

T TRANSFERWARE COLLECTORS CLUB

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Winter message from the TCC president

Dear TCC Members,

Welcome to the first TCC Bulletin of 2020! The holiday season is now over, and I hope you all had wonderful times with family, friends, and all that comes along with the season. The annual TCC membership renewal letters were mailed in November and I hope you have had a chance to renew. If not, please do it now so you can continue to receive the Bulletin, access the database, and enjoy all the other benefits of membership!

As you can read elsewhere in this issue, the Annual Meeting in Birmingham was held over four days in late October. The TCC has an excellent track record for providing meeting attendees with a strong program of expert speakers on a variety of transferware related topics, usually combined with visits

to museums and often to private collections, as we did this year. Putting together such an event is an enormous amount of work and the TCC owes a great deal of gratitude to Board members Leslie Bouterie and Loren Zeller for doing the heavy lifting to make the 2019 meeting happen.

Leslie has generously offered to lead the effort again for 2020, when we will be meeting at the Winterthur Museum in Delaware! More volunteers are needed to help with Logistics, Programming, Promotion, Administration, and the Transferware Sale. Several volunteers stepped forward during the meeting in Birmingham, but several more are needed. If you are interested in learning more about the available positions, please contact me at: president@transcollectorsclub.org.

Heading into its 21st year as an organization, the TCC is thriving and growing at a time

when many organizations are struggling to maintain membership and activities. Our membership has increased by 6.5% in the past year. A significant part of this growth has come through our new Institutional and Business membership category. This has helped increase the percentages of our membership who are archeologists and curators/researchers. Collectors still are the largest portion of the membership and dealers are an important part of the mix. International members, in all categories, are nearly one quarter of the membership. This diversity of membership is a strength for the organization and bodes well for continued growth in the future.

As 2019 rapidly fades into memory and 2020 gets underway, I wish you all the very happiest New Year!

-Scott



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www.transcollectorsclub.org

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Bill Kurau – A Remembrance

Michael Weinberg

When Bill Kurau passed away in Mid-September, 2019, after a relatively brief illness, the transferware collecting world, especially those people interested primarily in American Historical views, lost a stalwart dealer; a man who had devoted much of his life to hunting down the rare and elusive American patterns. And at some point or another, he probably owned every one of them! Everyone who collected American Historical Staffordshire knew about Bill, and he knew all of them. His smiling face was everywhere that good historical material was being offered and, as a lot of us know, he was not shy in pursuing it. His customer list read like a “Who’s Who” of transferware collectors.

Bill had this incredible knack for finding things. As a fellow dealer (but never even close to Bill’s class!), I would always be amazed at his display at major shows. Cases and tables filled with the best and the rarest. And he knew where to find it, almost like he had a sixth sense: many were the times when we were doing the same show and Bill would show up in my booth during set-up within seconds of my unwrapping my “best” piece out of the tub. He’d be there to examine it, contemplate it, and then tell me about it, often saying something like “I sold this piece to so-and-so in 1994!” Or, “I had an identical tureen 10 years ago!” And this after I thought I had something really unique!

Bill was always quick to share his knowledge and his experiences. He taught me so much about American Historical, and in the years that I served as Editor of the TCC Bulletin, he not only provided me with great material for articles, but willingly shared what he knew about the patterns and forms. Two pieces in particular stick out in my mind: 1) An Erie Canal Toddy plate that he sold to me several years after I, without knowing how rare the form really was, had offered a similar example on eBay. Bill told me that when he saw that eBay listing pop-up out of nowhere from a dealer he knew nothing about, he was determined to get to know me! The second piece was the “Jess Brown, Washington City” plate that had been part of the dinner service at the Indian Queen Tavern. This plate led to my fascinating research article in the Bulletin entitled “Who’s Been Eating off My Dinnerware” (TCC Bulletin, Vol VIII, No. 3).

Bill wasn’t always a ceramics dealer! Growing up in New York City, Bill joined the New York Police Department in the 1960s; in discussing his early police career one day at a show, we



**Bill & Terry Kurau doing what they loved: exhibiting at a Show!
(Photo courtesy the Kurau family)**

discovered that our paths may have crossed as early as 1968! I was a grad student at Columbia University during the rather boisterous demonstrations that took place in May of that year. Bill had been assigned to the platoon of police officers, decked out in riot gear, who were sent to the campus to control crowds and clear buildings of student protesters (of which I was one!). Although I never came in direct contact with any of the police officers involved at the time (and I have come to have a completely different opinion about them in the 50 years since those events occurred), there is a slim possibility that I was following Bill’s orders to “Move-on” or “Disperse!” We laughed as we shared these memories!

There is a story floating around that while a member of the NYPD, Bill was assigned to patrol the area of Manhattan that included Christie’s and Sotheby’s auction galleries. It is said that he refused any promotion that would take him off this mid-town beat that allowed him to stop at these two auction galleries regularly to preview the merchandise being offered. I do not think that is a true story, but it shows how involved Bill was with transferware and early English ceramics even before he became a full-time dealer.

