

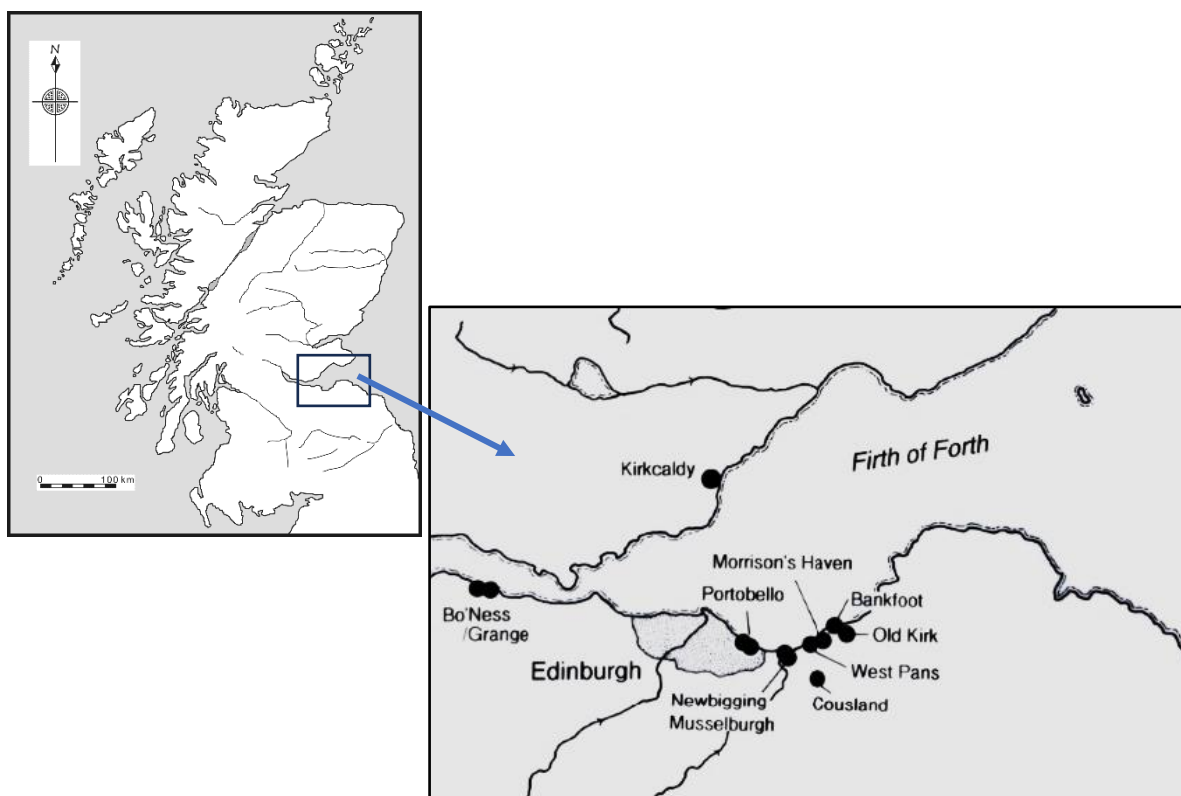
THE GALLATOWN & FIFE POTTERIES, KIRKCALDY SCOTLAND, A POTTED HISTORY & ITS WARES.

George R. Haggarty¹

INTRODUCTION

The Firth of Forth, littoral on the east coast of Scotland, gave rise to a large number of small industrial potteries, mainly dating from the second half of the 18th or early 19th centuries.¹ Although the home market was small, the presence of vast clay beds and easily accessible coal, combined with numerous harbours, facilitating flint and ball clay imports and the exportation of finished goods, resulted in a few of the more successful whiteware potteries continuing through many economic downturns into the 20th century.

(Location Map 1) Scotland and the Firth of Forth showing Kirkcaldy and pottery sites south of the Forth known to have been using white firing clays.



¹ Research Associate, National Museums Scotland

Gallatown,² on the North side of the Firth of Forth, near the port of Dysart, was a small village which neighboured the larger Burgh of Kirkcaldy, an important site for earlier redware brick, tile, and pottery production.³ Later Gallatown became the site of a small pottery, which during its life span, was probably utilizing both local red firing and imported white clays. After the demise of the Gallatown Pottery the village witnessed construction in the same year of the much larger Fife Pottery, which survived well into the 20th century, producing those whitewares much in demand by the public, both locally and further afield

(Location Map 2) Kirkcaldy, Dysart, and site of the Gallatown and Fife Potteries



GALLATOWN POTTERY

According to previous authors, the Gallatown pottery (various spellings), was established in Dysart sometime between 1786 and 1817 (Insh 1974, 7; Quail 1984, 14; Kelly 1999, 94; Davis & Rankin 1971, 3 & Bell 2006, 18).⁴ It was, however, McVeigh (1979, 131) who suggest that Gallatown was founded in 1786 and that...

'it is reasonable to conclude that cream-coloured ware was being produced - within a fairly short time of its inception.'

He then goes on to state with certainty that a creamware mug then in his collection... *'is undoubtedly the earliest authenticated specimen of Kirkaldy creamware so far traced'*, and which he dated to *c.1805*.' This was the *'Beveridge-Shoulbread'* mug, later acquired by the



author and now in the collection of Kirkcaldy Museum Acc No 1997.0153 (fig 1 & 1a). The mug is decorated with overglaze enamels and has on its front '**Wm. Beveridge / Nelly, Shoulbread / Manufacturer / Path-Head**'⁵ within an oval reserve of brown and green leaves. Subsequent research by Sheila Forbes published (Haggarty 2007, 230), authenticates the couple being married on the 8th of November 1777, in the parish of Dysart, then outside and now inside Kirkcaldy town boundary.⁶ Consequently, if the mug was produced at Gallatown the pottery must have been up and running much earlier than any date previously proposed, and as I will demonstrate on what evidence survives, this is extremely unlikely. Although Kirkcaldy at that time was one of Scotland's richest towns, West Pans and possibly other creamware and white salt glazed stoneware producing potteries on the south littoral of the River Forth had sales outlets in the town or were supplying other retailers. As noted in Wm.

Cadell & Co. Prestonpans pottery 1801-2 accounts frequent deliveries to the town and there were substantial orders from 'James Ogilvie' at Gallatown. By 1802....

'no less than twelve china or white stoneware china or white stoneware merchants are listed in Kirkcaldy or its surrounds', (McVeigh 1979, 130).

Thus, it is likely that the Beveridge / Shoulbread mug was produced and supplied by a pottery on the other side the Firth of Forth.

Previously the earliest known documentary reference to a pottery at Gallatown, was the one published in the *Edinburgh Courant*, on 19th May 1810.

Dissolution of copartnery

'The Pottery Business carried on at Gallowtown under the firm of GALLOWTOWN POTTERY COMPANY was DISSOLVED on the first day of January last. Will. Mackie. William Grant, for the children of the deceased William Grant. Wright in Kirkcaldy'
Gallowtown May 1, 1810.

'N.B. The business is now carried on by Robert Paterson and Andrew Gray, potters at Gallatown, under the firm of Patterson and Gray. The new company beg to leave to return thanks to their friends and the public for the liberal encouragement they have met since their commencement in business and having procured a large supply of first materials and employed the best workman they trust their wares will be inferior to none in the kingdom. They therefore solicit a continuance of public favour. Dealers will be served on the most liberal terms, and pointed attention given to orders addressed to Paterson and Gray, Gallatown pottery by Dysart'.

Not long after it was founded, the Partnership of Robert Paterson and Andrew Gray, aged 29, was enlarged with the addition of Andrew's brother Archibald. However, the partnership did not last long and soon afterword's the copartnery was dissolved...

'The Pottery Business formerly carried on at Gallatown, under the firm of Mess. Patterson and Gray was on April 5th, 1811, DISSOLVED by mutual consent.

Signed Robt. Paterson.

Archibald Gray - James Smite [Smith?]witness. Andrew Gray – Wm. Mackie witness.

The POTTERY BUSINESS, formerly carried out under the firm of Mess. Paterson and Greys is in future to be carried on under the firm of Mess. Smith, Gray and Co.

[Signed] - James Smith;⁷ Archibald Gray; Andrew Gray

Gallatown April 5, 1811 '

Another advertisement, recently brought to our attention by a researcher on the Scottish brick industry, Mark Cranston, has pushed the pottery back in date by at least four and possible five years, and contains potential new leads. Published in the '*Caledonian Mercury*', Saturday 22nd February 1806, it informs us that a John Lessells businesses were up for public roup (auction) and that three days later on Tuesday the 25th the roup was to be held in the house of John Gibb innkeeper in Pathhead. John Lessells⁸ described as a late manufacturer there whose property consisted of Dwelling-houses and Weaver Shops, situated in the middle of the town, and fronting the principal streets...

*'Also, three shares in the Bleaching Ground near Smiton a little to the north of Pathhead and **One Fifth Share of the Gallatown Pottery.** The progress of writing and articles of roup may be seen in the hands of Andrew Ronaldson, writer in Kirkcaldy, who has the power to conclude a private bargain for all or any part of said properties previous to the day of sale; and with whom these having claims on said John Lessells will please lodge notes of their debt, with oaths of verity thereon, betwixt and the middle of March next.'*

When William Grant a 'Wright' [builder carpenter] in Kirkcaldy purchased what was to become the site of the Gallatown Pottery from a James Laing Currie on the 31st January 1800,⁹ it is described as consisting of 33 falls¹⁰ with dwelling house and stables which may suggest that the pottery was constructed sometime in the next few years.¹¹ We can also postulate that shares in the pottery may have been held by James Laing Currie, William Grant or William Mackie, also originally a Wright, born 1748, and whose son James, born 1784, was a potter. Another recent and extremely important discovery is an advertisement published in the '*Caledonian Mercury*', on Saturday 16th December 1809

'POTTERY TO LET¹²

To be let by public roup, within the house of Leonard McGlashan, vinter (sic) in Kirkcaldy, on Thursday the 28th December curt. At 12'clock noon, for seven years Candlemas next, THE GROUND, HOUSES, and other Erections, at GALLATOWN,

near Kirkcaldy, occupied as a pottery, with Flint Mill, at a small distance and the whole UTENSILS belonging to the work. The houses are laid out in complete order for carrying on a pottery, having been erected a few years ago with the sole view to that work and which has since been successfully carried on. The work utensils are complete, and in good condition; and are at present workmen on the spot, who may be engaged by the tacksman. For further particulars apply to William Mackie at the pottery; or Richard Tosh, writer in Kirkcaldy.

Kirkcaldy, Dec 13, 1809.'

The above advertisement might suggest yet another scenario, as it notes a lease with seven years to run from Candlemas, '2nd Feb 1810'. At this period leases were generally for nineteen years, which would suggest that the pottery dates from 1798, and prior to William Grant purchasing the ground in 1800. This would also suggest that the site may have previously been rented from James Laing Currie. This is not impossible with the description of the land being given for legal continuity, as it was at the beginning of the lease. This date would also fit with James born 1784 the son of William Mackie, who may well have been the works manager, as noted above, was a potter who may have begun his apprenticeship, in 1798, aged 14.¹³ When the pottery site was later sold by William Grant, like his father, a Wright in Kirkcaldy, on 13th June 1821 to a David Grant of Port Glasgow, the description was exactly the same as the 1800 one, 33 falls of land with Dwelling House & Stables thereon at Wester Gallatown.¹⁴ Later David Grant on the 30th September 1852, sold the site to a James Robertson, Cartwright, Dysart and again the description was in part, 33 falls of land with dwelling house & stables thereon, now fitted up as a Pottery, in Wester Gallatown.¹⁵ As late as 8th October 1881, and 11th August 1883, the site up for auction in '*The Fifeshire Advertiser*', was still known as the 'Old Pottery' but in more recent times converted into Weavers Shops.

As noted above, when Gallatown began producing wares using a refined white clay has been the subject of debate with Jim Bell being inclined towards a date of 1810, quoting...

'having procured a large supply of first materials and employed the best workman they trust their wares will be inferior to none in the kingdom' (Bell 2006, 18).

According to Bell the first known reference to the importation of flint into Kirkcaldy was on 4th April 1812,¹⁶ when the vessel '*Industry of Port Soy*', delivered '40 tons of white flint

stone from Banff in the North East of Scotland.¹⁷ I suggest that reference to a Flint Mill in the 1809 advertisement, shows that it had almost certainly been producing a refined whiteware body prior to 1812 and possible from its inception. This may be borne out by a document in the 1803-4 papers of the Sinclair Family, Earls of Rosslyn, which has an estimate for converting his nearby Dysart windmill from ‘*grinding flint to grinding malt*’.¹⁸ It is possible that the pottery at this time moved its business to the more reliable water driven Flint Mill at Burn Mill near the mouth of the River Leven. This one was certainly used by the Grays later and which was operated on their behalf by Colon [Colin?] Keir, a flint miller, who was Andrew Gray’s brother-in-law.¹⁹

Although published data for pre 1817 pottery exports from the Kirkcaldy Tax area begins in 1776, with no price given, ‘*4 crates of Earthenware*’²⁰ was exported by D. Robertson, aboard the ‘*Friendship*’²¹ for St. Martinique. Unfortunately, unit costs were not added until 1815, when on the 20th November that year, the ship ‘*Endevor of Dysart*’ for Bremen, exported for Gray & Co. 18,000 pieces earthenware, with a unit cost of 0.83 pence and a total value of £150.

Some evidence for the type of pottery being produced at this period is provided in a covering letter²² for a pottery consignment purchased by Mr Duncan Thomson, a pottery owner and ceramic dealer in Prestonpans from Gray & Co. and shipped out to a Geo. Shaw on board the ‘*Jean Fraser*’, on 8th April 1817. This included the usual, Dip’t, Printed, Enamelled and Painted wares.

Mr Duncan Thomson	Bot. of Gray & Co.
8 doz. BE Dinners	£0-17-4
BE Tureens	£2-10-6
10 doz Bakers	£1-13-0
8 doz. Chambers	£1- 0-0
12 doz Basons & Bowls	£1-10-0
4 doz. Basons & bowls, Dipt	£0-13-0
4 Doz. Mugs Dipt.	£0-14-0
4 doz. Bowls Enamd.	£0-18-0
1 doz. Poringers Enamd.	£0- 4-6
1 doz. Cans Enamd.	£0- 4-3
20 Teapots Painted	£0-15-0
2 doz. Teas Printed	£0- 7-0
Crates cordage and straw	£0-15-0
	£12- 1-7

The lease of Gray & Co’s Gallatown pottery was relinquished c.1817, presumably as a result of establishing the new Fife Pottery, when a James Grant, presumably one of William Grant’s sons, who had inherited the property, leased it to new tenants Reid & Adie²³ who continued running the pottery, although under what name is not known, for the next five years. On the 2nd May 1822 the pottery was offered unsuccessfully for sale by public roup and this failure brought an end to the Gallatown pottery.²⁴

Presently no wares can with any certainty be attributed to the Gallatown Pottery, although it is not impossible that two thinly potted canister shaped mugs were produced there. One which

is in the City of Edinburgh collection and on display in Huntly House Museum, Acc No HH3905 78, has been decorated on its front with a painted Scottish piper in highland dress. On his right is a highlander, also in highland dress, taking snuff from a curly horn mull and



to its left is a painted flower spray (figs 2, 2a & 2b). The figures stand in a low landscape above which is a pink lustre wash as sky with in gilt 'Rob't Beveridge', below its blue rim. In Scotland during the 18th and 19th centuries the name Beverage was most associated with the Fife region and Kirkcaldy in particular.

Also, with a blue rim, is a similarly thinly potted canister shape mug in the collection of the National Museums Scotland, Chamber Street, Edinburgh Acc No H.MEK 332, and on which is painted a redcoat soldier in arms surrounded with 'Succes to 3^d Fifeshire LOCAL Militia',



between two sprays, one Scottish thistles and one English roses,²⁵ (figs 3, 3a & 3b). To muddy the water, as well as an established Militia Regiment founded in 1798, Fifeshire had in addition, a Local Militia unit from c.1808 to 1816, titled 1st, 2nd, and 3rd, Headquartered at Cupar, St Andrews and Kirkcaldy respectively. It is thought that the mug is almost certainly associated with the Kirkcaldy unit. After the decisive June 1815 battle of Waterloo, militias went into decline, rarely being called out for annual training.

