



# Recorder News



Issue 39

Transferware news from Reynardine Publishing

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## Welcome

Happy New Year and welcome to the first *Recorder News* of 2023. We have quite a mixture for you this time, including several new discoveries, with patterns from literature or British views, plus a couple of aesthetic period plates, and a very rare, previously unrecorded mark. One of the aesthetic plates is particularly appropriate for Burns' Night this month, and one of the literature-related pieces was made in Spain. There will shortly be some news about new *Transferware Recorder* volumes, but that will be revealed next time. In the meantime, any news, views, or other comments would be welcome, to the *Recorder* email address please:

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

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## Large Scroll Border series

Riley's attractive Large Scroll Border series was covered in TR1 where all known views were illustrated except "Compton Verney, Warwickshire" which was recorded on a platter. We still can't show the platter but we do now have the view on a matching drainer (shown here from the TCC database). A new



item to add to the list. We also have news of another new item, the view of "Cannon Hall, Yorkshire" on a sauce tureen stand with gadrooned rim and twig handles. The gadrooning is unusual and has previously only been noted on dessert dishes. The stand is unmarked but the matching tureen is clearly marked Riley.

## Cheltenham series

The uncommon and attractive series of views of Cheltenham made by Machin & Potts was covered in detail in Volume One of *The Transferware Recorder*. It was likely that other unrecorded items would turn up and we have three additions: "Cambray Saline & Chalybeate Spa, Cheltenham" on a circular dessert dish (shown below), "Montpellier Pump Room, Cheltenham" on a rectangular dessert dish, and "North West View, Cheltenham" on a diamond dessert dish. There may well be other combinations to be found. The series is confidently attributed to Machin & Potts, but as far as we know no item with an indisputable maker's mark has ever been noted. Any offers?



## Burns' Night - 25th January

Amongst all the literature-related patterns in TR4 we bemoaned the relative lack of items related to Robert Burns, although we did cover Tam O'Shanter patterns and a series of Burns' poems on children's plates. We were pleased recently to come across this later aesthetic period octagonal plate with a portrait of the bard himself alongside a view of the Burns' Monument in Kilmarnock. It is not clear whether the plate is marked but similar rim moulding has been noted on other octagonal plates by Wallis Gimson and it is certainly in their style. Other plates with local vignette views are occasionally found and would possibly have been sold mainly as souvenirs.

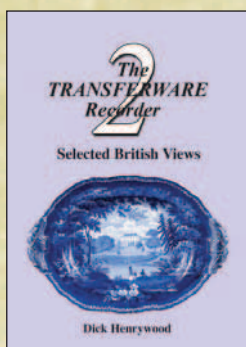
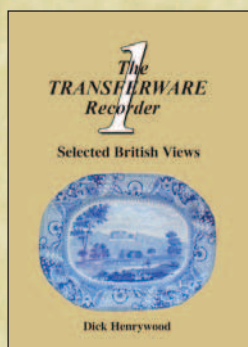


## Aesthetic Patterns



Views from the later 19th century aesthetic period have received fairly short shrift in *The Transferware Recorder*. We did cover the Adderley "Anglais" series in TR2 but the only other major series seems to be by Wallis Gimson, titled "The World", but that covers views worldwide, not just Britain. Other British views are not so common, possibly due to the 1842 Copyright Act which prohibited copying from prints. Here we have a very typical example of the genre, a pattern titled "Chatsworth", showing the famous house in a vignette, made by J.H. Davis of Hanley (shown courtesy of Emma Mawdsley). We will try to find other examples to illustrate.

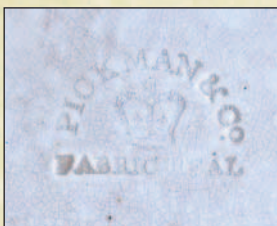




### “Byron Gallery” series

Two completely different series titled “Byron Gallery” were covered in TR4 and we were missing one image from each series. We can now show the missing image for the “Don Juan” pattern from the series by Goodwins & Harris (courtesy Ana Zapata). It allows us to confirm which of the two possible source prints were copied, the correct one repeated here. This particular platter is one of the later issues made by Pickman & Co. in Seville, Spain, with a very clear impressed mark. As usual with the Pickman wares, the original printed mark appears complete with the original maker’s initials, in this case G&H. As usual, the quote from the source print is repeated in the mark, word for word:

*They gazed upon the glittering sea below,  
Whence the broad moon rose circling into sight;  
They heard the wave’s splash, and the wind so low,  
And saw each other’s dark eyes darting light  
Into each other ..*



### New Discovery



It is always a pleasure to hear of a new view, and here’s an unrecorded cup plate from the Bluebell Border series by Ralph & James Clews (courtesy of Terry Neale-Sheppard). It has a previously unknown view of Bothwell Castle in Clydesdale. Although the plate is not titled, the scene has been identified from the matching print, found in Walter Scott’s *The Border*



*Antiquities of England & Scotland*, source for several other views in the Clews’ series. The Bluebell border was also used by Adams, but with completely different central scenes.

### Volume One

Published October 2013  
176 pages. 579 illustrations.  
ISBN 978-0-9926581-0-6

### Volume Two

Published June 2015  
176 pages. 594 illustrations.  
ISBN 978-0-9926581-1-3

### Volume Three

Published October 2016  
184 pages. 596 illustrations.  
ISBN 978-0-9926581-2-0

### Volume Four

Published March 2018  
208 pages. 710 illustrations.  
ISBN 978-0-9926581-3-7

### 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

It’s not often that a mark turns up which seems to be completely unrecorded, but this small children’s plate is a fascinating exception. The front is printed with a Napoleonic cartoon “The Pen and the Sword”, but it is impressed “BROUGH”. We can find no record of the mark, in Godden or elsewhere, but it must relate to Thomas Brough, potting in Lane End, c.1816-22. A remarkable discovery.

