

**Shadows of the Things That Have Been:  
An Analysis of and  
Identification Guide to Ceramics  
From the Chapel Complex Excavation  
of the  
San Diego Presidio**

**Volume 6:  
Appendix III  
More Fractured Frontier:  
Transferware Patterns  
of the San Diego Presidio's Chapel Assemblage  
Documentation, Notes,  
and Personal Observations**

**Susan D. Walter**

**2024**



***Shadows of the Things That Have Been:  
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Cover Design by Susan D. Walter

**About the Cover**

**Volume 6:**

Appendix 3:

More Fractured Frontier:

Transferware Patterns of the San Diego Presidio's Chapel Assemblage  
Documentation, Notes, and Personal Observations

All items depicted are from Volume 6, Appendix 3.

Beginning from the top right are five sherds that had been glued together of the interior of a tea waste bowl featuring the interior marly of the plum colored transferware pattern *Love Chase*, note also the nice provenience inked on one of those sherds. This is followed by a snip (a piece I snipped from a photo or illustration showing specific information) of the rim of a gorgeous pattern of cobalt transferware commonly called *Waterfall*. Next is an exterior snip of plum color depicting Atalanta's race and the butterfly of Psyche in parts of two scenes of (the same tea bowl as above) *Love Chase*. Following that is a rim snip from the transferware nurseryware *Turkey* plate – check out those things sticking out of the turkey's chest, and the pretty polychrome rim. The fifth item down is a cobalt transferware rim snip showing Jean Krase's 'House' pattern (that drove me nuts) and the crabby bovine head (the pattern name turned out to be *Pastoral*). On the bottom are two large pieces of *Unidentified Pattern Brown Colored Transfer*, which is a pitcher of an unidentified shape. And finally, at left bottom, is an enlargement of the single sherd of *Man in Sleigh* – divided in half and flipped with the white deer now looking towards the dark cobalt blue one.

These sherds and snips are not to scale.

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**By**

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**2024**

Dedicated to:

Everyone, alive and dead and in the future  
involved with all aspects of the mass production of ceramics.

And – their families, friends, work animals, and pets, too.

Special appreciation acknowledged to all the nice people in the world.

“What remains of anyone’s life is what’s kept.”

Jill Lepore

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Thank you all!

Susan

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I love names, and you all have such interesting ones – I hope I have them right.

Most of you I never learned your surnames.

(Please forgive me if I missed or messed up listing anyone.)

I hope all of you have wonderful lives.

Thank you,  
Susan

## FOREWORD

Susan was asked who her target audience was for this writing. You are reading it, right? It is you..

“...the value of knowledge increases with the number of people who share it.”

William Howard Taft <sup>1</sup>

“Every history is incomplete; every historian relies on what is unreliable: documents written by people who were not under oath and cannot be cross-examined.”

“Before his imperfect sources, the historian is powerless: He must take what they choose to tell; the broken fragments, the scattered ruins of evidence.”

William Godwin <sup>2</sup>

“Yards of shards.”

Charlie Berigan <sup>3</sup>

*Appendix III More Fractured Frontier* is a compendium of transferware ceramic patterns and vessels identified from San Diego State University’s San Diego Presidio Chapel student field school. Directed by Dr. Paul Ezell, the site was excavated from 1965 to 1976 (Ezell 1976). The artifacts are housed at the San Diego State University Collections Management Laboratory. <sup>4</sup>

The purpose of this study is to put into context what these English transferware ceramics were when they arrived to be used by peoples of Mexican Colonial cultural heritage. These English wares were actually designed to appeal to the eastern North American market, formerly American colonists of England, who were the residents of the new country of the United States of America. The British did not make patterns specifically to appeal to the Mexican market. None of these transferwares were designed with Mexican culture in mind.

Because transferwares have been so intensively studied, dates and information are available for these English patterns recovered from excavation of the Chapel of the

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<sup>1</sup> Taft, William Howard, Foreword to the *Smithsonian Scientific Series*. In Volume 1, The Smithsonian Institution, edited by Webster Prentiss True. Smithsonian Institution, Washington D.C., 1934, no page number.

<sup>2</sup> Quote from Jill Lepore, see References Cited.

<sup>3</sup> Friend’s comment, observing the Chapel Assemblage artifacts spread out in the SDSU Collections Management Lab in 2021.

<sup>4</sup> Dr. Paul Chace lured us into this analysis. Darn that darling man!

Presidio of San Diego. The heavy reliance on the Transferware Collectors Club (TCC) in this document pays tribute to their extraordinary compilation of hundreds of researcher's books, articles, and expert assistance. The on line TCC Database "documents nearly 19,000 patterns at this time (2024), with new patterns added on a regular basis."<sup>5</sup> The reader is urged to follow through with my TCC citations to find further information (updated seemingly every day) and attributions that I was unable to identify.

Despite the huge numbers of people involved in the origins of the transferwares of the San Diego Presidio, there are two men in particular who should be mentioned, as the lion's share of these identified patterns originated in the potteries they helmed: Josiah Spode, and Enoch Wood.

Josiah Spode I (1733-1797) was born in poverty. Orphaned at six years of age, he worked for various potteries and became an outstanding craftsman, and partly due to his connections established one of the greatest potteries in the world. Pertinent to this section, Josiah Spode I is credited with the introduction of underglaze blue transfer printing into the Staffordshire potteries in 1781-1784. The basic methods of transfer printing as Spode's company did it are illustrated online.<sup>6</sup> Spode was an innovator, and premiered several important patterns; many of these original transferware designs have been reissued, including some identified in the Chapel Assemblage. This eminent man, and his manufactory, are shown below (Figures 1, 2, 3, and 4). His descendants inherited the business. Later the Spode businesses were sold to W.T. Copeland, who acquired Thomas Garrett as partner; and the ceramic products were then marketed – still trading on the prestige of the founder's name – as Late Spode.<sup>7</sup> Needless to say, this is an extremely abbreviated history of Mr. Spode and the Spode Company.<sup>8</sup>

---

<sup>5</sup> Comment by David Hoexter and Judie Siddall, experts who read and critiqued this section specifically on transferware in 2024.

<sup>6</sup> [https://en.wikipedia.org/wiki/Josiah\\_Spode](https://en.wikipedia.org/wiki/Josiah_Spode). Several books have been written about this man; just Google his name and take your choice.

<sup>7</sup> <https://www.spode-society.co.uk/factory-history>.

<sup>8</sup> See <http://www.thepotteries.org/allpotters/310.htm> for more information.



**Figure 1: The Grand Man Himself: Josiah Spode I.** From a painting on ivory.  
([https://en.wikipedia.org/wiki/Josiah\\_Spode](https://en.wikipedia.org/wiki/Josiah_Spode).)



**Figure 2: An Engraving of a Modern Interpretation of the Early Spode Works, in Staffordshire.** The artist is Paul Holdaway, 1994.  
(<http://www.spodeceramics.com/history/josiah-spode-ii-early-history>.)



**Figure 3: The Entrance to the Spode/Copeland Manufactory.** (<https://www.spode-society.co.uk/factory-history>.)



**Figure 4: A Sample Room of Products for the Spode/Copeland Pottery.**  
Transferwares appear to be profusely exhibited. (<https://www.spode-society.co.uk/factory-history>.)

Enoch Wood and Sons, the company that produced more identified patterns than any other pottery in the Chapel Assemblage,<sup>9</sup> was founded in 1818 after Enoch had trained with several well known potteries, and established some of his own. Called the “Father of the Potteries,” Enoch Wood (1759-1840), was touted as the “Largest of any Staffordshire manufacturer.” His extremely successful effort was focused on export to the American continent.<sup>10</sup> The termination of the War of 1812 in 1815 brought a return of British trade to the former American colonies, and the saturated dark cobalt blue transferware patterns found a ready market. Enoch brought “his sons into partnership” in 1818.<sup>11</sup> The distinguished looking Mr. Wood is pictured, and an illustration of his pottery, is pictured below (Figure 5, 6).

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<sup>9</sup> Except that irritating fellow Maker Unknown.

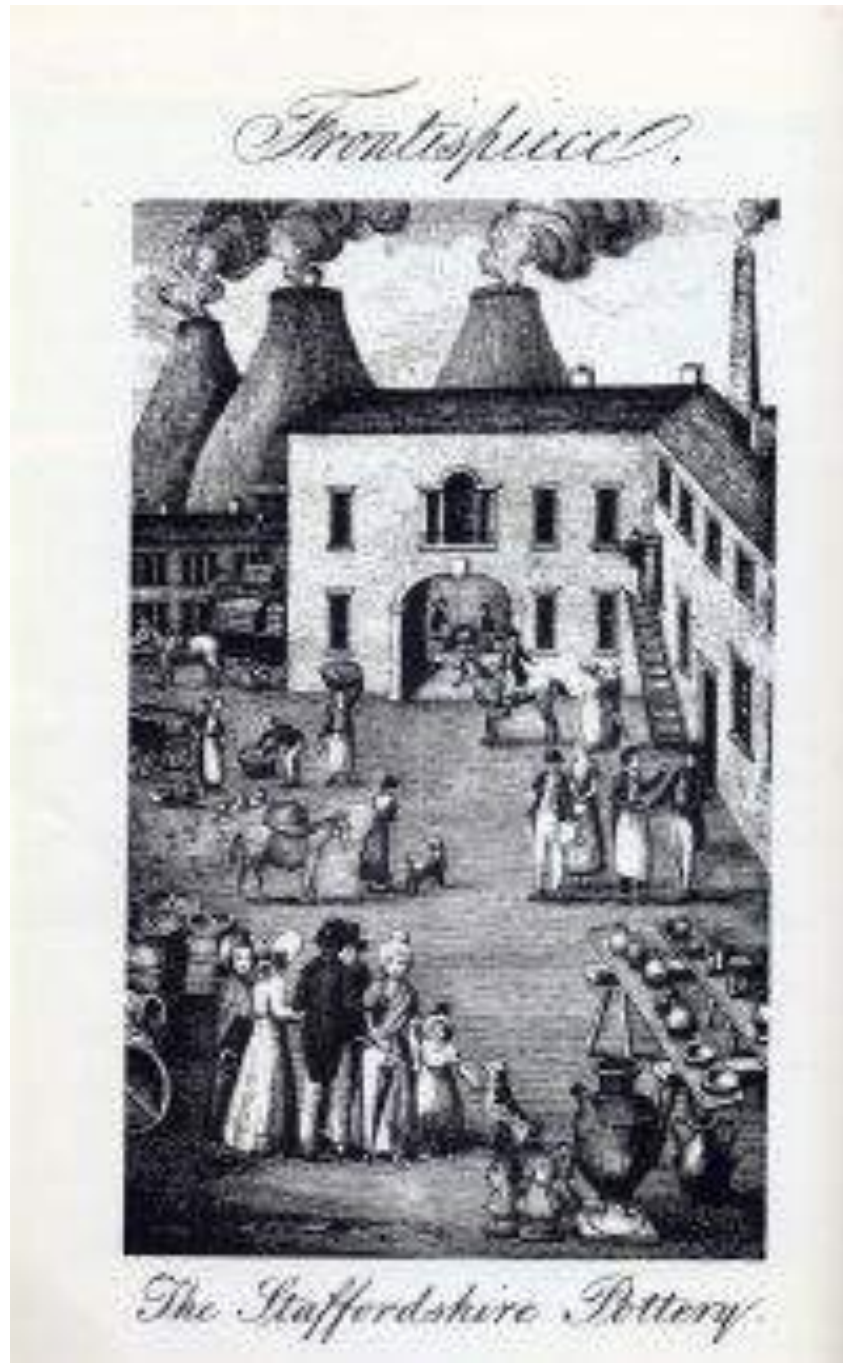
<sup>10</sup> Patriotic America’s historical transferware web entry at <http://www.americanhistoricalstaffordshire.com/history/enoch-wood-sons>.

<sup>11</sup> Patriotic America’s historical transferware web entry at <http://www.americanhistoricalstaffordshire.com/history/enoch-wood-sons>.





**Figure 5: Enoch Wood, About 62 Years Old – Appropriately, a Bust of Him in Biscuit Earthenware Produced by His Own Pottery.**  
([https://www.britishmuseum.org/collection/object/H\\_1959-1201-1](https://www.britishmuseum.org/collection/object/H_1959-1201-1).)



**Figure 6: The Staffordshire Pottery of Enoch Wood.** Notice the kilns and chimney belching smoke, the numerous people engaged in various ceramics related tasks, customers, and the display of wares in the lower corner of the image. (<http://www.americanhistoricalstaffordshire.com/history/enoch-wood-sons.>)

## METHODOLOGY

As previously mentioned, *Appendix III More Fractured Frontier* is a compendium of transferware ceramic patterns and vessels identified from San Diego State University's San Diego Presidio Chapel student field school. Directed by Dr. Paul Ezell, the site was excavated from 1965 to 1976 (Ezell 1976).<sup>12</sup> The artifacts are housed at the San Diego State University Collections Management Laboratory (Figures 7, 8, 9, 10).

There were 982 sherds of transferware in the Chapel Assemblage. From them, 103 vessels were identified. Some of these transferware fragments were found mixed with other ware types. (The entire ceramics collection consisted of approximately 27,818 sherds. The total weight was about 151.333 kilos.) This collection was stored in thousands of baggies.

To reach the goal of identifying the transferwares, my strategy was first to get all baggies with ceramic sherds together from numerous storage boxes (Figure 8). Then I sorted all the sherds and cross matched them to ascertain minimum numbers of vessels.<sup>13</sup> A complicating issue was students hadn't recognized that undecorated parts of vessels often were pieces of decorated items. Different pastes – creamware, pearlware, and whiteware were often confused (I cross matched several pearlwares to creamware, for instance). My job was hugely complicated by the fact that each student in the classes was required to catalog his/her finds every semester. In effect, one vessel could be cataloged several times, depending on when and where the different sherds of it were collected. I found evidence of cross matching horizontally across and stratigraphically in the site, and I believe I spent more time cataloging SDSU accession numbers than actual items. A particularly handy little attribute – stringings, and other linear elements – was especially useful in connecting seemingly unrelated sherds into vessels (see Table 2).

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<sup>12</sup> I was one of those kids; my unit was part of S20 W20.

<sup>13</sup> For the Presidio Chapel Excavation ceramic analysis, I was responsible not only for the transferwares, but for identifying all of the other English and Chinese produced historic ceramics. In several cases I found catchall baggies with a dozen or more types of ceramics mixed together – English transferwares, enameled, edge decorated, mocha, etc., the various Chinese, plus Mexican, and Native American. Stephen Van Wormer, Sue A. Wade, and Anna Noah worked on the items I did not.

Researchers looking at the *WE* (Walter Enterprises) *catalog numbers* will see alphabetic postscripts following an Arabic number. The postscripts refer to the different accession numbers assigned when the material was recataloged by San Diego State University Collections Management in 2005 (Presidio Chapel Catalog 2005). So the *Tiber* item catalogued as WE#0001A, B, C for instance, signifies one vessel (0001) whose pieces were cataloged by Walter Enterprises with three different entries (A, B, C). By maintaining these postscripts, all the *original* proveniences for *every* sherd are kept, or found, by viewing the SDSU SDi accession numbers on the artifact tag (Figure 7).<sup>14</sup>

“Miscellaneous unidentified fragments” refers to sherds that I could not connect to another vessel. No matter how many sherds were in those baggies, they received an item count of 0 (zero), unless it was the only sherd representing a vessel and type (i.e. one miscellaneous unidentified red sherd could count as one item if there were no other red sherds). Generally, rim sherds were used as the primary identification of a vessel. Occasionally, color or provenience was the decider of an individual vessel.

The aim of this study was to identify minimum numbers of vessels, so this is what is presented here. Numbers may enlarge by other later analysts who have access to newer technologies not available to us today (2024).

Previous to our project, many other people have worked on the Chapel Assemblage and in some cases, sherds had been glued together. Decades later I have found the glue bonds failing and occasionally it was clear from their breakage that pieces had been intentionally separated. Sometimes loose sherds have glue on them. The presence of glue is noted in the Comments and/or Notes entries in the WE Catalog.

The different patterns are each described separately (see individual entries, and a summary in Table 1). The names of patterns that I used in this assemblage are *Italicized*

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<sup>14</sup> The tags accompanying the sherds did not usually include the complete proveniences. SDSU Collections Management has the original catalogs that can be consulted for this.

*in Upper and Lower Case*. Any other pattern names (and sometimes series names) are indicated by ‘Single Quote Marks.’<sup>15</sup> Oftentimes other researchers have assigned names to patterns. I have accepted their use, particularly when an assigned name is listed in the Transferware Collectors Club Database, and I have not always called out that it is not the currently accepted manufacturer’s name (*Tiber* versus ‘Rome’ is an example of two accepted names for one pattern).

Early on, I used “Unidentified Pattern #” and then a number to indicate some designs. Later, many of these were identified. A section following this “The Named Transferware Patterns” is called “The Unidentified Transferware Patterns.” These are not the same as the first set of unidentifieds. The earlier designations are listed as “Provisional Cataloging Name/s” in the attribute entry for each transfer pattern.

In some cases, I have used my own nicknames for patterns, either because a pattern name is not assigned elsewhere (i.e. *Krater in Net Trellis*), or because I was too confused by other previous pattern namings (for instance the ‘Oxford’ and ‘Temple’ patterns).<sup>16</sup> Unless I found her in error, I have also retained names used by Jean Krase (i.e. she used *Tiber* instead of the currently more popular ‘Rome’).<sup>17</sup> Jean Krase (1979) wrote a magnificent thesis on the Chapel Assemblage ceramics decades ago.<sup>18</sup>

Disclaimer of terminology: Analyzing this assemblage has been affected by my attempting to incorporate current researchers’ findings into the earlier work by a large number of SDSU analysts. I believe earlier researchers of the San Diego Chapel reflected the knowledge of their time and should be honored for their efforts. This has resulted in the use of outdated terminology alongside current nomenclature. For this

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<sup>15</sup> Other analysts use other means of signifying pattern and series; here in Appendix III, I indicate only the two categories of my pattern name, or any one else’s pattern name (i.e. in *italics* or in ‘single quotes’).

<sup>16</sup> These two identifiers worked for me. They are not necessarily consistent with those of other researchers.

<sup>17</sup> I see no reason to further confuse namings that are already in numerous records in various SDSU databases.

<sup>18</sup> Her work was done before post its, ziplock baggies, archival paper and ink and well before the internet was so ubiquitous. Hail Jean! Krase 1979, see References Cited.

Appendix, there is not sufficient time or space to address all the convolutions of scholarly discussions of terminology. Some conventions and terminology, as I use them, are in the Glossary below.

In Appendix III, I attempted to make the entry for each identified pattern complete; this has resulted in redundant information. For related patterns, in other words, you should not have to scroll about or flip through pages looking for data. Nevertheless, I have cross referenced to other related patterns. Sometimes cross references are not in the body of the text, but are in the footnotes.

Another thing: transferwares were made by two different methods. The majority of the items found in the Chapel Assemblage were patterns transferred onto tissue. Most tissue based transfers were fired and then glazed; the under the glaze patterns were then permanently in place. Visually, the gloss of the glaze covering it is mirror smooth. A different method of transfer – bat transfer – was by putting the pattern on a glue-like surface called a bat (a sheet of gelatin). These were often not as permanent because when fired they simply sank into the surface. In the Chapel Assemblage, bat transfers are prevalent in children’s less expensively produced items. For those who wish to learn more about how transferwares were produced, see Volume 4 of this report.<sup>19</sup>

The reader is advised that I have at some times used American terminology (i.e. “mold” rather than the British “mould”), and at other times preferred English spellings. Some day, someone else will rework these artifacts. Good! I’ve tried to be consistent in my identifications. I would be particularly excited to see future researchers using technologies that can match sherds by their chemical content, decoration similarities, and edge breakage patterns. There is no doubt at all that members of the Transferware Collectors Club (TCC), or other researchers, will further identify more of the patterns

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<sup>19</sup> To become familiar with tissue prints I highly recommend Halliday and Zeller 2018:45-56 and 403-405; and M. Williams 2007:27-30. Many online sources are also available. An excellent illustrated version of bat printing can be found online at: <http://printedbritishpotteryandporcelain.com/how-was-it-made/glue-bat-printing>.

now assigned to the infamous Unknown Makers category so that further attributions can be made or mine improved.<sup>20</sup>

Attributes I did not concern myself with is vessel profiles, most shapes, and details such as foot rims. If the researcher wishes to see the profiles of shapes as identified in 1979, consult Appendix A of Krase 1979, beginning on her page 116 (see Krase, References Cited). Several shapes not illustrated by her were identified during my analysis; Dutch shaped jug, nurserywares of various sizes, and cup plate come to mind. Here, the vessel type is listed in the Tables titled Pattern Sherd and Vessel Count (which includes a column for Vessel Form). Every Pattern and every Unidentified Pattern (with descriptive name) has their own table.

Following this Foreword and Methodology is Table 1, a three page list of *all* the pattern names *as used in this analysis*; then Table 2, the Chart of Chapel Assemblage Stringing and Other Repetitive Linear Elements on Transferware (20 pages); followed by a two page Glossary of terminology *I have used* in this Appendix.

Finally, this is a very personal view of these artifacts. All possible care has been taken to be factually accurate, but the reader will encounter many examples of my personality in the writing. General George S. Patton said, “I don’t like paying for the same real estate twice.” But, *I did*; what you are reading here in *Appendix III More Fractured Frontier* is my re re re re rewrite. All mistakes are mine.<sup>21</sup>

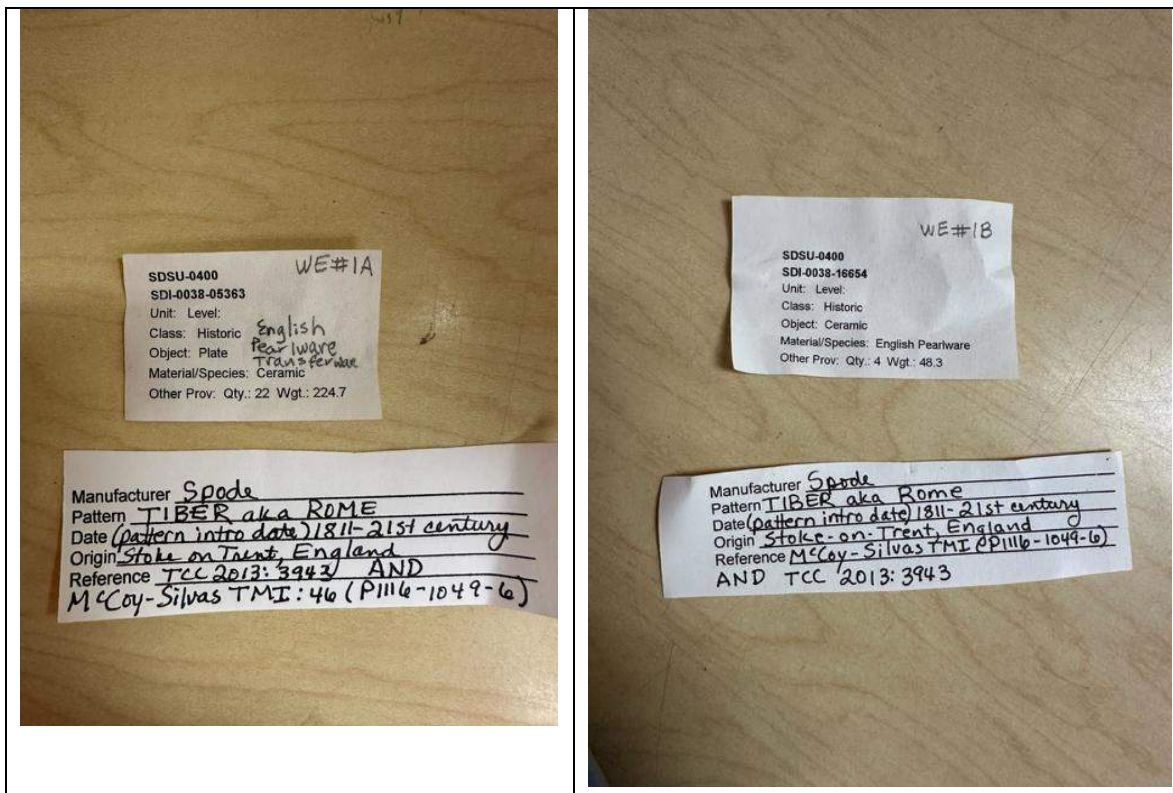
“It is what it is.”  
J.E. Lawrence

Susan D. Walter

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<sup>20</sup> On the last week of our draft write up, the TCC awarded several grants for transferware study. Pertinant to this Appendix and hope for further work on the Chapel Assemblage, is Barker’s project [Transfer-printed ceramics in the Eastern Caribbean...](#) to “document the range and variety of printed wares shipped to and in use [here], yielding information about the manufacturers engaged in this trade and the choices made by consumers in terms of patterns, manufacturers, and shapes,” and Ewins’ [Alternative Narratives in Ceramic History: culture, identity, religion and race](#) to “examine how... importers and dealers in America commissioned certain designs which also coincided with their own beliefs and backgrounds.” Both of these subjects would fit admirably if applied to California during the Mission period. Someone should do this! (Not me.)

<sup>21</sup> Still, I hope you bear with me. I expected to spend two years on this analysis. Instead it has been 11 years, complicated by difficulties of access to the assemblage (a university closes down to non students during vacations), computer issues, changes in technology and usage (I’ve worked with three different versions of the TCC Database, and I *don’t* learn new programs easily *especially* in the middle of analysis), illness, and to the covid pandemic (Figure 9) – and I will admit my patience has been sorely tried. (Thank you, Linda Canada, who understands mistakes!)



**Figure 7: Examples of Artifact Tags that Accompany Every English and Chinese Ceramic Sherd or Vessel Cataloged by Susan Walter.** The two upper examples are of WE#0001A and WE#0001B. Note the penciled WE# in the upper corner, the postscripts (A and B), and the SDSU SDi accession number located under the SDSU project number (SDSU-400). (Photograph# Catalog tag #0001A [image1.png], and Catalog tag#0001B [image0.png].)

#### Notes:

##### TOP TAGS



- WE#1A and 1B were sorted and tagged by Susan the first year of this analysis, long before I had any idea how complicated and numerous were the sherds I was dealing with. Later, I added the place marking 000 digits because our computer needed them in order to sort numerically (dark ages Windows 7 version, desktop computer).<sup>22</sup>
- 05363 and 16654 are the accession numbers cataloged by SDSU Collections Management. The distance between those numbers (11,291) indicates there were probably two different students that excavated and cataloged these two baggies of sherds.
- So, now they are ONE vessel, in TWO baggies with appropriate taggies.
- If I found bits of WE#0001 in another baggie, I could assign it a WE *new* postscript, and pencil in the SDSU accession number on my blank tag; and I did.
- Notice the lack of any notation of proveniences by the people who first handled these tags.
- Quantity to the student meant how many sherds. Sometimes glued together sherds (items reconstructed) were counted as one; but I counted each one them in my catalog.
- BOTTOM: I call these Manufacturers Tags. I slipped one of these into every Pattern I had identified. I now have 3 additional Pattern Names, and those do not have Manufacturer Tags. Those patterns (now in 2024) are *Kirkstall Abbey*, *Love Chase*, and *Oriental Meeting*.

<sup>22</sup> Trust me on this: without these placeholders, the computer would list them in increments of 1, 10, 100, 1000, not 1, 2, 3, 4, 5....





**Figure 8: Susan Working in the Collections Management Laboratory of San Diego State University.** This was taken in 2022 during preparation of the sherds for photographs. Susan is marking each sherd so it can go back into its correct baggie. Baggies with bits of patterns that needed to be grouped together for photos are on the tables in view on the brown cardboards. The glare from those florescent lights necessitates the sunhat. (Photograph# 105\_0215.)

	
<p>A: SDSU Collections Storage Boxes. (Presidio Photo 9-21-2021 #105_075.JPG.)</p>	<p>B: Some of the SDSU Collections Storage Boxes with Pink Post It Notes Indicating They've Been Emptied of Chapel Ceramic Artifacts for Identification. (Photo# ALL PHOTOS 7-5-2022 IMG_3100.jpg.)</p>

**Figure 9: San Diego State Collections Management Storage Facility.** There are 13 rolling sets of shelves and one permanently affixed to the wall. Several collections are housed in this facility.



**Figure 10: Susan's Covid Attire.** (Photograph# ALL PHOTOS 7-5-2022 IMG\_3288.jpg.)

**Table 1: List of Identified Transferware Patterns  
and Unidentified Transferware Patterns  
From San Diego Presidio Chapel Assemblage**

<i>Pattern Name Used in This Appendix</i>	<b>Manufacturer</b>	<b>NOTES</b>
<i>A Reward for Diligence</i>	Enoch Wood and Sons	TCC# 5927
<i>A Tear for Poland</i>	George Phillips	TCC# 4945
<i>A Trifle for Thomas</i>	Maker Unknown	Similar to TCC# 17828
<i>A Wreath for the Victor</i>	Spode; Copeland and Garrett	TCC# 5737
<i>Abbey Ruins and Sailboat</i>	Maker Unknown	TCC# 15373
<i>Boston Harbor</i>	John Rogers and Son	TCC# 4716
<i>Boston State House</i>	John Rogers and Son	TCC# 5382
<i>Boy Piping</i>	Maker Unknown	TCC# 1949
<i>Chinese River Scene with Temple and Pyramids</i>	Cambrian Pottery / Haynes, Dillwyn and Co.	TCC# 559
<i>English Cities (border)(an Oxford named pattern)</i>	Enoch Wood and Sons	TCC# 11252, 15031
<i>Fruit and Flowers #1</i>	Stubbs; also Stubbs and Kent	TCC# 7025
<i>Gondola #1</i>	Possibly William Davenport	TCC# 6065
<i>India</i>	Spode	TCC# 8
<i>India Pheasants</i>	C. J. & G. M. Mason; or Stephen Folch	TCC# 4116; 11248
<i>Italian</i>	Spode (& many others)	12253
<i>Kirkstall Abbey, Yorkshire</i>	Maker Unknown	Not in TCC
<i>Krase Missing Chinoiserie Bowl</i>	Maker Unknown	Not in TCC
<i>Krater in Net Trellis</i>	Maker Unknown	Not in TCC
<i>Lace Border</i>	Ralph Stevenson and Son	TCC# 12421
<i>London Views: St. Philip's Chapel</i>	Enoch Wood & Sons	TCC# 20410
<i>London Views: The Coliseum</i>	Enoch Wood and Sons	TCC# 2441
<i>Love Chase</i>	Spode; Copeland and Garrett	TCC# 4982
<i>Man in Sleigh</i>	Enoch Wood and Sons	TCC# 6989
<i>Marine Hospital, Louisville, Kentucky</i>	Enoch Wood and Sons	TCC# 885
<i>Oriental Meeting</i>	Maker Unknown	TCC# 4621
<i>Pastoral</i>	Maker Unknown	TCC# 7326
<i>Sproughton Chantry, Suffolk</i>	Maker Unknown	TCC# 1667
<i>Temple Variant #2 – Octagonal</i>	Maker Unknown	No TCC #
<i>Tiber</i>	Spode	TCC# 3943

<b><i>Pattern Name Used in This Appendix</i></b>	<b>Manufacturer</b>	<b>NOTES</b>
<i>Tower</i>	Spode	TCC# 1764
<i>Trefoil Rim</i>	Enoch Wood and Sons	TCC# 5973
<i>Trinity College Border (an Oxford named pattern)</i>	Ridgway	TCC# 11177
<i>Turkey</i>	Enoch Wood and Sons	TCC# 10762
<i>Village Church</i>	Wedgwood, and Maker Unknown	TCC# 1783, and 1060
<i>Waterfall</i>	Maker Unknown	TCC# 2331
<i>Weeping Willow Border</i>	Clews, and Enoch Wood and Sons	TCC# 278, and 8431
<i>White Stag</i>	Maker Unknown	TCC# 2084
<i>Willow</i>	Possibly Cambrian Pottery / Haynes, Dillwyn and Co.	TCC# 10148
<i>Willow and Summer House</i>	Cambrian Pottery / Haynes, Dillwyn and Co.	TCC# 627
<i>Unidentified Pattern Brown Colored Transferware</i>	Unidentified	Unknown
<i>Unidentified Pattern C Shaped Rim Stringer</i>	Unidentified	Unknown
<i>Unidentified Pattern Floral Swags of a Light Blue Romantic Transfer</i>	Unidentified	Unknown
<i>Unidentified Pattern Fruit is Depicted</i>	Unidentified	Unknown
<i>Unidentified Pattern Inky Background, Lighter Leaves</i>	Unidentified	Unknown
<i>Unidentified Pattern Inky Background, Lighter Leaves and Flowers</i>	Unidentified	Unknown
<i>Unidentified Pattern Landscape Pattern Blue Hollow Vessel</i>	Unidentified	Unknown
<i>Unidentified Pattern Landscape Red (Porcelain)</i>	Unidentified	Unknown
<i>Unidentified Pattern Large Cobalt Floral</i>	Unidentified	Unknown
<i>Unidentified Pattern Negative Stipple Background</i>	Unidentified	Unknown
<i>Unidentified Pattern Outlined Flowers Filled with Enamelled Overglaze</i>	Unidentified	Unknown
<i>Unidentified Pattern</i>	Unidentified	Unknown

<b><i>Pattern Name Used in This Appendix</i></b>	<b>Manufacturer</b>	<b>NOTES</b>
<i>Rickrack Rim Stringing and Large Floral</i>		
<i>Unidentified Pattern Rickrack Shaped Stringing and Floral</i>	Unidentified	Unknown
<i>Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags</i>	Unidentified	Unknown
<i>Unidentified Pattern Small Fruits and Basket, Stipple Background</i>	Unidentified	Unknown
<i>Unidentified Pattern Teeny Fruits Within Stringing</i>	Unidentified	Unknown
<i>Unidentified Pattern Three Lobed Stringing</i>	Unidentified	Unknown
<i>Unidentified Pattern Wriggly Stringing With Floral and Pale Blue Skeletonized Leaves</i>	Unidentified	Unknown

## Table 2: Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblages Transferware 1 of 20

### Introduction

This Chart can also be considered as preliminary to preparing a dichotomous key for Stringings. Such a tool, especially in an on line Database, would be particularly useful for archaeologists working with ceramic fragments. I have assigned *nicknames* for patterns that are not named elsewhere. My nicknames are temporary. When a correct name is discovered, the nickname should be replaced in the proposed Database. Suggestions for improved Terminology and Element descriptors would be appreciated. Patterns in Appendix 3 are separated into two parts:

Part 1: NAMED PATTERNS – These are names used by scholars and collectors, including “TCC assigned names.”

Part 2: UNIDENTIFIED PATTERNS – These are assigned descriptive nicknames preceded by the words “Unidentified Pattern.” All examples are sherds from the Chapel Assemblage.

#### Notes:

My definition of “Stringing” is *a narrow linear repeating pattern used as a divider*. They most often occur along the rim, around the marly, around the cavetto, or separating design elements within the marly. Sometimes they are elsewhere within the pattern as well. I adore them.

Other linear elements, not really Stringing in the strict sense of my definition, are also represented in this chart.

Example: Lines and Bands – Bands can be shaped like Lines, but Bands are wider; Bands / Lines are not necessarily straight.

The pasted in Illustration segments may be enlarged or reduced; they are not to scale. Most of them are clips from the TCC Database.

In some cases, because images of complete elements could not be located, sherds from the Chapel Assemblage were pasted together.


















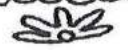


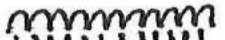


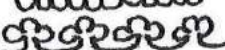















If, when comparing the Written Description to the Illustration’s Image does not make sense, try turning the Illustration image upside down or sideways; as the part of the Image I cropped may not have been at the top. (By the way, these are literal paste ups – old school, using glue.)

Check the Transferware Collectors Club TCC Numbers for images of the actual designs; on the TCC Database they can be enlarged for better viewing (<https://transferwarecollectorsclub.org/>).

A KEY for drawings of the words I use for the various Stringings and Repetitive Linear Elements follows this Introduction, and the Chart follows the Key.

**Table 2: Chart of Chapel Assemblage Stringing and Other Repetitive Linear Elements on Transferware**  
2 of 20

**KEY**

	←ELEMENT		←ELEMENT		←ELEMENT
	Ankh		Dot		Palmate (5 appendages)
	Arrows		Fish roe		Rickrack
	Asymmetrical zigzag		Fruits in border		Rope
	Band (wider than 1/16")*		Greek key		Saw toothed
	Bead		Hexagon (& elongated)		Scallop
	Butterfly shape		Knobbed		Sunburst
	C shaped		Lattice		Tight scallop
	Chain		Line (1/16" or less) *		Trefoil
	Chevron		Lobed (1 to 4 appendages)		U shaped
	Daisy 5 petals		Negative dot		V shaped (& overlapping)
	Daisy 6 petals		Octagon (& elongated)		Undulating
	Dart		Ogee		Waves
	Diamond (& faceted)		Oval		Zigzag

\* Band shapes can be the same as Line shapes, but wider.

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
3 of 20

Part 1: NAMED PATTERNS


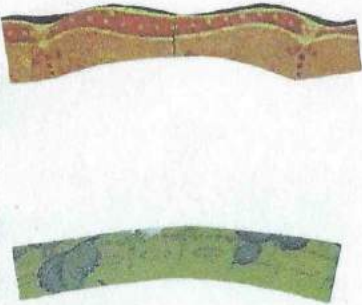
PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>A Reward for Diligence</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim and/or Marly:</u> Usually has an enameled BAND around the rim and may have one around the marly. See <i>A Reward for Diligence</i> entry for details.	Has a molded and enameled marly. Nurseryware. (TCC#5927)
<i>A Tear for Poland</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> A solid 1/8 inch BAND with a linear placement of tiny white NEGATIVE DOTS. Spaced at intervals there are small flower like clusters of 6 DAISY like NEGATIVE DOTS surrounding a central dot. A thin white area below the solid band is followed by a row of tiny SCALLOPS; they enclose the marly of the border pattern.  <u>Encircling the Central Image:</u> A row of NEGATIVE DOTS regularly interrupted with a hanging bellflower. From the bellflowers is a row of descending NEGATIVE DOTS. Between these rows are horizontal, ELONGATED HEXAGONS. The bellflowers descend from a diamond shaped LATTICE that is further embellished by tiny flowers, DOTS and CIRCLES.	(TCC#4945)



Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
4 of 20

Part 1: NAMED PATTERNS


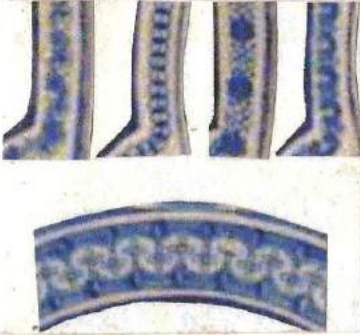
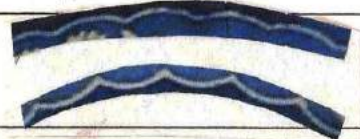
PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>A Trifle for Thomas</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Around Pattern Name as part of the pattern:</u> Double LINES and oak leaves with acorns.	Nurseryware. (TCC#17828)
<i>A Wreath for the Victor</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Within the Marly:</u> <u>Around vase forms</u> are four different stringing patterns: -Flowers -OVAL CHAIN -Dark flower among NEGATIVE DOTS -KNOBBED U SHAPE <u>Around the Central Design:</u> White RICKRACK with 4 LOBED elements within the curves, shadowed DOTS outside openings of the RICKRACK, on a medium blue background, white LINE boundary on both sides of the stringing.	(TCC#5737)
<i>Abbey Ruins and Sailboat</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Around the Border and encircling the well's Central Design:</u> Has a unique SCALLOPED white LINE – these SCALLOPS enclose the marly.	(TCC#15373)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
5 of 20

Part 1: NAMED PATTERNS





PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Boston Harbor</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>On both the top and bottom of the interior rim marly:</u> A SAW-TOOTHED edge	(TCC#4716)
<i>Boston State House</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<b>Not present on Chapel sherds:</b> <u>Rim:</u> White LINE, then connected "V" SHAPE. <u>Marly:</u> 3 LOBED shapes with 2 legs, DOTS between them, all above a SCALLOP base on a white LINE.	Dutch shaped jug #2. (TCC#5382)
<i>Boy Piping</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> BEADS enhanced with accent at top. <u>Well:</u> Smaller BEADS, unadorned.	(TCC#1949)
<i>Chinese River Scene with Temple and Pyramids</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> A white double LINE of repeating U SHAPE over cobalt background, bordered above and below with a white LINE with cobalt LINE on either side of it.	Dutch shaped jug #1B. Rim is molded gadron. (TCC#559)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
6 of 20

Part 1: NAMED PATTERNS

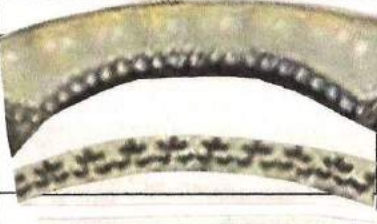

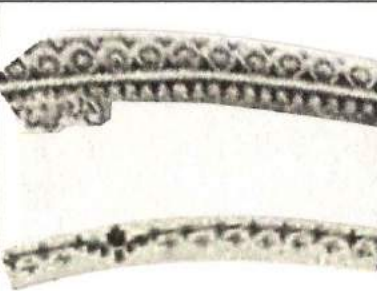
PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>English Cities Border</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : BEADS.  <u>Central Design</u> : Repeated 5 LOBED element.	An Oxford named pattern. (TCC#11252, 15031)
<i>Fruit and Flowers</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Mirrored repeated foliate curves.  <u>Well</u> : Repeated, linked, tri LOBED elements, each above a DOT, underlain by a solid white LINE.	(TCC#7025)
<i>Gondola #1</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : OVALS (with a smaller OVAL inside at the bottom); doubled LINES, dark SCALLOPS along the inside LINE [because of the placement of this stringing, parts of it are not visible due to the indentations of the molded rim edge].  <u>Central design</u> : SCALLOPED LINE, with ARROWS in the points of the SCALLOPS; under that in the half circles of the SCALLOPS are tiny ANKH like designs.	(TCC#6065)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
7 of 20

Part 1: NAMED PATTERNS





PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>India</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Marly</u> : Overlapping leaves, identical, all facing in the same direction.	(TCC#8)
<i>India Pheasants</i>	None.	na	None.	(TCC#4116 and 11248)
<i>Italian</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Central Design</u> : From the central medallion, a solid blue LINE, then a white space bordered by SCALLOPS that contain the interior edge of the marly.	(TCC#12253)
<i>Kirkstall Abbey</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.	interior  exterior 	<u>Rim</u> : White DOT alternating with white DIAMOND within a dark colored BAND. Interior and exterior are the same on the Chapel sherds, but not on other pieces. <u>Around Landscape Scene</u> : A repeating row of elongated "U" shape with KNOB ends, a DOT between the "U" arms, 3 disks radiating above the DOT.	Dutch shaped jug #3. (TCC#21391)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
8 of 20

Part 1: NAMED PATTERNS




PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Krase Missing Chinoiserie Bowl</i>	None visible.	na	None visible.	Description is from a photo of a missing item. Nickname by Susan Walter. (No TCC#)
<i>Krater in Net Trellis</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Twisted ROPE. <u>Main Design</u> : Narrow BANDS as part of the TRELLIS.	Nickname by Susan Walter. (No TCC#)


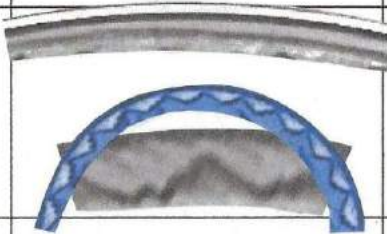


Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
9 of 20

Part 1: NAMED PATTERNS

PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Lace Border</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<p><u>Rim</u>: Half flowers on a double LINE, the space between the half flowers have ARROWS that point towards the double LINES; note the Presidio version has small flowers interrupting the edge stringing.</p> <p><u>Central pattern</u>: Presidio sherds are not large enough to include the stringing around the central pattern. Encircling the medallion are 6 petaled DAISIES with a "U" SHAPED foliate design. The leaves form a "V" shape between the flowers.</p>	(TCC#12421)
<i>London Views: The Coliseum</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<p><b>Not present on the Presidio sherds.</b></p> <p><u>Rim</u>: A medium blue CHAIN of three leafed PALMETTO; above where the left and right leaves touch is half of a SUNBURST – the central "sun" is white and the "rays" are dark blue.</p>	(TCC#20410)

**Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware**  
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**Part 1: NAMED PATTERNS**

<b>PATTERN NAME As Used in this Appendix</b>	<b>TYPE See Key</b>	<b>STRINGING IMAGE and Other Repetitive Linear Element Illustration</b>	<b>STRINGING and Linear Element Description</b>	<b>MISC.</b>
<i>London Views: St. Philip's Chapel, Regent Street</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : A medium blue CHAIN of three leafed PALMETTO; above where the left and right leaves touch is half of a SUNBURST – the central “sun” is white and the “rays” are dark blue.	(TCC#2441)
<i>Love Chase</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<b>Not present on Chapel sherds.</b> <u>Rim</u> : Double LINES around rim edge. <u>Around medallion</u> : Diagonal repeating hatch strokes within a repeating triangular shape; the edge of the hatched area within the triangles is SCALLOPED.	Arched lower image is at size and it rests over an enlargement showing the hatch marks and scallop. (TCC#4982)
<i>Man In Sleigh</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<b>Not present on Chapel sherds.</b> <u>Rim</u> : Floral wreath with elements slanted all in one direction edges the rim.	(TCC#6989)
<i>Marine Hospital, Louisville, Kentucky</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<b>Not present on Chapel sherds.</b> <u>Rim</u> : The TCC images appear to depict tiny linked PALMETTOS.	(TCC#885)

**Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware**  
11 of 20

**Part 1: NAMED PATTERNS**




<b>PATTERN NAME As Used in this Appendix</b>	<b>TYPE See Key</b>	<b>STRINGING IMAGE and Other Repetitive Linear Element Illustration</b>	<b>STRINGING and Linear Element Description</b>	<b>MISC.</b>
<i>Oriental Meeting</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : distinctive CHEVRON stringing. On Chapel sherds, interior and exterior are the same.	(TCC#4621)
<i>Pastoral</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim and above bottom image</u> : Horizontal ZIGZAG white BAND with dark areas in the top parts of the V of the ZIGZAG. There is no floral marly on the exterior.  <u>Rim</u> : Tight SCALLOPED white line above the floral marly.  <u>Above landscape image</u> : White and dark SCALLOPED lines.	Three sherds joined together from the Chapel Assemblage are shown. (TCC#7326)
<i>Sproughton Chantry, Suffolk</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim exterior</u> : Single CHAIN band.  <u>Rim Interior</u> : Row of SCALLOPS.	Two sherds joined together from the Chapel Assemblage are shown. (TCC#1667)



Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
12 of 20

Part 1: NAMED PATTERNS




PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Temple Variant #2 – Octagonal</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Central design:</u> A narrow LINE separates the medallion from the marly at the cavetto.	3 sherds from the Chapel are shown. (No TCC#)
<i>Tiber</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> The entire rim “marly” consists of stringing only. It is an odd looking design of left then right tilted OVALS with looping lines woven between the OVALS. The looping lines are white, as are the edges of the OVALS. Inside the OVALS is medium blue. The background is darker blue. There are smaller OVALS halfway present on both the upper and lower edge of the stringing. TCC classifies this stringing treatment as “Geometric patterns / Concentric Lines and Circles.”	(TCC#3943)
<i>Tower</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> Heart shaped PALMETTOS alternating with small things topped with dark DOTS.  <u>Central design:</u> I cannot describe this adequately; small repeating elements separated by half light / half dark areas. The stringing is bounded on inside and outside with a LINE and DOT motif.	(TCC#1764)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
13 of 20

