

INDIA ON TRANSFERWARE

**Supplement to a Compendium of Indian Scenes on
Transferware**



MICHAEL SACK

INDIA ON TRANSFERWARE

Supplement

The ink was hardly dry on *India on Transferware* at its publication in October 2009 before additional patterns and better images of some objects started showing up. I have been accumulating this new information ever since and now feel that I have enough stored up to issue this supplement. Since it is appearing in digital format, I will be able to update it as more material shows up. The new information which follows is set out in the same order as the chapters in the book so that readers can easily relate the information in the supplement to the original. Readers are reminded that all the patterns in both the book and supplement can be searched in the Transferware Collectors Club database of patterns and sources.

I have decided not to sell this supplement but simply to issue it in .pdf format for anyone to download, with the caveat that there may be further revisions. The original book is still available on Amazon or through me directly. My email address is msack@michaelsack.com.

Michael Sack

October 4, 2023

Updated May 28, 2025 with the addition of 3-18, page 16

Section 2: Patterns based on Thomas and William Daniell's *Oriental Scenery*



2-2 (Color added to the embossed border): Plate, 8¼", possibly Mayer & Newbold
"The Chales Satoon"



*The Chales Satoon in the Fort of
Allahabad on the River Jumna*



2-3 (New shape): Mug, 2 $\frac{3}{8}$ " diameter and 2 $\frac{1}{2}$ " high, possibly Mayer & Newbold
"The Chales Satoon" (reversed)



*The Chales Satoon in the Fort of
Allahabad on the River Jumna*



2-10 (Variation on pattern): Plate, size unknown, John & Richard Reilly
Printed mark, different from example in book
"Eastern Street Scene"



*The Sacred Tree of the Hindoos at
Gyah, Bahar*



View on the Chitpore Road, Calcutta



2-10 (Variation on pattern): Plate, 10", Samuel Alcock

Faint impressed beehive mark

"Eastern Street Scene"

This Alcock version is almost the same as the Riley variation shown on the previous page.



*The Sacred Tree of the Hindoos at
Gyah, Bahar*



View on the Chitpore Road, Calcutta



2-21 (Different shape): Saucer, 5 $\frac{3}{8}$ ", Leeds Pottery, unmarked



Near Currah, on the River Ganges



2-24 (New shape; copper lustre omitted): Jug, 4¾", maker unknown
"Ruins at Cannouge"



Ruins at Cannouge



2-28 (New pattern): Bowl, slightly out-of-round, 11½" – 12" diameter
Maker unknown



*The Mausoleum of Mucdoom Shah
Dowlut, at Moneah, on the River
Soane*



2-29 (New pattern): Plate, 6 $\frac{3}{4}$ ", maker unknown
"Indian Temples"
See 2-18 and 2-19 for other makers' versions of this pattern.



*An Ancient Hindoo Temple in the
Fort of Rotas, Behar*



2-30 (New pattern): Bowl, 6" diameter, 3" high, maker unknown
Note that the border is different from that in the other variations of this pattern.



*An Ancient Hindoo Temple in the
Fort of Rotas, Behar*



2-31 (New pattern): Plate, 7 $\frac{3}{4}$ ", maker unknown
"Indian Temples"



*The Mausoleum of Mucdoom Shah
Dowlut, at Moneah, on the River Soane*



2-32 (New pattern): Jar, approximately 3½", Thomas, John & Jos. Mayer
"The Chalees Satoon"

George Baxter's print, shown below, incorporates several elements from the Daniells' work.



Print published by George Baxter, 1848
Baxter catalog number 154



2-33 (New pattern): Sauce Tureen, Enoch Wood & Sons "Shell Border" series
Ramnugur, near Benares on the Ganges



*Ramnugur, near Benares on the
Ganges*

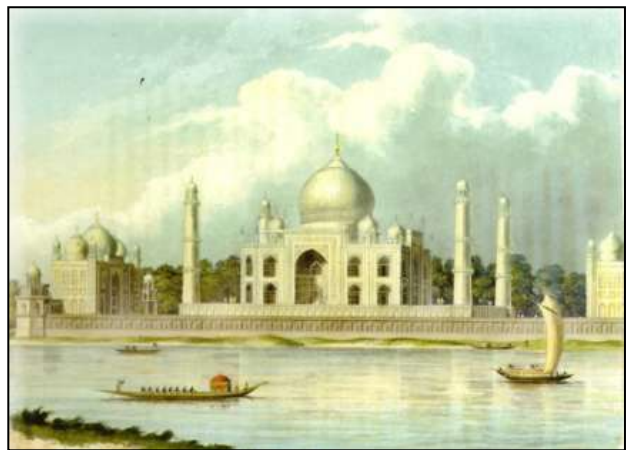
Section 3: John Hall & Sons' "Oriental Scenery" series



