

T TRANSFERWARE COLLECTORS CLUB

Annual Meeting Issue 2010, Vol. XI No. 4

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EDITOR'S NOTE

The Transferware Collectors Club held its 11th Annual Meeting on the campus of the University of New Hampshire in Durham, NH, from October 21-24, 2010. Approximately 80 people attended the session, enjoying speakers and their presentations, workshops, excursions to nearby Portsmouth, and, of course, the annual show and sale. As has become the tradition, the summary of the Meeting appears in this WEB-only issue of the *TCC Bulletin*. Your Editor wishes to thank all who have contributed, with photo credits going to Kurt Ohare, Sue Wagstaff, DeeDee Dodd, David Hoexter, and several other members who generously shared their pictures. Enjoy, and join the group in Baltimore in October, 2011!





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Advertising on Transferware

Presented by David Hoexter and Judie Siddall

Sue Wagstaff

Saturday morning's schedule started with David Hoexter and Judie Siddall discussing "Advertising on Transferware." David led off by speaking on how advertising is printed on pottery, something which many of us had not considered previously. As the economy expanded during the 19th century, advertising and the distribution of retail products kept pace. More people were able to read with the advent of improved education, and the demand for medicines, potions and cosmetics required the production of suitable (pottery) containers to hold them. These containers, of course, had to be suitably printed. The body (or base or pot) was, with the exception of ointment pots, usually unprinted; information on maker and product were printed directly onto the lids. Lids were attached to bases with paper labels around the circumference or with string. The transfer print process was the same as for earlier table and other wares.

These pots came in many shapes and sizes, predominantly round but also square, rectangular, and oval. When not printed directly onto the lid, product and seller information were printed on paper which was glued to the lids. They were primarily produced in Staffordshire, most likely by many different makers, but there is little documentation of these makers. The pots and lids were either printed for chemists or pharmacies and shipped to the shopkeepers to be filled locally; or they were made for larger companies whose products were distributed with the name of the local distributor printed on a paper lid. David showed us why he thinks there were at least 12,000 different lid and base patterns. Lids were produced for many countries, often with beautiful images as well as text.

Beginning c. 1840, ceramic lids were produced with monochrome printing, usually black, but by the time of the Great Exhibition at Crystal Palace in 1851, Pratt and Meyer of Fenton, Staffordshire, was exhibiting polychrome lids.

Powder and grease were used in hair as fashion dictated, but when the powder was taxed in 1845, bear's

grease became the hair tonic of choice, and many attractive monochrome pot lids depicting the poor creatures were produced.

Many lids, nearly half of known examples, advertise tooth pastes and powders, including two claiming to taste of Cherry and Tomato. The Cherry paste was coloured with cochineal to resemble the colour of cherries, but it did not duplicate the taste. The tomato paste was coloured, as well. Neither contained fruit! Fish and meat pastes and relishes also required pots, as did medicines, cold creams and other cosmetics.

Lids and the jars are collected worldwide and most have been dug from the ground (they were thrown into privies and waste dumps when the contents were finished). They can be found for sale on eBay and at bottle shows. A rare example made over \$12,000 at auction in Australia in 2006, and another over \$10,000 at a 2010 eBay auction. Values of over \$1000 are not uncommon, although the vast majority is worth in the range of \$10 to \$100. However one must be aware that there are fakes and David showed us examples of the fake as compared to the real thing.

Judie then showed us pictures of some wonderful objects that were not lids but other shapes: a blancmange mould advertising Brown and Polson's corn flour, which included the recipe on the side, was an example of transfer-printed "kitchinalia;" a jug from the 1820s with the name of a Boston, Massachusetts coffee house on it; plates used in public houses; and Clarke's night light holders. Jones McDuffie and Stratton of Boston, a pottery importer, gave tiles made by Wedgwood to its customers, each with a picture on one side and calendar on the other. These calendar tiles were produced from 1879 until 1929. Paperweights are another example. Many of these objects were given away to customers to entice them back again or else remind them hopefully of a good experience.

The lecture which was very well illustrated and researched, was well received by everyone and could result in many of us looking at such wares with new eyes and digging our gardens more enthusiastically.

2011 TCC Annual Meeting

October 20-23, 2011
Baltimore, MD

Details Forthcoming



Show & Tell at the TCC: The Ceramics Roadshow Comes to Durham

Moderated by Rebecca Davis, Ceramics Expert for Northeast Auctions

Michael Weinberg

In kindergarten, we called it “Show & Tell.” In 2010, when it involves about 80 sophisticated transferware collectors and one of the most knowledgeable English ceramics experts in the country, it goes beyond even the “Antiques Roadshow.” On Saturday evening, after a full day of meetings and workshops, members of the TCC were able to relax and gather with treasures in hand to hear fellow TCC member Rebecca Davis, Ceramics Expert for Northeast Auctions in Portsmouth, discuss the items. The trick was not to try to “stump” the expert, but to identify and perhaps learn about previously mysterious forms.

