

T TRANSFERWARE COLLECTORS CLUB

SEPTEMBER 2026

2026 Commemorative Issue

Celebrating the TCC Database of Patterns and Sources



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www.transferwarecollectorsclub.org



This Bulletin celebrates twenty years of achievements in the continuing development of the TCC Database of Patterns and Sources, a recognized worldwide digital resource used across marketplaces, universities, journals, museums, collecting communities, and archaeological programs.

The issue is dedicated to Connie Rogers, who served for 18 years as its first general editor. Her knowledge of ceramics, keen research skills, editorial leadership, and commitment to excellence, made this valuable resource possible. She was considered by many to be its editorial heart

Loren Zeller
TCC President Emeritus



Database Endowment

*The TCC Board of Directors is pleased to announce the establishment of the **Endowment for the Preservation of the TCC Database of Patterns and Sources.***

The endowment has been established to ensure that this invaluable resource will remain available to users around the world for many years to come. A team of volunteers will conduct a fund-raising campaign for donations from members and supporters with a goal of establishing an endowment fund of \$500,000 to \$1,000,000 that will support the database into the future.

While the TCC is in excellent financial condition today, its board wants to ensure that adequate funding exists and remains for maintenance and continued development of the database by the TCC and a successor organization, should the club cease to exist at some point in the future.

Scott Hanson
TCC President

ACKNOWLEDGEMENTS

We wish to thank the contributing authors and all those who provided content for the articles in this special bulletin. We also extend our appreciation to Michael Sack and Nancee Rogers for their editorial assistance and to Mary Hahn for her work as the bulletin's designer.

David Hoexter and Loren Zeller

Foreword

By Patricia Halfpenny

Curator Emerita Ceramics & Glass at Winterthur Museum

In the early years of the Transferware Collectors Club, building a vibrant community of collectors and researchers presented a unique challenge. Members were scattered not only across North America but also around the world, particularly in the United Kingdom, where our sister organization, the Friends of Blue, had been established since 1972.

As a British curator living and working in the United States, I was in the fortunate position of seeing two different traditions of ceramic research. In Britain, the emphasis tended to be on identifying who made a piece and when. Pottery marks, trade directories, factory records, archaeological excavations and a substantial body of published research all provided valuable evidence for understanding the development of the pottery industry.

In North America, collectors naturally approached the subject from a different perspective. For many, the pottery itself was the principal source of evidence, encouraging the study of transferware patterns as an important avenue of original research. Which subjects proved most popular? How did pattern names reflect changing tastes and fashions? Where did the engravers find their inspira-

tion? These questions became the starting point for a remarkable body of scholarship.

The challenge was how to share ideas and discoveries with fellow enthusiasts separated by thousands of miles. An annual meeting and four quarterly Bulletins provided opportunities to exchange information, but there remained a need to collect that knowledge in one place, keep it up to date, and make it readily available to everyone. It was in response to that need that, only four years after the Club's first meeting, the idea of a pattern database began to take shape.

None of the volunteers who embarked on that ambitious project could have imagined what it would become. What began as a practical solution to a problem of communication has evolved into one of the world's most significant resources for the study of British transferware, transforming the way collectors, researchers and museums investigate, understand and share this remarkable field of ceramics.

My own relationship with the database has been principally as a regular, extensive and enthusiastic user—perhaps what



today would be called a “power user”. With its help I have written articles not only for the TCC and Friends of Blue, but also for the Northern Ceramic Society and the English Ceramic Circle. The insights gained through countless database searches have found their way into exhibitions created for the TCC, as well as museum displays and immersive digital experiences. It is no exaggeration to say that every one of these projects would have been considerably poorer without the contribution of the TCC Database.

I know that I am far from alone. There is now a generation of collectors, curators, researchers, archaeologists, dealers and auction specialists for whom the database has become an indispensable research tool. Whether identifying an unfamiliar pattern, tracing its source print, establishing a date of production or exploring the work of a particular pottery, the database has become the natural starting point for enquiry

and discovery.

From time to time, I have also been fortunate enough to contribute something in return—perhaps a newly recorded pattern, the identification of a source print, or an amendment to a potter's dates of production. Without fail, the database editors and their teams have been receptive to questions, willing to consider new evidence, and rigorous in assessing every proposed addition. If it withstands their careful scrutiny, it becomes part of the permanent record. It is this combination of scholarly integrity and openness to new discoveries that has allowed the database to grow in both authority and usefulness.

The database is far more than a collection of records. It is the product of thousands of hours of careful research, generously shared by dedicated volunteers over more than two

decades. Without their commitment, our understanding of transferware would be immeasurably poorer. Like so many others, I owe them an enormous debt of gratitude.

Over the years the database has continually evolved, embracing new technologies while expanding both the breadth and depth of its content. As a project of the Transferware Collectors Club, it has flourished. Yet its future cannot be taken for granted. Organizations evolve; they merge, change direction and, sometimes, disappear. We have witnessed that reality within our own collecting community. The knowledge embodied in this remarkable resource is simply too valuable to be vulnerable to those uncertainties. Ensuring that it will remain accessible, authoritative and secure for future generations is both the challenge

before us and the responsibility we now share.

This commemorative edition of the TCC Bulletin reminds us that preserving the knowledge behind our collections is as important as preserving the pottery itself. The chapters that follow tell the remarkable story of how the TCC Database came into being, how it has grown through the dedication of countless volunteers, and why it has become an indispensable resource. Every generation inherits knowledge from those who came before and adds something of its own. The creation of an endowment is simply the next chapter in that story, ensuring that the knowledge so generously gathered over the past quarter century will continue to inform, inspire and support collectors and researchers for generations yet to come.

A Brief History of the Database

By Loren Zeller

Beginnings

The call for volunteers interested in building an online database of British transfer-printed patterns first appeared in the TCC's summer 2004 bulletin (Figure 1, see page 5). Judie Siddall, TCC founding president, asked for volunteers interested in developing a comprehensive digital resource of information about British printed patterns

and their makers, the subject on which the club was organized. Volunteers were also needed to serve as pattern specialists who would record the data on that site.

Members Nick Routson and Loren Zeller, both with careers in database development and management, volunteered to lead the charge. Recognizing that a digital online applica-

tion would first be needed, they began a search for an experienced developer. In early 2005, a professional was selected and contracted to create an application which would be linked to TCC's website (Figure 2). Within a few months, the first version of the application based on proprietary code was completed, tested, and put into operation.



Figure 2. Database Landing Page.

Building a Team of Experts

What was needed next was a team of pattern experts to record data related to each unique printed design. If pattern information were to be relied on for ceramic research as well as enjoyment by members, data quality and accuracy were of the utmost importance. Supervision by an experienced and talented editor was essential. Member Connie Rogers, whose publications related to British transferware and its makers were well known to TCC members and a worldwide community of ceramic historians, proved to be the right person to lead the work¹ (Figure 3). Connie was appointed general editor of the club's new digital resource and quickly recruited a team of knowledgeable pattern editors, each assuming responsibility for one or more themed categories of patterns.

Early in 2005, category editor volunteers for American and British themes, Chinoiserie, and Floral and Botanical designs were recruited and, in no time at all, these new editors had begun their work. Soon, categories for Children's subjects and Indian and Oriental themes were established, followed by Rural, Animals, European themes, Literary, Biblical, and Theatrical patterns; knowledgeable editors were recruited to support them. Patterns related to the Aesthetic Movement, Advertising, and Tiles were added later. Requirements for the development of this new application included the capture of information related to the makers, retailers, and import-

TCC TRANSFERWARE DATABASE

The TCC and Friends of Blue in England share a goal, to have an illustrated database of the thousands of patterns made, in all of the colors, between 1800 and 1840.

To do this, we need the help of volunteers as well as paid professionals. We specifically need help with creation of a website. We need to enter data—an enormous amount—onto the website.

We need lots of volunteers. We need someone to organize this project as I know so little about the details. We have lots of information available, so all we need are workers. Please let me know if you are interested. Phone or email:

Judie Siddall (650) 494-7920
merlinbl@pacbell.net

Figure 1. TCC Summer 2004 Bulletin Call to Action.

ers of British ceramics that were linked to the patterns recorded. As research work and data entry capabilities grew, the initial plan to focus on the 1800-1840 period of production was significantly expanded to cover British transfer-printed patterns produced on both earthenware and porcelain between 1760 and 1930s. Examples with printed designs were sourced from the club's own members and from a wide variety of ceramic dealers, museum catalogs, and auction houses with permission to use the data free of charge to support the nonprofit organization's mission to educate and



Figure 3 Connie Rogers 1933-2022,, Photo Compliments of Len Kling.

to serve as a forum for sharing information about British transfer-printed ceramics.

Technological Advancements

In 2009, new application development was funded to further enhance pattern data by including both ceramic and printed sources as well as a robust bibliographic referencing tool. By 2015, due to the significant growth in data and the demand for enhanced functionality, it was decid-

ed that a newly revised database, one built on open-source software, was needed. This new version, V.2, was developed using the same open-source ProcessWire platform. Major funding for the new version was provided by member donors Marcia and Klaus Zech. In 2021 the application was transitioned to a new developer who, using the same open-source ProcessWire significantly enhanced the application, providing advanced search capabilities, both for users and editors. Development of this new version, V.3, was also funded by members Marcia and Klaus Zech. Today, an easy-to-follow instructional video guides new users through the search process. Additional training videos have been developed for new editors who join the editorial team.