It is only fitting that Bill would marry the daughter of a Pennsylvania antiques dealer. He and Terry were wed in 1974, and shortly thereafter, after retiring from the NYPD, they moved to Lampeter, PA (quite the change in environment from Jackson Heights, Queens!) where his fledgling antiques business really took off. They raised their 3 children, William III, Jonathan, and David, in the bucolic setting of Lancaster County,

and Bill’s ceramics business flourished. From his early, mimeographed inventory lists to showing at all the major antiques shows in the Northeast, Bill and Terry became fixtures, and for many TCC Members, the first stop when they attended shows like the NY Ceramics Fair, the Chester County (PA) Historical Society Antiques Show, the Delaware Antiques Show, and the York Antiques Shows in York, PA.

Walking into the Kurau booth at these major shows was, for many of us, like a kid walking into a candy shop. Every Historical pattern imaginable (and probably some you thought you’d never see!), every form, from simple plates to warming dishes, from rare Liverpool Jugs to oversized Pratt Decorated cradles, you could find it, many times with a delightful and informative story behind it. It was a treasure trove of goodies for the ceramics aficionado. Bill also was known for his inventory of Currier & Ives prints, and there would always be several rare images available, to complement the ceramics.

Making the transition to the digital world, Bill was very active on eBay. Under the user name “vette64” (can you just picture him tooling around in a 1964 Corvette!), Bill started selling on-line in 1998 and amassed almost 3800 positive feedbacks (eBay’s measure of successful sales). It was always a pleasure dealing with him, and he obviously had many happy customers.

Bill and Terry also contributed significantly to the TCC. In addition to having tables chocked-full of transferware at the TCC Show & Sale at the Annual Meetings, and providing information and especially photos to me when I was the Bulletin editor, who can forget the delightful luncheon, under tents, they hosted just prior to the 2006 Annual Meeting when it was in Philadelphia. Those attending were afforded a rare treat: the opportunity to poke around in Bill’s inventory, and seeing, first-hand, Terry’s incredible collection of miniature tea and coffee pots. The trip into Bill’s cellar, with its boxes and boxes and boxes of dishes was both spine-tingling and downright terrifying!

Son David is set to take over the family business, and we know that he’ll follow very admirably in his father’s footsteps. But things will be a little bit different without Bill’s smiling face and friendly greeting. Rest in Peace, my friend.

TCC Member Kurt Ohare wrote a beautiful remembrance of Bill for the October 4, 2019 issue of Antiques and the Arts Weekly. You can access a copy on-line at <https://www.antiquesandthearts.com/william-bill-kurau-jr-73historical-ceramics-specialist-collector-dealer/>

A POPULAR VIEW:

One view, two artists, eight patterns

by Michael Sack

The city of Kanpur, on the Ganges River in Uttar Pradesh state in northern India, has grown from a small town in the late 1700s to a city of around three million in 2018. It has gone through at least eleven name changes but is known to transferware collectors by two of them: Khanpore and Cawnpore, both spellings given to the place by the English. The city is known primarily for its role in the Indian Mutiny of 1857, when a large number of English residents were brutally killed by the Sepoy mutineers. Nowadays it is distinguished as the sixth most polluted city in India due to its lack of sewage treatment and its large number of tanneries which dump animal body parts and tanning chemicals directly into the Ganges.

Back in the early 1800s, before the mutiny, two artists, both military men, journeyed along the river and made sketches which were later engraved and published in two books. The first artist was Lt. Col. Charles Ramus Forrest, whose book *A Picturesque Tour along the Rivers Ganges and Jumna in India* came out in 1824. The book has two sections, one of which is a history of India from practically the beginning of time up to 1788, and the other is essentially a travelogue illustrated with twenty-six hand-colored aquatints. The book was published in London by Rudolf Ackermann, a German-born English publisher noted for his high-quality books, including other illustrated books about rivers such as the Rhine and Thames. One of the aquatints in this book (Figure 1) shows a view titled “Surseya Ghaut, Khanpore”. Currently the city is called Kanpur, and the ghaut, or ghat – a series of steps leading down to the river – is called Sarsaiya (Figure 14).

The second artist to visit and record the place was Capt. Robert Elliot, R.N.,



Figure 1. “Surseya Ghaut, Khanpore” Charles Ramus Forrest. Engraved by Thomas Sutherland.

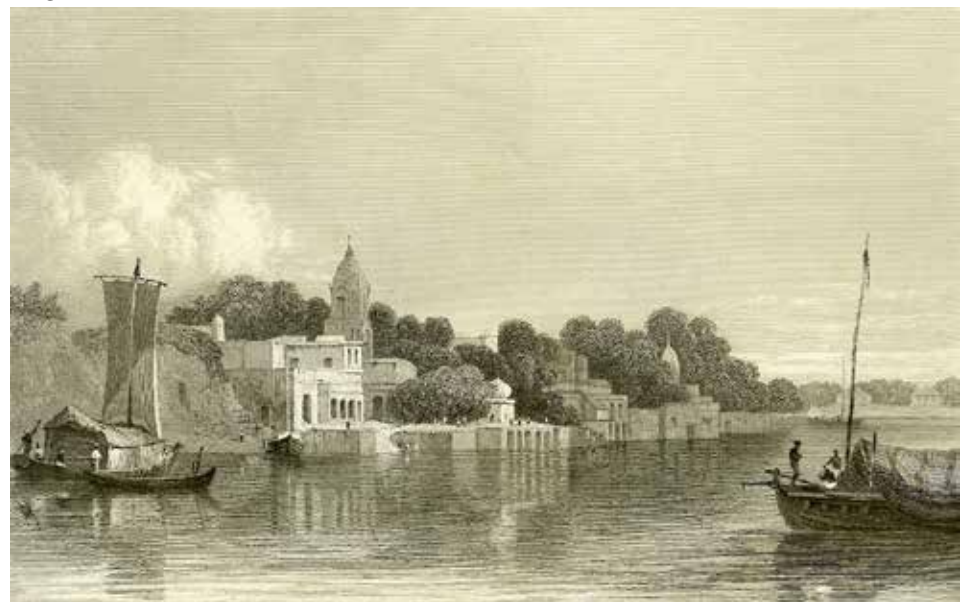


Figure 2. “Cawnpore” Sketched by Capt. Robert Elliot, R.N. Drawn by S. Prout. Engraved by C. Mottram.

