

Pots of Orchids: the Spode Bateman Connection

by Pam Woolliscroft

Introduction

I have a fondness for botanical illustration and a passion for pots. It is these personal interests together with my role as Curator at the Spode museum which led to me noticing the elements of this story. It is a tale of discovery - an unexpected connection between a Staffordshire pottery and a Staffordshire plantsman.

What is Spode?

Spode was a world famous pottery manufactory from England. It had its roots in the middle of the 1700s and operated until its closure in 2009. In 2013ⁱ it remains a worldwide brand as part of the Portmeirion Group.

Josiah Spode I founded the Spode companyⁱⁱ. He was born, lived, worked and died in the area around Stokeⁱⁱⁱ in North Staffordshire, England. In the mid-1700s he was working at a time when the now famous North Staffordshire pottery industry was in its infancy. He juggled partnerships and mortgages until he was able to buy a factory outright in 1776. His son, Josiah Spode II, trained with his father and became a master potter too. He then set up the Spode retail business in London, travelling from Stoke to the capital city in 1778, living and working there until his return to Stoke in 1797 to run the pottery manufactory following the death of his father.

Spode II had recruited William Copeland to work for him in London in 1784 and Copeland soon became not only a trusted employee but also friend, confidante and successful businessman in his own right. Copeland eventually became a partner with Spode II in the London business. It was the Copeland family who succeeded the Spode family in the ownership of the company, taking it to great success from 1833 to the late 20th century.

A Little History of Spode Wares

The Spode pottery manufactory made ornamental and useful wares of all types from tiny eggcups to architectural ceramics. By the late 1700s Spode had become established as a

well-known brand supplying royalty, the aristocracy and the wealthy as well as the ordinary throughout the world.

In the late 1700s the business was described as *potworks with meadow adjoining* (Fig 1). The *Meadow* name lived on up to the end of production at Spode in 2009 still identifying a building on the site.



Fig 1 - Spode bone china plate (detail) showing the Spode 'potworks', handpainted, c1800 (private collection)

Josiah Spode I was one of the most successful commercial potters of the late 1700s. He, his son and grandson (all called Josiah), his partners and successors became accomplished potters. They made significant industry-wide innovations and are credited with the invention of bone china and the perfection of underglaze printing on earthenware. They were astute businessmen, highly successful at marketing their product and selecting the right designs to meet the demands of fashionable customers.

Antique Spode is decorated with a myriad of subjects from classical Greek figures, Egyptian hieroglyphics, British landscapes, animals and flowers. Designs came from many sources subject to the vagaries and whims of fashion but one design element which remained eternal was a floral theme. Bunches of flowers, sprays and sprigs of flowers, blossoms,

branches, bouquets, flowers tumbling from baskets, flowers in classical urns, flowers grouped with fruit or buzzed by insects.

Patterns could be elaborately handpainted and gilded, or decorated by transfer printing which used hand engraved copper plates. The patterns could be fully coloured in their natural hue, or produced in monochromes of bright blues, greens, puce, pink, soft grey, iron red and gold. They may have featured single floral specimens or have flowers scattered over the surface or show roses so voluptuous you can almost smell the scent and feel the silky smoothness of the petals. Some of the most elegant floral designs were of true botanical subjects many taken from Curtis's Botanical Magazine.^{iv}

A distinctive feature of Spode designs is multi-centred patterns. In the most elaborate of showpiece dessert services of the 19th century the centres of the pieces would be handpainted with a subject following a theme, for example botanical subjects. However, every piece, hundreds of items in one service, would have a *different* subject in the centre. Each design though would have a border pattern, often of elaborate gilding in classical style, tying the whole pattern together. Transferware (printed) services were made in this style too. Sources for these subjects must have been available from which the designers, artists and engravers could develop a pattern; and then the workers who executed the design could use as a guide. A whole dessert service would cost a great deal of money often becoming something of a status symbol.

