



# Recorder News



Issue 28

Transferware news from Reynardine Publishing

January 2021

## Welcome

Although a few days later than intended, we are pleased to be able to offer this 28th issue of our *Recorder News*. We have an eclectic mix of items this time: an enigma with a donkey, a couple of unrecorded items, a successful identification of a country house view previously not located, yet another of those interesting non-potter's marks, a request for images, and an exciting recent find revealing a new maker of the popular Village Church pattern. We would like to thank the various contributors of images, acknowledged where appropriate, and hope more will be forthcoming. As usual, feedback would be welcome and we would always be happy to hear news, views, or contributions, all of which should be sent to the usual *Recorder* email address:

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## The Malmsbury Donkey

The pattern on this blue and white soup plate (shown courtesy of Roy Armiger) has for many years been known as the Malmsbury Donkey. The name was adopted since the boy on the donkey was known on a platter in the Pineapple Border series marked "Malmsbury Abbey, Wiltshire". Ironically, that particular platter was mis-marked with the view actually "Furness Abbey, Lancashire", but the name stuck and has been used ever since. But now we have another appearance. The same boy and donkey feature on a purple tea plate (shown courtesy of Ben Harrison) which bears a printed cartouche mark containing the trade name "Opaque China" along with maker's initials R&J. It has not proved possible to locate any potter to match, the only firm seeming to be Rowley & Jervis of Longton, but they were short-lived and working c.1892 which seems far too late. And just to add further confusion, on closer inspection the building in the background of the first pattern is clearly Sweetheart Abbey. Help!



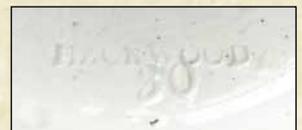
## New Item

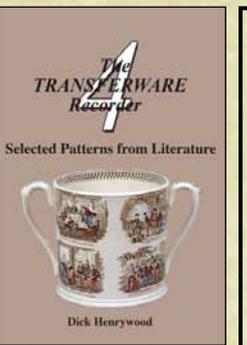
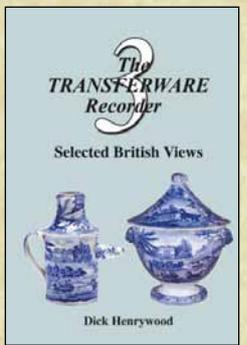
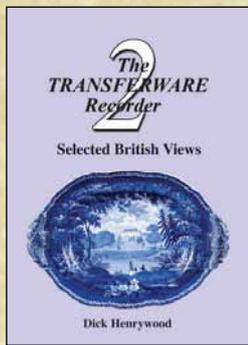
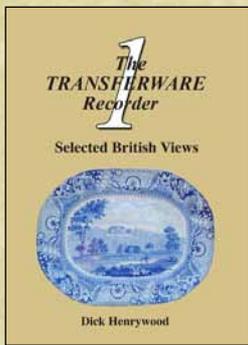


The Davenport "Scott's Illustrations" series was covered in detail in TR4 where records show that some of the titles were used for multiple scenes: two for "Waverley", three for "Heart of Midlothian", and no less than five for "Bride of Lammermoor". One of the latter, a variant numbered 2 in the book, was recorded only on the vegetable dish but here it is printed in black on an unrecorded small platter 29cm (shown courtesy of Reva Auerbach). This example is on the lobed shape for which the engravings were originally intended. Later examples were often printed on a simple oval shape, with the engraving not fitting properly around the rim.

## New Discovery

The so-called Village Church pattern has always been popular despite being relatively common. Some examples are titled "Rural Village" but very few have any form of maker's mark. Some years ago a large bowl turned up with impressed marks for Ralph & James Clews of Cobridge and subsequently a few teawares have been recorded with marks for Davenport of Longport. Now we can add a third maker to this list of rare marked pieces. The mug shown here (courtesy of Gavin Platt) with its unusual moulded body bears the impressed mark "HACKWOOD", probably William Hackwood of Hanley, c.1827-43. We would, however, caution against attribution of unmarked wares. Both Clews and Davenport were generally good at marking, and other unidentified potters probably made the pattern.





**Volume One**  
Published October 2013  
176 pages. 579 illustrations.  
ISBN 978-0-9926581-0-6

**Volume Two**  
Published June 2015  
176 pages. 594 illustrations.  
ISBN 978-0-9926581-1-3

**Volume Three**  
Published October 2016  
184 pages. 596 illustrations.  
ISBN 978-0-9926581-2-0

**Volume Four**  
Published March 2018  
208 pages. 710 illustrations.  
ISBN 978-0-9926581-3-7

### The Transferware Recorder

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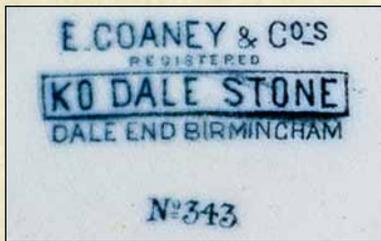
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### Mark Time

They do say that things come in threes, so following the two Birmingham marks shown in Issues 25 and 26, here's another to make three! The mug shown here (courtesy of Stewart & Kerrie Glenard) is printed in a slightly flown blue with an attractive spray of hops. It bears a name and address mark for E. Coaney & Co. of Dale End, Birmingham, a firm which specialised in supplying wares to inns, pubs and other similar establishments. This mug also bears an etched mark (difficult to illustrate) for a licensee named Norris at the New Inn, at Burbage in Wiltshire. Wares are known with a range of other etched marks for pubs across southern England. Another similarly beer-related mug is decorated with a sheaf of "Barley" instead of hops. The significance of the "No.343" in the printed mark is not known, but another mug bears the same basic mark but with a registration number 164995, which would date to 1891. The mugs are also etched with the Victorian one pint duty mark. Clearly the Coaneys were important suppliers to the licensed trade, dealing with glass and metal wares in addition to pots, and would be worthy of further research.



### Where is it?



We are pleased to report that the view on this plate, noted as unidentified in our last issue, has been traced by Matthew Beckett. It shows Moxhull Hall in Warwickshire and is yet another view to be based on one of John Preston Neale's engravings in his *Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland and Ireland* (first series, 1818-23). We would still be keen to know whether the pattern is part of a series. Can anyone suggest any other scenes in need of identification?



### New Item



Once again we can show an unrecorded item in the Scenes from Dickens series by T. & R. Boote (TR4). It always seemed likely that all the scenes were made on both teapot stands and tiles, so it is not surprising to find "Joe's Final Appeal to Dolly" on a teapot stand, previously only listed on a tile. Not a particularly exciting find, maybe, but another small addition to our records. Can anyone come up with illustrations of "Grandfather Hopes to Win Money for Nelly" or "Surprise of Mr. Swiveller on Beholding the Marchioness", the only two images missing in TR4.

### European Views

Although progress is slow, we are still hoping that a *Transferware Recorder* volume on European views will prove possible although we are struggling to locate enough images. One of the most frustrating series is titled "Continental Views", made by Copeland & Garrett, and examples are proving particularly elusive. The deep dish shown here has a view identified as Belem Castle, near Lisbon, but there are at least seventeen other views. Can anyone produce any images?



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