



DAACS Cataloging Manual:
Ceramic Pattern Appendix

By Lynsey A. Bates

Updated: October 2018
Created: August 2014

APPENDIX 2: PATTERN NAMES

This Appendix contains three sections: one on transfer printed patterns (2A), handpainted patterns (2B), molded patterns (2C), and tin-enamelled tile patterns.

APPENDIX 2: PATTERN NAMES.....	2
2A: TRANSFER PRINT PATTERNS, NOTES, AND REFERENCES.....	5
ALBION	6
ARABIAN CAMEL	7
ASIATIC PLANTS	8
ASIATIC SCENERY.....	9
BEAUTIES OF AMERICA SERIES	11
BEEMASTER.....	12
BELZONI	13
BIRDS	14
BLANTYRE	15
BOUQUET	16
CALEDONIA	17
CANOVA.....	18
CEYLONESE	19
CHEVY CHASE	20
CHINESE MEN IN A GARDEN.....	21
CHINESE PASTIME	22
CORAL BORDER.....	23
CURLING PALM	24
CYRENE	25
DOGS ON THE SCENT	26
DROMEDARY	27
FISHERMEN WITH NETS.....	28
FLOWERS AND LEAVES	29
FLOWER, SCROLL & MEDALLION SERIES.....	30
“FRAMED HUNTING SCENE SERIES”	31
GEISHA GIRL.....	32
GENOA	33
GIRAFFE	34
GONDOLA.....	36
GRECIAN	37

GRECIAN SCENERY	38
GREYHOUND	39
“H BEGINS HORSE”	40
IRISH VIEWS SERIES	42
L.T. PIVER OX MARROW POMADE	43
MARCELLA	44
MARINO.....	45
MEDINA	46
MILKMAID	47
MUSKETEER	48
ORIENTAL	49
ORNATE PAGODAS.....	50
PAGODA.....	51
PAGODA AND PALMS.....	52
PALESTINE.....	53
PANORAMIC SCENERY SERIES	54
PHOENIX BIRD	55
PINWHEEL.....	56
POMERANIA	57
POMPEII	58
“PRINCE ALBERT”	59
PRIORY.....	60
“PREPOSITION”	61
RUINED CASTLE AND BRIDGE	63
SCENE AFTER CLAUDE LORRAINE	64
SCINDE.....	65
SPANISH PROCESSION	66
STYLIZED DAFFODILS, ANEMONE AND TULIP.....	67
SEA WEED	68
SYDENHAM	69
SYRIAN.....	70
“TIMBERED INN”	71
TRANSYLVANIA UNIVERSITY.....	72
WILD ROSE	73
WILLOW PATTERN	74
UNIDENTIFIABLE.....	75
REFERENCES: TRANSFER PRINT PATTERNS	76

2B: HANDPAINTED PATTERNS NAMES, NOTES, AND REFERENCES	78
ALTAR OF LOVE	79
BOY ON BUFFALO	80
CANTON	82
CHINESE HOUSE	83
CHINESE LANDSCAPE PATTERN 1	85
COIN AND CRAB	86
CRANES AND MOSQUITOES	89
DEER AND LINGZHI	91
FITZHUGH*	93
FLOWER BASKET.....	94
GRAPE, BAMBOO, SQUIRREL	95
HUNDRED ANTIQUITIES.....	96
KING’S ROSE	98
NANKING*	99
PINES AND DEER	100
STATES.....	101
NOTE 1: NANKING AND FITZHUGH BORDER DESIGNS	103
REFERENCES: HANDPAINTED PATTERNS	104
2C: MOLDED PATTERN NAMES, NOTES, AND REFERENCES	105
DOT DIAPER BASKET 01.....	106
REFERENCES: DOT DIAPER BASKET 01	108
2D: TIN-ENAMELLED TILE PATTERN NAMES, NOTES, AND REFERENCES.....	109
BLOEMRUITJES	110
REFERENCES: TIN-ENAMELLED TILES	111

2A: TRANSFER PRINT PATTERNS, NOTES, AND REFERENCES

Please refer to the following information and examples when identifying and selecting a pattern.

Unless otherwise noted, the examples of vessels and borders are from the Transferware Collectors Club database. (<http://www.transcollectorsclub.org/>)

Note: Several patterns have been assigned names by DAACS or the Transferware Collectors Club. Quotation marks around the Pattern Name indicate that the the border and scene combination is as yet unidentified and no marked vessels have been found.

Note: Enter “Unidentifiable” in the Pattern Name field for all transfer printed sherds for which the pattern cannot be determined. The Pattern Notes field can be used for recording pertinent information about the printed decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camel, a rim band of roses, etc.).

Note: DAACS does not record **Stylistic Elements** or **Motifs** for transfer printed decorations. In these cases, both Stylistic Element and Motif should be recorded as “Not Applicable.”

ALBION

Many possible manufacturers, including George Patterson, G. R. Turnbull, John Wood, Robert Maling, Sampson Hancock & Co., and William Ridgway & Co.

References:

TCC #s 10839 (Turnbull), 7770, 9099, 11019
Williams and Weber, 1986 (V2), p. 126
Coysh and Henrywood, 1982 (V1), p.18.



Example 2, plate manufacturer unknown (blue)



Example 2 backstamp



Example 1, plate marked Turnbull Stepney (light blue)



Border image, Ex. 1



Example 3, platter manufacturer unknown (blue)



Example 3 backstamp

ARABIAN CAMEL

Manufacturer: Enoch Wood & Sons (E. W. & S.)

Manufacturer Date Range: 1818-1846

Manufacturer Location: Burslem, Staffordshire

Notes: This pattern name refers to a depiction of a camel being led by a man. A desert and mountain occupy the background.

Many other patterns with camels were produced. This particular pattern name refers to this central scene and border pattern, in the Sporting Series produced by Enoch Wood with the same border pattern.

References:

TCC #3568

Laidecker 1951:105-106.



Example 1, tureen (blue)



Border Image, Ex. 1



Larger example 1, tureen with tray

ASIATIC PLANTS

Manufacturer: William Ridgway (1830-1834);
Ridgway, Morley, Wear & Co. (1836-1842)
Manufacturer Location: Shelton, Hanley,
Staffordshire

Notes:

Possible additional manufacturer: Minton c.
1840

*Central scenes vary by form and rim shape.

References:

P. Williams, 1978 (V1), p. 474.

Coysh and Henrywood, 1982 (V1), p. 38.

Neale, 2005, p. 99.



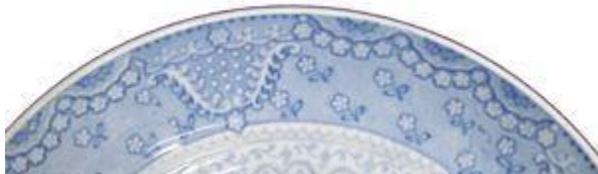
Example 2, plate (green)



Example 1, plate (light blue)



Border Image, Ex. 2



Border Image, Ex. 1



Flat tableware sherd with green Asiatic Plants pattern from South Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

ASIATIC SCENERY

Manufacturer: Thomas & John Carey
Manufacturer Date Range: 1828-1842
Manufacturer Location: Lane End,
Staffordshire

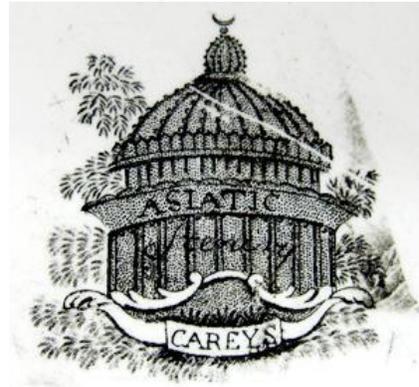
Notes:

*Central scenes vary by form. Refers specifically to pattern created by the Careys.
Most forms have simple beaded and scalloped edge.

References:

Williams and Weber, 1978, p. 92.
Coysh and Henrywood, 1982 (V1), p. 29.
P. Williams, 2008, 39.
TCC # 10733, 10740, 13743, 6047, 7779

Border Image, Ex. 1



Base mark, Ex. 1



Example 1, plate (black)



Example 2, platter (brown)



ATHENS

Manufacturer: Charles Meigh
Manufacturer Date Range: 1835-1849
Manufacturer Location: Hanley, Staffordshire

Notes: This pattern is not the same as that produced by William Adams & Sons, pr John Rogers & Son.

References:
TCC #8324
Coys and Henrywood, 1982 (V1), 29.



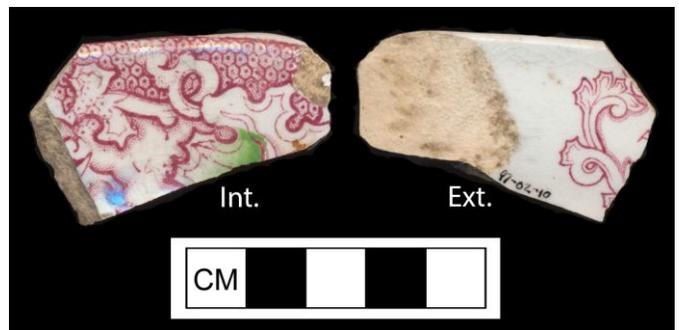
Example 1, plate (red with polychrome enamel)



Border Image, Ex. 1



Manufacturer's mark, Ex. 1



Two plate sherds with marks from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

BEAUTIES OF AMERICA SERIES

Manufacturers: John and William Ridgway (1813-1830);
Ridgway, Morley, Wear & Co. (1836-1842)
Manufacturer Location: Shelton, Hanley, Staffordshire

Notes: This series refers to numerous American buildings recorded by British artists c. 1800 and printed by the Ridgways starting in 1813. *Central scenes vary
The border can be identified by large floral medallions with alternating roses in each medallion.

Two scenes have been identified for this series in DAACS: Pennsylvania Hospital, Philadelphia, PA; Library Philadelphia, Philadelphia, PA; City Hall, New York. Scene information should be recorded in the Pattern Notes field.

References:

TCC#898 (Library Philadelphia) and #896 (Pennsylvania Hospital)
Neale (2005), p. 54, 174



Example 2, plate with Library Philadelphia (blue)



Example 1, platter with Pennsylvania Hospital (blue)



Plate fragment with base mark from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

BEEMASTER

Manufacturer: Unknown (possibly Hicks & Meigh or William Adams)

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes: Border and scene do not vary. Scene based on painting *Swarm of Bees, Autumn* by George Roberston. Commonly attributed to William Adams III (1804-1829), but no marked example has been found.

References:

TCC#1930

P. Williams, 1978 (V1), p. 474.

Coysh and Henrywood, 1982 (V1), p. 38.

Furniss et al., 1999, p. 40.

R. and R. Halliday, 2012, pp. 64, 86, 303.



Border Image, Ex. 1 Part 1



Border Image, Ex. 1 Part 2



Example 1, tray (blue)

BELZONI

Manufacturer: Enoch Wood and Sons
Manufacturer Date Range: 1818 -1846
Manufacturer Location: Burslem, Staffordshire

Notes: *Central scenes vary

References:

Williams and Weber, 1986 (V2), p. 522.
Coysh and Henrywood, 1982 (V1), p. 40.



E

Example 2, plate, hunting deer scene (red)



Example 1, plate (red)



Border Image, Ex. 2



Border Image, Ex. 1



Base Mark Ex. 2



Base Mark Ex. 1

BIRDS

Possible Manufacturer: Thomas Dimmock & Co.

Manufacturer Date Range: 1828 -1859

Manufacturer Location: Hanley, Staffordshire

Notes: "D" base mark also used by H & R Daniel (1822-1846, Stoke, Staffordshire).
Pattern name taken from base mark.

References:

TCC#4795

Kowalsky 1999, 473.



