



# Recorder News



Issue 32

Transferware news from Reynardine Publishing

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## Welcome

It's time for yet another look at a few transferware topics and we are delighted to be able to report several new discoveries. We attempt to mollify some of our Scottish friends; report what may well be the initials of yet another unidentified retailer; and look at unusual doubly-printed wares. Those of you with a sweet tooth might also like to search out custard cups? As usual we would love to hear news, views, or other contributions, all of which should be sent to the usual *Recorder* email address:

[recorder@transferprintedpottery.com](mailto:recorder@transferprintedpottery.com)

And another reminder to look back at Issue 30 to see if you have any missing images of European views. Still too many gaps!

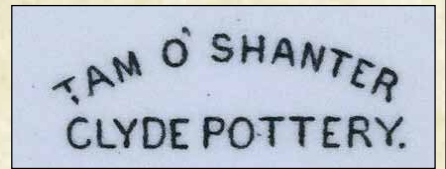
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## Scottish Pottery

We often feel a bit guilty about the lack of items in *The Transferware Recorder* likely to be of interest to our Scottish friends, but to be fair potters north of the border produced relatively few series of views. The "United Kingdom" and "Modern Athens" series are notable exceptions which we hope to cover in due course. Patterns from literature are more likely to turn up, notably related to the poems of Robert Burns, of course, and a few snippets appeared in TR4. As an attempt to make amends, here is a plate not only with a Scottish subject but locally made too. This "Tam O'Shanter" pattern features the well known statues of Tam and his crony Souter Johnnie printed within a coloured wreath with a verse from the poem beneath. Clearly marked from the Clyde Pottery, it is an attractive piece (shown courtesy of Dave Evans).



## New Discovery

Wood's Floral Border series was first introduced in TR3 where some nineteen central views were recorded, ten of which had been identified. We noted another unrecorded view of Canterbury on a toddy plate in *Recorder News 19* and now we have a further addition. This reddish-brown tea plate, shown courtesy of Marcia McCord, has a new view which has unfortunately defied attempts at identification so far. Any offers?



## New Image

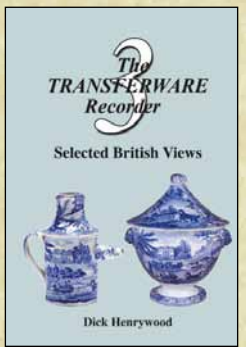
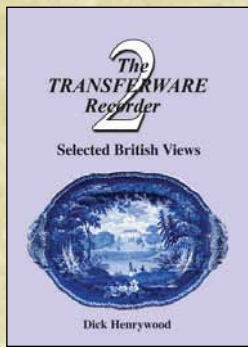
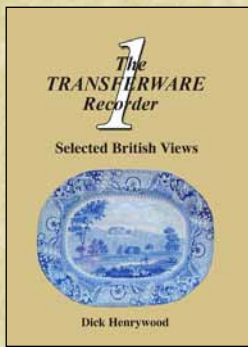


## New Size

The Swansea Shakespeare-related "The Ages of Man" series was described as rare in TR4. Very few examples have turned up since but here we have a marked Dillwyn child's plate with the Infant scene within the alternative flower-moulded border. This plate, measuring 18cm in diameter, is a new unrecorded larger size. Has anyone seen an example with the Soldier inscription, mooted to exist in TR4 but still unconfirmed?



One of the most time-consuming and frustrating jobs in assembling a *Transferware Recorder* volume is the hunt for suitable images. The aim is to illustrate every known pattern, but some just prove too elusive. The Herculaneum Cherub Medallion Border series was covered in TR1 but images of "Knaresborough" and "Scarborough" could not be found in time. Now we have a good image of "Knaresborough" on a square footed bowl, courtesy of Terry Neale-Sheppard. The source print was shown in TR1 and we can see that different figures including a horse have been put into the foreground. The same basic view appears on the outer sides of the bowl, but the boat is different and a fence has appeared. What a tangled web!



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**The Transferware Recorder**

All four volumes of *The Transferware Recorder* are currently available. The contents of each volume together with downloadable copies of all issues of this *Recorder News* can be found on the website:

[www.transferprintedpottery.com](http://www.transferprintedpottery.com)  
Worldwide shipping is available but please email for a price quote for whatever combination of volumes you require. Other enquiries and potential contributions to this *Recorder News* should also be addressed to: [recorder@transferprintedpottery.com](mailto:recorder@transferprintedpottery.com)

**Mark Time**

The jug shown here, printed and coloured with a pattern titled "Fuchsia" has initials CR & S within the printed mark. Just another unidentified potter might be the reaction, but Godden referred to several similar printed marks and noted that he was unable to fit the initials to any pottery firm. The example mark shown below is from a plate decorated with a botanical specimen within a floral border, but the pattern is most often found with maker's initials E & N for Elkin & Newbon of Longton. The CR & S initials might, of course, be those of some other potter who either copied



the pattern or acquired the copper printing plates, but one alternative suggestion is that they actually relate to a retailer and not a potter. We would be interested to hear of other occurrences of the initials, perhaps even on some piece with a different maker's mark. One with a Davenport mark has been mentioned but remains unconfirmed. Any offers?

**Double printing**



Every so often transferware potters would try to avoid engraving new copper plates, an expensive and time-consuming process, by double printing a pattern or border to fill unwanted white space. This occurs most frequently on less common items, and long thin fish dishes are a good example. Another is the need to make a large platter when existing engravings are not big enough. Sometimes this would be achieved by printing the border twice, but the example shown here is in Wedgwood's popular "Ferrara" pattern with the scene itself printed four times to cover the central area. Can anyone offer other examples? The "Ferrara" pattern was introduced in 1832 but remained in production well into the 20th century.

**Dates for your Diary**

The worldwide pandemic has led to the cancellation of most physical meetings, several now taking place online. It has also led to a proliferation of online lectures, some at relatively short notice. This Dates feature will be resumed when possible.

**Custard Cups**

The presence of a cup in a series which otherwise contains only dinner and dessert wares frequently leads to confusion. It is often assumed that they are tea or coffee cups and that matching teawares such as a teapot, sugar box and creamer must exist. In practice such odd cups are invariably intended for serving desserts such as syllabub or other sweet concoctions, and they are referred to as custard cups. Various shapes occur, the most common being the inverted bell shape. The two examples shown here are both printed only with a border; the top one from Riley's Large Scroll Border series, not recorded in TR1 (courtesy John Boyce); the other, with a handle, from Ralph Hall's "Select Views" series (courtesy Judie Siddall). Such cups would normally have been sold in sets, see for example the fine Andrew Stevenson set of six shown in *Recorder News* 24. We have several more in our records but would love to hear of others.