Wealthy customers could enhance their status even more by specially commissioning a design exclusive to them. An interest in topography might lead to a request for British landscapes to be represented. An interest in their own lands, property and estates might lead to these special views appearing on services. Those who studied, grew, collected and loved plants could specify floral subjects to be used as the decoration. The designs with the more specialised, true botanical subjects seem to have been limited in their production but were of the highest quality using superb ceramic technical and decorating skills.

A Pot for James

James Bateman's grandfather had established a firm of successful iron founders at Salford, nr Manchester, England in partnership with William Sherratt. In 1810, as an investment (probably because there were coal measures below), he bought the Knypersley Estate in Staffordshire, very near to Stoke and the Spode factory. The grandfather never lived at Knypersley Hall and the first Bateman to occupy it was his son John with his family. John and his father bought up further land nearby including Biddulph Grange^v in 1812.

It is known that the Batemans were customers of Spode as pottery exists designed especially for them (Figs 2 and 3).



Fig 2 - An unfinished^{vi} Spode Bateman plate, earthenware, bat printed



Fig 3 - The reverse of the Spode Bateman plate and its backstamp^{vii}

The plates are dated on the reverse and have a coat of arms included in the backstamp along with the name of the Bateman home - Knypersley Hall. These details associate the plates directly with James Bateman as the arms are those of the Bateman family and the date July 18th 1832 is significant: James's 21st birthday. The original order is lost and only dessert plates seem to exist so perhaps these were not part of a full dessert service but made especially for the occasion perhaps for a special party or to give away as gifts to friends and relations.

The front of the plate is decorated with bat printed^{viii} views in North Staffordshire. Imagine James' surprise on seeing these pieces produced by Spode for his special birthday when he would recognise the centre print as that of his home: Knypersley Hall. The design includes a three more prints of local landscapes and it must have been a further delight for James to find that one of the Spode engravings was adapted from one of his own drawings of the Warder's Lodge in the old park at Knypersley. James, known to plant lovers as botanist and specialist in orchids, as well as author of important orchid books, was also an accomplished artist. At the age of 18, this wealthy but not idle young man, had produced a drawing of a local scene. A copy of the print he made is in the Staffordshire Archives and is entitled *The Warder's Lodge in the old park at Knypersley; done on stone by James Bateman 1829.*^{ix}

The finished Spode plate is given a border of a strong blue ground and the prints outlined in black; some are known finished in gold.

This order from the Bateman family to the famous Spode factory, just a few miles away, for this very special occasion gives the first known Spode Bateman connection.

A Very Large Book

In the Spode museum there is a collection of antique books purchased in the past by the Spode company and later acquired by the museum trust. Originally these were for use as source material and inspiration for the Spode designers or perhaps kept as treasured personal possessions. Some date back to the 18th century and cover a wide range of subjects. In the early 2000s whilst working as Curator at the Spode museum I found fragments of very large, hand-coloured lithographs depicting orchids dating from the early 1800s and wondered from what publication they came.

Over a period of years I was surprised and delighted to eventually marry finds from three locations on the very large Spode factory site^x but was still unsure of this abandoned, giant book, grimed with industrial dust, as it had no front or back cover, illustrations sliced out and pages missing. Today (2013) research on the internet would have been quick and easy but in 2000 I was unable to find what I needed from the web and looked for other research resources.

With generous help from an antiquarian book company^{xi} I was amazed to realise I had a copy, albeit in poor condition and incomplete, of a very rare book entitled *The Orchidaceae of Mexico and Guatemala* by James Bateman (1837-1843).^{xii}



Fig 4 - The first fragment of *The Orchidaceae of Mexico and Guatemala* I found - *Catasetum maculatum*

