



Recorder News



Issue 18

Transferware news from Reynardine Publishing

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Welcome

A warm welcome to Issue Eighteen of the *Recorder News*. We all have crosses to bear – America elected Trump and the UK chose Brexit – so we hope you might enjoy a brief escape into the world of transferware. We can offer thoughts of Europe (heaven forbid!) along with Walter Scott, Paul & Virginia, and a wonderful presentation jug. We hope you enjoy them.

Join the Mailing List

If you would like to be added to the circulation list for this *Recorder News*, just send your details, including email address to: recorder@transferprintedpottery.com

“European Lions”

With the prospect of covering views of continental Europe in the next volume of *The Transferware Recorder*, we have been looking at possible series to feature. One that is proving difficult is a series by John Ridgway titled “European Lions”. The dinner plate (shown here) has a view of “Conway Bridge” which is British, of course, but most of the other views are continental. They are all proving elusive and our records extend to only six different scenes. Others must exist. Can anyone help? Contact, as usual, by email to: recorder@transferprintedpottery.com



Scott’s Novels series

One of the frustrations of publishing volumes of *The Transferware Recorder* is the difficulty in locating images of all the relevant patterns. Here is just one example. The Scott’s Novels series by John & Robert Godwin was covered in TR4 but it was not possible to illustrate any example of the pattern titled “Bride of Lammermoor” (although the source print was shown). This piece is a small dish, 21 cm long, erroneously listed in TR4 as a vegetable dish. It may have been a stand, possibly for a sauceboat, but it seems just a bit too deep for that. Any suggestions? It is shown here by courtesy of Colin Parkes. Incidentally, the back of each TR volume has a (thankfully) small section listing images which eluded the hunt. There were 14, 15, 16, and 15 respectfully in the existing four volumes. Why not have a look at the lists and see if you can fill any of the gaps? We hope that they may turn up at some stage so that we can show them here in the *Recorder News*.



Paul and Virginia

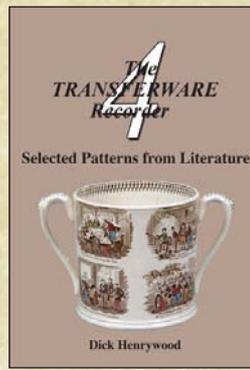
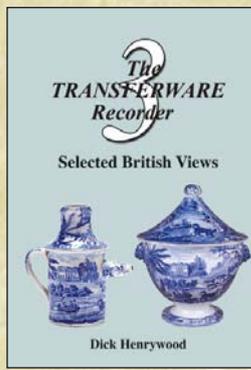
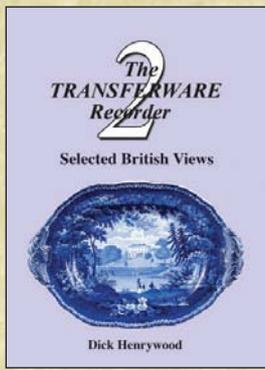
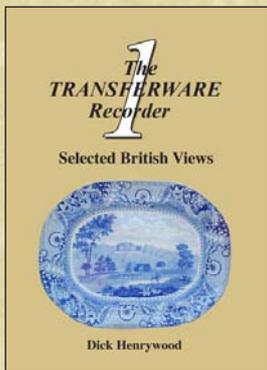


Despite all the effort that goes into assembling the *Transferware Recorder* volumes, one or two errors inevitably creep in. In TR4 all eleven known scenes in the “Paul and Virginia” series are shown, but it transpires that the image for “Virginia and Her Goats” is incorrect. However, we can make up for that with the correct scene shown here, but this particular plate has another facet. The moulded rim used by William Smith is a fairly common overall design of daisy or flower heads, whereas this plate is different. The rim has a single line of flowerheads between concentric wavy line circles. It also bears an impressed mark, sadly indistinct (so impossible to print here), in the form of a small shield containing some lettering. A similar plate with the same moulded rim and impressed shield, appears in Noël Riley’s *Gifts for Good Children*, plate 350. That plate has the scene “The Maroon Slave & Virginia” so it seems that several of the series were made, probably by some potter other than William Smith. Any comments or suggestions would be welcome.

Two-Colour Printing

The readership of *The Transferware Recorder* is widespread, with most copies despatched to the UK or USA but others sent to Australia, Denmark, Germany, Ireland, Italy, New Zealand, and Switzerland. British transferware is popular worldwide! Here in the UK we do not see many examples printed in two colours whereas they are not uncommon in the States. The technique first appeared in the late 1820s and became popular during the 1830s when the potters had an extensive market in America. The home market seems to have been more traditional, even to the extent of colours other than blue not selling well. The example shown here is a cup plate from the Jacksons’ “Clyde Scenery” series, printed with the view of Mauldslie Castle in black within the somewhat cropped usual series border printed in red. We try to reflect all the various colours in *The Transferware Recorder* and would love to hear of examples in any of the series we have covered so far. We would also be delighted to hear of examples printed with European scenes, which could feature in the next volume.





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

All four volumes of *The Transferware Recorder* are currently available, although stocks of Volume One are getting low. 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

Don't have all four volumes? Don't miss out! Worldwide shipping available but please email for a price quote for whatever combination of volumes you require. Other enquiries should also be addressed to: recorder@transferprintedpottery.com

Dates for your Diary

Sunday 7 July 2019: Friends of Blue AGM, Spode Museum Heritage Trust Centre, Stoke-on-Trent.

www.fob.org.uk

17-20 October 2019: Transferware Collectors' Club Annual Meeting in Birmingham, Alabama.

www.transcollectorsclub.org

Mark Time



Can anyone throw any light on this "Park Scenery" mark? It appears on a series of untitled views within an open floral border on wares with gadrooned rims. We have records of only six views, five identified as being in Kent. The maker is unknown but the trade name "London China" might suggest a pottery in the North East of England. Any thoughts, anyone? Images particularly welcome.

"Dissolution of Parliament"

The current Brexit kerfuffle has made us wonder about previous problems with Parliament. There have been lots of major incidents, quite apart from the Gunpowder plot of 1605, several commemorated on pots. This purple-printed jug was made by Goodwins & Harris in very typical early-1830s ornate shape. It is one of a range of wares made at the time of the Reform movement



in 1832, the reverse listing the proponents Grey, Brougham, Russell, Althorp, Burdett and Norfolk. We have not touched on the subject of commemoratives before – a whole specialist world. The pots were only made for a very short time, while the event was current, so production runs were not large and surviving examples are often rare. This jug was sold in November 2016 by Historical and Commemorative.

Auction Watch

Presentation jugs seem to turn up fairly regularly and here's another real beauty. This one was offered in their Welsh sale by Rogers Jones Co. in Cardiff last month and is printed with Swansea's Cambrian Pottery version of Spode's Castle pattern, referred to in Swansea circles as Castle Gatehouse. Inscribed for Samuel Nicholas Higgs of Whistow, Lanlivery and dated 1824 it is a real documentary piece. Samuel Nicholas Higgs was a farmer at Whistow Farm, Lanlivery, near Bodmin in Cornwall. He was born in 1796 and died in 1875. He married Maria Olver Tregalton and they had eleven children, the first named John Olver Higgs being born in 1823. The significance of the date on the jug is not yet known but it will be a nice research project for the jug's new owner. The Cambrian Pottery had a significant trade across the water to Cornwall and named pieces turn up quite often. Noted as having no apparent problems, the jug sold for a premium-inclusive total of £1,612. The vendor must have been pleased! The auctioneers can be contacted via their website:

www.rogersjones.co.uk

