "Pay Away Till He Give Up: Give It Him: Give it Him! Uncle Tom Whipped To Death." The pattern is frightening and a bit sordid.

These are just a few of the inappropriate patterns that I have found during my residence as co-editor with Connie Rogers of the Children's Subjects category of the TCC Pattern and Source Print Database. I hope you will send along a few of your inappropriate patterns for children for inclusion in the database. The database is a fine repository for these patterns, but perhaps not the hands of your little ones.



Figure 7A.



Figure 7B.



Figure 8A.

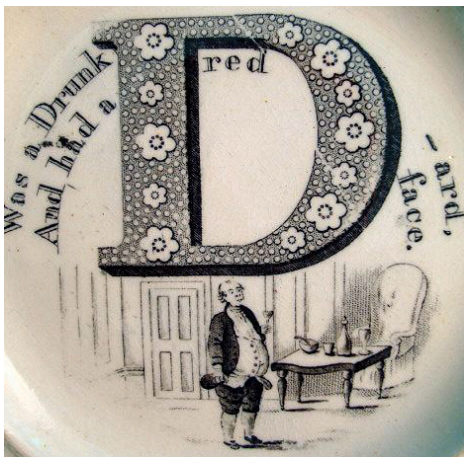


Figure 8B.



Figure 9A.

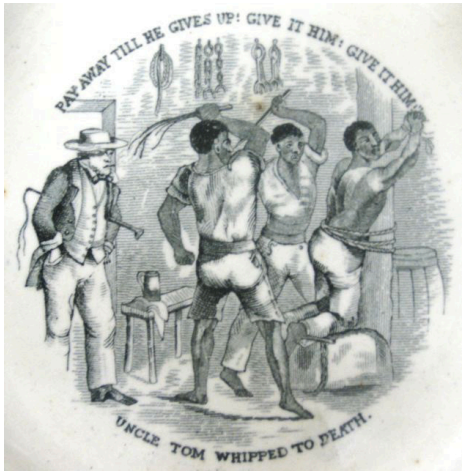


Figure 9B.

Henrywood's Highlights: Transferware from a British Perspective

Number Eighteen of an Ongoing Series

By Dick Henrywood

This column hopefully fulfills a dual purpose – reporting on known patterns in a particular series while at the same time seeking news of additional patterns, images or further information. For this issue I have chosen a very short series (of just three known patterns) whose maker remains a mystery.