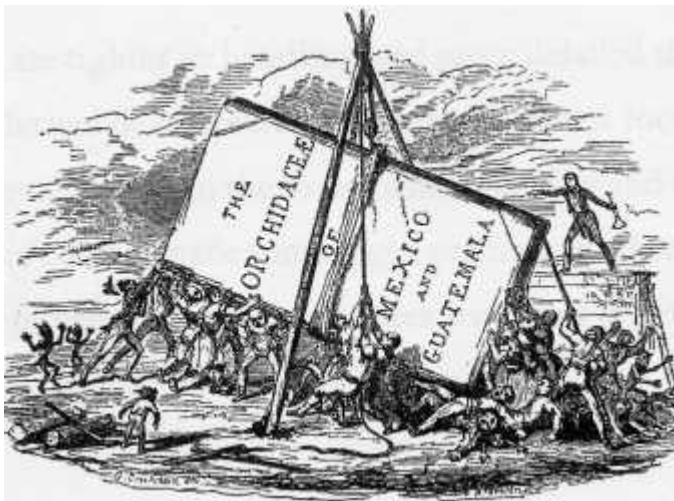


Fig 4a - George Cruickshank's cartoon from *The Orchidaceae of Mexico and Guatemala* mischievously hinting at its mammoth size

Once I had re-assembled the damaged pages of the book I had what could be described as a large 'fragment' of *The Orchidaceae of Mexico and Guatemala*. The book is huge (the largest ever published by this early lithographic method) - the pages measure 27" X 20".^{xiii}

Although in a sad state the fragments had survived because they were used. First perhaps as a reference work simply for the lovers of orchids in the Copeland family circle. Later, when

as an influence for orchid designs at the factory at the end of the 1800s, pages were sliced out of this large unmanageable book. As its expense and botanical importance were forgotten it became just a tool for the designers and ceramic artists. You can almost imagine one of the large lithographs propped up at the back of a workbench, lit by candlelight, being skilfully interpreted by an engraver onto a copper plate for printing; or one of the company's premier artists following the design to decorate a plate. After researching the book and working out what was missing I raised money for and arranged conservation of 'my' large fragment.

By 2006 conservation work was complete.^{xiv} Where pages were missing I decided to have blank conservation-grade pages inserted just in case further prints turned up elsewhere on the Spode factory then these could also be conserved and added. The book was bound in the correct style for the period and a custom-made drop-back box in conservation-grade board was provided. The conserved book was so heavy and large I never managed to pick it up on my own.

Bateman employed the highest quality artists for his specialist work. As well as the cartoons by famous artist and caricaturist George Cruickshank (1792-1878), illustrations in the book are from paintings by Miss Sarah Anne Drake (1803-1857)^{xv} and Mrs Augusta Innes Withers (c1793-c1865). The orchid in Fig 4 is by Mrs Withers who is recorded as *Flower Painter in Ordinary to Queen Adelaide*. A review of Mrs Withers' work in 1860 in the *Art Journal*, p.85, included this in the description of her work: *exquisite manipulations; brilliant & harmonious colour*. Sadly it is also recorded that she died penniless in a lunatic asylum.^{xvi}

So this very large and important book which I found in damaged and fragmented pieces on the Spode factory site, researched, authored and commissioned by James Bateman, gives my second link in the Spode Bateman connection.

The Copeland Link

The two main characters in this part of the story of the Spode Bateman connection have to be James Bateman and William Taylor Copeland (known as W. T. Copeland), owner of the Spode company from 1833. (See endnote i).

James Bateman (1811-1897) developed an interest in all things botanical, including wild local orchids, as a young boy. He was awarded his MA degree from Oxford in 1834 even though he used to get into trouble for spending too much time with his beloved botany and not attending lectures! As a young man of independent means, whilst still a student at Oxford, he was able to employ plant hunters in exotic places to search out new species of plants, particularly orchids, unknown in the Europe. His two most important plant hunters were Thomas Colley and George Ure Skinner.

