

TCC 2005 Annual Meeting – Phoenix by Judy Wagner

A smaller but lively and enthusiastic group gathered in the Hilton's posh surroundings for an intense few days of learning and renewing friendships. Activity began Thursday evening (October 20) when host Nick Routson welcomed early arrivals to his home. Guests were treated to a beautifully prepared table and surrounded by rooms filled with gorgeous transferware, samplers, textiles and other collections. All senses were sated during an evening of eating, examining ware and socializing.

Friday

The TCC Board met early in the morning and afterwards there was free time for antiquing or exploring such as a visit to Frank Lloyd Wright's Taliesin West. Late afternoon we registered before gathering for our first conference meal.

Friday evening Connie Rogers gave a presentation on **"The Origins and Variations of the British Willow Pattern."** In her introductory comments Connie noted that when focusing on a pattern one studies shapes along with makers, styles, bodies, pattern

variations and countries of origin.

Special mention was made of the 2005 Northern Ceramic Society's summer school at the University of Chester devoted to the memory of Reginald Haggard, a founder, editor and president of the NCS and mentor of Paul Atterbury. Connie expressed her kinship with Haggard due to comments in his book *English Country Pottery*. He discounted the "absurd" story based on the willow pattern and opined that "The true romance of the 'willow' pattern is its swift rise to popularity after an inconspicuous origin in the Shropshire porcelain factory of Caughley."

Connie's own first willow find was a piece of Royal China purchased at auction. In 1975 there were 54 documented

makers of willow listed in *The First Book of Willow Ware China* by Veryl M. Jensen. Connie charted her increasing involvement with willow through newsletter articles, Mary Frank Gaston at Collector Books, summer study at Keele University, combing the *Pottery Gazette* and factory records and finally production of her own book (*The Illustrated Encyclopedia of British Willow Ware*, Schiffer Publishing Ltd. 2004). The book catalogues 411 makers of willow. Since publication 40 more makers have been found.

Using examples on screen, Connie illustrated the following pattern variations: With Chinese ancestors, Standard willow, Two Temples I & II, Mandarin, John Turner and Canton. In each instance she pointed out distinctions based on the presence or absence of features or their placement in the design. Willow tableware was produced on an earthenware body until the



Hilton Suites Phoenix. Kent Williams image.



Michael Weinberg and Peg Sutor with some of Nick Routson's collection of transferware. Kent Williams image.

end of the 19th century when some porcelain was also made by Wedgwood, Minton and Spode.

Next came a visual potpourri of Willow variations not based on Chinese originals. Among the items shown were wares from Booth (“Real Old Willow”), Burleigh, Doulton and Worcester-many of which were polychrome.

Connie concluded with a discussion of the Willow pattern’s origin. Referring back to Haggard, she quoted his comment that “it would be interesting to trace the evolution and mutations of this particular pattern from the Chinese prototype or prototypes, and the English painters



TCC members at rest. From left, Dennis Berard, Elaine Shackford and Nick Routson. Wes Palmer image.

adap-

tions...” Connie has been doing just that as the result of having found a hand painted Chinese plate with the Standard willow border. The plate thought to date to 1775 negated the notion that the Chinese copied from the British, the first British Standard willow having been done by Spode circa 1790. Two Chinese landscapes Two birds and the plate Connie found were used to develop the Standard willow pattern. These two were models for other patterns as well. Caughley’s Willow-Nankin engraved by Thomas Minton is an exact copy of Two Birds. The central pattern of Caughley’s Striped Temple and Davenport’s Chinese Flagbearers are based on the Chinese landscape with the willow border. Thomas Minton probably engraved Striped Temple also when apprenticed at Caughley. Spode is generally credited with production of the first Standard Willow as there are no earlier marked versions known. Thomas Minton may also have been the engraver.



Connie Rogers speaking.
Kent Williams image.

Saturday

The morning and early afternoon sessions were devoted to **“An Update and Review of the TCC Website and Pattern Database”** presented by Loren Zeller. Project team members Nick Routson and Connie Rogers contributed as well. A very attentive audience asked questions and made comments as the well-organized program with graphics progressed.

The TCC website designed by First Communications was launched October 1. Its objectives are to: Provide informational value to both members and non-members; support TCC’s educational mission; increase membership; offer a forum for the exchange of information and provide a source of advertising revenue.

Loren “walked” the group through the website. The home page with What’s New and Pattern of the Month features is the gateway to any of the following pages: Community and Message Board, Events, Marketplace (classifieds, dealers, auctions), Information, Publications, Membership, Connect (emails to members) and the Pattern Database.

During the website’s first eighteen days of operation there were 1268 home page visits and more importantly 4292 page views. Three members renewed using the site and one new member joined. The site’s potential has already been demonstrated. David Hoexter and Judie Siddall will serve as web masters.