FIFE POTTERY; ARCHIBALD & ANDREW GRAY²⁶

By 1817²⁷ the brothers Gray after moving from the Gallatown pottery, had set up a new venture, the 'Fife Pottery' at a cost of £1500 and which traded as Gray & Co.,²⁸ Leased at first from the Rosslyn Estate, with an acre of ground, the land on which the pottery stood was purchased from James Alexander 3rd Earl of Rosslyn, by the brothers Archibald and Andrew Gray potters on 9th January 1821...

'Seized – One acre of ground in the form of a square and buildings thereon, part of the lands of Hauklymoor on the South Side of road from Parkhead to Wester Gallatown, par: Dysart on Feu Ch: by James, Earl of Rosslyn.

On 12th November 1819. Andrew Gray, Potter, and his spouse Margaret Irving, purchased ground at West Gallowtown...

'seised – in fee and liferent resp: in 40 Ells of land of the Wester Gallowtown with the Houses thereon and Yards and Pertinents lying in the Town of Wester Gallowtown, par: Dysart. – on Disp: b Agnes and Eliz. Low daughters of James Low, Smith Gallowtown...

The couple are also mentioned in a later sasine²⁹ when in 1840 John and Alex Ness Manufacturers in Sinclairtown seized a piece of ground in Wester Gallatown... on Disp: by Andrew Gray , Potter...and Margaret Irvine his spouse to John Ness Mfr: Sinclairtown. 22 July 1819 and Disp: and Settl: and Assig: by him October 14, 1834.

A surviving five-year apprentice indenture survives written in 1820, but curiously it is retrospective to 1817 and it is a contract between...

'Andrew Nicolson son of Alexander Nicolson Sailor in Parkhead...hereby becomes bound as Apprentice and Servant to the said Gray and Company in the Art and Occupation of a Potter as a Platemaker and Printer and that for the period of Five years complete from and after the Fifteenth day of May eighteen hundred and seventeen'... The witnesses were Andrew Galloway writer and William Mitchell and for Gray & Co Andrew Nicolson and James Robertson (Bell 2006, 25-6).

The new business did not go well for the Grays and just a few years later in 1822 the brothers were struggling financially and, on the 14th February, borrowed £600 from the Glasgow Banking Company.³⁰ This was insufficient and they added substantially to their trading and personal depts, with a number of new loans; National Bank of Scotland £311, Commercial

Bank of Scotland £125, and Fife Banking Company £302. The Glasgow bank loan was to be a drag on the pottery for more than sixty years, as it was not finally settled until 21st May 1885, when Robert Heron paid the sum of £450, in final discharge.

After Andrews Gray's death in Edinburgh on 2nd March 1825, his son also called Andrew and also potter in Western Gallatown as heir to his father....

'Seised – half of a piece of ground in form of a square etc...Earl of Rosslyn.

Despite this purchase, it is not clear from the documents, what part Andrew played, if any, in the business, and Archibald seems to have continued running the pottery until he was sequestrated both as an individual and sole partner on 21st March 1826.³¹ Archibald's trustees kept the pottery operating but had great difficulty in disposing of it, and which when advertised in the *Edinburgh Courant* on 19th March and again on 2nd³² and 29th April 1827, it was with both pieces of ground.³³

FIFE POTTERY NEAR KIRKCALDY

There will be exposed for sale by public roup within McGlashan's Inn Kirkcaldy upon the 22nd. Day of May next at 11 o'clock forenoon...All and WHOLE of that PIECE OF GROUND in the form of a square part of the HAWKELYMURE consisting of about one acre....on which buildings for a Pottery are erected. The buildings were erected only a few years ago for a Pottery on an extensive scale...it is believed to be inferior to none in Scotland...The works will be continued in operation till the day of the sale and being the only white and coloured ware pottery on the north of the Forth it commands a very extensive sale.'

With no sale the pottery was readvertised, price reduced, in both the *Edinburgh Advertiser*³⁴ and *Courant*, 29th of November and again, on 6th December 1827. With another no sale the business was advertised again in the *Edinburgh Courant*, on 10th January 1828, at £600, yet a further price reduction.

'...the erection of the works only ten years ago, cost nearly three times the upset price,³⁵ so advantages a purchaser is rarely met with, the whole stock of manufactured ware is now selling for ready money 20% discount on quantities...dealers buying in quantities.'

We are not told for how much, but on 4th February 1828, the Trustees of the sequestrated Estate of Gray and Co Potters, Fife Pottery by Kirkcaldy....

'Seised - in pro indiviso share in piece of ground, etc. and half of a piece of ground in form of a square about 1 acre of lands of Hawkley Moor....on Disp: by Archibald Gray, Potter, Fife Pottery by Kirkcaldy, 8 May 1826 and on Disp: Andrew Gray, Wester Gallatown, 21 Dec: 1827.

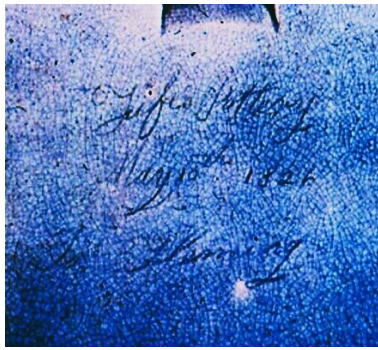
After their purchase, the trustees again advertise the pottery and ground for sale in the *Edinburgh Courant* on 26th February 1828³⁶ and yet again in the *Fife Herald* on 14th August, this time with an upset price of £550. This advert also notes three kilns and 60,000 firebricks.³⁷

A notice of the sequestrated estate of GRAY and Co. being wound up, with the sole partner being Archibald Gray, with a payment of four shillings and six pence per pound allocated to the creditors. appeared in '*The Edinburgh Gazette*', on 13th February 1829, issue 3725 p, 42. This was the same month that the Fife Pottery was sold to John Methven of the Links Pottery also in Kirkcaldy. Interestingly later in the 1851 census Andrew Gray junior aged 43 is working for John Gardner as a Potter – Turner and living at the Dunmore Pottery, with his birthplace given as Dysart Fife.

Very few ceramic items, can be attributed to the Fife Pottery during the Gray tenure, apart from King George III face front plaques, which were almost certainly produced for his visit to Scotland in 1822, and which must have continued in production for a number of years.³⁸ A nicely decorated example with a black frame in the collections of the National Museums Scotland, Acc No 2006.5, has 'A.G',³⁹ possibly for either Archibald, or Andrew Gray painted in black on its reverse



(Haggarty 2018, 2-3) (fig 4 & 4a).⁴⁰ This link is clearly demonstrated by one of the two extant



undecorated examples in the collections of Glasgow Museums, and which has '**Fife Pottery / May 10th, 1826 / Jas Fleming**',⁴¹ on its reverse (Quail 1984, 16; Haggarty2018, 2-3) (fig 5).

To these pieces we can add two more recently identified items, a framed pale blue tile⁴² (fig 6) and a creamware mug, (fig 7) both decorated with similar busts and now in the Leslie collection.⁴³



Another possibility, previously the property of the author, and now in the collection of the National Museums Scotland, is a white slip decorated rectangular redware baking dish (fig 8). It was one of three, in the position of a Fife, Buckhaven antique dealer,⁴⁴ who had purchase them from another dealer called Big George in Dysart, who had said, '*they had just came out of Wemyss castle that morning from Lady Wemyss who was clearing stuff*'. It is possible that the initials '**AG**' is either that of Archibald or Andrew Gray.



Bell (2006, 152) notes a small rectangular plate, with red line decoration, incised on its back with, '**Andrew Nicolson / Fife Pottery 1827**', and which he said was the property of a

descendant of Andrew who as noted above, had begun his apprenticeship in 1817. Unfortunately, like a number of other images in Bell's publication, [Fig 45a], is not just the wrong photograph, but is missing entirely.

In Kirkcaldy museum Acc No 1985, is a and attributed to the Fife Pottery is a thickly potted heavy jug, which has on its front in black, '**William & Ann McDonald / Markinch / 1825**', and which may be a product of the fife pottery which was just c. four miles south of Markinch. The bulbous jug has a straight neck and has been hand painted, overglaze on both sides with



stylised flowers. It also has a lustre band on its rim and around its base (figs 9 & 9a). Despite a lot of research, by a friend, no 1825 marriage was found for this couple suggesting it may have been commissioned to commemorate another event.

Other items which have in the past been attributed to the Grays include illustrated by (Fleming 1923, 180 pl XL1), an underglaze decorated moulded sauceboat in Pratt colours which is likely to be earlier, a goat on a stand, which he dates to 1820-5 and which is now known to be a product of the Gordons Morrison's Haven or Bankfoot potteries (Haggarty & McConnell 2022, 177-180). Patrick McVeigh also ascribed to the Gallatown Pottery, without any justification a number of other items, including a quaich and two yellow dipped mugs,⁴⁵ plus another mug painted with a ship, a large lion on a rectangular base, now on display in Kirkcaldy museum⁴⁶ and a large pearlware bowl (McVeigh, 1979, 136-140 Figs 77-84). The ship mug which is now in a Scottish collection (Haggarty 2003, 42), was also illustrated in Bell, presumably by mistake in place of the '*Wm. Beveridge & Nelly, Shoulbread*' mug (2006, fig 41).

FIFE POTTERY; JOHN METHVEN PERIOD

After the death of John Methven's father in 1827, he inherited the Links pottery Kirkcaldy which he had been operating. This was leased from John Fergus Esq. of Strathore, along with a china and glass retailing establishments in Coupar, situated on the road between Kirkcaldy and Dundee and in Kirkcaldy a large family home, called the 'Lions'.⁴⁷ When John took over the Fife Pottery in 1829 this entailed taking on two bonds already taken out against the pottery and borrowing the balance. His only daughter Mary had previously on 24th June 1826 married Robert Heron, merchant, who moved to Gallatown to assist in the operation of the pottery.⁴⁸ It is not known for sure if John Methven retained the 'Fife Pottery name', but what little evidence there is, such as a dated jug, previously in the McVeigh collection, wrongly attributed to Gallatown, and now on display in Kirkcaldy museum, Acc No 1994.0071, suggests that he did. It has painted on its base '*Fife Semi China*', and may have been produced for a marriage, as it also has '**Thomas & Elizabeth Perreyman**



Teignmouth 1830⁴⁹ (fig 10, 10a & 10b).

In Kirkcaldy museum, attributed to the Fife Pottery, there is the lid and base of an oblong, hand painted (brown) oak and acorn leaves, toothbrush holder with a painted date of '1829', Acc No 1960.0045 (fig 11). It is not known on what evidence it has been ascribed.



Also, in the collections of [Kirkcaldy museum and illustrated as a Fife Pottery product by Bell (2006, 62 Fig 43) is a hand painted marriage jug with the weaver's arms, incorporating three leopard heads and '**Long may you live / and happy may you be/ James & Barbra Bain**



/ Blest with contentment / & from misfortune free / Sep..1831' (figs 12 & 12a). Although there is no definitive proof of a Fife Pottery attribution, this it is highly likely, as a James Bain worked for the Earl of Rosslyn, along with his factors (Henry Sinclair 1722-33, & David Paterson 1734-59) and seems to have been responsible for collection of rents, feus, etc.⁵⁰ A daughter Barbara, was born on 9th September 1832, to a James Bain (possibly James Bain who worked for the Earl's son) and an Elizabeth Bennet, Abbotshall Parish register.

A further unmarked marriage jug, also in the collections of Kirkcaldy museum, may also have a Fife Pottery attribution. This has a distinctive moulded facemask of a judge or preacher, and which has painted on its front '**William Ramsay and Janet Anderson**', below a crown and leatherworkers round knife for cutting and skiving along with two different shoes and a boot (fig 13, 13a & 13b). This may be the William Ramsay born 1793, Dysart,



Fife, and Janet Anderson his wife born 15th Dec 1785 also in Dysart, Fife.

A transfer printed and hand painted undated mug, with a distinctive moulded handle, also on display in Kirkcaldy Museum, Acc No 1993.1061, has painted on its base 'Fife', within a flower, may also be from the 1830 period or possibly a bit earlier' (figs 14, 14a & 14b). It



has been decorated with a painted transfer printed version of the famous ‘*Matrimony verses Courtship, optical illusion, Cartoon*’,⁵¹ surrounded between two painted polychrome floral sprays. Above the base and below the rim is written, ‘*When Two Fond Fools together meet / Each look gives joy each kiss so sweet / But Wed how cold and cross they’ll be / Turn upside down and then youll see*’ - ‘*That Form once o’er, with angry Brow, / The Married Pair both Peevish grow / All night and day they scold and growl, / She calls him ass, and he calls her fool!*’.

A hand painted standard white earthenware marriage jug in the Leslie collection, (Haggarty 2023, 152), is another candidate for the John Methven period of the Fife Pottery. It has a panelled baluster form, moulded handle, spreading foot rim and base highlighted in pink. The lower half of its body has been painted with wreath of flowers in pink, green, red, and brown, one upper side with a flower spray in black, green, red, and pink, the other with agricultural implements and wheat sheaf. The front has a black bow above entwined hearts in red with inscriptions ‘*Nov’r 25th / 1828*’ in white and below in black



is ‘*David and Margaret*’ (figs 15 & 15a, 15b & 15c). Research carried out married Margaret Condie on Auchterderran, Fife, just a the collection of the jug of similar shape but with Number H.1994.933.



Arnott’, (figs 15 & 15a, 15b & 15c) shows that David George Arnott the 23rd of November 1828, in few miles north of Kirkcaldy. In National Museums Scotland, is a different decoration, Acc

FIFE POTTERY FIGURES

To date only two figures have been recorded from the John Methven period, both which depict the sailor Alexander Selkirk 'Robinson Crusoe'. One has him on an island of rocks and grass, the other has him dressed as a sailor sitting on a chest while leaning on a hooped barrel smoking his pipe (fig 16). A pair incised '*Fife Pottery*' on their rear are known, while



examples with Crusoe on his island have been painted, in different hands, on front of their bases with either, '*Hope Decaying*', '*The Wreck*', '*The Shipwreck*', '*Hope Fled Away*' (fig 16a), and in Glasgow Museums collection E.1938.10fk, '*I am the Monarch of all I survey*'. This example also has a small painting of a three masted, seven sail galleon on the sea painted in green in front of a cloudy sky

and to its right a small a small single sail vessel. The front border is dated to June 4th, 1835, and on its left hand panel is...

'I am Monarch of all I survey / My right there is none to dispute / From the centre round to the sea / I am lord of the fowl and the brute'. On its right hand panel is 'O solitude where are thy charms / That sages have seen in thy face / Better dwell in the midst of alarms / Than reign in this horrible place'.

This is the first verse of the poem, *The Solitude of Alexander Selkirk* by William Cowper (1731-1800) and first published in 1782. Examples of Crusoe sitting on his chest have also been recorded with *'The Sailors Return'*, or *'Sailors Return'* (fig 16b). Others are known without a base and on one the barrel has painted '10 Gall' and the jug 'Ale', and on another the jug has 'Aqua'. These not uncommon, colourful figures, are also discussed in a forthcoming catalogue (Haggarty 2023), can sometimes be poorly painted and lacking definition, suggesting production over a long period.



Interestingly Fife, like many other potteries were almost certainly exchanging seconds, for rags, scrap iron and glass, collected by tinkers or chapmen, and was regularly shipping these items in bulk to Newcastle. One example, on 15th April 1834, from Kirkcaldy harbour, is 20 mats of rags, 2 casks of iron and 1 cask of cullet, rags being in great demand by the paper industry.⁵²

By the time of his death on 9th August 1837, John Methven who is listed in Pigot's Directory for Cupar, as a...

'China, glass and earthenware dealer and earthenware manufacturer.'

was in significant financial difficulties with the Commercial Bank of Scotland with the bank having taken titles of both the Fife and Links Potteries, his house the Lions, and most of his other smaller properties.

