



Recorder News



Issue 45

Transferware news from Reynardine Publishing

January 2024

Welcome

And a Happy New Year to all our readers. We hope that the recent rotten weather endured here in Bow will die with the old year, but writing this in the warm helps to cheer us up. We have several jugs in this issue, but have tried to balance them out with three platters, one with a new source print, an unusual shape, and an early example of multicolour printing. We do hope you enjoy it and perhaps you might be able to contribute something to future issues? As usual, any comments sent to the normal Recorder email address please:

recorder@transferprintedpottery.com

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“Classical Antiquities”

We don't seem to have visited Joseph Clementson's "Classical Antiquities" series since it was covered in detail in TR4, but here we have a new discovery. This octagonal jug (shown courtesy Daniel Sponseller) is a standard shape for the series, but the pattern shows "The Judgment of Paris" printed in mirror image, with the addition of a seated figure taken from "Hector Chiding Paris" (the correct way round) to the left. Is it a new pattern, or just a variant? Decisions, decisions! Several items from this series are found with incorrect title marks so recording them accurately has not always been easy.

Auction Report

We can't resist large display jugs, and here's a magnificent example, some 40cm high, which turned up in Clevedon last month. Decorated with scattered prints of flowers, cartoons, chinoiserie children, and views of the Clifton suspension bridge, it must surely have been made by the Pountneys at the Bristol Pottery. Ripe for restoration, with significant damage to the rim and spout, it sold for a premium inclusive total of £632. The auctioneers can be contacted through their website:

www.clevedonsalerooms.com



New Discovery



The Cuban Views series was featured in TR5 under related wares in the William Ridgway "Italian" series. Although only five patterns were known, we did manage to identify the source as a series of engravings of Havana by the French artist Hippolyte Garneray. This large red platter turned up recently with an unrecorded view, immediately identifiable as Vista de la Alameda de Paula, from another Garneray print. Only the plates in the series are marked, with a general title "Vista de la Habana". It is a rare series, and we would love to hear of any other examples.



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:

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By Jupiter!

There is always a bit of a balancing act in deciding what to feature here, and this issue began to feel over-dependent on jugs, so here is a well-and-tree platter to whet your appetite. The pattern turns up on dinner wares, but infrequently, and it seems to have been almost disregarded in the usual literature. The main feature is the ruined arch within which is the figure of Jupiter. He is a ruler of the gods and god of Sky, Lightning and Thunder. He is shown here with his symbolic eagle, which is also his messenger. His attribute, the lightning bolt, also appears beneath the eagle. But the pattern is more interesting than just the classical history. The scenery on the right includes the viaduct which is well-known on the "Italian Scenery" or Winding Road pattern (actually extracted from an Elizabeth Batty print of the "Ponte del Palazzo / Near Florence") and the shaped pillar with urn behind on the left is also found in other patterns. Our records extend only to platters and a deep dish, but presumably a full dinner service was made?



Jug Shapes

In the most recent FOB Bulletin 198, Dick Henrywood illustrated seven different jug shapes, all made by the Deakin partnerships of Lane End. The ink was hardly dry when this eighth shape turned up (courtesy Jewell Dunn). This example is printed with the "Coursing" and "Snipe Shooting" scenes which the firm printed on at least three other shapes. It is interesting to note that the Deakins were not the only potters to use multiple jug shapes. The various Everard partnerships of Longton used at least seven shapes, and most of them, along with those by the Deakins, can be seen on Dick's website:

www.reynardine.co.uk/Research.html



Mark Time



This mark is found on a series of romantic scenes, mostly featuring ornate gazebos or pavilions, presumably made by Joseph Clementson (initials IC). The wares are fascinating, showing an early attempt at printing in three colours. We show a platter below but have recorded four other central scenes to date so would be interested to hear of any other examples, particularly tureens?

Unusual Shape

We always like to see less-common shapes, and here's a large slop vase from a toilet set in the Castle Gateway Pattern by Minton. Sometimes associated with the firm's Monks Rock series, this is actually a distinct pattern found only on toilet wares. A shame this one is missing its cover, but an impressive piece for all that (shown courtesy Marianne Barker). It gives us a chance to plug Geoff Priestman's excellent book *An Illustrated Guide to Minton Printed Pottery 1796-1836*. Highly recommended.



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