Base Mark Ex. 1



Example 1, plate (red)

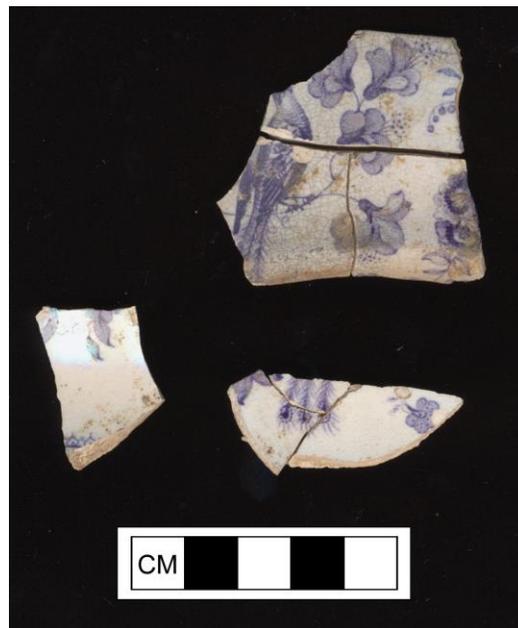


Plate fragments with purple pattern from the Southeast Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).



Border Image, Example 1

BLANTYRE

Manufacturer: John and George Alcock (J & G Alcock)

Manufacturer Date Range: 1838-1848

Manufacturer Location: Cobridge, Staffordshire, England

Notes: Appears in both blue and purple transfer print. The border and central scene are always paired. Minor variations on details of central scene may exist.

References:

TCC #2773.

Snyder 1997, p. 32.

P. Williams, 1978 (VI), p. 198.



Example 1, platter (light blue)



Border Image, Ex. 1

BOUQUET

Manufacturer: Knight, Elkin & Co. (K. E. & Co.)
Manufacturer Date Range: 1826 -1846
Manufacturer Location: Fenton, Staffordshire

Notes: Border and scene do not vary. Variation in vase style and flower arrangement of central image noted on marked vessels.

References:

Coysh and Henrywood, 1989 (V2), p. 32.



Border Image, Ex. 2 (green)



Example 1, platter (blue)



Detail view of border pattern, Ex. 1

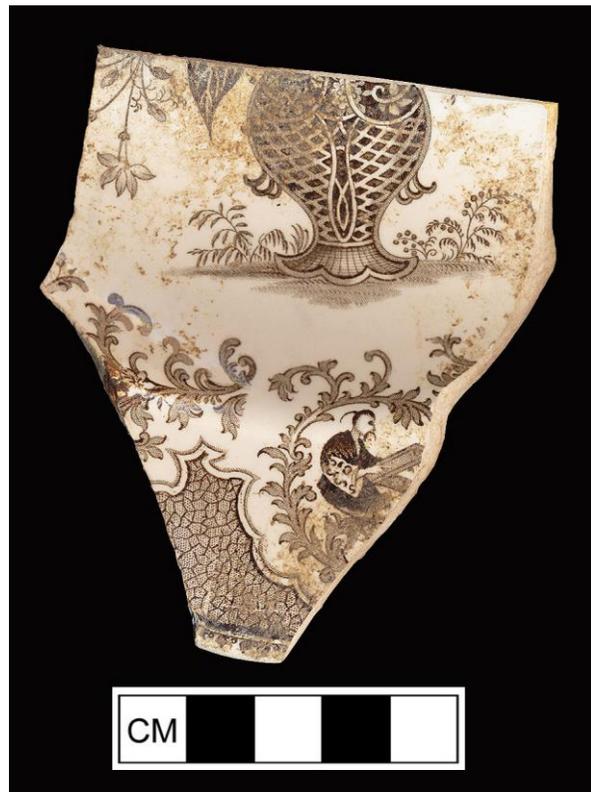


Plate fragment from the Triplex Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation). Note small "cracked ice" style detail surrounding the vines and figures.

CALEDONIA

Manufacturer 1: William Adams IV and Sons (1829 -1861), Stoke-on-Trent, Staffordshire;
Manufacturer 2: Middlesbro' Pottery Co., 1834-1887, Stockton-on-Tees, County Durham

Notes: Border includes four distinct medallions. *Central scenes differ

References:

P. Williams, 1978 (V1), p. 210.
Coysh and Henrywood, 1982 (V1), p. 67.
Snyder, 1997, p. 14.
Furniss et al., 1999, pp. 49-50.



Example 3, platter (brown)



Example 1, platter (blue)



Border Image, Ex. 2 plate (red)



Border Image Ex. 3

CANOVA

Many possible manufacturers including Thomas Mayer, 1826 – 1838, Stoke-on-Trent; Goodwins and Harris, 1831 – 1838, Lane End, Staffordshire

Notes: The central scene nearly always contains a large vase in the foreground with a boat in the water alongside. Border is characterized by cartouches which alternate between scenes (boat and vase) and floral sprays.

References:

TCC#1485 (Mayer), 6032 (Mayer), and 14365 (G & H)

Snyder, 1997, pp. 123-125.

P. Williams, 1978 (Vol. 1), pp. 214-215.



Example 3, teapot (red)



Example 1, plate border (blue)



Example 4, plate (brown)



Example 2, plate border (polychrome)

CEYLONESE

Possible manufacturer: George Phillips (1834-1847), Longport, Staffordshire.

Notes: Pattern most similar to identified sherd matches the vessel shown here. Slight variations on the shape of the urn and location of peacock(s) are possible. Border is identical on all marked George Phillips vessels.

References:

Williams and Weber (I) 1978:136.

Snyder 1997:136.

TCC# 12293 (unmarked); see also 8984, 10398, 11852, 12290.



Example 2, border, marked George Phillips plate (blue). Williams and Weber argue that the botanical half-circle is distinctive to this pattern.



Example 1, posset cup (blue)



Border Image, Ex. 1

CHEVY CHASE

Version 1

Manufacturer: Enoch Wood & Sons*

Manufacturer Date Range: 1818 - 1846

Manufacturer Location: Burslem, Staffordshire

Notes: *Central scenes differ in Version 1

References:

Williams and Weber, 1986 (V2), p. 210.

Coysh and Henrywood, 1982 (V1), p. 281.



Version 1, Example 1 plate (blue)



Version 1, Border Image, Ex. 1



Version 1, Border Image Ex. 2 plate (brown)

Version 2

Alternate Version also called Chevy Chase

Manufacturers: Thomas Dimmock & Co.

Manufacturer Date Range: 1828 - 1859

Manufacturer Location: Hanley, Staffordshire

References:

Williams and Weber, 1986 (V2), p. 81.



Version 2, platter (brown)



Version 2, Border Image

CHINESE MEN IN A GARDEN

Manufacturer: Davenport

Manufacturer Date Range: 1794-1887

Manufacturer Location: Longport,
Staffordshire

Notes: Transferware Collectors Club assigned pattern name. The few marked vessels with this pattern have only the impressed mark of 'DAVENPORT' above an anchor. The scene depicts two Chinese men in the background with a large willow-like tree in the foreground. The border is comprised of willow-like tree branches alternating with smaller leaf-less branches.

References:
TCC#1873.



Example 1, sugar bowl (blue)



Border Image, Ex. 1



Teabowl fragments recovered from Drayton Hall flanker well (Drayton Hall, National Trust for Historical Preservation).

CHINESE PASTIME

Manufacturer: Davenport
Manufacturer Date Range: 1794 – 1887
Manufacturer Location: Longport,
Staffordshire

Notes: *Central scenes differ

References:

Williams, 2008, p. 89.
Snyder, 1997, pp. 50-51.
Williams and Weber, 1978(V1), p. 115.
TCC #s 4446, 4748, 6340, 6642, 7751, 7752,
7793, 8607, 8781, 9252, 9659, 10135; 13476,
77, 78, 87



Example 4, tureen tray (pink)



Example 5, bowl (black)



Border Image, Ex. 1 plate (brown).



Border Image, Ex. 2 platter (purple).



Ex. 3, Davenport pattern mark in brown.



Example 6, plate (blue)

CORAL BORDER

Manufacturer: Thomas Dimmock & Co.
Manufacturer Date Range: 1828-1859
Manufacturer Location: Hanley, Staffordshire

Notes: *Central scene does not differ.

References:

Coysh and Henrywood, 1982(V1), p. 93.
Snyder, 1997, pp. 55.
Williams and Weber, 1978(V1), p. 619.
TCC # 5071



Border Image, Ex. 1



Example 1, platter (green)



Example 2, tureen tray (blue)



Ex. 1, base mark

CURLING PALM

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Some variants attributed to Job Ridgway (1802-1808, Shelton, Staffordshire).

Notes: Central scenes differ slightly in details. Most often Chiniserie border.

References:

Coysh and Henrywood, 1982(V1), p. 100.

TCC # 429, 9002



Example 3, platter attributed to Job Ridgway though unmarked (blue)



Example 1, plate unknown manufacturer (blue)



Example 2, plate unknown manufacturer (blue)



Base sherd from Morne Patate village, Dominica (Northwestern University).

CYRENE

Manufacturer: William Adams IV and Sons
Manufacturer Date Range: 1829 - 1861
Manufacturer Location: Stoke-on-Trent,
Staffordshire

Notes: Refers to pattern produced by Adams,
not J & T. Lockett or George Jones.
*Central scenes differ

References:

Williams, 1978 (V1), p. 248.

Snyder, 1997, p. 18.

Furniss et al., 1999, p. 61.



Ex. 1, base mark



Example 1, plate (red)



Example 2, plate (purple)



Border Image, Ex. 1

DOGS ON THE SCENT

Possible Manufacturer: Enoch Wood,
Manufacturer Date Range: c. 1820
Manufacturer Location: Staffordshire

Notes:

*Central scenes may differ. Scene of Version 1 is most often cited as "Dogs on the Scent."

References:

TCC#3611

Coysh and Henrywood, 1989 (V2), p. 224.

Neale, 2005, p. 31.



Version 2, pitchers (Neale 2005:31)



Close-up of central scene, Version 1, toilet box lid (blue)



Dogs on the Scent. Washbowl 12 1/2 ins: 32cm.

Version 1, plate (Coysh and Henrywood 1989:224).

DROMEDARY

Manufacturer: John & Richard Riley
Manufacturer Date Range: 1805-1828
Manufacturer Location: Burslem, Staffordshire

Alternate Manufacturer: Pountney & Goldney
Manufacturer Date Range: 1836-1849
Manufacturer Location: Bristol, Gloucestershire

Notes: Based on same drawing as "Arabian Camel" pattern (Ibbetson 1805). These patterns are characterized by a central scene with pyramids and domed temple.

References:
TCC# 1049, 5407
Coysh, 1970, p. 57.



Border Image, Example 1



Example 2, plate marked Pountney & Goldney (blue)



Example 1, plate marked John & Richard Riley (blue)



Border Image, Example 2

FISHERMEN WITH NETS

Manufacturer: Robert Hamilton
Manufacturer Date Range: 1811-1826
Manufacturer Location: Stoke-on-Trent

Notes:
Most often seen with fruit and flower border shown here.

References:
TCC3 3952, 16653
Coysh and Henrywood, 1989 (V2), p. 138.
Neale, 2005, p. 31.



Plate fragment from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).



Example 1, seving dish (blue)



Border Image, Ex. 1

FLOWERS AND LEAVES

Manufacturer: Henshall and Co.

Manufacturer Date Range: 1790 - 1828

Manufacturer Location: Longport, Staffordshire

Notes:

*Sheet pattern with flower and scroll border, not the border series.

Alternate manufacturer may be Herculaneum.

Dot band around the rim may or may not be present.

References:

Coysh and Henrywood, 1982 (V1), p. 141.

Neale, 2005, p. 134.



Example 2, plate marked Henshall & Co. (blue)



Example 1, plate marked Herculaneum (blue)



Border Image, Example 2

FLOWER, SCROLL & MEDALLION SERIES

Manufacturer: William Mason
Manufacturer Date Range: 1800 - 1828
Manufacturer Location: Liverpool

Notes:

*This is a Border Series with many different central scenes. Small vignettes within the border should be consistent.