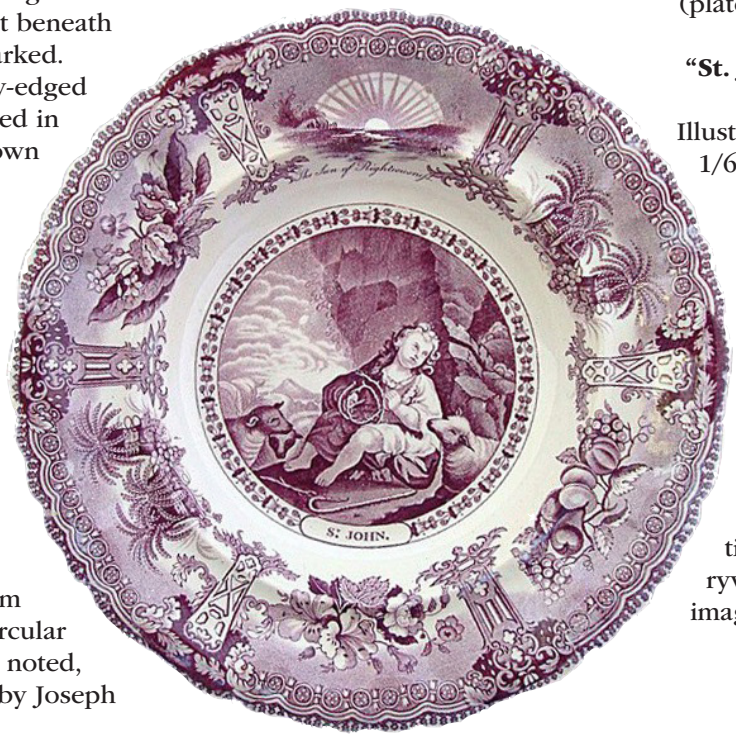
"The Sun of Righteousness" series

A series of biblical figure scenes, typical of the early 1830s, by an unknown maker. Each central scene is titled at its base and appears within an open border of fruit and flower panels with the top panel showing a rising sun with the series title in script beneath it. Most examples are unmarked. The series appears on wavy-edged plates, predominantly printed in purple or red, although brown and black are also known.

The maker is unidentified, although one early attribution suggested Enoch Wood & Sons, and Laidacker gave initials KEB (for Knight, Elkin & Bridgwood). The current author believes the latter might have been in error based on the maker's somewhat similar "Scripture Illustrations" series. Impressed marks in the form of a fouled anchor and a circular propeller device have been noted, the latter known on wares by Joseph Heath & Co.



"Speak, Lord, for Thy Servant Heareth", brown dessert plate 9in



"St. John", purple dinner plate 10.5in

No source for the scenes has yet been identified although one has been noted in the form of an illustration in *The Child's Bible* (late-19th century), presumably a copy from an earlier engraving.

The three recorded scenes are:

"Samuel"
Dinner plate
This scene depicts the infant Samuel at prayer and may be a title variant of the "Speak Lord .. " pattern below.

"Speak, Lord, for Thy Servant Heareth"
Plates from 8.25in to 9.75in
Illustrations: Snyder 109 (plate); Willams 2/Colour Plate 11 and 3/317 (plate); Williams & Weber 1/671 (plate)

"St. John"
Plate 10.5in
Illustrations: Williams & Weber 1/671 (plate)

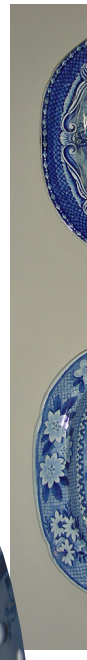
The latter two patterns appear in the TCC database. It seems that they were printed only on dinner and dessert plates, and any other items would be of great interest. Does anyone have an illustration of the variant titled "Samuel" or know of any other scenes or colours? Contributions should be sent to dhenrywood@bowstation.com, with images particularly welcome.

WANTED: Images of British Views
See page 15

Images from Seattle, 2012...
















