The holding table was full when the session began. The first item shown was a tall, covered dish with side spout in the *Willow* variant *2 Men on a Bridge* (I think). After heated discussion, ranging from medieval torture device to fluid lamp, the consensus of Rebecca and the knowledgeable members of the audience was that it was a rare transfer decorated inhaler. Sure beats those plastic bubble machines you get in the hospital these days!

A bi-color tea bowl and cup generated a lot of crowd interest. Titled *American Fly*, with a printed cartouche on the bottom, the transfer showed 2 butterflies against a spray of wild flowers. The elegant blue and black transfer was new to many members and for certain people are searching shops and shows for other examples.

With help from the audience, Rebecca pointed out some artistic oddities in a dark blue teapot featuring a horse. Most prominent was the fact that the horse’s saddle was on backward! Members also questioned the structure immediately behind the horse. A water pump won out over the grave marker suggestion and the monument idea. But nobody had a clue why the horse was wearing a backward saddle: not even American Rodeo Trick Riders go to that extreme.

Despite having a bite taken out of its edge, a plate that on first glance appeared to be a Chinese Export Armorial piece turned out to be a rare transfer printed (and over-enameled) Armorial plate made for King William IV, Duke of Clarence (English King from 1830-1837). William IV was the uncle of Queen Victoria, who assumed the throne when he died without heirs.

Many smiles were seen in the audience



Rebecca Davis of Northeast Auctions leading the discussion about the rare transfer decorated inhaler at the “Show & Tell” Session on Saturday evening.



Rare transfer decorated inhaler that had the crowd stumped for a while.

when Rebecca picked up a medium blue dinner plate advertising *Artichoke Tavern, Blackwall*, a wonderful example of advertising and tavern ware.

One of the biggest crowd-pleasers of the evening was a 10-transfer money box with some very amusing – and outrageous – images, many with classic mid-nineteenth century moralistic tone. One scene showed the *Power of Intemperance*, another *The Good Samaritan* and a third *The Peaceable Kingdom*. Also shown was the *Christmas Muse!* Talk about covering all bases!

A couple of transfers did manage to “stump” not only Rebecca but all the other “experts” in the audience. If this feature becomes a fixture at future TCC Meetings, members are being given fair warning to scour their collections for truly rare items that will enhance everyone’s knowledge and exposure.



Unidentified teapot pattern with a horse and backward saddle standing in front of a water pump.



Transfer decorated plate for the Artichoke Inn, Blackwell.



Bi-Color transfer tea bowl and cup with the unusual transfer of butterflies, titled American Fly



Over-painted transfer decorated armorial plate belonging to William IV, Duke of Clarence.



More images on the next page



Unusual Moneybox with multiple transfers, most of which carried a moralistic message.



Tea Parties Social & Political: The Role of Teapots in New England

Sandra Rux, Manager and Curator for the Portsmouth Historical Society

Connie Rogers

Sandra is primarily a textile specialist; however, she is also studying ceramics. The main thrust of her talk was a well-prepared historical look at the production of tea in China, the relationship between smuggling and tea taxes imposed by the English Parliament, and the distribution of different types of tea by the Dutch India Company to England and the Colonies. Illustrating this portion of Sandra's talk was an image of a large green tea plant.

The second part of her lecture was spent to showing an array of teapots and related items. She began with the unglazed red stoneware Chinese individual teapot, followed by Eighteenth century

Chinese Export teapots, shipped first to Dresden and later to England. Silver teapots were used in the late Eighteenth century. She listed the shop inventory of the 1750 builder of the John Paul Jones house. More photos were shown including a tea chest, Herculeum tea service, painted pearlware teapots, dotted porcelain and luster ware tea sets, crockery, sprigged sets (Chelsea), etc. During the question period that followed the talk, Sandra explained the meaning of the term "burnt" china that she had used to describe the ironstone service at the John Paul Jones house. Simply put, it refers to wares decorated in the Imari style.

Transferwares in Federal Maine: Documented Collections in Portland and Ellsworth

Presented by Laura Sprague, an independent curator and author of
Agreeable Situations: Society, Commerce and Art in Southern Maine

DeeDee Dodd

While Maine was generally considered 'unsophisticated' by many Americans during the Federal Period (1800-1850), there is a large body of physical evidence showing that the residents of the southern coastal areas lived the same 'civilized' life style as others along the Eastern Seaboard. Examination of the ceramic collections associated with two noteworthy Federal Period Maine homes, one in Portland and one in Ellsworth, each inhabited by multiple generations of the same family, demonstrate this point well.