ROBERT HERON & CO TRADING AS THE FIFE POTTERY

Mary, John Methven's daughter and Robert Heron, his son-in-law as Trustee and Executor, almost immediately on inheriting it in 1837, sold the Links Pottery to Mary's uncle George Methven, for £1500.⁵³ It is probable that Robert requiring more financial assistance, sometime prior to 1840, entered into some form of partnership with a John Goodsir⁵⁴ although still trading as Robert Heron & Co.,⁵⁵ with rent of £16-3-2, as noted in the Rosslyn Estate Records.⁵⁶ In an 1840 sequestration of J. Thomas Thomson, china, glass, stoneware, and rag merchant in Perth, Goodsir is noted as partner in the firm, Robert Heron & Co. Potters at Fife.⁵⁷ The '*Fife Herald, 15th March 1843*', notes property owned by a John Goodsir was judicially sold to pay his debts.' Goodsir was not without means as he continued to rent a large two-storey house and garden the property of John Greig of Balgonie, who had been trying to sell it, with little success, along with six cottages from 1835 despite numerous advertisements and price reductions in '*The Fife Herald*', until at least 12th December 1844, by which time Greig was in financial difficulties and Goodsir was still in residence. The partnership of Robert Heron and John Goodsir was not dissolved until 6th December, 1847.⁵⁸ It is not known what if any business relationship there was between Robert and Mary's uncle George at the Links Pottery.

An unstratified but interesting pottery base sherd, recovered during a 1978 archaeological excavation carried out at Balgonie Castle in Fife, (Cruickshank & Will, 1995, 1114), has on it, a portion of a mark. It is a shell encased in a rope around which is although hard to read, '*Fife Pottery /& Co*', with the name missing (fig 17). It has been suggested that the missing letters could be 'R.H.' However to date, no extant item with such a mark has been recorded.



TRANSFER PRINTS

Like most 19th century Scottish potteries, the Fife Pottery was producing wares decorated with a number of different transfer printed designs, with in excess of 70 having been suggested, by various authors including Kay Dickson⁵⁹ (Hildalgo 1974, 19; Bell 2006 155; Jones & Leishman 2012, 21-22). The list includes wares with backstamps, incorporating 'H', 'R.H'. 'R.H & Co', 'R.H. & S.', 'R. H F P', 'R. Heron F.P.K.', 'R.HERON & SON / FIFE POTTERY', 'ROBERT HERON & SON / FIFE / POTTERY / KIRKCALDY'. Unfortunately, as 'H' was used by the Staffordshire company of Hackwood c. 1844-50, and probably a number of other potteries, I am inclined to reject many examples, until better evidence is forthcoming. As 'R.H' was used by Ralph Hammersley between 1860-83, 'R.H. & S.' by Ralph Hammersley and Son c. 1885-1905, and 'R.H. & Co.' by Ralph Hall and Son c. 1841-48. It means that a number of transfer prints previously attributed to the Fife pottery have been discounted including a few by Jones (2016) and I suggest more are in doubt while others I have been unable to trace.

Consequently, I have catalogued below all the named patterns I can find and highlighted them. Those in - **black** - I feel are more secure, while examples in - **red** - are likely to be English, while those in - **blue** - are problematic, or unlikely on present evidence to have been produced by the Fife Pottery. I would be happy to receive information on any of the transfer prints listed below and this includes....

Bathers Surprise – Bell (2006,155) notes a grey plate with a 'R.H.' backstamp which I can't confirm. An examples of a jug with a 'R.H,F.P' backstamp has been recorded and another is illustrated on the Transfer Collectors Club web site, pattern no 66737 (figs18 & 18a).



Blythswood – produced and marked by the Fife Pottery for Bells of Glasgow.

Canton A – jug identified by shape, see fig 39 (Dickson 1986, 50 - 52). Bell (2006, 155) notes 'R.H.& S.' on dinner wares.

Canton B - a second version, identified on a different shaped jug and likely to be a Fife Pottery product, see fig 41 ,p.41.

China Flowers - a previously unrecorded '**Robert Heron & Son Fife Pottery**' backstamp, which is only known from a sherd in Kirkcaldy Museum. Accession Number 1995 106, (fig 19).



Crathie Church - see fig 86 and Kelly (1999, 98 fig 20.11). Not listed by Jones & Leishman (2012, 22).

Dancing Girl - jug identified as Fife by shape, see fig 35. Also recorded on a second and possibly not a Fife Pottery jug shape which has been recorded with two different backstamps, see figs 46 & 47.

Falconry - Bell (2006, 155) and also noted as a Fife Pottery product by Jones & Leishman (2012, 22). It has been recorded on blue bedroom ware with an '**R.H**' backstamp and impressed Whelk.

Good Dash - a transfer print recorded on the reverse of a Girl and Lamb jug, illustrated, and noted by Kelly (1999, 95 fig 20. 4).

Girl & Lamb - a jug transfer print illustrated and named by Kelly (1999, 95 fig 20. 4).

Hawking – on a recognised Fife Pottery jug shape and recorded by Bell (2006, 155) on dinner ware with the '**R.H.F.P.**' backstamp, see fig 87. Transfer print also on a jug which is not a known Fife form, and which needs more research, see fig 55. Versions of hawking also produced in Scotland, by both the Boness, and Bells pottery Glasgow.

Heron – Bell (2006), 155) and Jones & Leishman (2012, 22) both list as a Fife Pottery product. A flow blue Tureen and stand marked with an '**R H & Co**' backstamp is known, see p.60 fig 72. A version also produced by the Boness Pottery.

Monastery - jug form and blue and white transfer print see fig 30.

Mossgiel – produced and marked by the Fife Pottery for Bells of Glasgow.

Milan - in the collection of Huntly House Museum, HH3888/114/78, is a plate transfer printed in blue, 'MILAN / R.H. & S' within a scrolled cartouche (figs 20 & 20a) and with a small pale blue transfer printed '2' on base. Examples are also known with an 'H' printed in the backstamp. A version was also produced in Scotland by the Links Pottery Kirkcaldy.



Nankin - jug shape, see fig 34, Bell (2006, 155) notes a plate marked 'R.H. & Co'. A version was also produced in Scotland by the Links Pottery Kirkcaldy.

Opaque China is known on a variant of standard willow transfer printed plates, along with an impressed bird, Heron on tiny shield, see fig 58.

Pastoral – Bell (2006, 155) notes a plate with an 'H' backstamp and also listed as a Fife Pottery product by Jones and Leishman (2012, 22). At an exhibition in the Edinburgh Canongate in 1975 a 10" punchbowl with a violet transfer print of rural scene and 'R. H. & S.' backstamp was on display, (unfortunately no image). This may be the same puce collared bowl noted by Bayne & Spreull (1986, 10). Versions also produced in Scotland by the Links Pottery Kirkcaldy, Clyde Pottery and Anfield, Verreville and Victoria, Potteries Glasgow.

Primrose - not noted by Bell (2006, 155) but listed as a Fife Pottery product by Jones and Leishman (2012, 22). A blue two handled mug has been recorded with an impressed 'H' backstamp but this may not be a Fife Pottery product. However, an extremely poor image of the front of a named Primrose jug with 'THOMAS and MARY / RIERLEY' and a 'R Heron FPK' backstamp can be seen in the Scottish Pottery Society's



Leishman archive (figs 21 & 21a). A version also produced in Scotland by the Bells Glasgow pottery see TCC website pattern number 2645.

Prince Albert – Listed by Jones & Leishman (2012, 22). A transfer print and backstamp with no letters noted on a jug attributed to the Fife Pottery, see fig 37 p 37. A transfer of Albert has also been recorded on a known Fife jug in conjunction with Victoria Regina 'B', print on a jug, see fig 32, p35. Noted also by Bell (2006, 155) on a red transfer printed jug with an 'R.H.' backstamp and on a black transfer printed jug by shape with an 'H' backstamp neither of which at present I can confirm .

Semi China - for a backstamp, see fig 36, p 37.

Strawberry – Bell (2006, 155) notes bedroom ware with an 'H' backstamp but this is unlikely to be a Fife Pottery product. However, a punchbowl in a Scottish Private collection which can be seen online, at fifepotterysociety.org.uk.

is marked with an 'R. H.' backstamp and this may be a Fife Pottery product (figs 22 & 22a). A version of strawberry was also produced by the Britannia Pottery in Glasgow, while excavated; sherds show another version was produced by the Links pottery in Kirkcaldy



(Haggarty 2023b, 34-40). A catalogue for a 1974 exhibition 'The Kirkcaldy Potteries', held in Kirkcaldy Museum and Art Gallery on an addenda sheet for page 26, No 221, lists a Fife Pottery Rosslyn Ware marked preserve jar 'Strawberries - but this was handpainted.

Sultana – Bell (2006, 155) notes dinner ware with an 'R.H & Co.' backstamp. Godden (1988, 717) tells us 'this mark occurs on a print in the Victoria & Albert Museum, together with a note sent to the Staffordshire engraver (8184/77). Thanks to research by Kay Dickson (1993, 14), I have the text which reads; 'We ordered from your Mr Sargent two days ago three teaplates & a tabelplate the size of which you now have & we will thank you to get them forward as soon as possible the Jug plate we spoke of we will not have at present We Are Gentn your ---- (most obedient servant). Robert Heron & Co. Fife Pottery By Kirkaldy [sic]

5th April 1844'. Heron almost certainly spelt George Sargeant (the engraver) name wrongly, see page 42 below.

Swan - Bell (2006, 155), records a plate with an '**R.H.F.P**' backstamp and impressed Whelk mark.

Tamerlane - Kelly (1999, 94) notes it as being a 'particularly interesting and rather crude imitation of a Bells of Glasgow Tamerlane transfer print' and goes on to suggest that 'they are all of fairly good quality but rather undistinguished,' (ibid 95 fig 20.5). As they are never marked, but have an identical border but different central theme, The Fife Pottery attribution derives from its identification on a punch bowl shape attributed to the Fife Pottery by Bayne & Spreull (1986, 10) and a known Fife Pottery jug by Kelly (1987, 58 figs 3 & 4). For an image see fig 59, p51.

Taymouth Castle - A soup plate in Glasgow Museums collections has printed in black Accession Number E.1938.10ol and another blue example in Kirkcaldy Museum Acc No 2016.99, have a '**R.H.F.P**' backstamp (figs 23 & 23a).

Dinner ware with the '**R.H.F.P**' backstamp and additional impressed whelk has also been recorded. See TCC pattern no 19238



Temple - a plate with a Temple transfer print in the collection of the National Museums Scotland, 'H.MEK 1097' has a '**R.H.F.P**' Backstamp. A similar plate, with a poor quality Temple transfer print is in the collection of Huntly House Museum Edinburgh, 'HH3888/101/78', (fig 24), has along with



its backstamp a small, impressed heart (fig 24a). Currently the only other Scottish pottery

known to have produced Temple is the Caledonian pottery (Jones & Leishman 2012, 56), while only the Glasgow Verrieville Pottery is presently known to have used a small, impressed heart (Haggarty 2007a, File 134). Temple has also been recorded with the small bird impressed mark see fig 60a, p51.

The Jumma Musjid DEHLI - see jug fig 34, p36.

Victoria Regina 'A' & 'B' - see jugs figs 29, p34 & 31, p35 and for evidence of another possible third Queen Victoria transfer '**C**' – see fig 32, p 35.

Wemyss Bazaar – with an '**R.H & S.**', see fig 85, p 64.

Wemyss Hospital – with an '**R.H & S.**', see fig 84, p 64.

Ascot - not listed by Bell (2006, 155), but noted by Jones and Leishman (2012, 22) as a Fife Pottery transfer. Now attributed to Ralph Hammersley & Son Staffordshire.

Chapoo - not listed by Bells (2006, 155), but noted as a Fife Pottery product by Jones & Leishman (2012, 22). An example on the TCC website, is attributed to Ralph Hall (& Co) or (Son) Tunstall Staffordshire.

Florence – Bell (2006, 155) notes '**R. H. & S.**' on dinner ware and listed as a Fife Pottery product by Jones & Leishman (2012, 22). A late green sauceboat and stand is illustrated on the Scottish Pottery Website with the '**R.H.**' mark I feel may have been produced by Ralph Hammersley, Staffordshire, so more research is needed. A common name with variants being produced in Scotland by the Clyde pottery and Bells and Verreville in the Glasgow area and the Links pottery Kirkcaldy.

Garibaldi - Bell (2006, 155) notes a plate with an '**H**' and Crown in an oval garter backstamp. This is now thought to be a product of Ralph Hammersley Staffordshire. Versions produced in Scotland by the Clyde and Verreville potteries.

Orchid – listed by Jones & Leishman (2012, 22) but now attributed to Ralph Hammersley & (Son) Staffordshire. Version also produced in Scotland by the Verrieville pottery Glasgow.

Pandora - not listed by Bell (2006, 155), but noted as a Fife Pottery transfer print by Jones and Leishman (2012, 22). Dinner Ware known in green or blue, but now attributed to Ralph Hammersley & (Son) Staffordshire.

Rhine - not listed by Bell (2006, 155), but given a Fife Potter attribution by Jones & Leishman (2012, 22). Probably Ralph Hammersley & (Son). Versions produced in Scotland by the Bo'ness Pottery as well as the Verreville and Victoria, Potteries in Glasgow

Poppy - noted on an ewe now thought to be a product of Ralph Hammersley & (Son) Staffordshire. Versions produced in Scotland by the Bo'ness Pottery, and the Britannia, and Campbellfield potteries in Glasgow.

Stanley - Ralph Hammersley & (Son) Staffordshire, mark illustrated wrongly as Scottish by Jones & Leishman (2012, 22). Version also produced in Scotland by the Bo'ness pottery.

Amoy - not given as a Fife Pottery product by either Bell (2006, 155) or Jones & Leishman (2012, 22), however in the Scottish Pottery Society Leishman archive, is a Chinoiserie plate with an 'R.H.' backstamp which has been given a Fife Pottery attribution. The Manilla backstamp illustrated below (fig 26), might suggest a similar source. The illustrated example (fig's 25 & 25a) is from a private



collection. No new evidence and more information is needed before giving a Fife Pottery attribution. A variation of Amoy was produced in Scotland by Bells pottery Glasgow.

Asiatic Pheasant - two blue transfer printed plates Numbers 142 & 143 were exhibited as Fife Pottery products in an Exhibition of Kirkcaldy Potteries (Hidalgo 1974, 19). However, as they do not seem to have had Fife Pottery backstamps and no further evidence has emerged, I feel they can presently be discounted. An extremely common British design. Versions produced in Scotland, as Asiatic Pheasant or Pheasants in Bo'ness by the Bo'ness, Bridgness and Industrial potteries, in Glasgow by Annfield, Bells, Campbellfield and Verreville. Also, by the Links pottery in Kirkcaldy.

Balmoral – Bell (2006, 155), recorded a blue plate with an 'R.H.' backstamp. Also listed by Jones & Leishman (2012, 22) as a Fife Pottery transfer. I can't confirm and no new

information. Balmoral transfers also used in Scotland by the Clyde pottery and Caledonian, North British, Verreville and Victoria potteries in the Glasgow area.

Blossom & Fruit - not listed by Bell (2006) but noted as a Fife Pottery product by Jones & Leishman (2012, 44) *I can't confirm and no new information.*

Bosphorus – Bayne & Spreull (1986, 10) noted what they thought was a Fife Pottery toddy bowl marked Bosphorus. However, not listed by Bell (2006, 155), but noted as a Fife Pottery product by Jones & Leishman (2012, 44). I advise caution as it needs more research with a version being attributed to Ralph Hall & (Co) or (Son) Tunstall Staffordshire, TCC, Pattern Numbers 11658 & 13567. A common transfer name with many different makers. Versions produced in Scotland by the Links Pottery Kirkcaldy, Bo'ness, Bridgness, and Industrial in Bo'ness. Glazed and bisque sherds with the Bosphorus transfer print and backstamp were also recovered during excavations at Portobello were almost certainly produced by the Rathbone's (Haggarty 2008, word file 2; Haggarty 2019, www.transcolectorclub.org).

Burns – Bell (2006, 155), notes at least 2 designs of Burn's characters and records a black transfer printed plate with '**R.H.**' backstamp. Also listed as a Fife Pottery product by Jones & Leishman (2012, 22). *I can't confirm and no new information.* In Scotland three versions of Burns were produced by Bells of Glasgow and also by Campbellfield and Victoria potteries. Also, by Bridgness in Bo'ness and Links in Kirkcaldy.