Prior to the days of wonderful open access of *The Orchidaceae of Mexico and Guatemala*^{xvii} on the web I needed to see a complete copy for my initial research. I was pleased to learn of the smaller facsimile edition from the 1970s at nearby Biddulph Grange^{xviii}. I was allowed a quick glimpse and spotted that one of the subscribers named in the front page missing in 'my' copy was W. T. Copeland. Publishing books of any sort was expensive in the early 19th century and authors often required subscribers to finance their work. Significantly only 125 copies of Batemans *The Orchidaceae of Mexico and Guatemala* book were published and I found one on of these on the site of a pottery manufacturer in Stoke, England.

W. T. Copeland was a wealthy and powerful man and a successful company owner. He was an MP, Lord Mayor of London, Prime Warden of Goldsmiths Company, racehorse owner and breeder, President of the Royal Hospital of Bridewell and Bethlem, patron of the arts, benefactor, railway shareholder, founding member of the English Agricultural Society (now the Royal Agricultural Society), art collector, patron of the artist J. F. Herring and an entertainer of royalty at *The Poplars* on his Leyton estate.



Fig 5 - William Taylor Copeland, formal photographic portrait, between 1864 & 1868

It was not surprising then that James Bateman should approach this altruistic North Staffordshire entrepreneur for sponsorship for his big and expensive project. After all it has been shown that the Bateman family were already customers of the Spode company and perhaps they were even acquaintances of the Copelands. It is possible that W. T. Copeland had botanical interests amongst all his other activities even if it only extended to the grounds and rural surroundings of the estate around his beautiful home. Certainly members of his family went on to have interests in botany^{xix}.

So this subscription to Bateman for the publication of his mammoth work completes the Spode Bateman connection.

Orchid Hunting in the Spode Archive

Spurred on by my find of this enormous book, its now discovered link to the Spode company and the confirmation of its importance, even though it was in tatters, I decided to see if I could find patterns in the Spode collections which included orchids. I soon discovered that hunting for details and records of Spode patterns featuring orchids could perhaps be compared to the historic hunting for orchids in the wild. You know they are there but they are hard to find, rare and very beautiful. It requires determination, time and a passion for the subject to succeed.

Amongst the first 20,000 patterns recorded in the Spode pattern books (yes, I did look at them all) I found only *one* pattern featuring an orchid. This was pattern number D1886 from about 1860. I also found there are orchid designs which are on pots, but not found in the

pattern records on paper, suggesting these may be special commissions. In one case I had not spotted a record during my research as there was only a written entry in the pattern book and no illustration. This is pattern number 1019 c1808 and it features an '*Orchas*' centre surrounded by scattered insects and shells in red and gold. The same centre was used for a different design, not recorded on paper, for the plate in Fig 6. The pattern, probably produced before the development of printing in green, is printed in black and then hand coloured in green and yellow. Fig 6a shows the handpainted name '*Orchas*' and the backstamp. The source for this '*Orchas*' has not yet been found.



Fig 6 - Orchas plate c1800



Fig 6a - Orchas plate backstamp

As well as patterns recorded on paper from the early 1800s to c1998 the Spode archive held a collection of copper plates (approx. 25,000 in 2007) engraved with designs usually not recorded elsewhere. Orchid hunting amongst these copper plates with the much-needed assistance of Paul Holdway^{xx} I looked in an unmarked pen of coppers adjacent to one labelled with flower names. My theory that items are often misfiled over years paid off. The coppers are heavy to manipulate and I could just see an interesting orchid-like outline on the grubby copper plate. With Paul's assistance I drew out an exquisitely engraved copper featuring an equally exquisite orchid.

I realised immediately that the design was taken directly from *The Orchidaceae of Mexico and Guatemala*. It is from illustration 23 of 1840, *Laelia majalis*.



Fig 7 - Detail of pull^{xxi} from copper plate engraved with a design from illustration 23 of *The Orchidaceae of Mexico and Guatemala* (see Fig 15)



Fig 8 - The plate produced for me at Spode from the antique copper plate, c2004

The design seemed to have been engraved to fit a 10 inch plate, usually used as a dinner plate, but were other pieces produced to make a whole dinner service? Paul kindly prepared the copper plate and arranged for a few earthenware plates^{xxii} to be printed at Spode. It was convenient to print it in brown (Fig 8). Was it

originally hand coloured over the print? Were other illustrations from *The Orchidaceae of Mexico and Guatemala* also used as part of this pattern? In what colour was it originally printed and who was W? Hopefully pieces from, and perhaps documentation about, this pattern will eventually turn up somewhere and answers will be found to these questions.



