



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



John Sadler of Liverpools in the County of Lancaster Printer and Guy
 Green of Liverpools 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 betwixt the hour of nine in the morning and three in the
 afternoon of the same day print upwards of Twelve hundred Earthen
 ware Tiles of different Patterns at Liverpools aforesaid and which as
 these Deponents have heard and believe were more in number and better
 and neater than One hundred skilful Potpainters could have painted in
 the like space of time in the common and usual way of painting with a Pen
 and these Deponents say that they have been upwards of Seven years in
 finding out the method of printing Tiles and in making Tryals and experiments
 for that purpose which they have now through great pains and expence
 brought to perfection

Taken and Sworn at Liverpools in
 the County of Lancaster the Second
 day of August One Thousand seven
 hundred and fifty six
 Before

John Sadler
 Guy Green

W^m Statham a Ma^r. extry in Chancery

The Affidavit by John Sadler and Guy Green dated Tuesday 27 July, and sworn before William Statham in Liverpool on 2 August 1756

Afternoon of the same day print upwards of Twelve hundred earthenware
ware Tiles of different Patterns at Liverpools aforesaid and which as
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 pen

'afternoon of the same day, print upwards of twelve hundred earthenware tiles of different patterns, at Liverpools 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

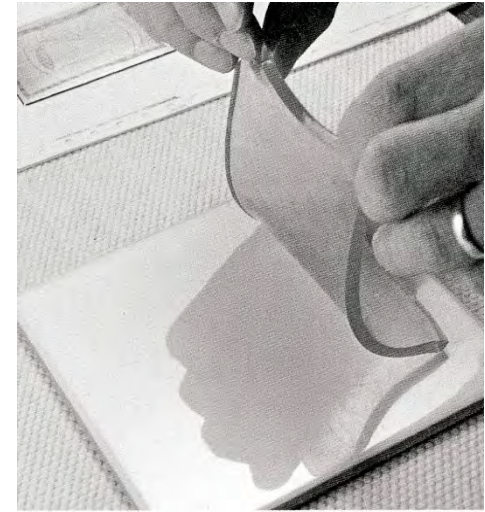
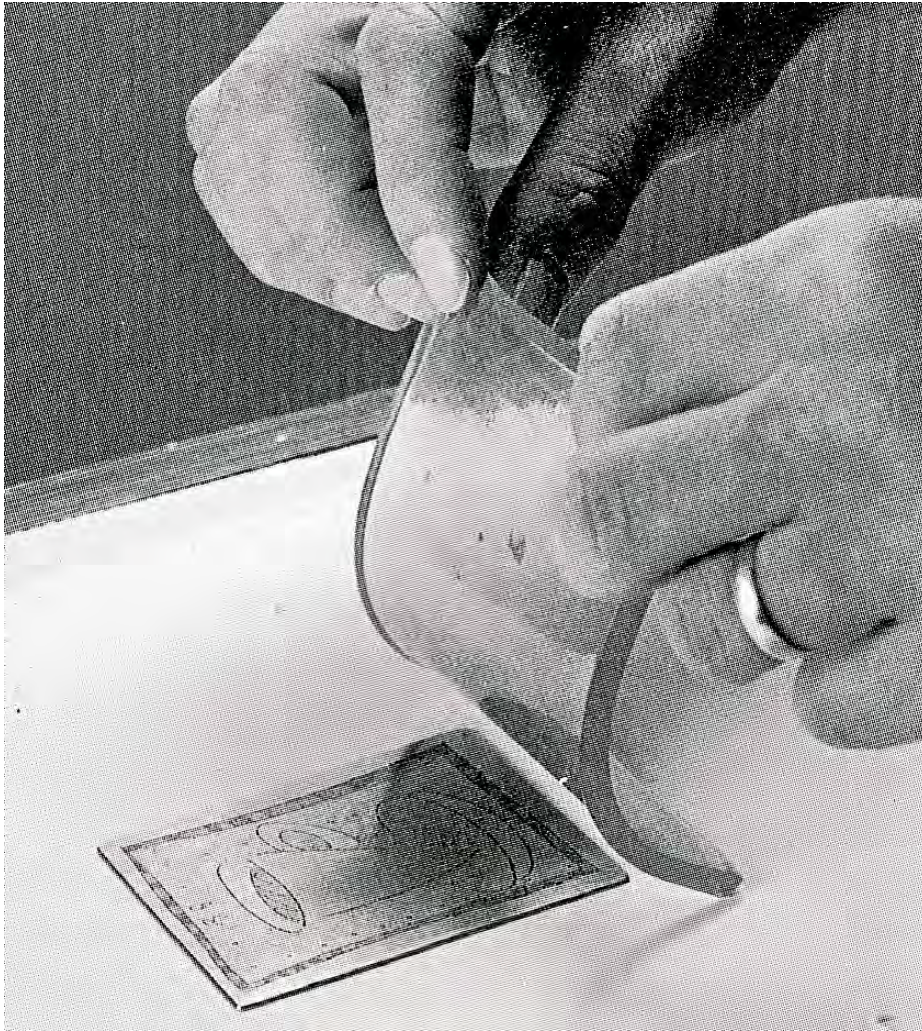




