Transfer Printed
Tiles 1756-1851
From over-glaze to under-glaze

#1 of 2 by Hans van Lemmen
Presented to the Transferware Collectors Club, October, 2017
Geographical orientation
Sadler & Green tiles
The Affidavit by John Sadler and Guy Green dated Tuesday 27 July, and sworn before William Statham in Liverpool on 2 August 1756.

John Sadler of Liverpool in the County of Lancaster, Printer and Guy Green of Liverpool aforesaid Printer severally make oath that on Tuesday the twenty-seventh day of July instant they these Deponents without the aid or assistance of any other person or persons did within the space of six hours to wit between the hour of nine in the morning and three in the afternoon of the same day print upwards of Twelve hundred volumes of different manner and which as these Deponents have heard and believe were in number and better and neater than one hundred skillful set painters could have printed in the like space of time in the common and usual way of printing with a press and these Deponents say that they have been upwards of seven years in finding out the method of printing titles and in making type and designing for that purpose which they have now through great pains and expense brought to perfection.

Taken and sworn at Liverpool in the County of Lancaster the second day of August one thousand seven hundred and fifty-six before William Statham a Mas. othry in Chancery.
‘afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpoole aforesaid, and which these deponents have heard and believe were more in number, and better, and neater, than one hundred skilful pot painters could have painted in the like space of time in the common and usual way of painting with a pencil’
Wood block printed tile with chinoiserie subject
1756-7
Detail of wood block printed tile 1756-7
Detail of copper plate printed tile 1765-75
Bat printing and dusting on process illustrated in Paul Scott’s *Ceramics and Print* (1994)
Signed tile
1758-61
Jesus and the Samarian woman at the well

Religious subjects with '88' borders  1765-1775
The Fox and the Crow

The Stag looking into the Water

Aesop's Fables 1770-80 with '88' borders (Guy Green)
Pierce-Nichols House, Salem, Massachusetts, 1782
The Four Seasons

The Three Graces

Neo-Classical subjects 1770-80 (Guy Green)
British actors and actresses 1777-80 (British Museum collection)
Mr. Garrick in the role of Don John in *The Chances*
Bell's British Theatre, Vol. 8 printed in 1780 (140 plays in 21 volumes published between 1777 and 1783)
Mrs. Wrighten in the Character of Peggy
Robert Forrer (1866-1947)

The History of European Ceramic Tiles, Strassburg, 1901

V&A reserve collection London with Sadler & Green tiles
Wedgwood tiles
Creamware tiles: a new type of tile

Wedgwood creamware tiles with over-glaze transfers printed by Guy Green showing an egg-and-dart frieze, classical swags and paterae. c. 1775-80 (sold at Bonhams Auctioneers, London in 2016)
The late 18th century tiled dairy at Althorp
Creamware tile with on-glaze print showing *Summer* printed by Thomas Fletcher of Shelton, 1796-1800 based on the engraved print below
(Potteries Museum & Art Gallery, Hanley)

Spode tiles
Tiles with over-glaze (pluck-and-dust) transfer prints with scenes from the Greek pattern showing *Refreshments for Phliasian Horsemen and Zeus in his Chariot* c. 1806-10 (sold at Bonhams Auctioneers, London in 2016)
The transfer printing and the cobalt blue are under-glaze, the pink, red, yellow, pale blue and black outlines are over glaze, c. 1825
Under-glaze transfer printed tile depicting Lucano Bridge, c. 1825.
Copeland & Garrett tiles
Chinese porcelain plate from the Kangxi reign 1690-1700 with the so-called Lange Lijsen or Jumping Boy design
Transfer printed Spode plate with Lange Lijsen/Jumping Boy design
Copeland & Garrett tile, c. 1835
Chinese *Famille Verte* plate Kangxi period 1662-1722 (Musée Guimet, Paris)
Tile with under-glaze transfer print with colour pigments added by hand, c. 1835-40
Under-glaze printed tile showing the church at Waterloo in Belgium, c. 1835-40
Smith & Co. tiles
Mid 19th c. map of Stockton on Tees and South Stockton marked with the Stafford Pottery
Smith & Co. transfer printed plate with the Willow pattern pre-1848
Reverse of a Smith & Co. transfer printed plate with the Willow pattern with impressed Wedgewood name under W. S. & Co. (William Smith & Co.) impressed mark
Transfer printed tiles attributed to Smith & Co.
Smith & Co. transfer printed soup plate
Tiles attributed to Smith & Co. with scenes showing ‘Hannibal crossing the Alps’
R. Davies tiles
Large under-glaze printed tile (12 x 12 inches) showing Ulysses departing from Lacedaemon.

R. Davies & Co., Sheriff Hill, Newcastle, 1833-51
Impressed mark on the back of the R. Davies tile showing the Royal Coat of Arms pre-1837 which places the date of the tile between 1833-37
Minton & Co. tiles
Richard Prosser patented his invention for dust-pressing clay in 1840.
The mass production of standard six-inch dust pressed tiles
Tile with under-glaze transfer print from a copperplate depicting a flower basket. The reverse carries an acknowledgement of Prosser’s Patent and a printed mark ‘No 16 Blue’ indicating a very early pattern number, c. 1845
Engraved copper plate (scenes from Albrecht Dürer series) from the Minton archive. This was almost sold for scrap in 2006 but it is now stored safely with other Minton printing plates in the Wedgwood Museum.
Alfred Reynolds and his printing invention of 1848

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<tr>
<th>Date</th>
<th>Name</th>
<th>Description</th>
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<td>July 30</td>
<td>Mallet and Dawson</td>
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<td>March 14</td>
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<td>May 22</td>
<td>Da Costa, S. I.</td>
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<td>May 24</td>
<td>Goodfellow, T. and G.</td>
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Minton metal printing plates now kept at the Wedgwood Museum

“In the production of patterns the outline of a design was marked out very lightly on a piece of zinc and a print taken off the zinc. This print was then laid down on a thicker piece of zinc and all the metal outside the limits of the design routed away to the required depth leaving the design in relief. In the case of three colour designs the process would have to be repeated three times, care being taken that each part of the design would fit in with the whole pattern.

From Minton Archive document MSS No. 1405 quoted in Lockett’s *Victorian Tiles* (1979) p. 50
Copper-plate printed tile from the ‘Watteau’ series c. 1845
1850-51

Block-printed tile c.
Block-printed tiles in two colours c. 1850-51
ELORIATED ORNAMENT

DESIGNED BY A. WELBY EVIN.
Minton plate with block-printed designs with the French motto SOUVEIGNE VOUS DE MOY (remember me)

Hand drawn and coloured and design for a plate by A.W.N Pugin for Minton, signed and dated 1851
Two block-printed tiles designed by A.W. N. Pugin c. 1851
One of the walls in the Smoking Room at the Palace of Westminster covered with block-printed tiles by A.W.N. Pugin, c. 1850
Fireplace in the Queen’s Robing Room at the Palace of Westminster with block-printed tiles by A.W.N Pugin, c. 1851
Louis Haghe  The Great Exhibition: The Medieval Court, 1851 (Royal Collection, London)
Minton tiled jardinières exhibited at the Great Exhibition of 1851