Discussion of the website concluded with information on suggested ad rates. Member dealers \$120 per year for a selected page listing (on a first come first served basis). Member dealers and selected auction houses will be provided a free link to their web page. Home page space when available may be had by member dealers and auctioneers for a month at a time. The rate mentioned was \$75 a month.

After a short break Loren reconvened the group to talk about the pattern database. The objectives of the database are to provide a comprehensive on line source of information about transferware patterns and to generate interest in the study of transferware. The period of interest is 1780 to 1900.

The following tasks have been completed or are in progress: Requirements documented; pattern and border categories defined and loaded; colors defined and loaded and editor functions developed and in test mode. The category editors named so far are: American Themes-Ted Gallagher; British Themes-Colin Parkes; Chinoiserie-Connie Rogers; Floral & Botanical-Judie Siddall & Jane Diemer; Indian & Oriental-Michael Sack and ABC section of



President Loren Zeller at podium. Wes Palmer image.

Children's Subjects-Davida Shipkowitz.

Each editor is encouraged to identify other key persons to help with the category. A tremendous amount of progress has been made but much remains to be done. The plan is to bring one category on line at a time making it easier to test and refine. At the end of the presentation there was a round of applause in appreciation of Nick, Loren and Connie's labors.

Following lunch most members took the opportunity to begin exploration of the famous Heard Museum. A guided tour introduced us to wonderful examples of pottery, sculpture, jewelry, weaving, carving and painting done by native peoples of the southwest, past and present.



TCC group listening to a speaker. Wes Palmer image.

Then there was time to roam the exhibits and check out the range of goods in the Museum Shop.

Saturday evening featured Margaret (Peggy) Sutor's discourse on **"Philadelphia, the Little Athens of the Federal Period"** Everyone received a reproduction of a 1688 grid map representing William Penn's plan for Philadelphia. Marked on the map were the locations of the fifteen views Peggy covered. In Philadelphia from the Colonial Period forward there was a progression in building materials from wood to brick to marble. Peggy stressed the elegance of the Federal Period's (1800-1825) marble structures.

For each of the fifteen views, we were shown an image of a transferware piece(s), the source print if known, learned the potter(s) if known and something about the site's history. The



Peg Sutor speaking. Kent Williams image.

views were:

Philadelphia (view looking south toward the city from the site of Penn's Landing) 5 7/16" plate, maker unknown.

Bank of the U. S. (later Girard's Bank) 10 1/8" plate, Stubbs.

Custom's House (initially second Bank of U.S.) 3 3/8" cup plate, Ridgway-Beauties of America series.

U. S. Hotel (opened in 1826) 10" soup plate, Tams.

Library, Philadelphia (built 1789-90 by a company formed under Ben Franklin's leadership) 8 1/8" plate, Ridgway-Beauties of America.

Masonic Hall (an 1820 replacement for an 1811 building burned in 1819) 7 1/8" plate, Ridgway-Beauties of America.

Staughton's Church (dedicated 1812) 8 1/4" plate, Ridgway-Beauties of America and a Stevenson cup plate.

Pennsylvania Hospital (completed 1805, Ben Franklin was a director) 10" bowl, Ridgway-Beauties of America and a footed soup tureen by Stevenson.

Deaf and Dumb Asylum (dedicated 1825) 7" plate, Jackson and a plate by Wood.

Waterworks (1801, the first facility located at Centre Square) 10" plate, Stevenson and a plate by Jackson.

Fair Mount (second water works completed 1824)

Seven potters had a go at this view: Stubbs, Henshall & Williamson, E. Wood, Ridgway, T. Godwin (Schuylkill Water Works), C. Meigh and Jackson (Race Bridge).

Upper Ferry Bridge (built of wood and destroyed in 1838) 18 3/4" platter, Stubbs and 9 3/4" x 8 1/4" platter by Jackson.

Mendenhall Ferry (rope guided wooden ferry about two miles upstream from Fair Mount on the Schuylkill) cup plate, Stubbs.

Woodlands near Philadelphia (home of William Hamilton horticulturist grandson of Alexander Hamilton) 10 1/2" platter, Stubbs.

A View Near Philadelphia, 10" plate, maker unknown.

Peggy's program set the stage for TCC's 2006 meeting in the historic City of Brotherly Love.

Sunday

After introducing board members, President David Hoexter called for their reports. Treasurer, Chet Creutzburg, stated that for the financial year that ended March 31, 2005 the TCC had total cash receipts of \$34,543.17 and cash disbursements of \$24,412.70 for an increase of \$10,130.47. For the in-



TCC group at mealtime. How many members do you know?
Kent Williams image.

terim April 1 through October 17, 2005 cash receipts were \$26,124.62 and disbursements \$10,061.66. The club is in good financial condition but the current figures do not reflect all expenses for the annual meeting or for work done on the website and database. [A later supplement reported income from the Phoenix meeting was \$19,975.00 with expenses of \$19,737.74 for a profit of \$237.26.]