Alternate manufacturer may be Herculaneum Pottery.

References:

TCC# 2069

Coysh and Henrywood, 1982 (V1), pp. 141-142.

Neale, 2005, p. 44.



Border Image, Ex. 1



Example 1, plate (blue) with Netley Abbey scene

“FRAMED HUNTING SCENE SERIES”

Manufacturer: Ralph and James Clews
Manufacturer Date Range: 1814 – 1834
Manufacturer Location: Cobridge,
Staffordshire

Notes: Transferware Collectors Club assigned pattern name. This series had at least five central scenes, with the same border comprised of a rope-like rim pattern and large floral sprays with swags between them.

References:

TCC#9209, 9210, 9538, 11311, 12615



Example 1, central scene



Example 1, plate (blue)



Border Image, Ex. 1

GEISHA GIRL

Manufacturer: Many known Japanese factories, began in Kutani

Manufacturer Date Range: 1890s to the mid-20th century

Manufacturer Location: Japan

Note: This series contains several known views that included Japanese women dressed in kimonos in “domestic or landscape scenes” (Ross 2012:19). The primary background is printed over the glaze in red, with overglaze handpainting in blue, red, green, and yellow, with gilt accents. Note this only occurs on Japanese porcelain.

References:

<http://www.jefpat.org/diagnostic/Porcelain/PorcelainWareDescriptions/JapanesePorcelain-intro.html>

Litts 1988

Ross 2012



Japanese porcelain teacup with “Geisha Girl” pattern. Thomas Jefferson Foundation.



Example 1, saucer with “Geisha Girl” Parasol B Pattern (Litts 1988:116; <http://www.jefpat.org/diagnostic/Porcelain/ThumbnailPages/JapaneseHardPastePorcelain-thumbnails.html>).

GENOA

Manufacturer: William Adams IV & Sons
Manufacturer Date Range: 1829-1861
Manufacturer Location: Stoke-on-Trent,
Staffordshire

Notes: Many manufacturers produced patterns named "Genoa." This specific pattern name refers to the border and scene manufactured by W Adams & Sons. Central scenes differ, though primary elements of temple ruins and figures in the foreground are common. Simple border of vines (suggestive of the Rhine pattern) is consistent.

References:

Furniss et al., 1999, p. 73.



Border Image, Ex. 1 plate (light blue)



Example 2, covered tureen (green, Furniss et al. 1999:73)



Flat tableware fragment from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation), with "W Adams & Sons" Base Mark.

GIRAFFE

Manufacturer: John Ridgway

Manufacturer Date Range: 1830-1841

Manufacturer Location: Hanley, Staffordshire

Notes: Based on colored lithograph by George Scharf (1836) which details the placement of three giraffes in London (zoological) park. Central scene does not vary, two borders shown below.

References: TCC #2834

Coysh and Henrywood, 1989 (V2), p. 90.

Williams and Weber, 1978 (V1), p. 633.

Snyder, 1997, p. 143-144.



Example 2, platter (blue)



Example 1, saucer (brown)



Border Image, Ex. 2



Border Image, Ex. 1

“GOAT”

Manufacturers: Unknown

Manufacturer Date Range: c. 1825-1830

Manufacturer Location: Unknown

Notes:

Since no base mark has been associated with this pattern, it is generally identified as “Goat.”

It should not be confused with The Goat pattern manufactured by John and Robert Goodwin, c. 1844 - 1866 (Williams 1978:496; Neale 2005:66).

References:

Neale, 2005, p. 22.



THE GOAT

Maker unknown, c. 1825–30

A new pattern to me, the transfer is very sharp but the potting is very coarse.

Example 1, plate (blue)

GONDOLA

Manufacturer: Enoch Wood & Sons
Manufacturer Date Range: 1818-1846
Manufacturer Location: Burslem, Staffordshire

Notes:
Central scene and border do not differ. This pattern refers specifically to that produced by Enoch Wood.

References:
TCC# 11374, 13634, 15753 (also 10511)
Kowalsky and Kowalsky, 1999, 489.



Example 2, plate (red)



Example 1, platter (brown)



Example of Gondola base mark



Border Image, Ex. 1



Saucer sherds with green Gondola pattern from the Morne Patate site in Dominica (Northwestern University).

GRECIAN

Manufacturer: William Ridgway & Co.
Manufacturer Date Range: 1830 - 1854
Manufacturer Location: Hanley, Staffordshire

Notes:

*Central scenes differ - border and well patterns remain the same.
Edges of plates and other tablewares are usually scalloped.

References:

Coysh and Henrywood, 1982 (V1), p. 162.
Neale, 2005, p. 44.
Snyder, 1997, p. 148.



Example 2, tureen tray (blue)



Example 1, plate (black)



Example 3, platter (red)



Border Image, Ex. 1 (black)



Example 4, platter (brown)

GRECIAN SCENERY

Manufacturer: Unknown

Notes:

*Central scenes differ depending on form - border and well patterns remain the same. Edges of plates and other tablewares are usually scalloped.

Not by Edward & George Phillips, or Enoch Wood and Sons.

Base Mark consists of 'Grecian Scenery' inside floral cartouche below STONE CHINA.

References:

TCC# 6680, 17336, 7576, 6680

Snyder, 1997, p. 101.

Williams and Weber, 1978 (V1), p. 286.

Williams 2008:164.



Example 3, platter (pink)



Border Image, Ex. 1



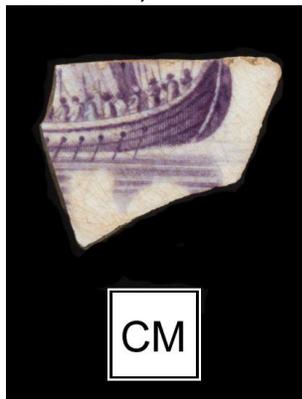
Example 1, saucer (red)



Base mark, Ex. 1



Example 2, plate (blue)



Grecian Scenery pattern (purple) fragment recovered from South Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

GREYHOUND

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes: Central scene contains two greyhounds; border is composed of acanthus leaf and dot swags with hexagonal or honeycomb pattern below.

References:

TCC#15606



Greyhound pattern (pink) saucer fragment recovered from East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).



Example 1, saucer (green)



Border Image, Ex. 1

“H BEGINS HORSE”

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes: Transferware Collectors Club assigned pattern name. Child’s plate, often with handpainted applied decoration (known as enameled or clobbered). Full text reads: “H begins Horse whose paces are swift.”

References:

TCC#9644, 6482



Example 1, central scene on child’s plate.



Example 2, central scene on child’s mug.

IMPERIAL PARK

Manufacturer: Davenport

Manufacturer Date Range: 1794 - 1887

Manufacturer Location: Longport,
Staffordshire

Notes: This pattern is typically referred to as "View of the Imperial Park at Gehol." However, Coysh and Henrywood (1999:205) note that the view depicts Peking and not Gehol. Due to the conflicting evidence, the pattern is identified here only as "Imperial Park." The original print was published in 1797. For Davenport marked vessels, scene does not differ.

References:

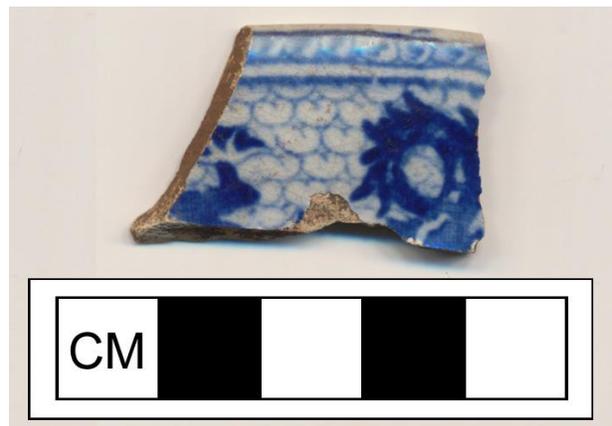
Coysh and Henrywood, 1999 (V2), p. 205.
TCC#290.



Example 1, plate with impressed mark
DAVENPORT (blue)



Border Image, Ex. 1, note dragon or lizard.



Sherd with Imperial Park pattern from the
Morne Patate site in Dominica (Northwestern
University).

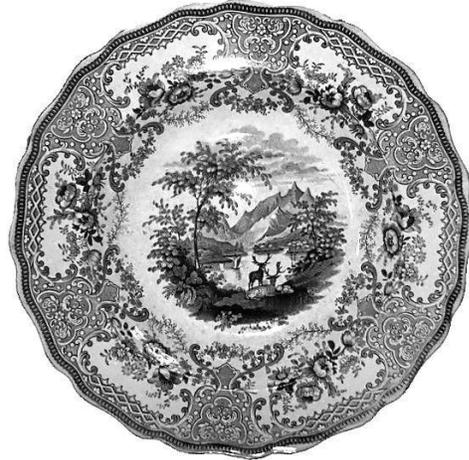
IRISH VIEWS SERIES

Manufacturer: Thomas and John Carey
Manufacturer Date Range: 1828-1842
Manufacturer Location: Lane End,
Staffordshire

Note: This border series contains at least four known views of Irish countryside: "The Upper Lake of Killarney," "Black Rock Castle, Near Cork," "Carrickfergus Castle and Town," "Lower Lake of Killarney."

References:

Coysh and Henrywood, 1999 (V2), pp. 30, 112.
TCC#10338.



Example 2, plate with Irish Views Border and The Upper Lake of Killarney scene (black)



Example 1, tureen tray with Irish Views Border and Black Rock Castle, Near Cork scene (blue)



Back stamp of Example 2



Border Image, Ex. 2



Border Image, Ex. 1



Irish Views plate (green) recovered from East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

L.T. PIVER OX MARROW POMADE

Manufacturer: William Ridgway (& Co.)
Manufacturer Date Range: 1830 – 1854
Manufacturer Location: Shelton, Hanley
Staffordshire

Notes: Found on ox (bone) marrow pomade lids. The manufacturer of the made was L. T. Piver in Paris. The product was marketed to African-Americans as a hair straightener.

References:

<https://www.jefpat.org/CuratorsChoiceArchive/HHS-Highschool-CuratorsChoices/2014-2015/2015-OxMarrowPomadeLid.pdf>



Pomade lid fragment from South Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

MARCELLA

Manufacturer: William Ridgway (& Co.)
Manufacturer Date Range: 1830 – 1854
Manufacturer Location: Shelton, Hanley
Staffordshire

Notes: Often printed in purple, black, and red.

References:

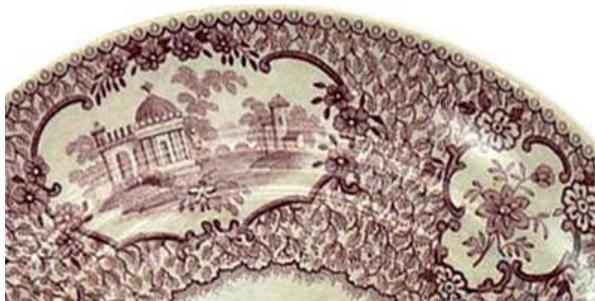
Williams and Weber 1978 (VI):326.
TCC#6960.



Example 2, teabowl (black)



Example 1, saucer (purple)



Border Image, Ex. 1



Marcella pattern (red) teaware sherds recovered from East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

MARINO

Possible Manufacturers: Thomas Till & Son(s) (1850-1928); George Phillips (1834 – 1847); Thomas Goddard & Co. (1840-1848); Stanley & Lambert (1850-1854)

Notes: Marino is a series that was produced by several different potteries. All of the base marks are similar, and include the words "IRONSTONE" and "Marino." The design includes worm or coral-like sheet border.

References:

Snyder, 1997, p. 136.

Williams and Weber, 1986 (V2), p. 601.

Coysh and Henrywood, 1989 (V2), p. 131.