Part 1: NAMED PATTERNS

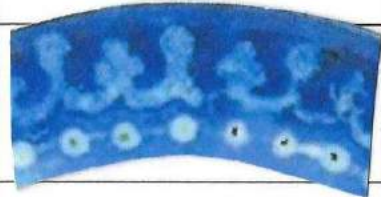



PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Trefoil Rim Design</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> The entire rim "marly" can almost be considered stringing only. It consists of a repeated 3 LOBED element (the "trefoil"), linked with a taller single KNOBBED element; below is a row of tiny white CIRCLES, looking like a string of BEADS.	(TCC#5973)
<i>Trinity College Border</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> A ZIGZAG with the top and bottom of the pointed ends differently embellished.	An Oxford named pattern. (TCC#11177)
<i>Turkey</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim and / or Marly:</u> Usually has an enameled BAND around the rim and may have one around the inside edge of the marly. See <i>Turkey</i> entry for details.	Has a molded and enameled marly. Nurseryware. (TCC#10762)
<i>Village Church</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> A double "U" SCALLOP.  <u>Marly:</u> A row of tiny white CIRCLES, looking like strung together FISH ROE.	(TCC#1783, 1060)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
14 of 20

Part 1: NAMED PATTERNS



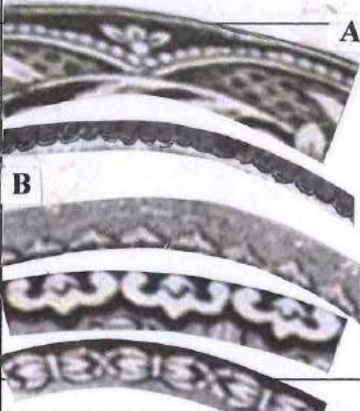
PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Waterfall</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : OVAL BEADS, topped with dark DOTS.  <u>Marly</u> : The same as above, except turned upside down.	(TCC#2331)
<i>Weeping Willow Border</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : A white CHAIN with 4 dark LOBED shapes inside the links.	(TCC#278, 8341)
<i>White Stag</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>A Rim</u> : Dark then white LINE; wide SCALLOPS of BEADS over dark then white LINE; 3 petaled floral at v of SCALLOP.  <u>A Marly</u> : SCALLOP edge.  <u>B Rim</u> : BAND with OGEE edge; KNOB ended "W" shape (has tri LOBED floral at center top of "W").  <u>B Marly</u> : BUTTERFLY shape alternates with 4 petal "X" shape flower; solid dark BAND encircles Marly B.	This pattern has two sets of rim treatments: A and B. Both A and B, or just A or B, may be present on various vessel forms. Note: in A the floral wreath has a wide SCALLOP shape. (TCC#2084)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
15 of 20

Part 1: NAMED PATTERNS




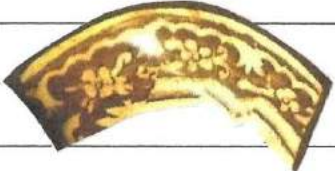



PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Willow (plate)</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim, Plate</u> : A tiny bit of FISH ROE stringing; the same FISH ROE stringing as the <i>Willow</i> cup.	(TCC#10148)
<i>Willow (cup)</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim, Cup</u> : The same FISH ROE stringing as the <i>Willow</i> plate.	(TCC# uncertain)
<i>Willow and Summer House.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim exterior</u> : A white double LINE of repeating U shape over cobalt background, bounded above and below with a white LINE with cobalt LINE on either side of it.	Dutch shaped Jug #1A. (TCC#627)



Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
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Part 2: UNIDENTIFIED PATTERNS

PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Unidentified Pattern Brown Colored Transferware.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> At upper edge a thin BAND of white SCALLOP, below the rim "marly" a thin band of white ASYMMETRICAL ZIGZAG.	Jug #4; Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern C Shaped Rim Stringer.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim:</u> Repeating chubby "C" SHAPED elements with DOTS on top and enhancements within the "C" SHAPES.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Floral Swags of a Light Blue Romantic Transfer.</i>	None visible.		None visible.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Fruit is Depicted.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.	Fruit and Flowers? 	<u>Rim:</u> Very similar to <i>Unidentified Pattern Three Lobed Stringing</i> except this one features a white point of origin for the blue rays.	Nickname by Susan Walter. It may be one of the 'Fruit and Flowers' patterns (No TCC#)

**Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
17 of 20**

**Part 2: UNIDENTIFIED PATTERNS**

<b>PATTERN NAME As Used in this Appendix</b>	<b>TYPE See Key</b>	<b>STRINGING IMAGE and Other Repetitive Linear Element Illustration</b>	<b>STRINGING and Linear Element Description</b>	<b>MISC.</b>
<i>Unidentified Pattern Inky Background, Lighter Leaves.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Too dark and out of focus to be discerned but sort of looks like it may be of slanted parallel lines.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Inky Background, Lighter Leaves and Flowers.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Under a white border, smudgy white, looks perhaps like a repeating BUTTERFLY pattern.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Landscape Pattern Blue Hollow Vessel.</i>	None visible.	na	None visible.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Landscape Red (porcelain).</i>	None visible.	na	None visible.	Nickname by Susan Walter. (No TCC#)

**Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
18 of 20**

**Part 2: UNIDENTIFIED PATTERNS**




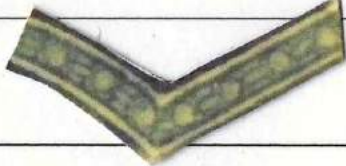

<b>PATTERN NAME As Used in this Appendix</b>	<b>TYPE See Key</b>	<b>STRINGING IMAGE and Other Repetitive Linear Element Illustration</b>	<b>STRINGING and Linear Element Description</b>	<b>MISC.</b>
<i>Unidentified Pattern Negative Stipple Background.</i>	None visible.	na	None visible.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Flowers with Clobbering.</i>	None visible.	na	None visible.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Rickrack Rim Stringing and Large Floral.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Large RICKRACK of doubled upside down "U" SHAPE.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Rickrack Shaped Stringing and Floral.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Small RICKRACK with enhancements on the humps of the curves.	Nickname by Susan Walter. (No TCC#)

Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
19 of 20


Part 2: UNIDENTIFIED PATTERNS

PATTERN NAME As Used in this Appendix	TYPE See Key	STRINGING IMAGE and Other Repetitive Linear Element Illustration	STRINGING and Linear Element Description	MISC.
<i>Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags.</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : A white SCALLOP row.  <u>Bottom of marly</u> : ZIGZAG edge.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Small Fruits and Basket, Stipple Background</i>	None visible.	na	None visible.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Teeny Fruits Within Stringing</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>This stringing frames something within the marly</u> : Bordered with white LINES within which are very tiny repeating fruit images. The fruits are white on a dark background.	Nickname by Susan Walter. (No TCC#)
<i>Unidentified Pattern Three Lobed Stringing</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Repeated, rather triangular LOBED element that points downwards.	Nickname by Susan Walter. (No TCC#)



**Table 2. Chart of Stringing and Other Repetitive Linear Elements From the Chapel Assemblage's Transferware  
20 of 20**

**Part 2: UNIDENTIFIED PATTERNS**

<b>PATTERN NAME As Used in this Appendix</b>	<b>TYPE See Key</b>	<b>STRINGING IMAGE and Other Repetitive Linear Element Illustration</b>	<b>STRINGING and Linear Element Description</b>	<b>MISC.</b>
<i>Unidentified Pattern Wiggly Stringing with Floral and Pale Blue Skeletonized Leaves</i>	Descriptive Element examples in ALL CAPS are shown on the KEY.		<u>Rim</u> : Wiggly, undefined, blobby strand.	Nickname by Susan Walter. (No TCC#)

## GLOSSARY

*Terms as I have used them.*

- Accession number = the number assigned by SDSU Collections Management; always preceded by “SDI-0038-” (See Catalog number.)
- Ampersand – usually I spelled out the word “and.” I did not use an ampersand (&). You will see the “&” symbol in the photos. In other references and on the ceramics themselves, ampersands are common in pattern and manufacturer names.
- Bat transfer – a method of applying transfer patterns using glue instead of tissue paper; described more fully in the various children’s wares. (See Transfer.)
- Border – a synonym to marly; the decorated area between the rim and the cavetto of a flat vessel. The border often also appears on the rim in either complete or reduced form on hollowware items; and they may be different marlys inside and outside the rim of one vessel (See Marly).
- Clobber – the use of multiple colors applied over the glaze that covers a transfer for a polychrome effect. The vessel is fired again to fix the colors (See Over paint).
- Catalog number – the numbers assigned by Walter Enterprises, always preceded by “WE#” (See Accession number.)
- Cavetto – the place on a flat vessel where the pattern’s central design is located. The small circular indentation for centering a cup on a saucer called a “well” was not often used during time of the Presidio’s existence.
- Children’s ware – manufactured specifically for use of, or to be played with by, children (See Nurseryware).
- Craze, crazing – a network of fine lines in the glaze, caused by differential shrinkage of the paste and glaze. Vitrified wares rarely are crazed.
- DB – an abbreviation of Database.
- Diaper – a repeating element used as a filler or background. Often in contained, or bordered, areas of the marly. (See Marly.)
- Earthenware – fired paste that still is porous, so when the researcher sticks her/his tongue on the broken edge it sticks to the ware. Earthenware glaze is often crazed. (See Craze and Vitrified.)
- Enameled – color is applied over a glaze. The result is the color often chips or wears off. The surface of the final product appears uneven. On the Chapel’s transferwares, mostly encountered on the nurserywares. (See Clobber, and Over paint.)
- Ewer – a pitcher/jug not used for food. An ewer’s use is relegated to laundry or washing.
- Ghost – refers to over the glaze decorations that have worn off, leaving only a white shadow in the glazed area. It shows up when the item is tipped for viewing in bright light. Often enameled workmans marks are mere ghosts at this point. A synonym used by others is “Refuge.”
- Histarch – a valuable support online network of researchers who have been extremely kind and helpful by sharing their knowledge with answers to abstruse, obtuse, and otherwise weird questions.  
([histarch@community.lsoft.com](mailto:histarch@community.lsoft.com) - [LISTSERV Archives](#))
- Hollowware – items that are not flat, such as cups, jugs/pitchers, etc.
- Inky – dark dark dark sometimes fuzzy, sometimes blackish blue, cobalt coloring.

- Ironstone – in the context of this Appendix, Ironstone refers to an actual type of ware called Molded White Ironstone and is not dependent on its paste qualities. In the catalog, and on the WE catalog tags, the designation “I” refers to any white bodied, vitrified, opaque ware that does not stick to the researcher’s tongue.
- Jug – the same type vessel as a pitcher, i.e. a synonym. It has a spout. Jug is preferred in England and pitcher is preferred in America. I use these terms interchangeably. (See Pitcher and Ewer.)
- Mark – is a decoration or lettering that refers to the maker or manufacturer of the vessel. If present, it is on the bottom of a vessel, or less often, the underside of the rim of a flat vessel.<sup>23</sup> (See Verbiage and also Workmans mark.)
- Marly – a synonym to “border” or the decorated area between the rim and the cavetto of a flat vessel. The marly often also appears on the rim in either complete or reduced form on hollowware items; and there may be different marlys inside and outside the rim (See Border).
- Medallion – refers to the central or main design in the center of a vessel.
- Negative stippling – white stipples or tiny dots on a dark background.
- Nickname – my name for a pattern that doesn’t have a name I have found in another reference, or used as a convenience to me. Nicknames are idiosyncratic to me.
- Nurseryware – synonym for children’s ware.
- Ogee – a pattern of repeating S and reversed S shapes. Seen particularly as flat vessel rim shapes, and lines or marlys that follow the shape of those edges.
- Over paint – application of a single color over the glaze that covers a transfer, then the piece is fired again to fix it onto the ware. The piece exhibits a bicolored effect (See Clobbered).
- Painted – color is applied onto the unglazed ware, then fired so a clear glaze covers and protects the color. The resulting glazed surface is smooth.
- Paste – the fired clay that can be seen where chipped or on broken edges.
- Pitcher – synonym to jug. A spout is present. Jug is preferred in England and pitcher is preferred in America. I use these terms interchangeably. (See Jug and Ewer.)
- Reserve – small scenes, sometimes framed, within the marly.
- Skeletonized – refers specifically to leaf patterns depicted with white veining against a very dark background.
- Shape – refers to the unadorned body of a vessel.
- Snip – a segment of another photograph or illustration.
- Stringing – is a narrow linear repeating pattern used as a divider. For an archaeologist, stringing often links sherds into a vessel that otherwise may not seem to be related. They most often occur along the rim, around the cavetto, or separating design elements within the marly. I adore them. (See Stringing Table#2.)
- TCC – Transferware Collectors Club. Their Database (for members) and Message Board (generously available to anyone) was extensively used for this project. The TCC is tremendously useful and they are very patient. “TCC#” refers to the pattern number entry in the Transferware Collectors Club Database.
- Transfer – when the term transfer (only) is used, it refers to the method most common at

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<sup>23</sup> And then there are the marks that refer to sizes to fit into a barrel, or...but I don't refer anywhere to them in this report, I think. Forget I mentioned it.

- the Presidio, i.e. a tissue paper with the design on it placed over a metal sheet, inked, and fired. (Also see Bat transfer.)
- Verbiage – refers to lettering used in the pattern as part of the pattern. It does not refer to the lettering on the bottom of a vessel (See Mark and Workmans mark). In this project, verbiage is on the top of the flat vessel or sides of the hollow vessel.
- Vitrified – fired until glassy, and the researcher’s inquiring tongue will not stick to it. Porcelain and Stoneware are vitrified. Vitrified wares resist crazing. (See Craze and Earthenware.)
- WE – Walter Enterprises, the company of two people that did most of this analysis.
- Well – the small, circular indented area used to center a cup in a saucer. Not common in the Presidio assemblage. Most saucers made at this time were deep, and without the well. (See Cavetto.)
- Workmans mark – a symbol used by workers in potteries to indicate “the out-puts of a printing team” also known as “team-marks.” They were there so “the printer, cutter, and transferrer” who worked on each piece would get paid.<sup>24</sup> If the workmans mark is indented / impressed, it is sometimes referred to as a pip mark.

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<sup>24</sup> Quoted from Halliday and Zeller 2018:407.

**THE**

**NAMED**

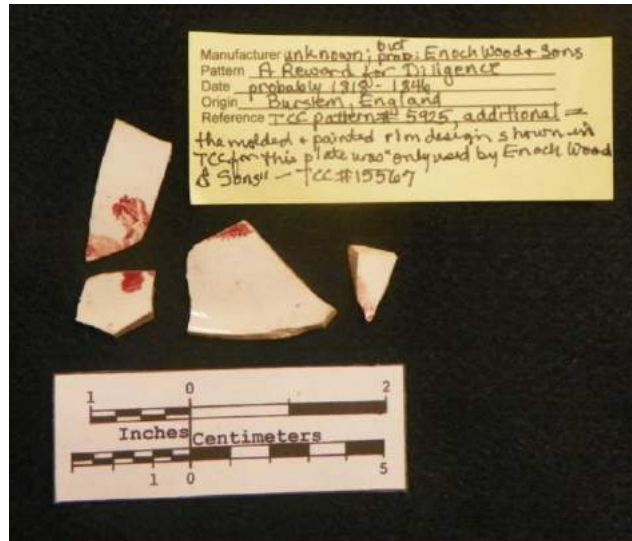
**TRANSFERWARE PATTERNS**

“What’s in a name?”

William Shakespeare, *Romeo and Juliet*

## A REWARD FOR DILIGENCE

“None answer’d this: but after silence spake  
 Some Vessel of ungainly Make;  
 They sneer at me for leaning all awry;  
 What! did the Hand then of the Potter shake?”  
 Edward Fitzgerald translation of Rubaiyat of Omar Khayyam



**Figure 11: Sherds of *A Reward for Diligence* Red Transfer Nurseryware Pattern From the Chapel Assemblage.** (WE#0120A, B, C; Photograph#100\_0504.JPG; TCC#5927.)

### Attributes

**Pattern Name:** *A Reward for Diligence*.

**Provisional Cataloging Name/s:** None.

**Color:** Red central transfer design, in the Presidio assemblage.

**Rim:** No rim present in the Presidio assemblage.<sup>25</sup>

**Stringing:** None.

**Verbiage:** Not present on sherds, but the pattern includes:

A  
 REWARD

<sup>25</sup> This form of *A Reward for Diligence* shares the same molded and enameled wreath rim as *Turkey*, also in the Presidio assemblage. A third wreath rim (WE#361A, B, C) that did not match the *Turkey* and *A Reward for Diligence* fragments was also identified, but the central pattern is unknown. All together, then, there are 3 nurseryware wreath flat items in the Presidio's Chapel Assemblage. See Table 5 for a few other possible patterns from the Enoch Wood and Sons wreath rimmed sets that may have made it to San Diego's Presidio. More molded and enameled wreath marlyed items are being identified as I type.

FOR  
DILIGENCE  
(On a scroll.) (See Figures 11, 12.)

**Mark:** Not present on the Presidio sherds.

**Manufacturer:** Unknown, but probably Enoch Wood and Sons (see discussion below).

**Origin:** Probably Burslem, Staffordshire, England (if Enoch Wood and Sons, see below).

**Dates:** 1823–1846.

**WE Catalog Numbers:** WE#0120A, B, C.

**Vessel Form at the Presidio:** Nurseryware; a child’s plate.

**Table 3: *A Reward for Diligence* Pattern Sherd and Vessel Count**

WE#	Vessel Form	Sherd Count	Item Count
WE#0120A	Child’s Plate	2	1
WE#0120B	“	1	0
WE#0120C	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>1</b>

### Discussion and Description

Several examples of nurserywares are present in the Presidio assemblage. One of the identified transferware artifacts is a child’s plate that exhibits the *A Reward for Diligence* pattern (Figure 11, Table 3). These child sized vessels, usually a mug and saucer or small plate, were given as “gifts for good children” (Riley 1991<sup>26</sup>; Siddall 2011). In this case, the present was to celebrate learning how to read, and to study using books. The term diligence is not uncommon on the gifts for good children items; eight other patterns with that word are shown in the Transferware Collectors Club database as of this writing (2023).<sup>27</sup>

The mug and plate shown on the Transferware Collectors Club Database website (see Figures 12 and 13), and the Presidio Chapel sherds (Figure 11), differ in a number of ways. Obviously, the varying body colors and transfer colors arrest the eye. Also, the two Transferware Collectors Club engravings exhibit disconformities, noticeable

<sup>26</sup> This reference has excellent pictures and information, but I found Riley’s book difficult to use because of its confusing organization.

<sup>27</sup> TCC#4964, 5746, 8381, 9271, 9613, 9791, 14495, 15547.

particularly in shading on the scroll and the trees on the horizon. The obvious differences are verbally summarized in Table 4.

Sherds of the rim of this pattern have been found elsewhere in California as indicated in my notes below:

Pieces of one of the Enoch Wood and Sons embossed and enameled nurseryware plates were found at the Casa de Bandini / Cosmopolitan Hotel excavations in San Diego Old Town.

In an email to a colleague I described the Chapel's plate as follows: "6 1/2 inches in diameter, with blue puddling, rim featured hand painted<sup>28</sup> floral accents in red, pink, and yellow (with severe color degradation) over molded designs, and the edge of the rim is red lined. The part of the center that is present on mine looks like it may have had an overglaze transfer that is now mostly gone. Possibly it was hand painted but looks to me more like a transfer ghost.<sup>29</sup> It was pink or red" (Walter email to Larry Felton January 7, 2009).

Wait, wait, there's more!

I recognized the same unique plate rim in the Cooper Molero Adobe assemblage: P297-376-2; pictured in my printout of the Cooper-Molero TMS on page 54, panel 4 (bottom). Larry Felton was a California State Parks archaeologist with experience in numerous locales. I wanted to know, if he'd seen this stuff elsewhere? I also asked him what kind of ware it is; I didn't know and was temporarily calling it Victorian majolica.

Felton replied he didn't know of other examples than the one from "Layer 2 (cleanup) of Unit E of the Diaz Yard locus, Archaeological Feature 46." But online, he told me, he'd found some more of them. He also had discussed this ware with George Miller who "indicate[ed] that it is enamel painted, may date to the 1820s, and was probably a child's plate. It is about 16 cm in diameter (6-1/4 inches)" (Felton 2009: Personal Communication via email to Susan D. Walter). In another message, Felton referred to it as "Nurseryware."

The photograph of P297-376-2 in the Archaeological Catalog for Cooper-Molero Adobe shows segments of the same Enoch Wood and Sons' embossed and enameled nurseryware plate rim as at the Presidio.<sup>30</sup>

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<sup>28</sup> Actually enameled (not painted), as the color is over the glaze.

<sup>29</sup> This was a bat transfer, which sometimes can wear off.

<sup>30</sup> The Cooper-Molero Adobe, located in Monterey, California, received wares from the same ships as brought trade goods to San Diego and the other missions of Alta California.



The central subject of *A Reward for Diligence* on the Presidio sherds is printed in red (Figure 11). On the TCC Database example, the transfer pattern is printed in black (Figure 12 and 13). The rural setting shows a standing woman and seated child (a little girl), with a scroll in between them that proclaims “A REWARD FOR DILIGENCE.” Behind the woman, at her feet, is a stack of books. The child is bent over a book, held open in her lap.

There are no rim sherds associated with the Presidio’s *A Reward for Diligence* plate.

It has been suggested that children as young as 6 years old were employed to do “easy” decoration for repetitive ceramic patterns, including nurserywares (Riley 1991:16).<sup>31</sup> Riley, in her treatise on children’s wares, commented that child workers did sloppy work: “Splashes they often were, too; it is known that children were frequently employed to carry out this colouring work.” Also: “...to add colour to the molded borders. ... much was daubed in by child labour” (Riley 1991:12-13). Riley includes stereoscopes and images of a series of plates called ‘The Potters’ Art’ (based on the stereoscopes) that range from 5 1/2 inches to 7 3/4 inches in diameter – showing young children employed in potteries (page 154, 155).<sup>32</sup> Some of these items are in the TCC Database (‘Cup Making’ [TCC#6908], and ‘Printing’ [TCC#7883]) as examples. This observation is of particular interest regarding the two children’s patterns in the Chapel Assemblage (*Turkey* [Figures 14, 15], and *A Reward for Diligence*) either known to be made by, or possibly made by Enoch Wood and Sons.

Regarding child labor Punchard reports:

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<sup>31</sup> In 1802 the Factory Acts were passed to protect child workers in other fields (coal mining, for instance), and finally in 1840 the English potteries were investigated as to their employment of children in “the Scrivens Report,” and, later, protective laws were passed to limit children’s work to 10 hour days, and specified certain standards of safety ([http://www.thepotteries.org/history/scriven\\_index.htm](http://www.thepotteries.org/history/scriven_index.htm)).

<sup>32</sup> Other references recommended regarding child labor can be found in the References Cited under Tanner and Tanner 2015; Tanner and Tanner 2019. And I’d argue that the boy balancing a bucket on his head in Hoexter’s article (Hoexter 2015 in bibliography) isn’t only “the child of a man employed in a pottery,” but more likely learned through personal experience how to do that. Larsen 1950, page 286, Figure 7 shows a man carrying pottery on his head this way.

From about the middle of the eighteenth century children age fourteen or over could attend an apprentice school for the art of pottery. ... The potters were paid by the perfect piece. *If a pottery piece was considered a reject or a second, the masters sold it to the schools where the children decorated the wares* (emphasis mine)<sup>33</sup> (Punchard 1996:40).

Examining complete specimens of *A Reward for Diligence* and *Turkey*, the marlys are molded with a wreath of floral elements which are enameled in bright red, green and blue, all with delicate shading. The blue tulip shaped flowers (probably blue bells) are two toned light and cobalt.<sup>34</sup> The red four petaled blossoms are tinted with dark or light edges, carefully controlled in placement. The green leaf clusters, as well as the green central section of the red blossoms, have yellow accents. None of this is slipshod, amateurish, or “messy,” and all of these details show the enamelors were skilled and practiced artisans. Clearly the beautifully decorated *Turkey* argues that Enoch Wood and Sons valued nurserywares enough to pay skilled adult workers to produce them.

This conclusion is corroborated by Riley, though this particular manufacturer (Enoch Wood and Sons) was not named by her: “Judging by the differences in quality of this type of decoration, some were done by competent adults ... while much was also daubed in by child labour” (Riley 1991:13).

My comparative collection includes 5 flat vessels exhibiting the rim pattern associated with Enoch Wood and Sons, and all are marked by that manufacturer. My two *Turkey* plates are printed on different bodies. The red version is on creamware, and the black version is on pearlware. The use of patterns on different bodies has also been noted in the descriptions of another pattern sharing the Enoch Wood and Sons rim, called ‘Eagle on a Branch’ (Arman and Arman 1998:169, S40). On my items, the creamware plate exhibits the impressed mark “WOOD” plus an impressed “B”; and the pearlware items includes the impressed “ENOCH WOOD and SONS” over an American eagle with a

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<sup>33</sup> Punchard says the patterns “practiced” on were “the peafowl or house design” and “most of it perhaps” went to the eastern side of the American continent. Punchard shows child’s ‘Peahen’ items on pages 40 and 41. ‘Peahen’ is documented here on Alta California’s West Coast too; it was identified in a San Diego Old Town context (Walter 2016), but not found in the Presidio assemblage. San Diego Old Town is located just down the hill from the Presidio. Punchard’s 1996 book is filled with numerous lovely pieces with proud manufacturer’s marks.

<sup>34</sup> Sometimes the light blue appears to be grey.

shield mark specifically utilized for the American market (Figure 16 and Table 4). A summary of numerous transfer subjects within the molded and enameled wreath nurseryware plates can be found in Table 5.

There are more patterns from this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).

Although the Chapel Assemblage example did not include rim sherds of *A Reward for Diligence*, the rim pattern is the same as *Turkey* (Figures 12, 13). See Table 5 for a comparative listing of all the vessels Susan could find with this rim treatment. Also, see the entry for *Turkey*.

Finally, nursery wares were designed to be used by, and played with, by children. As such, they were often broken or damaged. My own children played with chipped and broken pieces, and partial or completely mismatched dishes.<sup>35</sup> Size differences made no impact upon them – an undersized or overly large vessel was simply accepted. To illustrate this for this report, two children, wearing appropriate Mexican garments, were staged within a setting representing a well stocked picnic tea party. The plants shown, for the most part, are similar to the Presidio environment’s verdure (especially after a rain). See Figure 17 for a table set with appropriate dishes and food. Figure 18, 19, 20, 21, 22 and 23 literally document our “Maria,” “Aberdatche” and “Memo” as they, without prompting, played in their setting, and enjoyed their repast.<sup>36</sup>

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<sup>35</sup> I treasure a photograph of my children and their Grampa Frank inside a tent made of a sheet, partaking of some victuals on mismatched Melmac and fine porcelain vessels. Frank is beaming and carefully has his pinky crooked.

<sup>36</sup> Thank you so much kids, and an especial thanks to their parents and another enabler. “Names have been changed” to protect the innocent.

**Table 4: *A Reward for Diligence*: Comparison of Attributes  
as Shown in Figures 11, 12, and 13**

<b>Attribute</b>	<b>WE#0120A, B, C – Plate</b>	<b>TCC#5927 – Mug</b>	<b>TCC#5927 – Plate</b>
<b>Background color</b>	white	yellow	white
<b>Transfer color</b>	red	black	black
<b>Detail of transfer</b>	na	Heavy shading below top curl of scroll, and above bottom curl of scroll	No shading below top curl of scroll, nor above bottom curl of scroll
<b>Detail of transfer</b>	na	Horizon at woman's elbow is bumpy	Horizon at woman's elbow is flat
<b>Rim</b>	na	No rim pattern	A molded and brightly enameled floral rim border; black lines. NOTE: This rim pattern is associated with Enoch Wood and Sons (see transfer pattern <i>Turkey</i> )
<b>Verbiage</b>	na	A REWARD FOR DILIGENCE  (on a scroll)	A REWARD FOR DILIGENCE  (on a scroll)
<b>Manufacturer Mark</b>	no	no	no

**Table 5: Enoch Wood and Sons Nurseryware Plates**

With the molded and enameled marly of a wreath of embossed flowers, colored blue / red / orange / yellow, with green leaves, specifically made for the American market.

These rims are on flat Children's Wares.

**NOTES:**

# = There are 14 Titles, and 24 plates represented.

Color = Color is subjective. Without actually seeing the item, what is brown to one analyst may be maroon to me. What is orange to another is red to me.

Paste = If the paste is seen by myself or mentioned by one of the sources, it is assumed to be correct. Otherwise, the paste is assumed to be Earthenware.

Printed = This term is used when the exact transfer process method is unknown.

Titles = In this table the Titles cannot be put in single quotes as is the norm in the rest of this Appendix, as they won't sort correctly.

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
1	<i>A Reward for Diligence</i>	None on the Presidio sherds	A / REWARD / For / DILIGENCE	Earthenware	Bat	Small sherds	Not present	Not present	Not present	Red	Fragments of the central scene are present on the sherds  A woman is standing (books on the ground behind her) near a scroll draped over a monument that says "A Reward for Diligence"; a child sits with an open book on its lap; landscape behind	SHERDS PRESENT AT THE PRESIDIO: WE#0120A, B, C; TCC#5927.
1	<i>A Reward for Diligence</i>	Not shown	A / REWARD / For / DILIGENCE	Earthenware	Underglaze Tissue	6 1/4"	Maroon	None	Light Green, Red, Cobalt, Light Blue, Yellow	Black	A woman is standing (books on the ground behind her) near a scroll draped over a monument that says "A Reward for Diligence"; a child sits with an open book on its lap; landscape behind	TCC#5957.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
2	Boy and girl with a bird's nest of young	No mark	None	Earthenware	Printed	4 ¾"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue	Black	A boy and girl, seated on the ground facing each other. The girl is holding a nest with 4 chicks. There is a stunted tree behind the boy and foliage on the sides and front of the vignette.  Described by Riley as "of a boy and girl with a bird's nest of young."	Color Plate 5, Page 18, [#XLVII]. Riley 1991.  Also shown in black and white Riley 1991: Page 149, [#535], described page 148.
3	Eagle on a Branch*	Enoch Wood Mark	None	Creamware and Pearlware	Printed	7 1/8"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue	Maroon	An eagle with outstretched wings perched on an oak branch.  *This pattern shown in Arman and Arman but with a shell edged rim. Their items are transfer printed creamware and pearlware for the American Market, 1760-1860.	TCC#16974; Arman and Arman 1998:169 [#S40].
4	Fishing	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]; 2=light green workmans mark [Enameled]	None	Pearlware	Bat	5 3/8"	Maroon	Maroon	Light Green, Red, Cobalt	Maroon	A bridge over a river with a man fishing, a drover on the road herding 2 cows over the bridge, 2 houses behind the bridge, a building with a turreted tower in the background.	Susan D. Walter Collection.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
4	Fishing	No mark	None	Pearlware	Printed	6 3/8"	Light Green	Light Green	Light Green, Red, Cobalt	Black	A bridge over a river with a man fishing, a drover on the road herding 2 cows over the bridge, 2 houses behind the bridge, a building with a turreted tower in the background.  Described by the seller as "a man fishing along a river with a castle in the background."	Was listed by Nancy Barster of Childhood Antiques (item#AA 1097) through Ruby Lane; the listing was removed.
5	Getting Fruit	No mark	GETTING FRUIT	Earthenware	Printed	5 1/4"	Red	None	Light Green, Cobalt, Blue, Yellow	Black  With other enameled colors added: yellow, brown, cobalt, green, red / orange	A standing child in red blouse and blue short pants pulling fruit off of a small tree. The scene is polychrome with enameling over the transfer of red, green, and blue. The child's skin is enameled a light brown.	Pictured in color page 18 (Color Plate 5), Riley 1991:XLV; described page 92.
6	Hen and Chicks	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]; 2=maroon workmans mark [Enameled]	None	Pearlware	Bat	4 1/2"	Red	Red	Light Green, Red, Cobalt, Light Blue	Black	A hen with 4 chicks, one on her back, one in front of her; one behind her in shadow facing behind, one under her wing (all I see are its feet); all are in profile.	Susan D. Walter Collection; Bought from Judie Siddall; this is the same item shown in TCC Database. TCC#12450.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	LaFayette Washington*	Not mentioned; but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; each name is in a ribbon over the portrait	Pearlware	Printed	Not known**	Light Green	None	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over portraits of Lafayette and Washington each encircled by frames; Clouds.	Arman and Arman 1998:55 [4.63].  *Referred to by the title "Lafayette Washington," Arman and Arman 1998:261 [L.13].  **Two different plates are depicted in Arman and Arman, as seen by comparing the marlys.
7	LaFayette Washington*	Not mentioned; but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; Each name is in a ribbon over the portrait	Pearlware	Printed	Not known**	Light Green	Light Green***	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over; Portraits of Lafayette and Washington each encircled by frames; Clouds.	Arman and Arman 1998:55 [4.63].  *Referred to by the title "Lafayette Washington," Arman and Arman 1998:261 [L.13].  ***Two different plates are depicted in Arman and Arman, as seen by comparing the marlys; this version definitely shows a marly line.
7	LaFayette and Washington	Unmarked but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; Each name is in a ribbon over the portrait	Earthenware	Printed	5" approx.	Light Green	Light Green	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over portraits of Lafayette and Washington each encircled by frames; Clouds This item is called a toddy plate by Dunn.*	TCC#2789; *Dunn, Jewell Lorenz TCC Bulletin, 2022, Vol. XXIII, No. 2, page 9.



Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	6 ¼"	Not known**	Not known**	Green, Red, Blue (sometimes)	Sepia	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.
7	LaFayette and Washington	Enoch Wood and Sons I=Eagle and Shield / Burslem [Impressed]	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait	Earthenware	Underglaze Tissue	6 ½"	Light Green	Light Green	Light Green, Red, Cobalt, Grey (instead of Light Blue)	Red*	19 stars over; Flying eagle holding ribbons with the names of LaFayette and Washington, over portraits of LaFayette and Washington each encircled by frames; Clouds *Brick Red	TCC#2789.
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	6 3/8"	Not known**	Not known**	Green, Red, Blue (sometimes)	Red	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	7 ½"	Not known**	Not known**	Green, Red, Blue (sometimes)	Sepia	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	Lafayette and Washington	Attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait.		Printed	6 3/4"	Light Green	Light Green	Light Green, Red, Cobalt and Light Blue	Sepia		Devin Moisan Auctioneers, <a href="https://www.invaluable.com/auktion-lafayette-washington-child-s-mug-and-plate-782-c-b69497ba88">https://www.invaluable.com/auktion-lafayette-washington-child-s-mug-and-plate-782-c-b69497ba88</a>
8	Mother and Daughter and Cat	Attributed to Enoch Wood and Sons	None	Earthenware	Printed	5 1/2"	Maroon	Maroon	Light Green, Red, Cobalt and Light Blue	Black	"A young girl stands near her mother waiting for something from the bowl on her mother's lap. A cat lies at the mother's feet. Perhaps it is waiting for something to eat. The mother and daughter are in the kitchen, as there is a kitchen table behind them."*	*TCC#15567.
9	Mother and child in the style of Adam Buck	No mark	None	Earthenware	Printed	6 1/2"	Maroon	Maroon	Light Green, Cobalt and Light Blue, Yellow	Red	A mother in Empire dress with a long stole draped over her shoulders, on her knees, holds a basket of flowers over her child. Her arms, neck and torso are dark, she has a white face and hands. The child also is kneeling, and has its arms upraised towards the basket. All parts of the child's skin are light. A reclining couch is behind them.  Described by Riley as "of a mother and child in the style of Adam Buck"	Color Plate 5, page 18 [XLIV] Riley 1991.  Also shown in black and white Riley 1991: Page 31 [#60]. Described page 30.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
10	Music Session  [A nickname by Susan]	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]	None	Pearlware	Bat	5 3/8"	Maroon	Maroon	Light green, Red, Cobalt and Grey (instead of Light Blue)	Maroon	A mother in Empire dress with a long stole draped over her shoulders, sitting at a square piano, facing behind her towards the viewer. A large music score is propped in front of her. Two children on either side – one playing a tambourine and the other a triangle.	Susan D. Walter Collection.
11	Punishment	None	None	Earthenware	Printed	7 1/2"	Maroon	Maroon	Light Green, Red, Cobalt and Light Blue	Red	Described as “of a mother with a little boy” by Riley.  In profile, a seated woman wearing a long dress and mop cap, holding a small bat in one hand and her other hand on her son’s shoulder. Her son is crying; he is wearing a suit with a white ruffled collar. They are indoors.	In color Riley 1991: Page 18, [#XLIII] (Color Plate 5). Also shown in black and white Riley 1991: Page 31, [#59].
12	Such Playful Tricks My Neighing Friend	None	Such playful tricks my neighing friend, Thy Masters patience soon will end	Earthenware	Underglaze tissue	5 1/8"	Yellow (or Light Green?)	None	Light Green, Red, Cobalt, Yellow	Black  With other enameled colors added: yellow, brown, cobalt, green, red / orange	There are no painted connecting stems between the flowers and leaf clusters.  In profile, a man is offering a plate of food to his unharnessed brown horse. The horse, with one foreleg upraised, is blowing its feed into its owner’s face.	TCC#20843.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
13	<i>Turkey</i>	Enoch Wood and Sons 1=WOOD	None	Creamware	Bat	7 1/4"	Red	None	Light green, Red, Cobalt, Light Blue	Red	A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	TCC#10762; Susan D. Walter Collection.
13	<i>Turkey</i>	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed] 2=workmans mark of maroon parallel lines [Enameled] 3=B [Impressed]	None	Pearlware	Bat	7 1 /4"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue, Yellow	Black	A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	TCC#10762; Susan D. Walter Collection.
13	<i>Turkey</i>	Not present on Presidio sherds	None	Pearlware	Bat	6"	Maroon	None	Light Green, Red, Cobalt; all very degraded	Black; damaged by scrapes	PRESENT ARE: Four rim sherds; and two transfer sherds of part of the turkey.  A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	SHERDS PRESENT AT THE PRESIDIO: WE#0359A-E, TCC#10762.

Table 5: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
14	Unidentified rim sherds from Cooper Molero Adobe	Not present on sherds	None	Earthenware*	Not present on sherds	Not known **	Red	None	Red, Polychrome, degraded	Not known	The central transfer pattern of this item is unidentified.	Cooper Molero Adobe Unit E, Diaz Yard, Layer 2 (clean up) Catalog # P297-376-2, *Looks like pearlware in the photo. **There is no scale in the photo.



**Figure 12:** *A Reward for Diligence* Black Transfer Pattern on a 2 1/2 Inch Mug, on Yellow Background, No Border. (Transferware Collectors Club Database: TCC# 5927.)



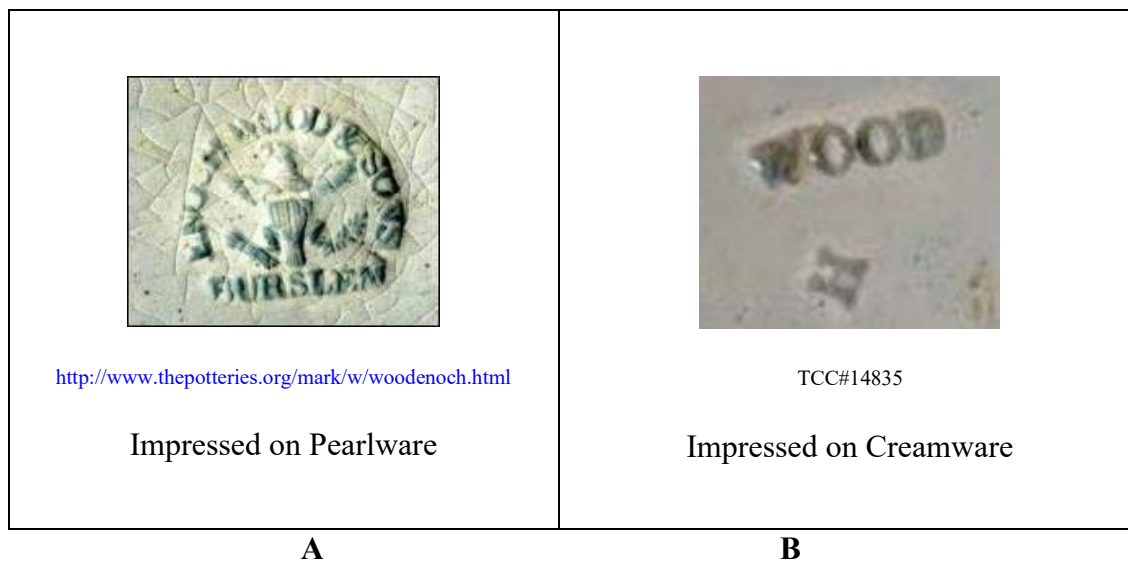
**Figure 13:** *A Reward for Diligence* Black Transfer Pattern on a 6 1/4 Inch Plate, on White Background, with a Molded and Enamelled Floral Border. *A Reward for Diligence* shares the same border as *Turkey*. (Transferware Collectors Club Database: TCC# 5927.)



**Figure 14: A whole Example of Another Child's Plate Identified From Sherds in the Chapel Assemblage with the Same Embossed and Enameled Marly as *A Reward for Diligence*; the Black Transfer Pattern *Turkey*. (See the Sherds in Figure 15) (Transferware Collectors Club Database: TCC#10762.)**



**Figure 15: Sherds of Another Child's Plate in the Chapel Assemblage with the Same Molded and Enameled Border as *A Reward for Diligence*, the Black Transfer Pattern *Turkey*. (WE#s 0359 B, C, E-rim, WE#0146-bottom; Photograph#100\_0520.IMG.)**



**Figure 16: Possible Manufacturers Marks Associated with *A Reward for Diligence*.** On the various Susan D. Walter Collection of children's plates with this rim design, these marks appear. (A) The Eagle and Shield design is on pearlware, and (B) the impressed word WOOD, plus the H impressed letter are on creamware. (Transferware Collectors Club Database: TCC#14835, and <http://www.thepotteries.org/mark/w/woodenoch.html>.)





**Figure 17: A Table Set with Wares and Food for a Picnic That the Children of the San Diego Presidio Would Have Been Familiar with.** The ceramics include a Chinese teapot, a Brownware plate, 5 transferware plates with molded and enameled rims, a handleless tea cup and saucer of painted sprig, a green edge decorated plate, a Galera ware pocillo (cup), a yellow with lustre mug and saucer, a rose decorated enameled plate, a reproduction Mayolica plato (plate), a blue sponge decorated tea pot, and a porcelain handleless cup being used as a tea waste bowl featuring an Adam Buck black transfer print with lustre rim. The food includes piloncillo (cone sugar), tortillas, queso (cheese), raisins, dates, dried pears, candied mango, fresh apricots, walnuts, pecans, sunflower and squash seeds. The beverage is tea. (Photograph# IMG\_0326.jpg.)



**Figure 18: Maria and Her First Guest.** Her guest, Aberdatche, is from Holland. The large plate for the not yet arrived guest is *Turkey*, with the black transfer pattern found in the Chapel Assemblage. Maria's plate is also the *Turkey* pattern, in an alternate transfer print of red. (Photograph# IMG\_0359.)



**Figure 19: Maria Especially Loves the Piloncillo.**

She didn't bother to put this sugar in her tea. Instead, she eats it straight. The two plates at the bottom of the photograph are examples of other Enoch Wood and Sons wreath decorated children's vessels that may have been present at the Presidio. (Photograph# IMG\_0058.jpg.)



**Figure 20: Memo is On His Way to the Picnic, and Maria and Aberdatche Hear Memo Who is Distracted by a Neat Bug. (Photograph# IMG\_0078.jpg.)**



**Figure 21: Aberdatche, Afraid of Bugs, Has Left the Picnic, But Memo, Maria's Playmate, Has Arrived. (Photograph# 3, IMG\_1135.jpg.)**



**Figure 22: Maria Pours Tea For Memo.** (Photograph# 4, IMG\_1112.jpg.)



**Figure 23: Memo Pours Tea Into His Cup.** The plate in front of him is *Turkey*, in the black version present at the Presidio. (Photograph# Pouring Tea IMG\_1058.jpg.)

## A TEAR FOR POLAND

“Color is the finishing touch on everything.”

Marc Jacobs

BUT

“Blue is the only color which maintains its character in all its tones.”

Raoul Dufy<sup>37</sup>



**Figure 24: *A Tear for Poland*, Transferware Decorated Soup Plate Sherds From the Chapel Assemblage.** This is the only pink earthenware transfer pattern in this collection. (WE# 0021, 0022, 0023; Photograph# 100\_0284.JPG; TCC#4945.)

### Attributes

**Pattern Name:** *A Tear for Poland* (Polish Views Series).

**Provisional Cataloging Name/s:** None.

**Color:** Pink/red/rose.

<sup>37</sup> Jacobs = [https://www.brainyquote.com/quotes/marc\\_jacobs\\_590098](https://www.brainyquote.com/quotes/marc_jacobs_590098);

Dufy = <https://quotefancy.com/quote/1640247/Raoul-Dufy-Blue-is-the-only-color-which-maintains-its-own-character-in-all-its-tones-it>.



**Rim:** Undulating.

**Stringing** (Also see Table 2):

Around the rim: A solid 1/8 inch band with a linear placement of tiny white dots. Spaced at intervals there are small flower-like clusters of 6 dots surrounding a central dot. A thin white area below the solid band is followed by a line of tiny scallops. These scallops enclose the marly of the border pattern.

Encircling the central image: A line of negative dots regularly interrupted with a hanging bellflower. From the bellflowers is a line of descending negative to solid dots. Between these lines are horizontal, elongated hexagons. The bellflowers descend from a diamond shaped lattice that is further embellished by tiny flowers, dots and circles.

**Verbiage:** None.

**Mark:** Partial underglaze red/pink mark on Presidio sherds WE#0020 and WE#0021 (see Figure 28 for the complete mark).

**Manufacturer:** Edward and George Phillips; and George Phillips.

**Origin:** Longport, Staffordshire, England.

**Dates:** 1822-1834; 1834-1847.

**WE Catalog Numbers:** WE#0020, WE#0021, WE#0022, WE#0023, WE#0024, WE#0025, WE#0026, WE#0027, WE#0029.

**Table 6: *A Tear for Poland* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0020	Soup Plate	21	1
WE#0021	"	7	1
WE#0022	"	8	1
WE#0023	Misc. Soup Plate Fragments	4	0
WE#0024	"	5	0
WE#0025	Plate, Unknown Size	2	1
WE#0026	Misc. Plate Fragment	1	0
WE#0027	"	1	0
WE#0029	Misc. Unidentified Fragment	1	0
<b>TOTAL</b>	<b>3</b>	<b>50</b>	<b>4</b>

### **Discussion and Description**

Wow! Fifty sherds! In this project, a veritable feast of one pattern! See Figure 24 for some featured sherds, and Table 6 for catalog counts. *A Tear for Poland* is an example of

the romantic category. The buildings may reflect structures in Poland, the setting for an insurrection that occurred in Warsaw in 1830 (M. Williams 2008:276). The central scene depicts an exotic landscape with stylized trees and shrubbery. Buildings are topped with elaborate onion shaped domes or spires. In the foreground sits a man and woman. The man is weeping with his head in his hand. The woman, facing him, leans towards him in sympathy. The rim features large hibiscus and peonies, and leaves and sprigs, over a background of stippling (Figures 25, 26, 27).

*A Tear for Poland* (TCC#4945) is part of the Polish Views series. Other named patterns include ‘The Enquiry’ (TCC#9366), ‘The Messenger’ (TCC#9366), ‘Patriot’s Departure’ (Coysh and Henrywood 1982:286), ‘Polish Prisoner’ (TCC#13720), ‘Wearied Poles’ (Coysh and Henrywood 1982:286), and ‘Wounded Pole’ (TCC#9124). The Polish Views series was manufactured by Edward and George Phillips (1822-1834) and later by George Phillips (1834-1847) (M. Williams 2008:276).

Coysh and Henrywood concluded “there must have been considerable public sympathy for the Poles during the post-Napoleonic period in which this series was produced” (Coysh and Henrywood 1989:159). Another pattern In the Chapel Assemblage, *Man in Sleigh*, is also said to reference Napoleon (see entry).