Continuity and Quality

Over the past two decades, the database has continued to evolve, supporting significant growth through talented application development and the

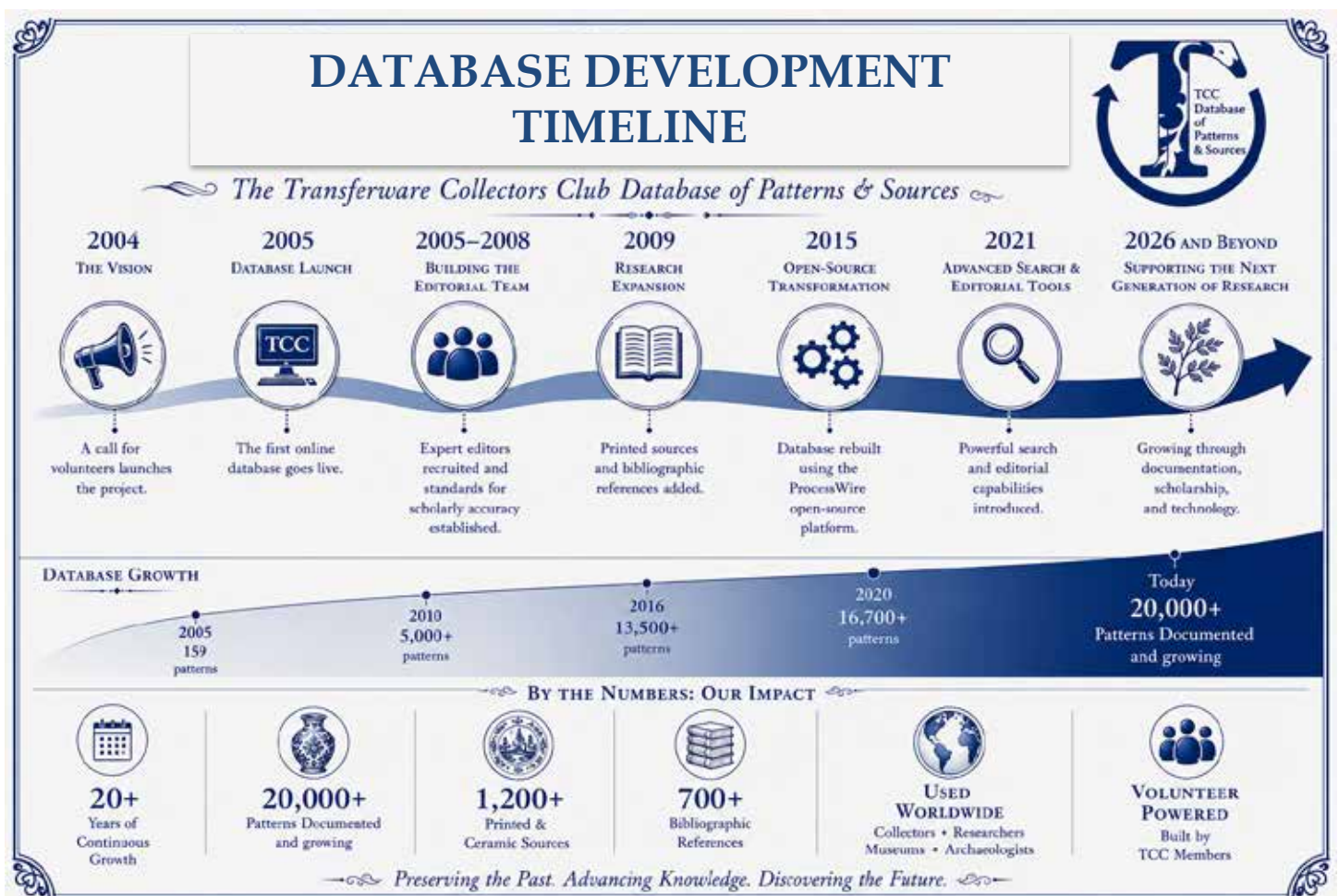
dedicated efforts of a knowledgeable editorial team. Inevitable changes in the volunteer staff are managed by a steady recruitment effort. The club's first general editor, Connie Rogers, led this effort and thoughtfully planned for her replacement prior to her passing. The club's new general editor, Len Kling, continues to lead this effort and ensures that data quality is maintained at the highest level. Database Managers Adrienne Boggs and Loren Zeller ensure continuity regarding application management and support.

2026 and Beyond: Supporting the Next Generation of Research

As demand grows for the valuable information the database provides, new search capabilities are required. Archaeologists seek to identify patterns from small sherds recovered from field projects. Patterns linked to makers with documented production dates provide a method of dating their findings, thus aiding research. Curators, dealers, researchers, artists, and collectors continue

to require reliable image-search capabilities that enable them to complete their work with limited resources. Soon, new AI tools will be implemented to further enhance search capabilities, allowing the database to continue to evolve.

The Development Timeline that follows provides a synopsis of the advances achieved and the impressive growth in the number of patterns recorded over the last twenty years.



1. Rogers, Connie, *The Illustrated Encyclopedia of British Willow Ware*, Atglen, Pennsylvania: Schiffer Publishing Ltd, 2004. Rogers was a dedicated advocate for the preservation and study of transferware ceramics, a long-standing member of the TCC Board of Directors, and the author of many articles on transferware.

Design and Research Philosophy

By Adrienne Boggs and Loren Zeller, Database Management Team



Knowing Where to Begin

Organizing a vast body of pattern information requires an innovative approach. Early collectors and historians often used the term “views” to describe images printed on ceramic wares. Because that term could not encompass the wide variety of designs documented in the database, the editorial team developed a system based on pattern categories.

In this new database, users can begin a search by selecting from thirteen broad pattern categories, each divided into subcategories that progressively narrow the results. Searches can be refined further by identifying the predominant features within a pattern. This structure enables users to begin with a general visual impression and work toward a more precise identification. While the primary focus of this database is transfer-printed patterns, the shapes on which these designs appeared are regularly described and can be revealed by conducting a general search.



The database is not a static resource. As new patterns are discovered and additional evidence comes to light, existing records are refined. Following this process of discovery and enhancement, the editorial team continually updates and expands the breadth and depth of the database's content. Corrections, new attributions, improved images, additional color examples, and newly documented patterns ensure that it remains an evolving and enriched digital research tool, reflecting the latest scholarship and discoveries in the field. Consequently, unlike a printed document, the database continues to expand through ongoing discovery, documentation, and editorial collaboration.

Designing a Rewarding Search Experience

From the beginning, the editorial team was determined to create a digital resource that would help members both identify a pattern and, when a piece is marked, learn more about its history. A mark may aid in the identification of the factory that produced the object and provide evidence of when and where it was made. The pattern record is also meant to identify the manufacturing process used in its production.

The objective was to develop much more than a basic catalog or collection of pattern images. Each database record is designed to provide a fuller understanding of the pattern through supporting documenta-



tion, whenever available.

Many patterns were copied or adapted from published prints or inspired by designs found on Chinese export porcelain and Japanese woodblock prints. Chinese designs were especially influential during the first half of the nineteenth century, while Japanese prints became an important source of inspiration later in the century. Evidence of these sources can sometimes be found in existing reference works, but the sources are seldom identified as inspiration for transfer-printed patterns. Frequently, TCC editors are the first to identify and document the connection. Database records also include relevant bibliographic and archival references whenever they are available.

The following graphic, "Inside a Pattern Record," offers a close-up view of the information users may discover in a search result. Any pattern record can be saved and shared by downloading it as a PDF.



A Continual Search for New Patterns

Where have more than 20,000 unique patterns come from? The short answer is: almost everywhere. In addition to objects in TCC members' collections, editors regularly discover patterns in museum collections and catalogs, auction listings, TCC Facebook page, the club's website, Message Board, and dealers' inventories online.

An editor's responsibility extends beyond identifying, researching, and documenting a pattern. Editors also seek previously unrecorded examples and obtain permission to reproduce the necessary images. Contributors who permit their photographs to be included in the database do so with the understanding that their identities will not be disclosed.

The quality of a pattern's visual presentation is as important as the accompanying documentation. Images must be carefully prepared and presented without distracting backgrounds, often requiring the use of photo-editing software. Before publication, every record undergoes a

final editorial review and must be approved by the Database's general editor.

Together, these research, documentation, and editorial standards have made the database both a practical identification tool and an expanding record of transferware scholarship. The testimonials from frequent users, together with the references found in published research, archaeological studies, books, online offers, and presented in the following chapters, testify to the value of this digital resource. Viewed as a whole, the database offers far more than a means of identifying a transferware pattern. It brings together patterns, potters, factories, marks, manufacturing processes, and historical sources spanning more than one hundred fifty years, allowing users to explore the relationships that connect them. Rather than viewing each object in isolation, collectors and researchers can begin to piece together the stories of the people who designed, produced, traded, collected, and used these wares, revealing a richer and more complete history of transferware—one that continues to expand as new discoveries are added to the database.



Inside a Pattern Record

How the TCC Database Documents History



TRANSFERWARE DATABASE OF PATTERNS AND SOURCES

"LUCANO"

PATTERN NO. 7988

ALTERNATE NAME

P712 / Bridge of Lucano

CATEGORY

European Themes / Italy

BODY TYPE

Earthenware

BORDER

Floral and Botanical / Alternating Leaves

PRINT PROCESS

Transfer Printed

COLOR

Blue / Brown

IMAGES



CENTER



PATTERN



ADDITIONAL EXAMPLE

MAKER

Spode

1770–1833 • Stoke-on-Trent, Staffordshire

MAKER'S MARKS

SPODE

Impressed and printed marks
Record images 56198–56200

PRINT SOURCE



Two proposed print sources

"Ponte Lucano" — Merigot & Edwards, 1798

"The Tomb of Plautius Lucanus" — H. Bibby

Published authorities differ on which image most directly inspired the pattern.

DESCRIPTION

Tea plate, 6.25 inches. There are differing opinions as to the source print for this pattern. DrakardHoldway1983, p. 139, designated this as Pattern P712, and stated that it is after the first source print shown here. This is found in the same book, "Views of Rome and its Vicinity," by Merigot and Edwards, from which other Spode patterns (including Tiber, Castle and Tower) were copied. However, DrakardHoldway2002, p. 215 states that more probably the source was the print "The Tomb of Plautius Lucanus" by George Hackert. CoyshHenrywood1982, p. 55, also names the latter print, but credits a version engraved by A. H. Payne, the second shown here. The pattern was used by Spode and at least five other makers. Spode's version was also printed in brown as seen in the additional image.

PREDOMINANT FEATURES

Distant buildings • Four-arch bridge • Cows • Round tower • Stone tower

BIBLIOGRAPHIC RECORDS

Coysh & Henrywood 1982 • Drakard & Holdway 1983 • Drakard & Holdway 2002

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What the record makes available

- 1 Identification**
Accepted and alternate names, category, pattern number, body type, process, and color.
- 2 Visual documentation**
Center, complete-pattern, border, and mark images allow direct comparison.
- 3 Maker evidence**
Maker, production period, location, and impressed and printed marks establish the Spode attribution.
- 4 Original design source**
Two related engravings document an active scholarly discussion about the design's original source.
- 5 Description and features**
A concise account records the object, related forms, subject matter, and searchable visual elements.
- 6 Bibliographic foundation**
Linked references show the published evidence supporting identification and further research.