3-4 (New pattern): Plate, 4 $\frac{3}{8}$ ", apparently a direct copy of the John Hall & Sons pattern by an unknown maker, who also produced an 11 $\frac{1}{4}$ " square plate with the same pattern and border in blue
"The Taj Mahal"



3-4: John Hall & Sons platter



Charles Ramus Forrest
*The Taj Mahal, Tomb of the Emperor
Shah Jehan and His Queen*



3-15 (Better picture, mark included): Platter, 16½" x 13"
"Surseya Ghaut, Khanpore"



Charles Ramus Forrest
Surseya Ghaut, Khanpore



3-18 (New pattern) Platter, 10.25" x 8.5"
"Gateway and Tomb of the Emperor Akber"



Charles Ramus Forrest
*Grand Gateway and Tomb of the
Emperor Akber at Secundra*

Section 4: The “Oriental Scenery Cartouche” series



4-5 (New shape): Platter, 19" x 15"
“Tomb of the Emperor Acber at Secundra”



*Grand Gateway and Tomb of the
Emperor Acber at Secundra*



Mountains of Rajemahal



4-17: (Pattern not shown): Vegetable tureen base, 9" x 9"
Marked "*Hindoo Ghaht (sic) on the Ganges*"

Possibly the mark refers to the pattern on the lid, which is missing. The source print for a pattern by that name (with "Ghaht correctly spelled "Ghaut") is illustrated at 4-17. The pattern on the base is derived from Thomas and William Daniell's "*The Mausoleum of Mucdoom Shah Dowlut*", an aquatint in their book *Oriental Scenery*. It is the first source print noted in this series that is not from Charles Ramus Forrest's book *A Picturesque Tour along the Rivers Ganges and Jumna in India*.



Thomas and William Daniell
*The Mausoleum of Mucdoom Shah
Dowlut, at Moneah, on the River Soane*

Section 5: The “Parrot Border” series

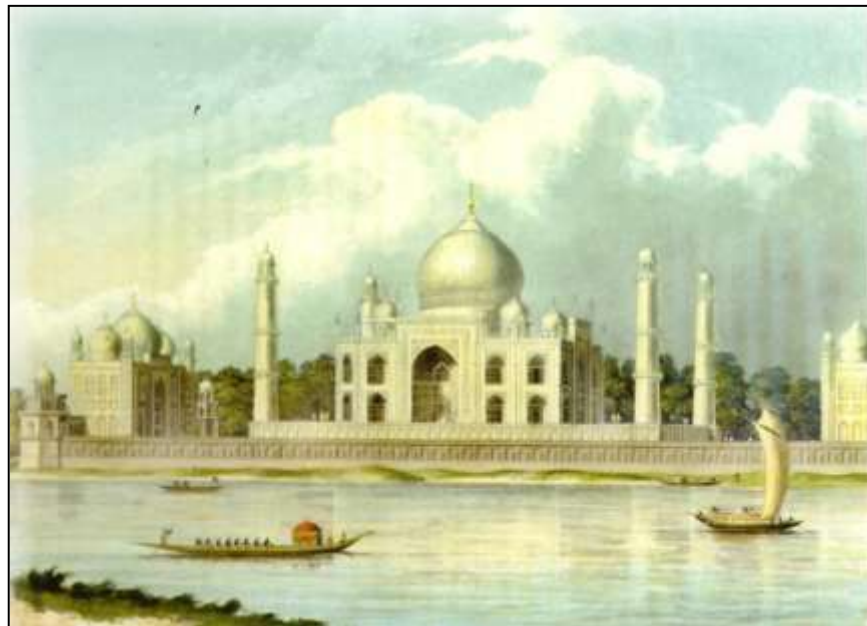
Except where noted, all source prints are by Charles Ramus Forrest from *A Picturesque Tour along the Rivers Ganges and Jumna in India*.