With all the dark inky cobalt blue, relieved somewhat by brown, plum, and black (and an intrusive “modern” green), transferwares on the tables at the Presidio,<sup>38</sup> this pretty, rather feminine pink colored soup plate and, probably, its associated set pieces of the 1830s, must have presented a contrastingly delightful and inviting scene (Figure 26). Besides rose/pink, the Polish Views series was printed, apparently only on dinnerware sets, in blue, brown, purple “and possibly green” (Henrywood nd: No.2). Pink/red/rose was most popular from 1829-1880.<sup>39</sup>

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<sup>38</sup> Bright Mexican Mayolicas, and Galeras and British hand painted and enameled wares, and mocha decorated items, and enameled Chinese Export Porcelains, are not to be sneezed at in terms of their visual appeal. See those sections in the Main Report.

<sup>39</sup> The Diagnostic Artifacts in Maryland Public Domain Website is at: <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

In a storage box in the SDSU Archaeology Collections Management Lab (according to someone who put together a display of Presidio artifacts),<sup>40</sup> along with items captioned “ADAMS PINK SERIES 1870 (plate),” Jean Krase identified this pattern as “Adams Pink Series Pattern Ware on an ironstone base” and dated it 1870. The rest of the caption on the accompanying photograph of the single large rim sherd states: “A later nineteenth century floral transferware pattern on a white, ironstone base – identified by Krase” (1979:4 – on the basis of Hayden 1925:44). This sherd is shown in Krase’s thesis on her page 26.<sup>41</sup> “Mason’s Patent Ironstone China” was formulated in 1813, and after his patent ran out, in 1827, “a number of other potters had experimented with similar formulas” (Stoltzfus and Snyder 1997:11). Molded White Ironstone tends to be thicker than the earlier pearlwares and creamwares (Felton and Schulz 1983:42).

The mark, categorized as a cartouche, and featuring calligraphy in the TCC listing, includes the series name ‘Polish Views’ at the top, the pattern name *A Tear for Poland* in calligraphy inside a box, and below the mark is “G P.” referring to the manufacturer George Phillips. A building topped with a dome and a tower rise above the box, and flanking the top on either end of the box are large garden urns with flowers and foliage. The sides and bottom of the box are surrounded by feathery foliage (Figure 28).

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<sup>40</sup> In this same box is another rose/pink sherd. Labeled “RED TRANSFERWARE, 1769-1835, (plates and bowls)”, the description is: “Red Transferware on a creamware base, and dated 1769-1835”. The wording in its entirety is: “The general class of transfer-printed ware begins in 1750. By 1820, black was the most common color. After 1820, cobalt blue was the most common color; through 1840; between 1829 and 1859 light colored “Staffordshire transfer-printed ware” was extremely popular. Many have scenes (sic) of American History (colors include pink, mulberry, purple, gray, brown, and black (Moore 1973:70). Dates are for San Diego only. San Diego Presidio Collection / North Wing Excavations.” Other “red” sherds are included; at least one is a child’s item ‘For a Good...’ (see *A Reward for Diligence*, *A Trifle for Thomas*, and *Turkey*, in this report. (Copies of this display item from the SDSU Presidio collections are also archived at Walter Enterprises in Chula Vista, in a binder labeled “Book 2, P-Z, Presidio Ceramics, Transfer PATTERNS”). This collection is somewhere as the “Jack Williams assemblage” and is the property of the City of San Diego and was not available to researchers as of 2022.

<sup>41</sup> See Krase in References Cited.



**Figure 25: The Complete Pattern of *A Tear for Poland* as Shown in the Transferware Collectors Club Database. Their example in rose/pink is the same color as the Chapel Assemblage artifacts. (Transferware Collectors Club Database: TCC#4945.)**



**Figure 26: The Rose/Pink *A Tear for Poland* Artifacts From the Chapel Assemblage on Top of a Blue Version of the Same Pattern. (Blue plate from Susan D. Walter Collection; WE#s 0021, 0022, 0023, 0024; Photograph#100\_0915.JPG.)**



**Figure 27: The Border of *A Tear For Poland*.** (Transferware Collectors Club Database: TCC#4945.)



**Figure 28: The Manufacturers Mark Associated with *A Tear for Poland*.** (Transferware Collectors Club Database: TCC#4945.)

## A TRIFLE FOR THOMAS

“Trifles make the sum of life.”  
Charles Dickens in *David Copperfield*, 1850



**Figure 29:** *A Trifle for Thomas* Sherds of the Chapel Assemblage. This red transferware pattern is on a child's plate. (WE#0119; Photograph#100\_0515.JPG; similar to TCC#17828.)

### Attributes

**Pattern Name:** *A Trifle for Thomas*.

**Provisional Cataloging Name/s:** None.

**Color:** Red.

**Rim:** Round; but rim sherds are not present in the Chapel Assemblage.

**Stringing** (Also see Table 2):

Around pattern name as part of the pattern: Double lines and oak leaves with acorns.

**Verbiage:**

...*FLE*

...*HOMAS*.

**Mark:** Impressed illegible single letter/number/character.

**Manufacturer:** Unknown.

**Origin:** Probably British.

**Dates:** Unknown.

**WE Catalog Numbers:** WE#0119.

**Vessel Forms:** A child's plate; nurseryware.

**Table 7: *A Trifle for Thomas* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
0119	A Child's Plate; Nurseryware	2	1
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

Several examples of nurserywares are present in the Chapel Assemblage; three are transferwares. One of them is this child's plate with the transferware pattern *A Trifle for Thomas*. These child sized vessels were given as gifts, and sometimes, as in the case of the 'Trifle for' patterns described below, personalized with the name of the recipient (Riley 1991; Siddall 2011).

The Presidio's sherds for the *A Trifle for Thomas* item are from a white plate, probable diameter approximately 5 1/2 inches (Figure 29; Table 7). No rims sherds are present. An example of *A Trifle for Thomas* on a plate is not depicted in the TCC Database, but three other names are (Figures 30, 31, 32).

The pattern is printed in red, and features the italicized words A TRIFLE FOR followed by the name. On many of the examples, there is a period following the name (Note to avoid confusion in this document, the period may be omitted). The verbiage is placed inside a double lined frame shaped like a horizontally elongated octagon. Outside

the frame is a bilaterally symmetrical wreath of oak leaves and acorns. These double lines and foliage patterns are, by Susan, considered to be stringing.

Two plates of this ‘Trifle for’ series naming Charles (TCC#17828), and John (TCC#12164) in the TCC database are printed on a molded, cobalt edge decorated plate (Figure 30 and 31). One, for Margaret, has a molded, multicolored border of dark red flowers and tendrils, and green leaves (Figure 32).<sup>42</sup>

All the mugs shown in the TCC database (as of this writing in 2022) for this wreath surrounded ‘Trifle for’ series are on yellowware (Figure 33, 34). Besides Thomas (TCC# 5313) the other known names of this series shown in the TCC database include the names of Charles (TCC# 17828), Charlotte (TCC# 6931), Daniel (TCC# 8813), Fanney (spelling here is correct; TCC# 8840), James (also TCC# 5313), John (TCC# 12164), Sarah (also TCC# 5313). Other names were likely printed for this series.

A comparison of attributes of *A Trifle for Thomas* printing for a white plate on sherds of the Chapel Assemblage, shown in Figure 29, and the TCC mug on a yellow background, depicted in Figure 33, are charted on Table 8.

See also *A Reward for Diligence* and *Turkey* for other nurserywares with transfer decoration in the Chapel Assemblage.

Finally, nursery wares were designed to be used and played with by children. To illustrate this, “Maria” is drinking tea from a mug similar to one of *A Trifle for Thomas* pattern (Figure 35). See Figures 18 and 203 for a table set with appropriate dishes and food. Figure 17-23, and 204-209 literally document our “Maria,” “Aberdatche” and “Memo” as they, without prompting, played in their setting, and enjoyed their repast.<sup>43</sup>

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<sup>42</sup> From the photographs, the coloring appears to be enameled. Margaret was not in the database at the inception of the current study of the Presidio ceramics. It is possible that a Margaret like border may be eventually identified in a different section of the Chapel Assemblage, i.e. hand painted or enameled.

<sup>43</sup> Thank you so much kids, and an especial thanks to their parents and another enabler. “Names have been changed” to protect the innocent.





**Figure 32: Nurseryware Plate of ‘A Trifle for Margaret.’** Note that Margaret has a period after her name, and the reduced size of the type for her name of many letters. The placement of the lower line crowds the frame. Her name differs from most of the other ‘A Trifle For’ examples of this series. (Transferware Collectors Club Database: TCC# 20772.)

	
<p><b>Figure 33: Detail of a Child's Mug Featuring <i>A Trifle for Thomas</i>.</b> Note the oak leaf and acorn border, and the period following the name. (Transferware Collectors Club Database, both images at TCC#5313.)</p>	<p><b>Figure 34: 'Sarah.' Another Child's Mug of the 'A Trifle For' Series.</b> Note the crooked placement of the design, and that 'Sarah.' has a period. (Transferware Collectors Club Database, both images at TCC#5313.)</p>

**Table 8: *A Trifle for Thomas*: Comparison of Attributes as Shown in Figure 29 and Figure 33**

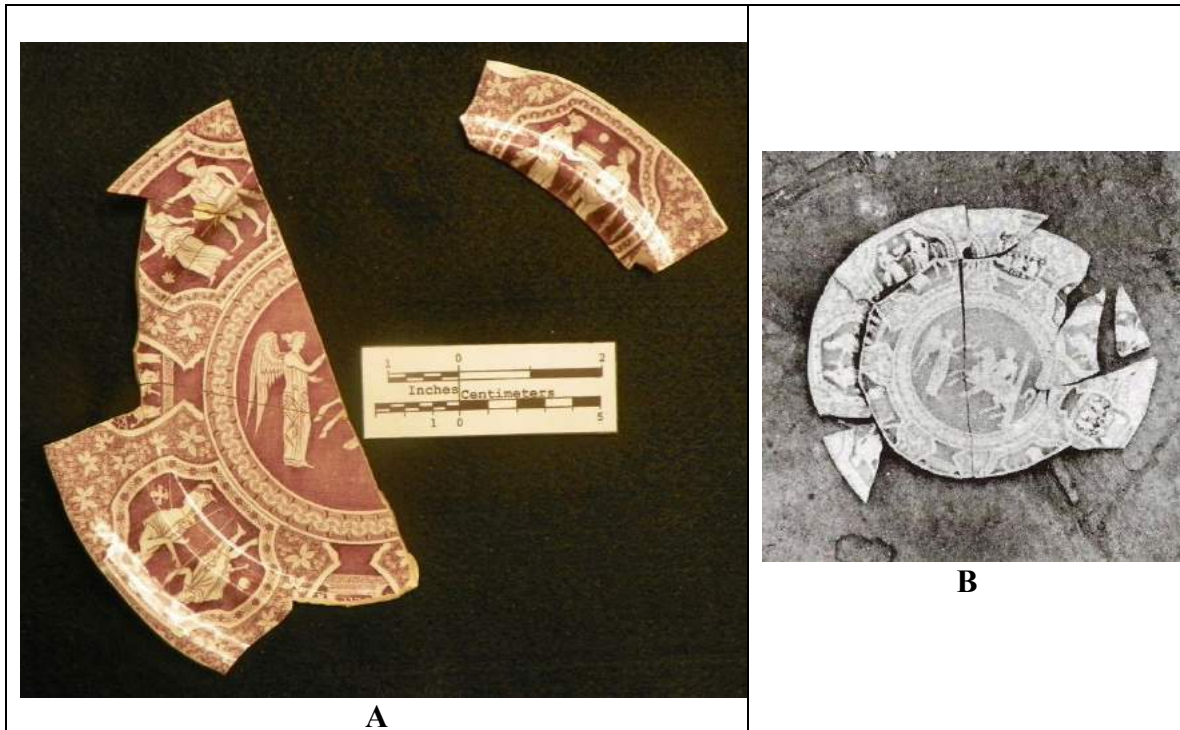
Attribute	WE#0119 – Plate	TCC#5313 – Mug
<b>Background color</b>	White	Yellow
<b>Transfer color</b>	Red	Red
<b>Detail of transfer</b>	Na	Placed crookedly
<b>Stringing</b>	Oak leaf and acorn, around the title	Oak leaf and acorn, around the title
<b>Rim</b>	Na	Na
<b>Verbiage</b>	... <i>FLE</i> ... <i>HOMAS</i> .	<i>A TRIFLE</i> <i>FOR THOMAS</i> .
<b>Manufacturer Mark</b>	Bottom = illegible impressed single letter/number/character	No mark



**Figure 35: A Picnic Party, Depicting Children’s Pieces; Maria is Drinking From a Yellow Lustre Decorated Mug Similar in Form to the Type Carrying the ‘A Trifle For’ Series.** Dishes shown date to the time of the occupation of the Presidio; however not all of these patterns and items shown are part of the Chapel Assemblage. The settings reflect a scenario of children playing both with items made for their use, and pieces lent or not wanted by adults and given to children as playthings. See Figure 17 and 204 of this Appendix and the discussion of Californio Food Ways in Volume 2 of this report for explanations of the food. (Photograph# IMG\_0055.JPG.)

## A WREATH FOR THE VICTOR

“...ancient Greeks found nothing shameful about nudity, especially male nudity.”<sup>44</sup>



**Figure 36: Classical Pattern *A Wreath for the Victor Plum (Purple) Plate Sherds* From the Chapel Assemblage.** This pattern was made by Copeland and Garrett (or Spode, Garrett and Copeland) from 1805 to 1833.

A = The sherds currently in the Chapel Assemblage collection. (WE#0052A, B; Photograph# 100\_0484.JPG; TCC#5737.)

B = The sherds of the Chapel Assemblage as found in the field (Ezell 1976:15).

### Attributes

**Pattern Name:** *A Wreath for the Victor.*

**Provisional Cataloging Name/s:**

‘Unidentified pattern #2’

‘Plum/purple transfer’<sup>45</sup>

**Color:** Plum (purple).

<sup>44</sup> <https://www.britannica.com/sports/Olympic-Games>.

<sup>45</sup> These Provisional Catalog Names may still be in the catalog and notes from the early years of this analysis; by including it here it may help future researchers to connect those records to this one.

**Rim:** Slightly indented.

**Stringing** (Also see Table 2):

Multiple stringing patterns within the marly and around the central design are discussed below.

**Verbiage:** None.

**Mark:** “Copeland and Garrett / Late Spode / 21”; impressed.

**Manufacturer:** Copeland and Garrett, Late Spode.

**Origin:** Stoke-on-Trent, England.

**Dates:** 1833-1847 (Date for pattern when Copeland and Garrett, Late Spode made it).

**WE Catalog Numbers:** WE#0052 A and B.

**Table 9: *A Wreath for the Victor* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0052A	Plate, Large	5	1
WE#0052B	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>6</b>	<b>1</b>

### **Discussion and Description**

The Presidio’s pattern *A Wreath for the Victor* is also known in other sources as ‘Greek Pattern #2’, and ‘P906-2’ (TCC# 5737). The Greek patterns are thought to be the first of Spode’s many sets with multiple central subjects. There are several different patterns in the TCC Database in Spode’s Greek series. Categorized as a Classical pattern,<sup>46</sup> the popularity of these myth based patterns ranged from 1793-1868.<sup>47</sup> Rome and Latin, and Greece and Greek were subjects and languages taught in English schools, and the interest in Greek and Roman subjects increased as a result of the discoveries of Pompeii and Herculaneum in the mid 1740s.<sup>48</sup> This also resulted in a reaction against the fussy overly

<sup>46</sup> The TCC category is called Literature and the Performing Arts / Mythology.

<sup>47</sup> <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

<sup>48</sup> The sensational destruction, in 1845, of the beloved exhibited Portland Vase – which was / is made of glass – in the British Museum also refocused interest on Classical subjects (Brooks 2004:9).

ornamented art and architecture of the period and the new clean lines of the Neoclassical Movement moved into prominence.

The large plate in the Chapel Assemblage, represented by 6 glued together sherds (Figure 36, Table 9) is plum (purple) colored; according to the Diagnostic Artifacts in Maryland Public Domain Website the period of popularity of plum/purple colored tablewares was 1829-1867.<sup>49</sup> The engraver of the scenes, Kirk, produced his works in 1804, and Spode's Greek patterns are believed to have first been produced in 1805.<sup>50</sup>

The Greek patterns by Spode all are distinguished by their marlys depicting four vignettes placed top, bottom, and left and right, in reserves with different narrow stringings around each. Each vignette features two people holding or presenting objects to the other. It is possible these vignettes are a selection of other events leading up to the central scene. Greek shaped ceramic vessels are placed in between the vignettes, and they in turn also depict smaller vignettes as parts of the Greek vase's designs. According to Pollard, the vase shapes "alternates believable ancient pots of different kinds - hydria, amphora, volute krater ... and a krater turned 90 degrees – with panelled scenes encircling that central victory moment of the rider descending from horse."<sup>51</sup> The four different vignettes each are bordered by different patterns of stringings. One is a chain with a dot in each center, two appear to be different floral or fruit patterns, and one is a fat upside down "U" with separations between the "U." Additionally, the vases have many tiny linear designs on them.

The rest of the marly is filled in with bubbles, leaves, and wormtrack. There is also a wider border stringing bounded by white lines, encircling the central scene. According to the Transferware Collectors Club descriptions of pieces from this series, "The border

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<sup>49</sup> [https://apps.jefpat.maryland.gov/diagnostic/2022-Printed Wares](https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares).

<sup>50</sup> Greek #1, by Spode, TCC#5546. A slight difference is 1806 is the introductory date, according to The Spode Exhibition Online at: <https://www.spodeceramics.com/pottery/printed-designs/patterns/wreath-victor>.

<sup>51</sup> Elizabeth Pollard, Personal communication to Susan D. Walter in an email. Pallard cites [https://www.britishmuseum.org/collection/object/G\\_1772-0320-14](https://www.britishmuseum.org/collection/object/G_1772-0320-14) as a source to see the Greek vessels' shapes. Dr. Pollard is a professor of classical studies at SDSU.

pattern has the same form for the many different center patterns; however, the scenes vary” (TCC# 5546) (Figure 37).

The central scene of *A Wreath for the Victor* represents a rider dismounting from his horse after a race and being presented with the victor's laurel wreath. Messenger gods Hermes and Iris as examples, and, more likely for this scene, Nike (AKA Victory), were depicted with wings, signifying their ability to deliver messages anywhere within the world of the gods and mortals.<sup>52</sup> The print source for this pattern shows her with what appears to be the interior part of a wing, stretched out horizontally (Figure 38). In the medallion of the plate, the goddess' wing/s are folded behind her to fit into the area more efficiently (Figure 37). The hero on this plate is chastely clad; the original artwork shows the athlete in the traditional nude (Figure 38). He is holding a tiny shield, and perhaps a quirt (described as a “short staff”). He and his horse are in front of a Corinthian column. Both characters are blonde on the plate, and black haired in Kirk's illustration (Figures 37, 38). No floor, nor horizon is in this scene. There is no mark shown in the TCC Database. But “Copeland and Garrett / Late Spode / 21”; is impressed on the Chapel Assemblage sherds (Figure 39).

According to Yalouris, in the book The Eternal Olympics:

There was a widespread series of variations in the standard Olympic equestrian competitions, which may be classified as a combination of horse racing and human racing plus general horsemanship. This last was made much more testing by the addition of an acrobatic exercise which was the main feature of the event: the competitor dismounted from the horse ... while it was galloping, ran alongside it without losing speed, and remounted again before the race ended.

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<sup>52</sup> Walters Art Museum exhibit “Things with Wings: Mythological Figures in Ancient Greek Art”: <https://thewalters.org/news/things-with-wings-mythological-figures-in-ancient-greek-art/#:~:text=The%20Greeks%20conceived%20of%20messenger,to%20gods%20and%20mortals%20alike>. Another description of this winged personage is: “A winged figure in an engraving is generally recorded by Hamilton as being a 'genius'.” Margaret Buxton, cited in TCC#5737.

Further description by Yalouris includes these details that are present on the transferware pattern *A Wreath for the Victor*:

... at ... the moment at which the competitor jumped to the ground. The rider turned, swung one leg over the horse's neck, and sat.... Then he allowed himself to slide down...with both legs together.... He held the reins with one hand...

Finally, in some races, “the rider was armed.” His left hand carried both “a round shield and a javelin,” and “he was sometimes naked.” Wow! That’s our pattern!

The manufacturer of *A Wreath for the Victor*, Spode, was located in Stoke-on-Trent, in the Staffordshire District of England. Spode was then followed by successor Copeland and Garrett AKA Late Spode. Spode and its later iterations were the manufacturers of the following patterns in the Chapel Assemblage: *A Wreath for the Victor* (TCC#5737), *India* (TCC#8), *Italian* (TCC#12253), *Love Chase* (TCC#4982), *Tiber* (TCC#3943), *Tower* (TCC#1764), all described in this Appendix. Furthermore, there is another loose miscellaneous mark stamped SPODE in the assemblage (WE#0266).

Another item in the Presidio assemblage, a deep tea waste bowl, also printed in plum (purple), depicts a number of Greek gods against a solid plum sky background. This item is not part of the ‘Greek’ series with the Greek vase patterned marly. For details, see *Love Chase*.<sup>53</sup>

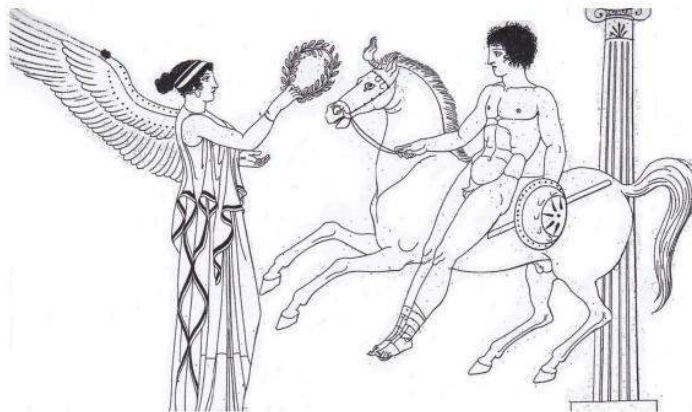
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<sup>53</sup> As of 2023, Greek Spode and/or Maker Unknown Greek patterns with the Vase marly in the TCC Database include TCC#s 3865, 4912, 4913, 4916, 4917, 4863, 4914, 4982, 5546, 5737, 6538, 6570, 6571, 6812, 6898, 6899, 8036, 7987, 8037, 8051, 8069, 8071, 8077, 8078, 8079, 8080, 8081, 8087, 8088, 8089, 8093, 8114, 8115, 8116, 8117, 12259, 12658, 13306, 16928, 18294, 19249, 77745.





**Figure 37: *A Wreath for the Victor* Example of a Whole Plate in Blue.** Note both Nike and the athlete are blonde, and the athlete is clothed. (Transferware Collectors Club Database: TCC# 5737.)



**Figure 38: The Print Source for *A Wreath for the Victor*, by the Engraver Kirk, Published in 1804.** Note the dark hair on both Nike and the athlete, and also the athlete's lack of attire. Kirk's book title: Outlines From the Figures and Compositions Upon the Greek Roman and Etruscan Vases of the Late Sir William Hamilton. (Transferware Collectors Club Bibliography Listing.)



**Figure 39: A Mark Similar to the Chapel Assemblage's *A Wreath for the Victor*.** The number "21" is on the Presidio sherd, rather than the "30" shown above. (Transferware Collectors Club Database: TCC#49084.)

## ABBEY RUINS AND SAILBOAT

“Export wares, that is, those designs produced for, and shipped to foreign markets..., often were never marketed in England.

Therefore, historians may have no record of their existence”

A.W. Coysh 1972<sup>54</sup>



**Figure 40:** *Abbey Ruins and Sailboat Sherds From the Chapel Assemblage.*  
(Photograph#100\_0288.JPG; TCC#15373.)

### Attributes

**Pattern Name:** *Abbey Ruins and Sailboat.*

**Provisional Cataloging Name/s:** ‘Unidentified Pattern #8’<sup>55</sup>

**Color:** Cobalt blue.

**Rim:** Circular.

**Stringing** (Also see Table 2):

Has a unique scalloped white line around the border and encircling the well’s central design. The scallops enclose the marly.

**Verbiage:** None.

**Mark:** No manufacturer mark on Presidio sherds; TCC shows an impressed workmans mark [TCC mark #67544].

<sup>54</sup> A.W. Coysh, *Blue-Printed Earthenware, 1800-1850*. David and Charles, Newton abbot, Devon, England, page 10.

<sup>55</sup> This Provisional Catalog Name of ‘Unidentified Pattern #8’ may still be in the catalog and notes from the early years of this analysis.

**Manufacturer:** Unknown [possibly Minton].

**Origin:** Unknown [probably English].

**Dates:** Unknown.

**WE Catalog Numbers:** WE#0303A, B.

**Vessel Form at the Presidio:** A saucer.

**Table 10: *Abbey Ruins and Sailboat* Rim Design Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0305A	Saucer	2	1
WE#0305B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>3</b>	<b>1</b>

### **Discussion and Description**

British views, as a subject on transferwares, were very popular from 1793-1868.<sup>56</sup> The item in the Chapel Assemblage is a saucer represented by three sherds (Figure 40; Table 10). The color of the sherds from the Presidio are of inky blackish blue cobalt, particularly targeted for American export. Americans had developed an admiration for dark cobalt blue (Ewins 1997). Like many made for export wares, it is unmarked by the manufacturer, and this pattern was probably not sold in British markets (Coysh 1972:66, cited in Pollan, et al. 1996:10).

The rim design of small sprays of white flowers on a medium background is enclosed both at the rim and around the central scene with bold white scalloping. This scalloping was the defining feature which eventually helped to identify the piece while scanning through innumerable rim flowers in the TCC database (Figure 40, 41).

The central design is encircled with foliage. Land is in the foreground. A sail boat is in the midground, and behind that is a landscape featuring large buildings; described as ruins of an abbey or cathedral (TCC#15373) (Figure 41).

<sup>56</sup> Diagnostic Artifacts in Maryland Public Domain Website <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

TCC shows the back of their saucer with both an impressed, and painted cobalt mark, which appear to be workmans marks (Figure 42). Workmans marks were important, because:

Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).

So the three sherds of this *Abbey Ruins and Sailboat* saucer, having reached our site at the San Diego Presidio Chapel, also represent that the workers who made the actual item received payment for their labor.



**Figure 41:** *Abbey Ruins and Sailboat, Shown on a Saucer.* (Transferware Collectors Club Database: TCC#15373.)



**Figure 42: Probable Workmans Marks Associated with *Abbey Ruins and Sailboat*.**  
(Transferware Collectors Club Database: TCC mark #15373.)

## **BOSTON HARBOR**

“This is the most magnificent Movement of all. There is a Dignity, a Majesty, a Sublimity, in this last Effort of the Patriots, that I greatly admire. ...

This Destruction of the Tea is so bold, so daring, so firm, intrepid and inflexible, and it must have so important Consequences, and so lasting, that I cant but consider it as an Epoque in History.”

John Adams, Diary, December 17, 1773

“The historical [Boston Tea Party Ship and Museum](#) took parade-goers to the past with their colonial costumes. Thrown from the float were *blocks of tea* and tea bags from the museum.” (Emphasis mine.)  
*The Berkley Beacon*: Friday, April 12, 2024 <sup>57</sup>



**Figure 43: Sherds of the *Boston Harbor* Transfer Pattern From the Chapel Assemblage.** (WE# 0054-0057; Photograph#100\_0293.JPG; TCC#4716.)

### **Attributes**

**Pattern Name:** *Boston Harbor*.

**Provisional Cataloging Name/s:** None.

**Color:** Dark cobalt blue.

**Rim:** Plain, circular.

<sup>57</sup> This quote is from this year's (2024) St. Patrick's Day Parade in Boston. I italicized the words *blocks of tea*.

**Stringing** (Also see Table 2):

None present on the Presidio sherds; there is a saw-toothed edge on both the top and bottom of the interior rim marly.

**Verbiage:** None.

**Mark:** None on Presidio sherds. See Figure 48

**Manufacturer:** John Rogers and Son.

**Origin:** Longport, Staffordshire, England.

**Dates:** 1815-1842.

**Vessel types produced:** Teawares.

**Vessel Forms From the Presidio Assemblage:** The Presidio sherds are from hollowware items with the acute lower angle of the London shape, introduced about 1810 (Slesin, Rozensztroch and Cliff 1997:129).

**Table 11: Boston Harbor Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0054	Cup	1	1
WE#0055	Saucer (Probable)	1	1
WE#0056	"	1	1
WE#0057	Bowl, Deep Like Tea Waste	8	1
WE#0058	Misc. Unidentified Frag.	1	0
WE#0059	Misc. Unidentified Hollow Frag.	1	0
WE#0060	"	1	0
WE#0061	"	2	0
WE#0062	"	3	0
WE#0063	"	1	0
WE#0064	"	1	0
WE#0065	"	1	0
WE#0066	"	4	0
WE#0078	"	10	0
WE#0179	Misc. Hollow Rim Frag.	1	0
WE#0180	Misc. Unidentified Hollow Frag.	1	0
WE#0181	"	1	0
WE#0182	"	1	0
WE#0183	"	1	0
WE#0184	"	1	0
WE#0185	"	6	0
WE#0300	Misc. Unidentified Frag.	1	0
<b>TOTAL</b>	<b>2</b>	<b>49</b>	<b>4</b>



## Discussion and Description

The *Boston Harbor* pattern is an obvious nod to the United States American market, both for the patriotic American theme and the dark “inky” cobalt blue coloration (Figure 43, 44, 45, Table 11). American historical subjects were particularly popular, according to the Diagnostic Artifacts in Maryland website, from 1793-1862.<sup>58</sup>

The main motif on *Boston Harbor* depicts elements from the Great Seal of the United States. When the United States declared its independence in 1776, a committee was formed to design a representative seal. Six years later, on June 20, 1782, Congress approved the fourth version presented: The national bird, the bald eagle, with wings outstretched, clutches 13 arrows in one foot, and an olive branch with 13 leaves in the other foot. A shield with 13 stars above and 13 bars below covers its chest. In the sky above the eagle’s head are 13 stars. The number 13, of course, represented the 13 original colonies. In his beak the eagle holds a ribbon with the Latin motto “E PLURIBUS UNUM,” meaning “out of many, one” which is the official motto of the United States of America (See Figure 47).

The simplified transfer pattern version of the Great Seal used for *Boston Harbor* (Figures 44, 45) retains only the eagle and shield. The eagle, with extended wings, is perched on a rock in the waters of Boston’s harbor, and a shield is propped in front of it. In the background are depicted buildings fronting the shoreline of Boston’s harbor. Larsen, citing the November 1939 issue of *The Magazine Antiques* (1939:242) identifies this pattern not as of the Great Seal of the United States, but as copied from the Seal of the City of Boston, adopted in 1823 and modified in 1827 (Larsen 1950:153[360]). This is not completely accurate. The actual “Seal of the City of Boston” does exhibit a background of buildings similar to the *Boston Harbor* pattern, but lacks the dominating

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<sup>58</sup> <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

eagle and shield on the rock.<sup>59</sup> *Boston Harbor* appears to be an amalgam of the two designs.

Many other American Eagle with Great Shield patterns were produced by British potteries for the American market. Arman and Arman (1998:160-170) have numerous examples, including a section of ten pages picturing not less than forty two designs.<sup>60</sup> Both Enoch Wood and Sons, and John Rogers and Son – Staffordshire, England companies whose wares were recovered at the Presidio – used the American Eagle in their marks for their American products. Of note is another Boston pattern in the Presidio assemblage; *Boston State House*, also manufactured by John Rogers and Son.

Tea wares are ubiquitous throughout the Chapel Assemblage’s ceramics, and some of the patterns in this assemblage may have been produced only in tea wares. Now in 2024, to us Americans, the mere mention of *Boston Harbor* brings to mind the famous Boston Tea Party, during which a number of patriots assumed disguises as Indians, boarded an English vessel loaded with the controversial tea, and ruined it by dumping it into the water: John Adams (quoted above) who did not participate in this event, was simply one of hundreds of American patriots who applauded this subversive act. It seems fitting, here, though to mention also that in the time of the Boston Tea Party, most tea was condensed and pressed, as seen in Figure 46 below. According to Wikipedia, “Compressed tea, called tea bricks, tea cakes or tea lumps, and tea nuggets according to the shape and size, are blocks of whole or finely ground black tea, green tea, or post-fermented tea leaves that have been packed in molds and pressed into block form.” The block was grated until the proper amount was obtained for use. (I wonder if those blocks floated or sank?) For a more detailed synopsis of Mexican teas the discussion of Californio Foodways in Volume 2 of this Report.

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<sup>59</sup> [https://en.wikipedia.org/wiki/Great\\_Seal\\_of\\_the\\_United\\_States](https://en.wikipedia.org/wiki/Great_Seal_of_the_United_States).

<sup>60</sup> The eagles in the Great Shield and the many copies of it present a very unflattering view of this bird. To me, these legs look like lizards. The only time I've seen birds with their legs in this position – is when they're cooked.





Another pattern in the Chapel Assemblage featuring a scene from Boston is *Boston State House*.



**Figure 44: The *Boston Harbor* Transfer Pattern, Shown on a Plate.** (Transferware Collectors Club Database: TCC#4716.)



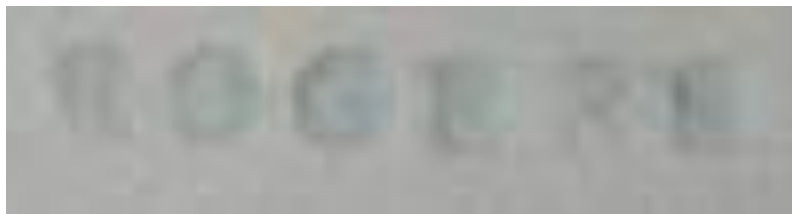
**Figure 45: The *Boston Harbor* Transfer Pattern, Shown on a Hollowware Vessel.** Note the buildings in the background. (Transferware Collectors Club Database: TCC#4716.)

 	<p>Above: A block of compressed, powdered black Chinese tea. (<a href="https://www.maadigitallab.org/blog/2023/05/30/a-tea-brick-from-fuzhou/">https://www.maadigitallab.org/blog/2023/05/30/a-tea-brick-from-fuzhou/</a> .)</p> <p>Below: A full block of compressed, powdered green Chinese tea. (<a href="https://www.amazon.com/Imperial-Tea-Garden-Brick-Green/dp/B00LEZLQIK">https://www.amazon.com/Imperial-Tea-Garden-Brick-Green/dp/B00LEZLQIK</a> .)</p>
	<p>A compressed brick of Chinese tea. Note the leaves can be seen; this product was not powdered. (<a href="https://en.wikipedia.org/wiki/Compressed_tea">https://en.wikipedia.org/wiki/Compressed_tea</a>.)</p>
	<p>A block of compressed Chinese tea, showing the score marks that can be broken to sell a smaller quantities of tea. (<a href="https://oolongowl.com/2013-da-hong-pao-tea-blocks-bana-tea-company-tea-review/">https://oolongowl.com/2013-da-hong-pao-tea-blocks-bana-tea-company-tea-review/</a>)</p>

**Figure 46: Examples of Full Blocks AKA Full Bricks of Tea – that British Ships Bringing Tea to the Presidio Probably Sold.** This is probably the form of Chinese tea that Mexicans and the residents of the Presidio would have been familiar with. Tea blocks were wrapped in paper for shipment and sale.



**Figure 47: Design Elements From two Sources, Combined for *Boston Harbor* Pattern.** Compare these images with Figure 44 and 45.



**Figure 48: The Mark Associated with the *Boston Harbor* Pattern.** (Transferware Collectors Club Database: TCC#4716.)

## **BOSTON STATE HOUSE**

According to the February 1, 1842 ship manifest of the Barnstable, Lot#490, a crate containing “36 Printed Tea Setts” was sold in San Diego.  
Barnstable Manifests, San Diego History Center, San Diego, California.



**Figure 49: Boston State House Dutch Shaped Jug #2 Sherds From the Chapel Assemblage.** Handle (above) and sherd from marly (below). (WE#0007; Photograph#100\_0299.JPG; for example TCC#5382.)

### **Attributes**

**Pattern Name:** *Boston State House.*

**Provisional Cataloging Name/s:** None.

**Color:** Blue and Cobalt Blue.

**Rim:** Plain, circular.

**Stringing:** (Also see Table 2):  
None present on the Presidio sherds.

**Verbiage:** None.

**Mark:** None on Presidio sherds.

**Manufacturer:** John Rogers and Son.

**Origin:** Longport, Staffordshire, England.

**Dates:** 1815-1842, circa 1820.

**WE Catalog Numbers:** WE#0007.

**Vessel Types Produced:** Teawares and dinnerwares.

**Vessel Form at the Presidio:** Pitcher/Jug. (Dutch shaped jug #2)

**Table 12: *Boston State House* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0007	Dutch shaped jug #2	5	1
<b>TOTAL</b>	<b>1</b>	<b>5</b>	<b>1</b>

### **Discussion and Description**

The *Boston State House* pattern is another example of an English made pattern specifically produced for the North American (United States) market. The TCC lists it in the category of American Themes / Places (TCC#2784, 5382); others call it American Historical (Laidacker 1954:33; Arman 1974 #442; Snyder 2000:81). Of note is another Boston pattern in the Chapel Assemblage – *Boston Harbor*; both are manufactured by John Rogers and Son. Other manufacturers Minton, Ridgway, Stubbs, Stevenson, Wood, and Maker Unknown also produced ‘Boston State House’ patterns (TCC#2784), but their rims are not what are present in the Chapel Assemblage.

Although John Rogers and Son’s *Boston State House* is a pattern directly made for American taste, and the mark is distinctly so, Coysh and Henrywood state:

An export pattern by John Rogers and Son. This firm did not compete with the major Staffordshire exporters in the North American trade but confined themselves to this single view which was made on complete dinner services. It is included here because it appears to have been sold on the home market [Britain] and also in Italy. Items are not uncommon in Britain (Coysh and Henrywood 1982:48).

The Chapel Assemblage sherds are from a hollowware item, a Dutch shaped jug. Only two parts are identified: a tiny floral decorated bit from the rim marly, and a substantial portion of a pitcher/jug handle (Figure 49, Table 12). It was by finding an antique

dealer's sale listing of *Boston State House* showing the handle design that this pattern was identified.<sup>61</sup> The handle design is of a diaper of tiny circles with small, almost flying bird shaped floral elements (Figures 49, 54).

A partial handle of the same shaped profile as shown on the Dutch shaped jug TCC photos was found in the Chapel Assemblage. Unfortunately, the transfer design on the handle is not shown in the TCC database. But, according to Gray, handles could be traced to specific potteries irrespective of the decorative pattern placed on the item.<sup>62</sup> In other words, although the transfer pattern on the Presidio handle does not seem to be related to the side panels nor the two rim patterns (inside and outside), it is possible this shaped handle (WE#0113F) belonged to Dutch shaped jug#1A and 1B.

The Chapel Assemblage has three Dutch shaped jugs. They are full bellied, short and squat, with a wide open rim. The shape is discussed in the Main Report, see Section V: English Ceramics; and posited as perfectly shaped for making the popular Mexican beverage of chocolate (see also *Willow and Summer House* [Dutch shaped jug # 1A], *Chinese River Scene with Temple and Pyramids* [Dutch shaped jug #1B], and *Kirkstall Abbey, Yorkshire* [Dutch shaped jug #3] in this section for other Dutch shaped jug pattern descriptions). Although *Boston State House* was made in over 32 vessel shapes (TCC#5382), only this Dutch shaped jug (WE#0007), represented by 5 sherds (see Table 12), was present in the Chapel Assemblage.

The rim (this description is not based on the Chapel sherd as only one tiny sherd is present at the Chapel) features a trailing floral design bordered on the top of the marly by a stringing of small arches, and below by a stringing of trefoils (linked together below by

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<sup>61</sup> <https://www.sellingantiques.co.uk/304528/antique-english-georgian-blue-and-white-transfer-pottery-jug-pitcher-boston-state-house-john-rogers-son/>.

<sup>62</sup> The statement regarding this is: "Handle Prints – Their Use for Attribution and Dating. Many years ago when working for Geoffrey Godden in Worthing, I saw him photograph the decorated handles of Newhall (*sic.*) and related teapots (handle on). ... Geoffrey explained that the handle was the most important part of the decoration – the painters responsible tended to use one house style, unconnected to the overall design. He explained that often based on the decoration of the handle alone and using this, he could classify the teapot as ... one of the related manufactories" (Gray 2012:9).



a chain) separated by dots. All of these designs are white on a cobalt blue background (Figures 50, 51, 52, 53, 56).

Regarding the central design (again, not identified in the Chapel Assemblage) of this pattern: The Boston State House was built in 1795, and is the focal point of the view.<sup>63</sup> Several variants of this pattern are known in the dinner and tea sets. Possible versions in the Chapel Assemblage (WE#0007) may include *Boston State House #01* (TCC#5382) which includes in the foreground cows and some people walking by, one with a wheelbarrow (Figure 50); *Boston State House #02* (TCC#2784) with cows and sheep (Figure 51); *Boston State House #03* (TCC#7303) depicting cows and the fellow with a wheelbarrow (Figure 52); and a partial pattern on a small hollowware item (TCC#9359) that has moved the wheelbarrow, man and cows into another position – rather than directly in front of – the main edifice (Figure 53). The last view appears to be a different engraving, according to the Transferware Collectors Club Database entry (TCC#9359).

The artist credited with the Boston State House illustrations for Views 1, 2 and 3 was named Dobbins. It is not known who Dobbins was. Regarding Dobbins: “Several early scholars point to this Dobbins "sketch," dated 1804, that is at present in a private collection, as the source material for Rogers' version of the Boston State House views” (Ayer 1910, cited in TCC#5382) (Figure 55).

The mark used by John Rogers and Son on *Boston State House* is a copy of part of the Great Seal of the United States (Figure 57). When the United States declared its independence in 1776, a committee was formed to design a representative seal. Six years later, on June 20, 1782, Congress approved the fourth version presented: the national bird, the bald eagle, with wings outstretched, clutches 13 arrows in one foot, and an olive branch with 13 leaves in the other foot.<sup>64</sup> A shield with 13 stars above and 13 bars below covers its chest. In the sky above the eagle's head are 13 stars. The number 13, of

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<sup>63</sup> Later researchers may identify parts of this pattern in the other bits of unidentified blue and cobalt transfer sherds.

<sup>64</sup> The eagles in the Great Shield and the many copies of it present a very unflattering view of this bird. To me, these legs look like lizards. The only time I've seen birds with their legs in this position – is when they're cooked.

course, represented the 13 original colonies. In his beak the eagle holds a ribbon with the Latin motto “E PLURIBUS UNUM,” meaning “out of many, one” which is the official motto of the United States of America (Figure 58).



**Figure 50: The Boston State House Pattern, Version 1, Shown on a Plate.** (Transferware Collectors Club Database: TCC#5382).



**Figure 51: The Boston State House Pattern, Version 2, Shown on a Saucer.** (Transferware Collectors Club Database: TCC#2784).



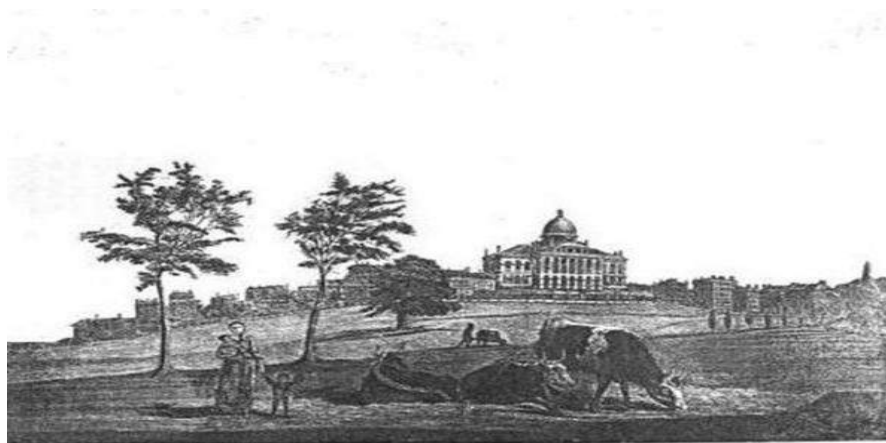
**Figure 52: The Boston State House Pattern, Version 3, Shown on a Plate.** (Transferware Collectors Club Database: TCC#7303.)



**Figure 53: The Boston State House Pattern, Version 4, on a Creamer; Both Sides are Shown.** (Transferware Collectors Club Database: TCC#9359).



**Figure 54: Internet Image of the Handle View of a Dutch Shaped Jug Like the Item Identified From Sherds of the Chapel Assemblage.** (Image from: <https://www.sellingantiques.co.uk/304528/antique-english-georgian-blue-and-white-transfer-pottery-jug-pitcher-boston-state-house-john-rogers-son/> Sold by: Applecross Antiques).



**Figure 55: The Illustration Believed to be the Source for *Boston State House* Views 1, 2, and 3.** (Transferware Collectors Club Database: TCC#5382.)



**Figure 56: The Border of *Boston State House*.** (Transferware Collectors Club Database: TCC#5382.)



**Figure 57: A John Rogers and Son Mark Used on American Exportwares, with Elements From the Great Seal of the United States.** (Example online at Patriotic American Historical Staffordshire site: <http://www.americanhistoricalstaffordshire.com/pottery/printed-designs/makers/john-rogers-son>; the actual mark from the Chapel Assemblage is impressed not printed, but this version is more legible.)



**Figure 58: Original Design for the Great Seal of the United States.**  
([https://en.wikipedia.org/wiki/Great\\_Seal\\_of\\_the\\_United\\_States.](https://en.wikipedia.org/wiki/Great_Seal_of_the_United_States))

## BOY PIPING

“We turn clay to make a vessel:  
But it is the space where there is nothing that the usefulness of the vessel depends.”  
Dao De Jing<sup>65</sup>



**Figure 59:** *Boy Piping* Transfer Pattern on the Exterior of the Partially Reconstructed Chamber Pot in the Chapel Assemblage. (WE#0017A; Photograph#100\_0877.JPG; TCC#1949).

### Attributes

**Pattern Name:** *Boy Piping*.

**Provisional Cataloging Name/s:** Potty #11.

**Color:** Cobalt blue.

**Rim:** Plain, circular.

**Stringing** (Also see Table 2):

Along rim: beads enhanced with accent at top.

Around well: small beads, unadorned.

**Verbiage:** None.

<sup>65</sup> Dao De Jing, Chinese poet “The Way and its Power.” at: <http://wengu.tartarie.com/wg/wengu.php?no=11&l=Daodejing&m=NOzh>.

**Mark:** None on Chapel Complex sherds.

**Manufacturer:** Unknown.

**Origin:** England.

**Dates:** 1815-1835 (“No earlier than 1815 and no later than the mid-1830s; c.1825.”<sup>66</sup>).

**Vessel types produced:** Dinnerwares, teawares, sanitary wares.

**WE Catalog Numbers:** WE#0017A-G.

**Vessel forms from the Chapel Assemblage:** The sherds (WE#0017A, B, C, D, E, F, G) (reconstructed) are a chamberpot.

**Table 13: *Boy Piping* Pattern Sherd and Vessel Count**

WE#	Vessel Form	Sherd Count	Item Count
WE#0017A	Chamber Pot # 11;	9	1
WE#0017C	Chamber Pot # 11; Misc Frag/s.	1	0
WE#0017D	“	1	0
WE#0017E	“	1	0
WE#0017F	“	3	0
WE#0017G	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>16</b>	<b>1</b>

### Discussion and Description

There are a total of 16 sherds, mostly previously glued together, of this chamber pot, *Boy Piping*, in the Chapel Assemblage (Figure 59, Table 13). It was designated Potty #11.



As seen in Figure 60 and 61, the central design features a shepherd, seated on the ground, playing a flageolet to his sheep that wander under the watch of the shepherd’s dog. In the foreground lie the shepherd’s crook and a basket with a piece of cloth draped over it. Past the meadow are seen either ruins or columnar geological features upon which are trees. The central design is repeated in the interior of Potty #11 (Figure 63).<sup>67</sup>

<sup>66</sup> This date was obtained from Richard Halliday in an emailed Personal Communication to Susan D. Walter May 2, 2016.