TCC #2444, 11383, 12872, 13526, 3564, 7598



Example 3, George Phillips plate border (teal)



Example 4, George Phillips plate (red)



Example 1, Stanley and Lambert pitcher (blue)



George Phillips central scene, variation 1



Example 2, George Phillips plate (light blue)



George Phillips, central scene, variation 2

MEDINA

Manufacturer: Jacob Furnival & Co.
Manufacturer Date Range: 1845-1870
Manufacturer Location: Cobridge,
Staffordshire

Alternate Manufacturer: Cotton and Barlow
Manufacturer Date Range: 1850-1855
Manufacturer Location: Longton,
Staffordshire

Notes:

Not the same pattern as William Ridgway & Co. (shown in Williams 1978:142). Also not the same pattern as that produced by Thomas Godwin c. 1834-1854 (Williams 1978:141).

References:

Coysh and Henrywood, 1982 (V1), p. 243.
Williams, 1978, p. 140.



Base mark, Ex. 1 'J. F. & Co.'



Example 2, plate marked Cotton and Barlow (purple)



Example 1, platter marked Furnival (blue)



Border Image, Ex. 1



Border Image, Ex. 2



Base mark, Ex. 2 'C & B'

MILKMAID

Possible Manufacturers: Thomas Rathbone & Co.

G.M. and C.J. Mason, 1813 – 1826, Lane Delph, Staffordshire

Notes: The border and central scene are unique. This pattern can be identified by scallop pattern along the rim. It may be a copy of the popular pattern produced by Spode.

References:

TCC#5378

Coysh and Henrywood, 1989 (V2), pp. 136-137.

Neale 2005:20 (noted as unknown maker).



Teabowl fragment from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).



Example 1, teabowl (blue)



Example 1, obverse

MUSKETEER

Manufacturer: John Rogers & Son
Manufacturer Date Range: 1815-1842
Manufacturer Location: Longport,
Staffordshire

Notes:
Central scene does not vary. Border may be only string with two bands of dots (example 1) or include scenes of mausoleum, forts, and ruins that alternate with plants such as ivy and palm leaves.

References:
Coysh 1970, p. 65.
TCC #1037, 1039, 17568



Example 2, sauce tureen (blue)



Border Image, Ex. 2 (blue)



Example 1, plate (blue)



Border Image, Ex. 1 (blue)



Sherds with Musketeeer pattern recovered from Drayton Hall flanker well (Drayton Hall, National Trust for Historical Preservation).

ORIENTAL

Manufacturer: William Ridgway (& Co.)
Manufacturer Date Range: 1830 - 1854
Manufacturer Location: Hanley,
Staffordshire

Alternate Manufacturer: William Adams IV & Sons
Manufacturer Date Range: 1834 - 1864
Manufacturer Location: Tunstall,
Staffordshire
Virtually identical to Ridgway's print

Notes: Central scenes vary.
Not the same pattern as that produced by
Samuel Moore & Co.

References:
Coysh and Henrywood, 1982 (V1), p. 266.
Neale, 2005, p. 121.
Williams, 1978 (V1), pp. 150-151.
Furniss et al., 1999, p. 99-100.



Example 2, Adams plate (blue)



Border Image, Ex. 2 (Adams)



Base Mark, Ex. 2 'ADAMS TUNSTALL'



Example 1, Ridgway platter (brown)



Base Mark, Ex. 1 'W R'



Example 3, Ridgway plate (blue)



Border Image, Ex. 3

ORNATE PAGODAS

Possible manufacturers: John Mare (1802-1825, Hanley, Staffordshire; Bensley and Boardman, 1800 -1810, Liverpool; Richard Woolley, 1809 – 1814, Lane End, Staffordshire.

Notes: Pattern is named for the several different types of ornate pagodas shown in Example 1 below. Border is paired with the central scene and consists of large scroll and floral motifs. Not to be confused with Ornate Pagoda (singular).

References:

TCC #12219, 14264, 14265

Coysh and Henrywood, 1982(V1), pp. 267-268.

Williams and Weber, 1986 (V2), p. 210.



Example 2, platter (blue)



Example 1, plate (blue)



Border Image, Ex. 1



Teabowl fragment from the East Cabin at Andrew Jackson's The Hermitage (Andrew Jackson Foundation).

PAGODA

Manufacturer: Enoch Wood & Sons
Manufacturer Date Range: 1818 – 1846
Manufacturer Location: Burslem, Staffordshire

Notes: This pattern specifically refers to the “Pagoda” pattern produced by Enoch Wood & Sons. Border consists of different floral “scenes” including one with a butterfly. Central scene and border found together.

References:
TCC #601



Base Mark, Ex. 1 'EW&S'



Example 1, plate (black)



Border Image, Ex. 1

PAGODA AND PALMS

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes:

Border and central design do not vary.

References:

Rogers 2004:66.

TCC #216, 15868



Example 2, pitcher (brown)



Example 1, plate (blue)



Border Image, Ex. 2



Border Image, Ex. 1



Pagoda and Palms sherds recovered from Drayton Hall flanker well (Drayton Hall, National Trust for Historical Preservation).

PALESTINE

Manufacturer: W Adams IV & Sons
Manufacturer Date Range: 1829 - 1861
Manufacturer Location: Stoke-on-Trent, Staffordshire

Notes: Four border medallions with floral composite elements between them. *Central scenes differ. While other manufacturers produced patterns called Palestine; this pattern specifically refers to the W. Adams and Sons version.

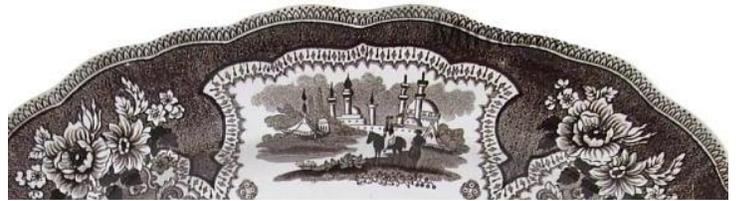
References:
TCC#2161 and 7745
Furniss et al., 1999, p. 102-103.



Example 2, platter (brown)



Example 1, plate (blue)



Border Image, Ex. 2



Base Mark, Ex. 2



Border Image, Ex. 1

PANORAMIC SCENERY SERIES

Manufacturer #1: Ralph Stevenson & Williams
Manufacturer #1: Date Range: 1825 - 1827
Manufacturer #1 Location: Cobridge,
Staffordshire

Manufacturer #2: Ralph Stevenson (& Son)
Manufacturer #2: Date Range: 1810 - 1835
Manufacturer #2 Location: Cobridge,
Staffordshire

Notes: This series includes at least six scenes:
Canterbury Cathedral, Fonthill Abbey, Kirkstall
Abbey, York Minster, Ripon, and St. Alban's
Abbey. One scene has been identified for this
series in DAACS: Canterbury Cathedral, whose
source print dates to 1822. Scene information
should be recorded in the Pattern Notes field.
The border can be identified by a single band
of open circles at the rim, with trees and
flowers that extend from the band into the
central scene. Printing is often very dark blue.

References:

TCC#6197 (St. Alban's Abbey), #8860
(Canterbury Cathedral), #16162 (Kirkstall
Abbey), #8180 (Ripon Yorkshire)
Neale (2005), p. 54, 174



Example 1, tureen tray with Canterbury
Cathedral scene (blue)



Example 2, plate with Ripon, Yorkshire scene
(blue)



Example 3, plate with Fonthill Abbey scene
(blue)

PHOENIX BIRD

Manufacturer: Many known factories including Nippon

Manufacturer Date Range: 1914 to the mid-20th century

Manufacturer Location: Japan

Note: Most often blue transferprint. Mythological bird known as “ho-o (similar in appearance to a phoenix)” with a background of scroll-like vines and flower blossoms (Ross 2012:18-19). Note this only occurs on Japanese porcelain.

References:

<http://www.jefpat.org/diagnostic/Porcelain/PorcelainWareDescriptions/JapanesePorcelain-intro.html>

Litts 1988

Ross 2012



Teaware sherds (Thomas Jefferson Foundation).



Example 1, Teacup (Figure 25, Ross 2012, <http://www.chipstone.org/imgpublications/2/13/515/Ross-25.jpg>).

PINWHEEL

Manufacturer: Unknown
Manufacturer Date Range: Unknown
Manufacturer Location: Unknown

Notes:
Border and central design do not vary.

References:
Coys and Henrywood, 1989 (V2), p. 266.



Central Pattern



Example 1, plate (blue)



Example 3, teapot (blue)



Example 2, pitcher (blue)

POMERANIA

Manufacturers: John Ridgway
Manufacturer Date Range: 1830 - 1841
Manufacturer Location: Hanley, Staffordshire

Notes:
Central scenes vary.
Not the same pattern as that produced by
Samuel Moore & Co.

References:
Coysh and Henrywood, 1989 (V2), p. 159.
Snyder, 1997, pp. 145-146.



Example 3, platter (brown)



Example 1, plate (blue)



Example 3, platter (pink)



Border Image, Ex. 3



Border Image, Ex. 2



Example 4, tureen tray (green)

POMPEII

Manufacturers: John & George Alcock
Manufacturer Date Range: 1838 - 1848
Manufacturer Location: Cobridge,
Staffordshire

Notes:
Possible alternate manufacturer was John
Rogers & Son. Central images vary.

References:
TCC #s 11497, 9118, 8003, 8042, 9226, 1256.
Coys and Henrywood, 1982 (V1), p. 287.
Snyder, 1997, pp. 145-146.
Kowalsky, 1999, p. 504.



Center Image, Ex. 2



Center Image, Ex. 3



Center Image Ex. 4



Example 1, plate marked J&G Alcock (light blue)



Border Image, Ex. 1

“PRINCE ALBERT”

Manufacturer: J.T. Close

Manufacturer Date Range: 1861 - 1864

Manufacturer Location: Staffordshire

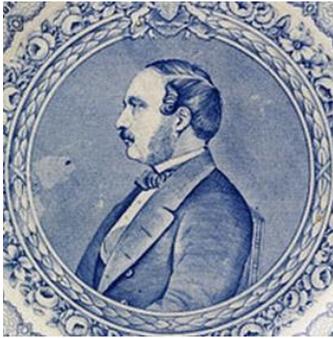
Notes:

Transferware Collectors Club assigned pattern name. The TCC database indicates maker is unknown. Victoria and Albert museum record (#C.9-2008) indicate the manufacturer is J.T. Close. The name “Close & Co.” existed until 1864 (Godden 1991:153).

References:

Victoria and Albert museum record C.9-2008 (<http://collections.vam.ac.uk/item/O225536/p-late-close-jt/>)

TCC# 11921



TCC# 11921



Victoria and Albert museum C.9-2008



“Prince Albert” pattern sherds from Morne Patate village, Dominica (Northwestern University).

PRIORY

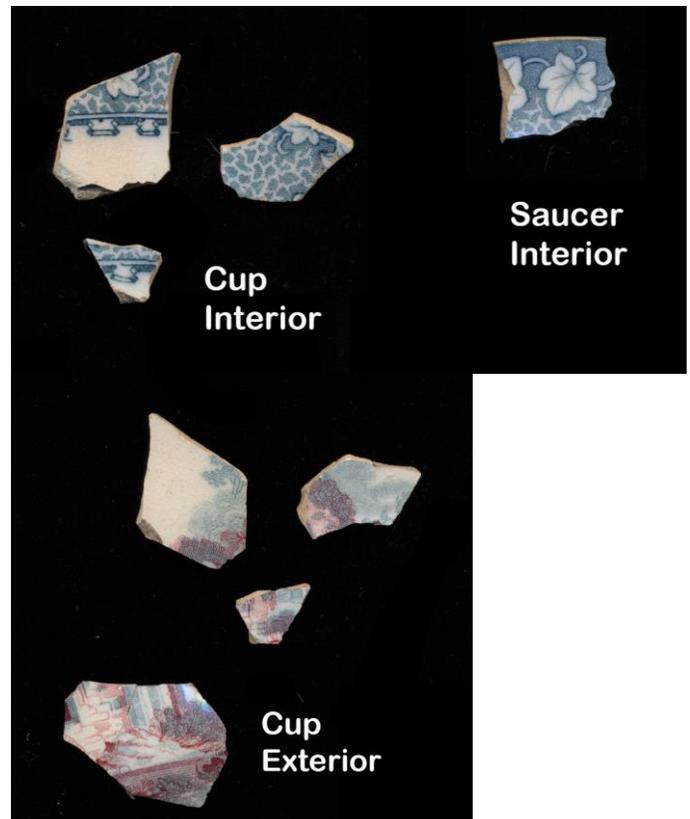
Manufacturer: John Alcock
Manufacturer Date Range: 1853-1861
Manufacturer Location: Cobridge,
Staffordshire

Notes:

Central images vary. Border consists of ivy and crossing wavy lines; archaeological example has vein-like background below ivy. Not the same pattern as that produced by Hicks, Meigh & Johnson (1822-1835, Shelton, Staffordshire).