Portland was the largest city in Maine in 1756 (and remains so today). In the early nineteenth century, it became the site of the ancestral home of poet Henry Wadsworth Longfellow. Known today as the Wadsworth-Longfellow House, the two-and-a-half story home was built in 1785-86 by General Peleg Wadsworth. This house was given to his daughter, Zelpah Wadsworth, soon after she married lawyer Stephen Longfellow in 1804. Here the Longfellows raised their children, including Henry Wadsworth Longfellow. Three generations of the family lived in the house over a period of more than a hundred years. At the death of Henry's younger sister, Anne Longfellow Pierce, in 1901, the home was willed to the Maine Historical Society as a memorial to her famous brother and the family. Over time, family members returned many items that had been original to the home. The ceramics known to have been associated with the family and used in the house included an elegant blue-printed dinner set in the *Castle and Bridge* pattern made by Henshall and Co. of Longport, as well as a c.1800 Chinese Export tea set, and some miscellaneous pearlware and creamware. Over 100 pieces of the Staffordshire dinner service survive (more than half with impressed marks for Henshall and Co.). Among these are a number of serving pieces, including sauce and soup tureens, sauceboats, open footed bowls, footed bowls with lids, footed cake plates, footed relish dishes, and ladles of various sizes. This blue-printed dinner service, being the only large dinner service, reflected a culturally prominent, though not 'elite', life style. Hundreds of such sets were advertised in the Portland newspapers at the time.

Evidence of a more "elite" life style is found in the Woodlawn House in Ellsworth, Maine. Started in 1824 by merchant, shipping, and lumbering magnate Col. John Black, this large house with its elegant floor plan, became the family home sometime in 1828. The house was appointed with many fine objects imported through Boston. Col. Black's grandson, George Nixon Black Jr. died in 1928 and Woodlawn was opened to the public in 1929. The contents of the house were bequeathed to the Hancock Country Trustees of Public Reservations through Nix-



Laura Sprague, an independent curator and author of *Agreeable Situations: Society, Commerce and Art in Southern Maine*

on's will. Besides large closets of Canton ware, and American cut glass and silver, there are also numerous pieces of Staffordshire transferware – all of which reflect an elegant life style in the middle of the Maine 'wilderness'. Included in the ceramics collection at Woodlawn House are three early nineteenth-century porcelain tea sets, over a hundred pieces of Miles Mason table wares (many with grape band and gilded trim, gilder's mark 484), some red-printed mother and child pieces, and various pieces in the *Ottoman Empire* series (rare in New England), and *Blue Willow*. As tastes changed over time, new patterns were acquired. There appear to have been many odd pieces in many patterns rather than complete sets of anything. A partial list of these patterns found in 'broken sets' (e.g., 6, 8 or 12 plates or soup plates) includes patterns such as *Italian Buildings*, *Park Scenery*, *Japan Flowers*, *Lucerne*, *Fairmont Dam*, *Bible Illustrations-Tadmor in the Desert*, pieces form the *Olympic Games* series, *Chinese*

Views by Robinson and Wood, *Penn's Treaty*, *Siam* by Clementson, *American Marine*, and American scenes such as *Hoboken*, *New Jersey*, along with others. Not surprisingly, a wide variety of serving pieces survive in various patterns.

In addition to these two large collections of transferware, mention was also made of a large service of early Spode *Botanical* pattern printed in brown, originally owned by Mrs. Daniel Cleaves in Biddeford, ME -- now housed partially in both the Brick Store Museum in Kennebunk and the Saco Museum in Saco, Maine. Clearly, the residents of southern Maine, who could afford it, had direct access to a wide variety of Staffordshire transferware made for the American market. As a result, their meals, at least, were served on ware very similar to what their 'urban' neighbors used in the larger seacoast cities.



2 cupboards filled with transferware at the Woodlawn House in Ellsworth, ME.

Zebras for Dinner, Milkmaids for Tea: English Transferware in New Hampshire Households

A presentation by Louise Richardson

Jackie Overman

Louise Richardson set the stage for the Annual Meeting Presentations by providing a history of transferware in New Hampshire, with a focus on the original owners, some of whose pieces would be on display when the group visited Strawberry Banke in Portsmouth.

New Hampshire was an ideal location for ceramic imports because Portsmouth was a major port on the Eastern seaboard at the time when underglaze transfer printing was introduced by English potters in the late eighteenth century. The wealthy families who had set their dinner and tea tables with Chinese porcelain in the mid-eighteenth century were captivated by the new transferware, often furnishing their Federal style houses with the latest in printed wares. For the good fortune of posterity, many of these pieces wound up in the first museums of the early twentieth century. Pieces from the Thomas Bailey Aldrich House and the Chase House holding the Wendell family collection are both now part of the Strawberry Banke Museum (SBM). The majority of pieces that descended through Portsmouth families were dinner ware, not surprising because a transfer printed dinner service typically included 175 pieces. Unfortunately, tea wares are poorly represented, even though they form a major part of the archaeological finds of the City.