<sup>67</sup> The pattern name *Boy Piping* infers he is playing a pipe, but the actual instrument is a “flageolet or flute” (TCC#1949).

The rim design of *Boy Piping*, bounded by stringings of beads, features primroses alternating with heartsease (also called Johnny jump up, wild pansy, heart's ease, and heart's delight) (Coysh and Henrywood 1982:53). This rim is shared by *Tower* (TCC#1764), and the mismatched lid to Unidentified Scene #04 (TCC#11161) (Figure 62, 64). *Tower* is also represented in the Chapel Assemblage.

As of this writing, no one actually knows who produced this pattern, though there are several guesses. Because a rough date for the pattern is “no earlier than 1815 and no later than the mid-1830s; c.1825” Richard Halliday (in a communication to Loren Zeller, which was forwarded to me), wrote that Minnie Holdaway, citing the Mercury symbol on the vessel’s base (see Figure 65), stated it was associated by the impressed name for the manufacturer Hollins (Holdaway 2010:6). There were several different Hollins companies, but fitting Hollins into the 1815-1835 date range suggests it could have been made by Thomas and John Hollins of Hanley, “manufacturers of earthenware,” circa 1795-1820.<sup>68</sup> The same maker is dated 1818-1822 by TCC. Other possible manufacturers, based on similarity of designs, includes Jacob Marsh 1806-1832 (Friends of Blue [16:2]; TCC#1949); and/or Robert Hamilton 1811-1826 (Friends of Blue [114:6, and 128:4]; TCC#1949). Gillian Neale says the manufacturer was “M. U.,” or Maker Unknown and dates it at 1820-1830 (Neale 2005:24).

As mentioned above, the mark associated with *Boy Piping* is the printed symbol for Mercury  (Frank Davenport, personal communication to Susan D. Walter) (Figure 65). In alchemy, Mercury signified the element quicksilver, as well as the god and planet Mercury.<sup>69</sup> Another transferware pattern in the Chapel Assemblage with an alchemical workmans mark is on the base of Dutch shaped jug # 1A and 1B *Willow and Summer House* and *Chinese River Scene with Temple and Pyramids*. The symbol is a Venus mirror  designating the goddess Venus, who ruled that planet and was represented by

<sup>68</sup> [www.thepotteries.org/mark/h/hollinstj.html](http://www.thepotteries.org/mark/h/hollinstj.html).

<sup>69</sup> ([https://en.wikipedia.org/wiki/Alchemical\\_symbol](https://en.wikipedia.org/wiki/Alchemical_symbol).) Another alchemical symbol  on a Presidio assemblage vessel (not transferware), another workmans mark, is that for tin, the element for the god and planet Jupiter.



the element copper.<sup>70</sup> These marks could possibly signify a manufacturer, or, more likely, a workmans mark. Workmans marks were important, because:

Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).

So, since it arrived here safely to be dumped in the Chapel garbage, the *Boy Piping* chamberpot, a prettily decorated object used for a necessary and prosaic function, fulfilled the function of payment for all those people who worked on producing it.



**Figure 60: *Boy Piping* Chamber Pot Base Sherd From the Chapel Assemblage, Lying Over a *Boy Piping* Plate.** (WE#0017A; Susan D. Walter Collection; Photograph#100\_0999.JPG).

<sup>70</sup> One of the alchemist’s sources of power was the literally written symbolism and words for “hidden truths.” Merely charting these symbols on clay tablets, paper, vellum or parchment denoted magical power (Dupont 1987:6-7).



**Figure 61: *Boy Piping* Pattern, Shown on a 10 Inch Plate.** (Transferware Collectors Club Database: TCC#1949.)



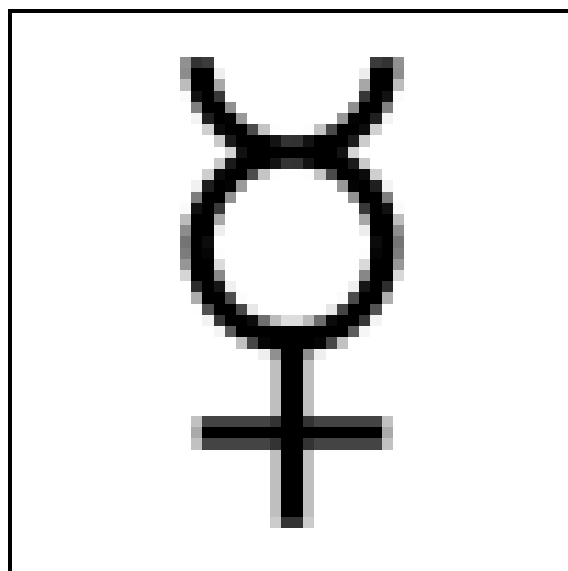
**Figure 62: Marly Detail of *Boy Piping* Manufactured by Unknown Maker.** Compare with Spode's rim design of *Tower*, the other pattern in the Presidio assemblage featuring violets. (*Tower's* Figure 181.) (*Boy Piping* = Transferware Collectors Club Database: TCC#1949; *Tower* = Transferware Collectors Club Database: TCC#1764).



**Figure 63: Center Detail of *Boy Piping*.** This scene is also reproduced inside the Chapel Assemblage chamber pot. (Transferware Collectors Club Database: TCC#1949.)



**Figure 64: A View of a Different Pattern Featuring the Same Rim Marly as *Boy Piping*.** Here, the *Boy Piping* lid marly encircles *Tower*. Other patterns with the same design as this and *Boy Piping*, using this hearts ease marly, include *Tower* by Spode, which is also in the Chapel Assemblage. (Transferware Collectors Club Database: this view = TCC#11161; *Boy Piping* = TCC#1764; *Tower* = TCC#1764).



**Figure 65: Mark Associated with *Boy Piping* Patterned Vessels, the Symbol for Mercury – the God, Planet, and Element Tin.** Most likely it is a workmans mark. ([https://en.wikipedia.org/wiki/Alchemical\\_symbol](https://en.wikipedia.org/wiki/Alchemical_symbol).)

## CHINESE RIVER SCENE WITH TEMPLE AND PYRAMIDS

“The influence that Chinese export porcelain designs had on British transfer printed patterns was profound.”

Halliday and Zeller 2018:19



**Figure 66: Sherds of the Chapel Assemblage’s *Chinese River Scene with Temple and Pyramids*, and Spout Fragment of *Willow and Summer House* Pattern; Both Patterns are on One Dutch Shaped Jug.**

A = Presidio sherds of Dutch shaped jug #1 Pattern B *Chinese River Scene with Temple and Pyramids*. (WE#0129 A, B, and C; Photograph#100\_0300.JPG; Transferware Collectors Club Database: TCC#559).

B = Spout sherd with interior of rim pattern shared by *Chinese River Scene with Temple and Pyramids* (Jug #1 Pattern B) and *Willow and Summer House* (Jug #1 Pattern A). (WE#0113E; Photograph#100-0472\_JPG; Transferware Collectors Club Database: TCC#559, 627).

### Attributes

**Pattern Name:** *Chinese River Scene with Temple and Pyramids*.

(See also *Willow and Summer House* and Discussion below).

**Provisional Cataloging Name/s:** ‘The pyramid like thing;’ ‘Boat with triangular sail.’<sup>71</sup>

<sup>71</sup> Provisional names I may have used in the early years of identification of the transferwares; they may still be in those catalogs and notes.

**Rim:** Circular.

**Stringing** (Also see Table 2):

Along exterior rim: A white double line of repeating U shape over cobalt background, bordered above and below with a white line with cobalt line on either side of it.

**Verbiage:** None.

**Predominant Features on Presidio Sherds:** Boat with striped triangular sail, and Pyramid in the marly.

**Mark:** None on Presidio sherds; TCC shows a workmans mark. (TCC#46732.)

**Manufacturer:** Cambrian Pottery / Haynes, Dillwyn and Co.

**Origin:** Swansea, Wales.

**Dates:** 1783 - 1810 (TCC#559; see also TCC#627).

**Table 14: Chinese River Scene with Temple and Pyramids Pattern  
Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0291A	Pitcher/Jug Dutch shaped jug 1B	5	1
WE#0291B	“	1	0
WE#0291C	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>7</b>	<b>1</b>

### **Discussion and Description**

“The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19).<sup>72</sup> There are several Chinese export influenced patterns in the Chapel Assemblage. Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

WE#0291A, B, C, these Dutch shaped jug fragments, were in a baggie of miscellaneous sherds (Figure 66, Table 14). Scrolling through the TCC pages for *Willow* I recognized

<sup>72</sup> If you read this entire Appendix, you will memorize this quote. Yep, its an unabashed plug: this beautiful book is indispensable if you are dealing with chinoiserie transferware.

the rim design of this pattern. Retrieving the baggie, there were other fragments of the sidewalls. Reading the TCC “additional information” I learned this Dutch shaped jug had two different transferware patterns on its sides. One is *Chinese River Scene with Temple and Pyramids* (TCC#559), the other is *Willow and Summer House* (TCC#627). On the vessel, they share two different rim / marly patterns: the interior has landscape elements, including a pyramid, and the exterior is a band of blossoms dominated by passion flowers. Because of the doubled patterns, this item is referred to in this document as Dutch shaped jug 1A and 1B (Figures 67, 68).

The initial distinctive element I noticed was the sherd showing the striped, triangular sailing boat (Figure 66); others were identified as a result of finding the complete example pictured in TCC #627 (Figure 68). Sherds of several transfer designs that do not appear to be either of these two patterns were also in the catchall baggie; they were sorted out and are now Miscellaneous Unidentified Hollow Fragments. The Dutch shaped jug#1A and 1B transferware patterns are identified from flat photos in the TCC database. Note that other sherds in the Chapel Assemblage may be parts of Dutch shaped jug #1A and 1B, but they cannot be identified until either a complete jug is in hand, or the “out of view” parts are pictured, or further work is done that results in cross matching.

A partial handle of the same shaped profile as shown on the Dutch shaped jug TCC photos was found in the Chapel Assemblage. Unfortunately, the transfer design on the handle is not shown in the TCC database. But, according to Gray, handles could be traced to specific potteries irrespective of the decorative pattern placed on the item.<sup>73</sup> In other words, although the transfer pattern on the Chapel handle does not seem to be related to the side panels nor the two rim patterns (inside and outside), it is possible this shaped handle (WE#0113F) belonged to Dutch shaped jug#1A and 1B.

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<sup>73</sup> The statement regarding this is: “Handle Prints – Their Use for Attribution and Dating. Many years ago when working for Geoffrey Godden in Worthing, I saw him photograph the decorated handles of Newhall (*sic.*) and related teapots (handle on). ... Geoffrey explained that the handle was the most important part of the decoration – the painters responsible tended to use one house style, unconnected to the overall design. He explained that often based on the decoration of the handle alone and using this, he could classify the teapot as ... one of the related manufactories” (Gray 2012:9).

Dutch shaped jug #1A and 1B from Swansea, Wales, is one of the few transferware patterns I have identified in the Chapel Assemblage that is of a NON Staffordshire England origin.<sup>74</sup> (There is another possible pattern from Swansea in the Chapel Assemblage; see the entry for *Willow*).

TCC has identified the manufacturer of Dutch shaped jug #1A and 1B as “Cambrian Pottery” based on its workmans mark (TCC#559). According to another authority “Cambria” actually refers to the clay used, and the actual name of the manufacturer was Haynes, Dillwyn and Co. (Gray 2012:16-17).<sup>75</sup> However, Cambrian Pottery is listed in the TCC database as an actual manufacturer’s name. Originally this pottery’s name was the Swansea Pottery which was founded in 1764 (Gray 2012:2) (Table 15).

A spout sherd in baggie WE#0113A has an odd piece with holes for water to pour out of. See Figure 69 for a complete example. One of the forms the Dutch shaped jug #1A and 1B was made in was called a “toast water jug.” To make toast water, well toasted (“but not burned”) bread was submerged into boiling water. After the toast was saturated, and cooled, the water was poured out as a drink for invalids (Coysh and Henrywood 1989:197; and [dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html](http://dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html)).

Other pottery producing names in Swansea or Wales includes: Baker, Bevans and Irwin; Dillwyn and Co.; D.J. Evans and Co.; Evans and Glasson; Swansea Pottery; Haynes, Dillwyn and Co. (1783-1810; or 1802-1810); Cambrian Pottery; South Wales Pottery; and Glamorgan Pottery. According to Gray, the first use of transfer printing in Swansea was circa 1790 or 1792 (Gray 2012:3). Some of the pertinent lineage of the Swansea potteries for this pattern is charted in Table 15.

The mark associated with this jug of two views is a Venus Mirror (Figure 70). Venus, the goddess of love and beauty, is represented by a mirror, which in Roman times was

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<sup>74</sup> From my experience, transferwares from any source other than the Staffordshire District are also very rare in San Diego County. Only Petrus Regout of Holland, and a few Scottish manufacturers come to mind.

<sup>75</sup> Gray, Jonathan, editor, *Welsh Ceramics in Context Part I*, Llandysul, Ceredigion, Wales: Gomer Press, 2003; and Gray, Jonathan, editor, *Welsh Ceramics in Context Part II*, Llandysul, Ceredigion, Wales: Gomer Press, 2005.



made of polished copper, so the element copper, the planet, and goddess Venus are all symbolized here by the alchemical symbol ♀ . It is one of at least three items in the Chapel Assemblage featuring an alchemical symbol. (See also *Boy Piping* with the symbol for Mercury ☿ , and elsewhere in the Main Report in the discussion of English porcelain for the symbol of Jupiter ♃ (which is associated with another Welsh Swansea manufacturer, New Hall) ([https://en.wikipedia.org/wiki/Alchemical\\_symbol](https://en.wikipedia.org/wiki/Alchemical_symbol)). To me, it seems likely that more than one workman of the time (at various potteries) chose from these symbols; they were well known to the chemists and potters then.

At any rate, to the laborers in the potteries, workmans marks were important, because:

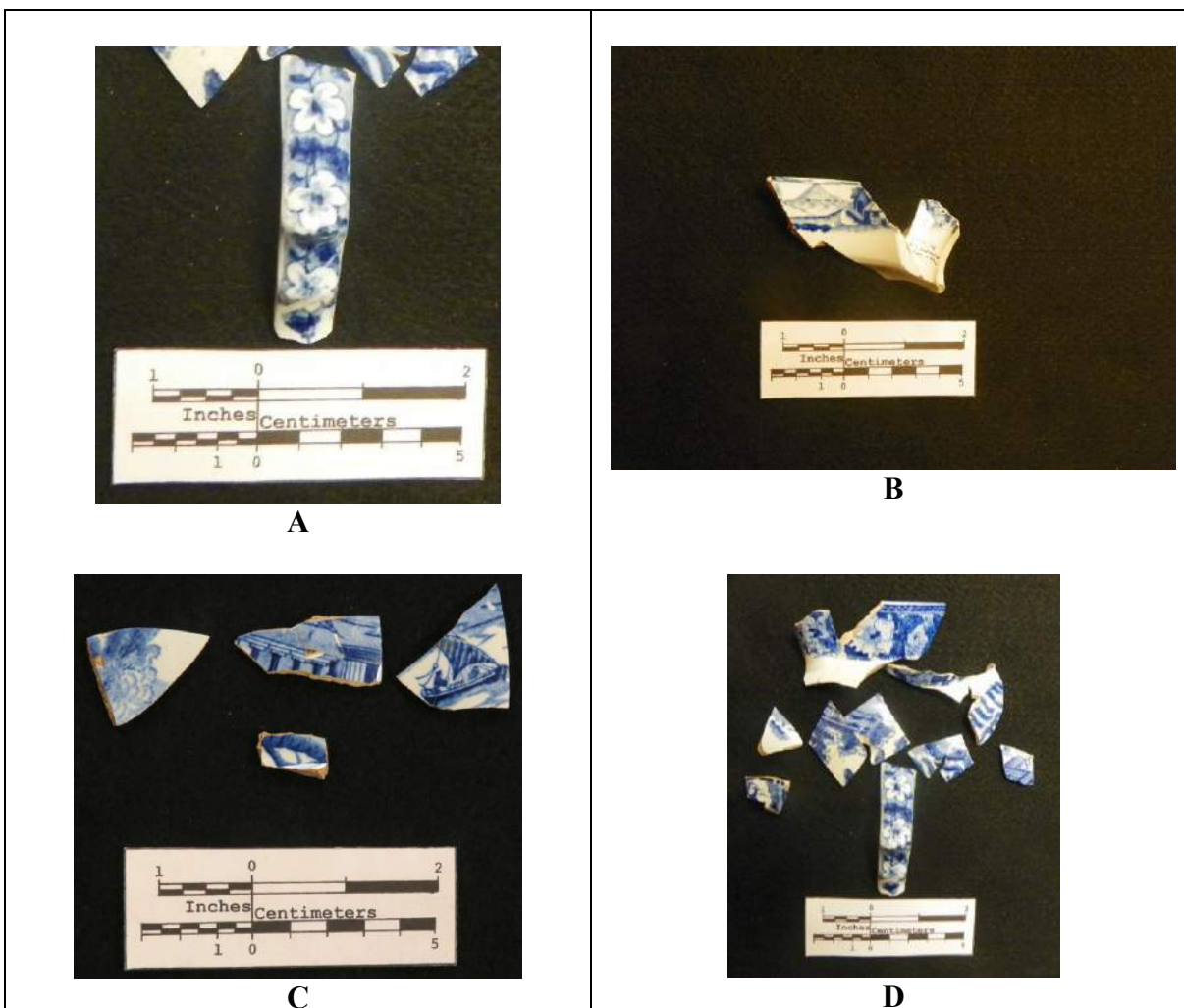
Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).

The Mexican colonists, stirring their chocolate in their Dutch shaped jug 1A and 1B, probably had no inkling that the mark on their elegant pitcher also represented the fact that those workmen in Staffordshire England had received payment for their work.

For a discussion of the pattern on the other side of this Dutch shaped jug, see the entry for *Willow and Summer House*.

**Table 15: Timeline for Manufacturers of the Dutch Shaped Jug 1A and 1B  
(Willow and Summer House and Chinese River Scene with Temple and Pyramids)**

DATE	EVENT	CITATION
1764	Swansea Pottery founded; made salt glaze and creamware	Gray 2012:2
1770-1782	Ralph Ridgway and his sons worked at the factory	Gray 2012:2
1783	Company was offered for sale but there were no buyers	Gray 2012:2
1788	By this date, “a broad range of blue painted creamwares and pearlwares are known”	Gray 2012:3
1790	George Haynes is selling the firm’s wares in Philadelphia with “money from Philadelphia”	Gray 2012:3
1790 or 1792	Swansea’s first use of transfer printing	Gray 2012:2, 5
1802-1810	Haynes, Dillwyn and Co. (AKA Cambrian Pottery)	Gray 2012:3
1810	First Swansea printed sherds found in Philadelphia archaeological assemblages	Gray 2012:3
1810	Probably American market was buying “polychrome painted creamwares, mocha, basalts, etc.”	Gray 2012:3
1824/1826	End of Swansea porcelain production	Gray 2012:2
1824-6	(After porcelain production ceased) transfer printed wares were “the main, and at times, the only output of the firm.”	Gray 2012:2
1870	This company closed	Gray 2012:2



**Figure 67: Sherds of Two Transfer Patterns on One Vessel; *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House*.**

**A** = Handle from the Chapel Assemblage to the *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House* Dutch shaped jug. (WE#0113F; Photograph#100-0447.JPG detail.)

**B** = Spout sherd with interior of rim pattern shared by *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House*. (WE#0113E; Photograph#100-0472.JPG.)

**C** = Presidio sherds of *Chinese River Scene with Temple and Pyramids*. (WE#0129 A, B, and C; Photograph#100\_0300.JPJ.)

**D** = Presidio sherds of *Willow and Summer House* on the same Dutch shaped jug depicting *Chinese River Scene with Temple and Pyramids* on the other side. (WE0013A-F; Photograph#100\_0447.JPG.)



**Figure 68: Two Transfer Patterns on One Vessel; *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House*.**

**A, above** = *Chinese River Scene with Temple and Pyramids* close up of border. (Transferware Collectors Club Database: TCC#559.)

**A, below** = *Chinese River Scene with Temple and Pyramids* on a Dutch shaped jug. (Transferware Collectors Club Database: TCC#559.)

**B, above** = *Willow and Summer House* close up of border. (Transferware Collectors Club Database: TCC#627.)

**B, below** = *Willow and Summer House* on the same Dutch shaped jug depicting *Chinese River Scene with Temple and Pyramids* on the other side. (Transferware Collectors Club Database: TCC#627.)



**Figure 69: Strainer in the Spout of a Toast Water Jug.**  
([dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html](http://dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html)).



**Figure 70: Workmans Mark of a Venus Mirror on the Base of the Dutch Shaped Jug #1A and 1B.** (Transferware Collectors Club Database: TCC#46732.)

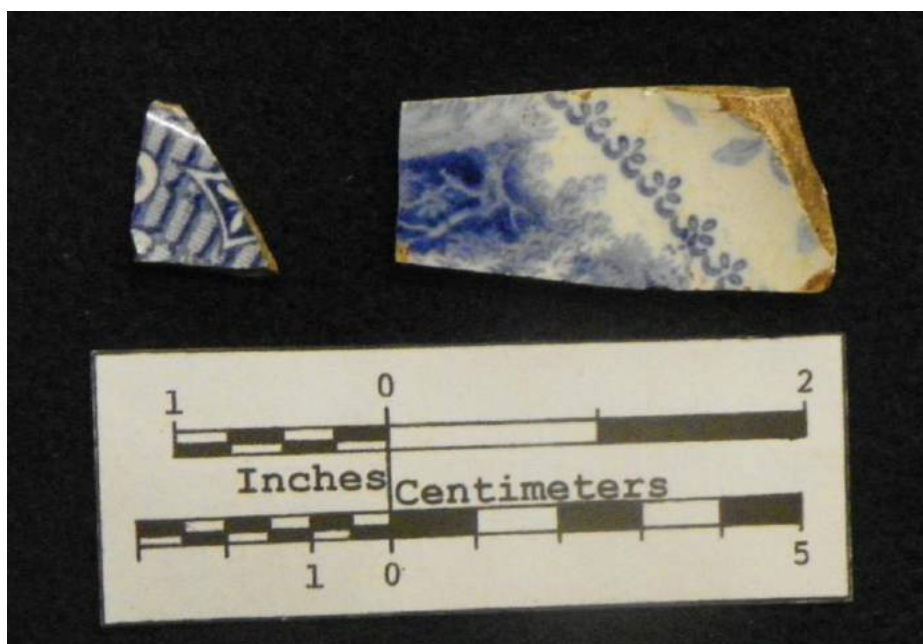
## ENGLISH CITIES BORDER

“Thee at the ferry Oxford riders blithe,  
 Returning home on summer nights, have met  
 Crossing the stripling Thames at Bab-lock-hithe,  
 Trailing in the cool stream thy fingers wet,  
 As the punt's rope chops round;  
 And leaning backward in a pensive dream,  
 And fostering in thy lap a heap of flowers  
 Plucked in shy fields and distant Wychwood bowers,  
 And thine eyes resting on the moonlit stream.”

...

“And the eye travels down to Oxford's towers.”

Matthew Arnold <sup>76</sup>



**Figure 71: *English Cities Border* Transfer Pattern Sherds From the Chapel Assemblage: One of Two with the Name Oxford.** This pattern is by Enoch Wood and Sons. (WE#0090B; Photograph#100\_0314.JPG; examples are Transferware Collectors Club Database: TCC#11252, 15031.)

### Attributes

**Pattern Name:** Referred to in this document as *English Cities Border*.  
 AKA: ‘Oxford’

<sup>76</sup> Excerpts from: The Scholar-Gipsy, by Matthew Arnold, online at:  
<https://www.poetryfoundation.org/poems/43606/the-scholar-gipsy>.

‘Cathedral Cities’

‘*English Cities*’

**Provisional Cataloging Name/s:** “Oxford Enoch Wood and Sons.”<sup>77</sup>

**Color:** Blue, cobalt.

**Rim edge shape:** Not present on Presidio sherds; but edge is gadrooned (molded).

**Stringing** (Also see Table 2):

Around the central scene: repeated 5 lobed element.

**Verbiage:** None.

**Mark:** Not present on the Presidio sherds (See Figure 74).

**Manufacturer:** Enoch Wood and Sons.

**Origin:** Burslem, Staffordshire, England.

**Dates:** 1818-1846.

**WE catalog number:** 0090 A, B.

**Vessel forms from the Presidio assemblage:** Flat plate.

**Table 16: *English Cities* Border Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0090A	Plate Unknown Size	1	1
WE#0090B	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

The item WE#0090A, B is printed in blue. Only two sherds are present. It is a flat plate with a border design from the English Cities series by Enoch Wood and Sons. Attribution was made based on the distinctive rim element on one of the sherds (Figure 71, Table 16). No central scenes were identified and it is unknown which view was present on the Chapel Assemblage specimen. The possibilities include one of two views featured in the series that are both have Oxford in their name (Coysh and Henrywood 1982:128-129) (Figure 72). Sets like this often featured different central designs on different vessel sizes or shapes. The *English Cities* series, by Enoch Wood and Sons, features gadrooned edges, and were printed in light blue, black, and brown, pink and

<sup>77</sup> This name may show up in the catalogs and notes for the early years of this transferware analysis.

purple (TCC#2390) (Figure 73). The central scenes for the plates, as well as most of the rest of the series, originated from an 1828 volume titled “*Picturesque Views of the English Cities*,” published in London.<sup>78</sup> Again, the particular scene that was on the Chapel vessel is unknown, but the word Oxford is on the associated mark (Figure 74).

Two patterns in the Presidio assemblage depict subjects in Oxford, England. Susan was going mad trying to keep them straight, so to alleviate her confusion, the term *English Cities Border* for this pattern was adopted.<sup>79</sup> Note that this pattern / series can be referred to by different names according to different researchers: the Enoch Wood and Sons versions are called ‘Oxford,’ ‘Cathedral Cities,’ and ‘English Cities’ (TCC#s 11252, 15031).

The area of Oxford, England was settled by at least the ninth century, and due to its strategic location at the Thames River, was continuously occupied and always of major importance to British history. The First Industrial Revolution in England (1760 to circa 1840) saw many inventions and improvements; one important to transferware ceramics development was printing – the source of many of the scenes used on these dishes. The Oxford Canal, originating at the Thames, was in service by 1790, during the time of the Presidio’s occupation, connecting Oxford with other parts of England notably London. As the Thames was a major waterway, its port shipped supplies to produce ceramics as well as the final product outward bound to a world wide market of customers, and was a boon to the development of the British dominance of ceramic production. Rail service was begun in 1844 (<https://en.wikipedia.org/wiki/Oxford>). The University in Oxford, England, is “the oldest university in the English-speaking world” and it has “buildings in every style of English architecture since the late Anglo-Saxon” (<https://en.wikipedia.org/wiki/Oxford>).

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<sup>78</sup> TCC refers to View #2’s source print as: “Oxford from the Meadows”, dated November 1, 1828 and from Westall and Moule’s “Great Britain Illustrated” (TCC#15031).

<sup>79</sup> The Oxford confusion was brought on by this pattern and another the one of an Oxford titled design that Susan decided to refer to as *Trinity College Border*. Susan doesn’t care if it bugs you.



“The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19). Notice the Chinese inspired marly on the rim (Figure 73). The background diaper patterns are derived from Chinese export porcelain motifs. And, the chinoiserie marly’s origins had nothing to do with the English designs depicted in the center of the English Cities series. Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

Several other Enoch Wood and Sons patterns are in the Chapel Assemblage; in fact more patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).



**Figure 72: Two Views From Enoch Wood's English Cities Series, Showing Different Central Views.** Only fragments of the rim from this series are present and neither central view was identified in the Chapel Assemblage.

**View #1** = Oxford / Cathedral Cities / perhaps *English Cities Border*  
(Transferware Collectors Club Database: TCC#11252).

**View #2** = Oxford / Cathedral Cities / perhaps *English Cities Border*  
(Transferware Collectors Club Database: TCC#15031).



**Figure 73: The Chinese Inspired Marly for *English Cities Border*, Part of the Rim for the English Cities Series.** The Chinese rim has nothing to do with the English scenes for this English Cities series. (Transferware Collectors Club Database: TCC#11252.)



**Figure 74: Enoch Wood and Sons Maker's Mark; 1818–1846, of Burslem, on Patterns with the Name Oxford in Their English Cities Series.** (Transferware Collectors Club Database: TCC# 11252, and TCC mark# 61296, 67043).

## ***FRUIT AND FLOWERS #1***

“Once upon a midnight dreary,  
As I pondered weak and weary  
Scrolling thousands of pictures of rediscovered lore  
In TCC  
I identified these pesky transfer sherds!”  
Susan Walter  
with apologies to Edgar Allen Poe, “The Raven”



**Figure 75: Sherds of the *Fruit and Flowers #1* Transfer Pattern in the Chapel Assemblage.** The pattern was made by Stubbs and Kent. (WE#s 0186, 0187; Photograph#100\_0316.JPG; TCC#7025.)

### **Attributes**

**Pattern Name:** *Fruit and Flowers #1*.

**Provisional Cataloging Name/s:** *Fruit and Flowers*.<sup>80</sup>

**Color:** Cobalt.

**Rim:** Too small to tell shape on Presidio fragments.

**Stringing** (Also see Table 2):

Along rim: mirror repeated foliate curves.

<sup>80</sup> Previously the simple name *Fruit and Flowers*, without the “#1” was used in the catalogs and notes. Note there are several series called ‘Fruit and Flowers;’ this one is by Stubbs and Kent.

Around well: repeated, linked, tri lobed elements, each above a dot, underlain by a solid white line.

**Verbiage:** None.

**Mark:** None on Presidio sherds. An impressed circle containing the lettering of JOSEPH STUBBS / LONGPORT encircled by a line inside of which is an 8 petaled flower (see Figure 80).

**Manufacturer:** Stubbs; and also Stubbs and Kent.

**Origin:** Longport, Staffordshire, England.

**Dates:** 1822–1835; 1828-1830.<sup>81</sup>

**WE Catalog Numbers:** WE#s 0186, 0187.

**Vessel forms from the Presidio assemblage:** Saucer or small plate.

**Table 17: *Fruit and Flowers #1* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0186	Saucer or Small Plate	3	1
WE#0187	Misc. Unidentified Fragments	3	0
<b>TOTAL</b>	<b>1</b>	<b>6</b>	<b>1</b>

### **Discussion and Description**

Six sherds, three of which are of a saucer or small plate are present in the assemblage (Figure 75, Table 17).

The rim marly descends into the cavetto. The design alternates floral clusters with reserves. Each floral cluster depicts a different set of flowers (and leaves). The floral clusters are divided by identical, symmetrical reserves featuring an oddly shaped flower in the center. The reserves are bordered by mirrored “C” shapes that are in filled with white dots (Figure 77).

<sup>81</sup> Dates for these makers vary within the TCC Database.

The central designs depict artistically arranged fruits and flowers, which may or may not be placed on a negative stipple background, surrounded by stringing <sup>82</sup> (Figure 76).

“Stubbs (1822-1834) and the partnership of Stubbs and Kent (1822-1830) didn't offer a factory name for this pattern, so the obvious choice of a name has been Fruit and Flowers for many years” (TCC#3232). *Fruit and Flowers #1* is an example of one title that was used by multiple researchers and manufacturers. In this case, another pattern called *Fruit and Flowers #1* (made both by Davenport, and Mayer), is similar in format at first glance, but upon examination it is very different from the Stubbs and Kent items (see Figures 76, 77, 78, 79). According to the Transferware Collectors Club Database, all of the Stubbs and Kent patterns include flowers with the fruit in the central design, while “Davenport only has fruit” (TCC#3232).

The impressed mark for *Fruit and Flowers #1* is a circle, with JOSEPH STUBBS LONGPORT encircling an eight petaled central flower (Figure 80).

This table setting featured several different central designs, which were placed on different vessels within the set. Six patterns are depicted in the TCC Database; for a full set of dining wares, undoubtedly there were more. At any rate, the small number of sherds from the Chapel Assemblage does not exhibit enough detail to ascertain which particular view of *Fruit and Flowers #1* is represented. The extremely dark, inky blue color of this design was targeted for the American market (Ewins 1997).

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<sup>82</sup> There are additional miscellaneous unidentified sherds in the Chapel Assemblage featuring negative stippling that may eventually be identified as part of this pattern.



**Figure 76: *Fruit and Flowers #1* Transfer Pattern by Stubbs and Kent, on a Plate.** Note below in Figure 77 the large rim design surrounding the small central image, and the stringing at the edge, plus the stringing framing the central image. Compare with the Davenport images below in Figure 78. (Transferware Collectors Club Database: TCC#7025.)



**Figure 77: *Fruit and Flowers #1* Close Up of Rim Elements on a Plate by Stubbs and Kent.** Note stringings along rim and encircling central design. Note the background of the central image does NOT have negative dot background like in the previous image. (Transferware Collectors Club Database: TCC#7025).



**Figure 78: Close Up of Davenport Version of 'Fruit and Flowers.'** Note rim and marly differences from the Stubbs and Kent item in Figure 77 above. (Transferware Collectors Club Database: TCC#2188.)



**Figure 79: Comparison of *Fruit and Flowers* #1 Transfer Patterns by Stubbs and Kent and Davenport.** Note the similarity of the Davenport vessel to the Stubbs and Kent format, including the placement of the large rim design surrounding the small central images, and the stringing at the edge, plus the stringing framing the central image. The stringings are different but the placement is the same. Notice also the flowers in Stubbs and Kent's central design, and their lack in the Davenport example. (Transferware Collectors Club Database: TCC#s 4096, 2188.)





**Figure 80: The Impressed Mark Associated with 'Fruit and Flowers' by Stubbs and Kent.** (Transferware Collectors Club Database: TCC#7025.)

## GONDOLA #1

“The most romantic thing I remember in Europe was riding in a gondola with the oarsman singing opera.”  
Billie Scharff<sup>83</sup>



**Figure 81: Sherds of *Gondola #1* From the Chapel Assemblage.** (WE#S 0042A and 0043; Photograph#100\_0481.JPG; TCC#6065.)

### Attributes

**Pattern Name:** *Gondola #1*.

**Provisional Cataloging Name/s:** None.

**Color present:** Black.

**Rim:** Slightly scalloped.

**Stringing** (Also see Table 2):

Along rim: ovals (with a smaller oval inside at the bottom); doubled lines, dark scallops along the inside line (because of the placement of this stringing, parts of it are not visible due to the indentations of the rim edge).

Encircling the central element: scalloped line, with arrows in the points of the scallops; under that in the half circles of the scallops are tiny ankh-like designs.<sup>84</sup>

<sup>83</sup> Wilhelmina Maud Werner-Spanhoofd Walter Scharff; was Susan's Gramma Billie.

<sup>84</sup> An ankh is the ancient Egyptian symbol for life, including physical life, eternal life, immortality, death, and reincarnation. It is depicted as a cross with a loop top (<https://study.com/learn/lesson/what-does-the-ankh-symbolize.html#>).

**Verbiage:** None.

**Mark:** None on Presidio sherds. A cartouche style mark; the title GONDOLA is encircled with a wreath of curlicues and simple flowers.

**Manufacturer:** Unknown; possibly William Davenport (TCC#6065).

**Origin:** Unknown, probably British.

**Dates:** Unknown.

**WE Catalog numbers:** WE#0042A - D, WE#0043.

**Table 18: *Gondola #1* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0042A	Plate, Large	2	1
WE#0042B	"	3	0
WE#0042C	"	1	0
WE#0042D	"	2	0
WE#0043	"	1	1
<b>TOTAL</b>	<b>1</b>	<b>9</b>	<b>2</b>

### **Discussion and Description**

The Transferware Collectors Club description of the center of *Gondola #1* is “Very elaborate sailing vessels with sails and oars float in a lagoon or other body of water before a city skyline of ornate Baroque buildings greatly resembling, and surely meant to represent, Venice” (TCC#6065).

The Presidio items are two large rim pieces (glued together) with part of the central medallion present (Figure 81, Table 18). There are 6 different central views of this pattern in the TCC Database. This segment of the central design, with the boat’s stern, allowed identification as to which of the Gondola patterns was broken at the Presidio (Figure 82).

The rim includes reserves depicting statuary in a park-like setting, surrounded by buildings of various types. People, dwarfed by the statue, are silhouetted. This same reserve is repeated. Floral sprays alternate with the reserves. Within small triangular

areas there is a distinctive diaper of a white addition/cross sign in several places within the rim; the archaeologist who has that in their sherds is lucky as that is a great visual clue; two of those diapered areas are on the Chapel Assemblage's *Gondola* specimens (Figure 83).

The large plate of the size at the Presidio was likely part of a large dinner set (Figures 81, 82).

This pattern is “a romantic Italian design” which was one of the popular genres of transferware decoration. M. Williams remarks that the English, who produced this pattern, were much enamored of the “Mediterranean country” (M. Williams 2008:159).<sup>85</sup> Some other Mediterranean designs in the Chapel Assemblage includes *Italian*, *Gondola*, *Tiber*, *A Wreath for the Victor*, and *Love Chase*.

M. Williams includes discussion of this pattern, and identifies it as by Davenport, although the TCC entry states “While Williams Weber I (1978), Snyder (1997) and Williams (2008)<sup>86</sup> all attribute this series to Davenport, a maker's mark has never been seen, and makers other than Davenport are known to have used an impressed anchor” so, according to TCC, no certain attribution can be made (TCC#6065). Other possible speculations for the pottery/ies that produced this plate includes Clyde Pottery, “other Scottish potteries”, William Smith and Co., Enoch Wood and Sons, and J. and M.P. Bell Co. (Ltd.) (M. Williams 2008:159). The point here is that no proof yet exists that Davenport, or any of the other possibilities listed above, manufactured the sherds of *Gondola #1* that found their way into the garbage of the Presidio.<sup>87</sup>

And, oh, by the way, there is indeed a mark for the *Gondola* views, but it is just the ambiguous, simple word GONDOLA, in a frame (Figure 84).

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<sup>85</sup> And they still are. A movie (1991), set after World War I, called “Enchanted April” features several lovelorn English women vacationing in an Italian villa; and the setting results in their romantic wishes confirmed.

<sup>86</sup> In the References Cited of this document, for complete citations, see: Williams, Petra 1978 *Staffordshire Romantic Transfer Patterns*; Snyder, Jeffrey B. 1997 *Romantic Staffordshire Ceramics*; Williams, Margie J. 2008 *The Charm of English Pink: Volume I, The Pots*.

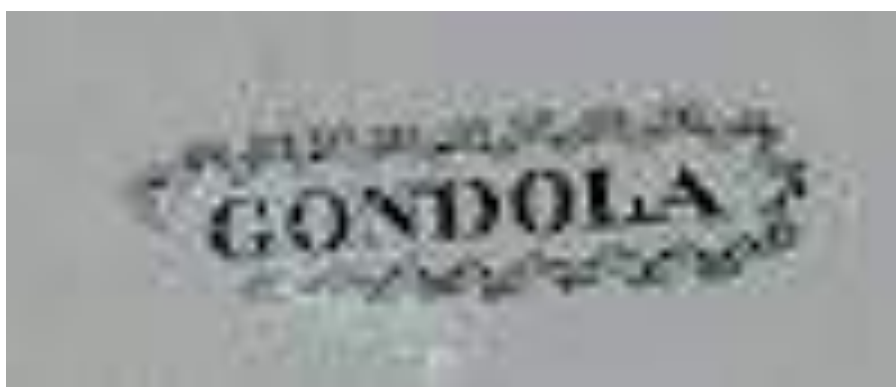
<sup>87</sup> Enoch Wood and Sons contributed several items to the Chapel Assemblage.



**Figure 82: The *Gondola #1* Pattern, as Shown on a Plate.** (Transferware Collectors Club Database: TCC#6065.)



**Figure 83: Detail of Part of the Marly of *Gondola #1*.** (Transferware Collectors Club Database: TCC#6065.)

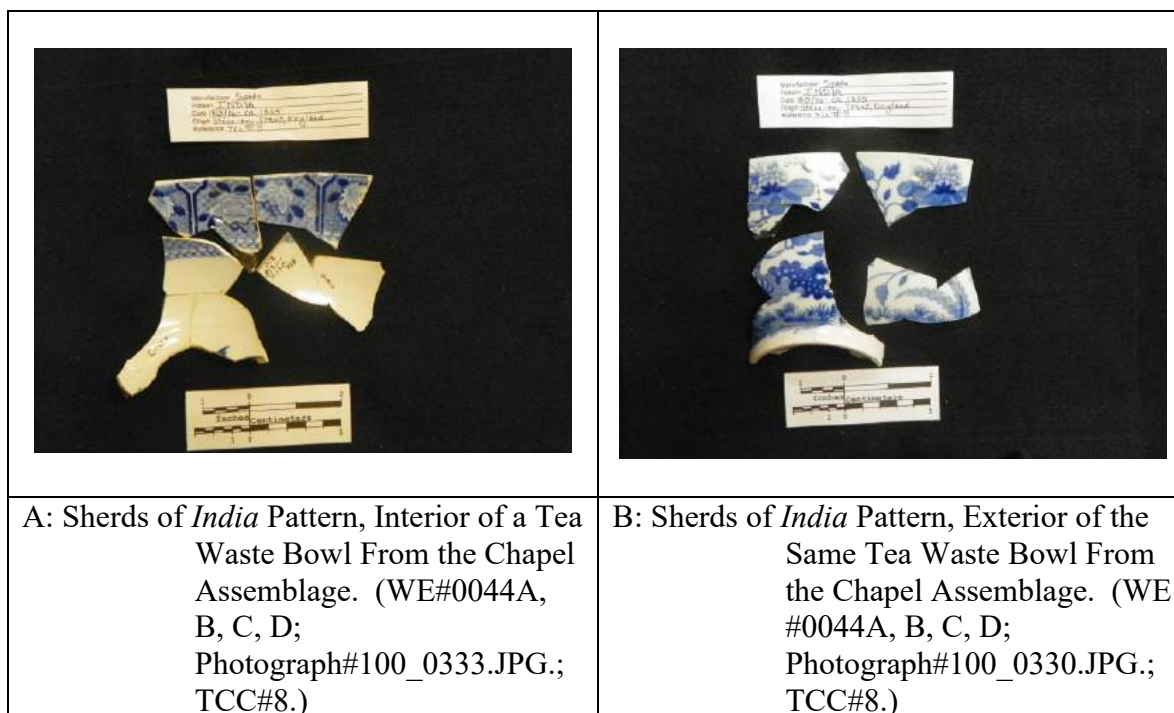


**Figure 84: The Mark Associated with *Gondola #1*.** (Transferware Collectors Club Database: TCC#6065.)

## INDIA

“Now India is a place beyond all others where one must not take things too seriously – the midday sun always excepted.”

Rudyard Kipling in *Plain Tales from the Hills* <sup>88</sup>



**Figure 85: Sherds of *India* from the Chapel Assemblage.** See also Figures 86A and B.

### Attributes

**Pattern Name:** *India*

AKA ‘Indian Temples’  
‘Temple Warriors’

**Provisional Cataloging Name/s:** None.

**Color:** Cobalt blue at the Presidio.

**Rim:** Round, on Presidio fragments.

**Stringing** (Also see Table 2):

Encircling the interior edge of the marly: overlapping leaves.

**Verbiage:** None.

**Mark:** Handpainted asterisk; cobalt; underglaze.

<sup>88</sup> <https://www.goodreads.com/quotes/181817-now-india-is-a-place-beyond-all-others-where-one>.

**Manufacturer:** Spode.

**Origin:** Stoke-on-Trent, Staffordshire, England.

**Dates:** 1815-1835.

**WE Catalog Numbers:** WE#0044A, B, C, D, E, F, G, H, I, WE#0045A, B, WE#0046, WE#0047, WE#0048, WE#0049, WE#0050, WE#0051, WE#0150, WE#0151.

**Table 19: *India* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0044A	Bowl, Tea Waste Size, Thin	3	1
WE#0044B	"	3	0
WE#0044C	"	7	0
WE#0044D	"	3	0
WE#0044E	"	3	0
WE#0044F	"	1	0
WE#0044G	"	2	0
WE#0044H	"	4	0
WE#0044I	"	5	0
WE#0045A	Bowl, Tea Waste Size; Thick	7	1
WE#0045B	"	3	0
WE#0046	Unidentified Hollow Item Handle	1	1
WE#0047	Misc. Unidentified Hollow Fragments	11	0
WE#0048	"	1	0
WE#0049	"	3	0
WE#0050	"	1	0
WE#0051	"	1	0
WE#0150	Misc. Unidentified Fragments	3	0
WE#0151	"	1	0
<b>TOTAL</b>	<b>3</b>	<b>63</b>	<b>3</b>

### **Discussion and Description**

The vessel forms of *India* at the Presidio include tea waste bowls of two thicknesses, and an unidentified hollowware handle. A total of 63 sherds are present, which is a large number of sherds for the Chapel Assemblage's transferware patterns (Figure 85, Table 19).



The marly of this pattern is segmented into eight sections, with distinctive dividing lines, like a trellis. Each segment depicts exotic stylized flowers with a diaper pattern individual to each flower cluster. There are two sets of each of four patterns. These diaper patterns “bleed” off the edge of the rim. A diagnostic stringing of overlapping leaves encircles the marly and frames the central design (Figure 87). Some patterns exhibit “clobbering” or enameling over the glaze of a transferware item. Example B in Figure 86 is an example of clobbering on an *India* patterned plate.

Note, on the interiors of the tea bowls of the Presidio sherds only the rim marly is present (Figure 85). Notice also on the exteriors of the Presidio fragments only the central design of the two plates in Figure 86 is featured – without the rim design (Figure 85). The central, or in these hollowware pieces, main design is of highly stylized flowering plants. The plants are growing out of the ground, in the foreground.

All of the previous details are partially present on the Presidio artifacts. Also, a ladybug and a butterfly are depicted in the full pattern (Figure 86), but are not (unfortunately) present on the Presidio sherds.

The Presidio *India* items – the waste bowls and the handle to an unidentified hollowware item (WE#0046), are parts of a tea service. An English tea service would have included, besides cups and saucers, a tea pot and lid, creamer, sugar bowl and lid, waste bowl; and additionally perhaps, vessels like a cookie plate, and a serving tray. *India* was also produced in dining sets, including soup plates; and serving vessels, such as platters, both with and without handles (M. Williams 2008:179-180).

The Chapel’s *India* vessels were observed to be of different thickness, which is why some items of the same type were noted as “thin” (WE#0044A, B, C, D) and others were “thick” (WE#0045A, B). The reason for the difference is unknown, though the possibility of tea wares versus dinner sets is suggested.

The name “India” refers to an English version of an “oriental” style, *not* the country. This transfer printed pattern was first manufactured by Spode circa 1815, and named *India*.<sup>89</sup> *India* was inspired by an original hand painted Chinese export porcelain design; the original hand painted version is pictured in Halliday and Zeller’s book on chinoiserie transferwares (2018:250, 394). The term chinoiserie refers to Chinese inspired designs. Once again, Halliday and Zeller’s comment about *India* that “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19) is appropriate for this pattern in the Chapel Assemblage. Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, include *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

Examples of other transfer patterns Spode produced with similar very busy rim and central designs like *India* that were also inspired by Chinese originals included: ‘Grasshopper’ (TCC#777); *Italian* (TCC#12253); ‘Peony and Willow’ (TCC#10056); ‘Peplow’ (TCC#14064); and Spode’s version of *Willow* (Halliday and Zeller 2018:387-402). Patterns originated by Spode in the Chapel Assemblage include *A Wreath for the Victor*, *India*, *Italian*, *Love Chase*, *Tiber*, and *Tower*.