Fig 9 - Details of the original Copeland & Garrett backstamp

The publication of *The Orchidaceae of Mexico and Guatemala* is detailed as 1837-1843; the date of illustration 23 is 1840. The backstamp engraved on the copper plate to be printed on the back of the piece is styled *Copeland & Garrett New Blanche*^{xxiii} (ref. 148^{xxiv}) and in this style it was used from about 1838-1847.

With these details it is shown that this Spode orchid pattern was first introduced between 1840 and 1847 when the company was operating as Copeland & Garrett. The elegantly engraved W added to the backstamp suggests it was made as a special order. It had an additional backstamp *Orchidaceae* set in a log outline which follows the style of the coloured engravings in *The Orchidaceae of Mexico and Guatemala*.

Paul and I also found other orchid engravings in the copper plate store and these are shown in Figs 10 to 14 as pulls printed onto sheets of specially prepared thin tissue paper. The book illustration for Fig 11 can partly be seen in Fig 4 as the first fragment I found. The Spode engraving obviously done when the book was still in pristine condition.



Figs 10-14 - Pulls from copper plates with engravings after illustrations in The Orchidaceae of Mexico and Guatemala. The book illustration for Fig 11 can be seen in Fig 4

Fig 10



Fig 11



Fig 12



Fig 13

All the orchids in this range of designs were taken from *The Orchidaceae of Mexico and Guatemala*. They were engraved two at a time onto a copper plate for the pottery process but when printed, the tissue could be cut as required and a single orchid used to decorate the centre of a pot such as a plate. The names of the orchids were engraved with each botanical subject, the style of lettering and engraving follows the style of the original book. It is most likely these Latin names would have been printed on the back of the ceramic pieces. There is no definite date recorded but



Fig 14

it would seem likely to be between 1838 and 1850. Again no pieces of pottery are known with these engravings. They are a different series from the pattern with its border shown in Fig 8 as can be seen in the engraving of *Laelia majalis* (Fig 15) where the plant has been re-engraved and it is interesting to note the differences in interpretation by two engravers.



Fig 15 - *The Orchidaceae of Mexico and Guatemala (prior to conservation); illustration 23 1840 Laelia majalis.*

From 1847 and for the remainder of the 19th century the Spode pattern books feature few single botanical specimens as centres for designs and this fashion for the majority of customers seems to have disappeared. Flowers are seen in thousands of designs depicted in vases, swags, groups, bunches and sprays. Orchids do appear more than before but are seen combined with other flowers, foliage, butterflies and birds. They are used on the most expensive and elaborately

shaped tea, dinner and dessert wares.

Patterns recorded after the 1870s begin to be arranged in different series of pattern books each with its own prefix. Those on bone china are recorded with a 1 above the number and those on earthenware with a 2 above the number^{xxv}. Tiles, toilet ware, and ornaments are given separate prefixes and recorded in different pattern books.

The number of patterns featuring orchids increases in the last quarter of the 19th century but it is still a small number amongst the whole range of recorded designs. In the 1 over series of pattern numbers dating from 1875 to 1900 about 30 to 40 patterns appear featuring orchids. This period of orchid design at Spode, from the 1870s to the end of the 19th century, ties in with transferware (printed) designs recorded on the TC^{xxvi}C database by other manufacturers indicating the revival in the interest of orchids - both in the still tricky cultivation of the plants themselves and decoration featuring these still exotic plants.



Fig 16 - Cup, saucer and plate courtesy of the Olive Mathews Trust, Chertsey Museum

As mentioned above Spode orchid patterns are also known on actual pieces but are not recorded in the pattern books. These were probably specially commissioned designs. Producing specially commissioned designs was big and important business for the Spode company from the very early days of the company in the 18th century through until the mid-1990s.