References:

TCC #s 4592, 7743, 8393, 11440, 13604
Williams and Weber, 1978 (V1), p. 380-81.
Snyder, 1997, pp. 32.
Kowalsky, 1999, p. 505.



Double color Priory pattern sherds from Morne Patate village, Dominica (Northwestern University).



Example 1, pitcher and wash basin (blue)

“PREPOSITION”

Manufacturers: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes:

DAACS assigned pattern name. Interior scene based on a series of prints that reviews the parts of speech. The source print is from *The Paths of Learning Strewed with Flowers or English Grammar Illustrated* by John Harris (1820:14). The text runs as follows “Preposition / at to from of for by / Prepositions are put before / nouns, verbs, and pronouns, as / on the river in my Boat, near / some Swans with my Fanny.”

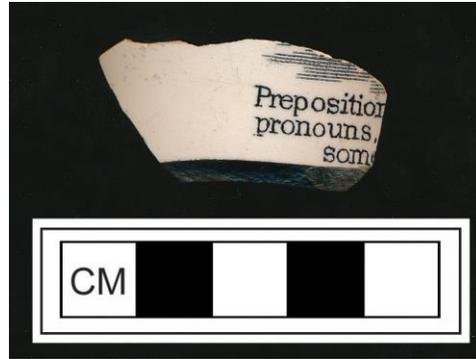
References:

Riley 1991:114-115.

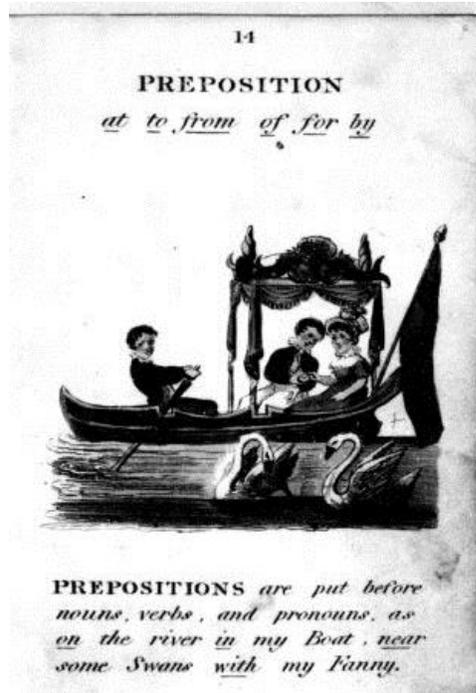
TCC# 8411 (Pronoun), 12381 (Participle).



Example 1, “Participle” child’s plate (red with polychrome enamel)



Example of child’s cup with “Preposition” pattern, from Morne Patate village, Dominica (Northwestern University).



Original source print Harris 1820:14, Hockliffe Project, De Montfort University, Leicester, UK. (<http://hockliffe.dmu.ac.uk/items/0612pages.html?page=015>).

RHINE

Sample of Manufacturers

Manufacturer: John Meir and Son

Manufacturer Date Range: 1837 - 1897

Manufacturer Location: Hanley,
Staffordshire



Border Image, Ex. 1

Manufacturer: Ralph Hammersley

Manufacturer Date Range: 1859 - 1905

Manufacturer Location: Burslem,
Staffordshire



Base Mark, Ex. 1

Manufacturer: J. F. Wileman

Manufacturer Date Range: 1859 - 1905

Manufacturer Location: Burslem,
Staffordshire

Manufacturer: William Adams IV

Manufacturer Date Range: 1896 - 1917

Manufacturer Location: Tunstall,
Staffordshire



Example 2, Adams platter (blue)

Notes:

All alternates are virtually identical to Meir's.

References:

Williams, 1978 (V1), pp. 387-388.

Furniss et al., 1999, p. 110.



Example 3, Hammersley platter (gray)



Example 1, Meir plate (brown)

RUINED CASTLE AND BRIDGE

Possible manufacturer: Henshall, Williamson & Co., Henshall & Co., 1790 – 1828, Longport, Staffordshire.

Notes: Referred to as “Ruined Castle and Bridge”, maker Unknown, c. 1820, “without true border design” by Neale 2005. Not to be confused with various other patterns named “Ruined Castle.”

References:

TCC# 1950

Coysh and Henrywood 1982 (V1), p. 313

Neale, 2005, p. 61.



Border Image, Ex. 1



Example 1, plate (blue)

SCENE AFTER CLAUDE LORRAINE

Manufacturer: Leeds Pottery

Manufacturer Date Range: 1781-1827

Manufacturer Location: Leeds, Yorkshire

Alternate Manufacturer: John & Richard Riley

Manufacturer Date Range: 1802 – 1828

Manufacturer Location: Burslem, Staffordshire.

Notes:

Alternates differ slightly in border images (buildings) and small details of central scene.

References:

Coysh and Henrywood, 1982 (V1), p. 323.

R. and R. Halliday, 2012, p. 153.



Example 2, Riley tureen tray (blue)



Border Image, Ex. 2 (Riley)



Example 1, Leeds platter (blue)



Border Image, Ex. 1 (Leeds)

SCINDE

Manufacturer: John and George Alcock
Manufacturer Date Range: 1839-1846
Manufacturer Location: Cobridge,
Staffordshire

Notes: Flow Blue transferprint. Genre should be recorded as "Flow, transfer print blue".

References:
Snyder, 1992, p. 323.



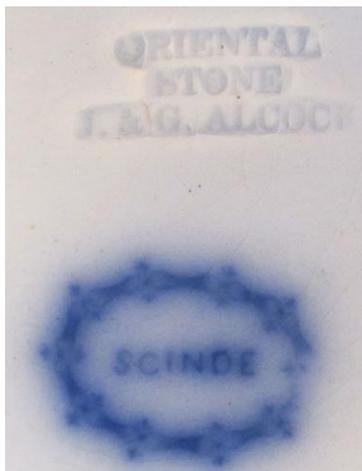
Example 2, plate
(passionfortheantiques.com)



Example 1, plate (rubylane.com)



Exterior of Ex. 2 with maker's marks



Maker's marks, Ex. 1

SPANISH PROCESSION

Manufacturer: Henshall, Williamson & Co.
Manufacturer Date Range: 1790-1828
Manufacturer Location: Longport,
Staffordshire

Notes:
Border and Central Scene do not vary.

References:
Williams and Weber, 1986 (V2), p. 420.



Border Image, Ex. 1



Example 1, platter (blue)



Example 2, plate (blue)



Border Image, Ex. 1



Border Image, Ex. 1

STYLIZED DAFFODILS, ANEMONE AND TULIP

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes: Since no base mark has been associated with this pattern, DAACS uses the Transferware Collector's Club assigned pattern name. All known sherds and vessels are brown transferprint with a handpainted blue rim. Currently all vessels found with this pattern are pearlware. Genre should be recorded as "Transferprint, brown."

References: TCC #14750



Teabowl in the personal collection of Dr. Barbara Heath.



Example 1, saucer (brown)



Teabowl fragment from Monticello Building s (Thomas Jefferson Foundation).



Border Image, Example 1

SEA WEED

Manufacturer: John Ridgway

Manufacturer Date Range: 1830-1841

Manufacturer Location: Hanley, Staffordshire

Notes:

Border and Central Scene do not vary.

References:

Snyder, 1997, p. 146.

Williams and Weber, 1978 (V1), p. 668.

TCC# 13589



Ex. 1, central image



Example 1, plate (blue)



Ex. 1, base mark 'SEA WEED J Ridgway'

SYDENHAM

Manufacturer: John Clementson
Manufacturer Date Range: 1839-1864
Manufacturer Location: Longport,
Staffordshire

Notes:
Border does not vary. Central Scene differs in
small details (e.g., statue in foreground).

References:
Williams, 1978 (V1), p. 77.
TCC# 2728, 2775, 5698, 6188, 6117, 8025,
9074, 13496



Example 2, pickle dish (brown)



Border Image, Ex. 2



Example 1, plate (blue)



Border Image, Ex. 1



Example 3, platter (brown)



Base Mark, Ex. 3

SYRIAN

Manufacturer: George & Ralph Leese
Manufacturer Date Range: 1841-1842
Manufacturer Location: Cobridge,
Staffordshire

Other manufacturers, with extended date ranges, are possible.

Notes:

Border does not vary. Central Scene varies.
Not the same scene as that manufactured by Samuel Barker and Son (1839 -1893), with the same name (Syrian).

References:

Williams, 1978 (V1), p. 166.



Example 2, plate (red)



Border Image, Ex. 2



Example 1, platter (black)



Border Image, Ex. 1

“TIMBERED INN”

Manufacturer: Unknown

Manufacturer Date Range: Unknown

Manufacturer Location: Unknown

Notes: Since no base mark has been associated with this pattern, DAACS assigned this pattern name as “Timbered Inn.” The pattern is noted in Halliday and Halliday 2012 as representing an inn or tavern in the central scene; they provide a date of c. 1825. It is recorded in the Transferware Collector’s Club database as “Timbered Cottage.” To date, rim fragments cataloged exhibit the alternating rose border pattern with half-circle band at the lip.

References: Halliday and Halliday, 2012, p. 123.

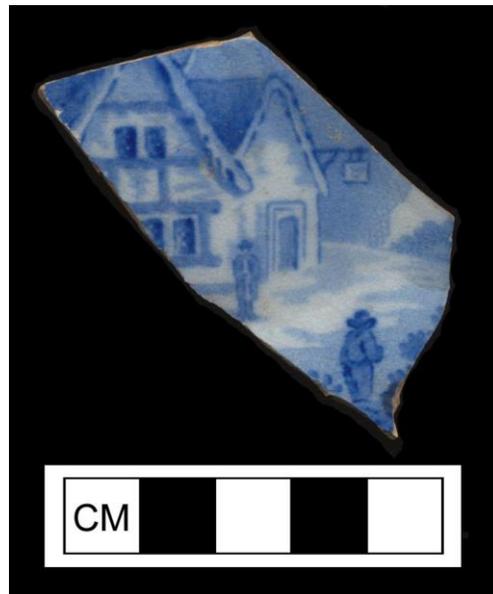
TCC #2573



Tea Cannister (blue, Halliday and Halliday 2012:123).



Saucer fragment from the East Cabin at Andrew Jackson’s The Hermitage (Andrew Jackson Foundation).



Tableware fragment from the East Cabin at Andrew Jackson’s The Hermitage (Andrew Jackson Foundation).

TRANSYLVANIA UNIVERSITY

Manufacturer: Enoch Wood & Sons
Manufacturer Date Range: 1818 – 1846
Manufacturer Location: Burslem, Staffordshire

Notes: Central scene depicts a central building at Transylvania University in Lexington, Kentucky. Transylvania University was founded in 1783, though the building depicted in the scene was completed in 1817. For the border, two similar scenes of the University building have different borders, the Shell Border Series and the Celtic China Series, both produced by Enoch Wood and Sons. The archaeological examples shown here are the of the Example 2 type.