5-1B (New shape): Toothbrush box, 7" x 2¼"

Note that only the left side of the print has been utilized in the pattern.

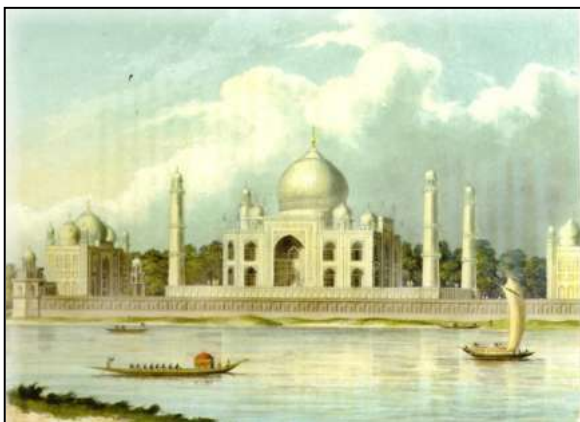
“The Taj Mahal”



*The Taj Mahal, Tomb of the Emperor
Shah Jehan and His Queen*



5.2A Same pattern, but on a soup tureen. Note that on this example the footrim of the tureen has been removed. The sauce tureen shown at 5.7 has the same footrim. The base copies "*The Taj Mahal*", while the lid shows "*City of Benares*".



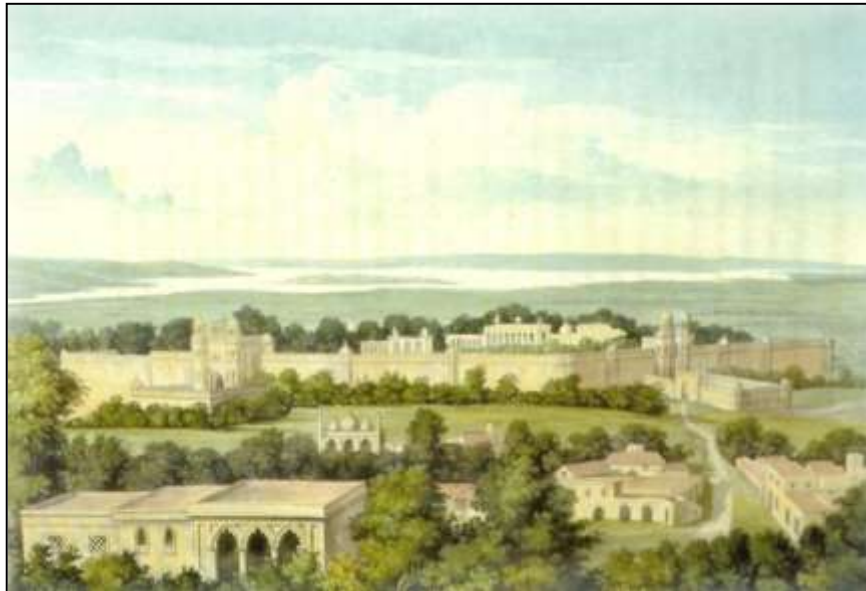
The Taj Mahal, Tomb of the Emperor Shah Jehan and His Queen



City of Benares, from the Ganges



5-7 (Sauce tureen, unmarked, shown in color)
"Palace of the King of Delhi"



Palace of the King of Delhi



5-8B (Correction of pattern name and addition of mark):
The pattern name was erroneously shown as "*Pagodas near Barrackpore*" but should have been "*Pagodas near Barrackpore*". The mark is included above.



5-8B (Additional shape): Jug, unmarked, 10 1/4"
"Pagodas near Barrackpore"



Hindoo Pagodas below Barrackpore on the Ganges



5-14 (Additional example): Plate, 6½"
"Jungeira Pagoda" with mark



William Alexander
Jungeira Pagoda at Sultan Gunge (Hindostan)

Section 6: Thomas & Benjamin Godwin's Indian views

Except where noted, all source prints are by Charles Ramus Forrest from *A Picturesque Tour along the Rivers Ganges and Jumna in India*.



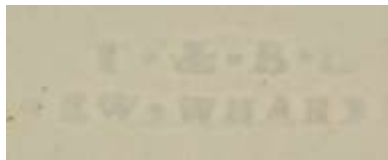
6-1 (New shape, olive green color): Plate, 10 $\frac{3}{8}$ "
"Surseya Ghaut, Khanpore"



Charles Ramus Forrest
Surseya Ghaut, Khanpore



6-10: Lid on soup tureen (not shown previously)
No source print has been identified, and a similar vignette appears on the sauce tureen ladle shown at 6-17.