Interestingly,

... specimens of *India* pattern have been found with the inscription “This BLUE WARE is printed from the CALX of British COBALT reproduced from Sparnon Mine in the County of Cornwall August 1816.” The mine was near Redruth in Cornwall and the vein of cobalt was discovered there in 1807 and was later widely used by the Staffordshire potters (excerpted from TCC#8, Description).<sup>90</sup>

The mark for *India* is the simple word SPODE (Figure 88). There is a loose SPODE mark in the Chapel Assemblage (WE#0266), but it is unlikely that it belonged to this very busy pattern as no sign of decoration is on the top side of the sherd.

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<sup>89</sup> For further discussion on names for *India*, see M. Williams 2008:179-180. Also, other patterns called ‘India’ by other potteries are mentioned in the same source.

<sup>90</sup> In later studies, the different chemical compositions of the various sources of clays might be used to identify some of the Presidio’s unidentified pattern fragments. Wouldn’t that be cool?



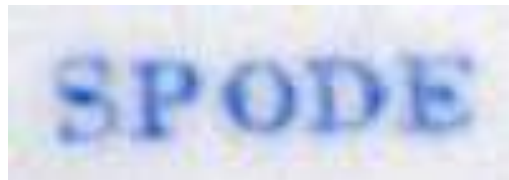
A: *India* Transfer Pattern Shown on a Plate in Blue. Note the 4 different background diapers coupled with their 4 different floral depictions in the 8 panels of the rim marly, the bold dividing lines of the 8 panels, and the single unifying stringing framing the interior of the marly. (Transferware Collectors Club Database: TCC#8.)

B: *India* Transfer Pattern Shown on a Clobbered Plate of Blue. (Transferware Collectors Club Database: TCC#8.)

**Figure 86: Two Examples of *India* Transfer Pattern Plates.**



**Figure 87: The Border of *India*.** Note the different background diapers in the various segments. (Transferware Collectors Club Database: TCC#8.)



**Figure 88: The Mark for the *India* Pattern.** (Transferware Collectors Club Database: TCC#8.)

## INDIA PHEASANTS

“One of the pheasants of the title, which resembles a parrot...”  
Petra Williams <sup>91</sup>



**Figure 89: *India Pheasants* Sherds From the Chapel Assemblage.** (WE#00299A-G; Photograph#0290.JPG.; TCC#4116 and 11248.)

### Attributes

**Pattern Name:** *India Pheasants*.

AKA: ‘Blue Pheasants’

‘Blue Pheasant’

‘Peonies and Birds’

‘QE7’ and ‘QE7a’

**Provisional Cataloging Name/s:** None.

**Color:** Blue/cobalt.

**Rim:** Circular.

**Stringing:** None.

**Verbiage:** None.

**Mark:** Not present at the Presidio.

<sup>91</sup> P. Williams 1978:100.

**Manufacturer:** C.J. and G.M. Mason; and Stephen Folch.

**Origin:** Lane Delph, and Fenton; and Stoke – all in Staffordshire, England.

**Dates:** 1813-1826; 1819-1829.

**WE Catalog Numbers:** WE#0299A, B, C, D, E, F, G.

**Vessel Forms at the Presidio:** Plate, unknown size.

**Table 20: *India Pheasants* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0299A	Plate, Unknown Size	1	1
WE#0299B	“	1	0
WE#0299C	“	1	0
WE#0299D	“	1	0
WE#0299E	“	2	0
WE#0299F	“	2	0
WE#0299G	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>9</b>	<b>1</b>

### **Discussion and Description**

One plate of *India Pheasants*, of unknown size, represented by nine sherds was identified in the Chapel Assemblage (Figure 89, Table 20).

The plate from the Chapel excavation is a copy of a Chinese original export ware, termed chinoiserie. This item is printed in cobalt blue, and sometimes also found in clobbered versions with enameled colors placed over the transfer pattern (TCC#4116) (Figures 90, 91).

<sup>92</sup> The original Chinese design for *India Pheasants* is depicted in Halliday and Zeller’s book on chinoiserie transferwares (2018). Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section. The TCC entry also adds that *India Pheasants* was printed on an ironstone body. “Mason’s Patent Ironstone China” was formulated in 1813, and after his patent ran out, in 1827, “a number of other potters had experimented with similar formulas”

<sup>92</sup> “British collectors of Mason’s wares tend to call the blue and white version of *India Pheasants* ‘Blue Pheasant’” (TCC#4116).

(Stoltzfus and Snyder 1997:11). Molded White Ironstone tends to be thicker than the earlier pearlwares and creamwares (Felton and Schulz 1983:42). As mentioned, I noticed sherds previously identified by students as pearlware, creamware, ironstone and whitewares were found to cross match.

The rim of *India Pheasants* exhibits a busy, repeating chinoiserie design including several typical Chinese motifs, such as segments of the “key” pattern (Williams 1976:121), diaper patterns like the “fish roe” (Figure 93) (Madsen and White 2009:52-57, 76 [Figure 4.31]), stylized peony-like flowers, and “Kara Kusa Chinese grass” like vine segments similar to those in the Japanese Phoenix Bird pattern.<sup>93</sup> The Japanese *Phoenix Bird* pattern was derived from Chinese originals (Oates 1989:17). Again, the quote for a pattern in the Chapel Assemblage is appropriate: “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19).

The central pattern of *India Pheasants* is dominated by three large peonies. The two pheasants featured in the name of this pattern roost within the flowers, both depicted in profile with their crests evident, and the long tail of one trailing downwards. A fragment of the perching part of the body of one of the birds is in the assemblage shown in Figure 89. According to C.A.S. Williams, the pheasant is one of the “splendid gallinaceous birds,” represented in China by several species. She adds that “It is quite possible that the mythical Chinese PHOENIX (*q.v.*) is merely the Argus Pheasant...” and “In any case the pheasant is sometimes used in the place of the phoenix, and partakes of all its attributes, being a common emblem of beauty and good fortune” (C.A.S. Williams 1976:322-323, 325). The phoenix was symbolic of the Empress of China (C.A.S. Williams 1976:323-326).

*India Pheasants* was made by two different manufacturers, and “the Mason’s and Stephen Folche’s versions are identical” (TCC#4116) (Figures 92, 93, 94). The firm of C.J. and G.M. Mason operated from 1813 through 1826, and was established in Lane Delph of the Staffordshire district of England (TCC#4116). The Mason “family of potters” was

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<sup>93</sup> There is a Japanese *Phoenix Bird* plate as part of the Chapel Assemblage, but it is considered intrusive due to its date of circa 1910 through the 1920s (Bibb 2001:33).

established circa 1800 to circa 1854, and became immensely important when “Charles James Mason patented the famous 'PATENT IRONSTONE CHINA' in 1813.”<sup>94</sup> “The Mason patterns, moulds, etc., passed through several firms”<sup>95</sup> (As mentioned, I noticed previously identified by students’ pearlware, creamware, ironstone and whitewares were found to cross match). According to researcher Jennifer Moody, Stephen Folch “at times...was sub-contracted by Mason's, as services have been noted consisting of identical pieces, some marked with the Mason mark, others with Stephen Folch's mark.”<sup>96</sup> Stephen Folch was in business for ten years, from 1819 to 1829.

Moody’s assertion above that there were “identical pieces, some marked with the Mason mark, and others with Stephen Folch’s mark” is borne out by the items pictured in the Transferware Collectors Club Database, as shown in Figure 94.

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<sup>94</sup> From website for The Potteries: <http://www.thepotteries.org/mark/m/mason.html>.

<sup>95</sup> This quote is in reference to a “Blue Pheasants” plate:  
<https://www.blueandwhite.com/museum.asp?m=Folchandp=Blue+Pheasant> (Cited from: <https://www.antiquers.com/threads/blue-and-white-transferware-plate.4190/>)

<sup>96</sup> Quote from TCC#11248. Moody's article was in *Northern Ceramic Society Journal*, 2010, pp.108-123.





**Figure 90:** *India Pheasants* Transfer Decorated Plate, by Mason. There *are* two birds, look closely, lower right. (Transferware Collectors Club Database: TCC#4116.)



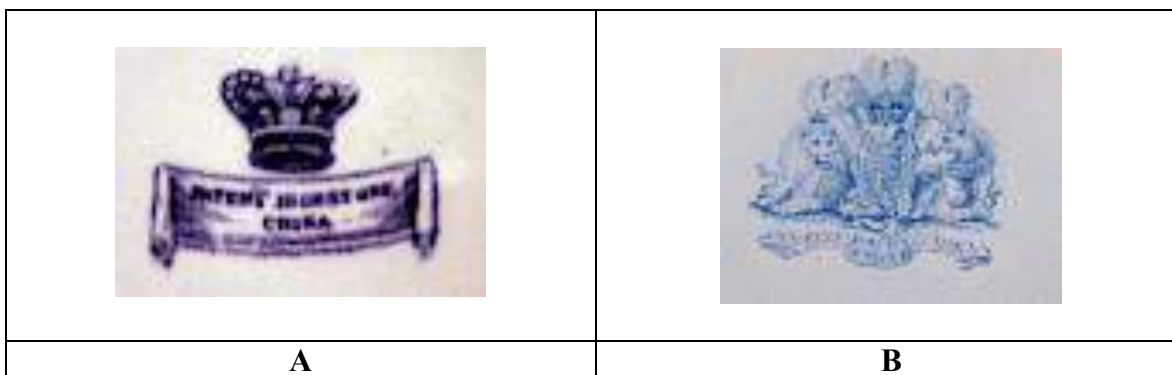
**Figure 91: *India Pheasants* on a Clobbered Blue Transfer Plate, by Mason.** Stephen Folch also clobbered his version of this pattern. (Transferware Collectors Club Database: TCC#4116.)



**Figure 92: 'Blue Pheasants' (AKA *India Pheasants*) Blue Transfer Plate, by Stephen Folch.** (Transferware Collectors Club Database: TCC# 11248.)



**Figure 93:** The Same Border was Used for *India Pheasants* by C.J. Mason and ‘Blue Pheasants’ (AKA *India Pheasants*) by Stephen Folch. (Transferware Collectors Club Database: TCC#4116, 11248.)



**Figure 94:** The Marks Associated With the Two Originators of the *India Pheasants* Pattern of the Chapel Assemblage.

A = The manufacturers mark used by C.J. and G.M. Mason. (Transferware Collectors Club Database: TCC#50869.)

B = The manufacturers mark used by Stephen Folch. (Transferware Collectors Club Database: TCC#61287.)

## ITALIAN

“Buying, borrowing and even stealing of designs...copying went on indiscriminately.”<sup>97</sup>  
Noel Riley



**Figure 95: Italian Pattern, Plate Sherds From the Chapel Assemblage.** (WE#s 0030, 0031, 0032, 0033, 0035; Photograph#100\_0342.JPG.; TCC#12253.)

### Attributes

**Pattern Name:** *Italian*

AKA ‘Spode’s Italian’;  
‘Blue Italian’;  
‘P-710’.

**Provisional Cataloging Name/s:** None.

**Color:** Cobalt blue at the Presidio.

**Rim:** Indented on Presidio fragments.

**Stringing** (Also see Table 2):

Enclosing the central design: From the central medallion, a solid blue line, then a white space bordered by scallops that contain the interior edge of the marly.

**Verbiage:** None.

**Mark:** "I" (OR "1"); underglaze cobalt.

**Manufacturer:** Originated by Spode and copied by many others.

<sup>97</sup> Riley, N, 1991:9. Her comment was regarding children’s wares, but is true in general about transferware companies.

**Origin:** Stoke-on-Trent, Staffordshire, England.

**Dates:** 1816-present. Dates: 1816-1833 <sup>98</sup>

**WE Catalog Numbers:** WE#0030, WE#0031, WE#0032, WE#0033, WE#0034, WE#0035.

**Vessel Form at the Presidio:** Large plate, and a large plate or soup plate, and an unidentified vessel.

**Table 21: *Italian* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0030	Unidentified Vessel (Flat Bowl?)	4	1
WE#0031	Plate, Large Or Soup Plate	12	1
WE#0032	Misc. Plate Fragment, Large	1	0
WE#0033	Unidentified Vessel	2	1
WE#0034	Misc. Unidentified Fragment	1	0
WE#0035	"	1	0
<b>TOTAL</b>	<b>3</b>	<b>21</b>	<b>3</b>

### **Discussion and Description**

Twenty one sherds of the *Italian* pattern were identified. Large plates or soup bowls are present, plus an unidentified item and miscellaneous sherds (Figure 95, Table 21).

*Italian* was the most popular pattern ever produced by Spode. It was first produced in 1816 and “has been in continuous production ever since that time” (TCC#12253). Vessels in this design were probably produced in every conceivable shape including tea, dining, serving, and sanitary ware. *Italian* was continued by Spode’s successors Copeland and Garrett 1833–1847 (TCC#19674, showing the pattern printed in a rare yellow); and W.T. Copeland [and Sons] 1847–1970 (TCC#1406). Spode’s *Italian* was either directly copied, or with minimal changes produced by numerous other potteries. According to Halliday, “This famous pattern was produced by at least twelve potters during the nineteenth century and possibly as many as twenty” (Halliday 2013:11). The TCC Database this includes John Mare 1802-1825 (TCC#12686); John Meir with purple lustre trim 1812-1836 (TCC#1299);

<sup>98</sup> Introduction date has been changed from what is in the WE catalog.

Maker Unknown produced for Irish retailer Samuel Warren (TCC#12694); Pountney and Allies 1816-1835 the only non Staffordshire company in this list, of Bristol, Gloucestershire (TCC#12723); Wood and Challinor 1824-1837 (TCC#12722); and Zachariah Boyle (and Son) 1823-1850 (TCC#12697). The company of Joseph Stubbs 1822-1835 copied the central design but used a different non chinoiserie rim marly “similar to Wild Rose / Nuneham Courtney” (TCC#7509); and another Maker Unknown who also used the central image (mostly) and a different rim marly that is not the standard chinoiserie of Spode’s original (TCC# 12474). Halliday (2013) extensively explores the original Spode version of *Italian*. The pattern entirely covers the plate with no white areas except as parts of the design (Figure 96).

Recall the quote you will see throughout this Appendix: “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19). *Italian*’s rim pattern is an exact copy of a Chinese export porcelain design (TCC#12253). Part of the marly can be seen in Figure 97. From the edge: the pattern “bleeds” off the edge.<sup>99</sup> Stylized floral elements abound. At the rim’s edge are half circular objects reminiscent of (half of) Japanese mons. Snail-like diaper is present in some areas, parallel lines in others, and solid cobalt in the third spaces. The rim marly is symmetrically asymmetrical due to the wave-like shape encircling the stringing between the marly and central medallion (Figure 96, 97). Halliday and Zeller describe the origin of *Italian*’s marly, and note “On occasion, British factories only copied the border of an original Chinese painted design” (Halliday and Zeller 2018:37). Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

The marly design is of four main patterns, arranged in asymmetrical undulating shapes. One (closest to the central design) has floral elements with a white background. A second has large radial (like daisies) flowers, alternatively white and cobalt, against a medium

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<sup>99</sup> This same technique is present in another Spode pattern at the Presidio, see entry for *India*.

density parallel line diaper background. The third consists of white flowers against a solid cobalt background. The fourth diaper is of snail-like spirals. These bleed off the rim edge (Figure 96, 97).

The center Mediterranean landscape design has nothing to do with any Chinese pattern. It “is said to have been copied from a Claude Lorraine pastoral landscape of 1638 which can be seen at Parham House in Sussex” (TCC#12253). The image is a highly romanticized landscape scene featuring a tranquil river, large ruins, small buildings, and a castle or abbey in the background. People, cows, sheep and a dog are present. Stylized flowers, a tree on one side, and clouds frame the picture (Figure 96). The English were very fond of southern European Mediterranean scenes (Figure 98).<sup>100</sup>

Mediterranean designs in the Chapel Assemblage include *Italian*, *Gondola #1*, *Tiber*, *A Wreath for the Victor*, and *Love Chase*. Patterns originated by Spode in the Chapel Assemblage include *A Wreath for the Victor*, *India*, *Italian*, *Love Chase*, *Tiber*, and *Tower*.

The impressed mark for this particular version of Italian is shown in Figure 99. As popular as this pattern was and is, other marks may be used as well.

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<sup>100</sup> They still are. A movie (1991), set after World War I, called “Enchanted April” features some exhausted English women who rent a romantic Italian villa (as often depicted in romantic transferware scenes) and romance ensues appropriately. *Italian* the transferware pattern does fall into the “Romantic” genre...



**Figure 96: *Italian* Transfer Pattern, in Blue, Shown on a Plate.** Note the distinctive all over decoration. (Transferware Collectors Club Database: TCC#12253).



**Figure 97: Close Up of the Chinese Inspired Marly of *Italian*.** (Transferware Collectors Club Database: TCC#12253.)





**Figure 98: Close Up of the Decidedly Non Chinese Inspired Central Design of Spode's *Italian*.** The central image is a romanticized vista, supposedly in Italy. (Transferware Collectors Club Database: TCC#12253).



**Figure 99: The Mark Associated with the Spode Version of *Italian*.** (Transferware Collectors Club Database: TCC#12253.)

## ***KIRKSTALL ABBEY, YORKSHIRE***

“It is hoped that this preliminary review of ceramics found at the San Diego Presidio will lay the groundwork for future research into the domain of old world ceramics which were imported into Alta California during the formative period of California’s history.”

Jean Krase 1981 <sup>101</sup>

“This is a completely new series of British views to me, hence my interest.”

Dick Henrywood 2023 <sup>102</sup>



**Figure 100: Selected Sherds From *Kirkstall Abbey, Yorkshire* From the Chapel Assemblage on Dutch Shaped Jug #3.** (See also Table 2.) (WE#0155A-0; Photograph #\_100-0400.JPG).

<sup>101</sup> See References Cited.

<sup>102</sup> See References Cited.

## Attributes

**Pattern Name:** *Kirkstall Abbey, Yorkshire.*<sup>103</sup>

**Provisional Cataloging Name/s:**<sup>104</sup>

‘Dot and Diamond Rim Stringing.’

‘Kirkstall Abbey with Dot and Diamond Rim Stringing’

‘Unidentified Pattern #4’

‘Unidentified Pattern #12’

‘Unidentified Pattern Dot and Diamond Rim Stringing (with Central Scene)’

‘Unidentified Pattern Dot and Diamond Rim, Figure 8, Foliate Scroll’

**Color:** Cobalt blue.

**Rim:** Round.

**Stringing:** (Also see Table 2.)

Rim: A dark cobalt approximately 1/4" wide band displaying alternating white dots and diamonds.

Around Landscape Scene: A repeating row of elongated “U” shape with knob ends, a dot between the “U” arms, 3 disks radiating above the dot.

**Verbiage:** None.

**Mark:** None.

**Manufacturer:** Unknown.

**Origin:** England.

**Dates:** Unknown.

**WE catalog number:** WE#0155A, B, C, D, E, F, G.

**Vessel Form at the Presidio:** Dutch shaped jug.

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<sup>103</sup> In this document, unless they are Unidentified Patterns, or not yet described by someone else, I use the name given by any previous researcher (preferring those in the TCC Database over others of multiple names). Dick Henrywood has assigned the name *Kirkstall Abbey, Yorkshire* to this pattern. He noted “The views in this new series are not titled – i.e. they don’t bear any title marks...” So, to him, *Kirkstall Abbey, Yorkshire* is a provisional pattern name.

<sup>104</sup> These names may show up in the catalogs and notes from the early years of this transferware analysis. Hopefully by including them here the future researcher may connect them to this part of the analysis.

**Table 22: Kirkstall Abbey, Yorkshire on Dutch Shaped Jug #3  
Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0155A	Pitcher/Jug – Dutch Jug #3	2	1
WE#0155B	“	6	0
WE#0155C	“	4	0
WE#0155D	“	17	0
WE#0155E	“	1	0
WE#0155F	“	2	0
WE#0155G	“	1	0
WE#0155H	“	1	0
WE#0155I	“	3	0
WE#0155J	“	3	0
WE#0155K	“	2	0
WE#0155L	“	1	0
WE#0155M	“	1	0
WE#0155N	“	1	0
WE#0155O	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>46</b>	<b>1</b>

### **Discussion and Description**

Forty six sherds, from fifteen SDSU numbered baggies, were identified as one vessel, a Dutch shaped jug (Figure 100, Table 22). Difficult to discern in photographs, the rim stringing is actually a white dot alternating with a white diamond in a dark colored band. It was this decorative element that allowed me to piece together this jug from the fifteen SDSU baggies.

The rim marly is the same inside and outside. Very large foliate scrolls, and stylized blossoms surround a squished up depiction of a basket with a looped handle at each end, containing small flowers. This basket is constructed with linear ribs, unlike a flower basket in another Chapel Assemblage object, see *Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags*.

I did not discover there was a central scene until I happened to find and purchase a complete Dutch shaped jug that popped up in one of my Google searches with some of the flowers I'd tried to identify on other random sherds.<sup>105</sup> The majority of this vessel on the

<sup>105</sup> These distinctive blossoms were the three medium sized flowers seen on the body of the jug in Figure 98 A. They are also on the handle.

right, left, and back is covered with large stylized flowers. The flowers and leaves of the two sides of Dutch shaped jug 3 are completely different, as seen by comparing the blossoms and leaves in Figure 101A with those of Figure 102C.<sup>106</sup> In Figure 101B, the front of the complete jug, underneath the spout, features the central scene – a landscape with what appeared to me to be a ruined large building, perhaps a castle, including a tower and another section topped by a dome. On a field in front of the structure there are tiny white spots representing sheep or cows. In the foreground is a river, and the sides of the scene are framed with trees and shrubbery. A moody sky of billowing clouds is the only background. The landscape is framed with a repeating motif of “C” shapes with dots in the centers, and three discs arising from the dots. This frame is cut clumsily in several places to encircle the scene. None of these features, except for a segment of the worm-like frame of “C”s, is in the sherds present: It was the purchase of the complete vessel that prompted the addition of “with Central Scene” enclosed with parentheses in one of my earlier nicknames for this pattern.

The handle of the Susan D. Walter Collection specimen features a molded shape of overlapping scales that are on the left and right of a central molded band about 3/16 inches wide. The same flowers as on the sides of the vessel, printed over the molding, decorate the handle (Figure 102D).

The placement of the transfer sheets on the complete Walter Collection item is somewhat slipshod. An awkward white area shows on the top edges of the spout, and the bottom of the transfer is raggedly placed at the foot. No attempt was made to complete the decoration along the rim behind the top of the handle. Several flecks of dirt or clay mar the surface. There are other flaws as well. Clearly, this is not a piece destined to be sold in the pickier British home market – it was a hurried attempt to get something good enough for those North American “Yankee Cousins” who were not very concerned about perfection. There is no mark on the base of the Walter Collection item. This lack is not uncommon on items to be

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<sup>106</sup> Another Dutch shaped jug (Jug#1A and 1B) in the Chapel Assemblage, likewise, has different views on the left and right sides. The TCC named them *Chinese River Scene with Temple and Pyramids*, and *Willow and Summer House*. The pattern *Boston State House* is on Dutch shaped jug #2.

offered as exportware. All decoration is in the dark cobalt blue preferred by the United States' market (Ewins 1997).

The complete vessel shown in Figure 101, 102, and 103 is in the Susan D. Walter Collection. In these same figures are sherds from the Chapel Assemblage, indicated by arrows, placed over their location on the complete item.

OKAY. Now. *The day* I was finishing up the first draft of this Appendix, I received an email from Dick Henrywood regarding this pattern (Figure 104). Partially reproduced is his email:

The view on your jug shows Kirkstall Abbey. I will attach a copy of the source print for you to see. I will also attach images of the two other pieces I have found from the same series. They show Warwick Castle (on the jug) and Richmond Bridge (on the mug). This is a completely new series of British views to me, hence my interest. All three examples are from the States (also the Presidio shards), and I suspect, being in the darker blue, that was the main market. I have not yet seen any examples here in England as far as I can remember.

Subsequently, I learned Henrywood had put the three views shown in this pattern into a series he “dubbed the Framed British Views series.” Besides *Kirkstall Abbey, Yorkshire*, there are ‘Richmond Bridge, Surrey’ and ‘Warwick Castle.’ He also found the source prints for all three; that for Kirkstall Abbey, Yorkshire is “copied from an engraving in William Marshall’s Select Views in Great Britain, Volume 1, Number 7...” (Henrywood 2024 in press).

Currently, Kirkstall Abbey is a “Grade I listed building and scheduled ancient monument.” It was founded circa 1152 as a monastery by the Cistercian order. The land was owned by William de Poitou, conveyed to the Cistercians after he was approached by Lord Henry de Lacy. De Lacy had “promised to dedicate an abbey to the Virgin Mary” if he recovered from a serious illness. In 1539 “the abbey was surrendered to Henry VIII's commissioners in the Dissolution of the monasteries.” Ownership went to the Leeds City Council (Leeds is in West Yorkshire, England) who restored it and allowed public access in 1895. In the 1950s, archaeological excavations gave more insight to this edifice. A museum interprets the

monks' lifestyles, and the history of Kirkstall Abbey. Kirkstall Abbey is considered one of the best preserved Cistercian monasteries in the world <sup>107</sup> (Figure 105, 106, 107).

Ten patterns pop up (2024) in the TCC Database with the name Kirkstall Abbey; note one of these 10 patterns is spelled 'Kirkstal Abbey' (TCC#7386); and there is another pattern now called 'Hexham Abbey' (TCC#2505) that had been misidentified as a view of Kirkstall, so not included in These Ten). All include a view of the River Aire, and six patterns include fishermen. The pattern numbers are TCC#2509; TCC#7386 by Enoch Wood and Sons; TCC#11812; TCC#13577 and TCC#16721 by that annoyingly ever present Maker Unknown guy; TCC#13582 by Minton; TCC#13669; TCC#16162 has Ralph Stevenson's name in the company of Ralph Stevenson and Wallace; TCC#17465; and TCC#17957 with Elkin Knight's name. The remaining are manufacturers whose names are not otherwise connected with wares identified by me in the Chapel Assemblage: TCC#2509 and TCC#11812 = Zachariah Boyle (& Son); TCC#13669 and TCC#17465 = James Wallace & Co..

So, as of August 29, 2023, this pattern has been moved from the Unidentified Pattern section into the body of the Identified Patterns section. Much more will be discovered, as the quotations cited above by Jean Krase in 1981 foretold, as in the future as transferware expert Dick Henrywood has now written in his "in press" article (2024) for the Transferware Collectors Club Bulletin.

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<sup>107</sup> [https://en.wikipedia.org/wiki/Kirkstall\\_Abbey](https://en.wikipedia.org/wiki/Kirkstall_Abbey).



A



B

**Figure 101: Kirkstall Abbey, Yorkshire; Jug #3.** (See also Table 2.)

A: One Side View of *Kirkstall Abbey, Yorkshire* on Jug #3. Two sherds from the Presidio assemblage are placed on the whole vessel. Note the undecorated area on the spout, and behind the top of the handle in the rim marly. (Whole vessel is from the Susan D. Walter Collection. Sherds are parts of WE#0155A-0. Photograph # 155 F, N.JPG.)

B: The Front of *Kirkstall Abbey, Yorkshire* Jug #3. Two sherds are placed on the whole vessel – one on the spout, the other on the central landscape scene. (Whole vessel is from the Susan D. Walter Collection. Sherds are parts of WE#0155A-0. Photograph # 155A, Spout.JPG.)





C



D

**Figure 102: Additional Views of Kirkstall Abbey, Yorkshire, Jug #3.** (See also Table 2.)  
 C: The Opposite Side of *Kirkstall Abbey, Yorkshire* on Jug #3. Four sherds from the Chapel Assemblage are placed on the whole vessel – one in the rim marly, one on the shoulder, and the other two on the body. Notice the basket of flowers in the rim marly. (Whole vessel is of the Susan D. Walter Collection. Sherds are parts of WE#0155A-0. Photograph # 155 B.JPG.)

D: The Back of *Kirkstall Abbey, Yorkshire* on Jug #3. One handle sherd from the Chapel Assemblage is placed over the handle of the complete vessel. Notice the ragged bottom edge of the transfer placement by the foot of the jug, and the basket of flowers in the rim marly. (Whole vessel is of the Susan D. Walter Collection. Sherds are parts of WE#0155A-0. Photograph # 155 O.JPG.)



**Figure 103: Interior Rim Detail of *Kirkstall Abbey, Yorkshire on Jug #3*.** Two sherds from the Chapel Assemblage are placed over the interior marly of the complete vessel. The interior rim marly is the same as the exterior rim marly. Notice the squished basket of flowers at the fold of the spout. (See also Table 2.) (Whole vessel is of the Susan D. Walter Collection. Sherds are parts of WE#0155A-0. Photograph #100\_0942.JPG.)



**Figure 104: Two Other Patterns of This Newly Identified Series Depicting English Landmarks.**

A = ‘Warwick Castle,’ on a Dutch shaped jug. The dot and diamond stringing is present.

B = ‘Richmond Bridge, Surrey,’ on a mug. The dot and diamond stringing is hard to see. (Both illustrations courtesy of Dick Henrywood, in press 2024.)<sup>108</sup>

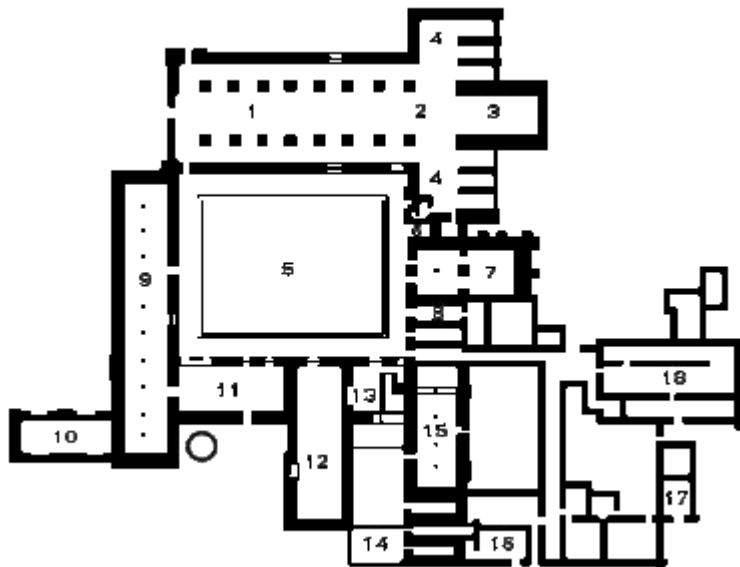


**Figure 105: The Original Illustration that was the Basis for *Kirkstall Abbey, Yorkshire*. (Courtesy Dick Henrywood, in press 2024.)**

<sup>108</sup> Dick Henrywood (2024 in press) has assigned the names ‘Richmond Bridge, Surrey’ and ‘Warwick Castle’ to these patterns. He noted “The views in this new series are not titled – i.e. they don’t bear any title marks...” So, to him, these are provisional pattern names.



**Figure 106: A Current Kirkstall Abbey Image.**  
 ([https://commons.wikimedia.org/wiki/File:Kirkstall\\_Abbey\\_at\\_sunset.jpg](https://commons.wikimedia.org/wiki/File:Kirkstall_Abbey_at_sunset.jpg).  
 Accessed 8/29/2023.)



**Figure 107: The Floor Plan of Kirkstall Abbey.** Item 2 is the Location of the Tower, Prominent in the Transferware Image. Other sites can be identified from the following web address. ([https://en.wikipedia.org/wiki/Kirkstall\\_Abbey](https://en.wikipedia.org/wiki/Kirkstall_Abbey).)

## **KRASE MISSING CHINOISERIE BOWL**

“Oh where, oh where has this artifact gone?  
 Oh where, oh where can it be?”  
 Susan Walter  
 Parody to tune of “Oh where oh where has my little dog gone?”



**Figure 108: *Krase Missing Chinoiserie Bowl* Pattern From a Photograph in Jean Krase’s Thesis. (Krase 1979:161, Plate XIX) (WE#1607; No TCC#.)**

### **Attributes**

**Pattern Name:** *Krase Missing Chinoiserie Bowl*.  
**Provisional Cataloging Name/s:** None.

**Color:** Black.

**Rim:** Round.

**Stringing:** None visible.

**Mark:** Bottom not visible.

**Manufacturer:** Unknown.

**Origin:** Unknown, probably British.

**Dates:** Unknown; possibly as early as 1840 (Felton and Schulz 1983:42).

**WE numbers:** WE#1607.

**Vessel Form at the Presidio:** Bowl, paneled, footed.

**Table 23: *Krase Missing Chinoiserie Bowl*  
Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#1607	Large Bowl PHOTO ONLY available	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

*Krase Missing Chinoiserie Bowl* is shown in Jean Krase's Thesis (1979) in color plate XIX, on page 161 (and here in Figure 108). Like several other of her illustrated items, the actual *Krase Missing Chinoiserie Bowl* is lost from the SDSU collection, or at the very least in the several years' search through every box I saw labeled "San Diego Presidio," it was not found.<sup>109</sup> There were some boxes labeled "Display Items," but they also lacked these objects. It is probable that they were loaned out for exhibit somewhere and either did not get returned or somehow ended up in some other place than in their correct homes in the SDSU Presidio artifact boxes (Figure 9 [in Methodology above] includes a picture of just a few of these boxes).

There is no scale in the photograph of *Krase Missing Chinoiserie Bowl*, and Krase did not include the diameter and/or height in her text, so the size of this item is unknown.

<sup>109</sup> Items missing from those shown in Jean Krase's Thesis are pictured on page 143 ("PLATE X, English tin-glazed bowl. Twelve inches in diameter. Chinoiserie pattern – 1770."); page 155 ("PLATE XVI, English underglaze blue transfer printed pearlware, pastoral view. Sugar bowl – 1818."); page 159 ("PLATE XVIII, English creamware, "Strawberry" pattern, underglaze colors, teapot body – 1830."); page 161 ("English pearlware, Chinoiserie pattern. Underglaze black transfer printed bowl – 1850."); and page 163 ("PLATE XX, Japanese underglaze blue painted saucer. "Flying Turkey" pattern – 1868"). Several sherds are also known to be missing – notably the piece depicting the hero in *A Wreath for the Victor* (see Figure 35B).

Krase described it as a “British whole vessel” and “Bowl, pearlware, black transfer printed, chinoiserie pattern, octagon shaped” which she dated at 1850. She says it weighed 420 grams (Krase 1979:37). Because in her photograph it appears to be in one piece, I gave it a sherd and item count of one (Table 23).

All of this description is taken from the photo cited above (shown here as Figure 108). Krase called this item pearlware, but the identifications in the Chapel Assemblage of pearlware, creamware, whiteware, and ironstone have been found to be suspect, due to the fact that some sherds identified as different pastes cross mended perfectly. The shape of the item is octagonal and paneled. It could be pearlware, but it also may possibly be an early Molded White Ironstone shape. “Mason’s Patent Ironstone China” was formulated in 1813, and after his patent ran out, in 1827, “a number of other potters had experimented with similar formulas” (Stoltzfus and Snyder 1997:11). Molded White Ironstone tends to be thicker than the earlier pearlwares and creamwares (Felton and Schulz 1983:42); this seems to be true of the picture of *Krase Missing Chinoiserie Bowl*, which features a simple, heavy looking pedestal foot. “This early durable white ironstone had rounded, oval, rectangular, and paneled bodies” (Stoltzfus and Snyder 1997:11). The rim of *Krase Missing Chinoiserie Bowl* is circular, but the ridges of the octagonal panels make little points in its outer edge; somewhat similar to the eight sided Gothic shapes of Molded White Ironstone. Unlike paneled shapes shown in ironstone references, the foot of Krase’s bowl is not paneled (Wetherbee 1985; Stoltzfus and Snyder 1997). This discussion is pertinent because Molded White Ironstone was used as a carrier for hundreds, if not thousands, of transfer patterns. The manufacturers of transferwares were glad to decorate any white ware with the elaborate and / or simple transferware designs.

The photograph details of Figure 108, and their enlargements Figure 109 and 110, are hard to interpret because of poor quality of the image.<sup>110</sup> What can be seen of the exterior design seems to be a person in a tall hat and dark clothing standing behind another seated figure. The background figure is holding a tray, and the seated person is

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<sup>110</sup> Hoping to clarify some confusion: Figure 106, (and enlargements from that which are here as Figures 107 and 108) is from a Xerox I made of Krase’s thesis. Krase’s original photographs may be somewhere at SDSU, but I have not seen them.

wearing light colored clothing. The seated person appears to be on a platform – or perhaps the edge of a boat drawn on shore. There is a dog standing looking towards these people. An object (perhaps it is a dog lying down with puppies; or a picnic spread) is on the ground between the feet of the seated person and the standing dog. Behind this tableau is water, and a small boat on it. Framing to the side of this group is a large, feathery tree. The rest of the pattern is not visible.<sup>111</sup> More's the pity, because it looks like the item was whole with the exception of a piece missing from the rim.<sup>112</sup>

There is no rim marly that can be seen on the exterior. The interior of the rim shows a solidly filled floral design alternating with an almost wormtrack background, which on a plate may be the marly. Many different kinds of blossoms are clustered tightly together in the portion available from Krase's thesis illustration (Figure 110).

It is possible *Krase Missing Chinoiserie Bowl* post dated the actual occupation of the Presidio as, Krase says, "People at San Diego had begun to move down the hill and settle in Old Town by 1824" (Krase 1979:93) and "the Presidio was almost deserted after 1837" (Krase, quoting Marston 1956:147). She explained some scenarios for this "intrusive" material:

"The cemetery area was also used as a refuse dump" and "When a grave was dug, dirt from the hole as well as...trash was thrown up onto the surface. After the deceased was lowered into the grave, dirt, supposedly that dug from the hole, was thrown back into the grave. One may, however, assume that the shovels missed their mark a few times and scooped up extraneous soil containing ceramic sherds.... Dirt and trash from the surface could have fallen around the outside and to the bottom of the burial..." (Krase 1979:66).<sup>113</sup>

At any rate, although Molded White Ironstone's period of greatest popularity was from the 1850s through the 1890s (Felton and Schulz 1983:42), early paneled Molded White

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<sup>111</sup> Figure 198 and 200 of *White Stag* is an excellent example of how completely different the back of a hollowware piece may be from the front, on a continuous wrap around pattern.

<sup>112</sup> If it is large enough, the shape of the missing rim section almost suggests the removal of that piece to make a barber's bowl from a simple bowl. Wish I could see this thing.

<sup>113</sup> Not a likely scenario in this case, as the artifact is very large.



Ironstone vessels were used as a base for transfer printing.<sup>114</sup> Without actually being able to handle *Krase Missing Chinoiserie Bowl*, and lacking a more detailed description of it, this item could fit within the period of occupation for the Presidio. Or not.

The final word on this pattern is I failed to identify *Krase Missing Chinoiserie Bowl* in the TCC Database. I looked through several categories, looking for this view, and used every key word I could think of, including the obvious picnic, dog, boat, and servant. I tried looking at clustered networks of flowers, which seems to be the interior design (Figure 110). And I posted a query including a photograph (Figure 108) to the TCC Message Board, asking for help. In response the Web Administrator replied:

Hi Susan, you have a rather obscure pattern which may or may not be in the DB. Unfortunately, few of our more knowledgeable members have been able to devote the time to searches such as yours. I'll send your image to one, and see if he has any direct knowledge of this pattern. He is on vacation at the moment, may be awhile before I receive a response. (Web Administrator on October 20, 2021.)

The answer apparently is that no one recognized it.

I was also told the photograph of this artifact was of insufficient quality to be included in the TCC Database as an unidentified pattern. If it had made the Database, the TCC probably would have given it a better provisional name than what I am calling it. I resorted to giving this pattern the odd nickname of *Krase Missing Chinoiserie Bowl*, both to signify the pattern is obscure, and the artifact itself is missing.

If WE#1607 – the whole artifact – ever does get relocated, possibly the other parts not seen in the view in Krase's thesis, such as the back and sides of the exterior, or more details from the obviously heavily patterned interior, or the base, will help to identify it. Plus, my Molded White Ironstone suggestion could also be put to rest.

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<sup>114</sup> The experts on Molded White Ironstone were Jean Wetherbee, and Deike and Deike's books; also Stoltzfus and Snyder's book (1997) on the several different ways Molded White Ironstone was decorated, see References Cited.



**Figure 109: Close up of People, Boat, Possible Picnic Spread, and Dog of *Krase Missing Chinoiserie Bowl*, From Photograph in Krase's Thesis. (Krase 1979:161, Plate XIX; WE#1607; Photograph#20230601\_130030.jpg; no TCC#.)**



**Figure 110: Close Up of Interior of *Krase Missing Chinoiserie Bowl*, From Photograph in Krase's Thesis. (Krase 1979:161, Plate XIX ; WE#1607; Photograph#20230601\_130030.jpg; no TCC#.)**

## KRATER IN NET TRELLIS

“This is a case of my mistaken identity.”  
Susan Walter



**Figure 111: *Krater in Net Trellis* Saucer Sherds From the Chapel Assemblage.** I wish the saucer in this photograph was properly oriented. (WE#0099; Photograph#100 0349.jpg; not in TCC.)

### Attributes

**Pattern Name:** *Krater in Net Trellis*; a nickname for this pattern by Susan Walter. <sup>115</sup>

**Provisional Cataloging Name/s:** During the first years of the Chapel Assemblage analysis, various descriptive names were used, including for this pattern:

‘Classical Pattern’

‘Grecian Urn’

‘My Mystery Pattern from the San Diego Presidio’

‘Rope and Dot Rim Stringing’

<sup>115</sup>Discussion following mentions the correctness of referring to the vessel as a Krater rather than a Vase. However, the Krater identification had been used for several years in the cataloging and many missives to other researchers. I felt, rather than changing it, the nickname *Krater in Net Trellis* would stand until some other researcher could either identify the pattern, or come up with a better name.

‘Unidentified Classical Pattern’  
 ‘Unidentified Transfer Pattern #2’<sup>116</sup>

**Color:** Cobalt blue.

**Rim:** Round.

**Stringing** (Also see Table 2.)

Rim: Twisted rope, with dots.

**Verbiage:** None.

**Mark:** “O” cobalt (printed); plus 8 tiny triangles in a rayed circle (impressed).

**Manufacturer:** Unidentified.

**Origin:** Probably British.

**Dates:** Circa 1800-1842.<sup>117</sup>

**WE Catalog Numbers:** WE#0099, WE#0100, WE#0101, WE#0102, WE#0103,  
 WE#0104, WE#0105, WE#0106.

**Vessel Forms at the Presidio:** Saucer, tea waste bowl, cup.

**Table 24: *Krater in Net Trellis* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0099	Saucer	19	1
WE#0100	Bowl, Deep Like Tea Waste	2	1
WE#0101	Cup	2	1
WE#0102	Misc. Cup Frag, Probable	2	0
WE#0103	Misc. Unidentified Fragment	1	0
WE#0104	“	1	0
WE#0105	“	1	0
WE#0106	“	1	0
<b>TOTAL</b>	<b>3</b>	<b>29</b>	<b>3</b>

<sup>116</sup> These names are listed so that future researchers who may encounter them in our earlier notes and catalogs can connect them correctly to this item.

<sup>117</sup> Date estimate from Judie Siddall 2019; personal communication.

## Discussion and Description

Eventually, twenty nine sherds were identified in this pattern (Table 24). I have not found it identified by maker or correct name. *Krater in Net Trellis* became my obsession.<sup>118</sup>

The *Krater in Net Trellis* pattern was first recognized in this assemblage on a pearlware saucer, with a wide well (Figure 111). It had the San Diego State catalog number of SDI-0038-05361. That baggie had 19 sherds that weighed 85.2 grams. The saucer fragments were glued together by a previous analyst; some pieces seem to be missing and one at least had fallen off. The accession numbers on the back include 92-106, 93-21, 93-36, 93-53, 93-87, 93-90, 93-284, 93-399, 2735 on masking tape, SDRP 5537, plus some numbers that are illegible (Figure 112).<sup>119</sup>

In the center of the saucer, the pattern depicts an elaborate vase. It was identified, by a graduate student at San Diego State University who had excavated in Greece, as a Greek vessel, of a type referred to as a krater. A krater was used to mix wine and water before being served. Another person denied it was a Greek krater, saying it was more like a Victorian vase.<sup>120</sup> A photo of an amphora (Type A), with a stacked foot, and vertically placed loop handles in nearly the same placement as *Krater*, with a base nearly as wide as the opening of the rim of the mouth, is much the same form as the central medallion of *Krater in Net Trellis*; this is the first figure in a book from J. Paul Getty Museum, which has an outstanding collection of Greek vases. Another difference is the Getty item is more slender than the *Krater in Net Trellis* vase (Clark, Elston, and Hart 2004:x). Also in Clark, Elston, and Hart (2004:155): Profiles of the neck amphora, amphoras Type A, Type B, Type C, and the Panathenaic amphora roughly are the shape of *Krater in Net*

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<sup>118</sup> I showed a photograph of this item to antiques dealers and museum curators. What they told me is in this description.

<sup>119</sup> Hunt, Elston, and Hart's Figure 11 (2002:22) shows a vessel with "fragments inserted" from different accession numbers with dates of 1986 and 1996; similar to the provenience issues throughout the Chapel Assemblage collection; see Figure 110, this pattern, *Krater in Net Trellis*.

<sup>120</sup> The "another person" was one of the participants at the Transferware Collectors Club Regional Meeting, held in Oakland, February 24, 2019. I apologize that I cannot credit him as I do not have his name. But, thanks!

*Trellis* vase, but are not chubby enough. The Presidio's Chapel Assemblage's *Krater* saucer has a lobed collar around the mouth, a constricted neck, a horizontally globular body, and a pedestal foot. The base of the foot and the rim of the mouth are the same diameter. On either side of the globular body are large, elaborately shaped loop handles. Depicted on the front of the vase is a scene of two standing women facing what may be a seated figure. (The sherd for the head is missing.) A vase of flowers is behind the maybe seated figure. This scene is centered inside an eight pointed star, encircled just inside the well. From the circle is a geometric framework or trellis (which fit perfectly on 1/4 inch grid) (Figure 113). Over the framework are placed branches with stylized large and small flowers with dark leaves of varying size and type. The background consists of negative dots used as space filler. The rim edge is encircled by twisted rope stringing (Figures 111, 113).

Like a pentagram (5 points), and hexagram (6 points), the eight pointed star mentioned above has a number of meanings.<sup>121</sup> Called an octagram, it is symbolic of directionality (north, northeast, east, southeast, south, southwest, west, northwest), and “the same goes for the astrological symbolism behind the 8-point star; the symbol has been used to represent the four cardinal points, solstices and equinoxes in astrology.” The 8 points can refer to the Calendar's Samhain, Yule, Imbolc, Ostara, Beltane, Litha, Lughnasadh, and Mabon seasonal dates. Note that “eight-pointed stars are ancient symbols that were used by many cultures for various purposes throughout history. Hindu, Buddhist, Chinese, Babylonian, Native American, Christian and Muslim cultures all made use of the symbol. ...Neo-Pagans and Wiccans of the modern age are still using it.”<sup>122</sup> While this odd interpretation may seem farfetched, it “fits” with the peculiar symbolism discussed below for the patterns ‘Flower in Net Trellis’ (TCC#11218), and ‘Net Trellis and Flowers’ (TCC#2296) which may be patterns related to *Krater in Net Trellis*.

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<sup>121</sup> Penta-, Hexa-, Octa-: Ends with -gon? It = a sided polygon with straight sides; its sides are connected, forming a shape with closed sides.

Penta-, Hexa-, Octa-: Ends with -gram? = star shaped polygon, it has lines that extend outward making a star shape. (<https://www.splashlearn.com/math-vocabulary/pentagram#>) I'm lousy at math; these damned things are all polygons it seems to me. I think "grams" are hollow drawn with one line, "gons" ain't hollow unless they're penta/hexa/octa-gons; they're drawn with 2 lines. You figure it out. We have an octagram.

<sup>122</sup> (<https://symbolsandmeanings.net/8-pointed-star-meaning-symbolism-origins-octagram/>).

