



Recorder News



Issue 50

Transferware news from Reynardine Publishing

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Welcome

Well, doesn't time fly? It was back in the middle of 2016 that the very first *Recorder News* appeared and now here we are, more than eight years later celebrating a golden jubilee, with the 50th and final issue. To celebrate our longevity we have prepared a bumper issue with several platters, a very rare frog mug, special order wares, British and Middle Eastern views, another large display jug, a popular sheet chintz pattern by at least four different makers, a note about numbered patterns, a profusion of interesting marks, source prints and much more. This issue does perhaps show how much of interest there is in simple transferware pots and we must remind ourselves that they were nearly all made for daily use and not to titivate the acquisitive tendencies of modern day collectors. They were potted by ordinary working people, often slaving in appalling and filthy conditions, only just managing to eke out a living for their families. Spare a thought for them when you are thrilled with your latest find, and marvel at the quality of the things they made. They were all heroes of their day. We hope you enjoy this issue and we would love to hear from you. Any comments should be sent to the normal Recorder email address please:

recorder@transferprintedpottery.com

New Discovery

The Villager pattern is one of a number of attractive rural scenes produced in the period around 1815-35. Marked examples are known from Turner, their successors Heathcote & Co., and by Jacob Marsh, all three potting in Lane End. This large platter turned up recently to add a fourth maker, Elijah Jones, probably made in the late 1820s when he was potting at Hanley before his move to Cobridge. It bears an ornately framed impressed mark with the wording "JONES's / SUPERIOR / STAFFORDSHIRE / WARE" together with a printed but blurred leafy cartouche featuring the single initial J surrounded by a trade name, possibly "GENUINE / STONE CHINA". A similar impressed mark with the same wording but a different frame has been noted on a platter from the "British History" series. Little is known about Elijah Jones at Hanley, but later at Cobridge along with his partnership with Edward Walley, the firm went on to produce a large



number of high quality relief-moulded jugs but relatively few and fairly undistinguished printed wares.

Frog Mug

Somehow it just doesn't seem right to associate the Spode factory with fripperies such as frog mugs and puzzle jugs, but here is a very rare frog mug, decorated with "The Hog at Bay" from the Indian Sporting series (courtesy Mel Blachford). This mug is quite a find although it has raised some discussion. Is it Spode? As far as we are aware copies of the Indian Sporting scenes are not titled, so there can be little doubt that it came from the Spode fac-

tory, although current consensus seems to be that it would have been made in the Copeland & Garrett era, around 1835 or so. Certainly the ornate handle and turned base seems to point to the later period. The frogs in most mugs are attached directly to the base or sides, but the factory placed this one on a small pedestal, lifting it off the base. A higher quality frog or not so far to jump! Can anyone come up with another frog mug from either Spode or Copeland & Garrett? They seem to be rare species.



THE HOG AT BAY.

There is always a fascination in wares made to special order. They include a wide range of clients, from pubs and inns (and similar establishments such as dining rooms, coffee house and clubs), through schools, colleges and guilds, regiments and ships, right up to the highest nobility and gentry. There would be plenty to fill a book but here are just a couple of tasters both made by Copeland & Garrett and utilising the firm's Union Wreath border. The first is a sauce tureen with fixed stand where the only special order feature is a ribbon inscribed "Union Club" added to the floral wreath. The Union Club was non political and originally established in 1800. It merged with the United Service Club and they eventually closed in 1978. As with many of these clubs, their history is fascinating but too long



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Special Orders



to expound here. The tureen bears a common printed maker's "New Blanche" mark along with a similar impressed mark. The second piece shown here is a dessert dish made for Eton College (courtesy Len Kling). It is decorated with the college's armorial shield and a motto *Collegium Beatae Mariae de Etona*. The presence of mottos with armorial wares is always helpful making them easier to trace. Eton College was founded in 1440 by King Henry IV and has a long and distinguished history, educating some twenty prime ministers along with notables including Aldous Huxley and George Orwell amongst very many others. The dish has an older college motto (it is currently *Floreat Etona*) and bears an interesting printed mark for the "Spode's Imperial" body with the later addition of the Copeland & Garrett name.



