



## Ways to Fit the Transfer Pattern Onto the Ware

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Database Discoveries – Contribution # 20

Transferware Collectors Club

August, 2015

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Imagine the dilemma the transferer faces when the engraving at hand is not large enough to cover the entire center of the platter being decorated. Perhaps the managers of the pottery did not think it was worth the expense of cutting a larger engraving because the platter was larger than ordinarily used in the standard dinner set. There were several ways this could be remedied. One solution to the problem was to add another layer of the border. An oblong shape platter 25.75 x 22 inches is shown in Figure 1, with the impressed maker's name, J. F. Wileman, Fenton, Staffordshire, in Figure 2 (Database pattern ID# 14772)\*.



Fig. 1: *Standard Willow pattern* platter, J. F. Wileman Fig. 2: Impressed mark, J. F. Wileman.

The center of the *Standard Willow pattern* looks very nice on this platter surrounded by the inner framing border and a double outer border. As you can see, there is no white space between borders, and that is typical of the *Standard Willow pattern* in c. 1869+.



Figure 3 (ID# 15161) shows a second example of a large platter with the *Standard Willow pattern* by an unknown maker. This actually had a special engraving, with variations to better fit the 28.25 x 20.75 inch surface. The various motifs of the pattern were enlarged and extended both horizontally and vertically. The bridge was elongated to include nine arches instead of the usual three to five, and a fourth figure was added to this longer bridge.

Fig. 3: *Standard Willow pattern* variation platter, Maker Unknown.

The willow tree was not only extended horizontally, but also vertically with extra branches to fill that upper space. The apple tree above the teahouse as well as some of the shrubbery on the right side of the platter have also grown taller. Ingeniously, the motifs in the border have also been extended by adding key motifs to the geometrical section of the border seen in the middle of each side. Dating is 1840s to 1860s.



A third option was chosen by Spode when a small platter was needed in the *Tall Door pattern*. See Figure 4 (ID# 266). That pattern was ordinarily used on tea wares, so the platter may have been a special order. This is an early pattern c. 1800, also produced by Leeds Pottery.

Fig. 4: *Tall Door pattern* platter by Spode.

Plates and saucers were used for the tea sets, so round engravings were available. One of them was placed in the center of the platter (Figure 4) and surrounded by an additional semi-circle of the left-side motifs and a cut with half the building and some fence parts to fill up the space on the right. Figure 5 shows the circular form of the pattern cut from the saucer. See if you can find that circular pattern in the middle of the platter. The impressed Spode mark is found in Figure 6.



Fig. 5: *Tall Door pattern* saucer center pattern by Spode.

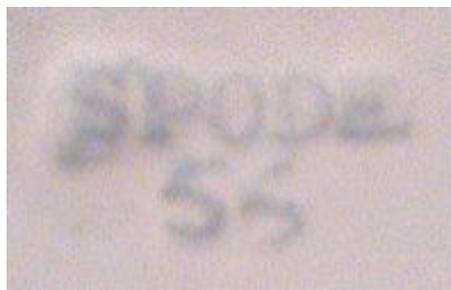


Fig. 6: Impressed mark of Spode.

Another example of using circular center patterns can be seen on a Chelsea shape bone china tray, trimmed in gold, decorated with the *Two Temples I var. Temple pattern* (Figure 7, ID# 15061). The tray, measuring 22 x 10.5 inches, was intended to hold a small pot, creamer, open sugar, and cups and saucers for serving breakfast coffee or tea, with no food. It is known as a dejeneur set. The border is 2.75" wide and was engraved especially for the tray; however, two oval center engravings, 6 x 4.5 inches, were found and used to decorate the center of the tray. The Copeland printed mark and the impressed date, December 1882, are seen in Figure 8.



Fig. 7: Two Temples I var. Temple pattern tray by Copeland.



Fig. 8: Copeland printed mark and impressed date.

