



Aesthetic Movement Transferware
Some Things of Beauty (and Utility)
Database Discoveries – Contribution #4
Transferware Collectors Club

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Although I have been intrigued with Aesthetic Movement transferware for many years, it wasn't until I volunteered to enter patterns in this category into the TCC Database that I discovered the variety, richness, diversity, and scope within the movement. This was both an amazing and delightful discovery and made entering these patterns an almost daily delight.

The Aesthetic Movement patterns are distributed into six sub-categories at this time: Birds, Border Only, Cartouches, Floral, Japanesque and Other. My intent here is to show a few of the unusual patterns in some of those categories. Perhaps it will entice you to look further at this section, which is one of the youngest in the database (patterns generally date between the late 1870's to the cutoff in this database of 1900). Perhaps because of this "youth", there have been no definitive books written on the Aesthetic Movement in transferware. This too was a discovery, and has made research more difficult, with a lot of "Maker unknowns" and "TCC Assigned Names" in the entries.

A recent entry in the "Other" section is a delightful pattern named "Springtime" by the Clementson Brothers (1865-1916, Hanley, Staffordshire). The unusual mark (**Figure 1**) is of an artist's palette with a registry diamond of June 4, 1883. The pattern itself is an amusing one! The palette theme is continued here with a pastoral scene containing a stream, trees, and a flock of birds, which fly out of the palette and into the outer white space of the rim (**Figure 2**). Cattails poke out of the thumbhole and into the space surrounding the palette. A single bird sits on the cattail. A large flowering branch completes this very modern pattern. As a companion pattern see "Young Artist", also in the "Other" section (**Figure 3**), which gives us a view of an artist with palette viewing a large easel on which a picture of a windmill has been painted. The artist's paint box is seen on a stool at her feet. This pattern is both a Maker unknown and a TCC Assigned name piece.

The Bird category holds many gorgeous patterns. In the pattern "N2857" (one of the Canova Series of Bird patterns by Brown -Westhead Moore & Co., 1862-1904, Hanley Staffordshire), a brilliantly colored oriole is seen under a large spray of fern (**Figure 4**). He is eyeing a large mosquito for a tasty meal! Many butterflies, moths and other bugs are seen in the Aesthetic category since the Victorian love of nature and the exotic is mirrored in the movement. The pattern "Robin, Holly and Butterfly" (Maker unknown, TCC Assigned Name) is a lush one (**Figure 5**). It is seen on a tankard in a brown transfer with brilliant polychrome colors. In contrast, another recent entry, "Duck Over Marsh",

though beautiful, surprised me by its starkness (**Figure 6**). It is also a Maker unknown entry with a TCC Assigned Name. It is a dynamic memorable pattern and may be part of a series including one other pattern now in the database (“Grouse in Flight”).

In the Cartouche section the pattern “Spray” by Bovey Tracey Potteries (1842-1957, Devon) is seen in a blue transfer (**Figure 7**). The embellished rectangular cartouche features a large, lone tree in a rocky foreground with a river or lake and mountains in the background. This is a dreamy scene, which would be pleasant to contemplate over a meal. Behind the cartouche, branches of fruit spread out across the plate. “Larch” (Thomas Fell & CO. 1817-1890, Newcastle-upon-Tyne, Northumberland) is another pattern which could inspire contemplation (**Figure 8**). A stately larch tree in the rectangular cartouche is placed over a pine branch with pinecones.

The Floral section is a large one. One example will not give a sense of the richness of this category, but “Field Poppies” (a TCC Assigned Name) is one of my personal favorites (**Figure 9**). The pattern is by Mintons (1872-1950, Stoke, Staffordshire). The large wild poppy is seen in the foreground in both bud and glorious flower. Behind the poppy stands a great old tree by a riverbank.

In closing, I hope that this little peek at a few of the patterns in the Aesthetic sections prompts you to look further into the Aesthetic section.

Figures on following pages



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Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9