(c) Larry














(c) Larry Bout

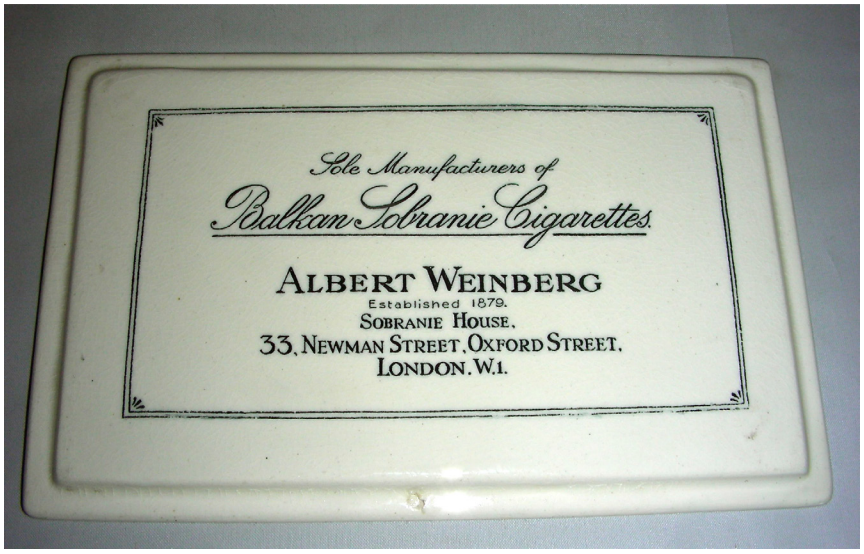




A Cigarette Box with a Personal Touch

By David Hoexter and Michael Weinberg

When your surname is Brown or Johnson or Roberts, finding it printed on a piece of 19th century English transferware may not come as much of a surprise. But, that is, quite honestly, one of the last places we expected to find someone named "Weinberg." It would be like finding a 19th century child's mug with the name "Tiffany" or "LaBron" printed on it. Imagine our surprise when a friend offered a transfer printed pottery cigarette box from Balkan Sobranie Cigarettes and printed under the lid was the following: Sole Manufacturers of Balkan Sobranie Cigarettes, Albert Weinberg, established 1879, 33 Newman Street, Oxford Street, London, W.1." What had my father and my grandfather not told me! (And no, I haven't been able to find ANY connection between Albert Weinberg and my family.)



Transfer printed label on the underside of the lid of the Balkan Sobranie Cigarette Box. The unexpected name proves that transferware still offers many pleasant surprises.

The Spanish first brought tobacco to Europe from the Americas in the first quarter of the 16th century. Exactly who introduced it to England in the second half of the 16th century is unclear: some say it was Sir Walter Raleigh and others give the honor to Sir John Hawkins and Sir Francis Drake and their sailors. At the time, tobacco was called the "sacred herb" because it was thought to be the cure for more than 30 health problems.

It wasn't until the early 1600s and the settlement of Jamestown that tobacco from the Americas (mostly Virginia) started flowing steadily into England. John Rolfe, husband of Pocahontas, made his fortune exporting the "brown gold" to the UK, and it was the cash crop of early Virginia.

Despite some objections, including a rather harshly worded polemic by King James I in 1604, tobacco use spread and much of that used in Europe at the time came from the Ottoman Empire. Balkan tobacco was milder than Virginia tobacco, making inhaling easier and more pleasant. British troops returning from the Crimean War (1853-1856) brought cigarette use in the UK to a wider scale. And, of course, once entrenched, entrepreneurs found a way to satisfy the demand, especially with the development, in the 1880s, of a cigarette-making machine.

Little biographical information is available about Albert Weinberg. The most extensive piece, by "Olga" (on the website GoArticles.com), reads like it was translated directly from the Russian or the Bulgarian by someone's laptop ("In 1905, Albert, who went up the hill, took his 16-year old nephew Isaiah Redstouna …"). The son of an Odessa merchant, Albert left Russia in 1879 and settled in London, where he started manufacturing cigarettes, apparently under the name "Sobranie of London". Albert believed that tobacco products would yield large profits, but ran into resistance to the sale of English-manufactured cigarettes ("Olga" is less precise than usual here, and it is not clear what the cause of this 'resistance' was; it may have been the result of moral prejudices or maybe snob-appeal, people wanting only the finest imported cigarettes.) To circumvent this resistance, Albert hit on a scheme to make the cigarettes in London, ship them to Holland and then import them back to the UK.

The Balkan Sobranie Cigarettes gained popularity beginning in 1890, and Albert was able to expand his operations out of London to other British cities. Packaging became elaborate – and part of the marketing plan – and Balkan Sobranie Cigarettes were available in everything from simple tins to elaborate ceramic boxes holding 100 cigarettes, similar to the one pictured here. Albert Weinberg died sometime during WWI, but the Balkan Sobranie brand survived until the 1980s.

The box pictured here measures 5 7/8" x 3 ¾" x 2 ¼"; a slightly larger version was also produced. The black transfer on the lid shows two Turkish women, smoking and watching three wagons each loaded with 50,000 Sobranie cigarettes (marked on the backs of the wagons) head for market. Text on the lid claims that the cigarettes are "Made of the Finest Yenidje Tobacco". Yenidje is located in Thrace (modern Genisea) Greece, a leading producer of high-quality tobacco. The front and back panels of the box show a Balkan scene with a man and a woman, and the sides of the box have "100" superimposed

over the stalk of a tobacco plant. This basic design remained in use for about 100 years, although it appears that most boxes were printed without Albert Weinberg's name.