Canton C - jug, see fig 56, p 49, but not positively identified as a Fife Pottery form. A common name with variants also being produced in Scotland by the Bo'ness pottery, Clyde pottery and in Glasgow by Bells, Britannia, and Caledonian. Marked bisque and glazed sherds have also been recovered from the site of Rathbone's pottery in Portobello (Haggarty 2008, Word file 5; Haggarty 2019, www.transcolectorclub.org).

Ceylon - not noted by Bell (2006, 155), but listed as a Fife Pottery product by Jones & Leishman (2012, 22). *I can't confirm this and have no new evidence.* A common name with Scottish examples produced by the Links Pottery Kirkcaldy and in Glasgow by Britannia, Verreville and Victoria potteries.

Convolvulus - not listed by Bell (2006, 155), but noted as a Fife Pottery product by Jones & Leishman (2012, 22). *I can't confirm and no new evidence.* Variants produced in Scotland by both the Caledonian and Bells Potteries in Glasgow.

Cygnnet - Bell (2006, 155) notes a jug by shape which he suggests is from the John Methven period 1829-36. Also listed as a Fife Pottery product by Jones & Leishman (2012, 22). A transfer print and backstamp recorded on two different shaped jugs, neither of which forms at present I can confirm as Fife Pottery products, see figs 53, p 48 and 5, p 49.

Flora - not noted by Bell (2006, 155), but as a Fife Pottery product by Jones & Leishman (2012, 22). I can't confirm and have no new evidence. Also produced in Scotland by the Old Kirk Pottery (Watson Period) and possibly by another east coast pottery (Haggarty 2019 www.transcolectorclub.org).

Florentine – according to Bell (2006, 155), a jug identified by shape. Also noted as a Fife Pottery product by Jones & Leishman (2012, 22). I can't confirm and no new information. Sherd evidence suggest variants were produced in Scotland by Rathbone of Portobello and by the Gordons of Morrisons Haven and Bankfoot (Haggarty 2019, www.transcolectorclub.org).

Forth Bridge – Bell (2006, 155) notes a plate with an 'R.H. & S' backstamp. It is also recorded as a Fife Pottery product by Jones & Leishman (2012, 22). I can't confirm this and no new information. Version produced in Scotland by the Bridgness pottery in Bo'ness.

Fragaria – Bell (2006, 155) notes a jug with an 'R.H.' backstamp and also recorded as a Fife Pottery product by Jones & Leishman (2012, 22). A jug illustrated by (Kelly 1999, 95 fig 20.3), but presently I cannot vouch for it as a Fife Pottery form. Version produced in Scotland by the Links pottery in Kirkcaldy.

Glasgow - noted as a marked Fife Pottery blue and white 'R.H.S.' plate by Bell (2006, 155) or Maybe Hammersley. Not recorded by Jones & Leishman (2012, 22). No New information. Variants also produced in Scotland by the Bo'ness pottery and Bells and Annfield in Glasgow.

Goat - noted on a jug with an 'H' backstamp, (Bell 2006, 155). I can't confirm and a version produced in Scotland by the Bo'ness pottery. Presently in a Scottish private collection is a single transfer printed goat on a Bo'ness child's plate.

Gondola - a blue printed jug recorded by Bell (2006, 155), with a 'JM' backstamp. Although possibly from the 1829-36 Fife Pottery John Methven period these initials were also used by John Meir of Tunstall Staffordshire 1812-36. A number of other potteries in Scotland

produced wares with versions of Gondola including Links in Kirkcaldy, Gordons in Prestonpans, and in the Glasgow area by Bells and down river at the Clyde pottery.

Grecian - noted as a Fife Pottery transfer print by Rodger Insh in the introduction to a Kirkcaldy Pottery exhibition catalogue (Hidalgo 1974, 7) This has not been confirmed and it may refer to a very common cut spongeware design. It is a name also used by a number of other Scottish potteries including Bo'ness, Clyde, and in Glasgow by Annfield, Britannia, Bells, Verrieville and Victoria and the Links pottery Kirkcaldy.

Jubilee - jug noted with '**R.H. & S**' backstamp, Queen Victoria 1897. This is the period of Ralph Hammersley and Son 1885-1905 therefore I am being cautious until I see an example of this jug. Variants also produced in Scotland by Links Pottery Kirkcaldy, Bo'ness, Clyde, and Britannia, and Victoria potteries in Glasgow.

King George IV - Bell (2006, 155) almost certainly referring to moulded plaques, see fig 4, p 11.

Lake – Noted by Jones & Leishman (2012, 22) and Bell (2006, 155) who also notes a jug by shape and I presume by 'JM?' he is suggesting the John Methven 1829-36 period. This may be the same jug as illustrated on the Scottish Pottery Society web site and which is a form which I would need more before evidence before accepting as a Fife Pottery product, see text and fig 52, p 47, and which I suggest cannot be associated with the John Methven period as it is almost certainly a later form.

Manilla - listed as a Fife Pottery product by Jones and Leishman (2012, 22) but not by Bell (2006, 155). However, Bell then bizarrely notes a cup and saucer on page 162 and then illustrated two saucers, Fig 52 (badly) and notes a '**RHFP**' backstamp. One of the saucers he gifted to Kirkcaldy Museum Acc Number 2016.186 as seen, it is marked with a '**R-H**' backstamp (fig 26 & 26a). Interestingly the Amoy backstamp (fig 25) illustrated



on page 27 above might suggest the same source. Its central design depicts a man sitting down smoking a long pipe, with a woman standing with a basket on her arm watching a large bird

sitting perched on a hoop. More information is needed before giving it a Fife Pottery attribution.

Parrot – Bell (2006, 155) notes a jug with an '**R.H.&S**' backstamp. Presently I can't confirm and no new evidence. Versions also produced in Scotland by the Links Pottery Kirkcaldy and Victoria Pottery in Glasgow.

Peace - Bell (2006, 155) notes a blue jug with an '**R.H**' backstamp. He also notes another possible example, Crimea War, with **R.H**'. Also listed as a Fife Pottery product by Jones and Leishman (2012, 22). I can't confirm and no new evidence. Versions also produced in Scotland by the Links Pottery Kirkcaldy, Clyde Pottery and the Victoria Pottery in Glasgow.

Queen Anne – not noted by Bell (2006, 155, but listed as a Fife Pottery product by Jones and Leishman (2012, 22) Examples known with '**R.H.&S**', backstamp. This jug and bason set which is illustrated on the Scottish Pottery Society web site (figs 27 & 27a), looks to date from c. 1900, the period of Ralph Hammersley and Son 1885-1905. I feel more research is needed before



confirming Queen Anne as a product of the Fife Pottery.

Roman - Bell (2006, 155), notes on dinner ware and also given a Fife Pottery attribution by Jones & Leishman (2012, 22). I can't confirm and no new evidence. Version also produced in Scotland by the Links Pottery Kirkcaldy.

Rose – Bell (2006, 155) notes a jug based on shape and also given a Fife Pottery attribution by Jones & Leishman (2012, 22). I can't confirm and no new evidence. Versions also produced in Scotland by the Links Pottery Kirkcaldy, Bo'ness Pottery, Clyde Pottery and Britannia, Campbellfield, Verreville and Victoria, Potteries in Glasgow.

Seaweed - is an assumed name given by Bell (2006, 155) for a blue block pattern seen on a mug and jug and which he attributed to the Fife Pottery John Methven period. Without a

published image I have no idea to which transfer print he refers, but possibly our Seaweed & Twigs, see figs 41, 44, and 45, pages 41 & 42.

Sicilian – is a series of romantic transfer prints recorded with slightly varying backstamps,

A pattern introduced by Minton in the early 1830s (Priestman 2001, 240-5 plates 8.92-100). Also produced by Poultney and Allies and their successors Poultney and Goldney of Bristol, Enoch Wood and at least one other unknown makers, for an example see TCC Database (8902). (Williams 1978, 416) and three examples later noted by Coysh & Henrywood (1982, 338). In the collection of Huntly House Museum of Edinburgh 'HH3888/46/78' is an unrecorded and somewhat inferior quality transfer printed bowl with a Sicilian and 'H' backstamp (figs 28 & 28a). Presently I cannot confirm any variants of Sicilian as Fife Products, although Bell (2006, 155) notes a jug



which he suggests may have been a John Methven product. I believe the Huntly House bowl is much later, but the 'H' mark may be the reason that the Fife Pottery has been suggested as a manufacturer. Recently Jones (2021, figs 1 & 2) suggests a cursive 'M' jug and another of similar shape decorated with a Sicilian transfer print and backstamp may be Fife products, see figs 50 & 51, p 46.

Sportsman – Bell (2006, 155) notes a jug marked 'R. H. & S.' and also given a Fife Pottery attribution by Jones & Leishman (2012, 22). I can't confirm and no new evidence.

The Cottage - Bell (2006, 155) notes a blue jug identified by shape. I am not sure what the 'M' he notes stands for, and I can't confirm a Fife Pottery attribution. .

Wild Rose - not noted as a Fife Pottery product by Jones & Leishman (2012, 22), however Bell illustrates a Wild Rose plate with a bird mark, which is not shown (162, fig 51), but then fails to list it as a Fife Pottery product on page 155.

Willow – noted as a Fife Pottery product by Jones & Leishman (2012, 22). Bell attributes a dish which he calls an ashet and which has a '**H**' Backstamp (2006, 162 fig 52), mark not illustrated. Previously published by Kelly is what may be the same dish (1999, 95 fig 20.3) Recent research by the author has identified a number of blue Willow transfer printed items with the opaque china and bird backstamp in the collections of Kirkcaldy Museum and which are housed in their Bankfoot Store, see fig 58, p. 50. One has an '**H**' Acc No 2016.191 and one has '**RHFP**' Acc no 2016.19. Another example in a private collection has just the bird and opaque china.

Bell illustrates a poor image of a blue transfer printed plate (2006, 162 fig 51) which he notes as having an '**H & G**' mark. Not illustrated he also notes '**H & G**' and '**HG**' backstamps on dinner ware (ibid 155). As potters Holland and Green and Hollinshead in Staffordshire used '**H & G**' marks presumably he is suggesting these may be by the Heron & Goodsir partnership, but until more evidence is forthcoming, I suggest these are not marks which can presently be ascribed to the Fife Pottery.

Transfers which are attributed to Fife Pottery based on jug shapes but without pattern names have been given temporary names by the author, including '**Fish Bones** see fig 42, p.41, '**Seaweed & Twigs**' see figs 40, 44, 45, pp. 41-2, '**Tangled Thistle**' see fig 61, p.52, '**Dog and Cane**' had no name but has a circular '**R.HERON & SON / FIFE POTTERY**', backstamp, see fig 89, p 65.

VICTORIA REGINA, JUMMA MASID DEHLI & DANCING GIRL JUGS

Two large 230mm high, interesting, and distinctive marriage jugs survive, one for '**James and Elizabeth Smith**', is dated 1838, and one for '**And[ew] Nicolson and Cathrine Smith**', dated 1839.⁶⁰ The 1838 jug has on its front a ship painted in full sail between brown prints of Queen

Victoria, obviously inspired by Sir George Hayter's, (1792-1871), painting of the young Victoria.

On its base is a 'Victoria Regina Crowned June 28th, 1838', backstamp⁶¹ (figs 29, 29a & 29b).

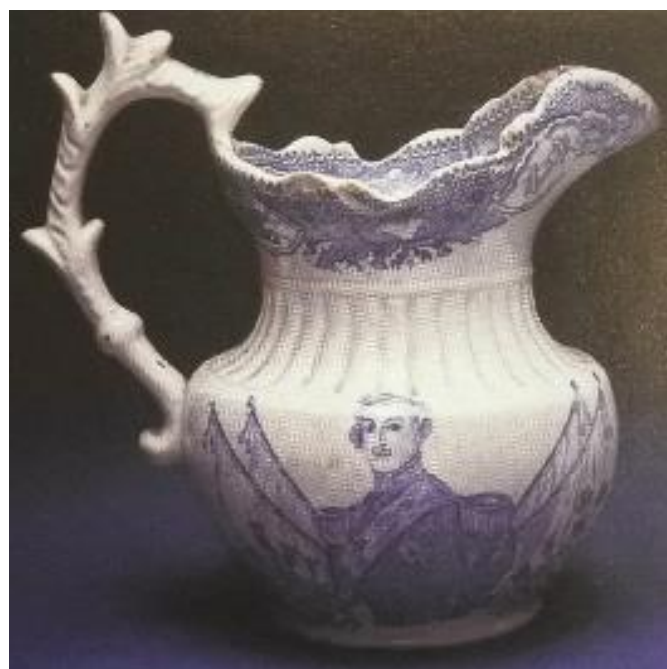


The 1839 jug has been decorated with a blue



and white Monastery transfer print and backstamp (figs 30, 30a & 30b). These two jugs until

recently were in the possession of the Nicolson family, direct descendants of Andrew Nicolson, who began, in 1817, his five-year Apprenticeship in the Fife Pottery, and as noted above, his indenture survives. Another marked example of the '*Victoria Regina*', jug was published by John May, but with no information on the painted dedication, (May 1983, 28 fig 47). A smaller 183mm high example of the same jug form was published by May (*ibid* fig 48), and this has a similar '*Victoria Regina*', backstamp, but different Queen Victoria transfer print. Versions of this jug have the similar brown transfer printed border as that on the larger 1838 dated example, above including one sold in 2029, by Historical and Collectables⁶² (fig 31). In a Scottish private collection is the same jug with a less fussy handle which seems to be somewhat similar to that on jug fig 47. Interestingly May writing in his book, *Victoria Remembered*, notes that these jugs...are amongst the rarer and certainly more decorative Coronation commemoratives. A slightly larger version, this time showing the blue and white transfer of Albert was



published by Hallinan (1995, 68 pl 123A) (fig 32). Also illustrated by May (1983, 28 fig 46), is a differently shaped jug with an animal head for a spout,⁶³ decorated with what he notes are the same Victoria and flags transfer print (fig 33) and he

highlights that... ‘every single piece on which this transfer has been recorded has been bought north of the border. So, although it is certainly not proven, the supposition is that they were made by a Scottish pottery. They are certainly amongst the rarer and certainly more decorative ceramic Coronation commemoratives. Yet another jug of similar form has been recorded and decorated with a third different blue and white transfer print of Queen Victoria on one side and Prince Albert on its reverse. Both busts are set between four flags and unfortunately the examples I can find are an ultra-small image published by (Flynn & Bolton 1994, 166 V1-092)

This fairly common jug form is known to have been produced by a number of English potteries, including Wood & Challinor and Deakin & Bailey etc, so whether or not examples with Victoria and Albert prints were products in Scotland by the Fife Pottery, is far from conclusive.

A similar 138mm high moulded jug, with the same transfer printed border but in black, has



also been decorated with a black transfer print named ‘*The Jumma Masjid / DEHLI*’⁶⁴ which is printed on



its base (figs 34 & 34a). Yet another of the same size and form, in a private collection, has a blue and white transfer print ‘*Dancing Girl*’ and backstamp.

Below its rim are floral sprays while on both sides of its body the prints show a girl dancing within a landscape, almost completely surrounded by a floral band (Jones 2019, 4 fig 1) (figs 35 & 35a). Also known in another private collection is the same jug decorated with the same

floral border but with a large blue and white transfer printed flower and 'Semi China' backstamp, (figs 36 & 36a).



fig 35& 35a



fig 36 & 36a



PRINCE ALBERT, NANKIN, CANTON, HAWKING, ETC. JUG FORM

Below is what is thought to be a common Fife Pottery jug form recorded with a number of different transfer prints including 'Prince Albert' a backstamp with no Fife Pottery



confirmation letters (figs 37, 37a, 37b & 37c).



A jug with a 'Nankin', backstamp also has a 'R.H. & Co on its backstamp (figs 38, 38a & 38b)⁶⁵



Also in this jug form is a transfer print 'Canton' A, whose backstamp also has no confirming Fife Pottery letters (figs 39, 39a & 39b).