Detail of wood
block printed
tile 1756-7



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

J. Sadler
Liverpool



Jesus and the Samaritan 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*

D 41
v. 8
B E L L's

BRITISH THEATRE,

Consisting of the most esteemed

ENGLISH PLAYS.

VOLUME THE EIGHTH.

Being the Fourth VOLUME of COMEDIES.

CONTAINING

The FUNERAL, by Sir RICHARD STEELE.
LOVE FOR LOVE, by WILLIAM CONGREVE, Esq.
The CARRIAGE HUSBAND, by COLLEY CIBBER,
Esq.
The TENDER HUSBAND, by Sir RICH. STEELE.
The BUSY BODY, by Mrs. CENTLIVRE.

29300

L O N D O N :

Printed for JOHN BELL, at the British Library, Strand.

M DCC LXXX.

17 80

Act 2.

LOVE FOR LOVE.

Scene 10.



Chubb del.

Published for John Bell, at the British Library, Strand.

Thornhill sculp.

*M^r ABINGTON in the Character of MISS PRUE.
Look you here Cousin, here's a Snuff Box;
nay there's Snuff in't, here will you have any?*



Mrs. Wrighten in the Character of Peggy



Robert Forrer (1866-1947)

*The History of European Ceramic
Tiles, Strassburg, 1901*



3



4



Englische, auf weiss glasiertem Grund in schwarzem resp. rothem Kupferdruck hergestellte Wandfliesen, angefertigt durch John Sadler zu Liverpool um 1770. $\frac{1}{2}$ nat. Gr. (Coll. Forrer).

1—3. Antike Landschaften mit Staffage; je 0,6 cm dick. Aus London. — 4. In rother Farbe ausgeführter Kupferdruck mit galanter Darstellung. Aus London. $12\frac{1}{2}$ zu 0,7 cm.



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 DAIRY, ALTHORP.



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)

'Summer' from *Temple of Taste*, Part 2, published in January, 1793 by Charles Taylor, No. 10 Holborn, London.

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 Lijzen 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



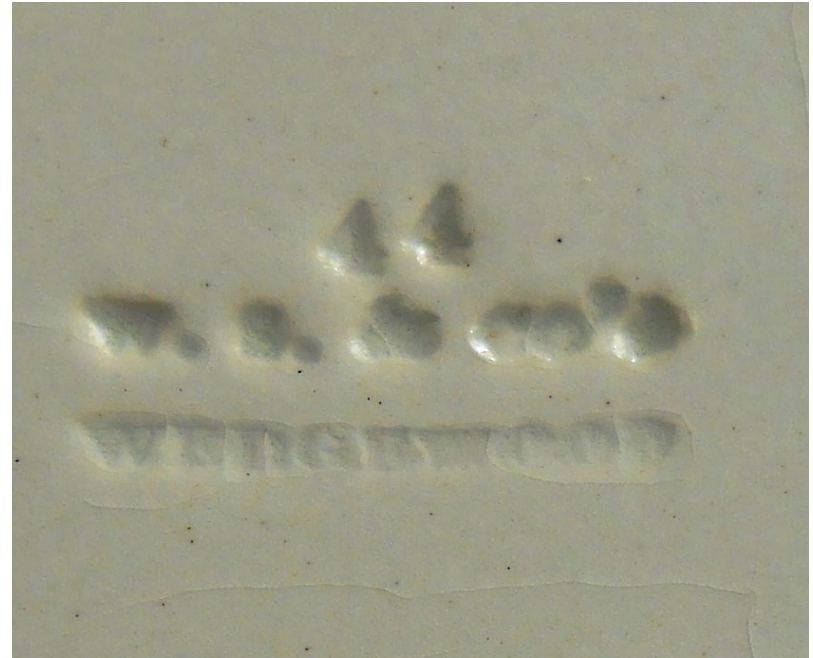
Smith & Co. tiles



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



Centre of Smith & Co. soup plate



Tile attributed to Smith & Co.