References:
TCC#3026, #5775



Example 2, plate (blue)



Example 1, plate (black)



Base Mark, Ex. 2



Flat tableware base sherd fragment from Andrew Jackson's The Hermitage (Andrew Jackson Foundation).



Base Mark, example 1

WILD ROSE

Notes:

A number of manufacturers produced this pattern from c. 1830 to the 1890s.

*This pattern refers to both the border series and the central scene. The Central Scene may be referred to as Nuneham Courtenay or Nuneham House. In DAACS, any part of this particular Central Scene is identified as the Wild Rose pattern. In addition, any part of the border also is recorded as Wild Rose pattern. See Coysh and Henrywood 1982 (Volume 1:399-400) for a discussion of this pattern.

References

Coysh and Henrywood, 1982 (V1), pp. 399-400.

Neale, 2005, pp. 57-58.

Williams, 1978 (V1), p. 464.

R. R. Halliday, 2012, pp. 97, 268, 284.



Example 2, plate (blue)



Border Image, Ex. 2



Example 1, plate (blue)

WILLOW PATTERN

Notes:

Many manufacturers produced this pattern from the last decade of the eighteenth century (with first attributions made to Minton or Spode companies) to the present.

This pattern refers to both the border series and the central scene. See Neale 2005 (p. 74-75) for a description of the story associated with this pattern. DAACS assigns any Willow variants to the "Willow pattern." It does *not* refer to the "Wood Willow Border Series" produced by Enoch Wood & Sons.

References

Coysh and Henrywood, 1982 (V1), 402-403.

Neale, 2005, p. 73-81.

Weber, 1978 (V1), p. 464.



Border Image, Ex. 1 (Minton)



Example 2, plate marked Francis Morley & Co., 1845 – 1858 (light blue)



Example 1, Minton plate 1793 – 1872 (blue)

UNIDENTIFIABLE

Enter “Unidentifiable” for all transfer printed sherds for which you cannot determine the pattern. The Pattern Notes field can be used for recording pertinent information about the decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camels, a band of roses, etc.).

REFERENCES: TRANSFER PRINT PATTERNS

Coysh, A. W.

1970 *Blue and White Transfer Ware 1780-1840*. Devon, U.K.: David & Charles (Publishers) Ltd.

Coysh, A. W. and R. K. Henrywood

1989 *The Dictionary of Blue and White Printed Pottery 1780-1880, Volume II*. Suffolk: Antique Collectors' Club Ltd.

1982 *The Dictionary of Blue and White Printed Pottery 1780-1880, Volume I*. Suffolk: Antique Collectors' Club Ltd.

Halliday, Rosemary and Richard Halliday

2012 *Extraordinary British Transferware: 1780 – 1840*. Atglen, PA: Schiffer Publishing, Ltd.

Kowalsky, Arnold A., and Dorothy E. Kowalsky

1999 *Encyclopedia of Marks on American, English, and European Earthenware, Ironstone, and Stoneware 1780-1980*. Atglen, PA: Schiffer Publishing Ltd.

Laidacker, Sam

1951 *Anglo-American China, Part II*. Bristol, Pennsylvania: Keystone Printed-Specialties Co.

Litts, Elyce

1988 *The Collector's Encyclopedia of Geisha Girl Porcelain*. Collector Books, Paducah, Kentucky.

Neale, Gillian

2005 *Miller's Encyclopedia of British Transfer printed Pottery Patterns: 1790-1930*. London: Octopus Publishing Group.

Riley, Noel

1991 *Gifts for Good Children: the History of Children's China, Part I, 1790-1890*. Somerset: England: Richard Dennis.

Rogers, Connie

2004 *The Illustrated Encyclopedia of British Willow Ware*. Atglen, Pennsylvania: Schiffer Publishing Ltd.

Ross, Douglas E.

2012 Late-Nineteenth- and Early-Twentieth-Century Japanese Domestic Wares from British Columbia. In *Ceramics in America 2012*. Edited by Robert Hunter. Chipstone Foundation, Milwaukee, pp. 2-29.

Snyder, Jeffrey B.

- 1997 *Romantic Staffordshire Ceramics*. Atglen, Pennsylvania: Schiffer Publishing Ltd.
1992 *Flow Blue: A Collector's Guide to Patterns, History, and Values*. Atglen, Pennsylvania: Schiffer Publishing Ltd.

Williams, Margie J.

- 2008 *The Charm of English Pink: Volume I, The Pots*. Newcastle, California: Altarfire Publishing.

Williams, Petra

- 1978 *Staffordshire, Romantic Transfer Patterns: Cup Plates and Early Victorian China, Volume 1*. Jeffersontown, Kentucky: Fountain House East.

Williams, Petra and Marguerite R. Weber

- 1986 *Staffordshire II, Romantic Transfer Patterns: Cup Plates and Early Victorian China, Volume 2*. Jeffersontown, Kentucky: Fountain House East.

2B: HANDPAINTED PATTERNS NAMES, NOTES, AND REFERENCES

Please refer to the following information and examples when identifying and selecting a painted pattern.

Altar of Love (Valentine)

Bloemruitjes

Boy on Buffalo

Canton

Chinese House

Chinese Landscape Pattern 1

Coin and Crab

Cornflower

Cranes and Mosquito

Dagoty et Honore, Paris

Deer and Lingzhi

Fitzhugh

Flower Basket

Grape, Bamboo, Squirrel

Hundred Antiquities

King's Rose

Nanking

Pines and Deer

ALTAR OF LOVE

Description: Border and central scene also known as “Valentine” pattern. Typically the central scene consists of two flaming hearts on an altar, and two doves on Cupid's quiver. The border is composed of scroll and radiating bloom elements divided by a larger wreath and curtain (trellis) motif. This pattern was first on a dinner service manufactured in Canton for Commodore George Anson c. 1743 (Litzenburg 2003:163).

Ware and Form: Chinese Porcelain, primarily teawares.

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The Scroll and Bloom band is recorded as “Botanical Band

Any central scene elements should be recorded individually, with Motif as “Scene Combination 1.” These may include: “Bird, stylized”; “Bird”; “Quiver”; “Tree”; “Botanical, Unid.”, etc.



<http://northeastauctions.com>



Archaeological example (Thomas Jefferson Foundation).

BOY ON BUFFALO

Description: Overglaze or underglaze pattern. Often referred to as the “Boy on Buffalo” or “Boy on Bull” motif, this pattern is found on Chinese Porcelain in opaque enamels (*famille rose* and *famille verte*) and underglaze blue palettes. The defining features of this pattern include a Chinese boy riding on the back of a water buffalo while holding a flowering branch. Many variations on other parts of the scene, often landscapes, are known; some part of the boy or buffalo must be present to assign this pattern. Litzenburg (2003:58) notes that the boy on buffalo was a “popular decorative theme throughout the eighteenth century.”

Ware and Form: Chinese Porcelain, typically teawares

Genre: “Handpainted Blue”, “Overglaze, handpainted”, “Famille Rose”, or “Famille Verte”

Decorative Technique: “Painted, under free hand” and/or “Painted, over free hand”

Stylistic Elements: The scene is characterized by the following elements

Child

Water Buffalo

Botanical, sprig

Date Range: Eighteenth century



Chinese Porcelain saucer with overglaze “Boy on Buffalo” pattern, Drayton Hall, South Carolina.



Famille rose and *famille verte* enameled “Boy on Buffalo” pattern Chinese porcelain plate (Litzenburger 2003:58).



Chinese porcelain teapot with handpainted blue “Boy on Buffalo” pattern found in the Ca Mau shipwreck ca. 1723 – 1735 (<http://www.patergratiaorientalart.com/home/images/1-7152.jpg>).

Thanks to Sarah Stroud Clarke and Corey Heyward for the identification, citations, and images.

CANTON

Description: Handpainted blue stacked set of bands. Canton decorated vessels were never gilded. Later examples can be quite heavy-handed in execution and the vessels themselves thick and clunky. For information on Canton, see Shiffer et al 1975 (pp. 20-25).

Ware and Form: Chinese Porcelain, typically tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: The Canton border is comprised of the following bands:

“Hatched Line Band 03” or “Hatched Line Band 06”: Short straight or diagonal vertical lines

“Trellis Band []” (usually 02, or 26): Lattice pattern with tick marks at the intersections, often with a shaded background

“Cloud Band 01”: Scallop- or cloud-like elements with short, diagonal lines inside

Date Range: 1785–1853

Also keep in mind that the “first” of the stacked may be a simple plain band rather than one of the Geometric bands. Other variants in trellis band or cloud band are possible. In the Stylistic Elements table, record Motif as “Stacked Combination A.”



Two sherds with slightly different Canton borders (Thomas Jefferson Foundation).

For a broader description of Canton, please see <http://www.jefpat.org/diagnostic/post-colonial%20ceramics/Less%20Commonly%20Found/CantonPorcelain/index-cantonporcelain.html>

CHINESE HOUSE

Description: Handpainted blue scene comprised of house, grasses, stylized birds, fences, shaded water and occasionally a setting sun over water (see examples of each diagnostic element on pearlware sherds below). The features of each element are specific to this pattern*. Miller and Hunter (2001:136) note that the exact origin of the pattern is unknown though it may have been “adapted from chinoserie patterns painted on English porcelains of the 1750s and 1760s rather than directly from Chinese prototypes.” See also Noel Hume 1991:127-133.

Ware and Form: Creamware, Pearlware, Soft Paste Porcelain (do not use for Chinese Porcelain scenes depicting houses); more often teawares, plates, and hollow tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: As part of “Scene Combination A” if more than one element present -
House Bird, stylized Fence Tree Water, body of Landscape/Hills

**The presence of two or more of these elements in the diagnostic designs noted below constitutes identification of the Chinese House pattern. With only one element, only a complete or nearly complete house similar to those pictured below is considered diagnostic. However, the house is not a required element to identify the pattern.*

Date Range: Usually found on Pearlware. Popular after 1775 (Miller and Hunter 2001).



House/Pagoda can be single or double level. Houses often have a finial-like decoration with a flag on the roof.



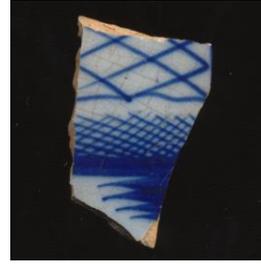
Stylized birds often surround the top of the of the house, but can also be found across the scene. Some may only be dots.



Trees associated with Chinese house are created by simple lines. The two sherds on the right depict willow trees and fence adjacent to the house above shaded water.



Examples of Chinese House grasses, some with straight lines and some with curved. The small circle or feather-like end is diagnostic of the Chinese House grass.



Example of cross-hatch fence above landscape and water. Other fence styles include straight rail, Chinese rail, and trellis.



Chinese House pattern mugs (Miller and Hunter 2001:141).



Full scene of Chinese house (Miller and Hunter 2001:136). Note additional diagnostic features of the circular tree and roof finial with flag.

CHINESE LANDSCAPE PATTERN 1

Description: Handpainted blue central scene. This pattern name was assigned to this fairly generic central scene. According to research conducted by Mount Vernon archaeology department, this is an example of a “pavilion landscape,” which changed over time with increasing production. In general, “first period pavilion landscapes feature a two-dimensional landscape and a diminished pavilion in relationship to the rest of the landscape scene” (mountvernnonmidden.org). See images below.

Ware and Form: Chinese Porcelain, typically tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: The scene is characterized by the following elements

Tree	Bridge
Landscape/Hills	Boat
House	Water, body of

Date Range: 18th century



Mount Vernon Ladies' Association. mountvernnonmidden.org

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description and photographs.

Please contact a DAACS administrator if you encounter an additional Chinese landscape pattern.