One of these special commissions, now in Chertsey Museum,^{xxvii} is a tea service which features a different

orchid on every piece (Fig 16).

The design on bone china is bold and dramatic. On some of the pieces the flowers seem to leap out; on others they disappear over the edge of the cup - in no way is this a restrained and conforming design. The backstamp is in a style used from about 1850-1890. However in the absence of date marks, which frequently appear after 1870, I feel it points to a date from about 1850-1870. Sadly it is not possible to know who ordered this service but that it was a lover of orchids cannot be in doubt and probably someone who knew of the important Bateman work. The orchids are all taken from *The Orchidaceae of Mexico and Guatemala* but this time freely handpainted on the pieces without a printed outline from any of the engravings mentioned above.

A number of orchid subjects appear in the Spode archive in a series of books holding designs and sketches which are extra to the formal pattern books. Many of these, mostly in

watercolour, date from the second half of the 19th century but seem to have been amalgamated roughly in subject groupings in the 1930s.

Charles Ferdinand Hürten was one of the most famous and accomplished ceramic artists of the 19th century and he was headhunted to work at the Spode factory. He specialised in flowers and had a distinctive, superb style. Previously only thought of as a ceramic painter, my research in the archive has shown he was a prolific designer too and some books contain his designs. A lovely pattern combines orchids with mimosa and includes his monogram CFH and the date 15th July 1893.^{xxviii}

Some of the watercolour orchids in the designers' sketchbooks are from *The Orchidaceae of Mexico and Guatemala* and are adapted to a more manageable size, as well as arranging the flower to fit a round plate or three-dimensional object. Others orchids are from as yet undiscovered sources. Were some sketched from life? A few have a local place name added under the Latin name of the flower perhaps suggesting access to a local 'grand' house where orchids could be seen and studied.



Fig 17 - Copeland tile c1860s, sage green clay, printed and hand coloured - *Maxillaria skinneri* source print Fig 17a

Orchids in the later 19th century then were used on dessert wares, teawares and toilet sets.^{xxix} Tiles were also made in some quantity by the factory as well as door and furniture fittings and massive slabs were produced for fireplaces and for architectural panels. One tile^{xxx} in the museum

collection is decorated with an orchid design influenced by *The Orchidaceae of Mexico and*

Guatemala illustration 35 *Maxillaria skinneri* (Fig 17). The suffix *skinneri* in honour of one of Bateman's important orchid hunters, George Ure Skinner.



Fig 17a - *The Orchidaceae of Mexico and Guatemala*^{xxxii} illustration 35 1842 *Maxillaria skinneri*^{xxxii}

A page in the 1851 Spode catalogue of *Statuary Porcelain*^{xxxiii} shows special hanging baskets for *Orchidaciae* (sic).

These were available in parian ware (which superbly simulates white marble) or terracotta. The former is vitreous whilst the latter is porous. The latter would perhaps have been more effective for the cultivation of orchids and the former for cut flowers.