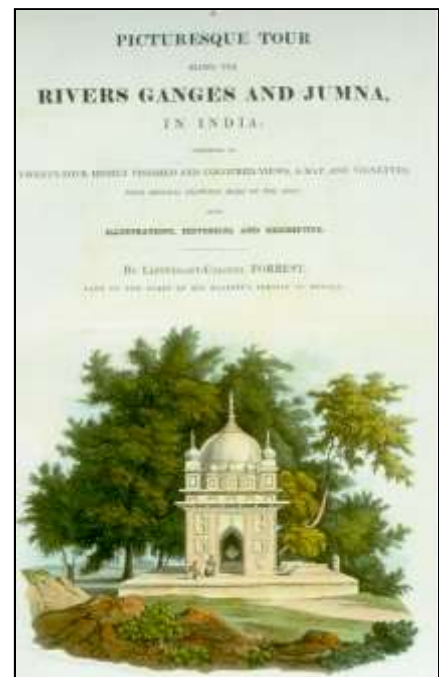


6-12 (Different vignettes in border): Plate, 8½”
“Tomb at Jeswuntnagurh”



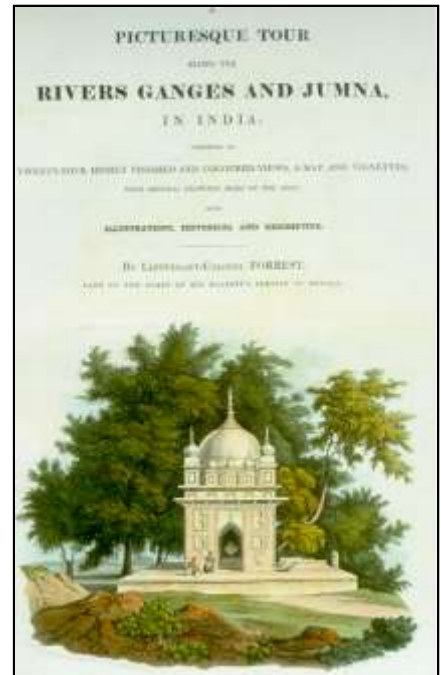


6-12 (New shape, new border, new color):
Dessert dish, 8½", unmarked
"Tomb at Jeswuntnagurh"





6-12 (New shape, "Indian Scenery" border, new color):
Plate, 7 $\frac{3}{4}$ "
"Tomb at Jeswuntnagurh"





6-15 (Better picture):
Sauceboat
"Part of the City of Moorshedabad"



*Part of the City of Moorshedabad,
Ancient Capital of Bengal*



6-16 (New pattern): Sauce tureen stand, 9" x 6¼"
No known source print



6-17 (New pattern): Sauce tureen ladle
The pattern is similar to the vignette on the lid of the soup tureen (6-10).
No known source print



6-18 (New pattern): Platter printed in olive green, 10⁵/₈" x 8⁷/₈"
"Cawnpore, Bengal"
Same view as 6-1, "Surseya Ghaut, Khanpore", but by a different artist



Captain Robert Elliot, R.N.
Cawnpore

Section 7: Patterns based on *Oriental Field Sports*



7-13 (New shape, Stand for chestnut basket, 10½" x 8⅜", Spode
"Hunting a Civet Cat")



Hunting a Kuttauss or Civet Cat



7-23 (New shape): Sauce tureen with lid on its stand, 8" handle to handle
Anthemion border, maker unknown
"The Return from Hog Hunting"



The Return from Hog Hunting



7-24. (Photo now available): Soup plate, 9¾”
Anthemion border, maker unknown
“Death of the Bear”



Death of the Bear



7-25A (New pattern): Soup tureen ladle, Spode

The building appears in Spode's "*Common Wolf Trap*" pattern (see 7-15), but there it is an elaboration on the tiny piece of a building appearing in the "*Common Wolf Trap*" source print. See the soup tureen at 7-3 and another soup tureen ladle at 7-25B..