One has to assume that Weinberg chose to market the package of 100 cigarettes in the transfer printed ceramic box as the 'top of the line. In fact, "Sobranie" is a Slavic word for an official meeting place of important people, which according to the website www.jti.com , reflects "Weinberg's intention to create a luxury brand in the emerging tobacco market of the late 1800s". If the box lids do not have a transfer printed label, they have a paper label attached to the interior. The three labels we've seen differ somewhat in appearance but each is from "Robert Lewis, Cigar, Cigarette & Tobacco Merchant, St James's Street, London, S.W.1". One label places Lewis at 19, the other two at 20, St. James Street. Robert Lewis (now J. J. Fox) was founded in 1787. According to our Internet source "Olga", Lewis was Albert Weinberg's first customer. It is likely that the owner of the lid/box would return it to a retailer, such as Robert Lewis, for a refill. This practice would somewhat ameliorate the presumably elevated cost of the box and lid.

There are no potter's marks on our Weinberg example, but one of the six other examples we have seen bears the mark "Manufactured by / S. Fielding & Co. Ltd. / Stoke-On-Trent / England". The mark appears on the base of the box. Fielding operated from 1880 -1917. We don't know the precise period of time that this particular box was made, but the primary source of information on transfer-printed advertising containers (Ronald Dale, *Price Guide to Black and White Pot-Lids,* Woodbridge, Suffolk: Antique Collector's Club, Inc. 1977. Paperback 1987) dates this pattern 1900 – 1910.

The Sobranie Cigarette box is a wonderful example of transfer printed advertising, and as such is included in the TCC Database with separate entries for the base and the lid. The Database also includes examples of another cigarette box base and lid, with the name Navrati Extra.



3 views of the transfer printed Balkan Sobranie Cigarette Box.

The Timeless *Teahouse* Patterns

by Margie Williams

The *Teahouse* design is a favorite among transferware collectors. The majority of *Tea House* ware patterns were manufactured as part of the Aesthetic Movement in the late 19th century. English pottery firms deemed the pattern highly marketable, and this author has found examples of the motif by well over a dozen English makers, plus four European transferware firms, pointing to the widespread appeal of the ageless design. This article will concentrate only on the transferware examples manufactured in the U.K



Fig. 1. A beautiful early 18th-century Chinese period Kangxi porcelain plate, 9.2 inches in diameter, with a view taken from one of China's most famous dramatic works, *The Romance of the West Chamber,* the secret love affair between Zhang Sheng and Cui Yingying. (Image courtesy of Andrew Mattijssen, The Netherlands.)

The haunting tale on which the *Teahouse* pattern was based comes from the famous ancient Chinese legend, *Romance of the West Chamber,* first told in a short story *The Story of Yingying* by Yuan Zhen written during the Tang Dynasty (c. 618-907). Despite the tale's unhappy ending, Chinese writers in subsequent centuries created recitative works based on the story, gradually developing a more popular and pleasant ending. This version was originally seen in an oral performance by Dong Liang in the Jin Dynasty (c. 1115-1234).

Closely modeled on this performance, Yuan Dynasty (c. 1271-1368) Chinese playwright Wang Shifu (c.1260-1336) wrote one of China's most famous dramatic works, *Story of the Western Wing,* which has remained popular in various forms since the 13th century.[1]

Set in the Tang Dynasty, the five-part, twenty-one act play told the story of a secret love affair between Zhang Sheng, a young scholar, and Cui Yingying, the daughter of a chief minister of the Tang court. The two first meet in a Buddhist monastery where Yingying and her mother had stopped to rest while escorting the coffin of her father to their native village. Upon seeing her, Zhang Sheng fell in love with Yingying but cannot convey his feelings while she is under her mother's watchful eye. The most he can do is express his love in a poem, read aloud behind the wall of the courtyard where she walks with her mother.