Written documentation of transferware imported to New Hampshire is found in merchant ads, probate inventories, account books, and journals. The documentation rarely named manufacturers and patterns and merchants' descriptions did not specify printed wares until the nineteenth century. Documentation from 1803 shows that the earliest printed wares were advertised as Liverpool ware or Liverpool china, which could have been anything shipped from Liverpool.

The first specification of color appeared in 1804. Several Staffordshire potteries became major exporters to the New England market at this time. John and George Rogers Pottery made many patterns that appealed to New Hampshire customers. Dinnerware decorated with the *Zebra* pattern can be seen today in the Chase House at SBM and the Rundlett May House, an Historic New England property. The John and Richard Riley Pottery actively exported wares to New England. Riley patterns with Portsmouth family histories include *Europa*, *Girl Musicians*, *Eastern Street Scene*, and *Scroll Border* with English scenic views.

One of the early potteries connected with a specific

Portsmouth merchant was Wood and Caldwell, which later became Enoch Wood and Sons. Records show that transferware from that pottery was sold in Portsmouth as early as 1805, but no marked pieces exist from that period. One Wood pattern that is found in great quantity throughout New England depicts the *Landing of the Pilgrim Fathers at Plymouth*. Shards from several dinner plates were excavated on the site of Louise's house near SBM. The *Grapevine Border* series was also popular in the Portsmouth area. Shards of this pattern have also been found on Louise's house site and at other sites in Plymouth. Pieces of these two patterns are staples in the collections of many New England museums.

Letter books of William Neal, another Portsmouth merchant of the period, show that he ordered mainly from four potteries – Wood and Caldwell, Stevenson and Goodwin, Henshall and Williamson, and T & J Hollins. Other than Wood, only Henshall is represented by marked pieces with Portsmouth family histories, one being a pair of fruit baskets in the Wendell family collection at SBM.

Attributing early nineteenth century tea wares to a specific pottery is difficult: most are unmarked and many of the generic scenes such as *Milkmaid* and *Feeding Chickens* were copied by many different firms. Few early marked tea wares have been found in Portsmouth. However, the shapes of teapot bodies, spouts, handles, finials, etc. provide valuable clues that assist in the identification of archeological finds.

Other patterns with Portsmouth family histories include: *Clews States* pattern in dark blue from the Brown family collection; marked (Adams and Davenport) and unmarked *Willow* pattern pieces represented by a sugar bowl at the Chase House and a cup and saucer at the John Paul Jones House; many unmarked scenic and genre patterns represented by a partial dinner set from the Elwyn and Langdon families at the Governor Langdon House; and *Wild Rose* pattern pieces represented by a pair of covered custard cups at the John Paul Jones House, and a pitcher from the Wendell family at the Chase House.

As fashions changed in the 1830's, zebras and milkmaids were replaced with the new romantic patterns in a variety of colors. Ridgway's *Apple Blossom* pattern can be seen on a foot bath in the Moffatt-Ladd House. The Rundlett's replaced their zebras with Alcock's *Commerce* pattern. The Sherburn family, living at Warner House, owned George Phillips *Verona* pattern and later replaced it with Phillips *Friburg* pattern.

2010 TCC Annual Meeting Excursion to Portsmouth, NH

Friday, October 22, 2010

Jackie Overman

Editor's Note: Jackie Overman's write-up of the visit to Portsmouth and the Strawberry Banke Museum was done from the perspective of the group she traveled with. Both groups had similar experiences.

TCC Members gathered in the UNH Holloway building and were warmly greeted by Louise Richardson, our "Tireless Meeting Planner." She immediately got down to business, dividing the group in half for the 30 minute drive to Portsmouth and the Strawberry Banke Museum (SBM) and Carter Curatorial Center

Strawbery Banke Museum is an outdoor history museum similar to Old Sturbridge Village and Williamsburg where the TCC has held past meetings. The museum site dates to the earliest years of English settlement in New

Hampshire. In 1630, Englishmen chose this site, a tidal inlet of the Piscataqua River, for their first settlement, calling it Strawberry Banke for the wild berries they found growing profusely near the river. SBM is unique among outdoor history museums in that it presents an authentic neighborhood with 32 of the 42 historic buildings on their original sites. Four of the buildings were moved to SMB to save them from demolition. The earliest building dates to 1695. Some of the houses have been restored and furnished in a particular period; some are used for special themed exhibits; and others are used as shops for artisans practicing traditional trades, such as barrel making, open hearth cooking, etc. There was no guided tour and members were able to visit the buildings that were open that day at their own pace.