R.N., whose book *Views in the East* was published in London in 1833 by H. (Henry) Fisher, Son & Co.. His black and white engraving of Surseya Ghaut (Figure 2) is simply titled “Cawnpore”.

Since there was no effective

copyright law in England until 1842, anyone could copy published pictures such as these, and potters in Britain copied away. Elements of twenty-two prints from the Forrest book and fifteen from the Elliot book found their way onto transferware

patterns. By clicking on the blue highlighted title of these books in the Transferware Collectors Club database, one can see all of the prints and all of the patterns. As far as Indian scenes are concerned, no place was represented more frequently than this one place on the Ganges, never mind the more picturesque and impressive monuments such as the Taj Mahal or Akbar's Tomb which potters could have chosen. So far, eight different patterns based on these two prints by seven makers have shown up, along with two patterns repeated in a different color and one vignette based on a tiny portion of a print.

As used by collectors, the term "series" refers to a group of pieces, such as a dinner service, which share the same border, but have a different central pattern on each piece. John Hall & Sons produced, as part of their dark blue "Oriental Scenery" series made for the American market, a 16½" x 13"



Figure 3. Oriental Scenery series, John Hall & Sons. "Surseya Ghaut Khanpore"

(42cm x 33cm) platter (Figure 3). This is the most faithful reproduction of the Forrest source print and the only one beside the Parrot Border example on a 10" (27cm) soup plate (Figure 4) that includes the birds (storks?) at the bottom right. Each

potter applied his own artistic license to the pattern, and it is possible that some copied from other potters rather than from the original source print.

In the "Oriental Scenery Cartouche" series, so called in order to distinguish it from the very similar mark of the John Hall & Sons series, the 10¼" (26cm) soup plate (Figure 5) repeats the main building and boats from the John Hall example (Figure 3) but omits everything else. Another dark blue series made for the American market is the "Flower Panel Border" series, with many Indian scenes. Surseya Ghaut shows up on a 7½" (19cm) plate (Figure 6)

The John Hall & Sons "Oriental Scenery" series includes a vegetable tureen (Figure 7) on the lid of which are two identical vignettes showing a tiny portion of the scene copied from the Forrest print. The tureen and lid also copy elements from several other prints in the Forrest book. The mark relates to the pattern on the inside of the base of the tureen.



Figure 4. Parrot Border series, maker unknown. "Surseya Ghaut Khanpore"



Figure 5. "Oriental Scenery Cartouche" series, maker unknown. "Surseya Ghaut Khanpore"



Thomas and Benjamin Godwin produced a dinner service which bears pattern names on individual pieces and is sometimes called the “Indian Scenery” series by collectors. Surseya Ghaut appears on a 10” (25.5cm) soup plate printed in blue (Figure 8) and a 10 3/8” (26.5cm) plate (Figure 9) in a greenish-black color.

Thomas and Benjamin Godwin created another pattern with a view

of Surseya Ghaut, but it is based on the Elliot print (Figure 2) and titled “Cawnpore Bengal”. At the time, Bengal was a province as large as France, including Cawnpore and even Calcutta. It appears on a 10 5/8” x 8 5/8” (27cm x 22cm) platter (Figure 10) printed in an olive green that differs from the greenish-black used on their plate shown in Figure 9. It’s a rare case for a potter to make two differ-

ent views of the same place using two different sources. The Godwins made other patterns based on Elliot prints, so it seems that they would have been aware of the duplication.

Thomas and John Carey produced a series titled “Indian Temples”. Of the seven patterns recorded so far, one has an unidentified European view, and the rest have Indian scenes, not all of them identified. Their ver-



Figure 6. “Flower Panel Border” series, maker unknown (No mark).



Figure 7. John Hall & Sons. “Oriental Scenery” series.



Figure 8. Thomas & Benjamin Godwin. “Surseya Ghaut Khanpore”



Figure 9. Thomas & Benjamin Godwin. “Surseya Ghaut Khanpore”

sion of "Cawnpore", based on the Elliot print, is on a 10½" (26.5cm) soup plate, known in both blue (Figure 11) and purple (Figure 12). The Carey name is omitted from the mark on the purple example.

