



Recorder News



Issue 38

Transferware news from Reynardine Publishing

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Welcome

Good to be back on track with just two months since our last outing. A wide-ranging issue this time with two extra special rare shapes, a brand new view along with its source print, a couple of interesting marks, an uncommon colour variant, auction news, and a brief look at syrup jars. We hope you enjoy it. With quite a few subjects to choose from, we had other items available but they will be held over until next time. We also plan to have news of forthcoming volumes of *The Transferware Recorder* before too long. In the meantime, we still need many of the images listed in issue 37 and would welcome any offers. News, views, or other comments would also be welcome. To the usual *Recorder* email address please:

recorder@transferprintedpottery.com

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Auction Watch

We just can't resist featuring this magnificent cheese stand and matching cover which was sold at the Canterbury Auction Galleries at the beginning of October. It is from Minton's "English Scenery" series of views which, although not yet covered in *The Transferware Recorder*, has been recorded in some detail by Geoffrey Priestman in his excellent book *Minton Printed Pottery 1796-1836*. Cheese stands are relatively common and were made by most of the transferware potters of the first half of the 19th century, but domes or covers are a different matter, being scarce in the extreme. It has been postulated that the stands were sold with matching glass covers, and that would certainly make a lot of sense. We have searched our records and can only find covers made by Minton, Spode, and Davenport, together with one in the "Metropolitan Scenery" series (by John Denton Bagster or Goodwins



& Harris). News of any others would be welcome. This Minton set sold for a total of £330. The auctioneers can be contacted via their website:

www.thecanterburyauctiongalleries.com

Rare Mark

**WEDGWOOD'S
STONE CHINA**

Early Wedgwood blue-printed wares usually bear only the im-

pressed name "WEDGWOOD" but this uncommon stone china mark is from a plate in the Blue Rose Border series of views. We must assume a full dinner service would have been made and other sightings would be of interest.

Urine Bottle

Sue Norman is always pleased to help us with images and we are delighted to be able to show this rare urine bottle. Many of you will recognise the view of Hollywell Cottage in Cavan, copied from the John Preston Neate print, but suggesting a maker is not straightforward. The sheet pattern around the neck and the interior border might help, but careful comparison with other engravings of the view, suggests that it is from the unknown maker's Passionflower Border series. But what a cracker! The last time we illustrated a urine bottle was back in *Recorder News* 20, printed with Davenport's Muleteer pattern. Are there any other examples out there?

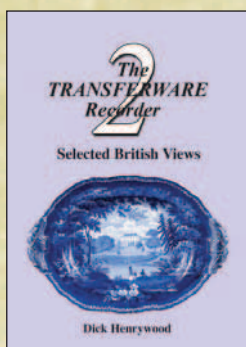
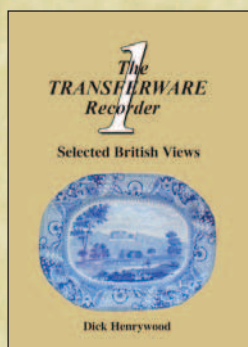


New Discovery



The "Old England" series, featured in TR2, is a bit of an enigma. Clearly made after the Copyright Act of 1842, the views are still copied from engravings of the day, a practice outlawed by the act. This new discovery, an unrecorded platter printed in brown (courtesy Richard Clements), is a good example. We have identified the view as Dudley Castle, copied from the Harwood vignette shown here. But was it legal?





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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
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

Syrup Jars



Syrup jars are unusual objects which seem to have emerged around 1850. They consist of a handled jar or jug of bulbous shape, and a matching flat-top cover with a screw thread to fit into the jar. They usually have incised numbers on the jar and cover, intended to make sure the two parts would match. i.e. fit together properly, and they can't have been easy to make. They are usually decorated with the romantic or floral patterns which were popular in the 1850s-70s. Does anyone out there have any favourite examples?



Colour Variant

Unusual colour variants have been featured in this *Recorder News* before, and here we have a plate in the well-known Fisherman's Hut pattern but printed in brown (courtesy Kath Slatcher). Examples are relatively common in fairly dark blue. The maker remains unknown.



Auction Watch



Those of you who recognised Fonthill Abbey on the cheese cover (overleaf) might also like this platter sold by Semley Auctioneers in September. The view of Fonthill is well known in this so-called "Irish Scenery" series but this is the first time we have recorded it by the Careys rather than Elkins & Co. The platter sold for a total of £107.44, which appears a bit low but possibly reflects relative lack of appeal in this light blue series. Incidentally, the source for the view has been identified since the publication of TR1 as John Rutter's *A Description of Fonthill Abbey and Demesne* (1822). The auctioneers can be contacted via their website:

www.semleyauctioneers.com

Mark Time



We've not been involved much with the coloured filled-in transfers which were in fashion around the 1820s. Several potters made wares of this type, mostly jugs and mugs, and the marks quite often include maker's names or initials and the trade name "Opaque China". Our interest was piqued when we spotted this small jug, not because of any inherent quality, but the mark seemed new to us. It has the usual trade name but in this case with monogram initials which seem to be JC. Our first thought was Joseph Clementson, but he didn't start potting until 1839, rather too late for this type of ware. Has anyone got any alternative suggestions?