The Common Wolf Trap



7-25B (New pattern): Soup tureen ladle, Spode

A different section of the *Common Wolf Trap* pattern has been used here. The group of palm trees, mountains and distant buildings can also be seen in the illustration of an oval container labeled P904-18 on page 157 in the first edition (1983) of Drakard & Holdway's *Spode Printed Ware*. Photo courtesy of Mel Blachford.



The Common Wolf Trap



7-26 (New pattern): Plate, 6½”
Anthemion border, maker unknown
“Hunting a Kuttauss, or Civet Cat”



Hunting a Kuttauss, or Civet Cat



7.27 (New patterns): Creamware 4 $\frac{3}{8}$ " pitcher, maker unknown.
The side shown on the left is copied from "*Hunting a Kuttauss, or Civet Cat*", and the side shown on the right comes from "*Shooting at the Edge of a Jungle*".



Hunting a Kuttauss, or Civet Cat



Shooting at the Edge of a Jungle

Section 8: The “Flower Panel Border” series



8-13 (New pattern): Platter, 16³/₄" x 13"
Note that the building is reversed.



Charles Ramus Forrest
*Raj Ghaut and Fort of Allahabad at the Confluence of the
Ganges and Jumna Rivers*



8-14 (New pattern): Platter, 9⁵/₈" x 7⁵/₈"
Source undetermined



8-15 (New pattern):

Sauce tureen

Probably taken from *"Part of the City of Moorshedabad"*

The ladle is printed with snippets of the border foliage.



Charles Ramus Forrest
*Part of the City of Moorshedabad,
Ancient Capital of Bengal*

Section 9: The “Asiatic Scenery” patterns



9-1 (Additional example, in brown): Plate, 10 $\frac{3}{8}$ ", Job & John Jackson
“Gate of the Tomb of the Emperor Akbar”



Thomas & William Daniell
*Gate of the Tomb of the Emperor
Akbar at Secundra, near Agra*



9-1 (Additional example): Plate, 10¼", Burgess & Leigh (Richard Maskell photo)
"Gate of the Tomb of the Emperor Akbar"



Thomas and William Daniell
*Gate of the Tomb of the Emperor
Akbar at Secundra, near Agra*



9-7 (Source print identified): Plate, 9 1/8", Job & John Jackson. It was also produced by them in purple.

"View on the Ganges"

The source print, engraved by Edward Finden after a work by William Daniell, appeared in the 1829 annual *Forget Me Not*, published in London by Rudolf Ackermann.



Captain Robert Elliot, R.N.
View on the Ganges



9.8 (Same pattern, different color, different maker): Plate, 7½", Job & John Jackson.
Copied from the right side of "*Ruins About the Taj Mahal*"



Captain Robert Elliot, R.N.
Ruins About the Taj Mahal



9-10 (Unintentional variation): Platter, 17¼" x 14¼", unmarked but probably by Job & John Jackson, since it is printed (possibly by mistake) with their "Valencia" series border rather than the "Asiatic Scenery" series border.
"Seven Storied Palace, Bejapore"



Captain Robert Elliot, R.N.
Seven Storied Palace, – Bejapore



9-11 (New pattern): Platter, 10³/₈" x 8³/₈", maker unknown
See 9-2 for a pattern by Hopkin & Vernon copied from the same print.
"The Water Palace, Mando"



Captain Robert Elliot, R.N.
The Water Palace, Mando

Section 10: Other Indian views



10-6 (Additional example):
Soup plate, 10½" grey and white, Chamberlain's Worcester
"Hindoo Temple at Chandngoan"



Captain Robert Elliot, R.N.
Hindoo Temple at Chandngoan



10-7 (New shape): Platter, grey and white, unmarked, 18½", Chamberlain's Worcester
"Akbar's Tomb, -Secundra"



Captain Robert Elliot, R.N.
Akbar's Tomb, - Secundra



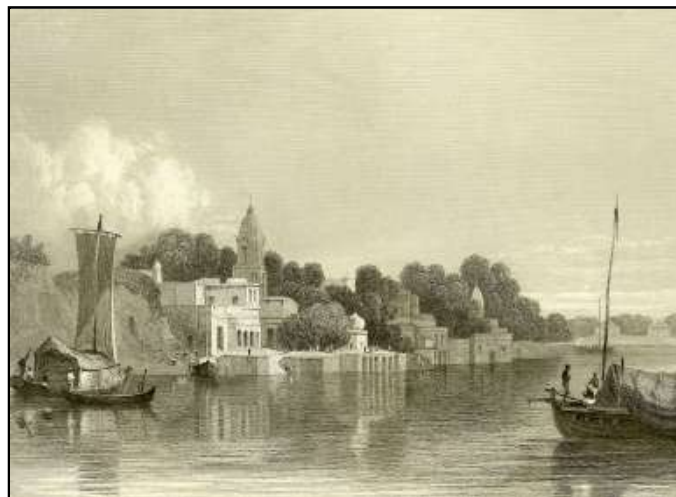
10-11 (New pattern): Plate, 9", maker unknown
"Indian Temples"