A version of 'Hawking' is also known in this jug form but again with no confirming Fife Pottery letters. (fig 40, 40a & 40b)



Interestingly in the collection of Kirkcaldy Museum Acc Number 2016.0107, is a moulded bowl which has been decorated with different blue and white transfer prints and also has the same 'Hawking' backstamp, but with 'R.H & Co'. (figs 40c, 40d & 40e)



A jug decorated with 'Canton', transfer, print 'B', also has on its front a distinctive diamond



shaped reserve, in which is painted 'Janet Webster', (fig 41). A similar jug with a blue and white sheet pattern, 'Seaweed & Twigs', also has on its front a



similar diamond shaped reserve painted with 'Hugh & Mary Drysdale' (fig 41a). This jug was sold by Franklin Browns auctions in Edinburgh, on 2nd April 2016, lot 28.

Another jug of the same form has been decorated with yet another blue and white sheet pattern, 'Fish Bones' but which has a different 'semi china' and crown backstamp (figs 42 & 42a). This backstamp is different from the previous semi china and floral transfer prints illustrated above, fig 32, which has also been recorded on this jug form (Dickson 1986, 51 fig G).



Also, in Kirkcaldy museum Acc Number 2000.0010T and in what is thought to be in the same form, is a second jug, with links to the English china clay trade (fig 43 & 43a). On its front is



painted a two masted ship in sail, above which is '*Jonathan Hill*' and below, '*RICHARD : HICKS FOWEY*',⁶⁶ It is noted that the port town of Fowey in south Cornwall with its natural deep-water anchorage had many advantages over shallow artificial harbours nearer the china clay pits.

The Fife Pottery may also have produced a puzzle jug, attributed incorrectly by McVeigh (1979, 138 fig 81), wrongly, as a product of the earlier '*Gallatoun Pottery*'. Decorated with what I have named the '*Seaweed & Twigs*' transfer print,⁶⁷ see fig 40a page 41 above, and which has the same distinctive diamond reserve as recorded on both figs 41 & 41a. Almost certainly a marriage jug having the names '*Fleming & Lillie*' (fig 44), it was sold in 1997, at McTear's auction house Glasgow, but its present whereabouts is not known.



Purchased locally is similar shaped puzzle jug covered with the same blue and white '*Seaweed & Twigs*' sheet pattern, but with three small additional transfer prints; the sort usually used to decorate children's plates, within filling the reserves. Two of them are, '*IN BOOKS OR WORK OR HEALTHFUL PLAY / LET MY FIRST YEARS BE PAST / THAT MAY GIVE FOR EVERY DAY / SOME GOOD ACCOUNT AT LAST*'. This print is an image of two



girls playing the game known as 'The Diabolo' (fig 45). '*HOW DOTH THE LITTLE BUSY BEE / IMPROVE EACH SHINING HOUR / AND GATHER HONEY ALL THE DAY / FROM EVERY OPEN FLOWER*'.⁶⁸ This transfer print has also been recorded on a child's plate, see the TCC website, pattern number 8728 (fig 45b). The third print which has no associated text seems to be an image of Little Bo Peep (fig 45a), to which I can't subscribe.

PROBLEM TRANSFER PRINTS & THE CURSIVE ‘M’ DILEMMA

There is no evidence prior to the 1851 census for the employment by the Fife Pottery of an engraver and interestingly in a Gordon of Prestonpans 1831 court case Jenkins a Scottish engraver stated that he was the only individual of any standing who was then or had been in Scotland for the previous 10 or 11 years (Haggarty & McConnell 2022, 176). This in conjunction with Robert Heron’s April 1844 letter, (see *Sultana* transfer print above), shows that transfer prints were being purchased from Green, Sergeant & Pepper who are listed in ‘*Pigot Directory*’, in 1841 as ‘*Engravers at Adventure Place, Shelton*’ in Staffordshire. Later in 1850 they are listed in ‘*Kelly’s Directory Hanley*’ as ‘*Sergeant & Pepper, engravers agents, &c, Slacks Lane*’. In 1856 a partnership between ‘*John Green, George Sergeant, and Elisha Pepper.... Engravers*’ ...was dissolved.⁶⁹ Certainly, in Staffordshire there were a number of engraving and printing companies such as ‘*Bentley Wear & Bourne*’ 1815-23, subsequently ‘*Bentley & Wear*’ 1823-33 who employed no less than 21 Journeyman, besides apprentices (*ibid*).

There is good evidence that many potteries in both Britain and Europe were being supplied with the same named transfers and backstamps.⁷⁰ Therefore until more research has been carried out, it is difficult to recognise with certainty a number of jugs described below as being Fife Pottery products despite having similar transfer prints, backstamps or indeed being the same form, but lacking the all-important makers initials.

Robin Jones (2019, 14-18), a member of the Scottish Pottery Society, has been making a valiant attempt at researching and trying to answer an age old conundrum, first brought up in Scotland more than forty years ago, ‘which if any Scottish potteries used the cursive ‘M’ backstamp’ (Gibb 1982, 1), and which was later positively attributed to the John Methven 1829-36 period of the Fife Pottery, by Jim Bell (2006, 152). In essence to link this backstamp, to John Methven’s tenure of the Fife Pottery, it would be necessary to accept a Fife attribution for a jug form recorded with a number of mainly poor quality transfer prints and backstamps, none of which contain makers initials see figs 46 to 49 below.

OPAQUE CHINA 7 ROYAL ALELAIDE JUG FORM

The main evidence put forward for this is an example of a jug decorated with a known, blue, and white, Fife Pottery transfer print '*Dancing Girl*', see fig 35 page 37, but with a different backstamp, 'Opaque China' on a rococo ribbon and flag (figs 46, 46a).



A version of this '*Dancing Girl*' transfer printed jug (fig 46), is also known with yet another backstamp, this time two birds pecking berries (fig 47).

The same jug form is also known decorated with a with a cursive 'M' sheet pattern and backstamp, named '*Royal Adelaide*'⁷¹ (figs 48 & 48a).



Yet another with a poor blue and white sheet transfer print with a bird and 'Opaque China' ribbon backstamp (figs 49 & 49a).



Also illustrated in the Scottish Pottery Historical Review 1984 pp. 8 & 9, are extremely poor images of what we are told are three transfer printed examples of the same jug, '*Falconry*', a different sheet pattern version of '*Canton*'⁷² and another sheet pattern named '*Chaly*'.

As always with transfer prints and their associated jug forms of this period, nothing is straightforward, with what seems to be crisp examples of what may be the same jug and handle form being produced by numerous other potteries, including in England either Chetham & Robinson (1822-37), or Chesworth & Robinson (1825-40). In a Scottish private collection is what may be a similar, named, and dated jug,⁷³ '*Andrew. & Marg't. Goodall / 1835*', which has been decorated with transfer prints taken from Allan Ramsay's *The Gentle Shepherd*. These transfers are known products of the 'Old Kirk Pottery' in Prestonpans. For published examples and backgrounds, access www.transcolectorclub.org for a downloadable paper, (Haggarty 2019, 77-83).

Research on this problem continues as a number of different wares have also been recorded with different cursive 'M', backstamps, and the group obviously means different things to different collectors, with examples on Minton's Dresden Flowers, Flora, Swiss Cottage, and others, (Priestman 2001, 334 figs M 9-15). Until more evidence is forthcoming, therefore it is suggested that this jug form and certainly all examples cannot be attributed to the Fife Pottery.

ROYAL ADELAIDE TRANSFER PRINT AND JUG

It has also been claimed (Jones 2019, 19 fig 12), that another jug form decorated with the same sheet pattern as fig 44 and similar cursive 'M' and 'Royal Adelaide' backstamp (figs 50 & 50a).



along with a version of the Sicilian transfer print on a similarly shaped jug (figs 51 & 51a) are



also products of the Fife Pottery during the tenure of John Methven. Again, more evidence is needed before accepting these jugs as Fife Pottery products.

THE LAKE PATTERN AND JUG SHAPE

Sold at Bonhams July 2005 and now illustrated on the Scottish Pottery Society website where it is attributed to the Fife Pottery is a jug decorated with the 'Lake', transfer print. It has both a date 1847, and hand painted marriage dedication, 'John & Margaret Buist / 1847', above a printed quotation, 'When this you see. remember me / And keep me in your mind. Let all the world say what they will. / Speak of me as you find (figs 52, 52a & 52b).⁷⁴ Although a 'Lake'



transfer print has tentatively been attributed on jug shape, to the John Methven 1829-36 period of the Fife Pottery, (Bell 2006, 155), it is unlikely to have been this what I would suggest is a slightly later form. Although Buist is a fairly common Fife name and has connections to the Kirkcaldy Sinclairtown pottery, until more evidence is forthcoming, once again an attribution to the Fife Pottery is inconclusive.



THE CYGNET PATTERN AND JUG SHAPE

Also, on the Scottish Pottery Society web site and in the collection of the National Museums Scotland are examples of what is said to be a blue and white Fife Pottery transfer printed jug with a 'Cygnet' backstamp (figs 53 & 53a). Certainly, a Fife pottery transfer pattern called



'Cygnet', has been listed by Jones & Leishman (2012, 22). Decorating a jug in the same form

is another blue and white transfer print called 'Harvest Home', whose backstamp also contains a capital 'H', (figs 54 & 54a).



It is tempting to propose the 'H' might stand for Heron in the period when he became manager but given our present knowledge impossible to confirm or even suggest that these jugs are products of the Fife Pottery. That said, around this time, it is feasible that a number of new jug forms, transfer prints and backstamps were introduced by the pottery, representing the influx of new money and Robert Heron's determination to update his wares.

Another jug form is known with what seems to be an exact copy of the Fife pottery 'Hawking',



transfer print, 'TCC Number 11091', but without the 'R.

H. & Co' on its backstamp. (figs 55 & 55a). A similar shaped jug with a very English Sir Robert Peel on his horse was illustrated by May (1983, 129 fig 166)



Yet one more jug form has been claimed for the Fife Pottery, has a different 'Canton'



transfer print but a similar backstamp (fig 56 & fig 56a) to the Canton jug fig 35 above.



This jug form is also known with same 'Cygnet' transfer print and backstamp (figs 57 & 57a), as seen on fig 53 above. Once again, I



would like more evidence before confirming these two forms as Fife Pottery products.

We are on much safer ground with backstamps containing, '**R.H.F.P.**', '**R. Heron F.P.K.**' '**F.P.**', or '**ROBERT HERON & SON / FIFE / POTTERY / KIRKCALDY**'. A bird holding a ribbon on which is printed '**OPAQUE CHINA**' is known on at least two variants off standard willow transfer printed plates and dishes. A round plate also has an impressed



heron on a tiny shield (figs 58 & 58a) while the same mark and a different Willow variant occur with an '**H**' or '**RHFP**'. On what may be two similar square vegetable tureen bases (figs 58b, 58c & 58d).



The '**OPAQUE CHINA**' and Heron bird mark is also known on a rare plate with an impressed '**Whelk**' Bell (2006, 156), while '**SEMI CHINA**' has been recorded on two different forms of jugs with what are said to be the same floral transfers Dickson (1986, 51).

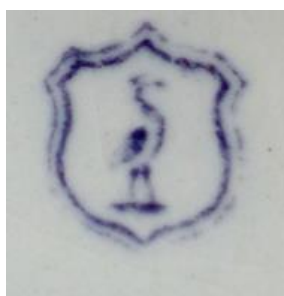
TAMERLANE

A transfer print called Tamerlane has been attributed I believe correctly to the Fife Pottery, and which I am informed is always unmarked Kelly (1999, 95) (fig's 59), and said by him to be imitation of Bells of Glasgow 'Tamerlane'. Interestingly there is a thinly thrown and badly stained London shaped bowl in the collection of Kirkcaldy museum Acc No 1953. 2 K, which has like a few other items in the collection a Miss Archibald sticker on its base and which also has been decorated with a version of Tamerlane (fig's 59a). If this bowl is from the Fife Pottery, which needs confirming, it certainly predates 1841, when J. & M. P Bell pottery in Glasgow was founded. That said, the source for Tamerlane was almost certainly a pattern named 'Timor', derived from 'famille rose' and used by a number of English potteries.⁷⁵

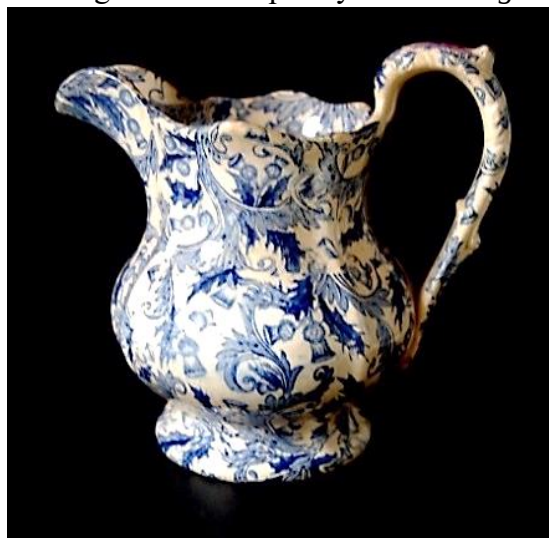


ALBERT EDWARD PRINCE OF WALES & PRINCESS ALEXANDRA

OF DENMARK A jug in yet another form, has correctly been ascribed to the Fife Pottery (fig 60 & 60a). These have been decorated with transfer prints and overglaze painting and lustre highlights. They have a blue Heron in a shield backstamp and were produced for the 1863 marriage of '*Albert Edward Prince of Wales and Princess Alexandra of Denmark*', Kelly (1995, 95).



A jug in a Scottish private collection which is decorated with a blue and white transfer which I have given the temporary name '*Tangled Thistle*', - has a backstamp of a laurel containing a



stag's head and hunting horn (fig 61 & 61a). It

has been suggested that this jug form may be a bit early to have been produced by R. Hammersley of Burslem Staffordshire, who as we

have seen used the 'R. H.' mark, during the 1860-83 period, (Godden 1988, 306). Presently until more evidence is forthcoming, I am inclined to

reject it as a Fife Pottery product.

1841 & 1851 CENSUSE AND FAIMLY CONNECTIONS

Details of Fife potters contained in the 1841 and 1851 censuses, have been studied at some length, (Bell 2006, 96-7). In 1841, 34 workers are noted, 24 being Journeyman Potters, 3 apprentices, 2 male labour 2 female, 2 boys and 2 girls, one aged nine. By 1851 Robert Heron was employing 78 hands in the pottery and 6 on his farm which extended to 127 acres and where he was also presumably extracting clay as he was also producing redwares. His workers included, presser, turner, kilnman, packer, wheel driver, transferrer and crate-makers. As noted by Bell (2006, 97), no decorators or engravers are listed. It is interesting that these figures are at odds with the 1836, Second Statistical Account of Scotland, Vol IX, page 135, which notes under Dysart ...

'There is a factory for stoneware which gives employment for nearly a hundred individuals.'

There must have been a good family connection between the Heron's, and Wm Campbell a Surgeon, in Dunfermline and Headwell or his wife Janet Mudie⁷⁶ and perhaps the reason that two of Robert and Mary children had Campbell in their names, as on the...

'30th July 1852. Commercial Bank of Scotland, Bond for £2400 by Robert Heron, Potter, Gallatown'.

This was almost certainly to purchase ground in Dunfermline, as on the same day....

'30th July 1852. Robert Heron sometimes Merchant, now potter, Gallatown. Seised – 9 pieces of land totalling over 36 acres, par: Dunfermline. On Disp: and Convey: of Trustees of Janet, relict of Wm. Campbell, sometime Surgeon Dunfermline'.

Just a day later Robert is granted a bond from Janet Mudie and his home is given as Headwell...

'30th July 1852. The Trustees for behoof of Mary Methven, spouse of Robert Heron of Headwell, Potter, Gallatown, in liferent and Robert Campbell Heron, Mary Heron and Janet Campbell Heron, her children, in fee-Bond for £700 by sd; Robert, 22 July 1852'.

This bond was finally discharged by Janet Mudie's Trustees on the 7th of June 1861.