The *Krater in Net Trellis* pattern shows similarities to ‘Flowers in Net Trellis’ (TCC#11218), and ‘Net Trellis and Flowers’ (TCC#2296) (Figure 114). Neither of them have identified names; both are “TCC assigned name[s].” These two patterns exhibit a framework similar to *Krater in Net Trellis*, but, rather than negative dots, their backgrounds are tiny geometric diamonds or elongated hexagons. The pattern ‘Flowers in Net Trellis’ (TCC#11218) is unidentified by maker, but the other, ‘Net Trellis and Flowers’ (TCC#2296), was manufactured by John Rogers and Son of Longport, Staffordshire, England in 1815-1842. His marks are illustrated in Figure 117. It is proposed here that these two patterns were possibly manufactured during approximately the same dates. As, likely, was *Krater in Net Trellis*, with its estimated date of ca. 1800-1842 (Siddall 2019).<sup>123</sup>

From the TCC description of ‘Net Trellis and Flowers’ (2296):

Appearing here is a newly documented floral pattern by Minnie Holdaway 1992 on p. 9. She named it ‘Net Trellis and Flowers’. ... This pattern features clusters of three white blossoms rather evenly placed on a framework of branches and leaves that is itself set against a screen-like pattern.<sup>124</sup>

The blossoms in ‘Net Trellis and Flowers’ possibly are forget me nots. Forget me nots come in different varieties. Those in my garden have thinner leaves than this pattern shows (Figure 115). But artistic license may have been taken by the illustrator or engraver; leaves entirely unrelated to the blossoms they are shown with are not uncommon on transferwares. It is possible another flower than forget me nots is depicted; whatever that other flower is also would have a secret meaning attached to it in flower language. The lore of flower language is very old, though it reached a huge popularity during the Victorian era.<sup>125</sup> At any rate, forget me nots, as the name implies, reminds the viewer to remember the person associated with giving the flowers.<sup>126</sup>

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<sup>123</sup> Personal Communication by Judie Siddall to Susan Walter at a Transferware Meeting, held in Moraga, California on February 24, 2019. Her date estimate was based on a photograph, similar to Figure 109, and the pearlware body.

<sup>124</sup> I ordered this book. In my copy, page 9 does not have anything about ‘Net Trellis and Flowers’. The pattern is not shown nor referred to in my copy anywhere. I’d love to get a copy of whatever it was where she described ‘Net Trellis and Flowers.’

<sup>125</sup> Lady Mary Wortley Montagu (1689 – 1762) was the first to publish on “Floriography” or the language of flowers. <https://ericaweiner.com/history-lessons/floriography-the-secret-language-of-flowers>;

Floriography, or flower language is the interpretation of the sender’s thoughts without writing them down, by the composition of the flowers given from one person to another. This odd diversion here is appropriate, due to the peculiar attributes of the other pattern – ‘Flowers in Net Trellis’ discussed below, as a result of my research on *Krater in Net Trellis*.

The TCC picture of pattern ‘Net Trellis and Flowers’ has a similar trellis as *Krater in Net Trellis*: “This pattern, with a TCC assigned name, has the same net trellis background as found on a Rogers teapot in the database titled ‘Net Trellis and Flowers.’ However, the flowers are quite different in that pattern” (TCC#2296) (Figure 114).

The other seemingly related pattern is called ‘Flowers on Net Trellis.’ Here we get seriously weird. When googling “eye in a flower” a number of images and articles pop up. The pictures are downright creepy. Various blossoms with a human eye staring out may represent a “third eye,” or it perhaps is “symbolizing awareness and natural connection,” or a “symbol of spirituality and psychic abilities.”<sup>127</sup> Yikes! Maybe it was a fortune teller’s pattern?

Or, possibly, the center of the main flower features a Lover’s Eye (Figure 114)? The Lover’s Eye, sometimes referred to as an Eye Miniature, was a British romantic theme that was used to convey the affectionate presence of the sender to their beloved, without need for a full portrait. “These [on jewelry pieces] were usually commissioned for sentimental reasons and were often worn as bracelets, brooches, pendants or rings with

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[https://en.wikipedia.org/wiki/Lady\\_Mary\\_Wortley\\_Montagu](https://en.wikipedia.org/wiki/Lady_Mary_Wortley_Montagu). Another web entry includes: In 1717 Lady Montagu accompanied her husband, the English ambassador to Turkey, to Constantinople. In her letters home she wrote of a Turkish game called “selam.” In reality, selam was just a popular pastime where women sent messages to one another by exchanging objects that rhymed with another word. Whether intentionally or not, Montagu misunderstood selam, romanticizing it in her embassy letters as an elaborate coded floral language used by harem women *to communicate with their secret lovers*. (<https://ericaweiner.com/history-lessons/floriography-the-secret-language-of-flowers>).

<sup>126</sup> Some people consider the forget me not invasive; they self seed prolifically. Susan adds that the tiny seeds of the variety in her garden grasp the long hair of her dog and are never forgotten when she is trying to brush him out.

<sup>127</sup> None of the websites I accessed for the information in this paragraph had what looked like permanent addresses. So, I did not include them. You might find these unexpectedly; the yoga center 4 blocks from my house has a third eye prominent in its wall wide mural.



richly decorated frames, serving the same emotional need as lockets hiding portraits or locks of hair.” Small examples could be secreted within the wearer’s garments. Lover’s Eyes supposedly originated with a piece given by the Prince of Wales “(later George IV)” to his inamorata “the widow Maria Fitzherbert” (she sent one to him too) and became fashionable also “in the courts and affluent families of England, Russia, France and more rarely, America.” According to Wikipedia, “These portraits could also be found on various other trinkets, framed by precious stones on the lids of toothpick containers, snuffboxes and other small vessels.” And, apparently, as a secret message on a tea set!<sup>128</sup> Lover’s Eyes attained popularity around 1790 and continued in fashion more or less for about 50 years, or circa 1835, fitting neatly into the date range for the production of John Rogers and Son’s ‘Net Trellis and Flowers’ ceramic pattern of 1815 to 1842.<sup>129</sup>

There is no comment in the TCC#11218 Database entry about that staring eye in the flower so prominently featured in the TCC center pattern of *Flowers on Net Trellis*. Personally, *I think that* omission is *peculiar*. Surely someone has written about that! (Figure 114.)

There are two marks on the bottom of the Chapel Assemblage *Krater in Net Trellis* sherds (Figure 116). The eight impressed tiny triangles in a rayed circle has been identified as a workmans mark. Initially, the workers who did the labor on pottery did not get paid until the piece was finished. In other words, if someone else broke the piece then no one would receive payment. To ensure identification, a workman marked the items with his particular symbol either impressed into the wet clay, or painted on (Miller 2003 personal communication to Susan D. Walter; Halliday and Zeller 2018:407).

<sup>128</sup> [https://en.wikipedia.org/wiki/Eye\\_miniature](https://en.wikipedia.org/wiki/Eye_miniature).

<sup>129</sup> A search for just the word “eye” in the TCC Database resulted in TCC#8584 and TCC#8585. Both depict beautiful a eye, and are pot lids for eye ointments; one is dated in the 1880s. Another depiction of an eye was found in the border of the several Millenium series patterns TCC#3580, TCC#18141, TCC#18197 (the example does not include the entire eye in the marly), TCC#19414, TCC#19727. There may be more actual eyes depicted in the Transferware Collectors Club Database, but I’ve not found them.

The second mark on *Krater in Net Trellis* is an “O” – transfer printed. There is no entry simply for “O” in Godden 1964:473-478, his Appendix of Monograms 746-752, nor his Index of Signs and Devices 753-765. I also did not find it in the updated marks book by Kowalsky and Kowalsky (1999)<sup>130</sup>

At any rate, again, this “O” might be a workmans mark:

Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).<sup>131</sup>

The presence of the mysterious *Krater in Net Trellis* patterned tea set pieces, here in the frontier of Alta California, probably had no significance to the colonists as far as thinking about the workers who produced them; but undoubtedly those laborers were grateful for receiving their payment long before the shipment of their china reached these shores.

The dark, deeply saturated cobalt blue coloring is also an indication this saucer of *Krater in Net Trellis* was bound for the American United States market (Ewins 1997).

Because these vessels may have arrived here on ships that carried goods and sold them to other locations on their way to and in Baja and Alta California, it is possible other examples of this pattern – called here by my nickname *Krater in Net Trellis* – have been collected in other archaeological assemblages of the same era as the San Diego Presidio. So far, scouring other available online pictorial references and photos in grey literature has not identified this pattern.<sup>132</sup> Repeated requests by this researcher to look at the

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<sup>130</sup> Bet that “O” meant something to those folks. But to me it means Obscure.

<sup>131</sup> George Miller, personal communication to Susan D. Walter.

<sup>132</sup> Definition of grey literature: “Grey literature (or gray literature) is materials and research produced by organizations outside of the traditional ... academic publishing and distribution channels. Common grey literature publication types include reports ... Organizations that produce grey literature include ... private companies and consultants” ([https://en.wikipedia.org/wiki/Grey\\_literature](https://en.wikipedia.org/wiki/Grey_literature)).

Pertinent grey literature archaeological reports consulted, among others, includes: California State Parks nd; Van Wormer 1986; Van Wormer and Walter 1993, 2001, 2011; Van Wormer, Newland and Walter 1996; Phillips, Van Wormer, Walter, Arter, Kyle, Wade and Roeder 2001; Jordan and Carrico 2006; Van Wormer, Wade, Walter and Arter 2007; Schaefer, Wolf, Van Wormer, Walter and Arter 2016; Wahoff, Cleland and Jordan; Walter 2016.

artifact holdings of California State Parks' McClellan collections<sup>133</sup> met with failure due to that facility's move to another site, and then the Covid 19 pandemic made them inaccessible. My goal of visiting California State Parks' McClellan collections was to compare photos of all of the San Diego Presidio's ceramics to other ceramics assemblages of the large curated collections throughout the State of California (including some from San Diego) housed, and supposedly available, to qualified researchers.<sup>134</sup> I hope this comparison will be done by someone else.

As an addendum: This odd diversion into the occult seems peculiarly appropriate for the site established in the 1790s that grew into San Diego – now touted as “America’s finest city.”<sup>135</sup> Two infamous sites are here: The Whaley House AKA “America’s most haunted house,”<sup>136</sup> and the Villa Montezuma, built and lived in, rather briefly, for the occultist musician Jesse Shepard.<sup>137</sup> About this period in Europe, which includes of course the British potteries that produced *Krater in Net Trellis*:

Western esotericism, also known as esotericism, esoterism, and sometimes the Western mystery tradition, is a term scholars use to classify a wide range of loosely related ideas and movements that developed within Western society. These ideas and currents are united since they are largely distinct both from orthodox Judeo-Christian religion and Age of Enlightenment rationalism. It has influenced various forms of Western philosophy, mysticism, religion, pseudoscience, art, literature, and music.<sup>138</sup>

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<sup>133</sup> The California State Parks' McClellan collection is now (2024) located in the California State Parks Archives, in the State Museum Collections Center, at 4940 Lang Avenue, Suite 100, McClellan, California.

<sup>134</sup> Other San Diego Presidio assemblages here in San Diego had also been repeatedly denied access to qualified archaeologists. Specifically, the City of San Diego held assemblages excavated by Dianne Barbolla and Jack Williams and Brad Bartel and Percy Broell that were hidden from researchers. Many other researchers had complained about this inaccessibility. Cross comparison of the San Diego State student excavated objects addressed in this work by Walter Enterprises to these ceramics would have been extremely beneficial to this analysis. But hey! Recently, these collections have been donated to San Diego State University! So, someone will be able to access them. Luckily, the San Diego Archaeological Center, 16666 San Pasqual Valley Rd, Escondido, CA 92027, also has pertinent holdings and (except during Covid) has always been available to researchers.

<sup>135</sup> And known as the city with the most annoying self promotional slogan, see: <https://cityoflife.com/about/big-apple-vs-america-finest-city/>.

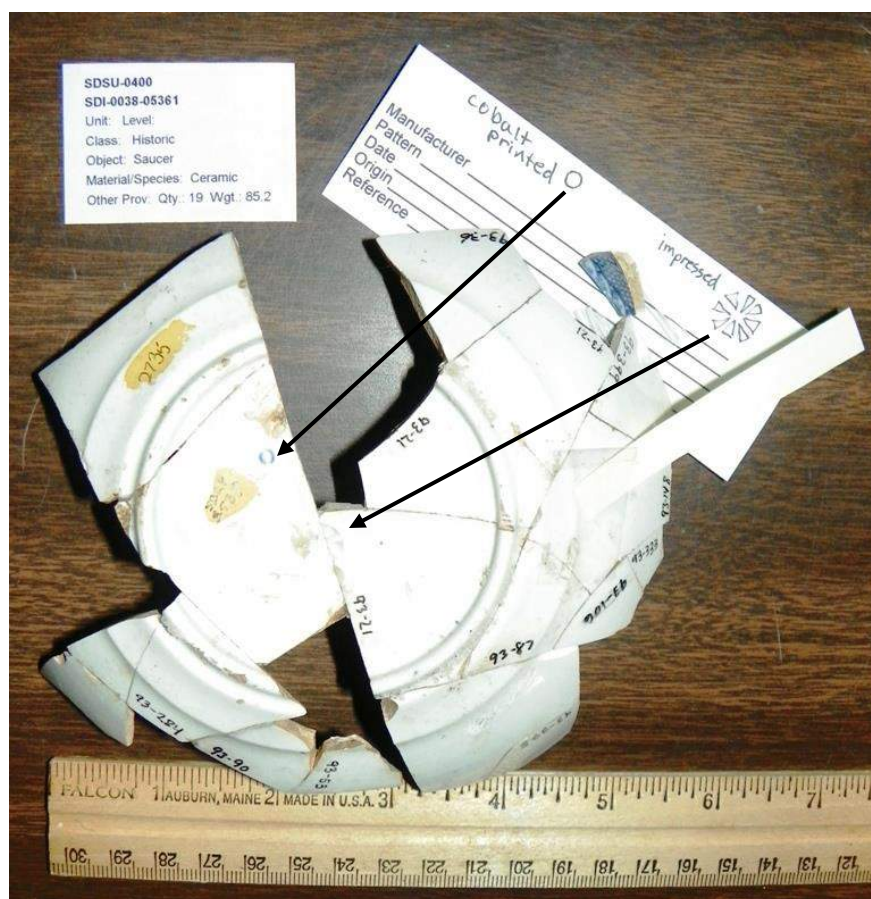
<sup>136</sup> Whaley House, see: <https://www.trolleytours.com/san-diego/whaley-house> .

<sup>137</sup> Jesse Shepard: [https://villamontezumamuseum.org/\\_public\\_html/Home.html](https://villamontezumamuseum.org/_public_html/Home.html).

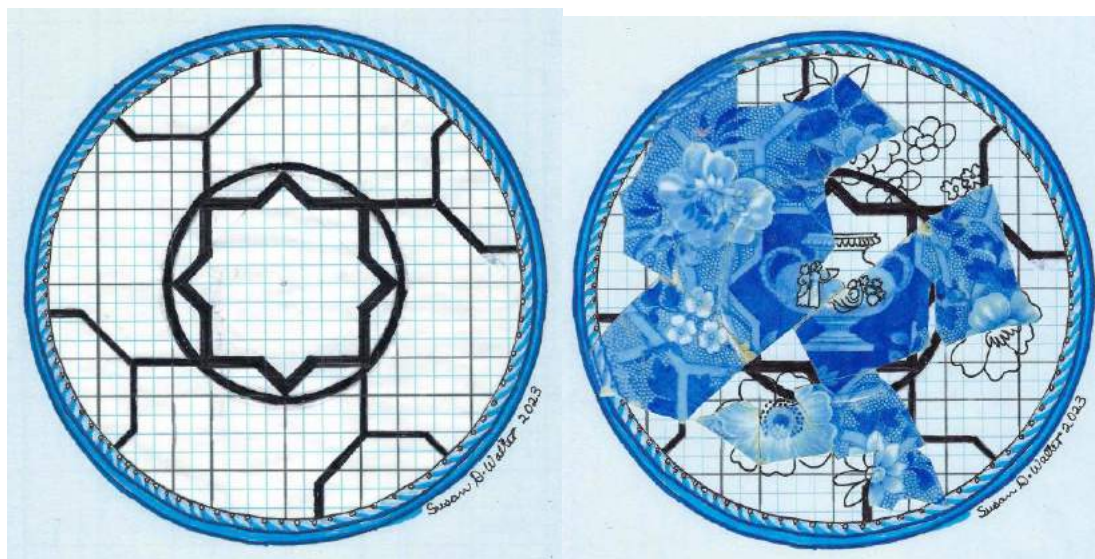
<sup>138</sup> Occult fads of 1790: [https://en.wikipedia.org/wiki/Western\\_esotericism](https://en.wikipedia.org/wiki/Western_esotericism).

The Chapel Assemblage was not prescient, just reflecting some of the beliefs of those days. And if you doubt Susan has flipped her lid, just refer to Figure 10 (Susan’s Covid Attire).

Returning to examine *Krater in Net Trellis*, I discovered a hidden eye, and another person spotted more (Figure 114). So I propose these three ‘Net Trellis’ patterns are parts of a series, with the linking net trellis as the unifying motif.



**Figure 112: Photograph of the Underside of the Chapel Assemblage’s *Krater in Net Trellis*.** Note the impressed workmans mark, the transfer printed “O” mark, and the various inked provenience labels. (WE#0099; Photograph# Ceramics 008.JPG.)



A

B



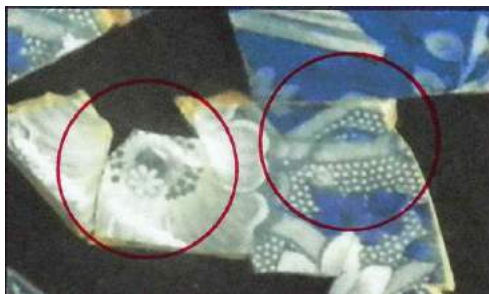
C

**Figure 113: Sketch of 8 Pointed Trellis Motif in *Krater in Net Trellis*, Similar to Trellises in ‘Flowers on Net Trellis’, and ‘Net Trellis and Flowers.’ (TCC#11218, TCC# 2296; no TCC# for *Krater*; drawings by Susan D. Walter on 1/4 inch grid paper.)**

A = The basic rim stringing, net trellis frame, and encircled star shaped octagram.

B = Sherds overlying the net trellis, and hypothetical extensions of missing designs.

C = Enlargement of the Krater / Vase sherds. Note rim, handle, base and scene details.



**'Net Trellis and Flowers'.**

Above: Teapot.

Middle: Close up of pattern. (TCC#2296.)

Below: Eye Like Designs on the Sherds of *Krater in Net Trellis*.

**'Flowers in Net Trellis'.**

Above: Teapot.

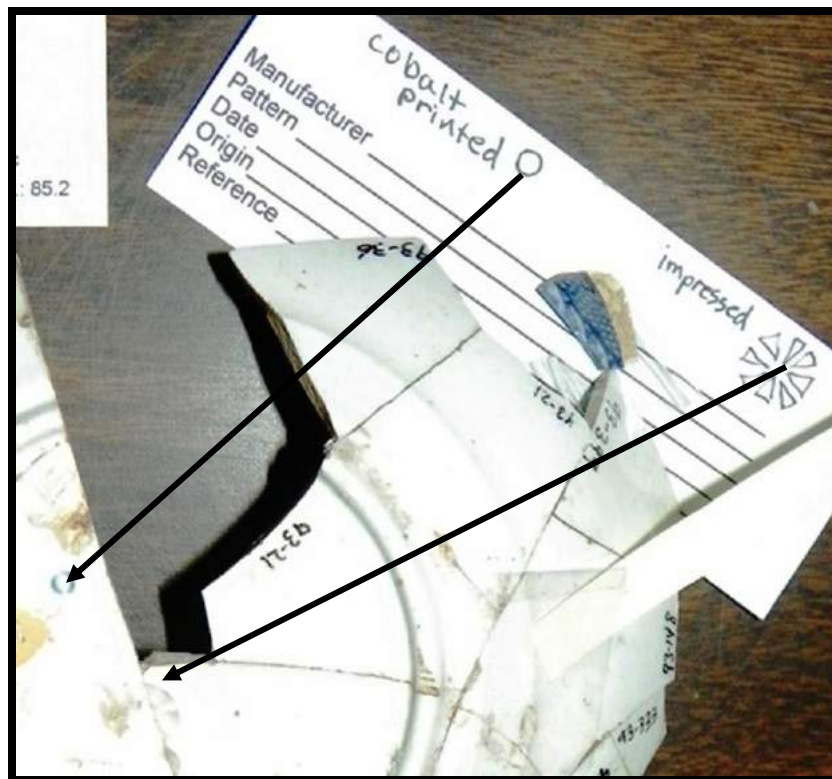
Middle: Close up of pattern. Note the "eye" in the flower's center.

Below: Pattern on teapot lid – "eye" peeking lower left. (TCC#11218.)

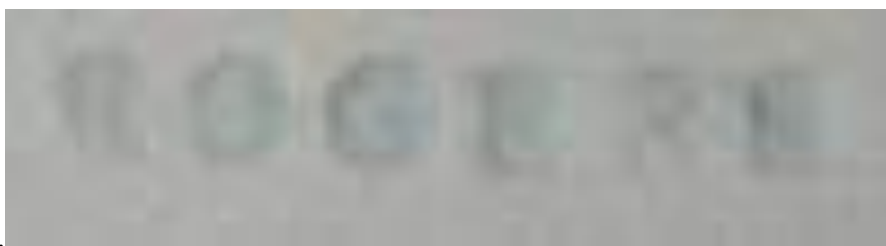
**Figure 114: Three Patterns with Trellis Frameworks Similar to *Krater in Net Trellis*. Note the solid blue, geometric, trellis framework, similar to the framework of *Krater in Net Trellis* shown in Figure 113. Also the odd eye like designs in the *Krater* patterns shown in the "below" positions.**



**Figure 115: Forget Me Not Blossoms; a Possible Blossom Depicted in ‘Net Trellis and Flowers.’** Above is a variety growing in the Walter garden, late spring, 2023. (Photo by Paula Hall; Photograph#CFMH2010.JPG.)



**Figure 116: Detail of the Underside of *Krater in Net Trellis*, Showing the Impressed Workmans Mark and the Transfer Printed “O” Mark.** (Photograph# Ceramics 008JPG).



A



B

**Figure 117: The Marks Associated with the Rogers Item, ‘Net Trellis and Flowers.’**

A = Transferware Collectors Club Database. (TCC#2296.)

B = From Patriotic American Historical Staffordshire site. The actual mark on the Chapel Assemblage item is impressed, not printed, but this version is more legible.

(<http://www.americanhistoricalstaffordshire.com/pottery/printed-designs/makers/john-rogers-son.>)



## LACE BORDER

“Flowers and lace, and such a pretty face smilin’ up at me.”<sup>139</sup>

The Grascals

Song lyrics to “Flowers and Lace”



**Figure 118: *Lace Border Rim Sherds From the Chapel Assemblage.*** Note the Presidio version has small flowers interrupting the edge stringing. (WE#s 0036, 0037; Photograph#100\_0104.JPG.; TCC#12421.)

### Attributes

**Pattern Name:** *Lace Border.*

**Provisional Cataloging Name/s:** None.

**Color at the Presidio:** Black.

**Rim:** Scalloped/ogee.

**Stringing** (see also Table 2):

Around rim: half flowers on a double line, the space between the half flowers have arrows that point towards the double lines; note the Presidio version has small flowers interrupting the edge stringing (Figure 119).

Around central pattern: Presidio sherds are not large enough to include the stringing around the central pattern; it can be seen in Figure 119.

<sup>139</sup> Yes, these flowers are pretty faced, unlike the creepy ones I discovered researching ‘Flowers on Net Trellis’ for *Krater in Net Trellis*.

**Verbiage:** None.

**Mark:** Not present on Presidio sherds.

**Manufacturer:** Ralph Stevenson (and Son).

**Origin:** Cobridge, Staffordshire, England.

**Dates:** 1810-1835.

**WE Catalog Numbers:** WE#0036, WE#0037, WE#0038A, WE#0038B, WE#0039, WE#0040, WE#0041.

**Vessel Form at the Presidio:** Two plates (one large); only partial rim sherds are present.

**Table 25: *Lace Border* Rim Design Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0036	Plate, Large	3	1
WE#0037	"	13	0
WE#0038A	Plate, Unidentified Size	3	1
WE#0038B	"	1	0
WE#0039	"	1	0
WE#0040	"	1	0
WE#0041	"	1	0
<b>TOTAL</b>	<b>2</b>	<b>23</b>	<b>2</b>

### **Discussion and Description**

Two plates of *Lace Border* are represented by a total of 23 sherds (Table 25).

The Presidio plate rim sherds WE#0036 through 0041 are from large and unidentified sized plates of the *Lace Border* series (Figure 118). No body fragments are in the assemblage; this is certain as the color present at the Presidio is black and no unidentified black central sherds fit this pattern. The similarity of the *Lace Border* marly (Figure 119 and 121A) to the 'British Palaces' marly (Figure 120 and 121B) has been noted by researchers, including Margie J. Williams (2008:359-361). The defining feature is whether or not the small flower element breaks the rim stringing, or is placed underneath it. Aside from that, the marly of *Lace Border* consists of a sheet diaper of three leaf clovers and tiny circles, overlain by sprays of flowers, versus tiny circles with four

radiating lines sheet diaper on the ‘British Palaces’ marly (and overlain with the same floral sprays as *Lace Border*).

While the *Lace Border* series is known to have been manufactured by Ralph Stevenson (and Son), the ‘British Palaces’ patterns are unattributed and considered by M. Williams as a different series than Stevenson’s *Lace Border* (M. Williams 2008:361). Some of the same central designs occur in both *Lace Border* and ‘British Palaces,’ suggesting either borrowing, buying, selling, copying, sharing or stealing the motifs, not uncommon at the time these vessels were produced (Riley 1991:9; M. Williams 2008:361-362).

Although there is no central scene from the Presidio, it is worth noting that oftentimes large dinner sets would have a unifying border/marly, and a number of different central images would be assigned for the various vessels and differing sizes of those vessels. For instance, a 9 inch plate, an 8 inch plate, a 7 inch plate, and a 6 inch plate would each have its own central design, but share the same marly.

Dick Henrywood explored the *Lace Border* series. He notes the series depicted English, Indian, and American subjects, as did Margie Williams. Margie Williams devoted five pages to *Lace Border*, in which she combined three or more different makers<sup>140</sup> in a chart showing six rims – and in this chart and her discussion she included ‘British Palaces’ as a variant of *Lace Border*.<sup>141</sup> As already stated, it is unknown which central view was encircled by the fragments identified in the Chapel Assemblage.

Titles of all the *Lace Border* patterns from Henrywood and M. Williams are shown below in Table 26<sup>142</sup> (*TCC Bulletin* Fall 2010:6-7; M. Williams 2008:359-363). The *Lace Border* patterns include the words “Lace Border” in their marks (Figure 122).

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<sup>140</sup> The manufacturers include: Maker Unknown, Ralph Stevenson, Maker Unknown, M, and yet another Maker Unknown.

<sup>141</sup> Regarding *Lace Border*, M. Williams drolly states: “Challenges for the transferware-collecting world would be rendered much simpler if authors always agreed on everything! Thankfully, that situation will never be! ... The *LACE BORDER* confusion is simply one example confounding collectors” (M. Williams 2008:359).

<sup>142</sup> And and and: yet another pattern is called ‘Lace Border with Vases of Flowers’, depicting two American views of buildings in Albany, New York, and marked “A. STEVENSON. WARRANTED. STAFFORDSHIRE.” M. Williams helpfully

**Table 26: Titles of *Lace Border* Patterns**

American views	English views	Indian views
Erie Canal at Buffalo <i>Lace Border</i>	Eaton Hall <i>Lace Border</i>	View on the Ganges <i>Lace Border</i>
New Orleans <i>Lace Border</i>	Kenilworth <i>Lace Border</i>	-
Riceborough, Georgia <i>Lace Border</i>	Virginia Water <i>Lace Border</i>	-
Shipping Port on the Ohio, Kentucky <i>Lace Border</i>	Windsor Castle <i>Lace Border</i>	-

Besides dinner wares, some of the American views were also produced on teawares and sanitary wares (*TCC Bulletin* Fall 2010: 6-7). Coysh and Henrywood mention that this pattern “is not commonly found in Britain”; it was destined to be exported to foreign markets (Coysh and Henrywood 1982:206). Dishes of *Lace Border* were produced in several colors (M. Williams 2008:361).



**Figure 119: Rim Pattern of Ralph Stevenson’s *Lace Border*.** Note placement of the flower *within* the rim stringing, and compare interior stringing with ‘British Palaces #01,’ pictured below. (Transferware Collectors Club Database: TCC#12421.)

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adds: “Hobby authors disagree about which Stevenson brother, Andrew or Ralph, produced this small series.” The floral design is unique to this series, but the background sheet diaper is the same (M. Williams 2008:363).



**Figure 120: Rim Pattern of 'British Palaces #01': This Border is Easily Confused with the *Lace Border* Series.** Note placement of flower *underneath* the rim stringing, and compare interior stringing with *Lace Border*, pictured above. (Transferware Collectors Club Database: TCC#8960.)



A



B

**Figure 121: Close Up Comparison of *Lace Border* and British Palaces Rim Diapers and Stringings.**

A = Lace Border.

B = British Palaces. (Transferware Collectors Club Database: TCC#12421, 8960.)



**Figure 122: Example of a *Lace Border* Mark.** Note the words “Lace Border” as part of the manufacturer’s pattern name, and “R.S.” referring to Ralph Stevenson. (Transferware Collectors Club Database: TCC#12421.)

## LONDON VIEWS: THE COLISEUM

“It ain’t necessarily so.”  
Ira Gershwin  
Lyrics from the musical *Porgy and Bess*, 1935



**Figure 123:** Sherds of *London Views: The Coliseum* Transfer Pattern From the Chapel Assemblage. (WE#0116; Photograph#100\_0303.JPG; TCC#20410.)

### Attributes

**Pattern Name:** *London Views: The Coliseum*, part of the ‘London Views’ series which has several different central medallions. See also the following entry for *London Views: St. Philip’s Chapel, Regent Street*.

**Provisional Cataloging Name/s:** None.

**Color:** Cobalt.

**Rim:** No rims present of the Presidio sherds.

**Stringing:** None present on the Presidio sherds. (See also Table 2):

**Along rim:** A medium blue chain of three leafed palmetto; above where the left and right leaves touch is half of a sunburst – the central “sun” is white and the “rays” are dark blue.

**Verbiage:** None.

**Mark:** “...ON VIE.../...COLISEU.../...GENT’S PA...” (Figure 127).

**Manufacturer:** Enoch Wood and Sons.

**Origin:** Burslem, Staffordshire, England.

**Dates:** 1827-1846.<sup>143</sup>

**WE Catalog number:** WE#0116.

**Vessel forms from the Presidio assemblage:** Unidentified flat vessels: bases to small plate / saucer / bowl.

**Table 27: London Views: The Coliseum Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0116	Unidentified Flat Vessels: Bases to Small Plate / Saucer / Bowl.	4	2
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>2</b>

### **Discussion and Description**

WE#0116, the sherds of *The Coliseum* transfer pattern from the Chapel Assemblage, represent the bottoms of two different vessels of either small plates, saucers, or small bowls (Figure 123, Table 27). There are only four sherds present, and none of them crossmend, but there is a duplication of design segments, which prompted the enlargement of the count to two vessels. The initial identification of this pattern was made from the underside of the sherd WE#0116 which included parts of the mark (Figure 123).

A reaction against the excessive ornamentation during the Rococo Period, combined, in part, with the rediscovery of Pompeii in 1748, initiated an increased interest in the spare and elegant Classical Roman and Greek arts and architecture. Dubbed Neoclassical, the style was popular from the mid 1700s into the 19<sup>th</sup> century.

<sup>143</sup> The English Coliseum was finished in 1827. For this report the date of the pattern has been corrected. It has been changed from what is in the Walter Enterprises catalog (which was 1818-1846) to 1827-1846.



From 1823 through 1827 – as part of London’s 395 acre Regent’s Park – “The Coliseum,” an exhibition hall using the *name* associated with the famous Coliseum of Rome, was built (Figure 124). Although this pattern is called *London Views: The Coliseum*, the actual *building* depicted is a copy of the Pantheon, also in Rome (Figure 125). The English structure housed “a panoramic view of London taken from the top of St. Paul’s Cathedral” (Coysh and Henrywood 1982:88), which was “the largest painting ever done” (TCC#20410). There was another manufacturer of dish patterns featuring The Coliseum / Parthenon; William Adams III (and Son), but their view is of a front elevation (TCC#4800), rather than the three quarters view depicted by the Chapel Assemblage’s Enoch Wood and Sons version.

This extremely dark inky cobalt blue pattern, one of many depicting British subjects, was manufactured for the American market (Ewins 1997). According to researcher Patricia Samford, the majority of British views on exported pottery occurred roughly between 1815 to 1840. At that time there was an increased number of published depictions “portraying the beauty of Great Britain and its buildings” and potteries copied these onto their transferwares (Samford 1997:9-12). However, “the Copyright Act of 1842, which made it illegal to copy book illustrations, dealt a fatal blow to the British Views category” (Coysh and Henrywood 1982:11).

The Transferware Collectors Club Database currently (2023) shows 20 patterns in this series. The border is described as “vine leaves, and bunches of grapes” and the central views “are contained within a square or rectangular frame bordered with scallop shell, acanthus scroll, and leaf motifs” (Coysh and Henrywood 1982:226). This marly is a characteristic of the ‘London Views’ series, and does not have a name assigned to it (Kling 2022) (Figure 126). Another pattern in the Chapel Assemblage from this ‘London Views’ series, by Enoch Wood and Sons, is *London Views: St. Philip’s Chapel* (TCC#2441); see the following entry in this Appendix.

The ‘London Views’ patterns all feature a grapevine border in the marly. An enquiry to the TCC message board about this grapevine border resulted in the following answer:

... the grapevine border on the London Views series has no separate name.... Generally the border is only named as a way of grouping all patterns with that border into a series. The London Views series already has a name so that is not necessary ...” (Kling 2022).<sup>144</sup>

More patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital*, *Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).



**Figure 124: *London Views: The Coliseum*, Transfer Pattern.** Note the extremely dark, inky color. (Transferware Collectors Club Database: TCC#20410.)


<sup>144</sup> Email communication from Len Kling to S.D. Walter,  
<https://members.boardhost.com/transferware/msg/1653438534.html>.



**Figure 125: Close Up of the Central Portion of *London Views: The Coliseum* Transfer Pattern.** Actually, the building is the Pantheon. (Transferware Collectors Club Database: TCC#20410.)



**Figure 126: Unnamed Border / Marly Design of ‘London Views’ Series by Enoch Wood and Sons.** The dominant image is of grapes and grapevines. (Transferware Collectors Club Database: TCC #20410.)

Lettering on underside of Chapel's WE#0116	Full lettering with Chapel lettering <b>BOLDED</b>	Similar mark for another pattern in the Regent's Park series
<p>ON VIE COLISEU GENT'S PA</p>	<p>LONDON VIEWS THE <b>COLISEUM</b> REGENT'S PARK</p>	
<b>A</b>	<b>B</b>	<b>C</b>

**Figure 127: Manufacturer's Mark for a Pattern Similar to the Chapel Assemblage's *London Views: The Coliseum* Transferware Pattern.**

A = Lettering on WE#0116.

B = Full lettering with Presidio lettering BOLDED.

C = Similar mark for 'East Gate,' another pattern in the London Views Regent's Park Series. The mark for *London Views: The Coliseum* was not included in the TCC Database at this time. (Transferware Collectors Club Database: TCC#111822.)

## LONDON VIEWS: ST. PHILIP'S CHAPEL, REGENT STREET

“I find it harder and harder every day to live up to my blue china.”  
Oscar Wilde <sup>145</sup>



**Figure 128: Examples of Sherds of *London Views: St. Philip's Chapel, Regent Street* Transfer Pattern From the Chapel Assemblage. (WE#0071A, B; Photograph#100\_0367.JPG; TCC#2441.)**

### Attributes

**Pattern Name:** *London Views: St. Philip's Chapel, Regent Street*, part of the 'London Views' series which has several different central medallions. See also the entry for *London Views: The Coliseum*.

**Provisional Cataloging Name/s:** None.

**Rim:** None present on the two Presidio sherds.

**Stringing** (Also see Table 2):

Along rim: A medium blue chain of three leafed palmetto; above where the left and right leaves touch is half of a sunburst – the central “sun” is white and the “rays” are dark blue.

**Verbiage:** None.

**Mark:** See Figure 133 for a likely depiction.

**Manufacturer:** Enoch Wood and Sons.

<sup>145</sup> Wilde was referring to Chinese blue china, but this does seem appropriate, even if out of context, don't you agree?

**Origin:** Burslem, Staffordshire, England.

**Dates:** 1818-1846.

**Vessel types at the Presidio:** Lid for large covered item, unidentified footed hollow item, tea waste bowl, unidentified big square hollow item, deep saucer.

**WE Catalog Numbers:** WE0067 through WE0069, WE0071, 0071A, 0071B, 0071C, and 0071D, WE0073 through WE0077.

**Table 28: London Views: St. Philip's Chapel, Regent Street Pattern  
Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0067	Lid For Large Covered Item	1	1
WE#0068	Unidentified Footed Hollow Item	1	1
WE#0069A	Bowl, Deep Like Tea Waste	1	1
WE#0069B	"	1	0
WE#0071*	Unidentified Big Square Hollow Item	3	1
WE#0071A*	Unidentified Large Square Hollow Item	1	1
WE#0071B*	"	1	0
WE#0071C*	"	1	0
WE#0071D*	"	1	0
WE#0073	Big Square Hollow Item Fragment	1	0
WE#0074	"	1	0
WE#0075	Saucer, Deep	6	1
WE#0076A	"	2	1
WE#0076B	"	4	0
WE#0076C	"	4	0
WE#0077	Misc. Unidentified Hollow Fragment	1	0
*WE#0071 Is a Separate Entry From WE#s 0071A Through 0071D. Catalog Number WE#0072 was not Used	-	-	-
<b>TOTAL</b>	<b>8</b>	<b>30</b>	<b>7</b>

## Discussion and Description

Unlike many of identified patterns in the Chapel Assemblage, which are represented by one or two items, or even only a single sherd, there are several different vessels of *London Views: St. Philip's Chapel, Regent Street*. From 15 baggies, 30 sherds of dining, serving, and teaware items, collectively totaled seven vessels (Figure 128, Table 28).

The name spelling in various sources for this pattern – PhiLip or PhiLLip – has caused confusion. The same pattern is spelled differently according to the different researchers and even manufacturers. The title on the bottom of the plate in the personal collection of Susan D. Walter is St. PhiLip's Chapel. The one L version is also how the Transferware Collectors Club spells it in their entry TCC#2441.

'London Views,' of which *St. Philip's Chapel, Regent Street* is a member, was a series made by Enoch Wood and Sons from 1827 to 1846 with several different central medallions (Coysh and Henrywood 1982 (1):226). Americans were enthusiastic purchasers of British landscape subjects on their ceramics, and many of them also arrived here to our Mexican section of this continent. British topics in the Chapel Assemblage include: this one – *London Views: St. Philip's Chapel, Regent Street; London Views: The Coliseum; A Tear for Poland; Sproughton Chantry; Trinity College (border); and Village Church*.

*St. Philip's Chapel, Regent Street* (Figure 129) exhibits the extremely dark inky cobalt blue pattern that was manufactured specifically for the American market (Ewins 1997). According to researcher Patricia Samford, the majority of British views on exported pottery occurred roughly between 1815 and 1840. At that time there was an increased number of published depictions "portraying the beauty of Great Britain and its buildings" and potteries copied these onto their transferwares (Samford 1997:9-12) (Figures 130, 131). However, "the Copyright Act of 1842, which made it illegal to copy book illustrations, dealt a fatal blow to the British Views category" (Coysh and Henrywood 1982:11).

Another pattern in the ‘London Views’ series, by Enoch Wood and Sons, in the Chapel Assemblage, is *The Coliseum*. The Transferware Collectors Club Database currently shows 20 patterns in the ‘London Views’ series. The border is described as “vine leaves, and bunches of grapes” and the central views “are contained within a square or rectangular frame bordered with scallop shell, acanthus scroll, and leaf motifs” (Coysh and Henrywood 1982:226). This rim design is a characteristic of the ‘London Views’ series, and does not have a name assigned to it (Kling 2022) (Figure 132).<sup>146</sup>

According to Coysh and Henrywood, Enoch Wood and Sons’ ‘London Views’ series “duplicate[d] patterns from Adams’ ‘Regents Park’ series” (1982:226, 319). The classical styled structure was designed by G.S. Repton and featured “a fine portico and cupola.” It was demolished in 1904. This view of the pattern was drawn by Thomas H. Shepherd (TCC#2441) (Figure 130). Shepherd (1793-1864) specialized in detailed watercolor illustrations of architecture. As seen on *St. Philip’s Chapel, Regent Street*, he embellished his designs with lively additions of people, dogs, and carriages.<sup>147</sup>

The marks for *St. Philip’s Chapel, Regent Street* are a simple impressed “WOOD” and an elaborate transfer design in a cartouche that includes the name of the subject and pattern name (Figure 133).

Sherds of *St. Philip’s Chapel, Regent Street* was identified in San Diego Old Town’s excavation at the Cosmopolitan Hotel, as well as in other California Mission sites (McCoy-Silvas TMS:30 [P116-354-7]; copy at Walter Enterprises).

More patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London*

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<sup>146</sup> The entire text of Kling’s email to Susan D. Walter: “Hi Susan. No, the grapevine border on the London Views series has no separate name that I’m aware of. Generally the border is only named as a way of grouping all patterns with that border into a series. The London Views series already has a name so that isn’t necessary. Hope this helps! Len.”

<sup>147</sup> [https://en.wikipedia.org/wiki/Thomas\\_H.\\_Shepherd](https://en.wikipedia.org/wiki/Thomas_H._Shepherd).



*Views The Coliseum, London Views St Philips Chapel, Man in Sleigh, Marine Hospital Louisville Kentucky, Trefoil Rim, Turkey, and Weeping Willow Border (called 'Willow Border' by Enoch Wood and Sons).*



**Figure 129:** *London Views: St. Philip's Chapel, Regent Street.* This photograph shows two sherds: a large square hollow item fragment on the left (WE#0075), and a saucer fragment on the lower right (WE#0071), placed over an example of a whole plate with the *St. Philip's Chapel, Regent Street* central medallion. (Whole item from Susan D. Walter Collection.)



**Figure 130: The Engraving Which Inspired the Transfer Pattern of *St. Philip's Chapel, Regent Street*.** (Transferware Collectors Club Database: TCC#2441).



**Figure 131: The Central Scene of *St. Philip's Chapel, Regent Street* as it Appears on a *Soup Plate*.** (Transferware Collectors Club Database: TCC#2441.)



**Figure 132: A View of the Unnamed Border of the 'London Views' Series Transfer Pattern.** The edge of the rectangular frame for the central design is included in this view. (Transferware Collectors Club Database: TCC#2441.)



**Figure 133: The Manufacturer's Mark, and a Workmans Impressed Mark Associated with *London Views: St. Philip's Chapel, Regent Street*.** (Transferware Collectors Club Database: TCC#2441.)

## LOVE CHASE

“...a maiden whose face you might truly say was boyish for a girl, yet too girlish for a boy.”<sup>148</sup>  
Bullfinch 2014:112

“He had won! And the cheers of the people told that they were glad that at last  
their beautiful, haughty princess had been conquered.”<sup>149</sup>  
Colum 1963: 819-820



**Figure 134: Love Chase Sherds From the Chapel Assemblage.** A plum colored tea waste bowl.

A = Notice the solid background apparently suggesting the sky. (WE#0053; Photograph# 100-0490; TCC#4982.)

B = The interior features this narrow marly. (WE#0053; Photograph# 100\_0488.JPG, 100\_0493.JPG; TCC#4982)

### Attributes

**Pattern Name:** *Love Chase*.

**Provisional Cataloging Name/s:**  
'Unidentified Pattern Greek Gods,'  
'Greek Gods'.<sup>150</sup>

**Color at the Presidio:** Plum (purple).

**Rim:** Plain.

<sup>148</sup> Description of Atalanta, Bullfinch 2014:112.

<sup>149</sup> *World Book Encyclopedia*, 1963. Volume 12, M, Mythology, Padraic Colum, page 819-820.

<sup>150</sup> The provisional names are included here because they appear on the earlier notes and catalog. It is hoped this will assist future researchers.

**Stringing** (see also Table 2):

No rim present on the Chapel sherds.

Around central pattern: On the entire pattern: not exactly stringing, but the ground is depicted in a wide band of undulating lines all around the central pattern on some pieces; it can be seen in Figure 137. This band is not present on the sherds of the bowl in the Chapel Assemblage.

**Verbiage**: None.

**Mark**: Not present on Presidio sherds.

**Manufacturer**: Spode.

**Origin**: Stoke-on-Trent, Staffordshire, England.

**Dates**: 1810, and into later dates (see Discussion below).

**WE Catalog Numbers**: WE#0053.

**Vessel Form at the Chapel**: Bowl, deep like tea waste.

**Table 29: *Love Chase* Sherd and Vessel Count**

WE#	Vessel Form	Sherd Count	Item Count
WE#0053	Bowl, Deep Like Tea Waste	6	1
<b>TOTAL</b>	<b>1</b>	<b>6</b>	<b>1</b>

### Discussion and Description

This item, of *Love Chase*, is present is on six sherds glued together by a previous researcher (Figure 134, Table 29). *Love Chase* is a Classical Greek pattern.<sup>151</sup> Because this is decidedly a Greek inspired pattern, I will use the Greek names throughout this entry. As Roman names are also used by supporting scholars in the following discussion, I have included Table 30 for the Greco-Roman name congruencies. The popularity of these myth-based designs ranged from 1793-1868.<sup>152</sup> *Love Chase* is known in blue (alone and with over painting also) and brown transfer, but here, in the Chapel

<sup>151</sup> The TCC category is called Literature and the Performing Arts / Mythology.

<sup>152</sup> <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

Assemblage, it is colored plum/purple. According to the Diagnostic Artifacts in Maryland Public Domain Website the period of popularity of plum/purple colored tablewares was 1829-1867.<sup>153</sup> An engraver whose works inspired these Greek scenes, named Kirk, produced his works in 1804, and the ‘Greek’ patterns, by Spode, are believed to have first been produced in 1805.<sup>154</sup> This particular pattern, *Love Chase*, was first produced in 1810, and “reproduced periodically by Copeland throughout the 19thC and into the 20thC” (TCC#4982).

Greek and Roman subjects were well known to the British populace. The histories of Greece, Rome, and the writings of those ancient civilizations’ authors were taught in schools. The fascination with the Pompeii and Herculaneum excavations, the famed Portland Vase<sup>155</sup> and the notoriety of its destruction and repair while under the care of the British Museum, plus Napoleon’s identification with Rome were just some of the headlines featuring Classical subjects in world news of the Presidio’s time.<sup>156</sup> Familiarity with the clean lines of Classical art and architecture spawned the Neoclassical movement – a reaction against what had come to be seen as the overly ornamented designs prevalent and popular during the earlier time of San Diego Presidio’s occupation.

Classical imagery was often drawn upon for inspiration for ceramic products. Well over five hundred patterns are currently (2023) in the TCC Database under the finding word of “Greek.” At the time I was researching WE#0053’s sherds, I did not find this pattern; in fact I emphatically stated “None of them are this pattern.” But, I added, “there are some similarities to the Spode or Maker Unknown ‘Greek’ series, which numbers around 41 different central images.” For example, the Chapel’s *A Wreath for the Victor*

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<sup>153</sup> <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.

<sup>154</sup> Greek #1, by Spode, TCC#5546.

<sup>155</sup> Wedgwood became fascinated by the Portland Vase. He produced ceramic versions of it and charged a fee for the public to view it. For the fascinating story of this relic, and its imitators, see Mankowitz 1952 in the References Cited.