COIN AND CRAB

Description: Overglaze and/or underglaze pattern. Often referred to as the “Coin and Crab” motif, this pattern is found on Chinese Porcelain in opaque enamels and Imari palettes. The defining features of this pattern include two crabs of different colors which hold a coin and reed or seaweed stalk between them. In addition, a large spray of peonies dominates the foreground of the pattern, with small botanical sprigs composed of flowers and seaweed near the crabs (Nadler 2001:34; Sargent 2012:148). The crabs and coins are traditional Chinese symbols of prosperity and wealth, while the peonies represent high status. The pattern was popular with elite families in the colonies (<http://nadlerchinese porcelain.winterthur.org/sample-page/american-market/>).

Ware and Form: Chinese Porcelain, typically tablewares (possibly produced in Jingdezhen)

Genre: “Imari”, “Overglaze, handpainted”, “Famille Rose”

Decorative Technique: “Painted, under free hand” and/or “Painted, over free hand”

Stylistic Elements: The scene is characterized by the following elements

Crab	Coin	Botanical, composite
Botanical, sprig		

Date Range: 1720 – 1750



Drayton Hall archaeological example of Imari “Coin and Crab” plate.



Overglaze enamel “Coin and Crab” plate on display at Colonial Williamsburg Dewitt Wallace museum.



Imari “Coin and Crab” plate on display at Colonial Williamsburg Dewitt Wallace museum.

Thanks to Sarah Stroud Clarke and Corey Heyward for the identification, citations, and images.

CORNFLOWER

Description: Overall handpainted pattern, often associated with French Porcelain manufacturer, Sevres. The flowers are distinctive blue cornflowers with red and green shading on the leaves. Vessels with this pattern often had gilt rims.

Ware and Form: “Porcellaneous/English Hard Paste.” If you have a base with a Sevres mark, record ware as “Porcelain, French.” This decoration is typically found on tablewares, though teaware examples are known.

Genre: Overglaze, handpainted

Decorative Technique: “Painted, over free hand”

Stylistic Elements: If “complete” individual flowers and stems, record as “Botanical, composite.” For partial flowers or stems, record “Botanical, unid.” For gilt bands, select appropriate Plain Band.



www.porcelainbiz.com



www.nps.gov/history/museum/exhibits/hampton/



Recovered Cornflower pattern sherds (Thomas Jefferson Foundation).

CRANES AND MOSQUITOES

Description: Pattern identified by the Archaeology Department at Drayton Hall, South Carolina. This pattern consists of a scene of two cranes, one standing upright and the other bending down, a mosquito flying to their left, and a landscape of grass tufts and a large, long-limbed tree. While no published examples of this pattern exist, research conducted by Suzanne Hood suggests that the pattern may have been specially ordered by John Drayton, owner of Drayton Hall.

Ware and Form: Teawares. Reconstructed vessels include teabowls and saucers.

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The scene is characterized by the following elements:

Bird, crane

Mosquito

Tree

Landscape/Hills



Sherds and reconstructed vessels from South Flanker Well, Drayton Hall.

Thanks to Suzanne Hood, Sarah Stroud Clarke, and Corey Heyward for the identification, citations, and images.

DAGOTY ET HONORE, PARIS

Description: “Paris” pattern produced by French Porcelain manufacturing company, Dagoty et Honore. This pattern was added based on a back stamp recovered from a slave quarter site at Andrew Jackson’s The Hermitage in Nashville, Tennessee.

Ware and Form: “Porcellaneous/English Hard Paste.” If you have a base with the “Dagoty et Honore” mark, record ware as “Porcelain, French.” This decoration is typically found on table- and teawares.

Genre: If only transfer printed, “Transfer Print Over.” If only gilt, “Overglaze, handpainted.” If both, then select “Overglaze, handpainted.”

Decorative Technique: “Painted, over free hand” or “Printed, over” as appropriate. If both techniques are present, enter separate records in the Stylistic Elements table.

Stylistic Elements: Element and Motif for printed decoration are “Not Applicable.” For gilt bands, select appropriate Band element.



Archaeological examples of Dagoty et Honore, The Hermitage.

Reference:

Keefe, J.W.

1996 “The Porcelains of Paris, 1770-1870” The magazine *Antiques*. Brant Publications, New York. Pp. 284-291.

DEER AND LINGZHI

Description: Overglaze pattern, often *famille rose* or *famille verte* palettes. Referred to as the “Deer and Lingzhi” motif, this pattern is found on Chinese Porcelain table- and teawares. The defining features of this pattern are one or more (often spotted) deer near lingzhi, a sacred mushroom or fungus characterized by a tall plant with several overlapping leaves and scrolls. The deer and lingzhi are traditional Chinese symbols of longevity and immortality (Litzenburger 2003:55).

Ware and Form: Chinese Porcelain table- and teawares (possibly produced in Jingdezhen)

Genre: “Overglaze, handpainted” if no evidence of *rose* or *verte* palettes, “Famille Rose”, “Famille Verte”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The scene is characterized by the following elements

Deer

Lingzhi

Date Range: 1730 – 1750



Chinese porcelain sherds with “Deer and Lingzhi” pattern recovered from House Block B, Yaughan Plantation, South Carolina (courtesy of SCIAA).



Chinese porcelain sherds with “Deer and Lingzhi” pattern (inset) with part of a Chinese Porcelain plate shown in Litzenburger 2003.



“Deer and Lingzhi” pattern teapot, 1730-1750, Winterthur Museum Collections, 1953.0156.013 (<http://museumcollection.winterthur.org/print-record.php?srchfld=irn&name=1168&port=40138&output=HTML&version=100>)

FITZHUGH*

Description: Handpainted central scene. The introduction and rise in popularity of this pattern has been attributed to the English FitzHugh family, who were involved in trade with China in the 1780s (Mudge 1981:163-165). Fitzhugh porcelain manufactured for the American market occasionally contains a central design with an eagle and shield.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: If blue, "Handpainted Blue". If another color, "Overglaze, handpainted."

Decorative Technique: "Painted, under free hand"

Stylistic Elements

Four botanical designs surrounding a medallion central design. Border varies. See images below:



nadlerchinese porcelain.winterthur.org



www.metmuseum.org

*See Note 1 for border information.

FLOWER BASKET

Description: Handpainted blue central scene containing a handled basket full of flowers.

Ware and Form: Chinese Porcelain, typically tablewares, occasionally teawares.

Genre: Typically “Handpainted Blue.” If enameled, then “Overglaze, handpainted.”

Decorative Technique: “Painted, [under or over] free hand.”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Basket	Botanical, composite
Bow	Trellis bands (if present – often on proximal rim or plate well)



Thomas Jefferson Foundation.

Mount Vernon Ladies' Association.

daacs.org

mountvernonmidden.org



images.onlinegalleries.com

GRAPE, BAMBOO, SQUIRREL

Description: Handpainted blue border and central scene combination containing a squirrels or shrews on a bamboo plant, with bunches of grapes around the border. Border also contains *An Hua* decoration in the form of botanical elements between the grape bunches.

Ware and Form: Chinese Porcelain, typically tablewares, possibly teawares.

Genre: If blue, then “Handpainted Blue.”

Decorative Technique: “Painted, under free hand.”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Animal, unid.	Fruit	Trellis band (if present, often proximal rim or plate well
Bamboo	Tree	Cartouche

Date Range: c. 1730-1760



Mount Vernon Ladies' Association.
mountvernonmidden.org



Madsen 1995:Figure 30

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description information and photograph.

HUNDRED ANTIQUITIES

Description: Also known as Hundred Antiques patterns. Overglaze patterns with combinations of elements representing Buddhism, Taoism, or Confucianism. This pattern is found on Chinese Porcelain table- and teawares. The defining features of this pattern are one or more auspicious symbols including vases, books, scrolls, palm leaves/fans, and abstract symbols with ribbons (included in the Eight Precious Objects or *ba bao*) (Litzenburger 2003:217; <http://gotheborg.com/glossary/hundredantiques.shtml>).

Ware and Form: Chinese Porcelain table- and teawares

Genre: “Overglaze, handpainted” if no evidence of Imari palette.

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The scene is characterized by the following elements

Buddhist Symbol
Book

Vase
Scroll 03

Palm leaf/fan

Date Range:



Teaware sherds from South Grove midden (Mount Vernon Ladies' Association, mountvernonmidden.org).



Mended saucer from South Grove midden (Mount Vernon Ladies' Association, mountvernonmidden.org).



Partially mended teabowl from Trents early settlement (Syracuse University).

KING'S ROSE

Description: Handpainted pattern depicting a large swirling rose (sometimes called a “blowsy” rose) and smaller blooms of deep red with light green stems and leaves surrounding. This pattern is seen most commonly on Creamwares (1760-1770s) (Skerry and Hood 2009:123).

Ware and Form: Typically Creamware teawares, may also be seen on White Salt Glaze stoneware.

Genre: “Handpainted, Polychrome other”.

Decorative Technique: “Painted, over free hand”

Stylistic Elements: Primary rose should be cataloged as “Botanical, composite.” Individual flowers and stems should be cataloged as “Botanical, sprig.” Often seen with Plain Band 01, Beaded Band 01, and Swag Band 01 on proximal rims.

Date Range: c. 1760-1770s



Hume 2001: Figure IX.54



Drayton Hall archaeological example of King's Rose pattern on creamware teawares. Thanks to Sarah Stroud Clarke and Corey Heyward for the identification, citations, and images.

NANKING*

Description: Handpainted central landscape scene with a bridge and large pagoda in foreground, several small pagodas or houses on islands in the background, multiple tree types (including a willow tree), and one or more boats on the water. This central scene is often considered an early version or inspiration for the willow pattern, though it does not contain the two birds.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: “Handpainted Blue”

Decorative Technique: “Painted, under free hand”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Tree	Bridge	Landscape/Hills
Man	Boat	House

A majority of these elements, and a similarity to the scenes below, must be present on a vessel for the Nanking pattern to be ascribed.



Central scene on a bowl, note willow tree (Litzenburg 2003:239).



Central scene on a serving dish interior (Litzenburg 2003:240).

*See Note 1 for border information

PINES AND DEER

Description: Handpainted central landscape scene with two deer (male and female) and pine trees in the foreground, and a house or small building in the background. The border consists of radiating bloom elements with a central lotus flanked by two botanical scroll elements; the blooms are separated by fragments of trellis bands. Research suggests that this central scene typically is paired with some variation of this border.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: "Handpainted Blue"

Decorative Technique: "Painted, under free hand"

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Central Scene:

Deer	Landscape/Hills	House
Tree	Grass	Water, body of

Border:

Radiating Bloom 03	Trellis Band
--------------------	--------------

A majority of these elements, and a similarity to the scenes below, must be present on a vessel for the Pines and Deer pattern to be ascribed.



Mount Vernon Ladies' Association George Washington's Chinaware (Detweiller 1982:78, Figure 58).

Thanks to Karen Price and the Mount Vernon Archaeology department for the reference and artifact image.

STATES

Description: The “States” pattern china was presented as a gift to Martha Washington from the Dutch-born, Philadelphia-based merchant Andreas van Braam Houckgeest (1739-1801). The service was listed as “A Box of China for Lady Washington” in the shipping manifest of the *Lady Louisa* which arrived in Philadelphia on April 24, 1796 (Detweiler 1982: 151). The set appears to have been composed of saucers, two-handled coffee or cuddle cups, and plates (Detweiler 1982: 158). Detweiler asserts van Braam himself designed the service pattern. A central element consists of Martha Washington’s initials set on a gilt disc framed by a green wreath sits above a red ribbon with the motto ‘DECUS ET TUTAME.’ This central element sits within a gilt sunburst. The border is composed of a linked chain band with the names of each of the fifteen states inside the respective links. The states chain band sits below an underglaze blue serpent grasping its tail in its mouth with gilt scales (Detweiler 1982: 154). Rims are also gilt.

Ware and Form: Chinese Porcelain; saucers, plates, cups

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand” and “Painted, under free hand”

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Chain Band 13

Trellis Band 22

Plain Band 06

To date, only fragments of the border bands have been recovered. A majority of these elements, and a similarity to the scenes below, must be present on a vessel for the States pattern to be ascribed.