Captain Robert Elliot, R.N.
*A Ruin on the Banks of the Jumna,
Above the City of Delhi*



10-12 (New pattern): Soup plate, 10½", Thomas and John Carey
"Indian Temples"



Captain Robert Elliot, R.N.
Cawnpore



10-13 (New pattern):
Plate, 10³/₈", unknown maker but identified by initials "JC"
"Indian Scenery"
Possibly based on the two prints shown below



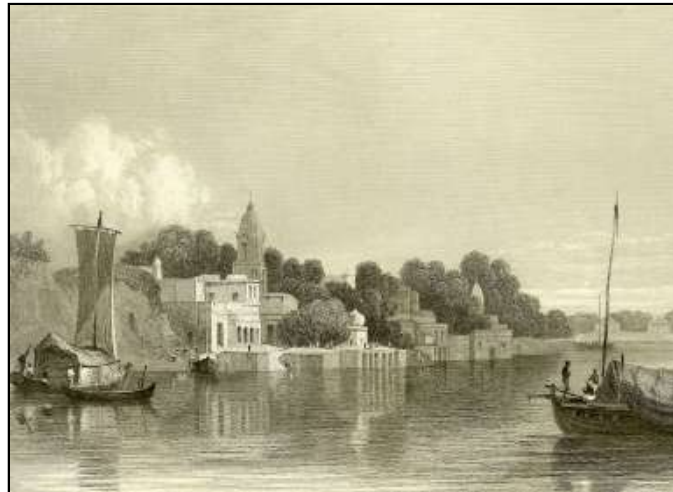
Captain Robert Elliott, R.N.
Taj Mahal, Agra



Captain Robert Elliott, R.N.
Jahara Baug, Agra



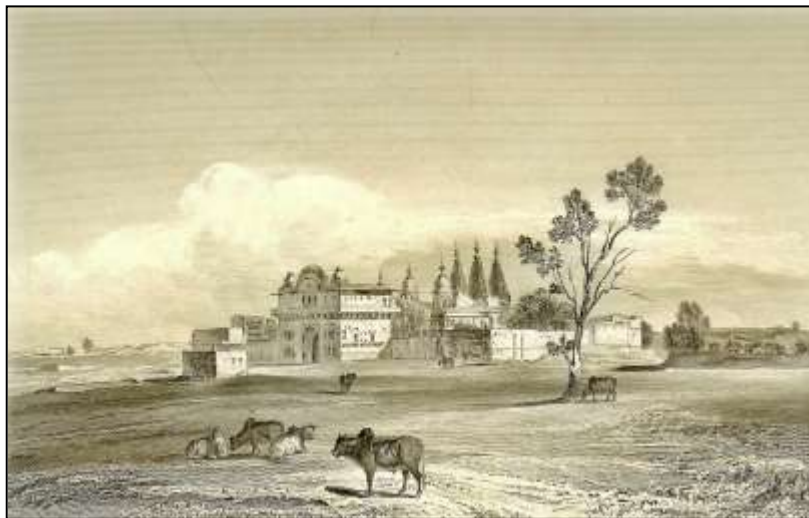
10-14 (New pattern): Plate, 8 $\frac{3}{4}$ ", maker unknown but identified by initials "JC"
"Indian Scenery"



Captain Robert Elliot, R.N.
Cawnpore



10-15 (New pattern): Tazza, 11½" diameter, maker unknown but identified by initials "JC"
"Indian Scenery"



Captain Robert Elliot, R.N.
Hindoo Temple at Chandngoan



10-16 (New pattern): Platter, 19" x 16", maker unknown but identified by initials "JC"
"Indian Scenery".

An identical platter bears the *Indian Scenery* mark with the maker's initials "H&K" for
Hackwood & Keeling .