ONE RECORD, MANY FORMS OF EVIDENCE

The value lies not in any single field, but in the way images, attribution, source material, description, searchable features, and bibliography are assembled in one place.

The People Behind the Database

By Len Kling, Database General Editor

Over more than twenty years, scores of volunteers have contributed to the success of the TCC Database of Patterns and Sources. Editors, researchers, programmers, image providers, donors, and other supporters have shared their knowledge, collections, time, and resources.

Although space does not permit us to profile everyone who helped build this extraordinary resource, the individuals featured here represent the breadth of expertise and dedication behind it. We begin with several of the original editors who remain actively involved today.

Founders and Continuing Leaders

"Serving as the Database manager and its editor for the Chinoiserie category has been one of the most rewarding experiences in my life."

Loren Zeller has provided sustained leadership to the project since its inception. Building upon an idea first proposed by Judie Siddall, Zeller, as the Database manager, guided the resource from its original version through two substantially expanded and improved iterations. In addition to his central role in its development, he served as TCC President for twelve years, co-curated three online exhibitions sponsored by the TCC and partner organizations and continues as editor of the Chinoiserie category. In 2018, he co-authored with Dr. Richard Halliday *Chinoiserie: Printed British Ceramics in the Chinese Style, 1750–1900*. His vision, enthusiasm, and sustained commitment have helped to shape both the Database and the TCC.



"I have always loved knowing more about transferware patterns: makers, source prints, colors, series, etc. The more than 20,300 patterns in the Database have brought me great satisfaction."

Judie Siddall founded the Transferware Collectors Club in 1999 with David Arman and Norman Wolfe and is the only one of the three who remain actively involved. She has served as both president and vice president and was the first to propose the creation of a transferware database. One of its most prolific editors, she has concentrated primarily on animal patterns and children's subjects, interests she brought together in her book *Dishy Animals ABC: An Alphabet and China Book for Children and Adults*. Her long-running Dishy News blog has explored many aspects of transferware, and she also maintains the TCC Facebook page, posting a new image each day.



"The Database has simply been vital to my transferware research. Every pattern I record is based on research; the process leaves me enriched."

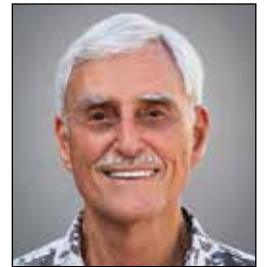
David Hoexter has worked alongside his wife, Judie Siddall, since the club and database were established. He initiated and continues to serve as editor for the Advertising and Prattware categories. As webmaster, he helps ensure the smooth operation of the TCC website. He also initiated and manages the Database Discoveries series, which draws attention to records and research that might otherwise receive little notice. For many years, he has helped monitor the TCC Message Board, where hundreds of identification and research questions have been answered. He currently serves with Michael Sack as co-editor of the TCC Bulletin. David Hoexter initiated and continues to be the Advertising category editor.

"Both in researching patterns and discovering what is already there, the database is a real education."



Len Kling came to the Database through his longstanding interests in transferware and genealogical research. He began collecting more than thirty years ago and joined the TCC as the Database was getting underway. A few years later, he became editor of the European category, although he has recorded patterns in nearly every category. In late 2021, he assumed the duties of general editor from Connie Rogers and was delighted to see her goal of 20,000 documented patterns achieved. Kling has also written numerous articles for the TCC Bulletin and the Database Discoveries series.

"The Database has been very useful to me in writing about patterns and their related source prints, because only with a Database can I see, for instance, all of the patterns in a series, or all of the patterns related to a particular source print, or even all of the patterns related to a particular artist. Just a few clicks in the Database produces results like these."



Michael Sack's longstanding interest in depictions of India on transferware made him a natural choice as the original editor of the Indian and Oriental Scenes category. His collection includes both transferware depicting scenes of India and many of the original prints upon which those patterns were based. His book *India on Transferware* is a comprehensive reference illustrating the Indian patterns known to him at the time, together with many of their source prints; a supplement is available on the TCC website. In addition to serving in numerous board positions, he has undertaken many essential behind-the-scenes responsibilities for the club and database.

Current Editors and Researchers

Leslie Lambour Bouterie has served for many years as editor of the Floral and Botanical category, although her interests encompass numerous areas of eighteenth- and nineteenth-century British pottery and porcelain. While living in the Washington, D.C., area, she held positions at several museums. Now based in Charlottesville, Virginia, she is Visiting Curator of Ceramics at James Madison's Montpelier and a Visiting Scholar at the Colonial Williamsburg Foundation. She assists with public programs at Montpelier and at James Monroe's Highland, where she is also an associate beekeeper—an interest reflected in her enthusiasm for transferware depicting bees. She has served on the boards of both the American Ceramic Circle and the Transferware Collectors Club and works as an independent scholar and consultant to museums and historic sites.



Adrienne Boggs has served for several years as editor of the Aesthetic category, which documents late nineteenth-century patterns. Her own website presents an exceptionally large and comprehensive collection of these designs, and she is widely recognized within the club for her expertise in Aesthetic Movement ceramics and late nineteenth-century design. She has administered several historic sites in New Mexico and maintains an active professional schedule yet remains one of the Database's most productive editors.



Earlier Contributors Who Shaped the Database

Connie Rogers (1933-

2022) Several editors who are no longer active made a lasting contribution to the Database's growth. Foremost among them is Connie Rogers, who served as general editor from the Database's inception until 2021. Following publication of her *The Illustrated Encyclopedia of British Willow Ware*, now a standard reference, Loren Zeller invited her to oversee the new Database. The role proved an ideal match. Rogers became its editorial heart, recording an extraordinary number of patterns herself while personally reviewing the thousands of records submitted by other editors. Her exacting standards helped establish the Database as the preeminent resource it is today. In addition to her longtime involvement with the TCC and the International Willow Collectors, Rogers was a violinist with symphony orchestras in Trenton, New Jersey, and Dayton, Ohio, and taught violin in the public schools of Dayton and Cincinnati for thirty years.



Dr. Colin Murray Parkes

(1928-2024) served as the first editor of the British Themes category. A distinguished psychiatrist, he wrote extensively on grief, bereavement, and death and served as an adviser following the 1966 Aberfan disaster and the 1988 bombing of Pan Am Flight 103 over Lockerbie. He was appointed an Officer of the Order of the British Empire (OBE) in 1996. Following the attacks of September 11, 2001, Queen Elizabeth II drew upon his observation, "Grief is the price we pay for love," in her message of support. Parkes and his wife, Pat, were avid transferware collectors, and TCC members visited their collection in 2015. He united his professional and collecting interests in his 2013 Database Discoveries article, *Death and Bereavement on Transfer Printing*, which examined more than one hundred database patterns related to death and mourning.



Diedra "Dee Dee" Dodd

(1944-2026) served as editor of Romantic Themes for ten years. She was among the first editors to set a goal of recording one pattern each day, an example later followed by others, and ultimately added thousands of records. She also organized the TCC's 2014 annual meeting in Mendenhall, Pennsylvania.



Rita Robbins was the first editor of the Aesthetic category and recorded more than one thousand patterns during her tenure. An architect by profession, she also bought and sold transferware, Mexican pottery, and, especially, antique books.



Wes Palmer (1944-2020) assumed responsibility for American Themes after Kurt O'Hare and Nick Routson. An avid collector, he assembled much of his collection through spirited competition on eBay. His wry observation about the antiques trade remains memorable: "The best way to end up with a million dollars in the antiques business is to start with three million."



Kurt O'Hare's most important contribution was his meticulous review of thousands of records prepared by other editors, as well as material created for the TCC's online exhibitions. He also edited thousands of images for other editors. His collection of historical transferware has a particular focus on Hudson River and other New York scenes; he also collects early American glass.



A Community of Contributors

The Database is ultimately a collective achievement. Hundreds of records were created by Vanessa Bechtol, Clare Nunnery, and Richard Hemery, while many others provided research, editing, images, and specialized knowledge. Among them are David and Louise Scriven, Nick Routson, Susan Ferguson, Marcia Zech, Frank Davenport, Jeffrey Ruda, Jewell Dunn, Amy Griffin, Dan Sousa, Pat Halfpenny, Tommy Cheatham, R. J. Ruble, Jo Ann Picard, Paul Fawcett, Gay Jungemann, and Wendy Schaefer. This list cannot capture every act of generosity behind the Database, but each contribution has helped preserve a body of knowledge that no single person or institution could have assembled alone.

The Database also depends upon programmers and technical advisers, photographers, museum staff members, collectors, dealers, auction houses, and others who have supplied images or granted permission for their use, as well as the donors whose financial support sustains the work. Their combined efforts have transformed a bold idea into an enduring resource for collectors and scholars around the world.

DATABASE FACTS

As of Sept. 1, 2026

Contributing editors	32
Patterns recorded	20,400
Print & ceramic sources recorded	1,194
Makers recorded	770
Importers & retailers recorded	193
Reference documents recorded	744
Pattern categories	13
Pattern subcategories	138
Online pattern image contributors	1,985

The Database from the Inside Out:

What Pattern Editors Have Discovered

By David Hoexter

Beyond Pattern Identification

The TCC Database of Patterns and Sources can help users identify patterns, makers, production dates, and printed sources. Its value, however, extends far beyond answering questions about individual objects, for when records are examined collectively, they can reveal connections, recurring themes, and aspects of social history that may not be apparent from any single pattern.

This broader potential inspired our editors to create a series of articles we named "Database Discoveries". In these articles, editors drew upon their specialized knowledge to explore what the accumulated records could teach us about material culture in Great Britain and the role transferware played in the society in which it was produced.

The Database Discoveries Series

The proposal to create a series of articles that would appear under the title of "Database Discoveries" was presented to our category editors in early 2012. Between 2012 and 2017, twelve editors and one additional TCC member produced twenty-six articles for this series. A twenty-seventh contribution was added in 2020.



