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“Gloucester Cathedral” from R & J Clews’ Bluebell Border series on a well & tree meat dish (54cms), based on the print, drawn by Thomas Hearne and engraved by William Byrne in 1797, which was included in volume 2 of Hearne’s Antiquities of Great Britain (1786-1807).

The Chairman's Column

David Scriven



I am sure you will share my pleasure in seeing this long-awaited issue of the Bulletin. As most, if not all of you know by now, the former editor of the Bulletin, Trevor

Kentish, sadly and unexpectedly passed away late last year and we have had great difficulty in finding someone willing and able to take on the role of editor. However, I am pleased to welcome Verity Hughes as our new editor and I hope you will agree that she has done an excellent job in producing this issue. We have made some changes to the look and the layout of the Bulletin, which I hope will meet with your approval, but the quantity and quality of the articles remains as high as ever. I would like to thank all those members who have contributed articles for this issue. For once we had more than enough to fill one issue and some articles have had to be held over for the next issue, due out in January 2019. That said, we would like even more members to contribute articles for future issues of the Bulletin, please, whether it be about the manufacturing and consumption of transferware, the people and potteries that made transferware, the shapes and patterns that were produced or, simply, an interesting piece of transferware in your collection.

The society has not been wholly inactive, though, over the last few months. In July this year we held our annual Day Conference and AGM at The Spode Museum Trust Heritage Centre in Stoke-on-Trent. Some 30 members of the society attended and enjoyed two excellent talks from Pat Halfpenny and Dick Henrywood, a “show and tell” session (the Blue Table), admirably and most informatively chaired by Dick Henrywood, and an auction

sale of members’ pots, as well as an opportunity to see the marvellous collection of Spode blue printed transferware held by the museum and displayed to great effect in the Blue Room. For her talk – the Bill Coysh Memorial lecture – Pat enthralled her audience with an account of the lives and activities of the three Stevenson brothers (James, Ralph and Andrew), potters in Cobridge during the first half of the 19th century, and a survey of the impressed and printed marks they had used. In contrast, Dick’s talk focused on patterns, specifically those depicting scenes from literature that he had researched and included in his latest book on transferware, volume 4 of *The Transferware Recorder*.

At the AGM a new committee was elected to take the society forward for at least the coming year: namely David Scriven (Chairman and Treasurer), Kath Slatcher (Secretary and Membership Secretary), Verity Hughes (Bulletin Editor), Pat Halfpenny and Richard Halliday. I would like to thank Alan Riley and Gerard Ledger, both of whom had been committee members for many years and had decided not to seek re-election this year, for their support and the contribution they have made to Friends of Blue. Most of all, though, I would like to pay tribute to Trevor Kentish for all that he did for the society over the last 30 years. A regular contributor of articles for the Bulletin himself, he had been a very efficient editor for the last nine years, maintaining a high standard of production and often writing several articles himself to ensure that there was sufficient content. He had been a committee member for twelve years, for five of which (2009–14) he was a most effective Chairman. He will be and has already been greatly missed! An obituary for Trevor appears on page 7.

Hugh McDowell and the Verona Pattern

Alan and Janet Tomlinson

Heather Lawrence in Yorkshire Pots and Potteries described Hugh McDowell as 'something of a tycoon in the pottery trade'. This appears to be an exaggeration somewhat, although he was involved with a number of potteries in the Castleford area. He was a tea merchant from nearby Pontefract but originated from Scotland.

However, the Eagle Pottery is the only whiteware pottery that McDowell controlled. It had been constructed in 1853 and he purchased it in 1856 after the owners became bankrupt. He continued here until his death in 1868, firstly as Hugh McDowell & Co and then as John Roberts & Co. The partnership with Roberts being dissolved in 1868, shortly before McDowell's death. Archaeological excavations were carried out in the late 1960's in the local area (Castleford was a roman fort on an important river crossing) and some shards bearing two similar printed marks were found. Each mark comprising a dove with outstretched wings above a banner with the words LITHO CHINA and the initials H. McD & Co. John Griffin in The Yorkshire Potteries illustrates one of these marks as being found on a standard willow pattern meat plate. The only other pattern that has been

attributed to McDowell is the Verona pattern as illustrated below. This is a nicely engraved print of figures in a classical landscape. It has been found on plates of 242 and 265mm diameter with the same copper plate being used for both sizes; the central print has been trimmed slightly for use on the smaller item. Oddly, on the plate illustrated the three points of each cockspur are on the upper surface, rather than underneath, as is more usual.

McDowell's marks include the letter C for Castleford. Thomas Nicholson of Castleford also incorporated the initial C in some marks. If any members have details of any items produced by Hugh McDowell or his partner John Roberts, could they let us know via the Editor.