Mark Time

We don't often venture into ironstone china wares but we have to remember that most of them were transfer-printed, albeit then heavily coloured. This one made us take notice due to the mark. The plate itself is a typical Imari-type pattern but the mark has a host of information. Quite apart from being a "Hot Water Plate" it was made by Ridgway, Morley, Wear & Co. (note the initials) in ironstone china for James Dixon & Sons, metalworkers of Sheffield. Such plates would be fitted



with a lower Britannia metal container to hold the hot water, and once mounted thus the mark would not be visible! Another interesting point is the use of the phrase "Patent Ironstone China", normally only associated with the Mason firms, not Ridgway. Thanks to Richard Clements for bringing this to our attention and to Rogers Jones & Co. who sold the plate in a mixed lot of ironstone wares. They can be contacted via their website: www.rogersjones.co.uk



New British View

Current volumes of *The Transferware Recorder* concentrate mostly on views that were issued in series, but many more were only used individually, on a single shape such as a mug or jug, for example, or to decorate an entire service with the same view. We have enough records of these to fill another TR book, but as a little taster, here is a rather nice early tea plate (courtesy of Rictor Norton) with a view we have not recorded before. It shows St. Botolph's Priory at Colchester in Essex and is clearly based on a print from Grose's *Antiquities of England and Wales* (1772-1787). These early topographical patterns are of great interest.



Earlier this year in RN45 we showed a large display jug, probably made at the Bristol Pottery. Another has now emerged, also a massive 40cm high and looking similar, but with the benefit of a named and dated inscription for "Elizabeth Hunt, Windsor Castle, Windsor Terrace, March 1888". The Windsor Castle was an inn in Windsor Terrace, now 309 Harrow Road, London, which survived until about 2011. Perhaps unsurprisingly the jug failed to sell against a very punchy estimate of £800-1200 (plus high buyer's premiums). The auctioneers can be contacted via their website:

www.dreweatts.com

Auction Report



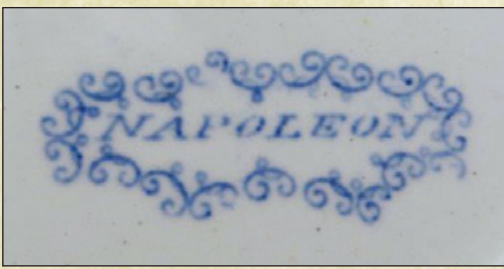
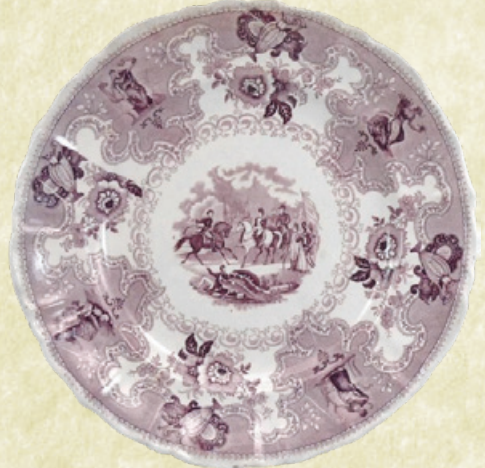
Wrong Mark Time



While *The Transferware Recorder* has concentrated on British and European views with only a brief excursion into patterns from literature, there are many views from elsewhere in the world which deserve consideration, amongst them a number which illustrate the Holy Land and other areas of the near-East. We don't intend to delve too far here, but we rather like this sauceboat from the Biblical Cities series by C.J. Mason & Co. with views of Lebanon and Jericho. The two source prints from Horne's *Landscape Illustrations of the Bible* are shown here. We were amused to note that it bears a completely incorrect mark for the same firm's "Napoleon's Battles" series. Incorrect printed marks are not uncommon, but they usually relate at least to the same series of views. We can only imagine the pressures the printers were under for such a mistake to slip through.



While on the subject of the Mason "Napoleon's Battles" series, there are actually two virtually identical series, one with the C.J. Mason & Co. initial mark with the full title "Napoleon's Battles" and another with no maker indicated and marked with the simpler title "Napoleon". It seems to be quite common to treat them all as by Mason, but current thinking is that the latter series could be a copy by some other potter (or vice versa). The scenes are basically the same, but some differences have been noted. Marked Mason examples usually, but not always, have the title of the scene at the base of the print. No "Napoleon" marked example has yet been seen with the scene titled. The two plates shown here both depict the "Battle of Austerlitz". This note has been inspired by an article by Norman Muddeman for the Mason's Collectors Club and we would love to hear of examples from either series. We currently have records of eleven titled scenes.



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Mark Time



At first glance this might be a late-18th century Wedgwood creamware plate (shown courtesy of Timothy Moffitt) but it was actually made a century later. The interest to us is that it bears a good dated retailer's mark for John Mortlock of Oxford Street. Mortlock claims to have been established in 1746 but the firm was certainly long-lasting, run by several generations called either John or William, only eventually ceasing trading around 1930. They acted as agents for several potters, not only Wedgwood but also Coalport, Machin & Potts, Minton, Ashworth and Doulton of Lambeth. They also commissioned small Willow pattern advertising plates with the names of their salesmen on the back.