Figure 1.

With one exception, these studies were published online rather than in print and remain available for download from the TCC website at <https://www.transferwarecollectorsclub.org/members/database/database-discoveries>.

The following examples are taken from three of these articles. They offer a small sampling of what editors discovered by looking across groups of records rather than considering each pattern in isolation.

Victorian Childhood Through Unexpected Images

Judie Siddall, editor of the Children's Subjects category, has a particular interest in the activities and experiences of nineteenth-century children. In

Database Discoveries no. 8, "Inappropriate Patterns for Children," she examines mugs and plates that were created as inexpensive gifts or rewards intended to teach religion and the alphabet or to delight children with pictures of animals and familiar activities. Some of these patterns, however, depict subjects that now appear surprisingly disturbing to our twenty-first-century users. For example, Siddall identifies images involving the clubbing of seals (Figure 1), the death of a beloved pet, alcoholism and its effects upon a family, and the graphically portrayed whipping of Uncle Tom (Figure 2). She describes and illustrates nine examples, any one of which might seem an unlikely choice for a child's gift. An additional pattern, "My Grandmother" (Figure 3), brings together two emotional themes: a child's affection for a grandmother and the death of a pet dog. The image is accompanied by a short poem.

By examining numerous records together, Siddall reveals an aspect of childhood and moral instruction in Victorian Britain that might never emerge from a single pattern record. Her study also invites readers to consider how attitudes toward suitable imagery for children have changed over time.



Figure 2.



Figure 3.

Death and Bereavement on Transferware

Dr. Colin Murray Parkes, the first editor of *British Themes*, was a psychiatrist and a renowned scholar and lecturer on grief and bereavement. In his 2013 Database Discoveries article, "Death and Bereavement on Transfer Printing," he applied his professional expertise to patterns documented in the Database.

Parkes searched for such terms as death, dead, die, kill, grave, tomb, mausoleum, and funeral. He also visually reviewed pattern titles in nearly every category. His search identified 104 patterns directly related to death, many of them found on children's wares – a finding that

connects his study with Siddall's examination of inappropriate patterns for children.

Parkes organized the material into six broad themes: dead animals; human death; death and war; peace, industry, and

plenty; decorative and commemorative patterns; and literary subjects. Through seventeen illustrated examples, he considered how nineteenth-century ceramics reflected changing attitudes toward mortality, suffering, heroism, social reform, and public education.

Parkes concluded that images of death (Figure 4) could attract and repel their viewers at the same time. Although modern audiences may find the idea of moral or "death education" unsettling, he suggested that such imagery helped earlier generations confront pain, injustice, and mortality. His analysis demonstrates how a group of seemingly unrelated records can illuminate changing cultural attitudes and the educational role of objects used in daily life.

Connecting Patterns with Their Printed Sources

In Database Discoveries No. 5, **Michael Sack**, editor of *Indian and Oriental Themes*, demonstrates how searchable elements can be combined to trace relationships between printed sources and transferware patterns. His principal example is Thomas and William



Figure 4.

Daniell's *A Picturesque Voyage to India by the Way of China*, published in 1810. Sack shows how the database can identify source images from this publication and the transferware patterns derived from them.

Sack also provides examples drawn from other printed works. Although these database records have been substantially updated since his article appeared in 2012, an advantage of this digital resource, his method remains equally useful. Comparing the search results reproduced in his original screenshots with a similar search today (Figure 5) demonstrates

how much the available information has grown as editors have added records, expanded documentation, and identified additional sources. This ability to move between a publication, its individual prints, and the ceramic patterns they inspired illustrates the research value of viewing source material and pattern records as an interconnected body of evidence.

From Individual Records to Larger Discoveries

These three studies represent only a small sampling of the insights made possible by the TCC Database of Patterns and

Sources. Each began with individual pattern records, but our editors illustrated in the above examples how each moved beyond identification to reveal relationships among objects, printed sources, social customs, and changing cultural attitudes.

Taken together, these views "from the inside out" demonstrate that the database is more than a catalog. It is a growing body of evidence from which new questions can be asked and new histories can be written. Searching patterns by using predominant features may offer ceramic researchers, artists, and authors opportunities for new discoveries.

Opium Smokers

CATEGORY
Indian and Oriental Themes/Actual Locations

BODY TYPE
Earthenware

BORDER
Floral with contrasting elements

PRINT PROCESS
Transfer Printed

COLOR
Blue

1

Chinese Gentleman
Artist: Daniell, Thomas & William
Reference: Daniell1810

2

View in a Chinese Garden
Artist: Daniell, Thomas & William
Reference: Daniell1810

3

Chinese Lady #1
Artist: Daniell, Thomas & William
Reference: Daniell1810

DESCRIPTION

Plate, 8.2 inches, unmarked. The pattern is known on other sizes and shapes. CoyshHenrywood1982 illustrates an unmarked mug, and CoyshHenrywood1989 illustrates a tureen marked "Mason's/Semi-China/Warranted". The people in the pattern are apparently not smoking opium, since the one pipe shown is not an opium pipe. The pipe smoker (reversed) is copied from "Chinese Gentleman". The house (also reversed) is from "View in a Chinese Garden". The woman in the background, the pagoda, and the moon gate are all from "Chinese Lady #1".

MAKER

C.J. & G. M. Mason
1813–1826, Lane Delph, Staffordshire

Figure 5.

Who Uses the Database?

By Loren Zeller

Benefiting a Worldwide Community of Users

When the TCC Database was first introduced, its users were primarily collectors, ceramics dealers, and researchers. As its reputation grew, so did its audience. Historical archaeologists began using it to identify patterns and makers represented by excavated ceramics. Authors turned to it for images and documentation, while artists found inspiration in historic patterns and designs. Today, online dealers, auction-house cata-

logers, museum curators, and gallery professionals also rely on the Database to identify objects and enrich catalog and exhibition descriptions. References to its records now appear regularly in archaeological publications, ceramic and design journals, collection inventories, and catalogs.

Those who search the Database know that each record brings together pattern identification, visual evidence, maker

history, original sources, and published scholarship. The TCC Database analytics team reviews monthly reports on the diverse profiles of users who rely on its valuable content. The results never cease to amaze us, so we wanted to share with you the comments from members who make up the wonderful mosaic of users who frequently rely on this digital resource of more than 20,400 transfer-printed patterns.

Power Users Speak

The testimonials that follow demonstrate the Database's geographic reach and the value it provides to a worldwide audience. Here is what they have to say:

Jaap Otte: *Researcher, Author, Collector, USA* **Director of Development, Smithsonian Institution**

"I frequently use the TCC Database for my research into British transferware made for export to the Islamic world and Asia. In the case of one example, the ceramics at the mausoleum of Sunan Gunung Jati, an important Islamic pilgrimage destination and historic site in Indonesia, the Smithsonian's National Museum of Asian Art incorporated some of my research into the exhibition *Beyond Rumi: Sufi Art and Practice*. ***I have found the TCC Database to be the most comprehensive resource for the identification of transferware worldwide.***"



Paul Scott during his solo exhibition at Cincinnati Art Museum in September 2025 with his Cumbrian Blue(s), Wood Cuts 'sampler jug', (Grant Wood's painting titled Daughters of Revolution seen in the background).

Paul Scott: *Ceramic Artist, United Kingdom* **Cumbrian Blue(s), www.cumbrianblues.com**

"I'm an artist who creates contemporary transferwares, as well as an author, having written extensively about printed ceramics and their history. I regularly reference the TCC Database when researching. My investigations are usually in order to accurately date or attribute a maker, factory, or title when crediting the provenance of an object I've used or altered, but sometimes the reference is in relation to something I'm writing."

"Over time, transferwares have displayed remarkable resilience and have fascinated people and institutions, with many becoming significant cultural artefacts. ***The TCC's unique Database, created through years of individuals' research, documents manufacturers, patterns, backstamps, and history. It is vital to preserve this invaluable, accessible resource and encourage it to continue growing.***"

Dr. Richard Halliday:
Ceramics Dealer, Author, Collector, United Kingdom

"As a dealer and researcher, being able to fully attribute a pattern to a maker or its source certainly adds value and might help match it up with a specific buyer. The search facility is very forgiving. If you are familiar with the pattern and just need to check a source or a date, you can simply input the known details and find what you need. If you have no idea what the pattern is, you can choose a feature of it and the search facility will find every example of that feature within the whole database."

"The size and sheer depth of the Database is staggering, and it is a credit to both the founders and the amazing editors. It is an amazing tool that has far-reaching applications, and I am proud to have played a small part in its growth by providing images of previously unrecorded patterns."



Drs. Wytze Stellingwerf: Archaeologist, Collector, The Netherlands
Collection Specialist
Huis van Hilde, Archaeological Museum of North-Holland

"For me, as an archaeologist and collector of eighteenth- and early nineteenth-century British earthenware, the Transferware Collectors Club Database has proven to be an invaluable resource."

"One of the best examples of its usefulness came while I was working on the inventory of a Dutch shipwreck that sank in 1822 while transporting British ceramics to the colonies of Surinam and Berbice. Using the TCC Database as my primary reference source, I was able to identify and

document eleven different transferware patterns and, in several cases, determine their manufacturers. The Database was instrumental in making this research possible."

Jonathan Gray: Author, Collector, United Kingdom
President of the English Ceramic Circle, former Honorary Research Fellow, National Museum, Wales

"The TCC Database is the leading archival resource for printed ceramics. The search functionality means it is key for research and factory identification, and is an invaluable addition for any archaeologist, appraiser, collector, or auction house. The Database has been hugely useful in my own research."



Susan D. Walter: *Historic Archaeologist, Collector, Chula Vista, California, USA*
Ceramics Specialist, Independent Consultant, Walter Enterprises – Retired



"During my career, I have gone from paging through blurry black-and-white books – the best available resource in my early years – to the luxury of a massive in-color Database searchable for details appearing on tiny sherds. And that wonderful resource is the TCC Database."