<sup>156</sup> “Of the many invasions of Rome by foreign powers, the French occupation is often overlooked. On February 10, 1798, soldiers of the French Republic marched into Rome, temporarily removing the Pope from power and imprisoning him. Eleven years later in 1809, on the order of Napoleon Bonaparte, the troops of what had now become the French Empire returned to the Eternal City, where they remained for the next five years” (<https://www.artandobject.com/news/napoleon-rome-and-origins-archeology>).

(TCC#5737) and ‘Zeus/Jupiter in his Chariot’ (TCC#5546) always show the central beings depicted against a solid-colored background, similar to this bowl’s sky area.<sup>157</sup> Credit for alerting me this *was* a pattern in the TCC Database is due to David Hoexter and Judie Siddall, after they perused my rough draft of this Appendix III (in 2024: *Love Chase* is TCC pattern #4982).

The exterior of the sherds of *Love Chase* (WE#0053; Figure 134) features a background of solid medium plum, which appears to be the sky. In the sky area are vignettes of a number of Greek god-like individuals: only two of these vignettes are complete on sherds WE#0053. One vignette is a pair of beings comprising a small, nude person holding the hands of another larger person. The small, nude guy may be one of the putti, or winged infants. The larger person of this pair has a covering draping from its waist and trailing downwards and also appears to have small wings. The small, nude guy is similar to the clothed figure in the border of ‘Greek #28’ AKA ‘Horse and Dismounted Rider’ (TCC#8089). The second, but incomplete vignette is a male with what looks like a quiver of arrows strapped to his back, running, with his cloak billowing around him. He looks like he is chasing someone or something. He is reaching forward with one hand and the other is behind him. Bits of two other vignettes are present: one is another clump probably of flowing draped garments, and the other is a butterfly.

Artifact WE#0053 is a depiction of parts of Atalanta’s race with her suitors. Atalanta figured in other stories, but I am treating *Love Chase* as depicting specifically and only this race adventure.<sup>158</sup> The Greek myth of Atalanta and Hippomenes, is a “good story [that] teaches its own lesson.” Atalanta though beautiful, and not lacking in male attentions, did not wish to marry (Colum 1963:819). An oracle had foretold marriage would be disastrous for her (Bulfinch 2014:112). So, she vowed to remain chaste and

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<sup>157</sup> As of 2023, Greek Spode and/or Maker Unknown Greek patterns with the Vase marly in the TCC Database include TCC#s 3865, 4912, 4913, 4916, 4917, 4863, 4914, 5546, 5737, 6538, 6570, 6571, 6812, 6898, 6899, 8036, 7987, 8037, 8051, 8069, 8071, 8077, 8078, 8079, 8080, 8081, 8087, 8088, 8089, 8093, 8114, 8115, 8116, 8117, 12259, 12658, 13306, 16928, 18294, 19249, 77745. I missed TCC#4982, *Love Chase*!

<sup>158</sup> Pollard also mentioned: another source “(<https://collections.vam.ac.uk/item/O151146/love-chase-bowl-spode-ceramic-works/>) from 1810 notes that Atalanta is combined with other "love chases," Apollo & Daphne and Zephyros & Flora who might be some of the other pairs in the scene (some of the iconography, especially as imagined in late 18th and early 19th C art, could work). One part of the scene looks like Syrinx running from Pan (girl running to reeds; but that quiver-wearing pursuer does not look like Pan).”

“devote her life to the chase, like the goddess Diana.” She, needing an excuse as to why she would not marry, made a condition that the successful suitor would have to win in a footrace against her. Atalanta was formidably fleet, and won every time. Her penalty for the suitor’s failure was his death, and many fine young men died. When Hippomenes arrived, initially as a judge for the races, Atalanta found him particularly attractive. Soon besotted with Atlanta, he challenged her; but Atalanta stayed true to her vow of death to any loser. Hippomenes had realized he could not win without assistance (Colum 1963:819). He appealed to Aphrodite, who devised a stratagem. She gave him 3 golden apples, which he tossed in front of Atalanta when she outpaced him. The strategy worked: Atalanta paused each time, and gathered them up, and in the end Hippomenes was the victor. The ending of their union wasn’t so happy. The lovers married, but Aphrodite was annoyed that they did not properly thank her. Vengeful Aphrodite “made them offend Cybele, the earth goddess [who] turned them into a pair of lions, and yoked them to her chariot for life, thus fulfilling the oracle’s prophecy” (Bullfinch 2014:112-113; Harsh 1963:692). About this result, in her examination of this pattern, Siddall wrote: “No matter what you do, the results of your choices are not in your control.”<sup>159</sup> A complete photo of the pattern, on a plate, can be seen in Figure 135A.

Once the entire pattern was identified, I thought I understood some of the activities depicted by the characters in the image. I have separated the scenes in Figure 136. Here is my interpretation of the four vignettes, and the characters represented:

- In #1, Atalanta is being warned by an oracle (in a dream) that “marriage would bring her disaster” (Harsh 1963:692). The “oracle” is Psyche, pictured with her butterfly wings. Psyche was espoused to Eros.<sup>160</sup>
- In #2, Atalanta is being courted by a suitor (he’s wearing boots pointed at the shin).
- In #3, the fellow in high laced sandals trailing behind Atalanta, has lost his race. Atalanta, her arm raised in triumph, is greeting Hades, who will soon be owner of the loser’s soul.
- In #4, Hippomenes (bare legs) is winning the race, tossing the golden apples to trick Atalanta into slowing down.

<sup>159</sup> <http://dishynews.blogspot.com/2013/09/spodes-love-chase.html>.

<sup>160</sup> [https://en.wikipedia.org/wiki/Psyche\\_\(mythology\)#:~:text=Psyche%20\(%2F%CB%88sa%C9%AAk,beautiful%20woman%20with%20butterfly%20wings](https://en.wikipedia.org/wiki/Psyche_(mythology)#:~:text=Psyche%20(%2F%CB%88sa%C9%AAk,beautiful%20woman%20with%20butterfly%20wings).



Siddall examined this pattern, retelling Atalanta's story, and points out the images show multiple clips of Aphrodite's son, Eros, but not Aphrodite herself.<sup>161</sup> Further, "his bow, arrows, and other love accoutrements are in the center" of the pattern. Her interpretation of the four vignettes are different than mine; she believes my #2 shows "Hippomenes and Atalanta as a loving couple with Cupid trailing behind them", and she is "not sure what is going on in the last vignette," adding "any help will be appreciated"<sup>162</sup>

Dr. Elizabeth Pollard<sup>163</sup> directed me to a database that describes Atalanta's race: for "a classical text see Hyginus's version (dating to the time of emperor Augustus), #185." Details differ in this, an original – translated from the Greek – version. It was Atalanta's *father* who set up the race contest. It was timed. The suitor, "unarmed, should flee, and [Atalanta] should pursue him with a weapon; the one she overtook within the limits of the course, she should kill, and fix his head up in the stadium." Then Hippomenes raced Atalanta, used the apples strategem, and won. He failed to thank Venus. And, while sacrificing to Jove, "inflamed with passion through the anger of Venus, [Hippomenes] lay with Atalanta in the shrine, and Jupiter because of this changed them into lion and lioness, animals to whom the gods deny intercourse of love."<sup>164</sup>

Only the interior of the Chapel's *Love Chase* preserves a rim marly, entirely different from the 41 Spode Greek patterns referenced above, and listed in a footnote below. This bowl's marly lacks any stringing and has no hint of the vase pattern on them depicted in the marlys of *A Wreath for the Victor* and its related patterns. The interior of the marly of *Love Chase* is about one half inch wide. The section of the marly present depicts at least four different flowers and some associated leaves. The background is solid plum colored,

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<sup>161</sup> Watch out Spode, Aphrodite may yet wreak revenge on you if she feels slighted...

<sup>162</sup> Siddall Spode's Love Chase September 13, 2013: <http://dishynews.blogspot.com/2013/09/spodes-love-chase.html>.

<sup>163</sup> Dr. Elizabeth Pollard is a Professor of History at SDSU. One of her specialties is Classical Studies.

<sup>164</sup> " Pollard told me: "for a classical text see Hyginus's version (dating to the time of emperor Augustus), #185, here: <https://topostext.org/work/206>."

slightly less dark than the shade of the sky background of the exterior. Greek#13 AKA ‘Bellerephon's Victory Over Chimera’ (TCC#8037), like the Chapel’s WE#0053, is pictured on a hollowware item, but the TCC Database does not show the interior, where this narrow marly might be placed. Another hollowware item, a butter boat, features, in the interior, ‘Greek #27’ AKA ‘The Horseman’ (TCC#8114), and the exterior marly is of another design – but not the same as Chapel’s bowl WE#0053. A custard cup featuring the Greek vase marly pattern, called ‘Greek Pattern Border Panel #01’ and its exterior design shows an out of focus interior marly that does not seem to be the interior marly of the Chapel’s WE#8114 (TCC#7987). Hoexter and Siddall noted: “the borders differ although the first complete flower on the right side is the same as one of the flowers in the TCC DB [Database] version; the three grouped small flowers are on another version shown in Smith2005; and Spode of course could have used various border versions.” (Personal Communication to Susan Walter 2024.) Different rim patterns are clear when comparing the gadrooned Figure 135A to the TCC over painted Figure 135 B and the Presidio segment Figure 134. I’ll point out the rim design does repeat, but it is a large one, and – for instance – the segment of the over painted TCC version for the “clip” of the rim (Figure 137 B) does not include all the features on their entire circular plate. See Figures 137 C, D, and E) with all three entire rims on one page.

The marks associated with the pictured versions of *Love Chase* are seen in Figure 138. The collective Spode companies were long lived and went through ownership changes. Established by Josiah Spode I in 1770, in Stoke-on-Trent, the Staffordshire district of England, his descendants inherited the business. Later the Spode businesses were sold to W.T. Copeland, who acquired Thomas Garrett as partner; and the ceramic products were then marketed – still trading on the prestige of the founder’s name – as Late Spode. There are 328 marks in the TCC Database for then name Spode. The Copeland name alone has 430 entries. Of course, both names (Spode and Copeland) are often (as in the gadrooned version) on the same mark, and many TCC marks are duplicates, but rest assured, as I stated above, I have only the two marks for the gadrooned example in Figure 135. There is a loose Spode mark in the Chapel Assemblage but it is unlikely it is part of

*Love Chase*; the pattern of *Love Chase* entirely covers the surface with nearly no white – but this sherd (WE#0266) is completely white on the upper side.

As mentioned above, elsewhere in the Chapel Assemblage is a large plate printed in the same plum colored transfer as this tea bowl. It features the ‘Greek’ pattern vase marly that is not on WE#8114. Possibly, the two items were owned by the same customer, who was matching the plum colored dishware on the table. See *A Wreath for the Victor*.

**Table 30: Greco-Roman Name Congruences**  
*Love Chase*

<b>Greek</b>	<b>Roman</b>	<b>Who Zat?</b>	<b>Notes</b>
Aphrodite	Venus	Goddess of love, sex, and beauty, mother of Eros	Gave golden apples to Hippomenes
Artemis	Diana	Goddess of the Hunt	Atalanta was her devotee
Atalanta	Atalanta	Main character of this myth	Refused to marry; speedy runner
Eros	Cupid	Aphrodite’s son, God of love and lust	Assisted lovers to attain their desired mate
Hades	Pluto	God of the Underworld	He received the souls of the suitors who failed to win
Hippomenes	Hippomenes	The lover who won Atalanta and married her	Another Greek name for Hippomenes is Milanion
Psyche	Psyche	Goddess of the soul; Wife of Eros	Born a mortal, became a goddess
Putto (singular), Putti (plural)	Putto (singular), Putti (plural)	Associates of Eros; harbingers of passion	Flying male babies, sometimes with wings
Rhea	Cybele	Rhea is the Mother of the chief Gods, and Goddess of motherhood	Offended, she made Atalanta and Hippomenes into lions to drive her chariot
Zeus	Jupiter	King of the God of the Pantheon; god of thunder, lightning and law and order	“Jove” is an English form of Jupiter; in an alternate version of the story it was he that was offended and made Atalanta and Hippomenes into lions



A

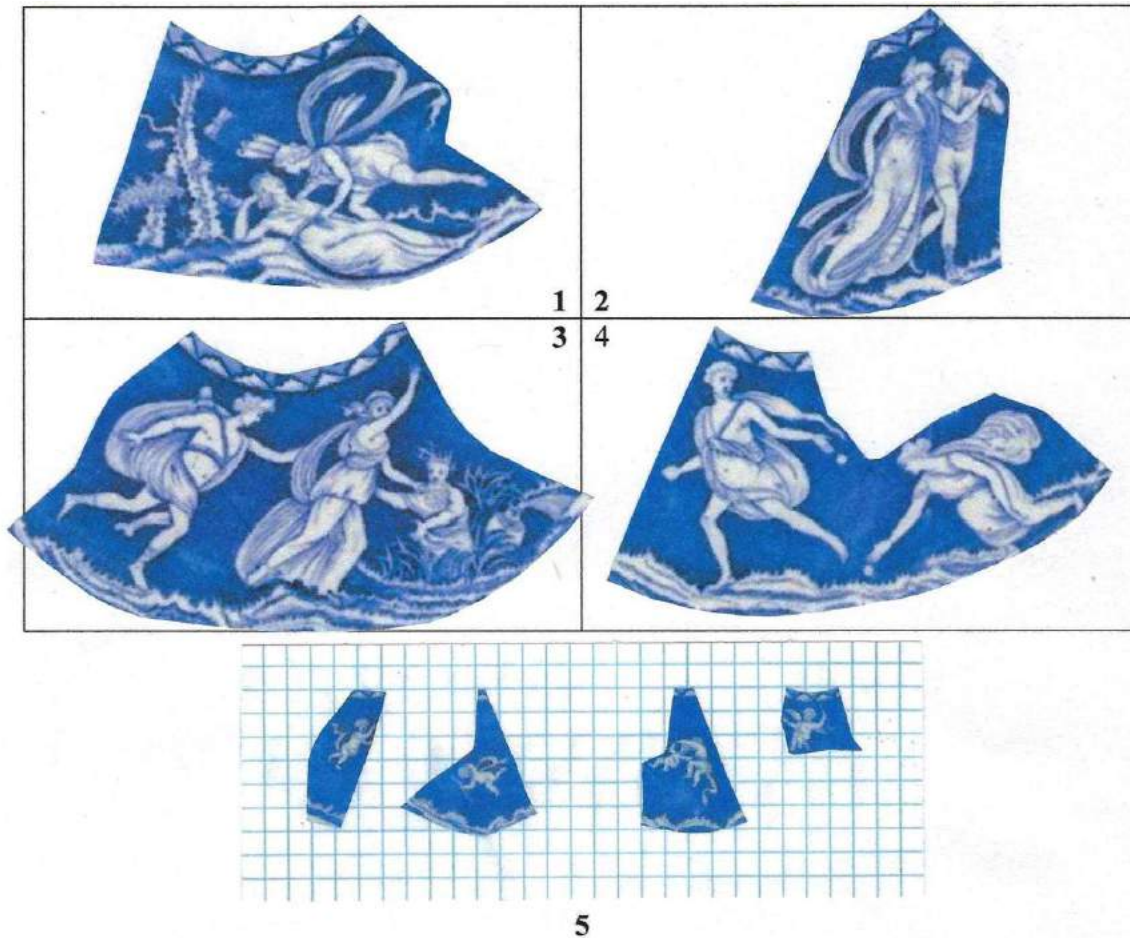
**A Complete Example of *Love Chase* on a Soup Plate.** Note the central image depicting symbols for Eros, the four vignettes, the putti, and the gadrooned edge of this example. (Photograph # IMG 0497.JPG; Susan D. Walter Collection.)



B

**An Overpainted Blue Transfer Version of *Love Chase* on a Plate.** The rim's edge is a plain circle, like the rim of the Chapel Assemblage's waste bowl sherds. (Transferware Collectors Club TCC#4982).

**Figure 135: Two views of *Love Chase* on Flat Vessels.**



**Figure 136: Susan's Interpretation of the Four Vignettes, and the Characters Represented.**

- In #1, Atalanta is being warned by an oracle (in a dream) that marriage would be unlucky. The "oracle" is Psyche, pictured with her butterfly wings. Another butterfly is included for emphasis.
- In #2, Atalanta is being courted by a suitor (he's wearing boots pointed at the shin).
- In #3, the fellow in high laced sandals trailing behind Atalanta, has lost his race. Atalanta, her arm raised in triumph, is greeting Hades, who will soon be owner of the loser's soul.
- In #4, Hippomenes (bare legs) is winning the race, tossing the golden apples to trick Atalanta into slowing down.
- Below, #5, the Eros and putti figures in between the vignettes seem to be either assisting the people in a scene, flying away from a scene, or wrestling for power over the couple in a scene.
- All images from Susan D. Walter Collection (Photograph# IMG\_0497).



**Figure 137: Comparison of Some Rim and Marly Treatments of Different Vessels and Different Versions of *Love Chase*.**

- A = The sherds from the Chapel Assemblage, showing incomplete numbers of marly elements. (WE#0053; Photograph# 100\_0488.JPG, 100\_0493.JPG.)
- B = A “clip” of the rim and marly elements from the TCC Database – their Border image (Transferware Collectors Club Database: TCC#4982.)
- C = The entire rim and marly from the TCC Database – their Pattern image. (Transferware Collectors Club Database: TCC#4982.)
- D = The entire rim of the gadrooned rim version. (Susan D. Walter Collection.)
- E = An example of each of the different flowers and leaves, which are not necessarily shown sequentially around the rim. Note these elements could be added or subtracted to fit various sized rims.



**Figure 138: Some Marks Associated With *Love Chase*.** Note the TCC#4982 example in the over painted version does not have a mark. Both of these pictured above are present on the gadrooned example. The marks on the gadrooned plate was mostly illegible; this is a clear rendition from a different vessel.

A = An impressed mark, lettering only, in an oval. (Transferware Collectors Club Database TCC#68478.)

B = A transfer nautical mark. (Transferware Collectors Club Database: TCC #68477.) The English Registration Number on “B” above is not present on the gadrooned example in the previous figures. (The above Registration Number is 180288, corresponding to 1890-1891 [<https://www.925-1000.com/registry.html>], too late for the Chapel Assemblage.)

## MAN IN SLEIGH

“The winter was our disaster. We became the victims of Russia’s climate.”

AND

“The most menacing army cannot successfully wage war against a whole nation that decided to win or die.”<sup>165</sup>

Napoleon Bonaparte



**Figure 139: The Sherd of *Man in Sleigh* From the Chapel Assemblage. (WE#0303; Photograph# 100\_0287; TCC#6989.)**

### Attributes

**Pattern Name:** *Man in Sleigh*

AKA ‘Napoleon’s Sleigh Ride’ ‘Napoleon Fleeing’; “the pattern is known by many names.”<sup>166</sup>

**Provisional Cataloging Name/s:** “Deer.”<sup>167</sup>

**Color:** Cobalt blue.

**Rim:** No rim present in Presidio assemblage.

**Stringing** (Also see Table 2):

Not present on Presidio sherd.

**Rim:** Floral wreath with elements slanted all in one direction edges the rim design (See Figure 142, with “Stringing present” notation).

**Verbiage:** None.

**Mark:** On Presidio sherd “G” (impressed).

**Manufacturer:** Enoch Wood and Sons.

**Origin:** Burslem, Staffordshire, England.

**Dates:** 1818-1846.

<sup>165</sup> <https://www.rbth.com/history/327666-surprised-by-russia-napoleon>.

<sup>166</sup> “Man in Sleigh. Title not marked. This is another case of the same view being known by a number of names and no one believes any of them.” Laidacker 1951:107. Mr Laidacker, I love your humor.

<sup>167</sup> This name may show up in the catalogs and notes for the early years of this transferware analysis.



**WE catalog number:** WE#0303.

**Vessel Form at the Presidio:** Miscellaneous unidentified fragment.

**Table 31: *Man in Sleigh* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Item Count</b>	<b>Sherd Count</b>
WE#0303	Miscellaneous Unidentified Fragment	1	1
<b>TOTAL</b>	<b>0</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

In the Chapel Assemblage, the pattern *Man in Sleigh* is represented by a single sherd of approximately one half inch square (Figure 139, Table 31). The pattern is classified as an American Themes subject by TCC. Speculation regarding the main character – a man in a sleigh – has been that the man represented Napoleon “as his defeat in the snows of Russia was well known in the 1820s” (TCC#6989) (Figure 140). The actual invasion of Russia, by Napoleon, commenced in 1812 (Tanner and Tanner 2023:13). Remember, history buffs, French influence was particularly in mind in Europe and the United States during the time of the San Diego Presidio’s occupation, in part because of the Louisiana Purchase of 1803. With the Purchase “the United States acquired 828,000 square miles of land west of the Mississippi River for \$15 million. For roughly 4 cents an acre, the United States doubled its size, expanding the nation westward.”<sup>168</sup> There are other references to Napoleonic times in another pattern in the Chapel Assemblage: see entry for *A Tear for Poland*.

The WE#0303 sherd shows two deer, one in white, the other in dark cobalt blue. The pattern was made by Enoch Wood and Sons from 1818 to 1846. Details of the *Man in Sleigh* pattern can be found in the Transferware Collectors Club Database at TCC#6989. Deer are also present in other Presidio patterns, particularly noteworthy is *White Stag*.

<sup>168</sup> (<https://www.archives.gov/milestone-documents/louisiana-purchase-treaty>). Many thanks to Brian Carper for telling me about this.

The very dark inky cobalt blue indicates this pattern was destined for the American market (Ewins 1997). The Transferware Collectors Club description of *Man in Sleigh* says “The pattern is usually very dark blue and *slightly blurry*” (emphasis mine) (TCC#6989). British items of hastily made, substandard quality were shipped to America where they were delightedly purchased and proudly used (Thorn 1947:ix). In fact, it is claimed that the later production of flow blue and flow mulberry were deliberate attempts to disguise pattern and manufacturing flaws for American consumers (Hill 1993:2, 10). These sloppy export items were not commonly sold in England.

Laidacker lists “a Bowl, Coffee pot, Creamer, Cup and Saucer, Sugar bowl, and Teapot” in *Man in Sleigh*, adding “It is strange that Wood didn’t make cup plates with tea or dessert sets” (Laidacker 1951:108). Later researchers have probably identified other vessels with this pattern. The hollowware depicted the same image of the sleigh and forest scene on both sides (Figure 141).

In complete specimens of *Man in Sleigh*, stringing may or may not be present. An example of this is shown on two different sugar bowls, only one of which had stringing (Figure 141). The stringing design is a wreath of flowers, with the elements all slanted in the same direction. On the sugar bowl that has the rim stringing, only half of the flowers are depicted (Figure 142). Perhaps the other half is simply out of view in the image.

You think this would be enough verbiage, regarding a single little sherd? Nope. At another site, this one at the Brazos San Felipe de Austin Historic Site in Texas, the pattern has also been identified from a single tiny sherd – depicting, incredibly, the same two deer as appear on the Chapel Assemblage specimen (Figure 143)! Following is the entire description from the posted newsletter article of the Houston Archeological Society:

Rarely do the small dime sized sherds recovered from shovel tests at San Felipe present themselves with the opportunity for identification. The pictured shard with two deer was one of those rare opportunities. Identified on the Transferware Collectors Club site as “*Man in Sleigh*”, also known as Napoleon’s Sleigh Ride and Napoleon Fleeing with reference to his defeat in Russia. This tea set produced

by Enoch Wood and Sons of Burslem, Staffordshire (1818-1846) consisted of a tea pot, tea bowl and cups, coffee pot, creamer and a sugar bowl. No cup plates were produced with this tea set. Most pieces seem to be crudely made as far as decoration is concerned, with random blue streaks and spatters across the white. The reference to Napoleon could possibly date production to the 1820s – 1830s, but no actual manufacturer dates are known. One could only imagine a nice midday tea along the clear running Brazos in colonial Texas or that there would be time for a tea or even the possibility of a clear running Brazos. Sherd found at San Felipe de Austin site Example of “*Man in Sleigh*” pattern Sugar bowl and teacup showing “*Man in Sleigh*” pattern 8 N. <sup>169</sup>

The one letter mark on the back of the Chapel Assemblage’s *Man in Sleigh* sherd (can you believe this luck?) is an impressed “G” (Figure 144). According to George Miller, this:

...impressed mark probably is so the presser who made the vessel could be credited with it after the vessel came out of the kiln. Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).

So, along with so many other issues, because this tiny fragment of imported English ceramic represented a vessel that made it here to Mexican California, and that other “shard” got to the Brazos San Felipe de Austin, Texas, they both represent the successful attainment of wages earned by those various English pottery workers of yore who produced them.

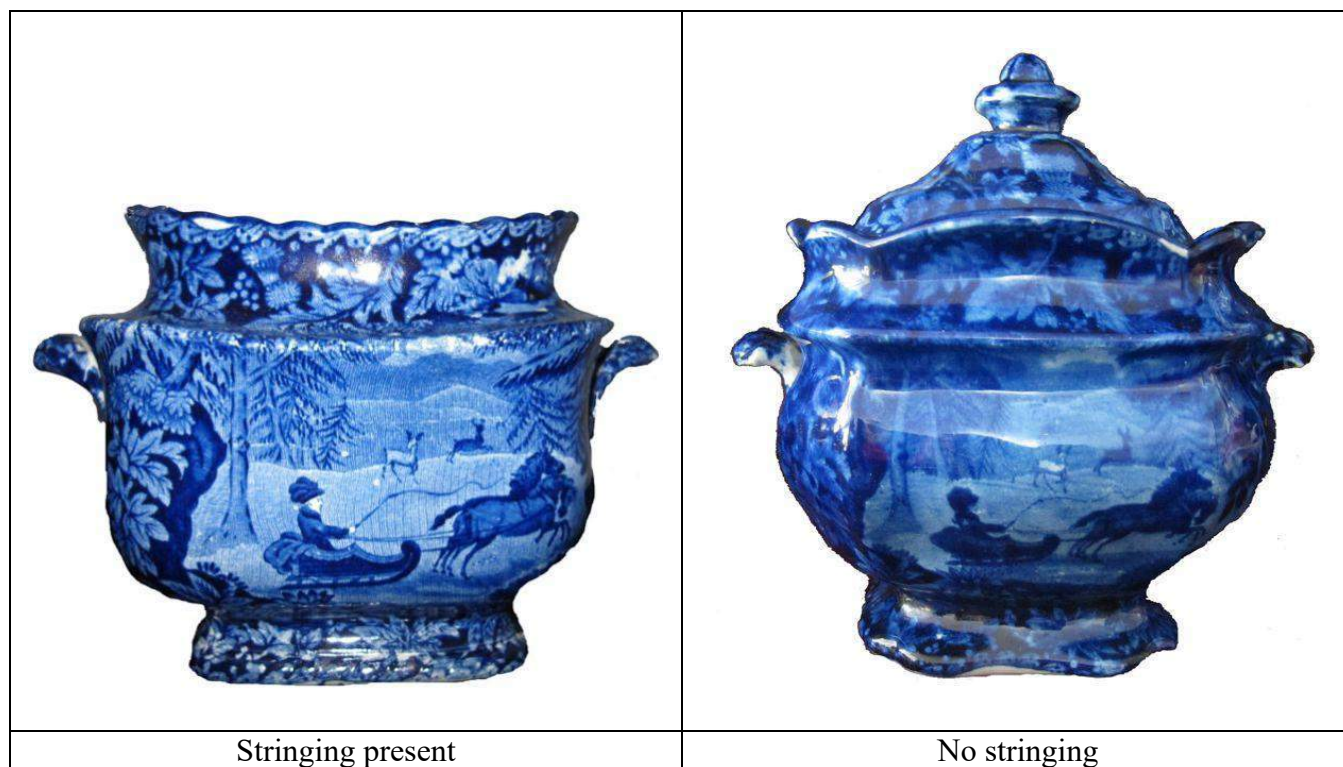
More patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).

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<sup>169</sup> <https://www.txhas.org/PDF/newsletters/2020/2020%20June%20Profile.pdf>.



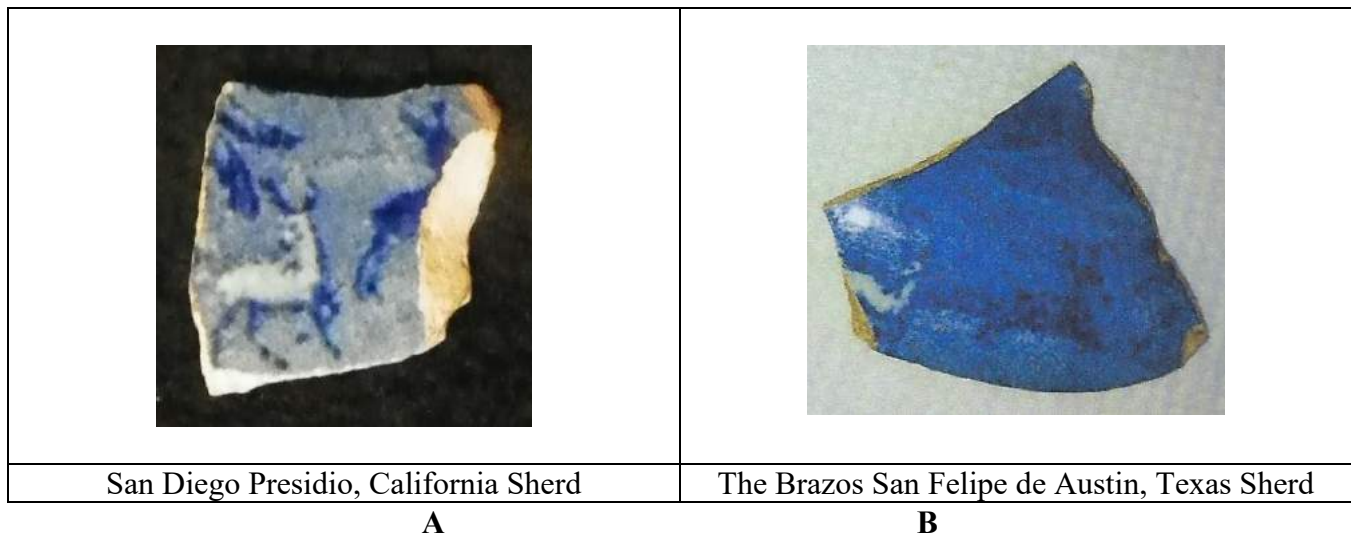
**Figure 140: *Man in Sleigh* Transfer Pattern with Chapel Sherd Indicated.** The single sherd identified, from the San Diego Presidio Chapel Assemblage of the *Man in Sleigh* pattern, is resting on a printed picture of *Man in Sleigh* from the Transferware Collectors Club. (WE#0303; Transferware Collectors Club Database: TCC#6989.)



**Figure 141: Two Differently Styled Sugar Bowls Printed with the *Man in Sleigh* Pattern.** Notice the white and dark deer, the same as in Figure 140 and Figure 143. Note also the presence or absence of stringing along the rims of the sugar bowls. (Both photos Transferware Collectors Club Database: TCC#6989).



**Figure 142: Detail of Stringing Along the Rim of *Man in Sleigh*, Not Present on San Diego's Chapel Assemblage Sherd.** (Transferware Collectors Club Database: TCC#6989.)

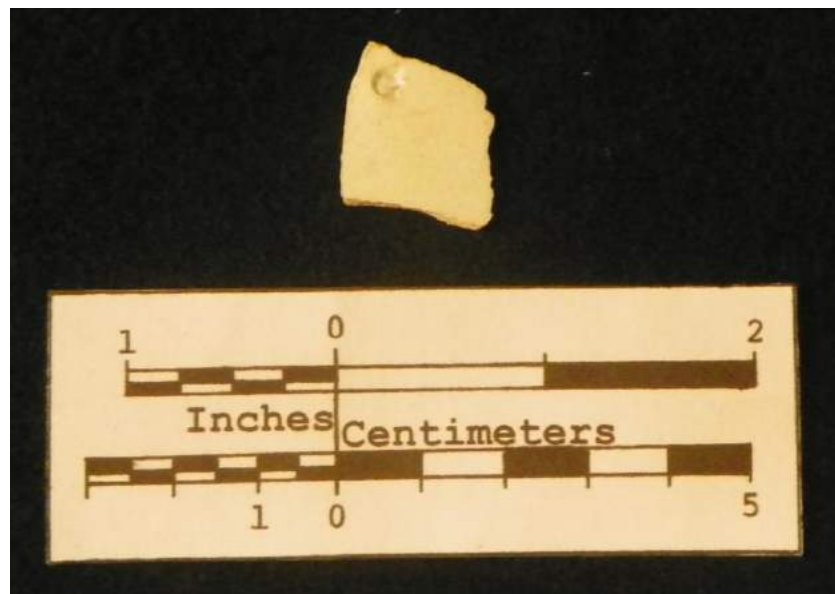


**Figure 143: Nearly Identical *Man in Sleigh* Single Sherds From Two Sites.**

A = California's San Diego Presidio Chapel Assemblage (Photograph# 100\_0287.)

B = Texas' the Brazos San Felipe de Austin Historic Site.

([Houston Archeological Society 2020:7;](https://www.houstonarcheologicalsociety.org/2020/07/2020%20June%20Profile.pdf)  
[xhas.org/PDF/newsletters/2020/2020%20June%20Profile.pdf.](https://www.xhas.org/PDF/newsletters/2020/2020%20June%20Profile.pdf))

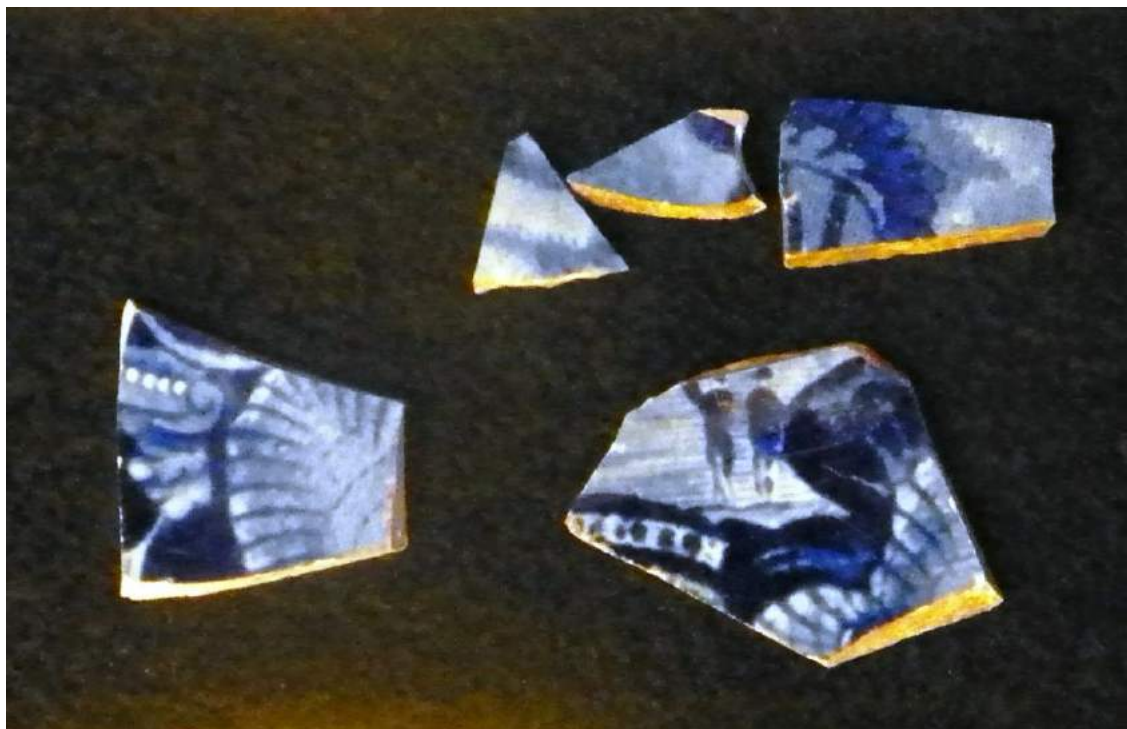


**Figure 144: The Reverse Side of the *Man in Sleigh* Sherd From the Chapel Assemblage, Showing an Impressed Mark "G."**  
 (Photograph#100\_0954.JPG).

## **MARINE HOSPITAL, LOUISVILLE, KENTUCKY**

“When the end of the world happens, I want to be in Kentucky, because everything there happens 20 years after it happens anywhere else.”<sup>170</sup>

Mark Twain



**Figure 145: *Marine Hospital, Louisville, Kentucky Sherds Identified From the Chapel Assemblage.*** Note part of the title of this pattern is included on the surface of the plate as part of its pattern. That sherd is approximately 1 inch in length. (WE#0302A and B; Photograph#100\_0350.JPG; TCC#885.)

### **Attributes**

**Pattern Name:** *Marine Hospital, Louisville, Kentucky.*

AKA Shell Border Series, Irregular or Grotto-shaped center.

**Provisional Cataloging Name/s** ‘...CITY’<sup>171</sup>

**Color:** Cobalt blue.

**Rim:** No rim present in the Chapel Assemblage.

**Stringing** (Also see Table 2):

<sup>170</sup> <https://quotefancy.com/quote/861477/Mark-Twain-When-the-end-of-the-world-comes-I-want-to-be-in-Kentucky-because-everything>.

<sup>171</sup> This was a name I used in earlier notes and catalog; I misread the verbiage “tucky” for “city.”

Not present at on Presidio sherd.

Around rim: The TCC images appear to depict tiny linked palmettos (TCC#885).

**Verbiage**: "...TUCKY"

**Mark**: Not present on Presidio sherds.

**Manufacturer**: Enoch Wood and Sons.

**Origin**: Burslem, Staffordshire, England.

**Dates**: 1823-1846.

**WE Catalog Numbers**: WE#0302A, WE#0302B.

**Vessel Form at the Presidio**: Saucer.

**Table 32: *Marine Hospital Louisville, Kentucky* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0302A	Saucer	4	1
WE#0302B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>5</b>	<b>1</b>

### **Discussion and Description**

*Marine Hospital Louisville, Kentucky* was identified from 5 sherds of one saucer (Figure 145, Table 32). Two people are featured in the foreground, and the verbiage "...TUCKY" is part of the pattern. See Figure 146 for an image of the complete pattern on a plate.

The Marine Hospital is "believed to have been built in 1823." A government constructed building, its purpose was "to care for sailors who became ill while working on the Ohio and Mississippi rivers." The hospital was demolished and the site is now lost (TCC#885). The TCC#885 information about the current status of the Marine Hospital in Louisville, Kentucky is confusing. A Google search for "Marine Hospital Louisville Kentucky" returned a number of hits, and in some cases they included the exact writing featured in TCC#885's Additional Information. Confusion arises from the fact that another Marine Hospital was built in Louisville, replacing the original structure in 1845 (Figure 147, 148).



According to some of the Googled sources (see footnote):

In 1837, Congress authorized the construction of the U.S. Marine Hospital in Louisville “for the benefit of sick seamen, boatmen, and other navigators on the western rivers and lakes.” In the parlance of the day, “western rivers and lakes” referred to the Ohio and Mississippi river systems and the Great Lakes.”<sup>172</sup>

The replacement structure was built in 1845, it “opened in 1852,” “and the building has been extensively restored to match its appearance in 1899.” Of seven built, the Louisville Kentucky structure is “the only surviving original Marine Hospital” (though actually this one is a replacement).

Details about this fascinating structure are quoted in full from the footnote cited sources:

In the 1840s, steamboats dominated river traffic and were the major factor in the growth and development of industry. Construction of the hospital began in 1845, but wasn’t completed until 1852.

The hospital’s site, midway between the Louisville and Portland wharves, was selected for the “beneficial effect of a view of the water, and the impressions and associations it would naturally awake in the minds of men whose occupation were so intimately connected with it.”

The boatmen served by the hospital worked difficult and dangerous jobs. Injuries due to engine or boiler explosions, wrecks, collisions with river snags, and freight handling, were common. Exposure to extremes of temperature, from the sub-tropic heat of the Mississippi delta to the frigid cold of the Great Lakes, claimed victims.

Diseases affecting the boatmen included yellow fever, cholera, smallpox and malaria. While docked in the rough port towns of the time, violence, alcoholism, and social diseases sent many boatmen to the marine hospitals.

All classifications of river workers, including pilots, captains, cooks, pursers, engineers, stevedores, roustabouts and deckhands, were eligible for treatment and care. An estimated one-third of the patients were African-Americans.

The Marine Hospital Service was the genesis of America’s modern health care system and is responsible for major improvements in research, hygiene and science-based medical treatment.

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<sup>172</sup> [https://en.wikipedia.org/wiki/United\\_States\\_Marine](https://en.wikipedia.org/wiki/United_States_Marine). Also <http://historiclouisville.com/u-s-marine-hospital/>.

This is one of three patterns in the Presidio transfer printed assemblage that include verbiage as part of the design. The three patterns are: *Marine Hospital, Louisville, Kentucky; A Trifle for Thomas; and A Reward for Diligence*.<sup>173</sup> In the case of my search for *Marine Hospital, Louisville, Kentucky*, with no fragments identifiable as to the rim marly, I finally recognized it while going one by one through every dark blue pattern that I saw in TCC's American Themes.<sup>174</sup> I am grateful that whoever it was that broke and threw out the vessel at the Presidio broke this version with the verbiage fragment (See Figure 145), because "This view also comes in the Regular Shell Border version without a printed title on the front," and I may never have identified it (quote from TCC#901).

The Shell Border rim series "is divided into two forms" and this view of *Marine Hospital, Louisville, Kentucky* has the "Irregular or Grotto-shaped center version" (TCC#901) (Figure 149). The Shell Border series is "one of the most popular at least in the US" and many of them have verbiage incorporated into their patterns (see Arman 1974, 1977). Though the border features seashells, "We note that many in this series are "Maritime" subjects, but certainly not most" (TCC#901).

As in many other cases in this assemblage, the mark that accompanies *Marine Hospital, Louisville, Kentucky* is a version of the Great Seal of the United States<sup>175</sup> (Figure 150, 151), and the inky dark cobalt blue print was the favored color for American consumers of British ceramics (Ewins 1997).

More patterns by this pottery were identified in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include: *A Reward for Diligence; English Cities Border; London*

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<sup>173</sup> According to Connie Rogers, in a reply to my query "Is there any way to search for words [in the Transferware Collectors Club Database] that are incorporated into a pattern?" I used the example of TCC#3348, La Fayette. And her reply was "Generally speaking, words incorporated into a pattern can be found through using the General Search, if those words are found on any pattern in the database. However, in the case of TCC #3348, the words are found only on pieces listed in the reference given in the Additional Information. None of these pieces are documented in the database."

<sup>174</sup> I had not been able to decipher the letters "...TUCKY" on my sherd. (I thought it said "CITY".) In any case, there is apparently no way to search for a partial word.

<sup>175</sup> ([https://en.wikipedia.org/wiki/Great\\_Seal\\_of\\_the\\_United\\_States](https://en.wikipedia.org/wiki/Great_Seal_of_the_United_States)). The eagles in the Great Shield and the many copies of it present a very unflattering view of this bird. To me, these legs look like lizards. The only time I've seen birds with their legs in this position – is when they're cooked.

*Views The Coliseum; London Views St Philips Chapel; Man in Sleigh; Marine Hospital, Louisville, Kentucky; Trefoil Rim; Turkey; and Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).



**Figure 146:** A Plate Showing the Full Design of *Marine Hospital, Louisville, Kentucky*. This pattern incorporates its name, in the form of verbiage, into the design. Notice the rim design of seashells and seaweed which is particularly appropriate for this subject of a hospital for sailors. (Image from Case Auctions <https://caseantiques.com/item/lot-249-2-blue-white-historical-staffordshire-plates-1-ky-scene/>; see also Transferware Collectors Club Database: TCC#885).



**Figure 147: Detail of Original *Marine Hospital, Louisville, Kentucky* Structure.**  
 Compare with image below, Figure 148. (Transferware Collectors Club Database: TCC#885.)



**Figure 148: The Marine Hospital of Louisville, Kentucky as Currently (2002)**  
**Pictured in the Website for “The Old Louisville Guide.”**  
 (<http://historiclouisville.com/u-s-marine-hospital/>). Clearly, this building is different from the one depicted on the transferware pattern *Marine Hospital, Louisville, Kentucky*, in the image above, Figure 147.



**Figure 149: Partial Rim Marly Showing the “Grotto” Shape on this Series.** As seen in Figure 146, there are five clusters of shells in the marly. (Transferware Collectors Club Database: TCC#885.)



**Figure 150: The Maker’s Mark Associated with *Marine Hospital, Louisville, Kentucky*.** (Transferware Collectors Club Database: TCC#46932.)



**Figure 151: Original Design for the Great Seal of the United States, Used by Many British Manufacturers for Ceramics Destined to the United States' Market.** ([https://en.wikipedia.org/wiki/Great\\_Seal\\_of\\_the\\_United\\_States.](https://en.wikipedia.org/wiki/Great_Seal_of_the_United_States))

## ORIENTAL MEETING

“Live in such a way that you would not be ashamed to sell your parrot to the town gossip.”  
Will Rogers <sup>176</sup>

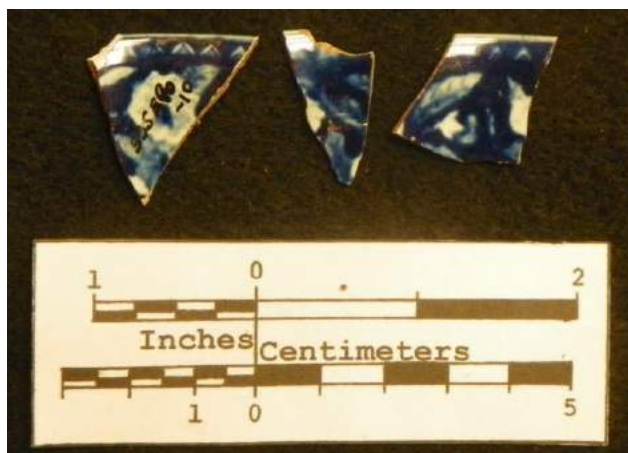
“Give a girl the right shoes, and she can conquer the world.”  
Marilyn Monroe <sup>177</sup>



**Figure 152: One Side of a Cup with Dark Cobalt *Oriental Meeting*.** (See also Table 2.) (WE#0163A, B; Photograph# 105\_0158.JPG; TCC#4621.)

<sup>176</sup> Brainy Quote.com: [https://www.brainyquote.com/quotes/will\\_rogers\\_106129](https://www.brainyquote.com/quotes/will_rogers_106129).

<sup>177</sup> Brainy Quote.com: [https://www.brainyquote.com/quotes/marilyn\\_monroe\\_498600](https://www.brainyquote.com/quotes/marilyn_monroe_498600).



**Figure 153: The Other Side of the Sherds of the Same Cup in Figure Above with Dark Cobalt *Oriental Meeting*.** Here, the sherds are not in correct order; see previous figure. See Table 2. (WE#0163A, B; Photograph# 100\_0531.JPG; TCC#4621.)

#### Attributes

**Pattern Name:** *Oriental Meeting*.

**Provisional Cataloging Name/s:** <sup>178</sup>

‘Aztec Like Guy’

‘Chevron Stringing’

‘Chevrons’

**Color at the Presidio:** Cobalt.

**Rim:** Plain.

**Stringing** (see also Table 2):

Along Rim (interior and exterior): Chevrons, with their points upwards toward the edge of the rim.

**Verbiage:** None.

**Mark:** Not present on Presidio sherds, but associated mark is in TCC (see below).

**Manufacturer:** Unknown Maker.

**Origin:** England.

**Dates:** Unknown.

**WE Catalog Numbers:** WE#0163A, B.

<sup>178</sup> The provisional names are included here because they appear on the earlier notes and catalogs. It is hoped this will assist future researchers.