On 3rd September 1858, Robert Heron sometime merchant Kirkcaldy now potter Gallatown seized land at Dunfermline on Suppl. Disp, by Trustees of Janet Mudie of Headwell, relict of William Campbell. The £2400 bond was disburdened the same day which was almost certainly just an exchange of mortgages as Isabella Roy of Tay Bank, near Perth was granted a Bond for £3000 by Robert Heron, Potter and Ann Hutton of Perth, her sister, a bond for £2000.⁷⁷ Just two months later on the...

'5th of November 1858, Trustees for behoof of Mary Methven, spouse of Robert Heron of Headwell, sometime merchant in Kirkcaldy, now potter, Gallatown in liferent and Robert Methven Heron, Janet Campbell Heron and Mary Heron their children postponing Bond for £700 and get Bond for £3000 on Isabella Roy of Tay Bank near.' Perth and £2000 on Ann Hutton Roy of Perth.'

The Dunfermline properties were rented out in 1857 to a Robert Milne until sold in 1873 at which time all bonds held against the property were discharged.

As can be seen from various newspaper entries, a number of new and unsuccessful attempts were made to sell the properties willed to Mary Heron by John Methven, her father. In particular the 'Lions' house, its garden, and grounds, which were advertised on the 1st September 1855, in the *Fife Advertiser*.

This was despite it still being heavily mortgaged to a John Stocks, farmer from Abden, near Kinghorn in Fife. Mary's husband Robert paid £910, part of the debt held against the house

and ground in 1860-1 and in July 1864, he tried again unsuccessfully, to sell for £800 or lease some of the land and lower flat in the 'Lions'. Eventually John Stocks, who still held security on the rest of the property, purchased Robert's share of the house and grounds.⁷⁸

An extremely rare Scottish price list, dating from March 1855, for Robert Heron Fife Pottery, survives and it notes, Cream Colour, Blue Edged, Sponged, Willow, Printed, Flowing Colors [sic] & Cane, (fig 62). The vast majority of these wares must have been sold unmarked for as far as I can tell no examples of these wares from these period, have been identified

PRICE LIST

ROBERT HERON, FIFE POTTERY.

MARCH, 1855.

		Cream Colour	Blue Edged & Sponged.	Willow	Printed.	Flowing Colors.			Cream Colour	Blue Edged & Sponged.	Willow	Printed.	Flowing Colors.
	Inches	s. d.	s. d.	s. d.	s. d.	s. d.		Inches	s. d.	s. d.	s. d.	s. d.	s. d.
Plates	10	1 3	1 6	2 0	2 0	3 0	Soup Tureens	8	1 6	1 9	2 0	2 0	3 0
Do.	8	1 0	1 3	1 6	1 6	2 6	Do. do.	9	1 6	1 9	2 0	2 0	3 0
Do.	7	1 0	1 3	1 6	1 6	2 6	Do. do.	10	1 9	2 0	2 6	3 0	4 9
Do.	6	0 8	0 10	1 0	1 0	1 6	Do. do.	11	2 3	2 6	3 0	4 9	6 0
Do.	5	0 6	0 8	0 10	0 10	1 3	Do. Stands	10	1 0	1 3	1 6	1 6	1 6
Do.	4	0 5	0 7	0 8	0 8	1 1	Do. do.	11	0 6	0 8	0 9	0 10	1 0
Do.	3	0 4	0 5	0 6	0 6	1 0	Do. Ladles	0	0 6	0 7	0 9	1 0	1 4
Fancy Muffins same as Printed.							Sauce Tureens	0	0 2	0 3	0 3	0 3	0 4
Flat Dishes	8	1 6	1 9	2 3	2 3	3 6	Do. Ladles	0	0 1	0 1	0 2	0 2	0 3
Do.	9	1 9	2 0	2 6	2 6	4 6	Do. Stands	0	0 9	0 11	1 2	1 6	2 0
Do.	10	2 0	2 3	3 0	3 0	4 6	Do. Tureens, complete	0	0 9	0 11	1 2	1 6	2 0
Do.	11	2 6	3 0	4 0	4 0	7 6	Do. Heats, large	0	0 2	0 3	0 3	0 3	0 4
Do.	12	3 0	4 0	4 6	4 6	10 0	Do. do. small	0	0 2	0 2	0 3	0 3	0 4
Do.	14	4 6	5 6	6 6	6 6	10 0	Do. do. Stands	0	0 1	0 1	0 2	0 2	0 3
Do.	16	7 0	8 0	10 0	15 0	20 0	Pickles	0	0 1	0 2	0 2	0 3	0 4
Do.	18	10 6	14 0	18 0	24 0	30 0	Cover Dishes	6	6	7	7	10	10
Do.	20			28 0	42 0	50 0	Do. do.	7	6	7	7	10	10
Fish Dealers same price as Dishes they fit.							Do. do.	8	6	7	10	12	15
Gravy Dishes	16	1 9	2 0	2 6	3 0	8 6	Do. do.	9	7	8	10	12	15
Do.	18	2 3	2 6	3 0	3 6	4 6	Do. do.	10	9	10	12	18	24
Oval Bakers	5	1 0	1 3	1 6	2 0		Do. do.	11	10	12	15	0	0
Do.	6	1 3	1 6	2 0	2 6		Root Dishes	11			5 0	6 0	6 0
Do.	7	1 6	1 9	2 3	3 0		Salad Bowls				1 6	2 3	2 3
Do.	8	2 0	2 3	2 9	3 6		Cheese Stands	1 6			2 0	2 6	2 6
Do.	9	2 3	2 6	3 3	4 0		Do. Covers	2 6			3 0	3 6	3 6
Do.	10	2 9	3 0	4 0	6 9	9 0	Mustards	24	2 9	3 6	4 6	4 6	6 0
Do.	12	3 6	4 0	5 0	9 0	12 0	Peppers	12	2 0	2 3	2 9	2 9	3 3
Do.	14	4 6	5 6	6 6	9 0		Salts	36	2 3	2 9	4 0	4 0	5 0
Do.	16	7 0	8 6	12 0			Egg Cups	12	0 10	1 0	1 3	1 3	1 6
Cane Bakers same price as Blue Edged.							Egg Hoops	12	1 0	1 3	1 6	1 6	1 9
Nappies	5	0 10	1 0	1 3	1 3	1 6							
Do.	6	1 0	1 3	1 6	1 6	1 9							
Do.	7	1 3	1 6	2 0	2 0	2 6							
Do.	8	1 6	2 0	2 6	2 6	3 0							
Larger sizes same price as Bakers.													

	Cream Colour	Sponged.	Painted.	Printed.	Flowing Colors.		Cream Colour	Sponged.	Painted.	Printed.	Flowing Colors.
	s. d.	s. d.	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.	s. d.	s. d.
Bowls	2 6	2 9	3 3	3 3	6 0	Hd. Evening Teas, plain	2 0	2 2	2 6	3 0	3 0
Do. Pudding	3 0					Do. do. French			2 9	3 3	3 3
Do. Sprouted	3 6					Do. do. Greek	3 6		3 0	3 6	6 0
Do. Cullender	3 6					Do. Breakfast do.	1 6	1 8	6 0	7 6	6 0
Do. covered & handld.	6 0	6 6	8 0	11 0	14 0	Unhandld do.			6 0	7 6	6 0
Stands for do.				14 0	15 0	Creams, plain			9 0	10 6	4 0
Trifle Cans		2 9	3 3	2 9	6 0	Do. pressed			4 0	5 0	0
Jugs, Commut.	8 0	3 6	4 0	5 0	6 0	Bread Plates	1 0	1 2	0	0	0
Do. Pressed				8 0	9 0	Toy Teas, unhandld.			1 6	2 0	0
Do. Embossed, drub, 10s						Do. handled			0 44	0 6	0
Do. do. pearl white 9s						Do. Teapots			0 33	0 44	0
Do. Torquator, 14s						Do. Sugar Boxes			0 19	0 19	0
Do. Covered, price half						Do. Creams			0 1	0 1	0
Do. Toy enamel, 4/6, 3/6						Do. Slip Bowls			0 2	0 3	0
Plain Basins & Chas. 4/6, 3/6	2 6	3 0	3 6	5 0		Do. Broad Plates, pair			1 6	2 0	0
Do. do. do. 12s	2 9	3 6	4 0	5 0		Do. Tea Set, complete			6 0		0
Do. Ewers, ... 4/6, 3/6	3 0	3 6	4 0	5 6	6 0	Covered Sugars	6 0				0
Do. do. 12s	3 6	4 0	4 6	6 0		Butter Tubs	6 0				0
Pressed Basins & Chas. 6s						Punch Bowls					0
Do. Ewers, ... 6s						Urinals, each	0 10				0
Do. Basins & Chas. 9s											
Do. Ewers, ... 9s											
Soups and Trays	0 7					Stoolpans	5 6	7 8	9 10	11 12	
Round Soups	0 4	0 5				Do. do.	4 5 6 7 8 9 10 11 12				1s 8d.
Sponge Trays						Do. do.	5 6 7 8 9 10 11 12				1s 13 14
Epitouns						K Pans	4 5 6 7 8 9 10 11 12	1s 8d	1s 6d	1s 6d	2s 3
Foot Pails, ... 16 in.	5 0										
Do. do. 18 in.	6 6										
Supply Jugs, for 16 in.	3 0										
Do. do. 18 in.	4 0										
Bed Pans, 1s 9d and 2s.											
Sick Cups	0 5										
Nursing Bottles	0 5										
Cupped Bells, 3s & 4s Set											
Jelly Cans	1 10										

Straw and Cord to be charged at the following rates, and no allowance made for it even if returned—

10 13 14 16 18 Bar Crte.

1s 6d 2s 2s 2s 2s 2s 2s 2s 2s 2s 2s 2s 2s

TERMS.

15 Cent for Cash settlement.

12 do do Bill do.

ROBERT METHVEN HERON (1834 -1906)

Around 1860 Robert Heron's son Robert Methven Heron (1834 -1906) fresh from his art studies in Edinburgh and Paris, joined the business and was appointed general manager, with a change of name to Robert Heron & Son⁷⁹ and with a James Young in charge of production. Not long after, during the years 1861-62, a small Fireclay Works was constructed adjacent to the pottery.⁸⁰ Unfortunately this was not a success and closed in 1865, just three years later when the building was subsumed into the pottery. Robert Heron died in 1869 and under the terms of his will, his wife and daughter Mary, who died a short time later, became co-owners. His son Robert Methven Heron who never married, ran the business, becoming sole partner with help from his creative and artistic sister Janet who was known as Jessie and who lived with him, by all accounts in some style, in the eight roomed pottery house.

In the 1861 census returns,⁸¹ we get the first mentions of an engraver James Eley, who was born in England, and who in 1865, with his family, was living in Gallatown, and working in the Fife Pottery. As we know from documentation concerning another engraver working at the Old Kirk Pottery in Prestonpans, south of the Forth, when business was quiet, the engraver worked on transfer patterns for other potteries (Haggarty & McConnell 2022, 176-7).

Robert Methven Heron, with his artistic background travelled extensively and regularly in Europe, while back at the pottery it was now being managed by the very clever Robert MacLauchlan who died in 1882. In the 1881 census the Pottery manager was Alex Baillie living in the Tile Works House. It was during his travels that Robert M Heron began to entice workers back to Kirkcaldy, although few stayed long, suggesting employment in a training capacity. Two of them were William Starich, a pottery gilder, born in Austria-Bohemia in 1857 and August Parsche, a pottery printer, born 1862 in Germany and both of whom were staying near the pottery and their ages are given as twenty-four and nineteen. We do not know how long they remained, but neither are recorded in the 1891 census. In 1871 only one paintress, Anne Heath from Glasgow, is recorded but ten years later, six painters and three gilders are employed. One of these who lived at 12 Pool Lane near the pottery, was Elizabeth Watt aged 22, from Glasgow and who was designated as an animal paintress.

MOULDED JUGS; NOT TRANSFER PRINTED

Very little is known about relief moulded wares produced by the Fife Pottery with currently only a Swan Jug, [not titled], having been identified to date. (fig 63) Extant examples of this are known with 'F.P.' or occasionally with a rare, moulded tablet superimposed and flanked by two swans, with '*FIFE POTTERY / R H*' (fig 63a).

An engraving of this jug, for Ridgway & Abington of Staffordshire, appeared in the Art-
Journal May



1852 so likely copied sometime after by Robert Heron (<https://www.reynardine.co.uk/RMJ/Ridgway.html>).

ROCKINGHAM GLAZED

Although the Fife Pottery is known to have produced Rockingham Glazed teapots (Haggarty



2023a, 35), almost certainly using local red



firing clay, to-date only one identifiable example has been recorded and it has an

impressed '*R. HERON / FIFE / POTTERY*', mark on its bases (figs 64 & 64a).

ROSSLYN JET

One of the potteries significant lines was black glazed wares. Archaeology clearly demonstrates that black glaze wares using local red firing clay bodies were produced much earlier by many other Scottish east coast potteries, including West Pans, Portobello, Newbigging, Gordons and Belfield, it was however Alloa and even more so the Fife Pottery which later took these wares, with enhanced decoration, to new levels. This is especially evident on post 1870s, Fife Pottery examples when under Robert Heron, they began decorating these wares overglaze with mainly white, but occasionally polychrome enamels and gilding, before retailing the vessels under the trade name, 'Rosslyn Jet', with a number



of different backstamps, teapot (figs 65, 65a).



Another Rosslyn Jet teapot was almost certainly produced for Queen Victoria 1897 Diamond Jubilee (fig 66). while kettles such as this example are much rarer (fig 67).

SPONGE DECORATED WARES

Sponge Decorated Wares were generally marked, therefore what little evidence we have for Fife Pottery examples depends mainly on an archaeological deposit, commented on below. During an interview, Mr. J. Ken. McKenzie when asked about spongeware, stated that...

*‘Mr Young of Methvens was originator of this type of decoration, which was greatly in vogue in Scotland for years, nearly everything was sponge, every dinner-plate done in Grecian pattern. These sold at one penny in Edinburgh’.*⁸²

This is of course nonsense as cut sponge decoration was being used in Scotland to decorate creamware and pearlware from at least the early 19th century, as demonstrated on sherds recovered from the site of the Bo’ness pottery (Haggarty 2011). There is no doubt that Fife, like its near neighbour Methvens Links pottery, was exporting from Kirkcaldy large amounts of unmarked sponge decorated wares, to destination such as Ireland, Canada etc. However, in his book on sponge printed pottery in Canada, Finlayson (1972, 119-20), could not with confidence identify one example. Indeed, thirty years on, in a major publication on Spongeware the authors couldn’t identify a single example from the Fife Pottery. They did, however, illustrate a number of sponge decorated items which have a backstamp ‘Norman W Franks / Chepstow Place/ Bayswater / London. W / Leadless Glaze’ Kelly Kowalsky & Kowalsky (2001, 43-3) They also noted that the Fife Pottery was known to have dealt with Franks and also illustrated unmarked pieces thought to be similar to known Fife pottery shapes. What Kelly *et al* had not considered was a hand painted and sponge decorated, proto Wemyss loving cup,⁸³ (fig 68), previously illustrated by Davis & Rankin (1986, 53 fig 1).



A surviving and extremely interesting 1922 photograph, taken in the pottery's sponge and painting department, shows a group of five girls, from right to left, Kate Miller then Bennett, possessor of the original, Jenny Henderson, Jenny Gourlay, Effie Waddell and Adie Yule decorating wares on small turntables⁸⁴ (fig 69).



Although china was sold by the Fife Pottery, Mr. Ken McKenzie an ex-manager when interviewed in c. 1927, stated ...