"My recently completed project—a report titled San Diego Presidio's Chapel Complex Ceramics (in 6 volumes) – jointly done with Stephen R. Van Wormer, took 11 years. I identified thirty-nine patterns, representing 103 vessels, from approximately 982 sherds of transferware. The TCC Database allowed me to search for such diverse attributes as feather, sheep, ship, star, vase, and more, in tidy groupings. For context, the TCC

also provides the origins of patterns, the all-important manufacturers' marks, and their dates. Furthermore, their Message Board provides invaluable access to experts on all aspects of transferware."



Leslie Ferrin: *Director, Ferrin Contemporary, USA*
ferrincontemporary.com

"The Transferware Collectors Club Database is a wonderful resource. As a lifetime collector of printed souvenir plates and a dealer of contemporary ceramics by artists, the information is both informative and inspiring. *For the artists we work with whose practices reference imagery, use forms, and are otherwise inspired by historic printed ceramics, the information provided by the Database adds layers of information to be explored in 21st-century visual artwork.*"

"I look forward to watching the Database grow with new additions from the early 20th century that directly reference and build on the early material already documented. I imagine a future with reference links to the artists and museum exhibitions that connect hundreds of years of transferware, informed by the database, by artists, curators, and collectors."



Leslie Grigsby: *Museum Curator, Artist, Consultant, USA*
Senior Curator Emerita of Ceramics & Glass,
The Winterthur Museum and Gardens

"Winterthur Museum has long considered the TCC Database an essential tool when researching more than 3,000 printed ceramics, most of which are from England. *The TCC Database continues to reach far beyond use simply by traditional ceramics-focused museum staff, collectors, and dealers.*"

Research Confirms

In July of 2026, the TCC conducted an online search to determine the extent to which the Database and its resources were cited by organizations and platforms representing commerce, archaeology, schol-

arship, museums, and higher education. This online research focused on references to the Database published from 2015 to 2026. Most were documented from 2022 to the present. The recency of these references

suggests an increased awareness of this digital resource and a growing demand for its use as a research tool. The data are summarized in the following pages.

Who Uses the TCC Database?

Verified references show a resource used across commerce, archaeology, scholarship, museums, and higher education.

35

verified references
located and documented

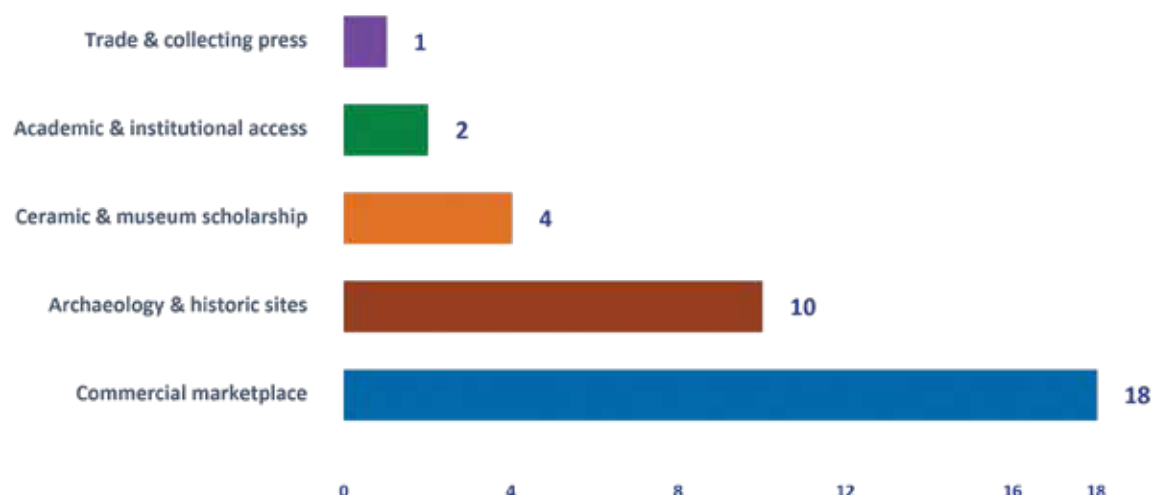
10

additional leads
located

*Awaiting source, date, or context
verification;
excluded from the chart.*

Documented references by user profile

Only verified references are charted; each is assigned to one primary profile to avoid double counting.



What those uses look like

Marketplace identification

Seller and auction listings cite TCC pattern numbers, names, dates, and maker attributions.

Examples: #6018, #10678, #17774

Archaeological interpretation

Researchers identify sherds, date contexts, and reconstruct historic assemblages.

Examples: Montpelier, DAACS, San Diego

Institutional research

Libraries, dissertations, teaching collections, and cataloguing manuals use the Database.

Examples: Bard, UMass, Harvard

The Database turns ceramic patterns into usable evidence—supporting identification, scholarship, interpretation, and value.

A Community of Database Users

Organizations and platforms found citing, providing access to, or using the TCC Database. All but six were documented from 2022 to the present.

**James Madison's
Montpelier**

Society for Historical Archaeology / tDAR

**Bard Graduate Center
Library**

DAACS

**Harvard University
ANTH 1130 / Omeka**

**University of Massachusetts Boston /
ProQuest**

Historical Archaeology / JSTOR

**Ceramics in America / Chipstone
Foundation**

**Save Our Heritage Organisation • San
Diego**

Stoke-on-Trent / Royal Holloway

Drayton Hall Preservation Trust

INAPL / Tierra del Fuego

**Massanutten Chapter • Archaeological Society
of Virginia**

Maine Antique Digest

**Antique Collecting /
Academia.edu**

**Cogent Arts & Humanities
/ Taylor & Francis**

**Portuguese Archaeological
Research**

eBay

Etsy

Ruby Lane

Live Auctioneers

The Database is used across marketplaces, universities, journals, museums, and archaeological programs.

A Community of Database Users

Showcase

Marketplace identification

liveauctioneers



Description

ENGLISH STAFFORDSHIRE TRANSFER-PRINTED
CERAMIC ARTICLES, LOT OF THREE,

Literature: [Transferware Collectors Club](#)
[database patterns #5255 and #9905.](#)

Archaeological interpretation

Research Tools for Identifying and Analyzing British Transferware

Leslie L. Bouterie, 2018 (References her presentation at the
Society of Historical Archaeology annual meeting.)



“Montpelier researchers use a variety of online tools in their quest to identify patterns and forms. The Transferware Collectors Club Database of Patterns and Sources has proven to be a particularly valuable resource, aiding in the identification of more than 50 patterns from sherds found on-site.”

Institutional research



Research Databases

“The Transferware Collectors Club Database of Patterns and Sources provides access to information about transfer-printed patterns and their sources. Users can search by patterns, makers, marks, print sources, ceramic sources, and more.”

The Database is used across marketplaces, universities, journals, museums, and archaeological programs.

The Database at Work: Connecting People, Objects, and Knowledge

By Leslie Lambour Bouterie

As a passionate transferware collector, ceramic researcher, museum curator, consultant, and educator, I welcomed the invitation to contribute to this commemorative volume with an article highlighting the rich trove of scholarly information and the inestimable value of the TCC Database and its importance in professional collaboration. Through decades of personal and professional experience, I can affirm that the Database has consistently proven to be a proverbial golden arrow in one's research quiver, an invaluable resource for collectors, dealers, museum professionals, archaeologists, and scholars worldwide.

Collectors

Any discussion of TCC Database merit must begin with its humble origin as an identification research engine for collectors. Whether they were seeking information about a transfer printed family heirloom, an eBay purchase, or a flea market find, the TCC database offered the perfect investigatory avenue for novices and veterans alike: with easy-to-use search tools, no prior ceramic knowledge nor advanced computer skills were required. Since 2005, hundreds of collectors have gleaned insights into their family treasures and fortuitous finds and continue to do so today.

New TCC Member Brien Poffenberger recently discovered the benefits of the Database



Figure 1. Brien Poffenberger holding "Columbia" pattern plate. Photo compliments of Brien Poffenberger.

as he sought to identify mysterious sherds of transfer printed ceramics he unearthed while gardening at the 18th century home he meticulously restored in Sharpsburg, MD. The blue printed sherds were easily identified in the Database as those of "Columbia #01," TCC Pattern # 7111, registered in 1848 by John Wedg Wood of Tunstall, Staffordshire (Figure 1). Armed with evidence of its use by previous residents of the home, Brien quickly embarked on a quest to acquire table and tea wares in this pattern. As his nascent collection of transferware grows, patterns on additional sherds which have been identified using the TCC Database will join those of "Columbia" in the Poffenberger collection.

Dealers and Auction Houses

Upon the inauguration of the

TCC Database, dealers quickly embraced its scholarly capabilities to research objects for consideration and sale. Whenever an object is to be advertised for sale or auction, the advertising listing is greatly enhanced and made even more enticing to potential buyers by the addition of historical information about its production, decoration, and use. The identification of pattern, maker, and ware type enables detailed descriptions to be crafted. It also enables the dealer to search online listings, advertisements, and auction publications for similar objects to determine comparable values and sale histories. Thus, the enhancement of sale and auction listings using TCC Database specifics has proven to be a very profitable marketing strategy.

At the auction firm of Jeffrey S. Evans and Associates in Mt. Crawford, Virginia, Ceramics



Figure 2. Heather Cline. Photo compliments of Jeffrey S. Evans & Associates.

Department Head and Director of Museum Services Heather Cline regularly uses the TCC database for such a purpose (Figure 2). An ace at sleuthing and writing, Heather deftly includes detailed information in the description of each lot of transferwares offered by the auction house. She specifies patterns, dates, and makers, regularly citing TCC Database references. She highlights its benefit to her work, commenting:

"The integration of pattern information from hundreds of references into one central location is unparalleled anywhere. The Transferware Collectors Club Database allows me to do parts of my job in the most efficient way possible, helping me provide our customers with thorough details they customarily wouldn't receive elsewhere. Through countless hours of research and documentation by dozens of contributors, the Database provides a unique resource that advances current knowledge and supports the ongoing scholarship of historical ceramics."

Providing potential buyers, both individual and institutional, with well-researched facts and assurances of authenticity encourages them to confidently

purchase treasures for their personal or museum collections. Such attention to detail also encourages those dispersing transferware collections to consider using the services of such a reputable firm.