Swan Centre

Mark Temple

Seeing a lovely pierced basket and stand printed in blue with the Swan Centre pattern at this year's FOB Day Conference in Stoke-on-Trent and recalling that I had a dinner plate with the same pattern in my own collection, illustrated here, I was encouraged to write something about it for the Bulletin. The pattern is basically a floral pattern with a central roundel containing swans swimming. Like the basket and stand, my plate has no marks identifying the maker. I searched the usual reference books and the TCC online pattern database for any record



of the pattern but the only record I found was an illustration of a soup plate on page 234 of Coysh & Henrywood's Dictionary of Blue and White Printed Pottery, volume II, published in 1989, in an Appendix dealing with unattributed patterns. The pattern was probably originally produced around 1820 but by which pottery? A suggestion was made at the FOB Day Conference that Dr Minnie Holdaway had attributed the pattern to the Hollins family. However, there is no reference to it in her 2001 publication Hollins Blue & White Printed Earthenware. Does anyone have any ideas?

A Harley Coffee Pot

Sheila French

It was interesting to see the article from Trevor Kentish on p. 12 of the last Bulletin. The pattern is the same as the coffee pot in the attached photo, which I have owned for some 10 years and failed to identify.

It is 30cms high overall, the lid 7.5cms high with an inside collar 5.0cms, has a good balanced appearance and I would agree with Trevor on a date of 1820. Alas no marks and the handle is very simple having smooth attachments top and bottom.

A point of interest - on coloured coffee pots with views, a smaller version of the main pattern is used on the neck where you would expect a border, which is used round the foot.



A Hawley Footbath

Graham Oliver

Recently I was asked to look at a local (south Yorkshire) family's collection of local pottery, which had been in their possession for several decades. One of the items, an unmarked transfer printed footbath was thought to have been made at the Bramelds' Swinton works.

set has been found. This mark is illustrated in the self-published *The Hawleys of Rawmarsh* by Norman Dacre

Due to the rarity of marked pieces the pattern is sometimes known by the spurious title *The Dandy*.



Front view of the footbath, which measures 405 x 330mm on plan.



The pattern shows two well-dressed men, one seated with a fishing rod and the other standing. The latter is tipping his hat to two young ladies. In the background is a European style romantic scene with a lake and a large church. The pattern is repeated twice on each side with a truncated portion at each end.



View of the handle and the external border. The border is repeated on the inside top edge.

In fact, the pattern was that called *St Lukes*, which was made by George Hawley at the Low Pottery, Rawmarsh, near Rotherham, probably between 1850 and 60. George Hawley frequently didn't mark his wares, but a marked jug and bowl



Mark as illustrated by Norman Dacre.

Examples of George Hawley's output, including marked examples, can be found in the collection of Rotherham Museum.

Acknowledgement: - I should like to thank Michael Fowler for allowing me to photograph the piece

Could these be Minton Jugs?

John Pumfrey



Minton printed pottery is comprehensively covered in Geoff Priestman's book up until 1836, but what happened after that? We know that some patterns continued to be produced over long periods, for example "Genevese" and the miniature series of toy dinner wares, but new patterns must have been produced in order for the firm to continue to flourish yet none seem to have been documented.

The two jugs illustrated in this article may, I believe, be two such patterns. I had observed that their shape resembled the illustration of a brown "Genevese" jug in "An Illustrated Guide to the Minton Pottery 1796 – 1836" (plate 8.40 on page 211) but it is small and a side view only. More recently a very a/f marked "Chinese Marine" jug was listed on E-bay with some very good pictures and comparison with these has strengthened my belief that these have the attributes of Minton despite the only mark being a printed small circle with a central dot (mark P3 on page 333) on the smaller one, which could easily have been used by other factories.

They both have a nice white body, are well

potted and the transfers are of good quality and have been accurately applied. They both have the same moulding around the rim and on the handle, and a band of moulded florets at the base of the neck.



1. The smaller jug is 145mms to the top of the handle and weighs 345 G. The inner border resembles an economy version of that used on "Chinese Marine" and externally there are floral sprays around the neck and a large floral transfer with an exotic bird on the main body of the jug- shades of "Indian Bird" (Don) or "Asiatic

Pheasant” (nearly everybody else). There are 28 moulded florets around the shoulder.



2. The larger jug is 195mms to the top of the handle and it weighs a massive 970grams. The inner border is an elaborate one of flowers and scrolls and is different from the outer border around the neck. The main decoration shows a vase of flowers on a tomb which is almost obscured by flowers and foliage. In general style it is not dissimilar to “Claremont” (Minton) or “British Flowers” (Spode). There are 32 moulded florets around the shoulder.

Does anyone have a contrary view?

