



Recorder News



Issue 21

Transferware news from Reynardine Publishing

November 2019

Welcome

We are back on schedule for the beginning of November and this issue of the *Recorder News* brings some tasty tidbits. A thought about politics, an unusual small container, two new Shakespeare patterns, our normal interesting mark, and a particularly notable pattern variation. No auction report this time, little of interest coming to our notice, but please let us know if anything turns up at an auction house near you. As previously reported, there is no decision yet about a subject for the next *Transferware Recorder* volume, but we are still open to suggestions. Any other comments or contributions would be welcome and should also be sent to the usual email address:

recorder@transferprintedpottery.com

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recorder@transferprintedpottery.com

Mystery Object

Every so often something turns up which is a bit of a puzzle. This small piece is identifiable from the border as being part of Riley's Large Scroll Border series, but what is it? It is just 6.6cm long and is clearly a container of some sort, but it does not sit flat on its own and must have fitted into some larger item. Our guess is a salt container, but we have no recollection of ever seeing a Riley piece, in any pattern, that would have held it. Any suggestions, anyone?



The Long Parliament!

Back in April (Issue 18) we commented on the then "current Brexit kerfuffle" and illustrated a Goodwins & Harris jug commemorating the "Dissolution of Parliament" in 1832. Little did we know that the situation would drag on and the shenanigans would continue right to the end of the year. Another relevant pattern might be the

Jones & Son "British History" scene depicting "Cromwell Dismissing the Long Parliament". We wouldn't want to compare Boris Johnson with Oliver Cromwell, of course, but the 2018/19 parliamentary session was to become one of the longest on record and it seemed a good enough excuse to show the platter here. It was



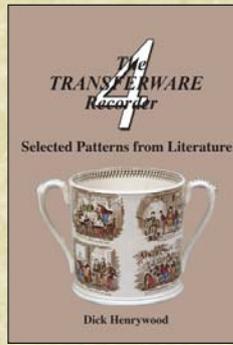
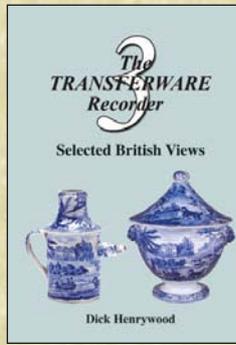
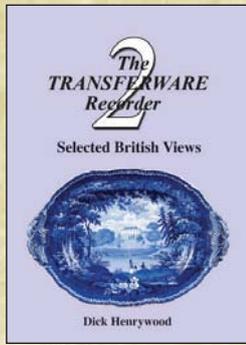
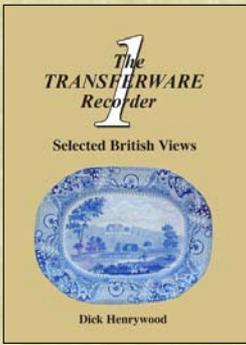
originally illustrated in Volume One of *The Transferware Recorder* where the "British History" series is covered in detail, identifying 15 recorded events and illustrating all except one alongside their source prints. The missing saucyboat with "Elizabeth Addressing the Troops" was shown in Issue 5 of this *Recorder News*.

Shakespeare

Although great efforts were made to identify Shakespeare-related patterns for Volume Four of *The Transferware Recorder*, it was inevitable that more would emerge. Here we have a child's plate, with typical flower moulded rim crudely enamelled in colours, but with the centre printed in puce with a scene titled "King Richard II" (shown courtesy of Martyn Edgell). It presumably depicts a scene from the Shakespeare play, but efforts to identify the scene and locate a matching source print have not yet been successful. And while on the subject

of Shakespeare, another pattern in Tegg's Shakespeare series has come to light on a small yellow-glazed mug, printed in black with a scene from King Henry VI (Part 3, Act 2, Scene 5), titled beneath with the quote "Oh Pity! Pity! Gentle Heaven, Pity!" The image here is repeated in black and white from J. Jefferson Miller's 1974 book on *English Yellow Glazed Earthenware*. Items from the series are distinctly uncommon, and there are quite possibly others out there, not yet recognised. The hunt for these two source prints continues.





Volume One
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Volume Two
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Volume Three
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Volume Four
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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 panic! Worldwide shipping is available but please email for a price quote for whatever combination of volumes you require. Exchange rates are currently favourable too. Other enquiries should also be addressed to:
recorder@transferprintedpottery.com

Enigma Variations

If we were to initiate a Spot the Difference competition this would surely qualify. These two dinner plates from the "British Views" series show a view identified as Claremont House in Surrey, but there are considerable differences, quite apart from the "new" plate on the right being printed in a much lighter blue. Eagle-eyed readers will note that the prominent tree on the right is completely different, and there is another major change in the foliage behind the carriage. Close examination reveals several other more minor changes. Clearly this is not just a case of a repair to a worn copper plate, but a completely new engraving. But that doesn't answer the question as to why such major changes were made? The engravers were great at copying, so someone must have made a decision to make the changes. This variation was not noted in Volume Three of *The Transferware Recorder* (where the series is covered in detail) and we wonder if any other patterns are known with similarly extensive modifications? Obviously the coppers which printed the dinner plates would have the greatest use so would wear out first, but touching up would have been much cheaper than engraving a completely new copper plate. An enigma, and we are indebted to Austin Wragg for bringing it to our attention!

Date for your Diary

Sunday 5 July 2020: Friends of Blue AGM, Spode Museum Heritage Trust Centre, Stoke-on-Trent.
www.fob.org.uk

Mark Time

The most recent Henrywood's Highlights column on the TCC website illustrated some jugs by Everard, Colclough & Townsend and discussed the use of an overall lustre wash on some wares. One of the responses concerned this attractive little jug (shown courtesy of Len Kling) which has pink lustre washed overall, but perhaps of greater interest is its mark, which features a trade name "Real Felspar China". The Staffordshire potters used trade names for their pottery bodies quite regularly in their marks, and they paid little heed to accuracy, using the words "China" or "Porcelain" regardless of the fact that the bodies were almost always earthenware. Typical examples include "Semi-China", "Celtic China" and "Opaque Porcelain", but we have not come across Felspar being used before. The mineral was probably first used by Spode for their "Felspar Porcelain" introduced in 1821, but was adopted by other china manufacturers. We don't know who made this little jug (the pattern or the horse and coronet mark might provide a clue) but they seem to have taken a misleading trade name to an extreme. Marketing is by no means a modern phenomenon!