Museum Registrars

Registrars have the important task of meticulously recording the holdings in the collection of a museum or historic site. Every institution maintains a comprehensive inventory which includes a detailed record for each object. With the input of site curators and historians, the registrar prepares a unique record which includes specifics about the source of the purchase, loan, or donation; attending documentation; archival references; and a full description of the object: the type, size, condition, composition, maker, and production. These object records are greatly enhanced by the inclusion of evidence to support attribution to a particular maker, the location and time frame of production, and source material. Collections throughout the world contain ceramics, and when British transferware is involved, registrars consistently turn to the TCC

Database to supply these facts. With the modern digitization of collection inventories, text and photos can easily be transferred electronically between online sources, thus greatly enhancing object records. Fortuitously, many online museum collection databases have now been made publicly available for personal and cross-institutional examination and research.

The collection of Montpelier, the central Virginia home of 4th President James Madison (Figure 3), includes many examples of British transferwares, reflecting their purchase and use both by the Madison family and by their enslaved workers. Senior Manager of Collections and Exhibitions Jenniffer Powers in her capacity as registrar includes detailed information from the TCC Database for such objects (Figure 4). She also uses the information to create period-appropriate domestic vignettes in the historic home and outbuildings, enabling visitors to better understand the lives of its inhabitants.

Through the years, Montpelier curators have richly augmented the Montpelier Foundation Collection with 19th century transfer printed wares based on



Figures 3 and 4. Montpelier House and Senior Manager of Collections and Exhibitions Jenniffer Powers. Photos compliments of Larry Bouterie.

archaeological discoveries. For example, hundreds of sherds of the “Bamboo and Peony” pattern by the Davenport firm of Longport, Staffordshire, have been found archaeologically (Figure 5). These artifacts confirm that this pattern, a special order, was used extensively by the Madisons for entertaining guests. Based on this tangible evidence, curators have been actively acquiring objects in this pattern and prominently displaying them in the Madisons’ home.

Museum Curators

Museum curators across the globe must skillfully dovetail their public-facing roles as educators, researchers, writers, and exhibition creators with their behind-the-scenes roles as conscientious stewards of priceless museum collections. With duties that put them at the forefront of museum operations and public engagement, they shoulder the responsibility for planning, creating, and maintaining museum exhibitions and displays.

In addition to a curated selection of beautifully displayed thematic objects, exhibits contain expository wall text panels and labels which explain the origin, production, and use of the featured objects and shed light on their consumers. When transferware is included, curators often consult the TCC Database to assist with the selection of objects for exhibitions and with drafting instructive wall panels.

At the National Museum of Scotland in Edinburgh, ceramic specialist Claire Blakey serves as Senior Curator, Modern Decorative Arts (Figures 6 and 7). In an excellent presentation for the Transferware Worldwide Lecture Series, Claire provided a virtual museum tour highlighting some



Figure 5. Bamboo pattern plate with matching sherds. Photo compliments of Larry Bouterie and of Loren Zeller.

of the most noteworthy transfer decorated ceramics in the extensive museum collection. During her engrossing lecture, Claire repeatedly cited the wealth of information she gleaned from the TCC Database, which provided rich background material for the exhibits.

Archaeologists

Archaeologists worldwide have embraced the TCC database as a multi-faceted research tool for historic sites, as it can be used not merely for the identification of artifacts, but also as a means of stratigraphic dating, assessment of consumer consumption and economic means, and discernment of chains of distribution.

Unlike collectors who have

entire vessels at their disposal for inspection, archaeologists face the formidable task of identifying artifacts which are often minuscule in size. However, by using the plethora of search tools and enlargeable photographs within the TCC Database, these history sleuths regularly succeed in identifying even dime-sized sherds of transferware. Once identified, Database photos of a particular pattern often enable archaeologists to attribute additional sherds to the same vessel or to multiple vessels of the same set, providing enlightening information about consumer use.

The Database also offers a treasure trove of facts about object quality and production, critical data which can be mined to make further



Figures 6 and 7. Claire Blakey, Senior Curator, Modern Decorative Arts and transfer-printed plate “Cairo” from the collection. Photos compliments of National Museums Scotland.

discoveries using additional search avenues for archaeologists and professionals in other disciplines:

- The presence of retailer's or importer's marks can prompt further investigation into various types of goods coming to market via these same firms. Research into records of these retailers can shed light on other excavated artifacts and can direct historians to archival records regarding additional material goods obtained from the same sources.
- The TCC Database can also facilitate the identification of vessel types; a tiny sherd with an identifiable element such as an urn, figure, or building can often be linked to a vessel of a certain size or use for a certain purpose. These clues provide historians and curators with insights about the socio-economic status of users, their material world, and their lifestyles, aiding them with documentation, room installations, and interpretation.

Thus, archaeological investigation is vital to the accurate restoration and interpretation of historic sites, and the attendant reports are used by many colleagues to inform institutional decisions about preservation, architecture, and material culture.

Colonial Williamsburg: Collaboration in Practice

Colonial Williamsburg (CW) in Tidewater Virginia, the world's largest American history museum, is an excellent example of archaeological investigation.



Figure 8. Colin G. and Nancy N. Campbell Archaeology Center. Photo compliments of Larry Bouterie.

Founded in 1926, it encompasses over 300 acres with a mile long historic core. Since 1928, archaeology has played a critical role in the restoration and growth of Colonial Williamsburg, informing the preservation, reconstruction, and interpretation of this important site of colonial American history. The opening of the 40,000 square foot state-of-the-art Colin G. and Nancy N. Campbell Archaeology Center in April 2026, shown in Figure 8, underscores the vital contributions of this ongoing work and offers the public unprecedented access to the research, analysis, and conservation processes of the archaeology team.

In recent decades, CW ar-

chaeologists and researchers have identified over 200 transferware patterns, with the TCC Database serving as one of their most propitious investigatory tools (Figures 9 and 10). Through collegial collaboration, CW curators use these findings as they prepare exhibits for the Art Museums, conscientiously furnish structures with historical accuracy, and educate the public about the history and material culture of Williamsburg residents.

The TCC Database: Connecting a Research Community

Across the globe, in settings both private and public, collectors, scholars, and professionals in many fields consider the TCC Database to be an invaluable, comprehensive, and reliable resource for historical data and interpretation. The TCC is proud to partner with its many individual members in their quests for knowledge and to collaborate with institutions and professionals worldwide to advance the knowledge and appreciation of British ceramics.



Figure 9. Evan Bell working in the Lab. Photo compliments of Larry Bouterie.



Figure 10. Archaeologists Alex Michnick, Atticus Woodruff, and Erin Schwartz at the Peter Scott site. Photo compliments of Larry Bouterie.

The Database in Scholarship

By Dina Zuger

The Transferware Collectors Club Database of Patterns & Sources has become a core digital research infrastructure for the study of British transfer-printed ceramics. It is used by collectors, museum professionals, historical archaeologists, decorative arts historians, and independent scholars to identify, date, and interpret ceramic objects.

Identifying a specific pattern via the TCC database allows researchers to pull production dates, manufacturer histories and bibliographic references. This information provides a terminus post quem (the earliest possible date) for the archaeological layers or sites being studied which is important for mapping out historical timelines. Because many of the fragments found lack complete makers' marks, researchers use the database's searchable filters to cross-reference:

- **Pattern and Border Matching:** Using the database's advanced visual category filters to match distinct border styles on broken sherds back to fully realized pieces
- **Micro-details of transfer-printed designs**
- **Predominant design features** (e.g., flora, fauna, structures, landscapes)
- **Site Stratigraphy & Dating:** Pulling production dates from the database to establish a chronological timeline

MUSEUMS

Many museums and historical sites have used the TCC Database to help research and document items found and verify their British pottery collections and origins. These include Drayton Hall Preservation Trust, Historic Deerfield, James Madison's Montpelier, The Spode Museum, and Winterthur Museum, to name a few.

Historic Deerfield

Over the past few years Historic Deerfield has been expanding its collection of British ceramics

connected to the antislavery movement. To unlock the history of these pieces, curators rely heavily on the TCC database, describing it as an invaluable first stop for research that has repeatedly proven its value.



"When a printed ceramic is acquired, the TCC Database is the first place we check for existing research." Amanda Lange, Curatorial Department Chair and Curator of Historic Interiors at Historic Deerfield.

One revealing example arose from the museum's 2019 purchase, when the museum bought a small bone china cup from an English dealer. The cup featured a transfer print of two enslaved African men being freed, alongside the words "LIBERTY given to the SLAVES" (Figure 1). The dealer estimated its date as circa 1820 but didn't know the origin of the design. By



Figure 1.

searching the TCC database for the captions, curators matched it to an earthenware mug (TCC Database Pattern No. 14786) titled “Uncle Tom’s Cabin/ George Shelby giving Liberty to the Slaves.” Rather than being from 1820, the cup was a “Tomitude”-- popular merchandise created to capitalize on Harriet Beecher Stowe’s famous 1852 novel.

Winterthur Museum, Garden & Library

Winterthur, located near Wilmington, Delaware, maintains internal digital records for more than five hundred of its approximately three thousand printed ceramics, and those records include references to the TCC Database. Citations appear publicly in collection records available on Winterthur’s online catalogue.

“The Pattern Database continues to reach far beyond use simply by traditional ceramics-focused museum staff, collectors and dealers.” Leslie Grigsby, Emerita Senior Curator of Ceramics & Glass.



WINTERTHUR
MUSEUM, GARDEN & LIBRARY

The Museum has shared ceramics imagery with the Transferware Collectors Club, and in 2014 and 2015, featured a large display of transferware. The exhibit was timed and created in response to the TCC visit to the institution during its annual meeting (Figure 2).

Leslie Grigsby writes that Winterthur often receives queries from archaeologists hoping for help regarding pattern identification. “It is rewarding for all involved when excavated evidence is matched with database discoveries, enriching our understanding of the pathways and patterns of usage of transferware across the world.”

Winterthur also relies on the TCC database when helping answer queries from other researchers, ranging from historians to published book specialists and those focused on textiles, prints and paintings, wallpaper, and other media. The detailed visuals, verbal descriptions and supplemental information provided by the database offer clues to imagery on non-ceramic wares and often result in adventures down exciting and unexpected intellectual pathways. Such cross-media parallels also are a reminder that, unlike today, many private and public spaces from the past displayed imagery that was shared across a broad range of objects and spaces.