Fig. 2. A second 18th-century Chinese Kangxi period porcelain plate featuring scholar Zhang Sheng reading aloud his love poem to Cui Yingying as she remains in the courtyard with her watchful mother. (Image courtesy of Andrew Mattijssen, The Netherlands.)

This is the image found in the *Teahouse* patterns; Zhang Sheng is shown inside the Monastery, called a *teahouse* by British potters, reading his love poem aloud to Yingying, outside in the courtyard with her mother. This scene has been portrayed in many Chinese images over the years but the ones that inspired the English wares we know so well are the blue-and-white porcelain plates from the 18th-century Chinese Kangxi period. *(Fig. 1 and 2)*

In the latter part of the 19th century, numerous English, Dutch and Belgian potters introduced *Teahouse* designs, many with other Chinese-like names. Interestingly, of the numerous transfer-printed wares collectors have labeled *Teahouse* designs, only one is marked *Tea-house.*

An early Miles Mason design, circa 1810-1813, *Chinamen on a Verandah*[2] (also known as *"Verandah"*), appearing as patterns

1.See the name of the play in Wikopedia.org, courtesy Andrew Mattijssen

2. *Blue and White Transfer Ware 1780-1840,* Coysh, 1974 (44); *Mason's China and the Ironstone Wares,* Godden, 1980 (72)

99, 785 and 789,[3] closely resembles the *Teahouse* design, with two figures on the terrace and a third in a window to the right.[4] This author does not know if the design was meant to portray a scene from the Chinese legend, but, the possibility certainly exists. The Mason plate can be seen on the *TCC Database*.[5]

The Ashworth brothers, who took control of the Mason business in 1862 (after operating as Morley & Ashworth from 1859 to 1862) produced a *Teahouse*-like pattern, called *Chinese Pattern;* (Fig. 3) they may simply have continued the Mason design, using a differing name.

The earlier chinoiserie *Boy in the Window* design[6] (circa 1795 to 1800) by New Hall Porcelain Works, is another pattern featuring a similar theme, although additional figures in the garden (and their activities) seem to imply another story. Herculaneum also produced this design. A third early pattern actually bears the *Tea-house* name. Wares were potted between 1812 and 1835 by S. & J. Rathbone, Tunstall and were marked with pattern number 508. Other early examples may also exist.

Most late 19th-century examples of the *Teahouse* pattern are polychrome, finished with touches of lustre, especially around the edge of the dish. Other potters may have made minuscule changes in the pattern but, essentially, the designs were the same. The pattern was so fashionable that it was produced by many potteries and was given many different names. In some cases, the pattern name *Teahouse* has been assigned to other, unrelated designs. The following list includes **only** British produced transferware, excluding Flow Blue:

- *No. 6372* The design is unmarked, described with "Bright colors, tan lustre."[7] The pattern is illustrated in P. Williams, *Staffordshire,* 1978 (p. 587).



Fig. 3. This is the basic *Teahouse* image used by many English and other European potters; the design is known by many names, *No. 11, Chinese Ching, Chinese Pattern, Nanking, Chusan, Timor, Canton,* and *Nunchin,* to mention only a few. All the pieces are quite similar, regardless of name. This example is *Chinese Pattern* by A. Bros. with the mark.



Fig. 4. The *Virandah* pattern, unmarked, sometimes called *Chinamen on a Verandah*.

- *Boy in the Window* New Hall Porcelain Works, Shelton (1782 – 1835); Herculaneum, Liverpool, Lancashire (1796-1840) also produced this design. This design is a possibility only.

