



# Recorder News



Issue 49

Transferware news from Reynardine Publishing

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## Welcome

Well, summer finally arrived here in England, but it didn't outstay its welcome and we are back to drizzle as this is written. Once again we have struggled to fit everything in to our usual two pages so the offer of 50% extra free continues! This time we have views from Britain, Russia, Germany, and Belgium, with other news items including identification of a bottle, another example of a very rare mark, more details of a couple of attractive rural scenes and a third rare fish platter. We are looking forward to our Golden Jubilee 50th issue in a couple of months' time so any contributions of unusual pieces, patterns, or marks, or anything of interest would be very welcome. As usual, contributions or comments should be sent to the normal Recorder email address please:

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## New View



The "Hamburg Ansichten" series was covered in detail in Volume Five of *The Transferware Recorder* where some 15 different views were recorded, all illustrated, seven along with matching source prints. We can now report the find of one more view – "Der Alte Jungfernstieg", shown here on a typical octagonal child's plate with blue rim and pink lustre lining (courtesy Pierre ven der Voort). Despite searching, no source print has yet been found, even amongst the prints by A.H. Payne, the usual source, but it must be out there somewhere. Can anyone dig out a print, or even other unrecorded scenes?

## Success!



Although our request in the last issue for other bottles seems to have fallen on deaf ears, with the help of Len Kling we have been able to identify the pattern on the bottle shown (repeated here). It is by Job Meigh & Son from the firm's "Vintage" series and the identical view appears on a large 47.5cm platter. The series is known in purple as well as blue. It may well have remained in production by Charles Meigh when he continued in his own name.

## Mark Time



Following our appeal for any items marked Mason & Wolfe we can now show this rare, impressive and distinctive teapot, courtesy of Brian Allaker. It is pearlware and printed in blue with a pattern Brian has dubbed Long Bridge with Parasel. Full details along with much more information on the firm can be found in Brian's article "George Wolfe of the Mason & Wolfe Partnership" which appeared in Volume 33 of the *Journal of the Northern Ceramic Society* (2017).

## Auction Watch



We are grateful to Richard Clements for bringing this platter with the view of "Petersburg" to our attention. Views of Russia and Ukraine were covered in a chapter in TR5 but all of the patterns shown there were known only on plates. This Ashworth view is found in black, brown, purple or red and the plates all have four different vignettes in the border. This 43cm platter has the same central view and four vignettes but two are repeated. The platter sold for a premium inclusive total of £121. Wingetts can be contacted through their website:

[www.wingetts.co.uk](http://www.wingetts.co.uk)

## Auction Report

The Village Fishermen pattern has lots to interest us. Most commonly found on dinner wares with a narrow fleur-de-lys stringing border, nearly all pieces are unmarked but an example marked for J. & W. Handley of Hanley has been reported (although never seen by this author). The plate shown here bears a printed title mark "RURAL SCENERY" which has been seen on other items. A variant of the scene with sheep replacing the cows was also used by John & William Ridgway on a platter in their "British Scenery" series (see Volume Three of *The Transferware Recorder*). We are grateful to Richard Clements for bringing our attention to this large 30cm jug which turned up last month in a mixed lot of blue and white sold by Rogers Jones in their Colwyn Bay saleroom. Such large jugs would be very heavy when full, and



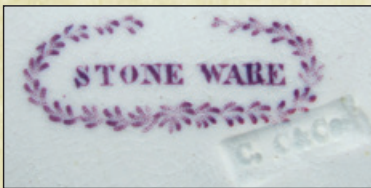
sometimes had an extra carrying lug on the front. This jug has what appears to be an unrecorded floral border around and inside the rim, but perhaps someone might recognise it? The lot actually sold for a total

of £95 plus premium but included quite a number of pieces, many with damage. Rogers Jones can be contacted through their website:

[www.rogersjones.co.uk](http://www.rogersjones.co.uk)

## Unusual colour

The Country Church pattern is quite well-known, seen most often in blue, but occasionally in black or brown. Here we have a soup plate printed in an unusual lilac colour. The pattern is recorded with impressed marks for two North-East potteries: Cornfoot, Colville & Co. and Davies, Cookson & Wilson. This plate has impressed initials "C.C. & Co." along with the trade name "STONE WARE". The initials could possibly relate to Cornfoot, Carr & Co., another related partnership but detailed infor-



mation about these Newcastle firms is not easily available. This is another pattern used by John & William Ridgway in their "British Scenery" series on a platter, but also several other items including an unusual egg stand (see TR3 again).