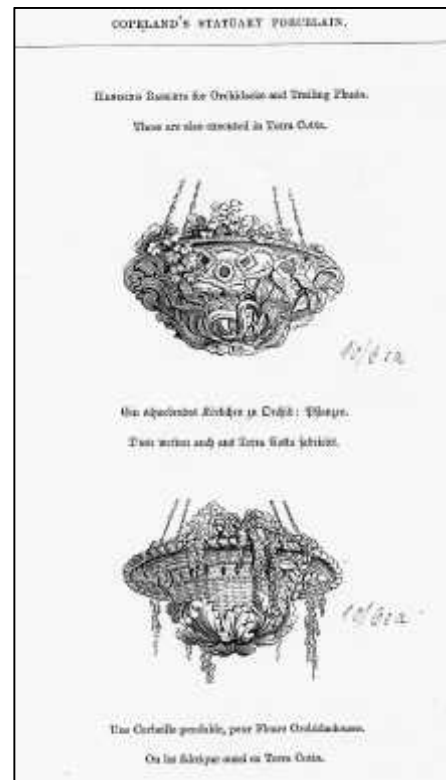


Fig 18 (right) - Hanging baskets for 'Orchidaciae' (sic), 1851

A ewer in the Spode museum collection can be seen in Fig 19. This ewer is handpainted by Thomas Sadler. It depicts orchids in a special terracotta hanging basket similar to those produced by the company (Fig 18). It gives a nice twist to the design - a pot made at the Spode factory depicting a pot also made at the Spode factory. It dates from about 1890 and is on *Gadroon* shape with gilded detail to complete the design.



Fig 19: Ewer from a toilet set painted by Thomas Sadler

Conclusions

There is no doubt that the orchid designs on Spode were always special. They have been difficult to trace in both the Spode museum collections of ceramic objects and amongst archive material. They usually appeared on the most expensive ceramic body^{xxxiv} produced at Spode, on the most elaborate shapes for the most distinctive dinner and dessert services.

Some appeared on toilet ware too but when they did so the designs were sumptuous often with moulded decoration and gilded detail. These were the toilet services of the wealthy.

Many of the orchid patterns seem to have been specially commissioned^{xxxv} by wealthy customers with a botanical interest. The containers made in parian ware or terracotta advertised by the company for growing orchids were aimed at the wealthy too as in the mid-19th century only they could afford the actual plants.

Spode orchid designs, antique and modern, remain rare and specialist - just like the orchid plants themselves once were. My chance discovery of a torn page of a botanical illustration in the pattern safe at Spode led to this unexpected and intriguing tale of discovery; of a link between Spode, a Staffordshire pottery, and James Bateman, a Staffordshire plantsman.

Acknowledgments:

The Spode Museum collection & archive,^{xxxvi} Isobyl la Croix and the RHS *Orchid Review*^{xxxvii}; Bernard Quaritch Ltd; Paul Holdway; The Olive Mathews Trust c/o Chertsey Museum and

Curator Emma Warren; Terry Woolliscroft; Google Books and Wikimedia Commons where searches can find complete copies of *The Orchidaceae of Mexico and Guatemala* to view, research and enjoy. The pre-conservation copy of the museum's Bateman book is kindly hosted by Staffordshire Past Track www.staffspasttrack.org.uk/

Author's note

The tissue 'pulls' are shown as they appear on the finished pot and not 'back to front' as they appear when pulled from the copper plate.

Bibliography:

- *Spode and Copeland Marks and Other Relevant Intelligence* by Robert Copeland; Studio Vista 2nd edition, 1997; ISBN 0 289 80069 2
- *Spode Transfer Printed Ware 1784-1833* by David Drakard & Paul Holdway; Antique Collectors' Club, 2002, ISBN 1 85149 394 8
- *W. F. M. Copeland*; an article by Sally Kington of the Royal Horticultural Society
- *Spode: a History of the Family, Factory and Wares 1733-1833* by Leonard Whiter; Barrie and Jenkins, 3rd edition, 1989, ISBN 0 7126 2175 X
- *A Celebration of Flowers - Two Hundred Years of Curtis Botanical Magazine* by Ray Desmond; The Royal Botanic Gardens, Kew; 1987, ISBN 0-600-55075-3

i At the time of writing

ii Spode - Josiah Spode I established businesses in the middle of the 1700s in Stoke. By the late 1770s his son Josiah Spode II was running a retail and marketing business in London and by 1784 William Copeland was working with Spode II in London. The company was styled Copeland & Garrett in 1833; then W. T. Copeland between 1847 and 1970. In 1970 the Spode name was once again adopted to mark the supposed bicentenary of the company. The Spode name was always used alongside the various company names whatever the ownership.