Tiles attributed to Smith & Co. with scenes showing 'Hannibal crossing the Alps'

R. Davies tiles



ULYSSES DEPARTING FROM LACEDEMON FOR ITHICA
WITH HIS BRIDE PENELOPE, HER FATHER ICARIUS
FOLLOWED THE CAR INTREATING HIS DAUGHTER NOT
TO LEAVE HIM, ULYSSES OFFERS HER THE CHOICE OF
RETURNING WITH HER FATHER OR GOING WITH HIM, SHE
ANSWERED NOTHING BUT COVERED HER FACE WITH HER VEIL.

Large under-glaze
printed tile (12 x 12
inches) showing Ulysses
departing from
Lacedaemon.

R. Davies & Co. ,
Sheriff Hill, Newcastle ,
1833-51



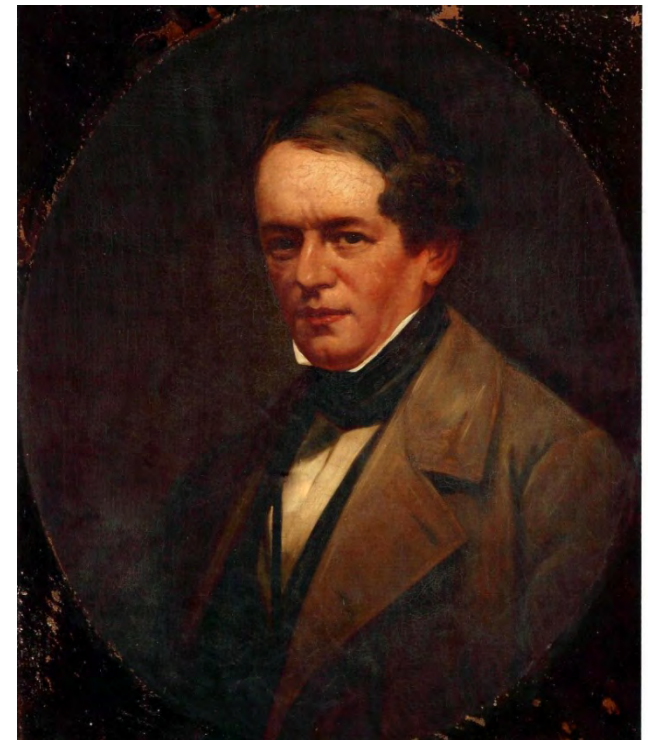
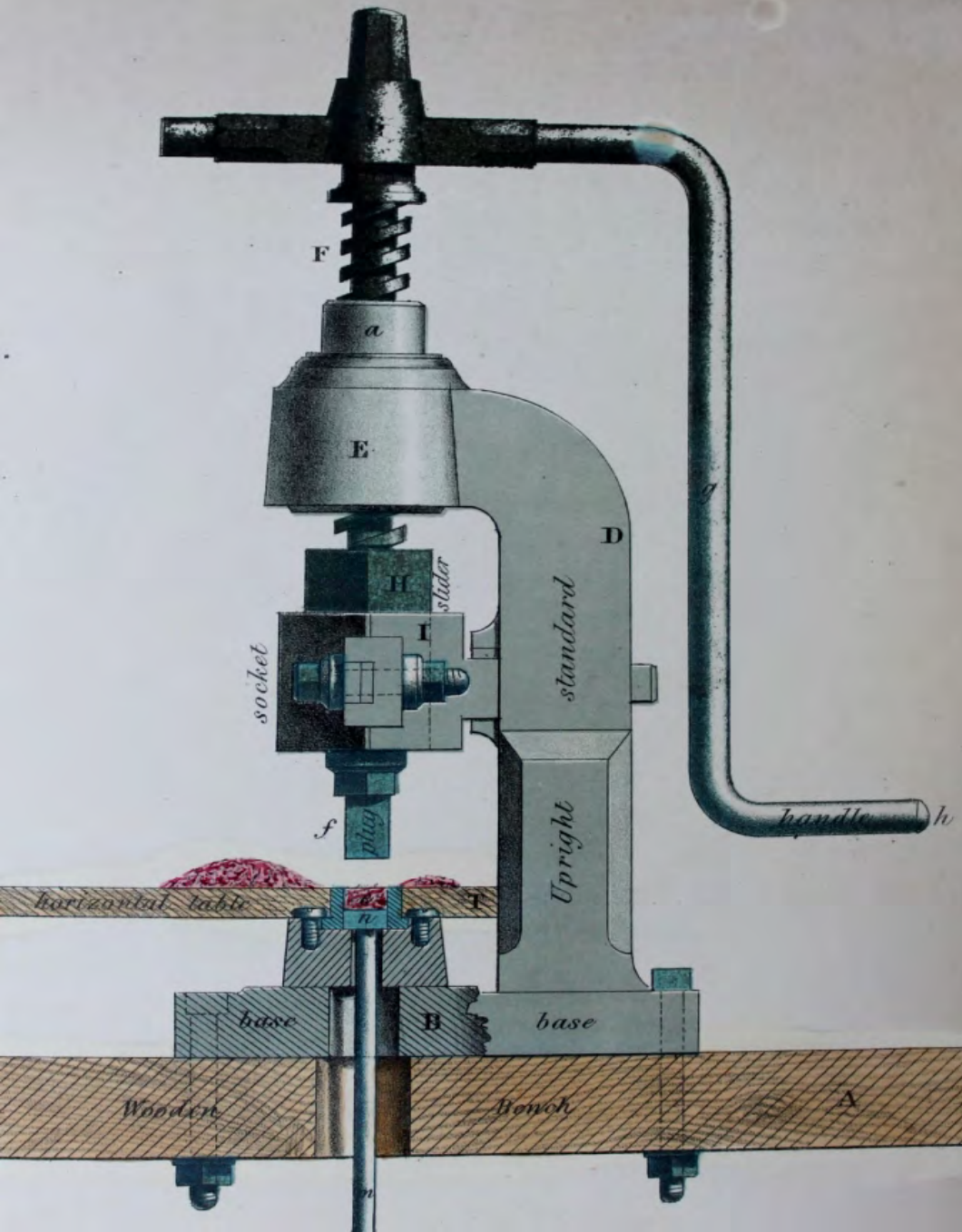
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Impressed mark on the back of the R. Davies tile showing the Royal Coat of Arms pre-1837 which places the date of the tile between 1833-37