The Goodwin Mansion, built in 1811, was moved to the



On a brisk Fall day, 2 bus-loads of TCC Members traveled to Portsmouth to visit Strawberry Banke.

SBM site in 1963. It was purchased in 1832 by Ichabod Goodwin, who served for two years as Governor of New Hampshire at the beginning of the Civil War. The internal architecture of the house retains the original Federal style, but the formal parlor is decorated in the Victorian style. Among the transferware displayed in a cupboard in the formal parlor were a supper set and desserts in the *Village Church* pattern, *Windsor Castle* platter, *Goldfinch* cup and saucer; *Spode Italian* pieces, and Liverpool jugs. On the dining room table was a large platter with the *Go-a-Piping* pattern.

The Rider-Wood house was built c.1780 by Samuel Jackson and was purchased in 1809 by John Rider, an English immigrant and merchant. It is a simple house but has detailed styling, including the eight panel front door with a four window transom and triangular pediment. Most of the ceramics on display in the house were chosen based on the evidence found while excavating the privy and back yard sites. Some of the ceramics pieces displayed included a tea set in the *Strawberry* pattern, shell edge wares, stoneware jugs and mugs decorated with molded hunting scenes, and ironstone chamber pots.

The Aldrich House, built in 1787, was the childhood home of novelist Thomas Bailey Aldrich and has been restored to its mid-1800's appearance. A dinner set in Ridgway's *Asiatic Palaces* pattern adorned the dining room

table. The décor and furniture in the house were striking, especially the wall papers, area rugs, and beds. The area rugs were unusual shapes in detailed patterns and bright colors. The beds in three of the four bedrooms were canopy beds with beautiful white fabric canopy covers, bed spreads and dust ruffles. Chamber pots were noted in the bedrooms of this house too.

Tara Vose, SBM Collections Manager, and Louise greeted the group at the SBM Curatorial Center. Specially selected pieces from Portsmouth historical homes and the now-closed Jones Gallery of Glass and Ceramics of Sebago, Maine, were assembled on a table for viewing and discussion. (When the Jones Gallery closed early in this century, its holdings were distributed to not-for-profit organizations, including SBM.) Pieces from the Wendell family of Portsmouth included a toast water jar with strainer; two Henshall fruit baskets with the fruit and flower border; and a large mug with a "*Willow-type*" pattern. Some of the pieces from the Jones Museum collection included: an Enoch Wood plate in the *Rail Way* pattern in two colors – green and brown; a Ridgway dark blue plate in the *Asiatic Palaces* pattern; a canary yellow child's mug with prints of Washington and Lafayette; a teapot with a gray floral transfer pattern, silver shape, and swan finial, which matched cup shards found in Portsmouth except for the color; a blue printed cup and saucer with pink luster trim and a border



Members were able to wander through the open buildings at Strawberry Banke, visiting eighteenth and nineteenth century interiors, along with examples of the Museum's ceramics collection.



TCC Members examine specially selected transferware items from the SBM Collection.



A cupboard filled with transferware at the John Paul Jones House in downtown Portsmouth.



Larry Yerdon, President of Strawberry Banke Museum, opened his period home to Club Members and displayed his extensive collection of *Fisherman's Hut*.

pattern that matched dinnerware attributed to Stevenson; and a Rogers jug with medium blue transfer of the *Boston State House and New York City Hall*. The group was then escorted to the ceramics and glassware storage area housing pieces given to SBM, but not necessarily found in the Portsmouth area. Several rows of floor to ceiling shelving held ceramics and glassware including transferware in many colors, shapes, and patterns; lusterware; Jasperware; salt glaze pieces; Staffordshire figurines; pressed glass; etc.

The sandwich buffet lunch served at the SBM Visitor Center provided nourishment for the full schedule planned

for the afternoon, which included visits to two private collections, the Discover Portsmouth Center, the John Paul Jones House, and the Governor Langdon House. Louise informed us that we also had been invited to a reception hosted by Northeast Auctions at their Treadwell House.

The two private collections were on Court Street adjacent to SBM. Lawrence Yerdon, President of SBM, opened his period house to display his well preserved, focused collection of approximately 35 pieces of blue and white transferware with the *Fisherman's Hut* pattern. The maker is unknown but the pieces were thought to be manufactured



Louise Richardson opened her nineteenth century home to members, who not only viewed her wonderful collection of Portsmouth-related transferware, but also used it to escaped the brisk New England autumn weather.



in the 1830's. The pieces, displayed on the dining room table and sideboard, included dinner plates, soup plates, platters, vegetable bowls, covered casseroles, large and small tureens, tea cups, creamer, sugar bowl, and custard cup. Shards of the pattern have been found throughout Portsmouth.