## "Wild Rose"

Following the note in RN46 where we reported the Wild Rose pattern made by John Dawson of Sunderland, we can now add another potter from the North-East. No images, unfortunately, but a large 12-sided charger seen recently bore an oval belt mark with the title and initials "S & Co." but also a helpful impressed mark for "SEWELL & Co.". The Sewell family operated the St. Anthony's Pottery in Newcastle from the late-18th and through much of the 19th century. Godden gives the dates for this impressed mark as c.1852-78. Sewell was included in the additional list of "Wild Rose" makers which appeared in Volume Two of *The Dictionary of Blue and White Printed Pottery*, but it must be emphasised that many more potters have since been noted. Who would like to update the list?

## Imperial Measures

Jugs and mugs made to specific sizes for use in inns and public houses are not too uncommon. Most often seen are "Imperial Measure" and "Imperial Quart", the jug shown here titled with the latter above the pre-Victorian royal arms (with small central in-escutcheon). This jug has views identified as Newstead Abbey (Byron's home) and Lichfield Cathedral to either side but other views are known, including Bear Forest in Ireland and Brecknock Castle in Wales. Imperial measures were introduced in the Weights and Measures Act of 1824 and superseded a rather chaotic system of measures, which included the



Winchester Standard Measures dating from 1588 (also seen on blue and white). The new British measures came into force in 1826 but were not universally adopted elsewhere, particularly in the United States, and

we still suffer from our gallons being of different sizes. Having said that of course, the British gallon is now largely redundant anyway following our switch to metric units. Oh that the US would go metric too!

## The Transferware Recorder

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[www.transferprintedpottery.com](http://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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### Volume Six

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### New British View



The coverage of British views in current volumes of *The Transferware Recorder* is limited to those found in series, most often on dinner services but occasionally on tea services or toilet wares. One area not yet covered is individual views, found on mugs, jugs and similar items, but also on services where just one view is used for every item. There are lots of these (enough for a whole volume!), but as a taster here is Bollitree Castle in Herefordshire printed in purple on a small Dutch-shape jug (courtesy Mike Milburn Antiques). The scene, along with the probable source print was actually covered in TR3 where it is recorded on sauce tureens in the Ridgway "British Scenery" series and the "Metropolitan Scenery" series.

### Fruit and Flower Border



We never need much excuse to show examples from Henshall's Fruit and Flower Border series, one of our favourites, so here is a platter showing the "Gate of Ghent at Bruges". Although it was illustrated along with the source print in TR5 and TR6 where the series was covered in detail, we only had an image of a pierced basket, and this 31.5cm platter shows the scene much more clearly. With thirty-nine titled or identified views and six more not yet located, it is one of the most extensive series of views, at least second to the Enoch Wood & Sons' Grapevine Border series, although the Wedgwood Blue Rose Border series would also be up there (see below). Has anyone got any interesting pieces to share?

### Fish Platters – Three in a Row?



Fish platters are not common and following our coverage of examples by Clews and Davenport in our last two issues, we are delighted to add a third example. This one is in the extensive Blue Rose Border series by Wedgwood and is printed twice with a view seemingly based on John Preston Neale's print of Sufton Court in Herefordshire, although the house itself is significantly different. The series remained in production for many years and this is a mid-Victorian example, bearing an impressed mark with the trade name "PEARL" which Godden dates to c.1840-68. At 56cm, this platter is somewhat smaller than the others but still an impressive piece. As mentioned in RN48, full coverage of this series would be a big job.

Reynardine Publishing, Bow Station, Bow, Crediton, Devon, EX17 6JD, England

email: [recorder@transferprintedpottery.com](mailto:recorder@transferprintedpottery.com)

website: [www.transferprintedpottery.com](http://www.transferprintedpottery.com)