Trevor Kentish

11 June 1938 — 1 November 2017

John & Christine Pumfrey

We were deeply shocked and saddened to learn of the sudden death of Trevor Kentish. Trevor had been the chairman of FOB from 2009 until 2014 and had been bulletin Editor from 2009 until the present time. He had been a member for many years before that and had been a regular contributor to the bulletin from number 70 (1991). These became more frequent during his time as Editor, not that he wished to brag about his own collection (which as many of you will know is magnificent) but because of the lack of copy from other members.

After taking early retirement from the bank at the age of 50 Trevor had set about building a second career and he became involved with a number of organisations concerned with the study of ceramics. He will have been well known to many of you through his involvement with these. Apart from the FOB he was a stalwart of the now defunct Billericay Ceramic Circle in which he served as Librarian, Treasurer and Chairman at different times over three decades. He also belonged to Morley College and the Spode

Society and at various times he was Treasurer of those too.

For many years he traded at venues such as Ardingly, SheptonMallet, Newark, Detling, and other smaller fairs where his varied and interesting stock was always fairly priced, well labelled with all the faults declared and no exaggeration of age. He had accumulated a wide knowledge of blue transferware which he was always pleased to share with others. He was cautious with his attributions, thoughtful and never leaping to conclusions. In his spare time he played bowls several times a week in season, sometimes twice a day, to a good standard. He was Treasurer of the Bowls club too, of course.

He was first and foremost a devoted family man and at this sad and difficult time our thoughts go out to Hazel, his wife of more than 50 years, and their three daughters Kathy, Ally, and Clare. His untimely death will leave a void in all their lives and his wealth of knowledge will be missed by all those who knew him.

Nottingham Mechanics Institution

Dick Henrywood

With my interest in special order wares I thought I really ought to accept David Scriven's challenge to identify the building on his NMI saucer (Bulletin 177, the images repeated here). It did turn out to be quite a task but after a couple of



on 19 January 1869. The site was eventually redeveloped by the Institution in 1964, with the old stone façade exported to America and re-erected in California as part of a hunting lodge. The site has since been redeveloped again and no traces of the original building remain.

The saucer shows the original building and would presumably have been part of a quantity of china ordered for use when it opened in 1845. The appearance following the rebuilding in 1867 was generally similar externally but seems to have incorporated a distinctive large porch which is visible in most engravings. It has not been possible to find any engraving of the original building but a bookplate from the Institution's own library (engraved by G. Hodgson in 1895) is illustrated here and is sufficient to confirm the identity, albeit with

hours on the internet involving a certain amount of inspirational guessing, it turns out to be the Nottingham Mechanics Institution.

The organisation was formed in 1837 as part of a Mechanics' Institution movement begun nationally by Dr. George Birkbeck in London early in the 19th century. The intention was to help artisans, or mechanics as they were then called, to improve their knowledge by providing classes, lectures, and libraries (particularly of technical books), but also music, drama, and other social activities.

The Nottingham Institution was originally based in rooms rented at No. 17 St. James Street but on 28 January 1845 they opened their completely new building in Milton Street. Unfortunately the building suffered a major fire on 14 March 1867, but it was rebuilt with a new hall which opened



the later porch and other improvements

David's saucer is just typical of a fairly large trade in special order wares supplied by potters throughout the 19th century. They often provide a challenge but the research is fun and can be most rewarding. Can anyone offer any similar puzzles?



Ceylon Temple

Mark Temple

This rather late plate has a pattern which seems to tell a complex story involving two simpering Chinese ladies (centre front) alongside an oriental gentleman accompanied by a patterned horse. There is a flamboyant temple (right back) and a small summerhouse (left front), through the window of which two characters are looking on, engaged in a whispered conversation.

It is a lighter blue in colour and has a pronounced footrim.

The pattern appears to have been recorded first in True Blue, the catalogue of the exhibition of British blue transfer-printed earthenware to celebrate the 25th anniversary of Friends of Blue, held at The Wedgwood Museum, Barlaston, Stoke-on-Trent, in 1998, where it was shown on a 16 inch platter (see item 43 on pp 103 & 61). At that time the pattern was known as Floral Horse, the shading of the horse's dappled



coat looking as if it was patterned in a floral design. Since then items decorated in this pattern have come to light which have been marked on the back with name Ceylon Temple. Such a marked example, a 10inch plate, is included in the TCC online pattern database. Known items decorated in this pattern would suggest it was used only on

dinner wares. The manufacturer has not yet been identified but the pattern would appear to have been used around 1840. One item has been seen with the printed retailer's mark of D. Davis, Commercial Road, London. David Davis did not start up in business in Commercial Road until 1839. This would date the pattern to the time of the chinoiserie revival which occurred in the late 1830's/early 1840's. Hence the lighter shade of blue compared with that normally associated with chinoiserie patterns.