The second home open to visit belonged to Louise Richardson and her husband Basil. Built in 1852, Louise calls it a "labor of love." She and her husband had the house moved two blocks to its current location and have worked diligently to restore it. Inside was her collection of transferware, consisting of pieces that she or others have found in the ground in Portsmouth or have found "above ground" that were known to be used in Portsmouth. One cupboard in the living room housed her oldest pieces: a scratch blue teapot and lid with a flower petal pattern which she purchased because the lid matches one excavated in Portsmouth; a Jackfield mug for which a shard from her house site matches a slightly larger mug; a Delft saucer which, when turned over, showed a wear pattern that indicated it had been used as a scoop; a miniature bowl attached to the underplate and painted to resemble *Chinese Batavia* - a full size example from the Hawes collection is English Delft painted with dragons, a motif that is frequently found on shards in Portsmouth; a 1740 salt glaze teapot with the spout missing and the hole plugged indicating that it had been used for another purpose, along with a shard found at her house site that exactly fit this teapot; and an agate clay teapot, the color of which matches several excavated shards.

From Louise's house the group trekked several blocks in the brisk autumn weather to The Discover Portsmouth Center. The Center is run by the Portsmouth Historical Society and serves as a Visitors' Center providing information about the historical, cultural, and artistic sites and venues in the greater Portsmouth area. There is a short "Welcome to Historic Portsmouth" documentary summarizing the 400 year history of Portsmouth. The center also displayed an interesting



Members enjoy a reception at the Treadwell House, hosted by Northeast Auctions. Auctioneer Ron Bourgeault (bottom photo) chats with Dennis Berard and your editor.

exhibit of 52 individual panels featuring the doorways to significant Portsmouth properties.

The John Paul Jones House was close by and also run by the Portsmouth Historical Society. The house was built in 1758 by Gregory Purcell, a sea captain and merchant. John Paul Jones lived in Portsmouth in 1777 and was thought to have rented a room in the house during that year from Purcell's widow who was operating a boarding house there. The house is of Georgian architecture with a gambrel

roof and five symmetrical dormers. The interior of the house also retains the Georgian architecture noted in the heavy molding and carved wood work. Ceramics were found in most rooms of the house. One area was specifically designed to display ceramics and included, at the time, the Elizabeth Whitridge Morison collection. The ceramics displayed included many varied wares including Chinese Canton porcelain wares, Liverpool jugs, transferware, lusterware, and flow blue. On the dining room table, a set of brown

and white transferware by R. Hall was on display: a prize was being offered to anyone who could identify the pattern. Did anyone win the prize?

The late-afternoon reception at Northeast Auctions' Treadwell Mansion was a treat. The setting was comfortable and stylish and food and drink were abundant and appreciated. The highlight of the reception was being allowed to view the items assembled for an up-coming auction of Miniature Decorative Arts from the Old Salem (North Carolina) Toy Museum and an auction of English and Continental Decorative and Fine Arts. The miniature furniture, ceramic, and silver pieces were unique and amazing. Some of the rarer miniature ceramic pieces included a Staffordshire solid-agate tea service circa 1740-1750; part of a Staffordshire pearlware dinner service circa 1790-1810 in its **original** shipping crate; Wedgwood caneware tea service circa 1790; Meissen porcelain seven piece tea service, circa 1765; Ansbach porcelain chocolate pot and cover, circa 1765-1770; and a rare and very unusual Staffordshire pearlware blue and white transferware miniature bed pan, circa 1820. The auction of non-miniature items contained only a limited number of ceramic pieces. One of note was

a blue and white transferware wash pitcher with the *Upper Ferry Bridge over the River Schuylkill* pattern and spread-eagle border by Joseph Stubbs, circa 1822-1835. The Staffordshire battersea enamel snuff boxes and bonbonnières were extraordinary.

Following Northeast's Hospitality, the group was off to the Governor Langdon House built in 1784 by John Langdon, two time governor of New Hampshire. The architecture of the house is Georgian with ornate detailing. The interior of the house retains some of the Georgian style, as well as Greek revival in the additions. The dining room housed the majority of the ceramics in the house, including Canton wares and early pieces with the Wild Rose pattern, including a pair of covered custard cups.

The day ended with an evening clambake dinner in the garden of the Langdon House. The chilly autumn temperatures and dim light could not discourage the camaraderie and laughter as the TCC Members huddled together eating lobster, steamed clams, and clam chowder. Following dinner, the entire group took refuge in Louise's house, enjoying its warm ambiance and her hospitality until the coaches arrived for the return trip to Durham.

At the end of the day, a real New England Clambake including lobster, steamed clams, chowder and corn greeted members on the grounds of the Langdon House.