- *Chang* Edge, Malkin & Co., Newport, Middleport Potteries, Burslem, (1871-1903). Polychrome. This design is a garden scene with Chinese ladies, but no teahouse, yet, it is mentioned in P. Williams, *Flow Blue China II,* 1973 (p. 76) as a *Teahouse* example and illustrated in P. Williams, *Staffordshire,* 1978 (p. 573). The name *Chang* was also used by C. T. Maling.

- *Chinamen on a Verandah (Fig. 4)* (also known as *Verandah*), appearing as patterns 99, 785 and 789 -Miles Mason, Fenton (1802-1813)

- *Chinese Ching* William Adams & Sons, Greenfield and Greengates Potteries, Tunstall Stoke (1829-1863). "... printed on a pale blue that has been deliberately flown and the backstamps are a dark slate blue which flowed into the surrounding area."[8] The polychrome-with-lustre motif is illustrated in P. Williams, *Staffordshire,* 1978 (p. 574); it is also listed in Kowalsky, 1999 (p. 478). The Adams book[9] tells us this design is "frequently seen unenamelled."

- *Chinese Pattern,* c. 1864, marked "H & C," probably Hope & Carter, Fountain Place, Burslem (1862-1880). This *Teahouse* pattern is marked as number 16210. The example is polychrome with lustre. Ellen Hill indicates "this version of the *Teahouse* pattern was made by G. L. Ashworth, c. 1864, although it is titled "CHINESE PATTERN (H. C. & Co.)." Ashworth took over the pottery works of Hope & Carter in 1880. Petra Williams indicates the pattern also has been found

3. *Miles Mason Porcelain,* Skinner and Young, 1992 (34, 85 and 86)
4. This figure has been erroneous labeled "the chaperone" by some unknowing collectors.
5. www.transcollectorsclub.org
6. Davis, 1991 (color plate II); see also the TCC database.
7. Ibid
8. Williams, *Flow Blue China II,* 1973, (76)
9. Furniss, Wagner and Wagner, 1999 (53)

marked "Ashworth [or 'A. Bros.'] 16210."

- *Chinese Pattern* The same pattern number appears on a plate in the author's collection marked Liddle, Elliott & Son. Illustrations may be found in Hill, 2000 (Asian #9) and P. Williams, *Staffordshire,* 1978 (p. 575); the pattern is listed in Kowalsky, 1999 (p. 478). The Ashworth motif is illustrated in P. Williams, *Staffordshire,* 1978. Petra Williams describes the example as a "Very pale print." in "Polychrome with Lustre" (p. 575); the pattern is listed in Kowalsky, 1999 (p. 478).

- An unmarked polychrome-with-lustre plate, also bearing an impressed "Ashworth Bros.," is quite probably *Chinese Pattern*. The imprinted date "8/84" seems to indicate August 1884, the exact period in which the pattern was so popular.

- Yet another example of the *Chinese Pattern* wears a printed "L. S. & S." and an impressed "ASHWORTH." According to Geoffrey Godden, "These initials occur on printed garter type marks of the period c. 1870-80. They are cited in the *Pottery Gazette Diaries* with W. Gimson & Co., Fenton (1884-1890)." Beneath the printed mark is the number "16210," also printed.

- *Chusan* Benjamin Floyd, Anchor Lane, Lane End, c. 1843. This polychrome iridescent pattern is illustrated in Hill, *Mulberry Ironstone,* 2000 (Asian 10). The *Chusan* pattern name was used by a number of potteries,[10] including some who operated well into the 20th century. For a list, consult Kowalsky, 1999 (p. 479).

- *Nankin* J. F. W. (James F. Wileman), Foley China Works, Fenton, Longton (1864-1867). This polychrome-with-lustre example is illustrated in P. Williams, *Staffordshire,* 1978 (p. 579) and listed in Kowalsky, 1999 (p. 499).

- *Teahouse* Marked with an unreadable impressed pattern number and "Ashworth," again indicating the Ashworth Bros., Broad Street, Hanley (1862-1968). This example, however, may well be an unauthorized copy of the Ashworth example. Many similar objects appear but there is no inner border encircling the central view, perhaps deliberately eliminated on the under-tray. In addition, the figure behind the wall appears to be sitting in a chair, the curved back clearly visible on the under-tray but nonexistent on Ashworth pieces.

