



Recorder News



Issue 46

Transferware news from Reynardine Publishing

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Welcome


Yet another issue of the *Recorder News*, to while away a wintry evening perhaps? We have some major finds in two series of British views, a new pattern from literature, a common but interesting “Wild Rose” platter, notes on a couple of decorative techniques which we have not covered before, and a mark with a problem. We do hope you enjoy it and perhaps you might be able to contribute something to future issues? As usual, any comments sent to the normal Recorder email address please:

recorder@transferprintedpottery.com

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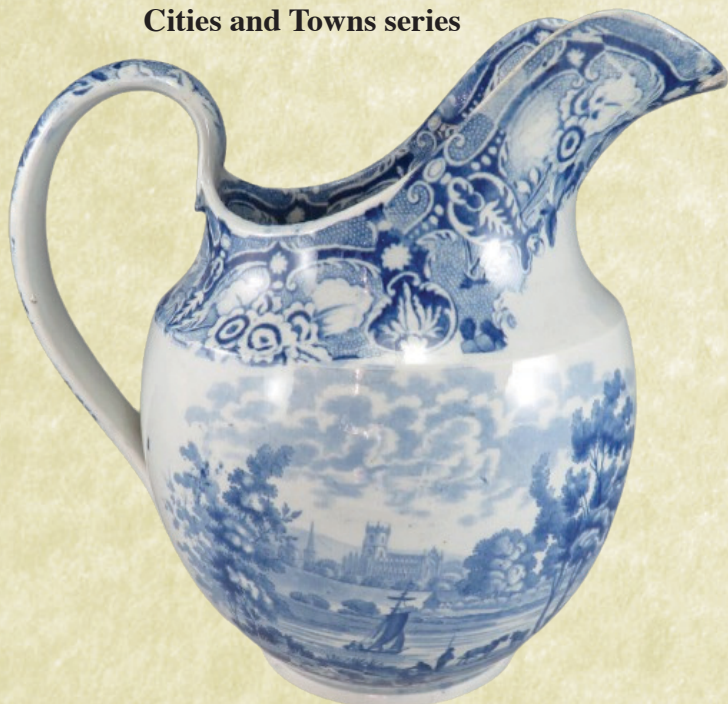
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“Robinson Crusoe”

Robinson Crusoe featured in TR4 by virtue of a series of children’s wares produced by the Brownhills Pottery Co. but we were surprised recently to come across this much earlier jug. The shape and first impression is of a jug dating from the early 19th century, but the decoration, particularly the rather daubed overglaze enamelling suggests a somewhat later date, possibly in the 1830s or so? The famous Daniel Defoe novel first appeared way back in 1719 and is one of the most widely published books in history. There are a huge number of illustrated editions so we have not yet been able to identify source prints for these two scenes. Perhaps some other sleuth might have a go?

Cities and Towns series



Richard Halliday continues to unearth interesting pieces and here we have two unrecorded items from Harvey’s Cities and Towns series. The wash jug or ewer is printed with the view of Gloucester and the custard cup with Scarborough, both unmarked but clearly identified by the distinctive series border. The scenes were previously only known on a platter and sauceboat, both illustrated in TR6 along with the source print for “Scarborough”. Can anyone come up with the source print for “Gloucester”? The same “Scarborough” scene was also used by Herculaneum.



“Wild Rose”



The common and popular “Wild Rose” pattern was featured in the first volume of *The Dictionary of Blue and White Printed Pottery* which not only identified the scene and source print but also listed some twenty different makers. That was back in 1982 and who knows how many more have turned up since then? We are, however, pleased to add John Dawson of Sunderland as a “new” maker. The platter shown here is not only printed in an unusual and difficult to reproduce plum colour but is also large enough to need the border printed twice. It has the usual impressed maker’s mark and a printed mark with both the pattern title and the maker’s name. While “Wild Rose” is most commonly found in blue, we have notes of examples in brown, green and purple. Any more?



The Transferware Recorder



Six 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:

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Volume Six

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Decorative Techniques

Until now *The Transferware Recorder* has concentrated on scenic patterns or similar but many transferwares are purely decorative. Sheet patterns had great advantages in that separate (and expensive) copper plates were not needed for every possible shape, and they also required less skill to apply. The jug shown here (courtesy Rhys Bowen, Halfway Antiques) is printed in black with repeated feathery fronds on a yellow body. It bears a printed mark of an eagle and "OPAQUE CHINA" but the maker is unknown.



Another decorative technique is the use of a lustre wash over a printed design. The unmarked mug shown here (courtesy Jewell Dunn) is a good but unusual example, in this case the pink wash applied over a sheet pattern featuring roses. While sheet patterns were in use for very many years, the lustre wash technique seems to have been fashionable particularly during the 1830s so examples are much less common. It was used mainly on jugs but other wares are found. We would love to hear of any interesting or marked pieces.



Mark Time



One series of views that failed to make the cut for TR5 is titled "Byrons Illustrations". It has been attributed to John Meir in the past, with his initials IM in the printed mark. However, there is a conundrum, the mark also including a letter F, normally indicating the Staffordshire town of Fenton. But Meir never potted in Fenton, his works being at Tunstall. Can anyone explain it?

Tulip Border series

We have always had a rather soft spot for the Tulip Border series ever since it was covered way back in TR1. At the time, we had no record of the sauce tureen and it is only recently that an example turned up in a sale by Lay's Auctioneers down in Penzance. It turns out to be printed with an unrecorded view,



identified as Cowling Castle in Kent from the usual source book, the *Antiquarian and Topographical Cabinet*. The tureen has two other new views, one on the cover, largely obscured by the knop, and another small vignette scene to the interior, so it turned out to be quite a find. The same auction lot included another unrecorded item, a fine quatrefoil comport, decorated with the previously identified view of Basingwerk Abbey in Flintshire. The auctioneers can be contacted via their website:

www.davidlay.co.uk



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