ARCHAEOLOGY

The TCC Database of Patterns and Sources is also utilized by historical archaeologists to research and identify, date, and catalog ceramic sherds found during excavations. Due to the extensive number of patterns (over 20,400 distinct ceramic patterns and growing), it serves as an essential cross-reference for academic papers, state-level cultural resource management (CRM), technical documents, and site reports.

Archaeological sites that use the TCC Database include James Madison’s Montpelier in the US, The Island of Nevis in the Caribbean, England, The Netherlands, Portugal, and excavations in Chile, Argentina, and Australia, to name a few. The Database has also been adopted as the primary cataloging resource in projects funded through the TCC Richards Research Grant Program.



Figure 2. Part of a large transferware exhibit “A Story of Patterns and Color”, Winterthur Museum, Garden and Library, 2014-2015.



Figure 3. Sherds of blue printed wares from Manchester Dock, Liverpool, with a Chinese landscape pattern identified as "Nankin"; TCC Database Pattern #262.



Figure 4. Sherds of printed soup plate from Harpies Village, Nevis, with an Eastern landscape pattern identified as "Agra"; TCC Database Pattern #3380, by J. & M. P. Bell & Co. of Glasgow.



Figure 5. Sherds of printed cup from Mountravers, Nevis, with an English rustic pattern identified as "Cottage Children" by an unknown maker; TCC Database Pattern #1034, Cottage Children.

Representative Projects Benefitting from the TCC Database

David Barker, Ph.D., FSA
Archaeological Consultant and Ceramics Specialist

"The TCC Database has been a Godsend for my research on transfer-printed ceramics, providing pattern names, helping to confirm – or otherwise – attributions to manufacturers, and highlighting past research on specific patterns and the published sources."

"In my analyses of large assemblages of printed wares from Manchester Dock in Liverpool (UK), the Caribbean island of Nevis, and other places in the UK and elsewhere, the TCC Database has proved invaluable and underpins much of my research and conclusions (Figures 3 – 5). To have such detailed information on printed ceramics available and easily searchable in one location is amazing!"

Brenda Bruno, M.A.

*Department of Archaeology
 Higher School of Museology
 Secretariat of Culture and Education
 Municipality of Rosario*

The TCC Database: Bridging Collections and Archaeological Research

"The TCC Database represents an outstanding example of international collaboration, where knowledge built collectively enables researchers around the world to interpret the material culture of the past with greater accuracy. Each identified fragment ceases to be an isolated object and instead becomes material testimony to the people who produced, traded, purchased, used and ultimately discarded it."

"In archaeology, both complete objects and even the smallest fragments recovered during archaeological excavations constitute material evidence that helps us reconstruct the lives of people in the past. Their value lies not merely in describing the decorative motifs preserved on their surfaces, but in understanding who produced them, how they circulated, who acquired, used and ultimately discarded them, and what they reveal about patterns of consumption, trade networks and everyday life.

In this regard, the TCC Database was an essential resource in the preparation of my catalogue of transfer-printed tableware recovered from archaeological contexts in Rosario, Argentina. It enabled the identification of specific decorative patterns, manufacturers, production centres, and chronologies, allowing ceramic fragments that might otherwise have remained anonymous to be placed within their historical context" (Figure 6 - next page).

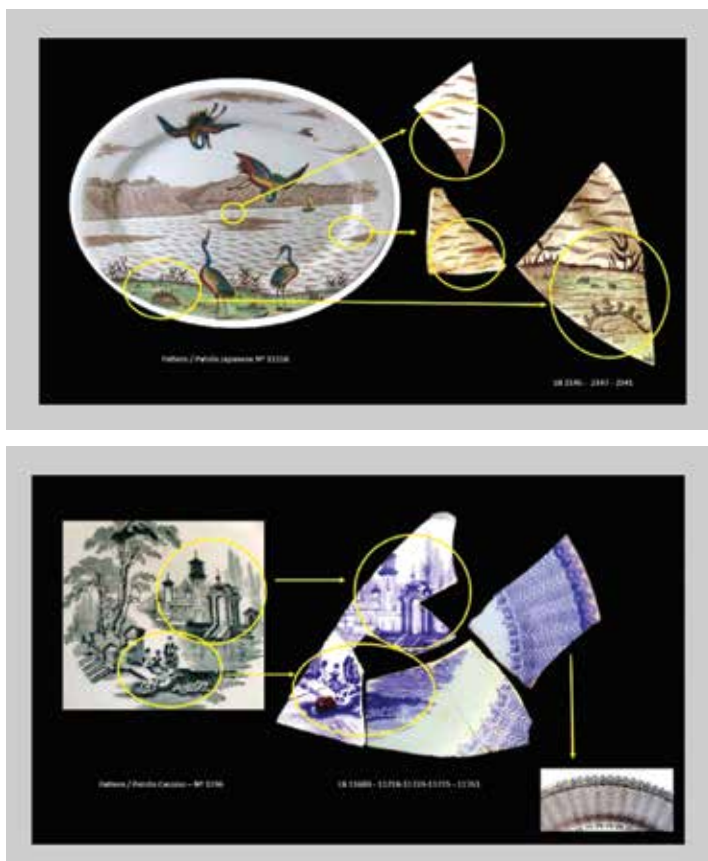


Figure 6. Fragments found in Rosario and matched with patterns in the TCC database.

Dolores Elkin, Ph.D., Researcher
Julieta Frère, Ph.D., Fellow

The National Scientific and Technical Research Council (CONICET), Argentina

"Earthenware is a common find in shipwreck contexts from the 18th century onwards, and the database provides a robust foundation, support-

"The TCC has been a valuable ally for our research projects in maritime archaeology in Argentina."

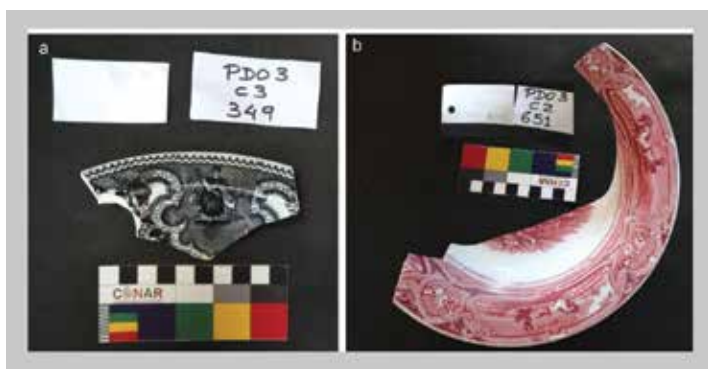


Figure 7. Fragments of the rim of a plate or platter that was part of a ship's cargo, found in the intertidal zone along the coast of Tierra del Fuego.

ed in turn by specialized literature, which allowed us to identify production patterns and motifs, and attribute these to specific potters. The TCC database has also offered insights into possible retailers and other key agents involved in the circulation of refined earthenware in the region."

The TCC database specialists allowed researchers to identify the probable manufacturer of the fragments shown in Figure 7, thus contributing to the archaeological interpretation of the assemblage. See Elkin, D. & Frere, J. (2022), British Merchandise on the Cape Horn Route: Nineteenth-century Earthenware in Tierra del Fuego (Argentina), *Journal of Maritime Archaeology* 17(1), 71-92.

Lyle Paton

Archaeologist, Australia

Project: British Transferware Imported into North Queensland Australia 1887-1891 for the Cairns Herberton Railway Construction

"This resource is convenient and easy to use. Since it provides the database and other services

"Personally, I have found the TCC Database to be most helpful for the identification of shards of transferware. Several pieces uncovered I held little hope for identification, however, searching the database they were found."

to members, the Transferware Collectors Club has been a great asset to my research."

"Recently I have also found two fragments of a saucer. Searches revealed the design to be Petrus Regout Maastrich's "Tancrede" pattern. This was perplexing, as no Dutch pottery has ever been found on these sites. The TCC database showed another likely source, W. & T. Adams "Kembang Bintang" (Figure 8). This is a very



Figure 8. Possibly identified as "Kembang Bintang" with TCC Pattern #18595.



Figure 9. Sherd of printed plate found at site A2500 with TCC Database pattern #20181.



Figure 10. Sherd of plate found identified as "Rouen" with TCC Pattern.

possible alternative as other Adams pottery has been found at this location."

"This is a most unusual find. Recognition of this design by Adams is not revealed by web searches. The TCC site is the only place any reference can be found to this design. The shard is also in a color not used by Petrus Regout in the "Tancrede" range. As well there is an added lower pattern not associated with the original "Tancrede" design. This appears to be another attempt of British potters trying to capitalize on popular designs of the time by adding it to their range." Figures 9 and 10 illustrate two additional patterns found by using the TCC Database.