TRANSFERWARE
COLLECTORS CLUB

Annual Business Meeting Minutes

October 23, 2010, 1:00 p.m. EDT

Holloway Building, University of New Hampshire
Durham, New Hampshire

The meeting was called to order by President Loren Zeller

President's Comments

Zeller welcomed everyone to the meeting and introduced the current board members and officers. He proceeded to the first order of business, Committee Reports, to be followed by New Business reports.

COMMITTEE REPORTS

Treasurer's Report provided by Treasurer Chet Creutzburg (See Interim Statement accompanying these minutes.)

Creutzburg began by reporting two items of good news. First, membership dues increased from \$11,314.73 last year to \$15,473.39 this year, which was well above the previous best year. Second, donations increased from 1,703.95 last year to 5,248.61 this year. In response to a question asking what the club's current cash reserves were, Creutzburg responded that his best estimate would be \$20,000. In closing, Creutzburg summarized the individual donor program contributions: Fall 2008, \$3045; 2009-2010, \$5730; and 2010-2011 (as of 09/30), \$1725 (30% of the previous year).

Membership Report provided by Membership Chair Judie Siddall

Siddall stated that the club had 380 members at the end of the membership year on June 30, 2010. By September 30, 2010 the membership was 418 before the purge of non-renewing members. After the purge, the current membership was 317 member households, 80 of which have two active members. This represents a 74% renewal rate. Siddall stated that members have the opportunity to donate to the TCC when they renew or become a new member. Donation levels are set up as follows and the dollar amount includes the membership dues: Supporting member, \$85; Sustaining member, \$150; Sponsor member, \$300; Patron member, \$1000 or more; and Special Project donors. Zeller advised that members may donate any amount they wish. He added that any donation would be appreciated because the club struggles to meet its operating expenses and does rely on dues and donations.

TCC Bulletin Report provided by General Editor Michael Weinberg

Weinberg reminded members that each year four Bulletins are published - three printed issues sent by mail and one, the Annual Meeting issue, available only on the web site. He added that he is constantly in the mode of soliciting articles and asked that they be sent to him at tccnewsletter@gmail.com. In response to a question suggesting that there be no paper issues because this increases the publication cost, Weinberg responded that the savings would be marginal because bulk postage rates are used, the paper issues are not in color, and

most members prefer paper issues. He added that all issues are online in color and encouraged members to view them because the color is excellent. Dennis Berard praised Weinberg for the "tremendous amount" of work he does to publish each issue and advised that the club owed him a debt of gratitude. Those present showed they agreed by giving Weinberg a round of applause.

Web Site Report provided by Web Site Administrator David Hoexter

Looking at the club as a whole, Hoexter stated that the TCC has multiple legs that give it value. These include the annual meetings, TCC Bulletin, pattern and source print database, Spode online exhibition, and the web site. Focusing in on the web site, Hoexter showed that it also has multiple legs that give it value, including numerous features, e-news and links to the web site, access to the database through the web site, and the message board. Hoexter reported web site statistics from inception through September 30, 2010, by showing graphs of web site use (total sessions, page views, downloads), message board postings, number of patterns in the database, and patterns in the database by category. Overall the numbers showed a continuous increase over time. For example, total sessions (each time the site is entered) are now 16,000 per month and average page views per day are 8,000. He commented that the statistic of the ratio of sessions per page views has decreased and he is puzzled as to why. It was suggested it could be because users may be narrowing their search criteria.

Hoexter reported that the web site had been redesigned with a modestly revised "look" and reorganization to facilitate navigation within the site. The site is wider, cleaner, more logical, faster, and requires less scrolling and less clicks to achieve visitor goals. He showed examples of some of the changes. He requested that members spend time on the site and report any glitches or errors found due to the redesign to him by October 31, 2010. Hoexter reported that the Member List, which was approved by the Board with an opt-out option, is on the web site and can be downloaded as a PDF. It includes both US and International Members. Only five members opted out of the list which is for non-commercial use only. Anyone wanting to opt out should contact Judie Siddall who updates the list quarterly.

Hoexter commented that posting classified ads on the web-site is underutilized. He urged members to use this feature because it is free to members, viewed by thousands, and is non-commercial, that is, it does not compete with dealers. He went on to advise that the message board had a significant spam problem in August that has been fixed by increasing site security. Hoexter closed by asking for volunteers who are

greatly needed to: monitor the message board and respond to inquiries; monitor the web site to identify problems, e.g., links which no longer work, outdated material needing removal or updating; and provide new input to all pages, including transferware news and upcoming events, auctions, book reviews, special interest articles, update of the Museums and Collections document, and identify related clubs and information sites/solicit links.