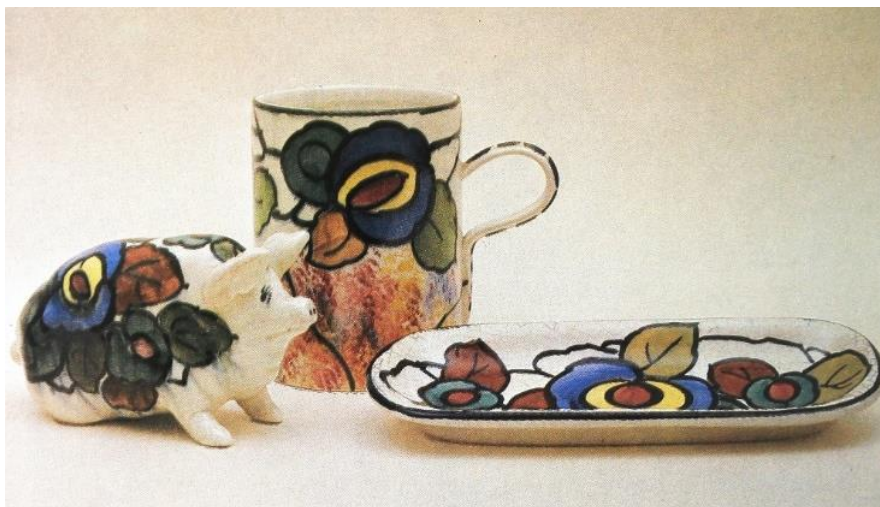
'Fife never produced china, we imported it from firm of Glimmeredge, in Stoke-on-Trent... We made glazes and ground flint, and, in the potteries, they don't do that. We did everything, we made our own crates',⁸⁵

Unfortunately, the extant transcript of the interview leaves a lot to be desired, as the tape recording must have been extremely hard to decipher, as I can find no record of a Staffordshire pottery called Glimmeredge.⁸⁶ What is not clear is if the china had been ornamented prior to being purchased, or was decorated in house, before being supplied to a London agent.

Robert Heron's sister Jessie, who died in 1895, always had a strong involvement in the pottery, mainly working alongside John McKinnon the mould maker. *'These were made in house as were master moulds also frequently designed and produced at the pottery. Jessie is known to have modelled, overmantles with embossed oak leaves'*. However, none, as far as I can ascertain have been identified.⁸⁷

On the death of Robert M Heron on 30th June 1906, beside his many large legacies to good causes, he included £500 to J. K. McKenzie (senior) his business manager, £100 to Peter Weepers, manager, £100 to John McKinnon Mould Maker and £50 to Karel Nekola. The residue of his estate and the pottery, he left to his friend William Williamson a local flax and linen merchant. With no interest in pottery, Williamson left it to be managed by McKenzie senior and his accountant Joseph Greenaway.⁸⁸ This arrangement was prolonged in 1917 when

the firm was reformed as a partnership, William Williamson, his two sons James and William junior and J. K. McKenzie. In 1919 the partners were taken into co-ownership of the property. McKenzie then brought in his son J. K McKenzie junior (Ken) to be pottery manager. William Williamson senior retired in 1922, retained his share and given his place to his accountant Joseph Greenaway.⁸⁹ The pottery came to a near standstill during the 1926 General Strike and according to the Valuation Rolls of 1925 the pottery had given up its lease on its clay field. This suggests that they had stopped using local red firing clay, used to produce teapots etc. The Fife Pottery with Wemyss Ware no longer in fashion was going downhill tried introducing a new range called, Langtoun Ware, with very limited success. Below is an image of a group



consisting of a pig, mug, and dish with a



mark (figs 70 & 70a) and what I think below is a very ugly teapot (fig 71).

In 1827 the manager Ken McKenzie left to take over the tenancy of the nearby redware Rosslyn pottery, better known as Morrison and Crawfords, and his father McKenzie senior ceased to be a partner at the beginning of October the same year. The three other partners had to purchase his share which was

not a problem for two Williamsons, but Greenaway had to mortgage his house.

A new manager for the Fife Pottery whose name is not known. was engaged from England. and according to Ken McKenzie it was...

'one of the contributing factors of closing down of Robert Heron, was subsequent manager – good man from Wedgwood's of Etruria thought they still fired too low and

his first oven fired at 45 from 33, with result that they could not draw the oven – all solid there, 7 or 8 items high, they had to go in with picks – he did not last long.'

He was soon replaced by another Englishman John J Huntbatch from Staffordshire, who had been a manager for thirteen years, four of them with A. G. Richardson Ltd. Tunstall and nine at the Regal Pottery, Cobridge and who was a modeller to trade Davis & Rankin (1986, 27). At first thought not to be a permanent situation the kilns were not fired during 1928. However, with the death of Sandlands in the same year, the appointment of Joseph Nekola as chief, and possibly the only decorator left, and the departure of Huntbatch in early 1929, when Joseph Nekola was also appointed manager, the end was nigh. On 30th May 1930 a sale was advertised to dispose of the stock. During its last few years what evidence there is suggests old blanks may still have been decorated by Nekola, as an example has been recorded dated 1929. It is thought that these pieces may have been fired in an existing small coal fired muffle kiln which had been constructed by Joseph Nekola's late father at his Branden Avenue studio workshop, then owned by his mother and which was still extant in 1973.

FLOW BLUE

In Kirkcaldy museum ceramic store, Acc No 1960.4, is the base and body of an exceedingly rare small two handled tureen, minus its cover. It has been decorated with deep flow blue transfer prints of the type produced for the American Market. On its base is a 'HERON'

backstamp
below which is
'R. H & Co'

(Figs 72 &

72a). In a Scottish private collection is a plate with the same Heron transfer printed backstamp but with an impressed welk.



WEMYSS AND ITS CONTEMPORARY WARES

From c.1882, until its eventual demise in the 1930s Wemyss Ware, was without doubt, Scotland's best known and collectible pottery. This has been highlighted in a number of exhibitions and catalogues, including, (Scottish Arts Council, Edinburgh 1971, Kirkcaldy Museum & Art Gallery 1974, Sotheby's Belgravia 1976, and Christies Glasgow 1990). It has also been the subject of numerous articles, and books, of which by far the most important were written by Davis & Rankin (1986) and Bellany (2019). Robert M. Heron on one of his many European travels brought back to the pottery six continental artists in c 1880 to augment and train the staff at Kirkcaldy. However due to problems, such as language, five eventually returned, and the one who remained Karel Nekola, born 1857, in Bohemia, soon became chief decorator at the pottery. Thomas Goode & Co. the well-known Mayfair china shop, was at first the company's sole English retailer and as well as



standard
fare such
as
cabbage
roses



seen on this large three handled Tyg, (fig 73) a large variety of flowers were represented as seen on this tall vase, (fig 74).

Fruit of all varieties were also commonly depicted including apples as on this preserve pot and cover (fig 75).



Karel Nekola also painted scenes, birds, animals, and figures such as on this large, panelled



vase (fig 76) and often decorated animals such as moulded cats and pigs. The pottery also often received requests for special shapes and designs. Monochrome glazed wares such as this bottle were also produced but are not that common (fig 77).



After the first world war, with changing taste and declining sales, agents were added in other cities including Liverpool, Newcastle, Chester and, in Scotland Edinburgh, leaving Thomas Goode with the south



of Britain. A class of Wemyss Wares, often with Irish associations, decorated especially with shamrocks etc, for the American market, were shipped through the port of Liverpool (fig 78).

After the death of Karel Nekola in 1915, Edwin Sandland,⁹⁰ another gifted artist, who had been discharged from the army due to ill health, was in 1916, appointed, chief decorator and he stayed with the pottery until his death in 1928, when the job went to Karel Nekola's son Joseph who held the post until the pottery's closure in 1930. At this time the moulds etc., were purchased by the Bristol Pottery Co. who had a factory in Bovey Tracey, Devon, and when they went south Joseph went with them.⁹¹

The Sandland period saw the introduction of some radical new ideas including painting over



splashes of colour (fig 79) and painting over a black background (fig 80).

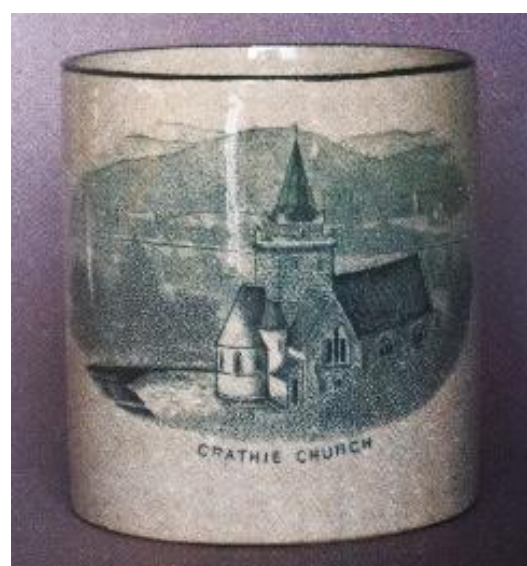
Not uncommon in the antique trade are pairs of black glazed Cockerels which are generally sold as Staffordshire. Wemyss decorated examples are known (fig 81), in private collection and these have Thomas Goode's backstamps, which may suggest a Fife Pottery source for at least some of the black glazed examples. Figures (82 & 83) omitted as it was impossible to get images.



WEMYSS TRANSFER PRINTED WARE



Although very few transfer printed wares were made and sold under the Wemyss name, it includes two plates of which a number are known, and which were produced as 'Souvenirs of The Randolph Wemyss Memorial Hospital' (fig 84) Bazaar', (fig 85). Extremely rare is a mug, impressed Wemyss on its base and decorated with a transfer print of 'Crathie Church' (fig 86), (Kelly 1999, 98).



Although examples of hand painted Wemyss Ware, from the Fife Pottery, are extremely common, earlier pre Wemyss painted and contemporary wares are much more difficult to identify. This is unfortunate as Wemyss, was never more than twenty five percent of the potteries output (Rankine 1990, 5). A round box and cover 40mm high and 120mm in diameter, in the collection of Kirkcaldy museum is decorated with the Fife Pottery Hawking,



transfer print, (fig 87) and which is stamped 'Hawking', 'R.H.F.P.' and which is also incised John Robertson. A



similar pearlware box, has 'J: Melville' in black, on a ribbon, surrounded with a range of small overglaze painted flowers in seven different coloured enamels, previously in the McVeigh collection it was sold at McTear auctions Glasgow in 1997 and is now in a Scottish private collection (fig 88).

Probably in the late 19th century the pottery produced a new jug form which sold in a range



of decorative techniques including Rosslyn Jet (fig 89). These are now amongst the most commonly, non-Wemyss Ware Fife Pottery wares found (Kelly 1999, 95 figs 20.4 & 20.5 & Bell 2006, figs 60, 61 & 63; McConnell

2021, fig 7). The handle, which can be crisp or worn may suggest substantial use, is the most distinctive element. This illustrated transfer printed example has



been given the temporary name 'Dog and Cane' (fig 90 & 90a).

Also in a Scottish private collection is a jug, painted with a stylized sail boat and which has



impressed '*R H & S*', on the rim of its base (figs 91 & 91a).

This vessel has led to a similar painted bowl (fig 92) and

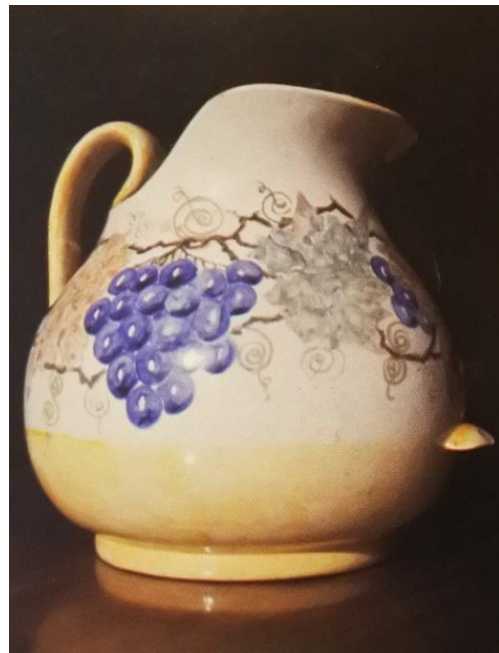


other hand painted jugs with the same handle being classed as proto Wemyss and products of the Fife Pottery (McConnell 2021, figs 8-12). This bowl form is not one which has not previously been recorded as a Fife Pottery product, or identified, as one may have expected, with Wemyss Ware type decoration. As the ship painting is also unlike the more sophisticated boats painted on Wemyss ware (Davis & Rankine 1986, 139 figs 326-329 & de Rin 1976, 94-95 & 99). This and the fact that the jug is yet another new form and the impressed '*R H & S*' mark may well fit into the 1885-1905 period of the Staffordshire pottery of Ralph Hammersley and Son, doubt must remain on this attribution.

SCOTTISH LADY ARTISTS

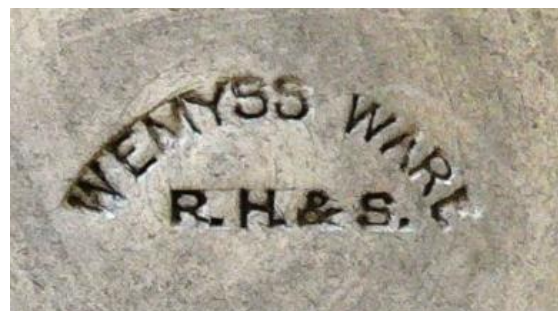
Out with the main scope of this paper are what in Scotland are termed Scottish lady artist ceramics. These are a group of wares decorated in small decorating studios such as 'Bough' in Edinburgh and Strathyre in Perthshire or by women to raise funds for the Scottish Women's Rural Institute. 'MakMerry' is by far the most famous, having developed within the village of Mak Merry in East Lothian where it was founded in 1917 by Catherine Blair the driving force behind the WRI in Scotland, and who realised the benefits that craft skills could have on women's independence. Glasgow School of Art was a pioneer, producing some staggeringly beautiful pieces, but plenty of ordinary Scottish schools ran classes although not surprisingly most of these wares are not so well decorated. Two of these more common pedestrian groups,

are marked 'SHS' and 'AHS', for Stirling High and Annan High schools. The blanks for this small industry were obtained from many sources including the Fife Pottery. Some of the items were fired at the 'Bo'ness' pottery, while later some were shipped down to Newcastle to be fired by the 'Maling' pottery. After the closure of the Fife Pottery, a sale was held on 30th May 1930, to dispose of the remaining stock included biscuit ware impressed Wemyss Ware and Langton Ware. These were mostly purchased by studio potters who then decorated the pieces, and these can be found with initials on their bases. A large, marked 'R H & S' and dated, 1931, Wemyss style jug (fig 93), and others pieces were illustrated along with a large loving cup in a paper on Mak'Merry (Sharon, 1987, 742 - 57).



Archaeological Evidence

During an archaeological excavation carried out by John Lewis for Scotia Archaeology on the site of the Linktown Pottery in Kirkcaldy centred on NT 2775 9055, workers on removing the Saunders Street boundary wall, allowed a large assemblage of pottery waste which had been used to raise the pavement and presumably the road to spill out. At this stage John got in touch, through Historic Scotland, with the author collected as many of the sherds as was possible given safety concerns. The surprising thing was that some of the mainly bisque sherds were impressed 'WEMYSS WARE and WEMYSS WARE / R. H. & S.' (figs 94 & 95). The reason that ceramic waste from the Fife Pottery of Robert Heron & Son were recovered adjacent to the Links pottery is contained in an interesting quote, from a former employee of Fife County Council. After the Fife Pottery was demolished



and site cleared, *‘we took away load after load of broken bits of pottery and used them to make up the roads’*, McNeill (1998, 40). As many of the unmarked, mainly spongeware, sherds had tumbled into the remains of Methven’s Links pottery, not to muddy the water I catalogued them all as Kirkcaldy.

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The author would like to acknowledge the pioneering research carried out by the late Jim Bell, Peter Davis, and Robert Rankin on the history of Kirkcaldy’s potteries and its wares. For his work on Fife transfer printed patterns and backstamps and unstinting help, my thanks goes to Robin Jones who was extremely generous with his time and unwavering in his support and for that he deserves special thanks. Oliver Taylor at the National Museums Scotland, department of History and Archaeology, Kirke Kook and Jean Freel in Kirkcaldy Museum, Mark Cranston, Pat Halfpenny, Nicola Wilson, Dick Henrywood, James Simpson, Robbie Conn, Leslie Bouterie, Alex Stewart, William Allardyce, John Gooder, Derek Hall, and William Wjndram also deserve my gratitude. I am particularly grateful to the Transfer Collectors Club of America and the trustees of ‘The Paul and Gladys Richards Research Grant Program for Studies in British Transferware’, who paid for the Maps and who have made yet another paper on Scotland’s east coast ceramic heritage accessible online. Finally, Bill McConnell did most to encourage and support myself and without his help this paper would have been so much less and for this he deserves my sincere heartfelt thanks.