ACADEMIA

The TCC Database has evolved from a connoisseur's tool into an essential academic resource for historical research. This digital archive provides researchers with unprecedented access to thousands of ceramic patterns, maker marks, and historical data points. Across global universities, scholars utilize this database to unlock insights into historical trade networks, material culture, and consumer behavior. By bridging the gap between private collecting and formal academic inquiry, the database enables a deeper understanding of nineteenth-century social and

economic history. A few of the universities that use the TCC Database include:

- **Bard Graduate Center:** The center lists the Database as a research source.
- **Harvard University:** Students and researchers at Harvard reference the Transferware Collectors Club resources, including its database and image archives, to study historical ceramic artifacts and archaeological sherds found in academic coursework.
- **Leiden University (Netherlands):** Scholars and graduate students rely on the TCC Database to analyze late 18th-century politically charged ceramics and shipwreck assemblages. Leiden researchers, students, and archaeologists use the database for historical archaeology, material culture studies, and provenance research.
- **The Faculty of Archaeology at Leiden University** frequently recovers broken ceramic fragments (sherds) during excavation projects or shipwreck investigations—such as the early 19th-century cargo found on the Pieter Anthony shipwreck. Leiden scholars focus heavily on global trade, colonialism, and consumer habits. Using the TCC database helps researchers determine the origin of manufacture (predominantly British potteries in Staffordshire) and understand how these mass-produced goods were marketed internationally, including specific items tailor-made for the Dutch market or colonial exchange networks.
- **National University of Trujillo (Peru):** Academic researchers use the database to catalog, verify, and host public exhibitions of British transferware imported into South America during historical trade eras.
- **University of Michigan:** The university's tech and data teams are actively collaborating with the TCC to develop an advanced AI Pattern Match tool specifically designed to help researchers instantly identify shards using the database.
- **Princeton University:** researchers, art historians and archaeologists utilize the TCC database primarily for material cultural research, archival validation of historical art collections and field archaeology. Princeton integrates this database into its elite art history, curatorial and North American historical archaeology frameworks. Princeton University has a long history of housing significant

early American and European ceramic collections, notably the foundational **William Cowper Prime collection** gifted to the Princeton University Art Museum. Curators and art history graduate students use the TCC Database to:

- Validate the origin, year of manufacture, and maker of undocumented Staffordshire pottery.
- Cross-reference physical plate patterns with the original print sources (like 18th and 19th century engravings or book illustrations) that inspired them.
- **Princeton's** researchers and student archaeologists engage in historical excavations of colonial and post-colonial sites across the Mid-Atlantic region. Because British transferware was a ubiquitous consumer good in 19th-century American homes, field teams use the database to analyze excavated fragments. Scholars within Princeton's History and American Studies departments look at transferware as a reflection of political, social, and economic trends. They use the database to study how British manufacturers intentionally designed wares featuring American Themes (such as depictions of U.S. presidents, Lafayette's travels, or idealized American landscapes) to appeal directly to the post-Revolutionary War U.S. market.
- **University of Wisconsin:** Collaborates heavily on digital library initiatives and historical British pottery databases in conjunction with the Chipstone Foundation.

PUBLICATIONS AND ONLINE REFERENCES

The TCC Database is the cornerstone resource for transfer-printed ceramics, widely cited across books, journals, and other academic publications. Online researchers, numerous auction houses, marketplaces and sellers rely on its pattern numbers, names, dates and maker attributions for accuracy. Furthermore, countless works published since its inception explicitly reference the Database – a testament to its enduring value as an indispensable research and identification tool.

Here are some examples:

Margie J. Williams, *The Charm of English Pink, Volume 1: The Pots* (AltarFire Publishing, 2009).

Michael Sack, *India on Transferware* (Transferware Collectors Club, 2009).

Judie Siddall, *Dishy Animals ABC* (Merlin Antiques, 2011).

Rosemary Halliday and Richard Halliday, *Extraordinary British Transferware, 1780–1840* (Schiffer Publishing, 2012).

Dick Henrywood, *The Transferware Recorder, vols. 1–6* (Reynardine Publishing, 2023).

Richard Halliday, *The Italian Pattern* (Halliday Publishing, 2013).

Richard Halliday and Loren Zeller, *Chinoiserie: Printed British Ceramics in the Chinese Style, 1750–1900* (Gomer Press, 2018).

The English Ceramic Circle Transactions Digital Archive, Northern Ceramic Society Journal, Friends of Blue Bulletin Archive, and Maine Antique Digest.

Looking Ahead: Artificial Intelligence and the Database

By Jonathan Lahijani, Web Developer
(Developer of TCC Database version 3)



Building on a Scholarly Foundation

The Transferware Collectors Club Database has always been built on scholarship: over two decades of carefully documented patterns, makers, dates, marks, images, and historical research. As technology continues to change rapidly, artificial intelligence offers an opportunity to build on that foundation and create entirely new ways to interact with the Database. Rather than replacing the scholarly work that gives the Database its value, AI can make that knowledge easier to access, search, and apply.

From Searching by Words to Searching by Image

One of the most exciting possibilities is visual identification. A researcher, collector, museum professional, or archaeologist may have only a photograph of an object—or even a small ceramic sherd showing just part of a transfer-printed pattern. Instead of trying to describe the fragment with search terms, as was done with examples shown in Figure 1, an AI-assisted system could analyze the image using a model trained on

the patterns and images in the TCC Database and then present likely matches. In effect, the object itself becomes the search query. This would represent a major step forward from traditional filtering and keyword-based searching and could make identifications that once required considerable time and expertise much faster and more accessible.

New Tools, Powered by Trusted Knowledge

The work being explored with the University of Michigan points toward an even broader future. Image recognition may eventually help researchers find visually related patterns, uncover connections that are difficult to detect through conventional searches, and navigate the Database in ways that were not possible when it was originally

“Artificial intelligence can provide a new way into the Database, but the scholarship and expertise behind the Database are what make those results meaningful.”

created. At the same time, the effectiveness of these tools will depend directly on the quality of the Database itself. Its curated records, expert research, and documented images provide the authoritative foundation that makes meaningful AI-assisted research possible.

Preserving the Database by Allowing It to Evolve

Preserving the Database for future generations also means giving it the ability to evolve as new research tools become available. This combination of established scholarship and emerging technology will help ensure that the Database

remains relevant, accessible, and useful for years to come. By thoughtfully incorporating artificial intelligence while preserving the human expertise at its core, the TCC can build on an already invaluable reference and create an even more powerful research platform for collectors, scholars, archaeologists, museums, and others.

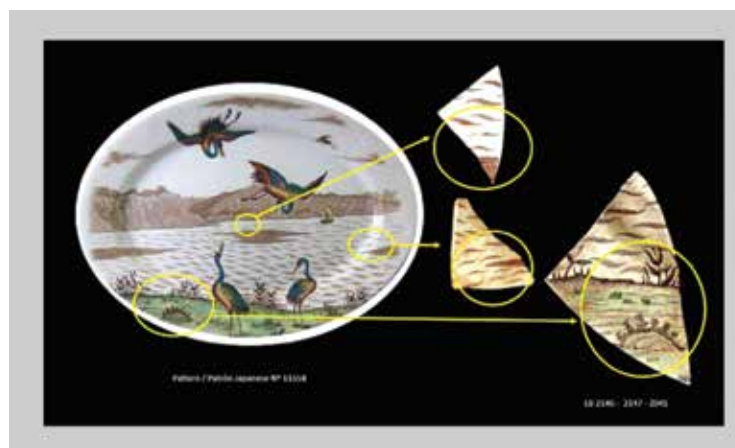


Figure 1. Fragments found in Rosario, Argentina by archaeologist Brenda Bruno. Searching by features and border patterns she was able to identify patterns in the TCC database.

Preserving the Legacy

Scott Hanson, President, Transferware Collectors Club



An Irreplaceable Legacy

The Transferware Collectors Club began building the Database of Patterns and Sources in 2004, creating a unique digital resource documenting British transfer-printed patterns produced between 1760 and 1900. By early 2026, the database had grown to include more than 20,400 carefully researched pattern records and documentation of approximately 1,200 print and ceramic sources.

This one-of-a-kind archive reflects a financial investment by the TCC of more than \$100,000, made possible through the generosity of members and donors. A much greater investment is the on-going work of the TCC's extraordinary volunteer team of ceramics specialists. Conservatively, these volunteers have given more than 50,000 hours of their time, along with their passion and knowledge. The collective contribution of these individuals has created an unparalleled repository of knowledge about British transferware patterns, their sources, and their makers. One that continues to grow as our volunteer editors identify, research, and record new patterns.

The TCC Board of Directors is committed to ensuring that this work continues and remains accessible to scholars, collectors, archaeologists, dealers, curators, and anyone else with an interest in British transferware. To that end, we are undertaking this effort to ensure the database remains financially sustainable for future generations.

Become a Steward of the Database

The preceding contributions to this special issue of the Bulletin demonstrate the Database's proven importance to those seeking reliable information about British transfer-printed ceramics.

Recognizing both its value and our responsibility to preserve it, the TCC Board of Directors

approved the establishment of a Database preservation endowment in 2026. The Endowment for the Preservation of the Database of Patterns and Sources will provide a secure source of long-term financial support for hosting, software maintenance, technical improvements, editorial work, and continued growth of this invaluable resource.

This commitment is firmly aligned with the TCC's mission to educate and to provide a forum for the discovery and exchange of information about British transfer-printed ceramics. Building the endowment will require the participation of members, donors, and others who understand the importance of preserving this remarkable resource. With this support, we all can become stewards of the database and help ensure that the knowledge it contains remains available to present and future generations.

Please join me in making a gift to this critically important effort honoring all who have contributed to the database's creation and helping preserve it for everyone who will rely on it in the future.

Sincerely,

A handwritten signature in black ink, reading "Scott T. Hanson". The signature is fluid and cursive, with the first name "Scott" being the most prominent.

Scott T. Hanson, President,
Transferware Collectors Club



Why I Chose to Become a Steward

A Leadership Gift Honoring a Shared Legacy



Marcia Zech has made the first leadership gift to the Database Endowment in memory of her late husband, Klaus. Their shared years of collecting fostered a deep appreciation for the knowledge preserved in the TCC Database and for the importance of ensuring its future.

"Klaus and I shared many rewarding years of collecting, and I chose to make this leadership gift in his memory because I want this remarkable resource to remain available long after our own years of collecting have passed."

"The Database is one of the Club's greatest accomplishments but preserving it will require the same foresight and commitment that were necessary to create it. My hope is that this gift will help provide a secure foundation for the Database—and encourage others to participate in whatever way is meaningful to them."

"Gifts of every size, including planned and legacy gifts, can help protect the knowledge our members have assembled and ensure that future generations can continue to learn from it."

– Marcia Zech

Together, we can preserve what has been built and pass it forward.

Your Gift Helps Provide

- Secure hosting and dependable access
- Software maintenance and improvements
- Continuing editorial and research work
- Long-term preservation and responsible growth



**MAKE A GIFT • PLAN A LEGACY •
HELP PRESERVE THE DATABASE**

<https://www.transferwarecollectorsclub.org/make-contribution>

Every member has helped build this remarkable resource. Every member can help preserve it.

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Jeffrey S. Evans and Associates have been long-term supporters of the Transferware Collectors Club. Our company recognizes the importance of the club's Database of Patterns and Sources to researchers and members alike, which is why we are pledging to match any donation up to \$5000 to support the endowment.

***We hope others will take this opportunity to double their donation
to this notable endeavor.***

MAKE A GIFT • PLAN A LEGACY • HELP PRESERVE THE DATABASE

[Donate Today!](#)



Every member has helped build this remarkable resource. Every member can help preserve it.