- *Teahouse* Maker unknown. This design has a different border and is "... a simple grayish blue outline. Not polychrome, nor does it have a lustre edge. It is marked with two Chinese characters."[11] Illustrated in *Staffordshire III, Romantic Transfer Patterns,* Petra Williams and Marguerite R. Weber, 1998 (p.43).

- *Tea-house* S. & J. Rathbone, Tunstall (1812-1835). Wares were also marked with pattern number 508.

- *Tea House* Chinese mark and "#2232." Petra Williams describes the design with "brilliant colors and lustre."[12] The motif is illustrated in P. Williams, *Staffordshire,* 1978 (p. 587).

- *Tea House* B. W. & Co. (Bates Walker & Co.), Dale Hall Works, Burslem, (1875-1878). The design is the firm's pattern number 6369, done in "Very high quality printing, all molds marked with date of issue."[13] Illustrated in P. Williams, *Staffordshire,* 1978 (p. 589); listed in Kowalsky, 1999 (p. 512).

- *Tea House* G. W. & Co. (transfer-printed), Gildea & Walker (im-





Fig. 5. This 2 by 2.2 inch demitasse cup and 4.25 inch saucer would appear to have been potted by the Royal Crown Derby Porcelain Works between 1930 and 1937; although it is a stylized arrow, this cipher does not match any of the arrow ciphers of that time. Together the petite cup and saucer present us with the ageless Chinese *Romance* tale.

10. Not necessarily *"Teahouse"* patterns
11. Williams and Weber, *Staffordshire III,* 1998 (43)
12. Williams, *Staffordshire,* 1978 (587)
13. Ibid (589)

pressed), Dale Hall Works, Burslem, 1881-1885. Bates, Walker & Co. was succeeded directly by Bates, Gildea & Walker (1878-1881), then by Gildea & Walker. Examples of this design are frequently found, indicating there were many wares produced; a flow-blue (only) soup plate has been found with the retailer's backstamp "F. Mayer & Co. / 5 Carlsruhe." The pattern is mentioned in P. Williams, *Staffordshire,* 1978 (p. 589); listed in Kowalsky, 1999 (p. 512).

Many *Teahouse* wares were produced in the 20th century and doubtless, we can imagine, the 21st. A Royal Crown Derby demitasse cup and matching saucer (Fig. 5) was probably produced between 1930 and 1937. Yingying and her mother can be seen on the verandah in the view of the tiny saucer while, because of the diminutive size of the ware, Zhang Sheng's window decorates the petite cup.

While current Chinese film adaptations of the *Romance of the Western Chamber* are often unsuitable for polite company, *Teahouse* wares will always portray the purity of the ancient tale. Without question, unrequited love has an ageless appeal and the Chinese legend of Zhang Sheng and Cui Yingying will live forever.

WANTED: Images of British Views

by Dick Henrywood

As many of you will be aware, I am attempting to catalogue all known British views on transferware, and while I am approaching publication of a first part, I am missing several images for illustration. Can anyone, anywhere, provide images of any of the following pieces, or news of where they might be available?

Acorn and Oak Leaf Border series (Ralph Stevenson)

"Brecknock Castle / Rivenhall Place"	Pierced basket
"Dorney Court"	Vegetable dish; square bowl
"Gubbins, Hertfordshire"	Small plate
"Holliwell Cottage"	Soup tureen

Antique Scenery series (Zachariah Boyle)

"Jedburgh Abbey" Small plate; circular sauce tureen stand

Bluebell Border series (Ralph & James Clews)

"Wingfield Castle, Suffolk"	Small plate

British History series (Jones & Son)

"Death of General Wolfe"	Large platters; drainer
"Elizabeth Addressing the Troops"	Sauceboat

