

One Man's Quest to Discover His Patterson Pottery Roots

By David Hoexter and Judie Siddall

19th Century Patterson Potters and Pottery, by Anthony Patterson, 2021, 80 pages, self-published

Anthony Patterson is descended from potters, specifically from Thomas Patterson, his great great grandfather, who manufactured pottery at Tyne Pottery Newcastle and Sheriff Hill Pottery Gateshead. Anthony learned about his family pottery heritage in 1982 when his twin brother took a course in family history research; prior to 1982 the family had no idea of its pottery manufacturing connection. Family members subsequently purchased pottery attributed to one or another Patterson venture. That effort produced only 12 actual Patterson examples. Tony later embarked on a 20 year research project to locate additional examples and to identify the various Patterson

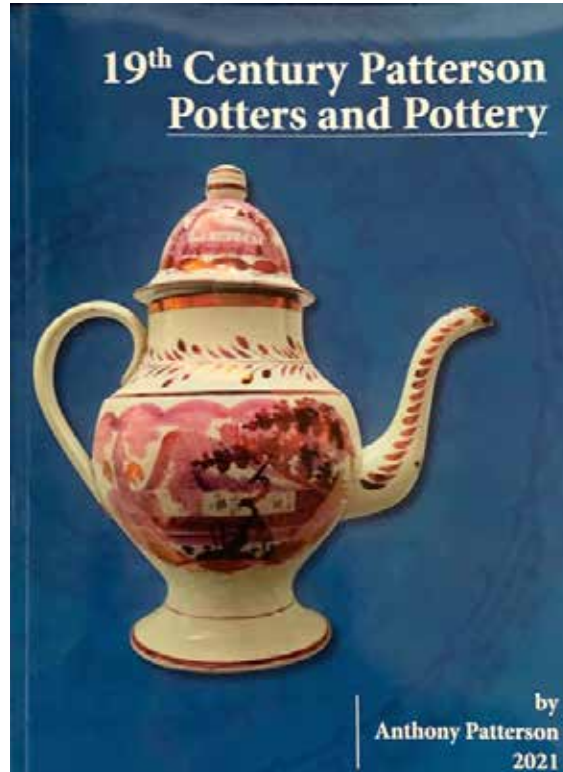


Figure 1: Book cover image, illustrating pink lustre "Thatched Cottage" coffee pot, Fordy Patterson & Co. (Fordy & Patterson), 1827-1833. Image source: J. Siddall.

family members and associated potteries. His efforts reinforce the notion that diligent research by one individual can result in markedly adding to our transferrware knowledge base.

19th Century Patterson Potters and Pottery (Figure 1) is a newly released publication which documents the manufacture by Patterson and associated potters in the North East of England between 1821 and 1900. It includes numerous examples of patterns and marks never previously published, and over 120 color illustrations of pottery. A detailed table matches transferrware patterns, pottery type, and forms, with the specific makers and partnerships.

Patterson family members working in the pottery business are first documented in 1824, and operated or were associated with various factories under numerous names and partnerships for over 80 years in the Gateshead, Tyne



Figure 2A: "The Friendly Society of Cordwainers", mug, dated 1843, Thomas Patterson & Co., 1827-1847, TCC DB 15044. Image source: TCC DB.



Figure 2B: Printed mark on face of mug. Image source: TCC DB.



Figure 3: "Zemboukir Artilleryman Mounting His Camel", child's plate, George Patterson, 1851-1904, TCC DB 19492. Image source: TCC DB.



Figure 4A: "Bacchanalian Cherubs", saucer, Thomas Patterson & Co, 1827-1847, TCC DB 13231. Image source: TCC DB.



Figure 4B: Printed mark on back of Photo 4A. Image source: TCC DB.



Figure 4C: Source print for Bacchanalian Cherubs "Pergolesi Ornamentals", c. 1782. Image source: TCC DB.

and Wear, England vicinity. To date, Tony Patterson has identified numerous family members, of whom 12 were involved in the pottery industry in one fashion or another; 18 partnerships or other entities involving Patterson family members (and he provides dates and other information on these entities); and five primary associated potteries (Tyne, Sheriff Hill, Carr's Hill, St. Anthony's, and Jericho (Bridge) Pottery Sunderland). The number of individuals, partnerships, and potteries points to the difficulty of unwinding the complex interrelated knots of entities working in the industry, and of attributing particular patterns to particular makers.

In addition, Patterson has identified and displays 18 unique manufacturer's marks, both impressed and printed; and quite a number of transferware patterns or other ceramic types attributed to the various Patterson-related potteries (Figures 2 through 5). As was typical of the time, numerous types of pottery were produced by individual potteries, including but by no means limited to transferware, pink lustre, slip ware, Gaudy Welsh, sponge, etc.; of course, we'll concentrate on the transferware. He further identifies 82 transferware and other types of decorated pottery, the majority being transfer printed.