Membership chair, Judie Siddall reported the club has 212 paid members. There are some that have not renewed and will be getting their final Bulletin. Judie tasked everyone to recruit one new member.

Vice-President, Margaret Sutor, officially announced Philadelphia as the 2006 meeting site. Cambridge England is under consideration for a future year.

Communications co-chair, Dennis Berard, brought up the idea of purchasing heavy mil plastic bags with the TCC logo and website for dealers to use. It was suggested from the floor that the computer columnist for the *Maine Antiques Digest* be contacted regarding a feature on TCC's database project.

Bulletin co-editor, Dick Wagner, expressed the editors' appreciation to all members who made contributions to the effort during the past three years. He urged all new bulletin material be sent to the new (effective January 2006) co-editors, Nancy Barshter and Michael Weinberg.

Bulletin co-editor select, Michael Weinberg, reported that he and Nancy have established an email address specifically for Bulletin related communications - tccnewsletter@gmail.com

Database editor, Connie Rogers put out a call for additional category editors. Needed are person(s) to head up European Themes (literal & imaginary), Literary, Biblical and Theatrical, Rural Themes and Miscellaneous. Category images may now be submitted. Guidelines for photo submissions are available from Connie.

Finally, the president reported on the election of officers for the coming year. Elected are: Loren Zeller, president; Margaret Sutor, vice president; Chet Creutzburg, treasurer and Jackie Overman, secretary.

Loren then took over the podium. He commented on the indispensability of volunteers in making projects work and especially recognized the teamwork of Judie Siddall and David Hoexter on behalf of the TCC over the years.

Before the meeting adjourned Wes Palmer answered the volunteer call and agreed to lead the effort to develop a TCC re-search grant program for the study of transferware.



TCC audience listening to a speaker.

Kent Williams image.

Dick Henrywood's visually rich presentation "**British Views and the American Market**" capped the conference program schedule. Dick noted that in general the medium or lighter blue ware was made for the British market and the darker cobalt for export to the U. S. Ware might have either a single view throughout the range of pieces in a service or a series of views. A typical average is twenty different views on approximately seventy known services. In no time one counts some 1400 British view patterns.

Addressing British views for the home market, Dick showed *Byland*

Abbey, Yorkshire from Knight Elkin & Co.'s Rock Cartouche Series. Fashions changed and scenes became romanticized after 1835 when copyright laws prohibited simply lifting views from books.

Minton, Spode and Wedgwood didn't produce for export but some potters who did such as Ridgway and Rogers also made ware for the home market. Also made for the home market were the Passion Flower Border Series, the Pineapple Border Series and Antique Scenery-all maker unknown. The latter shows up fairly regularly with wrong titles-usually a transferer's error but occasionally the engraver's.

Views for both home and the U. S. were illustrated with Stevenson's acorn and crown acorn borders and Adams' *Rookery, Surry*. Dick pointed out that Surrey lacked an 'e' and used the example for an appeal to members to please send him images of marks and titles on ware so that the exact spellings and wordings can be recorded as they appear.

(email: dhenrywood@waitrose.com) Other makers for both markets were R. Hall (Select Views), Henshall (Fruit and Flower Border Series), J.& W. Ridgway (Oxford and Cambridge College Series), J.& R. Riley (Large Scroll Border Series) and E. Wood (Grapevine Border Series).

Examples of Views for the U. S. only were Adams' Regent Park Series and Enoch Wood's London Views Series. Dick found it strange that both firms made British views for export. Wood also produced a French Series and an Italian Scenery Series. The latter does show up in Italy.

The presentation concluded with a tribute to the Willow Pattern in the form of two cartoons that appeared in the *Daily Telegraph*. One image depicted birds flying and European leaders standing on a bridge while a rocket went off. The other presented the U.S. being "invaded" by exports labeled China, Inc. shown among willow motifs. (Sorry readers you really had to be there.)

Over the noon period we picked up a boxed lunch and non-dealers were exiled from a portion of the hotel atrium to other places of choice (many chose the pleasantly warm embrace of the patio) while dealers unpacked and set up for conference's closing event the show and sale. Whether one bought or just admired the array of wonderful items, one appreciated the work involved in putting on these displays of merchandise.



One of the dealer tables at the Sunday show.

Wes Palmer image.

Appetizer plate of salad and shrimp from the Routson evening. Bon appetite.
A Wes Palmer special.



