

Books

The Transferware Recorder

Number 4

Selected Patterns from Literature

By: Dick Henrywood

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Outside the UK the appropriate amount should be sent via PayPal to
recorder@transferprintedpottery.com

A leaflet was in the June Newsletter

The Transferware Recorder Numbers 1-3 Selected British Views were reviewed
in *Newsletter* 173, 180 and 185 respectively.

This is the fourth volume in *The Transferware Recorder* series and varies from the previous three in that it does not cover British Views on printed pottery but focuses on patterns taken from literary sources. When I acquire a new book on ceramics I rarely begin to read from the beginning but go straight to the pages where I hope to find some specific information that I need. In this case I urge anyone who has this book to begin with the introduction. I found the author's description of the book's contents and the explanation of the conventions he had used in the cataloguing of the objects essential to a full understanding of the text.

When you think about the many thousands of printed pottery patterns, it's easy to see why the author includes the word 'Selected' in the title, however it is difficult to imagine a more thorough job. The volume is complete with introductory texts, over 200 illustrations and brief but informative captions. The organisation of the material is an alphabetical arrangement of the various literary series of patterns based on their theme and concluding with a chapter of individual designs that did not fit into any large group. The author identifies the maker of a series where possible, for example 'Scott's Illustrations' by Davenport, and where more than one manufacturer is responsible identifies which patterns were made by one of more of the makers, for example 'The Drama series' made by Rogers of Longport and later by Pountney & Goldney of Bristol.

The themes discussed cover a range of pottery products from tiles to tableware and from children's plates to toilet wares. Manufacturers mentioned not only include some of the best-known potters such as Minton, Spode and Davenport, Brameld and Enoch Wood, but also featured is work by some of the lesser known manufacturers such as Goodwins & Harris and Bailey & Ball.

Whether you are interested in patterns, makers, or sources of design, this volume has something to interest almost every printed pottery enthusiast and I have no hesitation in recommending it to anyone interested in ceramics. You can find more details and an order form on the NCS website at <http://www.northernceramicsociety.org/books-2/>