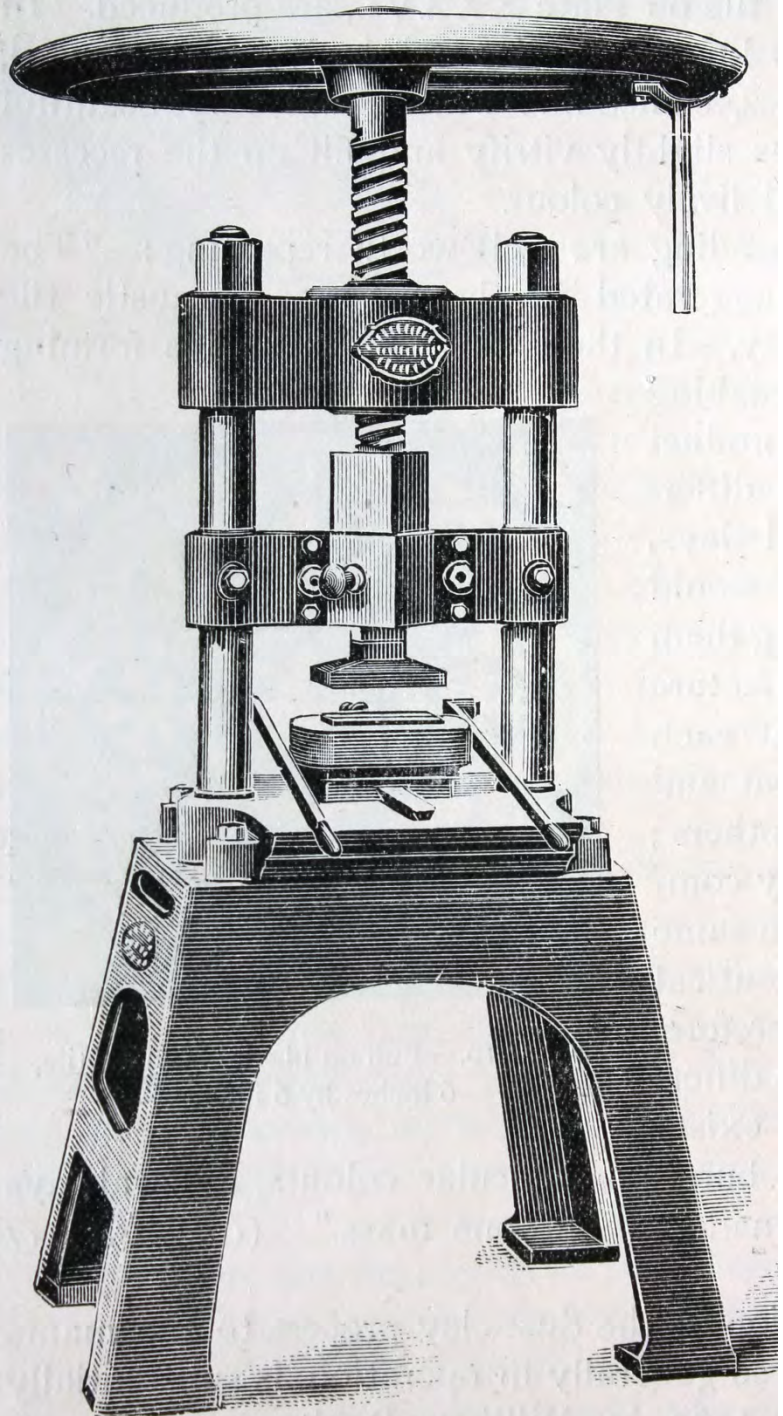
Minton & Co. tiles





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 (1818–91), photographed in 1879.

	„	July 30 . . .	Mallet and Dawson	Uses for porcelain, &c.
	„	Nov. 17 . . .	Masters, Thomas	„ „
	„	Dec. 14 . . .	Ford, Charles	Improvements in manufactu
1847		July 29 . . .	Newton, A. V.	Kilns, ovens, &c.
	„	Aug. 4 . . .	Bourne, Joseph	„ „
	„	Oct. 21 . . .	Ridgway, John	Boxes, &c.
	„	Nov. 20 . . .	Walker, Thomas	Decoration.
	„	Dec. 31 . . .	Pratt, F. E.	Improvements in manufactu
1848		March 8 . . .	Whishaw, F.	„ „ „
	„	March 14 . . .	Collins and Reynolds	Decoration.
	„	April 10 . . .	Spencer, Thomas	Improvements in manufactu
1849		Feb. 8 . . .	Tooth, William	„ „ „
	„	May 3 . . .	Buller, T. W.	„ „ „
	„	May 22 . . .	Da Costa, S. I.	„ „ „
	„	May 24 . . .	Goodfellow, T. and G.	„ „ „

Alfred Reynolds and his printing invention of 1848



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



FLORIALIZED

ORNAMENT

DESIGNED BY A. WELBY EVGIN.