IMAGES

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POSTSCRIPT 21-09-2023

I have been accused of being cautious and tentative in my attributions of Fife Pottery transfer printed wares. I make no apologies for this as the ceramic literature is full of wrong attributions and it is extremely difficult to purge mistakes. Despite my efforts, there will be errors and new evidence is found by researchers on a regular basis, I would therefore welcome any comments or corrections being brought to my attention. I admit to having no great knowledge of English transfer printed wares but it is my intention to try and keep this work updated. I assert my moral rights under the Copyright, Design & Patent Act 1988 to be the identified as the author of this work and can be contacted at, haggartyg@aol.com.

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ENDNOTES

¹ The earlier redware potteries were mainly further up river at places such as Throsk.

² It was included in the Burgh of Dysart prior to 1876 after which it was included in the Burgh of Kirkcaldy, It may have taken its original name Gallowstown from the frequency of executions. of criminals. in earlier times.

³ John Clark of Eldin writing about his father in-law, the architect William Adam, claimed that it was he who 'introduced the making of Dutch Pantiles in Scotland' at his pottery in Kirkcaldy, (Gifford 1989, 73; Haggarty, Hall & Chenery 2011, 27).

⁴ Connie Rogers without a reference gives a date of 1790 for its foundation and says it was founded as a red ware pottery (Rogers 2004, 164)

⁵ Although hand weavers, in a British Linen Company Court of Directors, memo dated 5th July 1762 there is reference to the '*the Manufactures of Weaver*'.

⁶ A child was born to them in 1786.

⁷ Nothing is known about Smith role in the pottery.

⁸ I am not sure if this is the same John Lessels whose son also John Lessels (1784-1865) was clerk of works at Raith Estate in Kirkcaldy and Dysart parishes. There is also good evidence for a family called Lessels living in Gallatown.

⁹ (NRS PR 53-473).

¹⁰ A fall (or fa) was a pre-1824 Scottish measure of length; Metric 5.6479 metres.

¹¹ William Grant was a speculative builder who was constructing houses until at least 1806, (NRS PR 57-103 & 61-176) and would have been well capable of constructing a small pottery.

¹² This may have been on the death of William Grant which I have not traced but is noted a year later.

¹³ Evidence for the age of apprenticeship in London using a sample in excess of twenty two thousand apprentices bound between 1575 and 1810, found that they became younger, from 17.4 to 14.7 years irrespective of background.

¹⁴ (NRS PR 120 12/16).

¹⁵ (NRS PR 294 187).

¹⁶ Quail (1984, 140), notes an entry in the 1811 port books for the importation of ball clays.

¹⁷ Although by far most of the flint used by the Scottish east coast potteries was English, very occasionally cargoes of Buchan flint were imported from Banff in the north east of Scotland. For example, July 1819 Watson & Co. Prestonpans shipped on June 1817, on the '*Mary*' 23 tons of flint stone to Kirkcaldy.

¹⁸ (NRS GD 164/866.42) Bill McConnell will follow up this reference.

¹⁹ (Bell 2006, 27) and Sinclairtown Burials.

²⁰ Red or Brownware pottery may have been produced in the area since the Post Medieval period, but the first good documentary evidence is not until 4th June 1610 (Bell 2006, 2). Certainly, it was being shipped to South Carolina by 1792 when 15 crates had a value of £19. This compares to a shipment, almost certainly of white ware in 1812 to Kristiansand, 19 crates of earthenware valued at £64. What just might give credence to earlier whiteware pottery being exported from Kirkcaldy in 1780, were two crates for Greenock, valued at £10, but obviously this may have been transhipped from a harbour on the south of the Forth.

²¹ More research needs to be carried out on individual ships in the port records. This can be useful, as they often trading to specific ports as is the case with the '*Friendship out of Fisherraw*' whose manifests suggests that it

traded regularly up the Norwegian coast and in one 16-month period March 1777 to July 1778 shipped 41 crates of ceramics from its home port.

²² (NRS 41/20/ 112).

²³ Adie died 27th Nov 1833, and previously at the birth of one of his children had been noted as a Baker and potter.

²⁴ To be sold within the house of George Downie vinter Kirkcaldy 2nd May 1822, *'the premises situated in Wester Gallatown occupied by Messrs' Reid and Adie with the whole utensils necessary for carrying on the works. Also 40-50 Tons of white and blue clay. Title Deeds in the hands of Mr Galloway Town Clerk Dysart'*.

²⁵ The Fifeshire Militia was an auxiliary regiment raised in Fifeshire, Scotland, in 1798 and during its first embodiment it served in Ireland. It was called out in 1803 after the Peace of Amiens by which time the Earl of Crawford, (1758-1808) (soon to be a major general), had been appointed regimental colonel, with James Wemyss, another regular officer being appointed his lieutenant-colonel. The regiment served in home defence during the Napoleonic Wars and in 1806-7 it was stationed on the Kent coast. Its 1798 Uniform; scarlet with yellow facings.

²⁶ No images of the Fife Pottery are known to exist however Fleming in his 1923 book on Scottish Pottery describes it thus *'the quaint Bell Tower of the Fife Pottery, surmounted by the figure of a women and child, which, together with the diamond-pane windows, give one the feeling of entering some old monastery'*. The three-feet high figure of a woman and child illustrated by McNeill (1998, 23) is charity.

²⁷ In 1817, 183 tons of flint was imported into the Kirkcaldy tax area, from Sandwich, London. and Banff.

²⁸ This is an entry in David Webster's 1819, Topographical Dictionary of Scotland, where he notes Gallatown (Galaton) in the parish of Dysart, having a population of 769 (in 1811), *'It was on the great North road and was a thriving village'. 'There is a pottery lately erected which, together with the weaving... gives employment to the greatest part of the inhabitants.'*

²⁹ Sasine is in Scots law the delivery of feudal property, generally land included everything, buildings, trees and minerals.

³⁰ (NRS P.P. 124.76).

³¹ His death in Edinburgh on 2nd March 1831 was recorded in the Perthshire Courier, Thursday 17th March 1831.

³² *'To be sold by public roup at the Kirkcaldy Pottery on Tuesday the 22nd May Next. The following ARTICLES belonging to the Sequestered Estate of Gray and Co. consisting of the whole stock of Manufactured Ware of all description. Materials, Utensils, Rags, and machinery of a Flint Mill connected with the Pottery Also about 8 tons of Mill-Stones and one share in the Kirkcaldy and Leith Shipping Line....Dysart 17th March 1827.*

³³ Henry Normand Merchant in Dysart was appointed Trustee as noted in the London Gazette April 24, 1826, and published on the 29th Issue 18243 p. 1025. Henry Normand is later noted as an Accountant in Edinburgh, dealing with Gray's estate, London Gazette issue 18522, p. 2066.

³⁴ Published by Quail (1984, 19).

³⁵ Upset price is the reserve price at an auction or that set by a court after a foreclosure.

³⁶ This was the same day as yet another Creditors meeting in McGlashan's Inn, as noted in the Edinburgh Gazette on 30th January 1828, but published February 5th, Issue 18439, p. 255.

³⁷ The production and export of Tyles (almost pantiles certainly for roofing), Bricks, Firebricks and Fireclay was also a large industry in the Kirkcaldy Tax area, with destinations such as Granada, Copenhagen, Gibraltar, Gothenburg, Hamburg, Mandal and Quebec. An interesting trade was in Firebricks and Fireclay to fast developing St Petersburg where a hundred thousand bricks and 45 tons of clay were shipped between 1806 and 1821. St Petersburg was also the recipient of bricks from other Forth ports up until just prior to WW2 when Stein of Bonnybridge shipped out an order for two million Firebricks (Sanderson 1985, 51).

³⁸ Somewhat similar George IV plaques produced by the Gordon pottery in Prestonpans were still being sold with the name erased and William IV painted in its place showing that in 1830 they were still in production (Haggarty 2018, 3).

³⁹ Two other examples have been recorded with incised initials in script 'W H' and 'DL'. (Haggarty 2018, 3).

⁴⁰ A James Fleming son of William Fleming both '*Potters from Prestonpans*' married Janet Wardlaw in Dysart in 1831 (McVeigh 1979, 137) and ten years later in the 1841 census he was staying in Long Row Sinclairtown Dysart aged 35,

⁴¹ The last figure of the date is not clear, and Bell (2006, 33) notes it as 1827, but it may be 1826 (Haggarty 2018, 2), or even as suggested by other researcher 1825.

⁴² Busts with 'George IV' rather than 'George III' impressed into the ribbon are not Fife Pottery products (Haggarty 2018, 2) and the tile will be dealt with in a forthcoming publication (Haggarty 2023c).

⁴³ The Leslie collection is the finest group of pre 1840 Scottish pottery and porcelain in private hands and will eventually be housed in the City of Edinburgh, Huntly House museum in the Canongate Edinburgh.

⁴⁴ The other two were sold at Bonhams, Edinburgh.

⁴⁵ Archaeological evidence shows that these monochrome decorated wares, especially two handled Quaich's which were being produced by a number of Scottish east coast potteries.

⁴⁶ A similar left facing Lion in a Scottish private collection, also sits on rectangular stepped base the edges of which are decorated with three flowers on its long side and one on the short, all beneath a border of small flowers, and fleurs de lys at each corner. Flowers painted in pink, green and blue and polychrome top of base painted with pink, green and blue. Lion set four-square on base, painted with brown mane and paws, light brown body and face, mouth and eyes highlighted in pink. Tail wraps over right haunch. Inside the base is inscribed in pink, '*SA. she, Lion*'.

⁴⁷ This had been constructed by the architect William Adam and was demolished in the 1930s.

⁴⁸ It is possible that some wares may at this period have been produced at both potteries.

⁴⁹ The opening of the Stover Canal by James Templer in 1792 provided a boost to the port of Teignmouth in Devon as it allowed ball clay to be transported from the mines north of Newton Abbot. It is therefore likely that this jug was commissioned by a sailor bringing ball clay to Dysart or Kirkcaldy.

⁵⁰ A large amount of correspondence from James Bain to the Earl, between 1803-1838, on estate matters, survives (NRS GD 164/862 & 164/902).

⁵¹ The earliest known illustration is by an unknown artist is thought to be around 1750. The earliest recorded Scottish example I can find is a 1797 etching by John Kay (1742-1826).

⁵² This obviously continued as a David Person who worked at Herons just prior to the first world war, earning seven shillings a week at the age of 13, 'all the hawkers came to Heron's and bought the seconds, they came from Leslie, Anstruther as well as Kirkcaldy with pony yokes mainly on Fridays and then went round people's doors selling them. A family called Sharples had a cart, but the rest carried baskets with dishes on their heads'. The hawkers sometimes exchange rags, scrap, or broken glass for pottery (McNeill 1998, 35).

⁵³ An interesting advertisement in '*The Fife Herald*' No 1010 on 15th July 1841, notes what may be evidence of the Links Pottery introduction of wares in a refined white body. '*Extensive sale of China, Stoneware and Crystal in Kirkcaldy, George Methven & Co of the Links Pottery having resolved to devote more of their attention to the Manufacture of Fine Goods have this day commenced a sale of their valuable Stock of the best English Dinner Breakfast, and Tea Sets, Crystal etc. in that large shop, Foot of Kirk Wynd, lately occupied by Mr Syme Flesher. Auction every evening at 7 0'clock, and Private Sale during the day.*

⁵⁴ Probably a relation on his mother's side as her maiden name was Goodsir (Bell 2006, 96). Interestingly in 1803 a Burgess Ticket for the Burgh of Cupar was issued in favour of Lieutenant Archibald Goodsir of the Fifeshire Militia (NRS GD 146/24/10).

⁵⁵ As noted in an advertisement in '*THE DUNDEE WARDER*', dated 14th Dec 1841 'SHIPPERS can at all times be supplied with superior WARE, at short notice and on liberal terms, by ROBERT HERON & COMPANY FIFE POTTERY, by KIRKCALDY'.

⁵⁶ An advertisement in '*The Scotsman*' on Wednesday 13th June 1838, might suggest the pottery was expanding its range of wares, 'POTTERS WANTED STEADY PRESSER< TURNER and PLATE MAKER, Apply at Fife Pottery, Kirkcaldy'.

⁵⁷ NRS CS 276/2.

⁵⁸ Perry's Bankrupt and Insolvent Gazette published Sat 11th, Dec 1847, London, p 12. '*Heron Robert and John Goodsir, earthenware manufactures. Fife Pottery and Leith, 6th Dec.*'

⁵⁹ List in the authors possession.

⁶⁰ Andrew Nicolson, born 1803 and Catherine Smith, born 1802 had a child also called Catherine on 7th October 1838, not sure what the 1839 jug commemorates but possibly the birth of a son also Andrew Nicolson.

⁶¹ This would seem to be directly at odds with Bells statement.

⁶² Auction – 'Commemoratives, Ceramics Staffordshire Pot Lids and Prattware' Sat 11th May No 8 fig 215.

⁶³ Unfortunately, this is a common form produced by a number of English potteries.

⁶⁴ The Jumma Masjid Dehl or given its proper name 'The Jama Masjid Delhi', is one of the largest mosques in India. Built by the Mughal emperor Shah Jahan between 1650 and 1656, it was situated in the Mughal capital, today Old Delhi and served as the imperial mosque of the Mughal emperors until the its demise in 1857. The Jama Masjid was regarded as a symbolic gesture of Islamic power across India well into the colonial era. It remains in active use and is one of Delhi's most iconic sites.

⁶⁵ A Nankin jug with a nice crisp black transfer print is in a Scottish private collection.

⁶⁶ A Richard Hicks was born in July 1813 in Lanteglos, By Fowey, Cornwall, England.

⁶⁷ This may be the transfer print which Bell (2006, 155) calls 'Seaweed', which he notes on a mug and jug and which he links to JM, John Methven?

⁶⁸ From a poem by Isaac Watts 1674 - 1748.

⁶⁹ (Staffordshire Advertiser 24th Jan 1852).

⁷⁰ (Berge, F van den 1976, 649-707).

⁷¹ This was a transfer produced in a number of colours and on wares with a 'D & B' or 'D S' backstamp.

⁷² A crisply moulded shining black teapot is also illustrated with the same handle - It is also difficult to be sure, but the Canton jug may not have a similar handle, or it has been damaged.

⁷³ Purchased in a Perth saleroom about 20 years ago and had in it an old luggage inside stating that had come from Cowden Castle, Dollar and from a Miss Christie. This was likely to have been the famous **Scottish adventurer Ella Christie 1861-1949, founder of the famous Japanese Garden at Cowden.**

⁷⁴ This saying was used by at least three Sunderland potteries.

⁷⁵ (Davis 1991, 188-9).

⁷⁶ Interestingly much later in 1861 Janet took on some of Robert Heron debt due to a John Stocks.

⁷⁷ NRS GR 2938 163.

⁷⁸ NRS GR 3383 187.

⁷⁹ 1861-2 Valuation Roll.

⁸⁰ By the standards of many Victorian potteries, it was small, with a rateable value for the House £15, Fireclay works £20 and pottery £65.

⁸¹ It is also the first mention of a cutter who separated out the individual patterns.

⁸² This is A. R. Young who became in 1887 a co-partner with James Methven and Young's sons William, Andrew, and James (Reid & Goulder 1984).

⁸³ Painted on its base in red is R.H. & S., Fife Pottery.

⁸⁴ First Published by Carol McNeil (1898, 46).

⁸⁵ (Haggarty 2023a 35).

⁸⁶ Robin Jones has made the interesting suggestion that it may be 'Hadderidge a pottery in Burslem, Stoke on Trent.

⁸⁷ (Haggarty 2023a, 35).

⁸⁸ Robert's estate was valued at £25,334.72 of which £9,500 was cash lodged in the bank along with some shares. Debts from customers amounted to £1,500 of which only £1,200 was likely to be collected.

⁸⁹ Company Records (4724 28/6/1922).

⁹⁰ Edwin's father owned the firm of Sandilands Ltd in Hanley and he had studied at the Art College in Stoke on Trent as well as training as a potter.

⁹¹ He retired in 1952 and died in July two weeks later (Kirkcaldy Free Press Sat 2nd Aug 1952).