Cherub Medallion Border series (Herculaneum)

"Darsie Castle"	Small plate
"Greenwich"	Stand for soup tureen
"Knaresborough"	Square bowl
"Scarbororough"	Sauceboat; custard cup

Large Scroll Border series (John & Richard Riley)

"Bickley, Kent"	Sauce tureen
"Compton Verney, Warwickshire"	Item not known
"Langley Park, Buckinghamshire"	Untitled jug; cover for vegetable dish
"Livermere Hall, Suffolk"	Untitled cup plate

Light Blue Rose Border series (Maker unknown)

"Castle Richard"	Sauce tureen
"Gunton Hall"	Small platter
"Kirkstall Abbey"	Platter

Morning Glory Border series (Maker unknown)

"Finborough Hall"	Teapot

Pineapple Border series (John Meir)

"Kirkham Priory Gateway, Yorkshire"	Toddy plate
"Lumley Castle, Durham"	Sauceboat

Also news of any views in the **Clyde Scenery** series by the Jacksons, the **European Lions** series by John Ridgway, the **Hibernia** series by John Wedg Wood, and the **Views of London** series by John Goodwin.

I would be hugely grateful for help with any of these pieces, and would, of course, incorporate suitable credits. I can be contacted by email via dhenrywood@waitrose.com or dhenrywood@bowstation.com.

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Letter to the Editor

To the Editor:

The Index to the *TCC Pattern and Source Print Database* includes not only listings in the Database, but also references to patterns pictured in various articles in the *TCC Bulletin*. While indexing the patterns in Louise Richardson's piece in the most recent *Bulletin*, "The Other Dark Blue" (Vol. XIII, No. 2), I can add the following additional information:

The "Summer Rose" waste bowl shown in Fig. 1 is by J. & R. Clews, c. 1830. Reference: *A Directory of British Teapots* by Michael Berthoud & Richard Maskell. A teapot is shown on p. 208, Plate 1247 with impressed «CLEWS WARRANTED [sic]» mark in addition to the printed mark «Summer Rose».

The pattern on the Adams marked sugar bowl in Fig. 1A is seen in the *Database* on a sugar bowl. The pattern is "Basket of Flowers."

Best wishes,
Connie Rogers
Database General Editor

Friends of Blue Annual Meeting

by Sue Wagstaff

On June 24, 2012, thirty five people attended the annual meeting of The Friends of Blue, again held at the Sharpe's Pottery Museum, Swadlincote, Derbyshire.

After what was for many, a long drive, coffee was served before settling down to hear the 13th Bill Coysh Memorial Lecture, this year given by Dick Henrywood. It was mysteriously entitled "Sauce for the Gander," which proved to be a play on words, as Dick told of how to date he had found 1,809 English views, the majority in series, such as the "Antique Scenery" series, and 896 source prints. Ganders having long necks, he, at times, has had to stick his out! The talk was very well illustrated. Dick also stressed the importance of having definitive proof, preferably a mark, before making an attribution. Relying on shape alone, he said, is often misleading, and he displayed a number of images to prove his assertion.

The choice of having Dick Henrywood give the Bill Coysh Memorial Lecture this year was appropriate, as it is exactly thirty years since the first Dictionary of Blue and White Pottery was published by the two of them. And, of course, both were founding members of The Friends of Blue. Dick's new book is eagerly awaited.

Chairman Trevor Kentish discussed the questionnaire sent to every member and, from the answers given by those who returned them, the committee will look into the possibility of having more and possibly longer meetings, a sales table and an improved website, the latter perhaps cataloguing shapes rather than patterns, which the TCC Pattern and Source Print Database is already doing.

The AGM element of the meeting passed in a flash and after lunch the Blue Table produced its usual selection of interesting pieces for discussion.

The TCC has sadly learned about the passing, in October, 2012, of Robin Gurnett, a Founding Member and President of the Friends of Blue.