Of interest is the source of many of Patterson's discoveries. Images were obtained from the Transferware Collectors Club Database of Patterns and Sources (TCC DB), the Victoria & Albert Museum, a website "Sound the Mate", 11 Norwegian museums, and several individuals. In an email message, Patterson expressed to us some disappointment at the lack of assistance from various Tyne and Wear museums. Of particular interest to these reviewers was the preponderance of so many Norwegian museums. Patterson informed us about this occurrence in an email message (we've slightly edited his response for brevity, but the content remains true to the source):

I initially identified one piece in a Norwegian Museum and didn't pursue it for 12 months. After the year was up I went back to it to find that there had been an arrangement between Norway and Sweden to digitalise their (museum) collections. From that I identified a further dozen (Patterson) pieces or so but some of the museums were very helpful and linked me to other pieces they had before they were digitalised. You can now view many of them via the digital museum Norway web site..... References to Patterson pottery in other books suggested many pieces were exported to Scandinavian Countries hence my research there. There are other Museums in Norway that I haven't used and these are duplicate patterns.

Norway and Sweden of course are a short hop across the North Sea from the Gateshead vicinity, so export would have been relatively simple. Perhaps the Norwegian and other Scandinavian museums could become a valuable resource for transferware research.

The book opens new areas of enquiries, such as Scandinavia as an English and Scottish export destination for transferware researchers. In addition, as shown in the TCC DB, there were several makers associated with Patterson. For example, the DB documents Fordy & Patterson operating at the Sheriff Hill Pottery in 1827. However, the DB does not yet include a mark or pattern from this entity. This book includes a Fordy & Patterson mark and a Willow pattern example, and in addition the book presents many partnerships and associations not previously identified. The TCC DB currently lists 10 patterns attributed to Patterson makers. Quite a number of additional, previously undocumented (at least not to date in the TCC DB) patterns are presented in the book, such as an attractive two medallion print featuring John Wesley on a pink/red intricately engraved sheet pattern

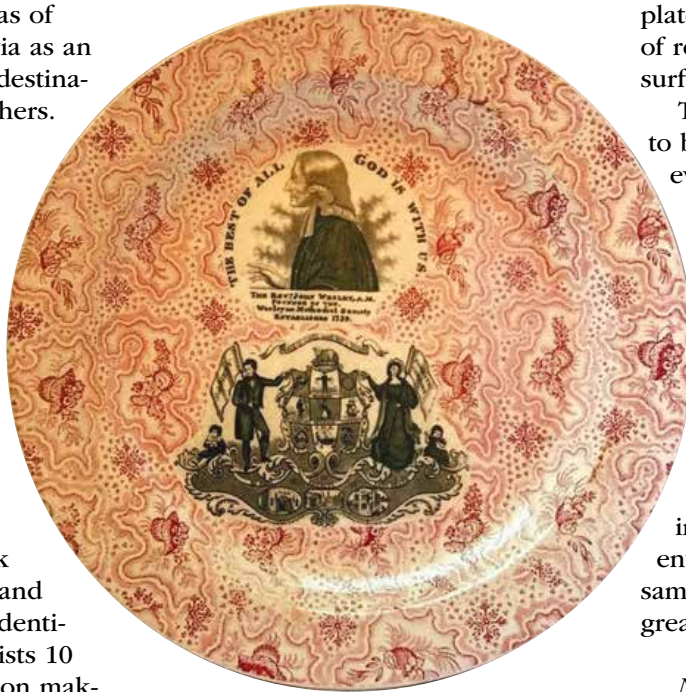


Figure 5: "John Wesley / The Best of All, God is With Us", plate, Jackson & Patterson, 1833-1838 (per Patterson book) 1826-1840 (per TCC DB). Image source: A. Patterson from M. Horsburg.

plate (Figure 5). Additional examples of relevant transferware are certain to surface.

This article was initially intended to be a simple book review. However, upon somewhat detailed examination we found that *19th Century Patterson Potters and Pottery* opened many doors of enquiry previously unknown to us, including the many individuals, potteries and partnerships associated with the Patterson name. The book provided us with additional information and patterns which could be included in the TCC DB, and is an excellent entry into even more research. The same, no doubt, could be said for a great many additional potters!

Note: those wishing to purchase this book will find it listed in the Books section of the TCC website. For those wishing to view the Norway portion of the above noted Norwegian/Swedish digital museum: DigitaltMuseum.webloc; access "Collections" and search "Patterson".

MEMBERSHIP RENEWAL NOTICE REMINDER

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Benefits of Membership:

- The TCC Bulletin
- Access to the Database of over 17,000 patterns
- Invitations to Meetings and Seminars
- TCC Sponsored Videos

Please go online to transferwarecollectorsclub.org, Click on *My Account*, *Login*, and then go to *Add/Renew Membership* to pay with PayPal. All International Members must renew though PayPal.

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Thank you for your prompt renewal.
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