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

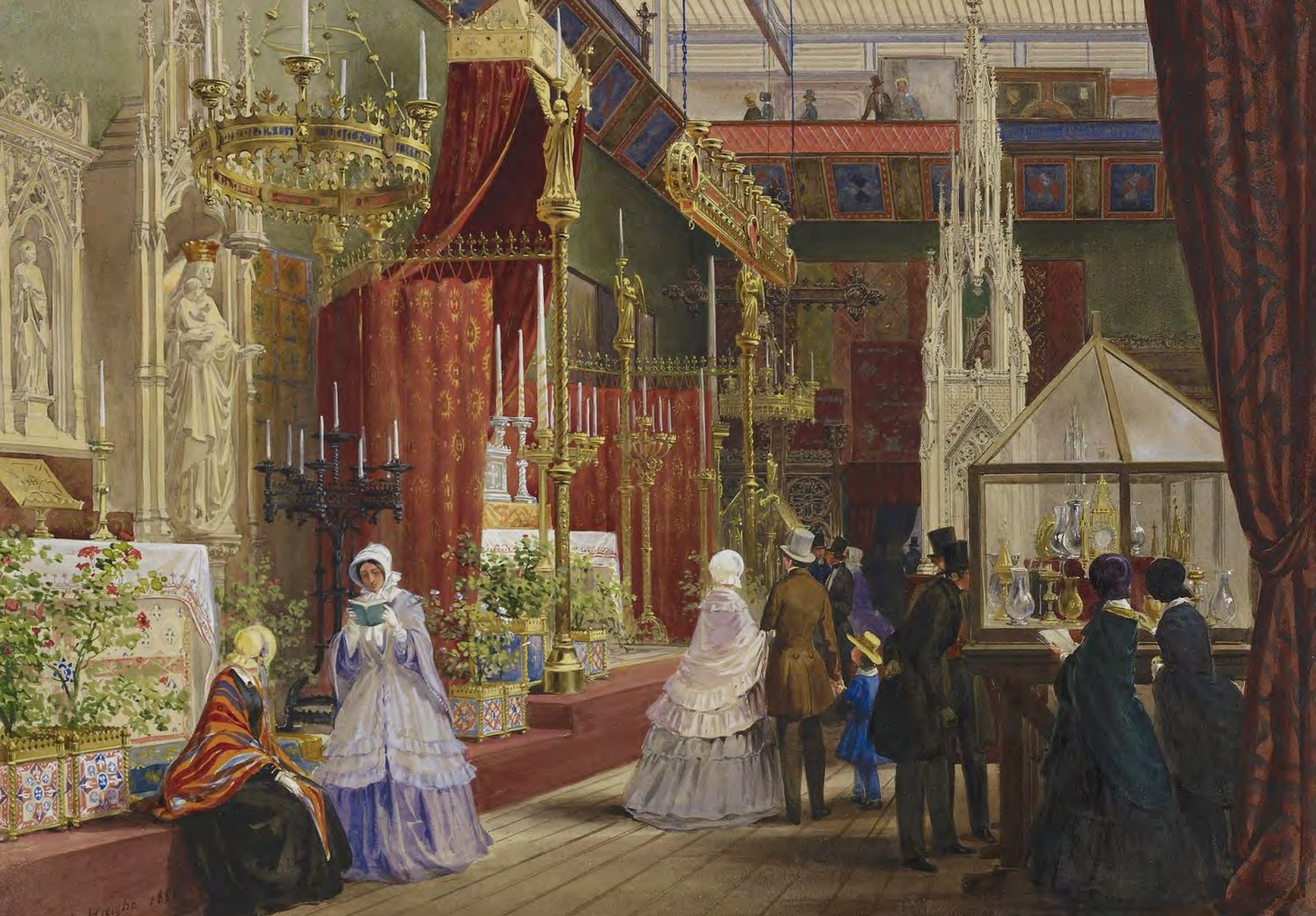


One of the walls in the Smoking Room at the Palace of Westminster covered with block-printed tiles by A.W.N. Pugin, c. 1850

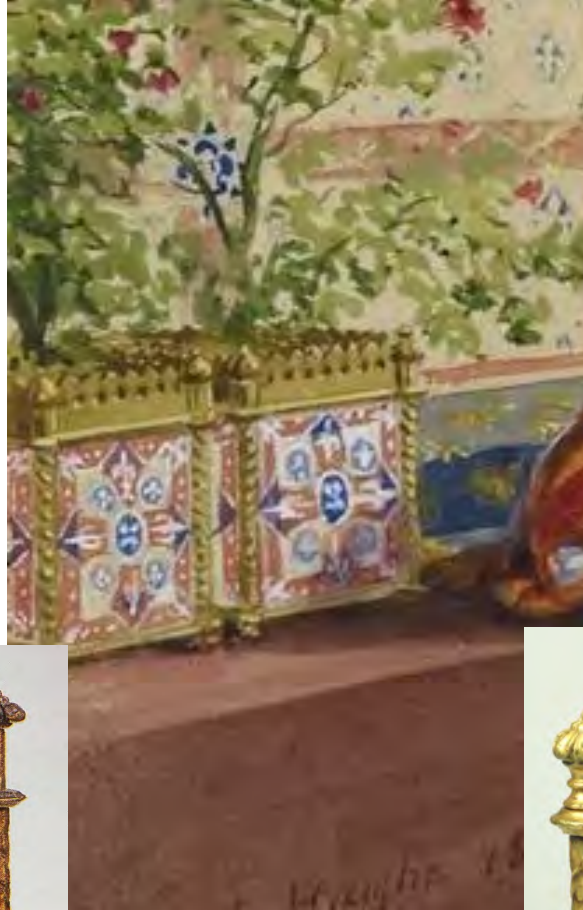




Fireplace in the Queen's Robing Room at the Palace of Westminster with block-printed tiles by A.W.N Pugin, c. 1851



Louis Haghe *The Great Exhibition: The Medieval Court*, 1851 (Royal Collection, London)



Minton tiled jardinières
exhibited at the Great
Exhibition of 1851