Pattern Database Update Report provided by General Editor Connie Rogers

Rogers stated that all eleven of the “people who make it happen” were present at the meeting and proceeded to introduce them. She complimented them by adding that they are experts in their fields, share information, and work together well which is why the pattern database was approaching 6300 patterns and the rate of 100 patterns per month had been maintained. Rogers also introduced Kurt Ohare who has been of invaluable assistance in improving the quality of the images in the database. Rogers reminded members that source prints have been added to the database and that David Hoexter will begin to keep statistics on these entries. She closed by advising members to email any of the editors if they have problems using the database.

Research Grant Program Update provided by Grant Review Committee Member Michael Weinberg

Weinberg stated that the Research Grant Program was an exciting new initiative for the TCC which has delivered positive results. The first year four grants were given; three have been completed and one awaits a publisher. Two of the completed grants resulted in published articles; one was published on the web site and the other was published in Burlington Magazine as well as on the web site. The other completed grant is an online project that would be debuted during this meeting. Weinberg reported grants given in 2010 as follows: Graeme Cruickshank received \$3290 for a paper on an overview of the importance of transferware in the ceramic output of European potteries for the South-East Asian market, with a target completion date of 08/31/2011; and Richard Halliday received \$2150 for two special papers on a unique collection of blue and white transfer-printed pickle dishes and milseys accompanied by illustrated catalogues, with a target completion date of 11/15/2010. Weinberg advised that the Richards Charitable Foundation has committed \$5000 for the 2011 grants and asked for those present to apply or to encourage others to apply.

Regional Meetings provided by President Loren Zeller

Zeller reported that the second regional meeting sponsored by David Hoexter and Judie Siddall with Kent and Margie Williams was held in May, 2010 at the Hoexter-Siddall home in Northern California and was attended by over 30 members and guests.

NEW BUSINESS

Nomination of 2010-2011 Board of Directors provided by Nominating Committee Co-Chair Dee Dee Dodd

Dodd reminded the members that the membership elects the board and the board elects the officers. She advised that all current members of the board had agreed to serve another year. Treasurer Chet Creutzburg would remain on the board but would retire from his post as treasurer at the end of the club's fiscal year which ends March 31, 2011. The board is

seeking nominations for his replacement. Peggy Sutor (returning) and Klaus Zech have permitted their names to be put forward for the board as new nominees.

MOTION: Wes Palmer moved that there be one ballot and a vote taken on the whole slate. The motion was seconded. There were no abstentions. The motion was approved unanimously.

2011 Meeting Venue provided by Event Planner and member Peggy Sutor

Sutor stated that the meeting will be held October 20-23, 2011 in Baltimore, MD. She added that she was excited to announce that there will be an optional day during which we will view one of the best known private collections of American Historical views. Asked whether the pieces could be photographed, Sutor replied that this had yet to be determined. Ted Gallagher reported that the excursion activity during the meeting will be to view the Larson collection of American Historical transferware at the Smithsonian. There are over 1000 pieces in storage. The club will view pieces selected by the museum staff and Gallagher in groups of twelve for fifteen minutes. Sutor asked that the members send her suggestions for speaker topics and that the speakers will be selected based on the suggestions.

Spode Exhibition Online provided by President Loren Zeller and research grant recipient Laura Johnson

Zeller stated that the club was proud to launch the online exhibition at this meeting and introduced Laura Johnson who was given the honor of demonstrating the site. Johnson assisted Zeller in presenting the site to members in attendance.

Zeller explained that from its inception, a major goal of the club had been the establishment of a museum of transferware. When it became evident that, in the current economy, a brick and mortar museum would be economically unfeasible, thoughts turned to an online museum. Zeller added that he invited Pat Halfpenny and the Winterthur Museum to partner with the TCC to build an exhibition online. She agreed and they opted to focus the exhibit on the early period of the Spode Pottery. A major portion of the funding was generously provided by members Marcia and Klaus Zech to be used for site development and maintenance. The TCC gave one of its first research grants to Laura Johnson at Winterthur to develop, select and write the historical content of the site. Pat Halfpenny served as editor of the historical content including ceramic production during the period. Loren Zeller led content development for printed patterns and source prints and was assisted by club members Judie Siddall, Michael Sack, Richard Halliday, and Dee Dee Dodd who volunteered as editors for the printed patterns section of the site; Richard Halliday photographed the very comprehensive Nicholas Moore collection that constitutes a major portion of the exhibition; and Kurt Ohare provided his expertise and time to perfect all of the images on the site. The video “Robert Copeland on Spode,” produced in 2008, was incorporated into the exhibit. The exhibition is dedicated to Copeland. Zeller, on behalf of the club, thanked the Zechs who were in attendance for their generous contribution. Words cannot explain how impressive and amazing the site is. Go to www.spodeceramics.com and find out for yourself.

The meeting was adjourned at 2:15 p.m. EDT.

Show & Sale Photo Collage