Small platters for toy china sets pose different problems for the transferer. The two platters (Figures 9 and 10) in the *Standard Willow pattern* by Hackwood (ID# 15160) measure just 3.5 x 2.75 inches. The platter in Figure 9 with a pink glaze has an engraving that is a little too large for the platter as the areas on both sides and the forefront of the pattern are missing. Also, the inside of the border has been cut so that it will fit in the allotted space. The pattern on the platter in Figure 10 shows the trees and bushes to the right of the tea house that are missing on the pink platter. If this small platter were found by itself, it would be difficult to identify the pattern. Workers in the factories often used the bits and pieces on hand to decorate small objects such as toy china pieces. The impressed Hackwood mark in Figure 11 identifies the maker of these two platters.



Fig. 9: *Standard Willow pattern* toy platter with pink glaze, by Hackwood.



Fig. 10: *Standard Willow pattern* toy platter with partial pattern, by Hackwood.



Fig. 11: Impressed Hackwood mark on toy platters.

Coming up with ways to display transferware patterns can be a problem with ceramic shapes other than platters. Hollowware such as jugs, mugs, tea and coffee pots present choices for the engraver as well. Just as for platters, the circle is often used. Because a dinner plate is the basic piece for which the pattern is engraved on most transferware, circular engravings are readily available for use elsewhere.



Figure 12 shows a large unmarked coffee pot, 11.5 inches tall, in the *Bird Chinoiserie pattern* by Minton (ID# 540). The pattern is the same on both sides as it is a circular engraving.

Fig. 12: *Bird Chinoiserie pattern* by Minton. Unmarked.

Most often with jugs and mugs, we see the pattern engraved in a linear form so as to create a wraparound pattern. There are two versions of a *Bungalow pattern* by an unknown maker, in the Database. In Figure 13 we see the circular version of the pattern on a washbowl which we have designated as *Bungalow #01* (ID# 13282). The same pattern in linear form on a mug is shown in a panorama view in Figure 14. That version, named *Bungalow #02*, is also in the Database (ID# 14959). That record shows all the sides of the mug, which can be compared with the panorama.



Fig. 13: *Bungalow #01 pattern* from washbowl. Maker Unknown.



Fig. 14: *Bungalow #02 pattern* panorama from mug.

The linear patterns on mugs and jugs are not all based on circular engravings from plates. Many transfer patterns were designed for hollowware. Some are stand-alone patterns not used with dinnerware and/or tea wares. A linear pattern on a mug can actually have two titles – one to describe the pattern on each side of the mug. *Willow and Pleasure Boat pattern* (ID# 222) with

handle to the left is seen in Figure 15. The pattern on the other side is called *Figures under a Fence & Bridge* (Figure 16). The mug is unmarked and dates 1790-1800.



Fig. 15: *Willow and Pleasure Boat* pattern mug (side 1).



Fig. 16: *Figures under a Fence & Bridge* pattern mug (side 2).

The linear pattern was also placed on a chestnut basket and tray without having been altered to fit the shape, as can be seen in Figure 17.



Fig. 17: Chestnut basket with linear form of the pattern.

The description of this pattern on the mug in *True Blue*, notes the main design motif as the “tall pagoda with curved roof ends” that is clearly seen in the middle of the chestnut basket. It is interesting that we have three different ideas for naming the pattern – but that is a different story!

You may have noticed that the patterns shown in this article are all Chinoiserie patterns. That is the type pattern that I am especially interested in. I have noted these different methods of using transfer prints to decorate the ware. Wraparound patterns on mugs and jugs can be found throughout the Database in other categories such as British Themes/Rural and Genre.

Perhaps some of you have noticed other ways that have been used in later dated categories to decorate objects with transfer-printed patterns. We are always interested in what you have observed about transferware as you cruise around the Database. Let David Hoexter or me know if you have an idea you want to develop, and we will help you prepare a Database Discoveries article of your own.

**\*Note:** If you haven't noticed the pattern ID# boxes in the Database, please look at the top of your screen. On the search page, you can enter an ID# in the box and click on 'Go'. It will take you to the pattern. From there it is easy to type in another number in the box at the top of that

page and move directly to another pattern. The Pattern ID#s are included in this article so that you can do just that.

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