A series titled "Indian Scenery" by an unknown maker sometimes using the initial "JC below the Indian Scenery mark includes a scene based on the Elliot print "Cawnpore" on an 8¾" (22cm) plate (Figure 13). The mark on this example doesn't show the initials at the bottom, but they may have been unintentionally cut off when the transfer was applied. ■



Figure 10. Thomas & Benjamin Godwin. "Cawnpore Bengal"



Figure 11. Thomas & John Carey. "Indian Temples"



Figure 12. Thomas & John Carey. "Indian Temples"



Figure 13. Indian Scenery series, maker unknown



Figure 14. Sarsaiya Ghat in the 21st Century

Book review:

Chinoiserie: Printed British Ceramics in the Chinese style 1750 – 1900

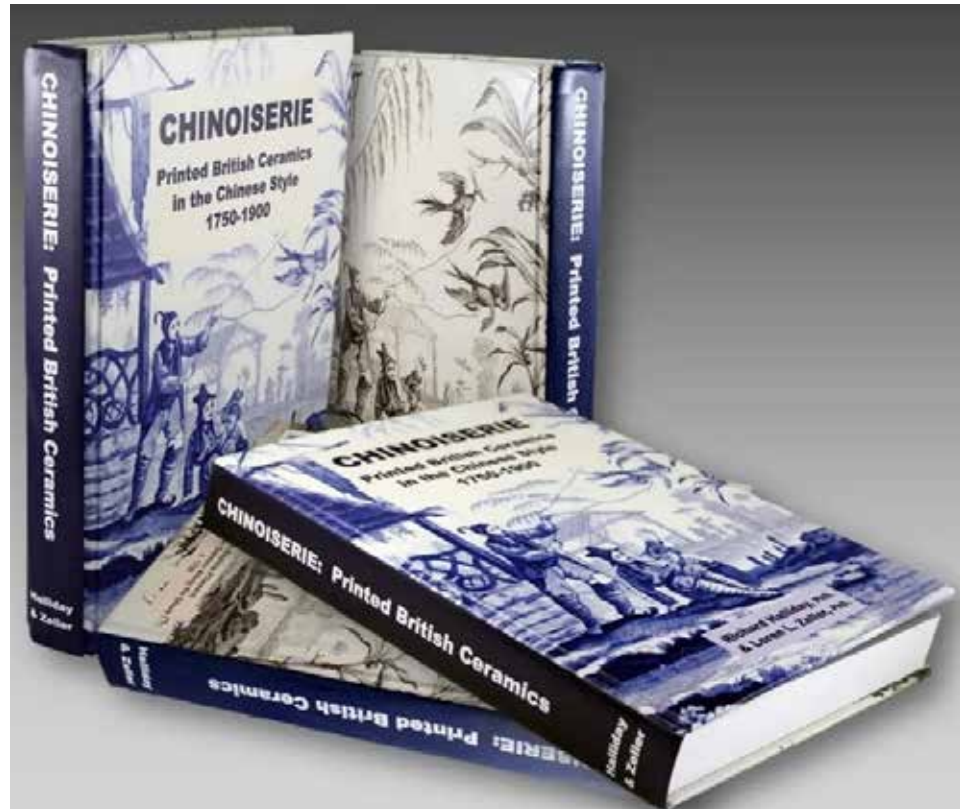
by Stephen Bowers

Co-authored by scholars and avid transferware collectors Richard Halliday and Loren Zeller, *Chinoiserie* is a wonderful compendium of original sources and the designs they inspired across more than two centuries of printed transferware, including discussion of its technology, inspirations and derivations.

In a well-researched text, the authors share their insights into the origins, forms and imagery of this distinctive and important field of ceramic research. From its origins in the East, through its importation, digestion and adaptation in the West, this is a story of inspiration, imitation and artistic change vividly played out within the confines of the design tableaux and decorative borders of British transferware.

Oscar Wilde's witticism "*I find it harder and harder every day to live up to my blue china*" reflects the status and allurement of blue and white as an enduring phenomenon and while the significance of *Chinoiserie* has long been established broadly within the fine and decorative arts, it is now, with this book, that its development within British ceramics has been explored in detail.

The authors bring scholarship, curiosity and imagination to their task. A key aspect of the book's appeal is that it provides an accessible and vividly illustrated catalogue and discussion of techniques and imagery, shapes and types of pottery reflecting every aspect of use in the 18th and 19th centuries. There are generous sections devoted to wares used to create room decorations and table settings; by 1750 England was import-



ing some 10,000,000 pounds of tea annually and the 18th-century vogue for tea drinking, an act of sociability suggestive of an appropriate *mise en scène*, was dominated by *Chinoiserie*.

Readers will delight in the scope and depth of the authors' enthusiasm and understanding as they map the development and trace the rich visual language of *Chinoiserie* -style, providing details of the techniques used, including discussion of copper-plate engraving and the development of gravure-techniques to produce specific decorative tonalities and effects. This, combined with excellent illustrations, allows readers to see design details and appreciate development of

overall compositions in a new light.

Via detailed and copious imagery, the authors examine the intermediate and cross-over forms of imagery and design mediated by the transposition of the delicate tonal-wash qualities of the brush into the copper-plate techniques of line, cross-hatching, stippling and graver-cut shading. The highly-detailed scenes and complex borders achieved by the process of printed blue and white remain as products of consciously fantastical imagination where other-world views were searched for and seemingly found.