Mount Vernon Ladies' Association



Mount Vernon Ladies' Association



"States" pattern plate, Detweiler 1982:Plate 136.

Thanks to Sean Devlin for the reference and artifact image.

NOTE 1: NANKING AND FITZHUGH BORDER DESIGNS

Description: The following borders appear on vessels with Fitzhugh or Nanking central scenes. Both were popular patterns from 1780 to 1820.

Ware and Form: Chinese Porcelain, typically tablewares.

Genre: “Handpainted Blue”

Decorative Technique: “Painted, under free hand”

Border 1: Typically associated with Nanking though it appears on Fitzhugh.

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Trellis Bands (several different bands were used for this pattern)

Spearhead Band 03 or Spearhead Band 11



Border 2: Typically associated with Fitzhugh though it appears on Nanking.

Stylistic Elements

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Butterfly

Radiating bloom

Cartouche

Diaper/1 Dot

Fish Roe

Scroll 01

Trellis 01



REFERENCES: HANDPAINTED PATTERNS

Breen, Eleanor E.

2004 Whose Trash is it, Anyway? A Stratigraphic and Ceramic Analysis of the South Grove Midden (44FX762/17), Mount Vernon, Virginia. *Northeast Historical Archaeology* 33:111-130.

Detweiler, Susan

1982. *George Washington's Chinaware*. New York: Barra Foundation/Mount Vernon Ladies Association.

Keefe, J.W.

1996 "The Porcelains of Paris, 1770-1870" The magazine *Antiques*. Brant Publications, New York. Pp. 284-291.

Litzenburg, Thomas V., Jr.

2003 *Chinese Export Porcelain in the Reeves Center Collection at Washington and Lee University*. In collaboration with Ann T. Bailey. London: Third Millennium Publishing.

Madsen, Andrew D.

1995 "All Sorts of China Ware...Large, Noble and Rich Chinese Bowls": Eighteenth-Century Chinese Export Porcelain in Virginia. Unpublished Master's Thesis, College of William and Mary, Anthropology Department.

Madsen, Andrew D., and Carolyn L. White

2011 *Chinese Export Porcelain*. Left Coast Press, Inc.

Miller, George L., and Robert Hunter

2001 How Creamware Got the Blues: The Origins of China Glaze and Pearlware. In *Ceramics in America*, edited by Robert Hunter, pp. 135-162. Chipstone Foundation.

Nadler, Daniel

2001 *China to Order: Focussing on the XIXth Century and Surveying Polychrome Export Porcelain of the Qing Dynasty*. Paris, France: Vilo International.

Sargent, William R.

2012 *Treasure of Chinese Export Ceramics from the Peabody Essex Museum*. New Haven, CT: Yale University Press.

Shiffer, Herbert, Peter Schiffer and Nancy Shiffer

1975 *Chinese Export Porcelain, Standard Patterns and Forms, 1780 to 1880*. Atglen, PA: Schiffer Publishing, Ltd.

2C: MOLDED PATTERN NAMES, NOTES, AND REFERENCES

Please refer to the following information and examples when identifying and selecting a molded pattern.

Dot Diaper Basket 01

DOT DIAPER BASKET 01

Description: Molded vessel pattern based on Dot, Diaper Basket pattern. This variant is differentiated by a pierced basketweave and an elaborate basketweave on the base on rim consisting of interweaved chevrons separated by rope-like or beaded bands. Both basketweaves must be present to identify this pattern. Additional elements include botanical plumes, traditional basketweave, diaper/star and dot/diaper.

Ware and Form: White Salt Glaze stoneware, Whieldon-type Ware, Wedgwood Green; Flat tableware, often fruit dishes.

Genre: "Dot/Diaper/Basketweave"

Decorative Technique: "Molded" and "Pierced"

Stylistic Elements:

Key elements (with DAACS Stylistic Element nomenclature) include the following:

Basket Weave 03

Basket Weave 04

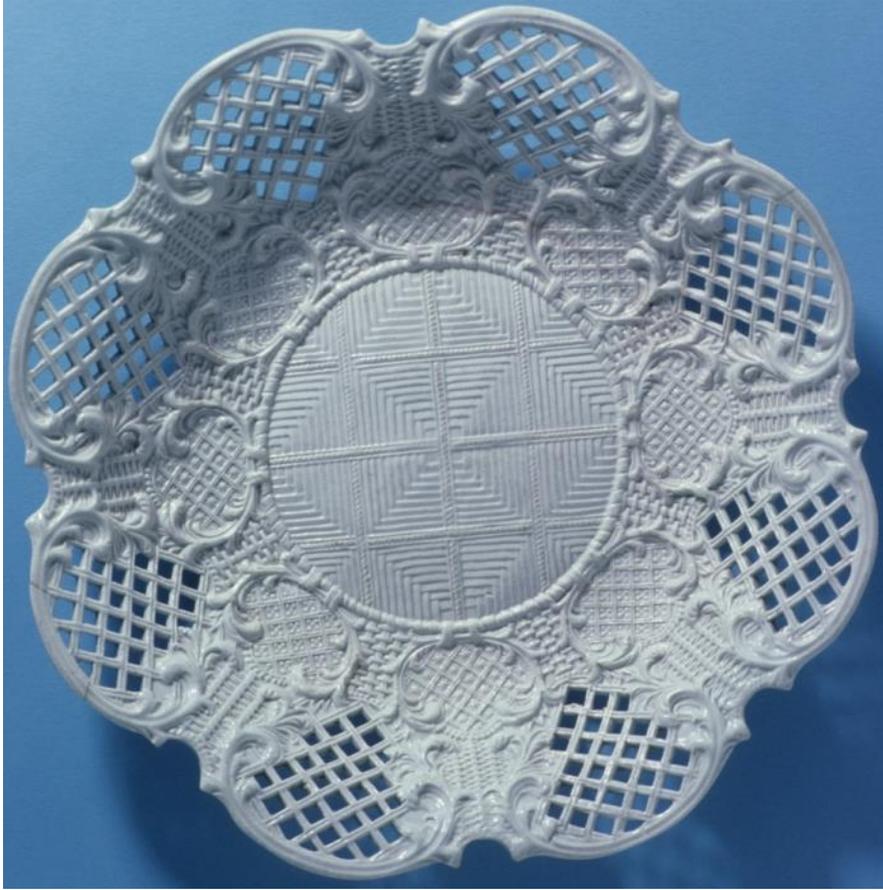
Date Range: ca. 1760



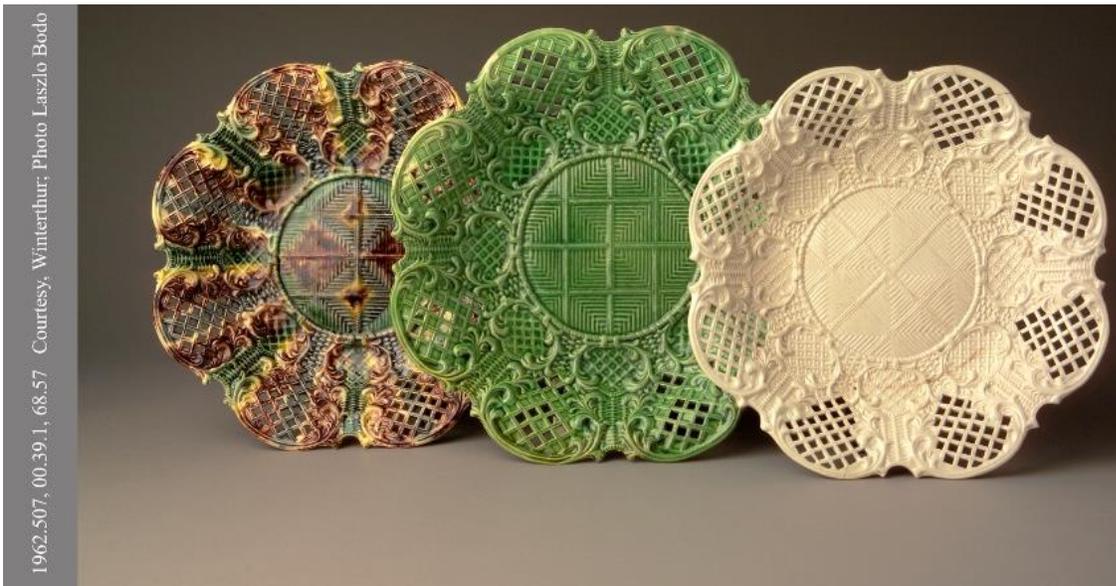
Drayton Hall archaeological example White Salt Glaze stoneware sherd with molded Basket Weave 04.



Drayton Hall archaeological example white salt glaze stoneware rim, body sherd with molded and pierced Basket Weave 03.



Winterthur Collection White Salt Glaze Stoneware Dot Diaper Basket 01 fruit dish (1968.0057).



Winterthur Collection Dot Diaper Basket 01 fruit dishes, Whieldon (clouded), Wedgewood Green, and White Salt Glaze stoneware.

Thanks to Sarah Stroud Clarke and Corey Heyward for the identification, citations, and images.

REFERENCES: DOT DIAPER BASKET 01

Jones, Lauren, Mara Kaktins, and Melanie Marquis

2015 "Fine and fashionable Fruit Dishes." Lives & Legacies: Stories from George Washington's Ferry Farm and Historic Kenmore. <https://livesandlegaciesblog.org/tag/18th-century-dining/>

Mountford, Arnold R.

1971 The Illustrated Guide to Staffordshire Salt-Glazed Stoneware. New York: Barrie and Jenkins.

Skerry, Janine E., and Suzanne Findlen Hood

2009 Salt-Glazed Stoneware in Early America. Williamsburg: The Colonial Williamsburg Foundation, p. 151.

Winterthur Collection

1968.0057 Stoneware Fruit Dish

<http://museumcollection.winterthur.org/print-record.php?srchfld=irn&name=43710&port=40138&output=HTML&version=100>

2D: TIN-ENAMELLED TILE PATTERN NAMES, NOTES, AND REFERENCES

Please note that tin-enamelled tile patterns are cataloged in a similar way to transferprint patterns such that individual stylistic elements and motifs are recorded as 'Not Applicable.' See examples in the patterns below.

Bloemruitjes

BLOEMRUITJES

Description: This pattern is documented exclusively on Delft fireplace tiles. It is a sheet pattern comprised of trellis background with four-petal flowers at the intersections and larger flowers within the trellis. ‘Bloemruitjes’ translates to ‘flower panes.’

Please note that tin-enamelled tile patterns are cataloged in a similar way to transferprint patterns such that individual stylistic elements and motifs are recorded as ‘Not Applicable.’

Ware and Form: “Delftware, Dutch/British”, wall and fireplace tiles recorded in DAACS as “Tile, fireplace”

Genre: “Handpainted Blue”

Decorative Technique: “Painted, under free hand”

Stylistic Elements: “Not Applicable” – see example below.



Drayton Hall tile fragments matched with a similar tile from Plus 1998 (139, 266).

Stylistic elements on these sherds would be cataloged as follows:

Int/Ext	Location	DecTech	DecColor	StyElem	Motif
Exterior	Tile: Body	Painted, under free hand	Purple-Blue, Intense Dark	Not Applicable	Not Applicable
Exterior	Tile: Body	Painted, under free hand	Purple-Blue, Muted Medium	Not Applicable	Not Applicable

Thanks to Corey Heyward for the identification, citations, and images.

REFERENCES: TIN-ENAMELLED TILES

Pluis, Jan

1998 *The Dutch Tile: Designs and Names: 1570-1930*. Leiden.

van Dam, Jan Daniël, Pieter Jan Tichelaar, Ella Schaap, and P. Andrew Lins

1984 *Dutch tiles in the Philadelphia Museum of Art*. Philadelphia Museum of Art.