Hawking

David Scriven

Alan & Janet Tomlinson describe a pattern called “Hawking” in their article “New Patterns for Lewis Woolf?” (Bulletin 177/4), which they attribute to Lewis Woolf of the Ferrybridge Pottery in Yorkshire on the basis of the initials L W and the style of the font in the printed mark on the base of the jug illustrated in the article. Woolf at first leased and subsequently owned the Ferrybridge Pottery from 1851 to 1880.

A similar shaped jug appears in the TCC online pattern database with the same pattern, the same border and a similar printed mark, except that it doesn't contain the maker's initials. The TCC database also shows the same “Hawking” pattern on another jug, of a different shape, with a different, possibly painted, border. The second jug has a similar printed mark to the other one, except that it does include the maker's initials. The initials are in a similar font to that seen on the jug illustrated by the Tomlinsons and the first letter appears to be an L but wear to the mark has partially obscured the other initial(s). The TCC have attributed both jugs to Lockhart & Co. who ran the Victoria Pottery in Pollokshaws, south of

Glasgow from 1865 to 1876. It is not clear, though, on what basis they have made that attribution

It is interesting to note, as well, the other patterns called “Hawking”, or containing that word in a printed mark, that appear in the TCC database. There are four more patterns called, simply, “Hawking”: one produced by J & MP Bell & Co at the Glasgow Pottery between 1841–1880 (see further article by the Tomlinsons below); another produced by John Marshall & Co at the Bo'ness Pottery in Scotland between 1859– 880; a third produced by Robert Heron at the Fife Pottery in Kircaldy, again in Scotland, probably between 1837–1882, and the fourth produced by Samuel Moore & Co. at the Wear Pottery, Sunderland, probably between 1840–1882. There is also a pattern called “Hawking in the Olden Time” that was produced by J & MP Bell & Co. Whilst this list by no means includes every transfer-printed pattern ever produced with the name “Hawking” or depicting a hawking scene, it is interesting that all the examples mentioned were produced by potteries in Scotland or the north of England and roughly between 1840 –1880.

Hawking (2)

Alan & Janet Tomlinson

In our recent article New Patterns for Lewis Woolf? in Bulletin 177, we referred to a pattern named ‘Hawking’ by J & M P Bell of Glasgow. Fortunately, an image of a plate in this pattern

and the mark has been forwarded to us recently. The quality of the engraving is of a higher quality than the Woolf version.



Serendipity Source Prints

Dick Henrywood

This is the third in a very occasional series of articles reporting source prints discovered through serendipity, or sheer chance, when searching for something else. In this case I came across the print shown here while I was looking for a completely different rural scene. It immediately rang bells but it took some brain scratching and a lot of time hunting through paperwork before I found a match.



Back in Bulletin 105, Mollie Field sent in an image of a sucrier by Shorthose which she christened Polishing a Cow. The image is repeated here along with a close-up of one side.



The sucrier bears a printed mark “SHORTHOSE & Co” (although the final two letters are indistinct). Mollie mentioned a miniature teapot and cup and saucer with the same pattern.

The original print is believed to have been made by Francesco Bartolozzi and was published by Joseph Wagner in Venice. It dates from 1762 and is one of a series of twelve Landscapes on Hills. The original painting was by Francesco Zuccarelli (1702–1788). Clearly the pottery engraver copied only the main feature of the cow and the boy “polisher”, but not the background landscape.

David Scriven reports the same pattern on a so-called Salopian ware teabowl and saucer and I can also illustrate what must be a matching coffee pot which appears in the TCC database. It would be interesting to know of any other examples.



I am indebted to Mollie for the photographs but must apologise for their quality. I have tidied them up as best I can in Photoshop. I am also grateful to Connie Rogers for her help from the TCC database.

Environs of Moscow

John Pumfrey

Identifying when and where a piece of 19th century transferware was made is not always easy. So little

was marked with a maker's name. Often the only mark is a printed pattern name which may be easily attributable to a specific pottery but not always. I illustrate such a piece here: a jug 160 mm in height, probably 1820/30 has a single wrap around transfer depicting some Russian looking buildings in front of a mountainous background. The foreground has various groups of people including two on horseback, and a coach and four. The jug has a bluish glaze. I do not believe that Moscow is in a mountainous region and the border of roses and thistles around the neck is out of keeping with the subject. Any information about the pattern or the maker of the jug would be much appreciated.



Honorary President

Dick Henrywood

Committee 2018 — 2019

Chairman & Treasurer

David Scriven.

Email: fobchair@outlook.com

Secretary & Membership Secretary

Katherine Slatcher.

Email: fobmembership@outlook.com

Bulletin Editor

Verity Hughes

Email: fobbulletin@gmail.com

Other Committe Members

Patricia Halfpenny

Email: fobweb2@gmail.com

Richard Halliday

blueandwhite@btinternet.com

Website Manager

Gerard Ledger

Email: grledger@fob.org.uk

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