Captain Robert Elliot, R.N.
The Water Palace, Mandoo



10-17. (New pattern): Platter, 12 $\frac{3}{4}$ " x 11". "Indian Scenery" border and mark. The maker is unknown, and the initials "JC" that sometimes appear on the Indian Scenery mark are missing. The structure in the background is copied from "Part of the City of Benares", a print originally by William Hodges that was re-engraved and included in John Pinkerton's *A General Collection of the Best and Most Interesting Voyages and Travels in All Parts of the World*.



after William Hodges
Part of the City of Benares



10-18 (New pattern): Plate, 10½", Enoch Wood & Sons

European Scenery series

Note the use of an Indian scene on an otherwise European series. Also known in blue.



Captain Robert Elliot, R.N.
Jumma Musjid, Agra



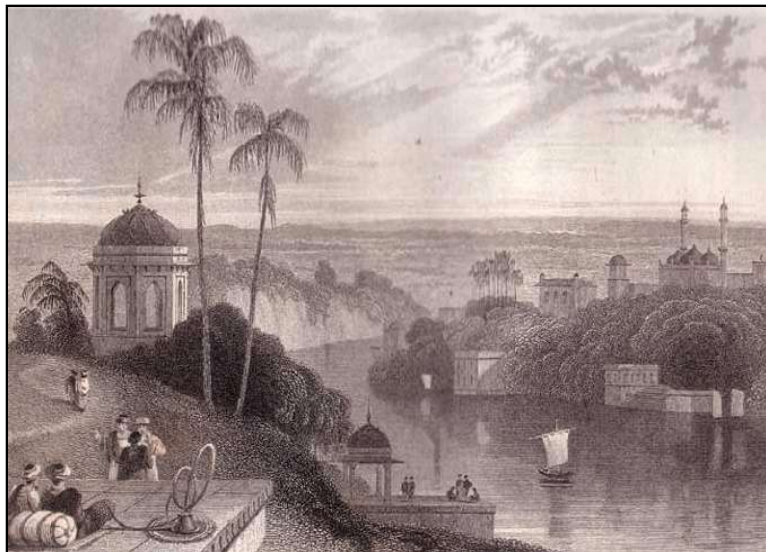
10-19 (New pattern): Drainer, size and maker unknown
"Jumma Masjid, Agra"



Captain Robert Elliot, R.N.
Jumma Masjid, Agra



10-20 (New pattern): Vegetable dish, 10¾" x 8¾", Ralph Stevenson & Son
Lace Border series, "View on the Ganges"
The source print, engraved by Edward Finden after a work by William Daniell, appeared in
the 1829 annual *Forget Me Not*, published in London by Rudolf Ackermann.



Captain Robert Elliot, R.N.
View on the Ganges



10-21 (New pattern): Footbath, size and maker unknown

The source print has been adapted with considerable artistic license, but among other things, the distinctive angle of the building suggests that “*A Ruin on the Banks of the Jumna*” is the source for the building. A source for the boat in the foreground has not been identified.



Captain Robert Elliot, R.N.
A Ruin on the Banks of the Jumna,
Above the City of Delhi



10-22 (New pattern): Plate, 5.7". Enoch Wood & Sons
"No. 106" Series, "*Hindoo Temple, Benares*"

The source print, as with the other prints by Robert Elliot, is from *Views in the East*. All of the other known patterns in the "No. 106" Series show European scenes, this Indian scene being an outlier.



Captain Robert Elliot, R.N.
Hindoo Temple, Benares



10-23 (New pattern): Jug, approximately 9" high, maker unknown
Benares



Captain Robert Elliot, R.N.
Benares



10-24 (New pattern): Jug, 9.45", Elkin, Knight & Bridgwood
"Indian Temple"

The tower on the right seems to be based on a similar tower in the print below, commonly referred to as "Monopteros". A source for the mosque has not been identified.



Thomas & William Daniell
*Remains of an Ancient Building near
Firoz Shah's Cotilla, Delhi*



10-25 (New pattern): Jug, 5.25" to rim; 7.25" to top of handle, Robert Heron & Son, Fife, Kirkcaldy, Scotland

The Jumma Masjid, Dehli (sic)

The mosque, the largest in Delhi, is sometimes written as "Jumma Masjid" or "Jama Masjid". A source print has not been identified.