Auction Watch

We don't normally look at commemorative wares much since they are a specialist subject but we were attracted to this mug which emerged at Hutchinson Scott late last month. Made to order by Davenport for the Caledonian Free School in Liver-

pool, it celebrates Queen Victoria's coronation in 1838 and features the school badge on either side. It was presumably made as a gift for the pupils? The school, in Oldham Street, was certainly in existence by 1818 and was long-lasting, not eventually closing until 1923. A very similar mug inscribed

"Success to the Town and Trade of Preston" is illustrated by Lockett & Godden in their *Davenport China, Earthenware & Glass 1794-1887*. This mug sold for a total of £260. The auctioneers can be contacted through their website:

www.hutchinsonscott.co.uk



Numbered Patterns



Here's the latest numbered pattern to be added to the www.reynardine.co.uk website. This one is number 68 and titled "Windmill" by

Thomas Hackwood. Other manufacturers covered on the site are William Smith, the Goodwins, the Everards, the Deakins, the Elkin and Knight firms and a range of unclassified numbered patterns. Have a look and see if you can add anything.



Watering Can

We have had the pleasure of showing several rare items in this *Recorder News* and here's another exciting find. This fine watering can is to be sold by Lyon & Turnbull in Edinburgh next month and may well be unique. Another example, although quite possibly the same one, was illustrated with a very poor photograph in Volume Two of *The Dictionary of Blue and White Printed Pottery* where a tentative attribution to Gordon of Prestonpans was mentioned. Since then, Geoff Priestman has covered the pattern in detail in his excellent *Illustrated Guide to Minton Printed Pottery 1796-1836* and has shown that it belongs to Minton's "Opaque China" period, although it was also produced on the later "Improved Stone China". He features it on a wide range of shapes, including dinner and dessert wares, mugs and jugs, a large potpourri jar, and a toilet or wash jug with embossed rim. His illustrations of shapes do not, sadly, include a watering can! The auctioneers can be contacted through their website:

www.lyonandturnbull.com



Mark Time

We rather like this dark green vegetable dish which turned up on eBay recently. Decorated with two romantic scenes of ruins, it is from Thomas Dimmock's "Vignette" series, but is particularly nicely marked, with the impressed Dimmock monogram supplemented by

a striking retailer's mark for F. Primavesi & Sons. The Primavesi firm was founded around 1850 and Godden gives the firm's dates as c.1850-1915. He states that the style became "& Son" around 1850 and



the style "& Sons" (plural) seems to have been in use by 1873. Most marks refer to Cardiff and/or Swansea and the addition of Newport may again be a bit later. Their marks are known on wares from several



Staffordshire manufacturers including Ashworth, Wedgwood & Co., and Bodley & Son. Dimmock's "Vignette" series is typical of the 1840s but must have remained in production for some time.

Royal Chintz

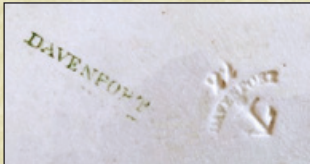
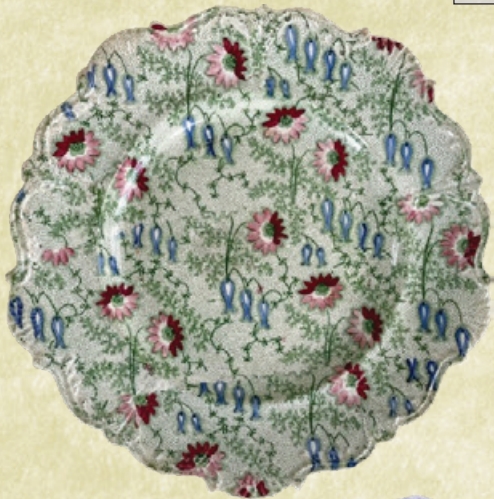
Back in Issue 48 we showed a couple of jugs with a sheet pattern made by John Mayer of Fenton (repeated here). A pattern number 43 was included in the mark and we were interested to know if any other numbers in this apparently unrecorded Mayer sequence were known. That rather fell on deaf ears, but the pattern itself did provoke some response. It transpires that it was used by



Davenport and a nicely marked plate is shown here (courtesy Ian Worthing). The pattern appears in Terry Lockett's early book *Davenport Pottery and Porcelain*