Such was the fashion and such was the potency of oriental blue and

Commercial & Advertising Ware



Object: Platter

Pattern: Standard Willow

Pattern Type: Pseudo Chinese

Date: c. 1836-1862

Dimensions: Length: 11.5 in, 29.2 cm; Width: 9 in, 22.9 cm

Maker: Davenport, Longport, Staffordshire

Mark: Impressed anchor and blue printed DAVENPORT



An earthenware platter printed in blue. A cartouche that reads "SPANIARD INN" was inserted into the border. This historic inn still operates today, now as the 'Spaniard's Inn'. It is shown in the above image and is located on Spaniards Road between Hampstead and Highgate in London. The inn is a Grade II listed building, dating to the 17th century. On the opposite side of the road is a toll house built c. 1720. Like the Ships Tavern, the Spaniard Inn has had an interesting past: The pub is mentioned in Dickens's *The Pickwick Papers* and Bram Stoker's *Dracula* and it can count among its previous frequenters the artist Joshua Reynolds and the poets Byron and Keats.

white that, hundreds of years after its first introduction into the West, its admiration, its impact and its collectability continue unabated. Behind all this lies the adumbrated notion of what might comprise the orient, the exotic; the remote imaginary 'other'.

The book clearly shows this process of translation and transformation, a process where misunderstanding, plain ignorance and wishful thinking contributed to results. Nowadays the process continues, blue and white is routinely re-interpreted or appropriated ('subverted' is the term used in advanced cases). Though largely gone are the lyrical skills of the painter and the exacting line of the engraver's burin, the appropriation, recycling and repurposing continues. Print still abounds, though it is more likely to be a computer-generated decal; more 'desk-top mouse' than 'burin and brush' in fact. ■

Chinoiserie: British Ceramics in the Chinese Style 1750-1900. Hardcover, 416-pages including appendices and index, quarto, 270 x 210 mm (10.6 x 8.27 in), lavishly illustrated with over 1450 full color images. Published 2018 by Gomer Publishing South Wales UK. £45 sterling plus £18 post and pack worldwide. Copies available at <https://chinoiseriebook.com/>

About the reviewer:

Stephen Bowers is an artist living and working in Adelaide, South Australia. In 2014 he received a Churchill Fellowship to undertake research into collections of blue and white in the USA, the UK and the Netherlands.



Inside a pattern

by Pat Halfpenny

On a recent visit to Pennsylvania, my friend Wendy took me to a chamber music concert at The Woodlands. It was a very strange experience sitting in the ballroom inside the house that features as a pattern in Stubbs 'Spread Eagle Border' series; I was inside the pattern! Fig 1 shows a 9.5" (25cm) platter from the Stubbs series. Fig 2 illustrates the source print engraved by George Murray in c.1809 that Stubbs used as inspiration to their pattern.

The house survives and is loved and maintained as the centrepiece of fifty-four acres owned by 'The Woodlands Cemetery Company'. Built as the country seat of William Hamilton, the expansion of the house and development of the estate were inspired by his post-revolutionary-war visit to Britain. The house, its great art collection and the landscaped gardens were recognized as one of the greatest American

domestic achievements of the eighteenth-century.

With no direct descendants to take responsibility for The Woodlands, in 1840 'The Woodlands Cemetery Company of Philadelphia' was founded with the stated goal that "the beautiful landscape and scenery of that situation [Hamilton's estate] may be perpetually preserved," rescuing the site from imminent industrial use

and the later residential development of West Philadelphia's "streetcar suburb." The grounds are beautifully kept and are the resting place of over 30,000 people. Among them are architect Paul Philippe Cret (1876-1945), financier Francis Martin Drexel (1792-1863), artist Thomas Eakins (1844-1916), abolitionist Mary Grew (1813-96), surgeon Samuel Gross (1805-84), and Commodore David Porter (1780-1843).

If it hadn't been for the Stubbs ceramic, I would never have known this gem of

American history. How many of the buildings in the 'Spread Eagle Border' series still stand? What do they look like now? If there is one near to you – let us know how it fares in the 21st century. Fig 3 is an image of the Woodlands as it is in 2019. ■

The Woodlands see <http://woodlandsphila.org>.



Figure 1.



Figure 2.



Figure 3.

Odessa...Where in the World?

By Rich Crouch

A soup bowl in the 'American Marine' series marked 'F M & Co.' (Francis Morley and Company 1847 – 58) in teal has an additional underglaze mark; "MANUFACTURED BY ORDER OF STIFFEL BROTHERS, ODESSA." The main view has a three-masted sailing vessel, a steam powered vessel also equipped with sails, a city scene in the background and several small craft. The border is the same as each of the previously recorded "American Marine" views illustrated and described in the TCC Database.

"Stiffel Brothers, Odessa" perhaps should correspond to an importer of earthenware somewhere in the United States in the time period of the Francis Morley company. Searching the internet resulted in the following:

- Odessa, Delaware settled by Dutch in 17th century known as Appoquinimink. By 1740 known as Cantwell's Bridge, after 1855 renamed Odessa after the great Russian grain port in a vain effort to revive their river shipping trade.

- Odessa, Florida 1880s

- Odessa, Missouri 1880

- Odessa, Texas 1881

- Odessa, Washington 1880s

Of the five, only Odessa, Delaware



meets the required time frame. The economic conditions of this community hardly seemed to warrant a direct contract with a Staffordshire potter. Back to the computer for another search, this time being less specific.