iii Stoke is now one of the 6 towns which form the City of Stoke-on-Trent

iv Curtis's Botanical Magazine: see *Flora Ceramica* by Pam Woolliscroft in Curtis's Botanical Magazine Vol 19 part 3 Aug 2002

v Now open as a garden by the National Trust

vi The finished version has a strong blue background

vii Backstamp is the name of the marks on the base of pieces

viii Bat printing is a ceramic printing technique onglaze. For a full description see *Spode Transfer Printed Ware 1784 - 1833*; detailed in the bibliography

ix From the collection in the William Salt Library, Staffordshire Archives. A copy can be seen on Staffordshire Past Track webpages: <http://www.staffspasttrack.org.uk/>

x The Spode site covers approx 10 acres

xi Thanks to Theodore Hoffman of Bernard Quaritch, London

xii James Bateman of Knypersley Hall, and later, Biddulph Grange, was hugely important to the history of exotic orchid collecting and cultivation in Britain in the first half of the 19th century.

xiii As a guide a Penguin paperback is usually about 8" X 5"

xiv Available to view in the Spode archive at the Stoke-on-Trent City Archives

xv The National Museum of Wales holds botanical illustrations by Miss Drake and gives the following information: 'Miss Sarah Anne Drake (1803-1857) became an accomplished botanical artist and produced an enormous body of work. Her specialism was orchids and she contributed magnificent plates to Bateman's *Orchidaceae of Mexico and Guatemala* — one of the most famous orchid books ever published. Perhaps the most esteemed results of her career were the 1,100 splendid plates she executed for Sydenham Edwards' Botanical Register. The Australian orchid 'Drakea' is named in her honour'. The Dictionary of Canadian Biography <http://www.biographi.ca/en/index.php> gives some details of Miss Drake under the entry for LINDLEY, SARAH (Crease, Lady Crease). And more can be found here <http://www.longham.org.uk/drake.asp>

xvi The Dictionary of National Biography

xvii see acknowledgments

xviii Now owned by the National Trust but James Bateman's home, not far from Knypersley Hall, after his marriage

xix Daffodils were bred by William Fowler Mountford Copeland born 1872 who gave up working in the family business in his late thirties and devoted his life to gardening serving on the Daffodil Society Committee and the Narcissus and Tulip Committee. Some of the Copeland daffodils are available today from specialist nurseries. Another branch of the Copeland family inherited Treillick Mansion in Cornwall (contents sold in 2013) with its famous gardens, today run by the National Trust. These and other Copeland gardens helped to influence 20th century designs such as Rhododendron and Orchid - the former available on tableware well into the 1960s.

xx Head Engraver at Spode at the time

xxi A pull is a print from a copper plate, in the case of the pottery industry, on very thin tissue

xxii Museum collection number WTC 2004.67

xxiii New Blanche was a type of white earthenware

xxiv *Spode & Copeland Marks and Other Relevant Intelligence* by Robert Copeland; Studio Vista 2nd edition 1997 ISBN 0 289 80069 2

xxv Known as the 1 over and 2 over series

xxvi Transferware Collectors Club

xxvii Chertsey Museum, Surrey England

xxviii Spode archive; collection number SMT 2000.143

xxix A toilet set comprises ewers, basins, chamber pots, soap box, toothbrush boxes etc.

xxx Museum collection number WTC 2070

xxxi See <http://www.botanicus.org/page/769231>

xxxii Now re-classified as *Lycaste skinneri*

xxxiii Later known as parian ware

xxxiv ie recipe such as bone china

xxxv It is the specially commissioned orders which were often not recorded on paper in the pattern books as they were often one-off designs which were not to be repeated; it is the designs which were to be repeated which were entered into the pattern books. There are about 75,000 of these.

xxxvi The Spode Archive is deposited at the Stoke-on-Trent City Archives, Hanley, Stoke-on-Trent. It can be consulted by appointment by contacting stoke.archives@stoke.gov.uk

xxxvii A series of articles by Pam Woolliscroft on Spode and orchids is published in the RHS Orchid Review from 2005-2006