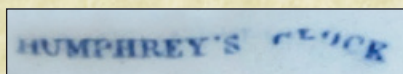
1794-1887 where Terry showed a plate listed under a title "Royal Chints" (note the final 's') and made reference to a title-marked jug in the York Castle Museum. We suspect that Terry missed the fact that title-marked pieces do not have any maker's mark but in fairness his later excellent book *Davenport China, Earthenware & Glass 1794-1887* (written with Geoffrey Godden) omits the pattern completely. We are pleased to show here a fine example of a jug not only bearing the title but nicely named and dated "Henry Wood / Lincoln / 1835 (courtesy Judie Siddall, and yes we are envious!) This particular jug is unusual

being printed in yellow, not a common colour. On further checking our records we managed to unearth yet another jug (credit Dreweatt-Neate), this example properly titled "Royal Chintz" and bearing maker's initials for Zachariah Boyle & Son(s). So this turns out to be a popular pattern in the 1830s, particularly for use on jugs of the ornate shapes then in vogue, but we have to be very careful in attributing any unmarked examples. Any more out there? As a rather light-hearted aside, we tend to think of this as the Kipper pattern, with lines of herring being hung out to be smoked!



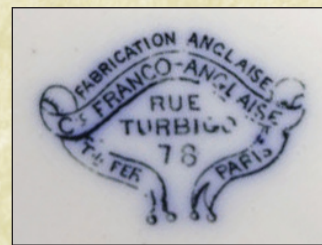
New Item

The Ridgway "Humphrey's Clock" series was covered in detail in Volume Four of *The Transferware Recorder* where a total of fifteen different scenes were identified, many illustrated along with their source prints from Dickens' *The Old Curiosity Shop*. Scene D listed there appeared on six different items but we can now add this rather fine wash jug, courtesy of Emma Lester (Violet Mayhew Ceramics). The jug was originally sold with a matching basin.



Importers' Marks

We have not previously paid much attention to foreign importers' marks but we show below two marks for French importers, both from plates made by T.C. Brown-Westhead, Moore & Co. Other marks from the same potters have been noted from as far afield as New York and Odessa. Marks from Russia and Ukraine did feature in TR5 and American marks have been well covered by John Walthall. Otherwise, the whole subject is ripe for research.



The Transferware Recorder



Six volumes of *The Transferware Recorder* are currently available. The contents of each volume together with downloadable copies of all issues of this *Recorder News* can be found on the website:

www.transferprintedpottery.com

Worldwide shipping is available but please email for a price quote for whatever combination of volumes you require. Other enquiries and potential contributions to this *Recorder News* should also be addressed to:

recorder@transferprintedpottery.com

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Auction Watch



We have not yet covered the Minton Monk's Rock series in *The Transferware Recorder*, largely because it is already discussed in some detail in Geoff Priestman's excellent *Illustrated Guide to Minton Printed Pottery 1796-1836*. This well-and-tree platter, printed with a view identified as Beeston Castle in Cheshire, turned up recently in a Trevanion auction in Whitchurch. Apart from wear to the edges, it appeared undamaged and sold for a total of £110. A similar platter sold back in 2004 was estimated at £400-600! The auctioneers can be contacted through their website:

www.travanion.com

New Series?



We have a fondness for large decorative platters and were attracted to this example printed with a view of Windsor Castle (courtesy Hen Bethau, Llanidloes). It has a colour centre within a narrow grey ribbon and flower border which we can't recall seeing before. Being a platter suggests that other dinner wares were made so can anybody come up with other matching pieces? It may even be part of an unrecorded series. The view is very detailed, which suggests there must be a source print out there, but initial searches have not been successful. Any ideas, anyone?

Shipping Platter

This rather fine large platter is due to be auctioned next month by Charles Miller Ltd. (who specialise in maritime antiques), but we couldn't resist showing it here. Catalogued as an unidentified steamship, the Prince of Wales feathers beneath the scene might suggest that the ship is actually the *Prince of Wales*. It was built on the Clyde in Glasgow in 1842 for the North Lancashire Steam Navigation Co. but initially operated by the Cork & Liverpool Steam Packet Co. There is a painting of the ship by J. Livingstone in the Fleetwood Museum. A similar platter with the same border is illustrated by Peter Laister in his excellent two-volume work *Mariner's Memorabilia – A Guide to British Shipping Company China of the 19th and 20th Centuries* (2006). His platter has the same steamship scene but with emblems of Glasgow beneath, suggesting it was made for the *City of Glasgow* steamer. There were a number of small shipping companies in the 19th century and there will be other wares yet to be discovered. As an aside, the internet cannot remotely compare with good reference books! The auctioneers can be contacted through their website:

www.charlesmillerltd.com



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