Odessa, Ukraine is a major seaport on the Black Sea and enjoyed free port status from 1819 to 1859. Odessa's growth was interrupted by the Crimean War (1853-1858), but it rapidly recovered and became Russia's largest grain exporting port. It is the connection with the Crimean War (Russia vs. Ottoman Empire, Great Britain, France and Sardinia) that confirms the location of Stiffel Brothers. From "The Exchequer Reports, Reports of Cases Argued and Determined in the Courts of Exchequer & Exchequer Chamber, VOL. XI. 1856" Clemontson v. Blessig and Another: "...the said Louis Stiffel, carried on trade and business at Odessa in partnership, under the style or firm of Stiffel Brothers, had given to the plaintiff an order for about 300 pounds worth of goods, to be delivered..." The case has something to do with questions of contract law with respect to wartime (in particular the Crimean War).

An updated online search has produced several examples of other patterns of transferware with variations of the same Stiffel Brothers mark, but no other American views. What was the attraction of a distinctly American view for the Ukrainian / Russian consumers? Do any other members know of other marked pieces with the Stiffel mark? Please let us know if you do. ■

A New Series of British Views

by Dick Henrywood

This story begins some eight years ago when I bought a small plate at the 2011 TCC Annual Meeting in Baltimore. The plate itself is rather unprepossessing (figure 1), but I liked it since it had a recognisable view and it was clearly marked. The view is printed overglaze in red and shows Castle Huntly in Perthshire, the mark being the single impressed name “WOOD”. There are several early engravings which con-

firm the identity of the building (see figure 2 for example) although I have not yet managed to find an accurately matching source print.

I subsequently unearthed another plate with a different view, which I recognised as Tong Castle in Shropshire (figure 3). In this case the source is identifiable as William Angus's *The Seats of the Nobility and Gentry*, published from 1787 (figure 4). The plate, again printed in red,

is also marked, this time with an “ENOCH WOOD & SONS / BURSLEM” mark. Note the moulded anthemion design around the rim.

A third example turns up in the TCC database, again printed in red, but this time on a yellow-glaze (figure 5). It has the same anthemion design around the rim and it is also marked with “ENOCH WOOD & SONS / BURSLEM”. Unfortunately it has not yet proved possible to identify the



Figure 1.
Castle Huntly
in Perthshire, plate 7.6in, impressed “WOOD”.



Figure 2. Early engraving of Castle Huntly or Huntly Lodge.



Figure 3.
Tong Castle in
Shropshire, plate 7.5in, impressed Burslem mark.



Figure 4. Source engraving of Tong Castle.

view, but the search continues.

These three plates seemed to confirm the existence of an unrecorded series of views, made by Enoch Wood & Sons in the first quarter of the 19th century, and I started to hunt for other examples. A breakthrough came with the emergence of a sugar box with the print of Tong Castle on one side (figure 6) but a different view, now identified as West Wycombe Park in Buckinghamshire on the reverse (figure 7). Again a source print has been found, this time from John Walker's *Copper Plate Magazine* published between 1792 and 1802 (figure 8). Another similar sugar box also emerged with West Wycombe Park on one side but an unidentified view of another country house on the reverse (figure 9).



Figure 5. Unidentified scene, plate 8.75in, impressed Burslem mark.

house on the reverse (figure 9).

Note the painted design around the shoulders of the boxes. Exactly the same design appears on a teapot with two new views. On one side we have Brecknock Castle and Bridge (figure 10) while the reverse has a completely new scene of Whitton Place in Middlesex (figure 12). I haven't managed to trace an exact source print for the Brecknock scene as yet, although a close match serves to confirm the location (figure 11). The Whitton Place view is possibly based on another engraving in Walker's *Copper Plate Magazine* (figure 13).

The covers for both sugar boxes and teapots are decorated with two vignette views, both shown here (figures 14 and 15). Unfortunately,



Figure 6. Tong Castle in Shropshire, sugar box 6.5in, unmarked.



Figure 7. West Wycombe Park in Buckinghamshire, sugar box 6.5in, unmarked.



Figure 8. Source engraving of West Wycombe Park.



Figure 9. Unidentified scene, sugar box, unmarked.

neither of these views has yet been identified, but again, the search continues. Yet another matching teapot appeared on eBay recently, with the Whitton Place view on one side but a rural scene of a shepherdess on the reverse (figure 16). Not a British view as such, of course, but it could help identify links to other pieces.

So far, we have plates, a sugar box

and a matching teapot, so presumably there will be other tea wares. I have not yet found a creamer and cups and saucers are also proving elusive, although I have unearthed just one saucer that seems to match (figure 17). This turns out to have another previously unrecorded view, this one of Westwick in Norfolk, copied from William Watts' *The Seats of the Nobility*

and Gentry published in 1779 (figure 18).

So far, the pots shown have all been printed in red, but marked plates are also found in black. Two examples shown here are Tong Castle (figure 19) and Castle Huntly on the yellow glaze (figure 20). Other corresponding black-printed pieces are known, one example illustrated here



Figure 10. Brecknock Castle and Bridge, South Wales, teapot 11in, unmarked.



Figure 12. Whitton Place in Middlesex, teapot 11in, unmarked.



Figure 14. Unidentified scene, vignette from teapot cover.



Figure 11. Early engraving of Brecknock Castle and Bridge.



Figure 13. Possible source engraving of Whitton Place.



Figure 15. Unidentified scene, vignette from teapot cover.

is a teapot with the Whitton Place view on one side (figure 21) but yet another unidentified view, of a ruined gateway, on the reverse (figure 22). Note the same distinctive painted pattern around the shoulder.

So, we have a previously unrecognised series of British views, the plates all indisputably by Enoch Wood & Sons. Using the words “attributed

to” can be dangerous so I would suggest that the unmarked tea wares share enough in common to suggest that they should also be considered to be by Wood.

Before leaving the subject, it is worth noting that the same views can also be found on tea wares printed in black, but with pink lustre lining. One example will suffice here, a teapot

with Whitton Place on one side (figure 23) and the unidentified gateway on the reverse. Others are known. Whether these may also be by Wood is a subject for conjecture.

Particular thanks to Tommy Cheatham and Gay Jungemann for help with images. ■



Figure 16. Rural scene with shepherdess, teapot, unmarked.



Figure 18. Westwick in Norfolk, saucer 5.5in, unmarked.



Figure 17. Source engraving of Westwick.



Figure 19. Tong Castle in Shropshire, plate 7.5in, impressed Burslem mark.



Figure 20. Castle Huntly in Perthshire, plate 8.75in, impressed Burslem mark.



Figure 21. Whitton Place in Middlesex, teapot, unmarked.



Figure 22. Unidentified scene, teapot, unmarked.



Figure 23. Whitton Place in Middlesex, teapot, unmarked.

Celebrating Its 20th Anniversary, the TCC held its Annual Meeting in Birmingham, AL from October 17th to 21st

by Scott Hanson

The Birmingham Museum of Art (BMA), with its stellar collection of ceramics, including the world-renowned collection of Wedgwood, served as the main location for lectures, tours, and handling sessions (Fig. 1, 2 & 3). An impressive lineup of speakers from the US and the UK addressed the prolific production of the Wedgwood factory and its competitors and the innovative and creative 19th century developments in transfer printing that helped to shape the British ceramic industry. Attendees also visited the historic 1850s Arlington Antebellum Home & Gardens and a noteworthy private transferware collection. As always, the Transferware Raffle and Transferware Sale were held (Fig. 4 & 5).

Anne Forschler-Tarrasch, Senior Curator at the BMA, welcomed us to Birmingham with a lecture titled: *Wedgwood at the BMA: An Introduction to the Beeson and Buten Collections*. She also led our tours of the Wedgwood galleries at the museum (Fig. 6).



Figure 1.

Keynote speaker Gaye Blake-Roberts, Curator at the Wedgwood Museum in Barlaston, Stoke-on-Trent, UK, gave two lectures, *Britain's Development of the Transfer Printing Process in the 18th Century and How It Forever Changed the Industry* and *Overglaze Printed Creamware: Sadler & Green of Liverpool and Their Association with Josiah Wedgwood and the English Pottery Industry*. She also led the handling sessions at the BMA (Fig. 7 & 8).

Dr. Richard Halliday, noted transferware researcher and author and UK-based dealer, gave a presentation titled, *From Pattern Design to Printed*

Plate: A Close-Up View of Britain's Transfer Printing Process. (Fig. 9)

Daniel Sousa, Assistant Curator at Historic Deerfield in Massachusetts, lectured on *From Pattern Design to Printed Plate: A Close-Up View of Britain's Transfer Printing Process*. (Fig. 10)

Leslie Bouterie, ceramics scholar and TCC Board member, presented a lecture on *British Transferware in the 19th Century American South*. Collector, dealer, and founding TCC Board member Judie Siddall lectured on *Gifts of Affection and Esteem*, and TCC member and collector Susan Ferguson lectured on *Romantic Patterns of Brown and White Transferware*. (Fig. 11, 12 & 13)

A highlight of the meeting was the private tour of Dr. Charles Torgerson's lovely home filled with his extensive collection of brown and white transferware and many other fascinating items. (Fig. 14, 15 & 16)

As always, the Annual Meeting was an opportunity to visit with old friends and make new ones. ■

(See page 20 for more photos)



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.



Figure 7.



Figure 8.



Figure 9.



Figure 10.



Figure 11.

In touch with the past

by Arleen and Grahame Tanner

The illustrated brown-printed plate (Fig. 1) shows the 'Ladies of Llangollen' pattern. It has on its reverse side an impressed 'Dillwyn' in a crescent mark.

However, the far more interesting marks (Fig. 2) are the underglaze printed fingerprints of a child of eleven to twelve years of age; the marks have been verified by a fingerprint expert. There are eight fingerprints (all fingers and no thumbs) to the underside rim and the position show how the child would have held the plate. The child is likely to have been a 'dipper' dipping the plate in a lead-based glaze, but obviously having previously handled some brown color, possibly from the transfer paper or printing process beforehand. The child may well have been scolded and punished for the carelessness of the work.

We feel it is important for us to appreciate what the workforce and children endured in the potteries to provide us with the beautiful examples we all admire and treasure. Perhaps we should appreciate them even more bearing in mind what the workforce went through.

Life expectancy was around forty to forty-two years! Their living conditions were also appalling. For more details on their living and working conditions see our first book, *'Swansea's Cambrian Pottery Transferware and other Welsh Examples'*.

The Scrivens Report of 1841 on the employment of children in the potteries gives a clear, unvarnished account of what the working conditions actu-

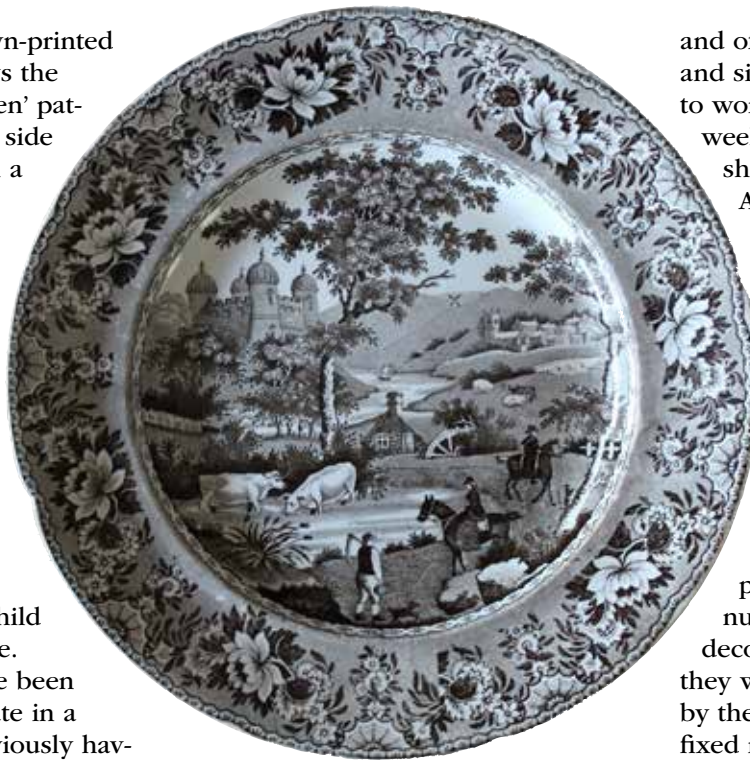


Figure 1.



Figure 2.

ally were. The verbatim contributions of working children give a stark, unedifying account of poverty, pain

and often early death. Children of five and six years of age were expected to work up to seventy-two hours per week for as little as 1 shilling to 3 shillings and 6 pence per week.

At the age of fourteen, the child was apprenticed to a trade, for example, a transferrer, presser etc.

Previous to that age, children were used as cheap unskilled labor to fetch and carry, prepare materials e.g. 'wedging' 5 lbs of raw clay to make it pliable, or operating the few machines available.

Adults in the pottery were paid by piece rates, i.e. by the number of pieces they made or decorated etc. Children were not; they were not paid by the pottery, but by their fellow adult workers on a fixed rate. This also meant that there were no restrictions on their hours, treatment or pay. Some of the jobs they did were heavy, dangerous and life-threatening: 'dippers' for example, were children who had to dip the piece of pottery manually into liquid glaze containing raw lead which often resulted in a high risk of lead poisoning sometimes resulting in paralysis or even eventually an early death. ■

We would like to thank Darien Smith for her fingerprint expertise.

TCC Bulletin Submissions

Submissions to the Bulletin are always welcome; there is no specific deadline. Please send items to bulletineditor@transcollectorsclub.org or by regular mail to TCC Bulletin, Rose Cottage, Gumley, Market Harborough, LE16 7RU, UK. And PLEASE make sure that any photographs or images submitted are high resolution and the text of the article is in editable Word format (not "read-only" format, please). Thank you!!

Interview with TCC member:

RICH CROUCH

Name: Rich Crouch
Town and state: Evans,
Georgia

What is your area of interest/collecting in transferware? Views of America (Western Hemisphere) or made for the American market. I am always on the lookout for the unusual forms (warming dishes, egg cups, bed pans etc.). Finding that special piece, however, does not mean buying that special piece. Due to severe budgetary constraints, it more often than not means getting satisfaction from recognizing that a piece was special and hoping it would wind up in a deserving collection.

How did you get interested in transferware? A close aunt and uncle got us started. They sold us the 'Hartford State House' creamer that is pictured in Arman's book. We lived in Windsor, Connecticut just north of Hartford at the time. When we moved to Georgia in 1989, I then looked to find southern views.

What was your first piece and do you still have it? A tea set in 'Fisherman and Church' (Database Number 15263) consisting of tea-pot, sugar bowl, creamer, eight cups and saucers. I have since added a different shaped creamer and a waste bowl. It is on open shelves in the kitchen.

What is the most recent piece you bought and why? A pair of cups and saucers in the Robert Fulton and Cadmus pattern. At \$0.99

plus shipping, simply I could not resist! This borders on hoarding rather than collecting.

How do you display and live with your transferware collection? It is out on whatever shelves are available. A few items get used on special occasions. More than one grandchild has picked up and "admired" a piece. If it is out where they can reach, it is fair game!

Any advice to both experienced and aspiring collectors? Buy the book first. Make sure you like what you purchase. Do not be a color snob. Although collections of one color can be spectacular (Birmingham brown, Baltimore dark blue), there is something to be said about collecting a theme while mixing the available colors. In "Grandpa's room", I see dark, medium and light blue, green, red, pink, black, brown, purple and even a polychrome 'Arms of the States' plate.

What are your interests outside of transferware? Eight grandchildren, family history, coin collecting, Civil War related items.

Money no object, what would you collect? Civil War cannons including the land to allow live firing.

Have you ever been to a TCC meeting and if so, which one(s)? 2002, 2006, 2008, 2010, 2011, 2014, 2016 and 2019

My Favorite piece would be the 'Washington Standing at His Tomb, Scroll in Hand' egg cup. ■



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More Photos from the TCC Annual Meeting

(Continued from page 17)



Figure 14.



Figure 12.



Figure 13.



Figure 15.



Figure 16.