**Vessel Form at the Chapel: Teacup.****Table 33: *Oriental Meeting* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0163A	Cup	2	1
WE#0163B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>3</b>	<b>1</b>

**Discussion and Description**

Three little sherds. Item WE#0163A, B is a cup, from two different SDSU accession baggies. The sherds were identified for the pattern *Oriental Meeting* (Figure 152, 153; Table 33). This pattern is classified, by the TCC, within “Indian and Oriental Themes,” and *Oriental Meeting* is the only identified pattern in the Chapel Assemblage in that category. Huh? You say – what about *India*? Yes, there is the pattern *India* TCC#8, in the Chapel Assemblage, but ironically in *India*’s case, the word “India” for *India* refers to an English version of an “oriental” style, *not* the country. The pattern *India* was inspired by an original hand painted Chinese export porcelain design; that original hand painted version is pictured in Halliday and Zeller’s book on chinoiserie transferwares (2018:250, 394). The term chinoiserie refers to Chinese inspired designs. In TCC, *India* is classified as “Chinoiserie / Based on Chinese original.” So I repeat, *Oriental Meeting* is the only pattern in the Chapel Assemblage included as “Indian and Oriental Themes” in the TCC.

Our single cup would have been part of a tea set that included – at the minimum – more cups, saucers, a creamer, sugar bowl, and the “teapot made for export” shown in the TCC Database example (Figure 154). There probably would have been a tea waste bowl, and because *Oriental Meeting* was specifically for the American market – possibly cup plates! The color is the dark saturated cobalt blue manufactured for the North American market by the Staffordshire potteries (Ewins 1997). The puddled blue is so dark in places it appears black.

*Oriental Meeting* is another pattern that I owe a debt of gratitude to Judie Siddall and David Hoexter for their identification.<sup>179</sup> This cup has a distinctive chevron rim stringing that I was unable to find. Likewise, what seemed to me to be an “Aztec Like” figure was not found. I thought perhaps I had misidentified the ethnicity of the figure. Asking the opinions of several other people, they suggested likely candidates were Native Americans and Classical characters. But, again, none of those beings that I saw in the TCC Database, nor Google, nor my reference books, seemed to be the dude on these sherds. (Yeah. None of us were right. None of us thought of the Middle East.)

The TCC Description states:

A woman in European dress looks back, from under a parasol held by a servant, at the seated figure of a man with curl-toed sandals (Khassas) and a feathered head dress. He holds a scroll in one hand and gestures with the other. Between them lies a pile of what appears to be large black fruit, and beyond, a palm tree (TCC#4621).

My additional observations include that to me, the faces of all three figures seem peculiar. The woman’s head is indistinct in the TCC image, and I cannot make out her face at all. She appears to be holding a conical tube-like thing in one hand. The “servant” looks proportionately similar to a dwarf; short, with an enlarged head and with very short legs; except she or he has arms of a normal length. In the WE#0163A, B sherds, the face of the kneeling man looked, as I mentioned previously, noble – but in the TCC#4621 image he is positively monkey-like (Figure 154).<sup>180</sup> All of them have headgear: The woman a large sunhat with down turned brim, the “servant” with what appears to be a bow just above the ear, and the kneeling man’s hat is a taj (crown) featuring an aigrette of a large plume in front (Figures 154, 157).<sup>181</sup> We are familiar with this word taj from India (Hindu) due to the glorious Taj Mahal, the famed Indian mausoleum for a beloved “crown jewel” of a woman. It is possible the lower part of the image may be distorted by the curvature of the hollowware item, affecting the appearance of the feet and legs, especially in the case of the “servant.” An additional comment on

<sup>179</sup> Email communication to Susan D. Walter 2024.

<sup>180</sup> “Monkey” is used here to describe the image on the transerware vessel. It does not refer to the subjects of the original artwork.

<sup>181</sup> Subject inquiry on Google was “Persian taj” = [https://en.wikipedia.org/wiki/Taj\\_\(name\)](https://en.wikipedia.org/wiki/Taj_(name)). The word taj is Persian, Aramic, and Sanscrit.

the differences between the Chapel Assemblage sherds image and TCC#4621's depiction is they are: "clearly a different original engraving" (Siddall and Hoexter: Personal Communication 2024). That's for sure! Besides the kneeling guy's face, just compare the edges of the palm tree fronds!

My friend Mohsen, from Iran, told me that the black items between the people are, most likely, dates. He added that the palm tree in the background is, by extension, probably a date palm (Pazirandeh 2024: Personal Communication).<sup>182</sup> So – did the lady bring those black things/dates in that tubular object? Or is she going to purchase or receive them from the kneeling fellow? And perhaps carry them off in the tube shaped thing? Or – maybe that tube-shaped gizmo is a parasol cover? But – why is her hand holding that thing so oddly shaped? What about the kneeling guy? It looks like he's going to record the transaction on his "scroll" with the feather-like pen in his other hand. Or, perhaps that is a knife, not a pen, in his hand, to cut the fruit on a specialized tray in his other hand. Or – maybe he is royal? See further discussion below!

One of the clues from the TCC Database entry TCC#4621 that I followed up was the word "Khassas." Googling it, one subject that fits imagery pertinent to *Oriental Meeting* popped up. I found several artistic depictions of people in "khassi" which are "curl-toed sandals," (or slippers, or shoes) that have upward curving, pointed toes. This footgear, with many different names, is common in India, the Middle East, and several other locales (including Europe).<sup>183</sup> A query to Peabody Museum Research, who had had an exhibit on footgear told me "I think this might be a spelling variation on the Khussa shoe from South Asia. The styles vary by region, but some do have curled toes."<sup>184</sup> Various examples of Khassa / khussa shoes are depicted in Figure 156. The style was interoduced

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<sup>182</sup> Mohsen Pazirandeh! Personal communication to Susan D. Walter, 2024. Thanks, Mohsen! Other black fruits of approximately the size on *Oriental Meeting* – all available in the Middle East – includes apples, avocados, yep there are black dates, eggplant, figs, lemons (but actually they're dried limes "used in Persian cooking"), passionfruit, and plums <https://myveganminimalist.com/black-fruits-list/>.

<sup>183</sup> Harvard College <https://news.harvard.edu/gazette/story/2003/02/these-shoes-were-made-for-walking/> .

<sup>184</sup> Thank you to Kathy Dougherty, Collections Steward of Harvard University's Peabody Museum of Archaeology and Ethnology, who sent me to [A Guide for Khussa Lovers](https://www.786shop.com/blog/detail/a-guide-for-khussa-lovers) at this website: <https://www.786shop.com/blog/detail/a-guide-for-khussa-lovers>

to the region by the Mongel “Asiatic Horde” of Gengis Khan and his decendants. Gengis was the first khan of the Mongol Empire, which he ruled from 1206 until his death in 1227.<sup>185</sup> By the way, Khussas do not always have a curled toe:

The khussa for women is shorter, so one variation would be that the upper curve is wider, so less the fingers are noticeable. Whilst another variation is that the upper curve is low, with more foot protect. Traditionally they are made plain like people, but evolving fashion treand have resulted in khussa slippers and even short heel slippers. So indeed, Khussas symbolizes our diverse cultures and history. They are enduring iconic footwear which has always been a feature of our fashion world and will tend to become so with their actual situation. And since they are even now produced in their original state; yet nowadays we seem to get the chance to wear a part of our collective history.<sup>186</sup>

There’s more details at the cited website; check it out – the translation to English is delightful.

There is a series of stories (similar to the Thousand and One Arabian Nights), still well known in Iran and other Middle Eastern through India regions.<sup>187</sup> It is called, in Persia, Tutinam, or Tales of a Parrot (AKA “Nights” [Simsar 1978:XIX]), during which, for “52 successive nights,” a parrot told a different story that kept his restless queen from indulging in meetings with a lover, during the absence of the lady’s husband. These tales were lavishly illustrated, and are famous still; “most of the paintings are now in the Cleveland Museum of Art; some are also in the British Library” (Figure 156A, 157C). The Persian version was derived from an Indian series of seventy tales, written in Sanscrit.<sup>188</sup> But, coming back to the Chapel Assemblage sherds, regarding the *Oriental Meeting* scene, the TCC Description includes this: “The story behind this odd picture [of

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<sup>185</sup> Gengis Khan: [https://en.wikipedia.org/wiki/Genghis\\_Khan](https://en.wikipedia.org/wiki/Genghis_Khan).

<sup>186</sup> A Guide for Khussa Lovers: <https://www.786shop.com/blog/detail/a-guide-for-khussa-lovers>. I love putting footnotes here!

<sup>187</sup> I’ve used the spellings in the sources in their different iterations throughout this analysis of *Oriental Meeting*. They are in several languages and translated into English by various sources.

<sup>188</sup> <https://en.wikipedia.org/wiki/Tutinama> .

*Oriental Meeting*] is not known. It seems to contain elements from several lands” (TCC#4621).

Just curious, I queried my Persian friend further about Tutinam. Did he learn about this as a kid in school? He told me it meant – literally – “Parrot's notes (diary).” He also added, knowing a connection to the Moghal invasion of his homeland, “Mughals were savage people during their reign in Persia. They killed and slaughtered sometimes all people in cities and communities. It was one the darkest times in Persian history. I believe that may be why the stories are not brought back in schools or anywhere else” (Paziradeh 2024).

I could not identify this teacup’s scene searching Google Images. So I bought a gloriously illustrated Tuti-nama. Some of the features on *Oriental Meeting* are shown in this book. Unfortunately the scene on WE#4621A, B is not there (Simsar 1978.) It is possible some other ancient literature of India and Persia may depict the scene of *Oriental Meeting*.<sup>189</sup> For instance, the peoples in India “lived in a land that was encrusted with antiquity, steeped in time” (Dupont 1987:70), and often Persian literature was derived from stories of India, as well as originated there in Iran, and influenced by thire great Muslem authors and scholars and traditions.

Now, as to the marly, except for the chevron stringing along the rim, the floral wreath shown in TCC#4621 is absent on the exterior of the Chapel Assemblage sherds; but the entire marly is placed inside the rim sherds. At least four different types of flowers and leaves and buds wrap around the collar of the teapot lid on the full marly design. Doubtless the flowers have some significance; one looks like a forget me not and one a plum blossom, both grew / grow in Persia (Figure 155).

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<sup>189</sup> Other collected tales the Tuti-nama is built from, or are the similar in format to the Tuti-nama, are “the Shukasapti, the Panchatantra, the Sinbad-nama, and the Kalika wa Dimna” (Simsar 1978:XIX). The same source lists “folklore, legends, romances, fables, and moral stories” and epic poems of India by name the Mahabharata, the Ramayana, the Panchatantra, the Fables of Bidpai (AKA Pilpai), the Hitopadesha, the Karataka and Damanaka, the Kalila wa Dimna, that were sources or similar. At least one of these has been translated in more than 14 languages, and these tales are old, in one case as early as the 3<sup>rd</sup> Century (Simsar 1978:XX, XXI). Yet another is the Akbar-nama (Simsar 1978:XXIV). Absolutely thrilling recounts and illustrations of mythological and occult stories and beliefs can be found in the series headed by Coffin 1987; see References Cited.

The *Oriental Meeting* mark in the TCC Database is the same as the *Sproughton Chantry* mark, also in the Chapel Assemblage. It is a Chinese Seal type. Williams and Weber state this “Chinese Seal” mark (Figures 155, 156) for their brown *Sproughton Chantry, Suffolk* manufacturer was Hicks and Meigh, and the estimated date for the plate they illustrate as circa 1835+ (Williams and Weber 1998:72). Again appropriate is the quote “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19). If British potters didn’t use Chinese patterns in the design itself, they could still show influence by the Celestials with a mark.

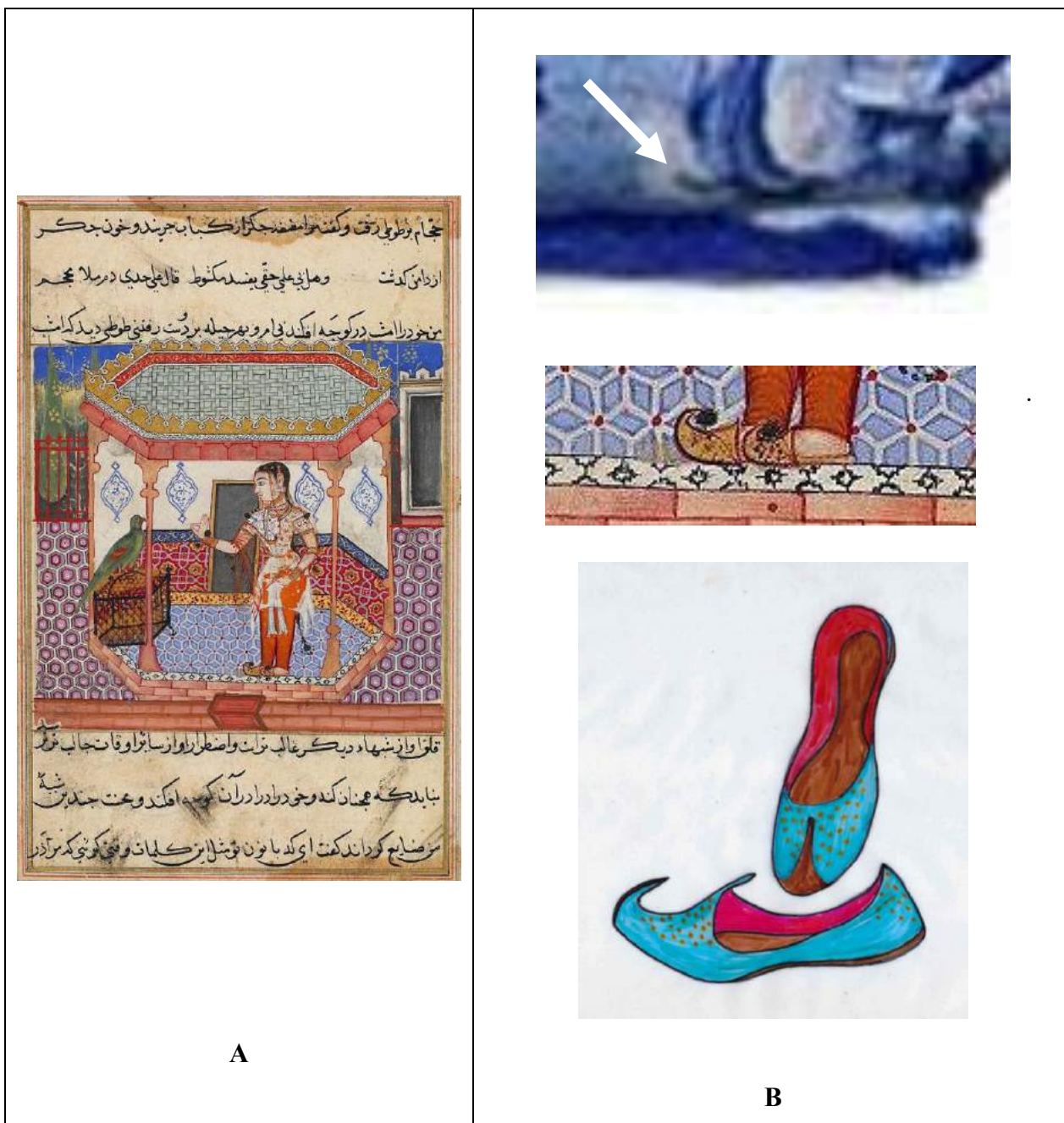
The Transferware Collectors Club does not have a manufacturer assigned to this Chinese seal mark. They do state “The mark has been unattributed, but also appears on a chamber set printed with a pattern given the TCC Assigned Name ‘Castle with Conservatory’ ” (TCC#14415). Crankily I inform you that ‘Castle with Conservatory’ was made by our friend “Unknown Maker.” And, I’ll add, it – the Chinese seal mark – and he, Unknown Marker, again appears here in San Diego Presidio’s Chapel Assemblage (Figure 158).



**Figure 154: The Entire Pattern of *Oriental Meeting*, on One Side of a Teapot.**  
(Transferware Collectors Club Database: TCC#4621.)



**Figure 155: The Marly of *Oriental Meeting*; This Full Marly in the Chapel Assemblage Sherds is on the Interior of the Cup Sherds.** Note the chevron rim stringing, barely discernable at the top of this image. (Transferware Collectors Club Database: TCC#4621.)



A

B

**Figure 156: Examples of Artwork Depicting Khussa Shoes.**

A = The parrot talking to the queen, Persian art. Note her curl toed shoes  
(From the *Tutinama*: <https://en.wikipedia.org/wiki/Tutinama>).

B = Snips showing Khussa shoes. Above: enlargement of Transferware Collectors Club TCC# 4621. Middle: enlargement of Simsar 1978: Plate 7, facing, page 40. Below: outline drawings of Khussa shoes. (Based on photographs of Pakistani Khussa from <https://www.786shop.com/blog/detail/a-guide-for-khussa-lovers>.)





**Figure 157: Comparison of One Character's Face and Headgear on the Scene of *Oriental Meeting*, a Result of Different Original Engravings.**

A = Noble fellow, wearing a feathered taj (crown).

(Chapel Assemblage WE#4621; portion of Photograph# 105\_0158.JPG.)

B = Monkey like face, wearing a feathered taj (crown). (Transferware Collectors Club TCC#4621.)

C = A prince and princess of Persia wearing traditional headgear, both are accented with feather aigrettes.

D = Modern reproduction of Persian taj hat, produced by Jadis Silk Road.  
(<http://www.silkroadconjectures.com/persian-taj-diadems-historical-reproductions.html>.)



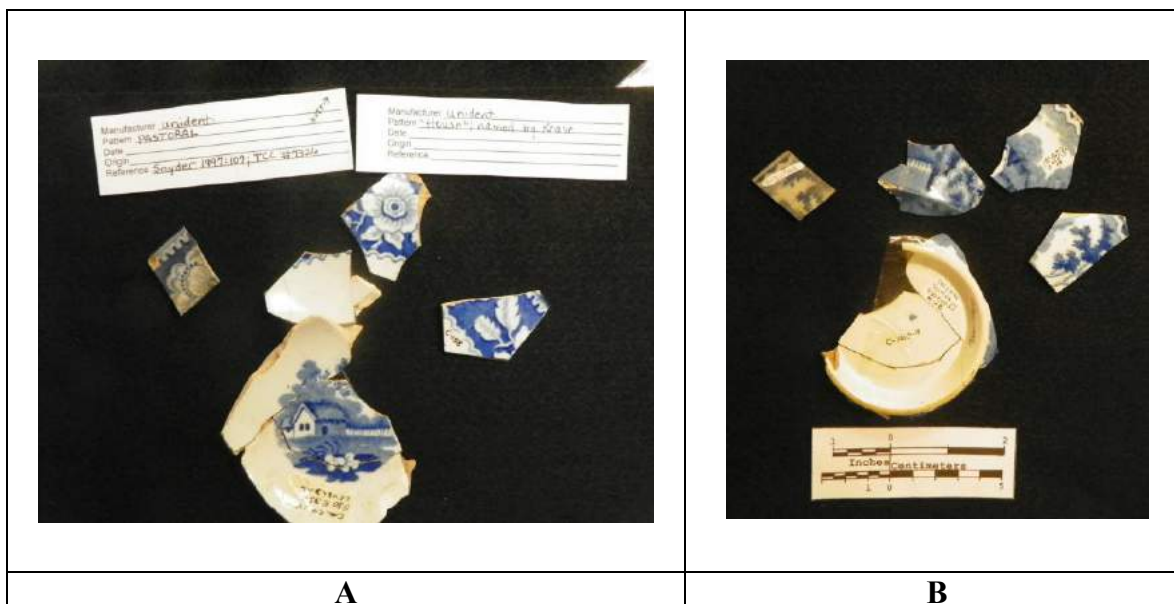
**Figure 158: Mark Associated With *Oriental Meeting*.** Also found on the Chapel Assemblage's *Sproughton Chantry, Suffolk* Pattern.

A = The Chinese seal mark on the base of WE#0092A, a sherd of *Sproughton Chantry, Suffolk*. (Photograph# Sproughton Marks.jpg.)

B = The same mark on *Oriental Meeting* in the Transferware Collectors Club. (Transferware Collectors Club Database: TCC#4621.)

## PASTORAL

“I’m forever counting cowsies.”<sup>190</sup>  
 Susan Walter  
 Parody to the tune of “I’m Forever Blowing Bubbles.”



**Figure 159: Pastoral Pattern Sherds from the Chapel Assemblage.**

A = Interior. (WE#0107, 0108, 0109, 0110, 0112; Photograph#100\_0357.JPG;  
 TCC#7326.)

B = Exterior. (WE#0107, 0108, 0109, 0110, 0112; Photograph#100\_0360.JPG;  
 TCC#7326.)

### Attributes

**Pattern Name:** *Pastoral*

AKA ‘Two Cows;’

‘House’ (Jean Krase’s name for this pattern in her thesis).

**Provisional Cataloging Name/s:** ‘Unidentified Pattern #9,’ ‘House’<sup>191</sup>

**Color:** Cobalt.

**Rim:** Not enough present to identify shape (on Presidio fragments).

<sup>190</sup> There sure are a lot of cows in this assemblage. A topic for someone else?

<sup>191</sup> These Provisional Names were what were used in the catalogs and notes during the early years of transfer pattern identification.

**Stringing** (Also see Table 2):

Exterior around rim and above bottom image: Horizontal zigzag white band with dark areas in the top parts of the V of the zigzags. There is no floral marly on the exterior.

Interior around rim: Tight scalloped white line above the floral marly.

Above landscape image: white and dark scalloped lines.

**Mark:** “4” blue underglaze.

**Manufacturer:** Unknown.

**Origin:** Unknown; British.

**Dates:** Circa 1820s – 1830.<sup>192</sup>

**WE Catalog Numbers:** WE#s 0107, 0108, 0109, 0110, 0111, 0112, 0175, 0176, 0177.

**Vessel Form at the Presidio:** Tea waste bowl.

**Table 34: Pastoral Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0107	Bowl, Deep Like Tea Waste	3	1
WE#0108	Misc. Bowl Fragment - Like Tea Waste	1	0
WE#0109	“	1	0
WE#0110	Misc. Hollow Fragment	1	0
WE#0111	Misc. Bowl Fragment - Like Tea Waste	3	0
WE#0112	“	3	0
WE#0175 <sup>193</sup>	Misc. Hollow Fragment	1	0
WE#0176	“	1	0
WE#0177	“	1	0
<b>TOTAL</b>	<b>1</b>	<b>15</b>	<b>1</b>

### Discussion and Description

Fifteen bits of one tea waste bowl (Figure 159, Table 34). This pattern, *Pastoral*, nearly drove me crazy. I finally recognized the house in the *background* of the main

<sup>192</sup> Siddall: “I owned the creamer (TCC#7326 see Figure 148 and 149D), so know it had a pearlware glaze. This type of glaze was mainly replaced by the 1830s, as there were cheaper ways to make a white glaze. The shape, the shades of blue, and the weight of the creamer also point to the 1820s. That said, without a mark, it could have been made a bit later, but I doubt later than 1830.” Quote from an email replying to Susan D. Walter on Mar 17, 2016.

<sup>193</sup> This sherd is the one with the cow’s butt. Unfortunately, we didn’t include it in our photographs.

scene that featured the cows in the foreground; only a small part of the pattern was snipped out to be used as the central image inside the bowl.

There is, so far, no actual name known for this pattern. *Pastoral* has been used by many researchers (Williams and Weber 1978:553), and is generally an accepted name. As noted above, another name is ‘Two Cows.’

In each entry for the thousands of transferware patterns included in the Transferware Collectors Club Database, TCC lists the dominant features that can be searched for. In the case of *Pastoral*, the five dominant features are: Cow (recumbent), Cow (standing), Cows, House, and House (distant). Jean Krase, in her thesis on the ceramics of the Presidio, chose the most obvious feature present on her sherds, and called this pattern ‘House’ (Krase 1979).<sup>194</sup> I spent many days looking for that itty bitty house, and was shocked when I identified it tucked in the background *behind* those missing cows!

The pictured San Diego Presidio vessel is a deep tea waste bowl, and it appears all the fragments are from one item. The exterior rim has white zigzag stringing. There is no marly on the exterior (Figure 160).<sup>195</sup>

*Pastoral*’s central scene – of the complete pattern – depicts a woodland with two cows in the foreground, one standing and the other lying down behind it. To one side in the background is a small cottage, flanked by a white picket fence (Figures 161, 162). On hollowware vessels the same scene was repeated, but in reverse (Siddall 2016).

*Pastoral* is an example of the potteries’ use of segments of a pattern that were fit to the size of vessels. In this case, the house and fence and the odd oversized three petaled things in the foreground were selected to decorate the interior of the bowl at the Presidio

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<sup>194</sup> This pattern was difficult to identify. The first year working on this project, I made a list of Unidentified Transfer Patterns, and what was eventually *Pastoral* was ‘Unidentified Pattern # 9’. This information is included here in this note in case there are “floaters” in the assemblage with only that as a nickname. I literally included this to myself in my notes on Unidentified Pattern # 9: “Susan you can have a nervous breakdown over the identification of this pattern. Go ahead.”

<sup>195</sup> Sherd WE#0175 (not photographed) has an image of a cow’s butt and tail.

(Figure 162). This was the only scene available on the SDSU artifacts and it led Jean Krase to call this pattern 'House' (Krase 1979).

Another observation, culled from the TCC Database photos, is that more than one original print was used for this pattern. In Figure 163 the cows are placid, but in Figure 161 they are decidedly crabby. Many possibilities for this difference present themselves. For instance, there may have been more than one manufacturer producing *Pastoral*, or a second print to replace a worn out copper plate may be the reason. Maybe when a reverse was needed, it was differently engraved. Before the Patent Act, the pottery artists took artwork with them when they moved to other jobs, or independently copied from the same illustration, or copied other artists, or bought or even perhaps stole the patterns. But, at any rate, the different bovine faces, body shapes, backgrounds, etc. are quite obvious in the TCC entries.

And now, from that indefatigable researcher Judie Siddall,<sup>196</sup> in her blog, are not only more 'Two Cows,' but also 'Three Cows.' These examples she has discovered again show different artistic renditions; and one comes with a definite manufacturer: Davenport (1794-1887) on the Wiseton Hall 10.5 inch platter; the pattern dated to circa 1825. See Figure 164.

The *Pastoral* pattern was produced as tea sets and dining sets. It also was made specifically in sets for children.

Both the Presidio artifacts and the item featured in TCC#7326 shows a mark consisting of a single number "4". The supposition is that number might refer to the size of the vessel (TCC#7326; mark TCC#55193) or be a workmans mark (Figure 165).

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<sup>196</sup> Who was so nice and brought me books to read on an emergency visit in the hospital, where I was instead of attending a regional meeting of the Transferware Collectors Club she was hosting in Los Altos Hills, California. Thank you always, Judie. And thanks to David Hoexter (geologist) too; I enjoyed your sand collection and now have a similar dirt collection (after all, I am an archaeologist).



**Figure 160: Close Up of Defining Features on Interior of *Pastoral* Tea Bowl Rim Sherds.** Note the two different flower types; the rim stringing, and the scalloped linear stringing that is the bottom frame of the marly. The full marly is placed only in the interior of this hollowware vessel. (WE#0108, 0109, 0110, and 0112; detail of Photograph#100\_0358.JPG.)



**Figure 161: A Close Up of Two Crabby Looking Bovines, and House of *Pastoral* From a Partial Scene on a Cup Plate.** Compare the number of windows (3) on the three walls of the house to those in Figure 162 below. (Transferware Collectors Club Database, detail from TCC#7326.)



**Figure 162: Close Up of Defining Features Placed on Interior of *Pastoral* Tea Waste Bowl Base From the Chapel Assemblage.** Note the small side room, the number(s) of windows (5 total) on the three walls, the door, the white fence, and the odd oversized 3 lobed things in the foreground. (WE#0107; detail of Photograph#100\_0356.JPG.)



**Figure 163: A Hollowware Item (a Creamer) of *Pastoral*.** This item exhibits the marly flanked by the stringing above and linear scallops below, and the main attraction – Two (placid) Cows. Note here the marly was placed on both the interior and exterior of the creamer, unlike the Presidio tea bowl rim. (Transferware Collector Club Database, TCC#7326.)





Eleven inch coffee pot: Three Cows.  
 “Is the standing cow facing the right actually a bull?”

A



“Child's plate printed with Three Cows, ca. 1830.  
 The dark blue cow/bull is hard to see.”

B



Three Cows. Davenport (1794-1887) Wiseton  
 Hall 10.5 inch platter, ca. 1825.

C



There are only Two Cows on this 1820s creamer  
 (facing in the opposite direction from the cows in  
 the other examples). “I imagine the Third Cow is  
 missing ... because ... the creamer is ... quite  
 small.”

D

**Figure 164: A Variety of Pastoral Scenes.** All four examples and quotes above are from Judie Siddall's blog *DISHY NEWS: Recognition of the Familiar and Transferware Cows*. Item C has a mark. (<http://dishynews.blogspot.com>, posted Sunday, August 2, 2015.)



A: Close up of Hand Painted Mark (center) on Chapel's *Pastoral* Bowl Base. (WE#0107; section of Photograph#100\_0360.JPG.)



B: Mark on Base of the Creamer Shown in Figure 163. (Transferware Collectors Club Database: TCC#7326, TCC mark #55193.)

**Figure 165: The Underglaze Mark on Two Vessels of *Pastoral*.**

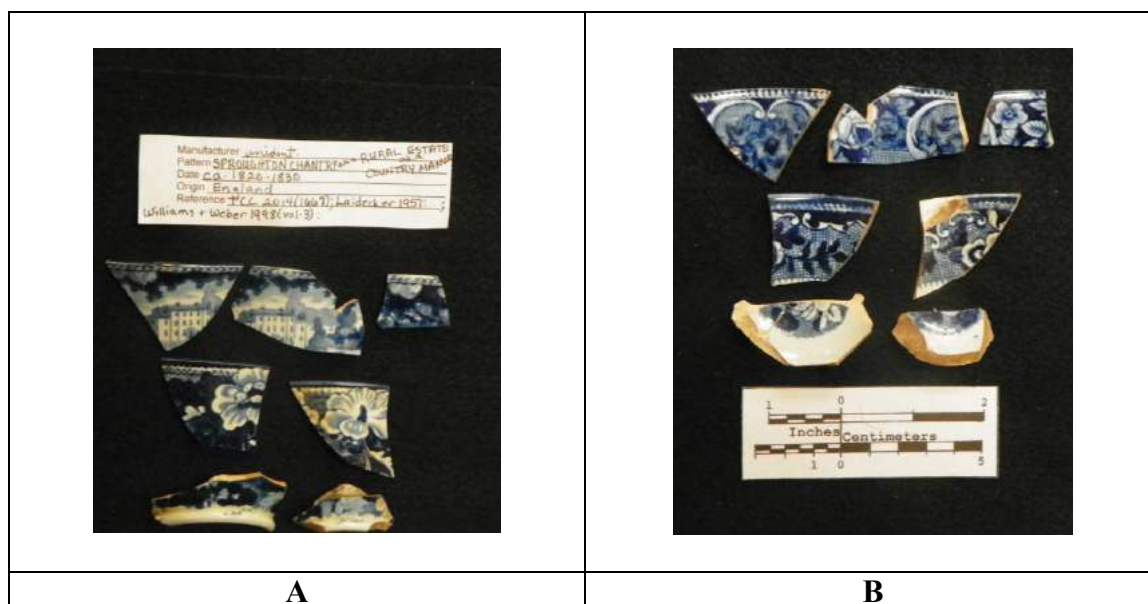
## SPROUGHTON CHANTRY, SUFFOLK

“chantry. / (ˈtʃɑːntri) / noun plural -tries Christianity.

An endowment for the singing of Masses for the soul of the founder or others designated by him.

A chapel or altar so endowed.”

Dictionary.com



**Figure 166: Sproughton Chantry, Suffolk Sherds From the Chapel Assemblage.**

A = Exterior of sherds. (WE#S 0093A [top], 0095B [middle], 0095A [bottom]; Photograph#100\_0384.JPG; TCC#1667.)

B = Interior of sherds. (WE#S 0093A [top], 0095A [middle], 0095B [bottom]; Photograph#100\_0387.JPG; TCC#1667.)

### Attributes

**Pattern Name:** *Sproughton Chantry, Suffolk;*

AKA: ‘Rural Estate;’

‘Country Manor.’

**Provisional Cataloging Name/s:** ‘Unidentified #1’ and ‘Unidentified #2.’<sup>197</sup>

**Color:** Cobalt blue.

**Rim:** Round.

<sup>197</sup> At the beginning of this analysis I made a list of Unidentified Transferware Patterns. What I thought were two different patterns designated ‘Unidentified # 1’ AND ‘Unidentified #2’ were later found to both be *Sproughton Chantry, Suffolk*. This information is included here in case someone finds those designations somewhere in notes or catalog entries.

**Stringing** (Also see Table 2):

Exterior around rim: Single chain band.

Interior around rim: Line of scallops.

**Mark**: On two separate vessels "STONE CHINA"; underglaze cobalt in a type mark TCC calls a Chinese seal (Figure 170). Also an illegible partial underglaze cobalt mark that consists of dots or irregular short lines (Figure 169).

**Manufacturer**: Unknown.

**Origin**: Unknown; British.

**Dates**: Unknown.

**WE Catalog Numbers**: WE#0092A-C, WE#0093A-B, WE#0095A-C, WE#0098A-B, WE#0148, WE#0149A-D.

**Vessel Forms at the Presidio**: Cups, saucer.

**Table 35: *Sproughton Chantry Suffolk* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0092A	Cup	1	1
WE#0092B	"	14	0
WE#0092C	"	1	0
WE#0093A	Misc. Unidentified Cup Rim Fragments	7	0
WE#0093B	"	1	0
WE#0095A	Cup	4	1
WE#0095B	Misc. Cup Rim Fragments	2	0
WE#0095C	"	2	0
WE#0098A	"	1	0
WE#0098B	"	1	0
WE#0148	Handle To Pitcher	1	1
WE#0149A	Saucer, Deep	1	1
WE#0149B	"	1	0
WE#0149C	"	3	0
WE#0149D	"	1	0
<b>TOTAL</b>	<b>3</b>	<b>41</b>	<b>4</b>

### **Discussion and Description**

Four different vessels! Three different forms! Forty one sherds! (Figure 166, Table 35). Looks like a tea set! Way to go *Sproughton Chantry, Suffolk*!

British subjects on dishes were very popular among American consumers. A tremendous number of famous English buildings, rural estates, and country scenes in England were depicted in the sets of transferwares exported to America. These patterns were not sold in England: “Tea wares decorated like this one are virtually unknown in England as this type of pattern was produced mainly for export to the U.S.” (TCC#1667). Several other British subjects are in the Chapel Assemblage: *A Tear for Poland* (TCC#4945); *Abbey Ruins and Sailboat* (TCC#15373); *Boy Piping* (TCC#1949); *English Cities Border* (TCC#s 11252 and 15031); *Lace Border* (TCC#12421); *London Views, The Coliseum* (TCC#20410); *London Views, St. Philip’s Chapel, Regent Street* (TCC 2441); *Pastoral* (TCC# 7326); *Trinity College Border* (TCC# 11177); *Village Church* (TCC#s 1783 and 1060); *Waterfall* TCC# 2331); and *White Stag* (TCC# 2084). Heavily colored, dark cobalt blue was the favored hue for North American consumers at the time *Sproughton Chantry, Suffolk* was produced (Ewins 1997).

According to Williams and Weber, the rim marly features “a bold design containing three white scrolled reserves enclosing a field of net, and containing large six-petaled flowers. The net invades the cavetto around the central picture. The scroll designs are separated by large full blown roses and forget-me-nots and leaves” (Williams and Weber 1998:72) (Figure 167).

The featured building in the central view was described as “A large three story mansion with many chimneys...” (Williams and Weber 1998:72). “This fine early 18th century house in the parish of Sproughton near Ipswich was built on a chantry park. The income from the estate funded a chantry, which was established in 1509 and paid for a priest to conduct sung masses and pray for the soul of the deceased donor, Edmund Daundy” (TCC#1667) (Figure 167). Sproughton Chantry was pictured in other transferware views including: ‘The Chantry, Suffolk’ by Andrew Stevenson dating to 1810-1827 (TCC#7423); ‘Sproughton Chantry, Suffolk’ by Enoch Wood and Sons dating to 1818-1846 (TCC#8467); and ‘Sproughton Chantry’, by Elkins and Co. dating to 1822-1830 (TCC#16810). In the foreground of our Chapel items are “two ladies in empire

gowns and dark hats with feathers,<sup>198</sup> (who) stand with a child in a dark dress, pantaloons, and cap” (Williams and Weber 1998:72). In Figure 168 a print engraved by S. Lacey after J.P. Neale is much more detailed than the drawing on the transfer pattern *Sproughton Chantry, Suffolk* of the Chapel Assemblage sherds.<sup>199</sup>

Williams and Weber state this “Chinese Seal” mark (Figure 169, 170) was used by Hicks, Meigh and Jackson, and also Charles Meigh. They attribute the manufacturer of their brown *Sproughton Chantry, Suffolk* as Hicks and Meigh, and the estimated date for the plate they illustrate as circa 1835+ (Williams and Weber 1998:72). Again appropriate is the quote “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19). If British potters didn’t use Chinese patterns in the design itself, they could still show influence by the Celestials with a mark.

The Transferware Collectors Club does not have a manufacturer assigned to this mark. They do state “The mark has been unattributed, but also appears on a chamber set printed with a pattern given the TCC Assigned Name ‘Castle with Conservatory’ pattern #14415.” ‘Castle with Conservatory’ is also made by our friend “Unknown Maker.”

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<sup>198</sup> Originally, to me, “the ladies” on the sherds looked like Japanese/Chinese women in kimonos and traditional Japanese/Chinese female hair style and ornamentation. I just loved the idea of those exotics visiting there in England.

<sup>199</sup> This building, on the website following, is referred to as the “Chantry House Sproughton.” ([https://www.antique-prints-maps.com/acatalog/Suffolk\\_Stately\\_Houses\\_antique\\_prints.html](https://www.antique-prints-maps.com/acatalog/Suffolk_Stately_Houses_antique_prints.html).)

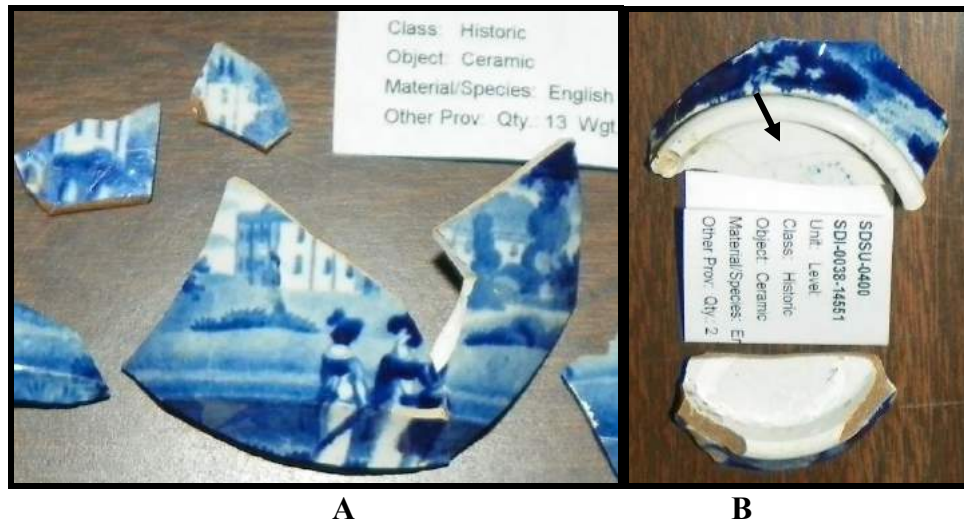


**Figure 167: *Sproughton Chantry, Suffolk* Pattern Example on a Complete Sugar Bowl.** One of four entries with views of this building in TCC's Database. (Transferware Collectors Club Database: TCC#1667.)



SPROUGHTON CHANTRY SUFFOLK

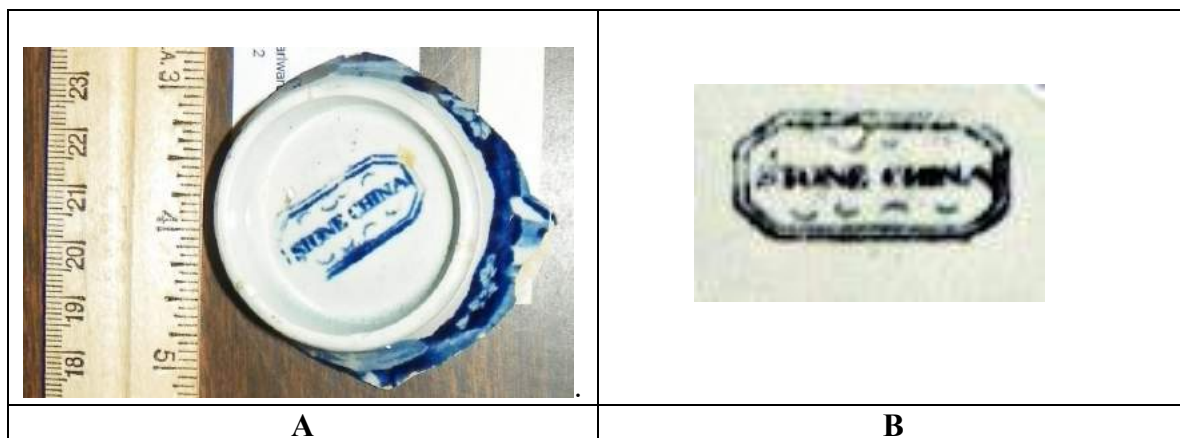
**Figure 168: An Online Color Print Image of Sproughton Chantry.** This rendering on a print engraved by S. Lacey after J.P. Neale is much more detailed than the drawing on the transfer pattern *Sproughton Chantry, Suffolk* of the Chapel Assemblage sherds (Figure 166, 169). ([https://www.antiq-prints-maps.com/acatalog/Suffolk Stately Houses antique prints.html](https://www.antiq-prints-maps.com/acatalog/Suffolk%20Stately%20Houses%20antique%20prints.html).)



**Figure 169: *Sproughton Chantry, Suffolk Sherds and Mark.***

A = Sherds depicting the building and “two ladies in empire gowns and dark hats with feathers, (who) stand with a child in a dark dress, pantaloons, and cap.” (Williams and Weber 1998:72; WE#0092B; Photograph# Ceramics 033.JPG.)

B = Illegible partial underglaze cobalt mark that consists of dots or irregular short lines. (WE#0095A; Photograph#100\_0384.JPG.)



**Figure 170: Marks Associated With the *Sproughton Chantry, Suffolk* Pattern.**

A = The Chinese seal mark on the base of WE#0092A, a sherd of *Sproughton Chantry, Suffolk*. (Photograph# Sproughton Marks.jpg.)

B = The same mark on the base of some items of *Sproughton Chantry, Suffolk* in the Transferware Collectors Club. (Transferware Collectors Club Database: TCC#1667.)



## TEMPLE VARIANT #2 - OCTAGONAL

“Well, it’s porcelain, an octagon shape, and there’s 3 pairs of people, a dude in a tiny boat, and trees with leaves that, to me, look like fish roe. No willow in sight.”

Susan Walter

Trying to describe the appearance of this maddening pattern.



**Figure 171: Sherds of *Temple Variant #2 – Octagonal Chinoiserie Plate From the Chapel Assemblage.* (WE#0485; Photograph#100\_0956; no TCC#.)**

### Attributes

**Pattern Nick Name:** *Temple Variant #2 – Octagonal.*

**Provisional Cataloging Name/s:** ‘Nanking,’ ‘Nankin,’ ‘Octagonal,’ ‘Porcelain Chinoiserie’<sup>200</sup>

<sup>200</sup> These provisional names may show up in the catalogs and notes for the early years of this transferware analysis. I’ve omitted the rude names.

**Color:** Cobalt blue.

**Rim:** Shape is octagonal; almost imperceptible dip at “point” of segments.

**Stringing:** None.

**Verbiage:** None.

**Mark:** None.

**Manufacturer:** Unknown.

**Origin:** Unknown, probably British.

**Dates:** Unknown.

**WE numbers:** WE#0485.

**Vessel Form at the Presidio:** Large octagonal plate.

**Table 36: Temple Variant #2 – Octagonal Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0485	Large Octagonal Plate	29	1
<b>TOTAL</b>	<b>1</b>	<b>29</b>	<b>1</b>

**Discussion/Description:**

*Temple Variant #2 – Octagonal* is made of porcelain. The large octagonal plate had been reconstructed from 29 sherds, but the glue joins are now failing (Figure 171, Table 36).

“The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19). The quote is appropriate to every aspect of the decoration of *Temple Variant #2 – Octagonal*. It is possible this pattern is a direct copy of a Chinese Export ware. This pattern also has many characteristics of *Willow*, but there is no willow tree shown on the available sherds.

The plate's rim, an octagon, has a nearly imperceptible dip at the "point" of the segments. The marly exhibits the typical filler patterns of the types seen on blue on white Chinese export porcelain. Hexagonal honeycomb-like areas, and others filled with crowded fish roe, are present. It may be a variation of the Butterfly Chinese export ware border. Borders like these seem to reflect a horror of empty space – every area is filled (Figure 172).

The central scene, also depicted in Figure 172, includes at least four structures of varying sizes, mountains, and multiple types of trees (but no willow). To me, the large number of trees with odd leaves seems significant; the leaves look like what are often called fish roe – a small circle with a dot inside. In the central scene there are five trees with these fish roe leaves. Recall also the fish roe motif is also in the border. The structures are located by a river, and one boat is visible. The boat is also similar to that depicted in *Willow*. Three pairs of people are depicted. Two carrying burdens, in the foreground, appear to be conversing. There are two facing each other at the entrance to one of the structures. The third pair are walking over a bridge located in the background.

Figure 173 shows the underside of the reconstructed *Temple Variant #2 – Octagonal*. All of it came from one unit (S25 E30). Counting the sherds, there are 29 of them. Note the original tag indicates there are three. It looks like the bottom also shows the various proveniences (all gathered together in this one baggie). Another visible attribute from this bottom view is the lack of crazing, typical of porcelain.

The manufacturer of this *Temple Variant #2 – Octagonal* vessel has not been determined. It resembles but is not identical to the 'Temple' pattern produced by Caughley from 1775 – 1799 (Godden 1969:17-18; Halliday and Zeller 2018:180 TCC#173, 541). Referring to 'Temple,' "The design was produced by many factories, both in porcelain and in pottery, and was frequently referred to as Broseley, which was the name of a town near the Caughley factory."<sup>201</sup> Similarities to *Willow* have also been pointed out above. A request accompanied by the Figure 174 photograph to the

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<sup>201</sup> [Printedbritishpotteryandporcelain.com/what-did-they-make/pottery-item/teapot-stand-0](https://Printedbritishpotteryandporcelain.com/what-did-they-make/pottery-item/teapot-stand-0).

Transferware Collectors Club resulted in a reply that pointed out the specific issues that differed, “the two figures in conversation, center bottom, and the two figures on a bridge in the upper left portion of the pattern.”<sup>202</sup> This item essentially is a copy of an unknown version of a Chinese export porcelain ‘Nanking’ design.<sup>203</sup>

A variant of the Chinese style transfer patterns is chinoiserie, a term used to designate styles based on European interpretations of Asian designs, which include Western architectural features and figures in Western dress. These decorations were most popular between 1816 and 1836.<sup>204</sup> Researchers’ and collectors’ distinctions between Chinese patterns and chinoiserie are not always clear (Henrywood 2009:19). For purposes of the analysis in this Appendix both terms are used to refer to any Chinese inspired decoration. However, there is no hint of European influence on this plate, WE#0485 AKA *Temple Variant #2 – Octagonal*. Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, include *Chinese River Scene with Temple and Pyramids, English Cities, India, India Pheasants, Italian, Temple Variant #2 – Octagonal, Weeping Willow Border, Willow, and Willow and Summer House*, plus others in the Unidentified Patterns section.

This piece is printed with a very dark inky blue, typical of the favored shade that was manufactured specifically for the American market (Ewins 1997).

The other example of *Temple Variant* in the Chapel Assemblage (WE#0694A, B, C, D) is from the same unit – S25 E 30 – as this one (WE#0485) is. Designated *Temple Variant #1 – Ogee Edge*, it is decorated with hand painting, and is not a transferware. See Section V: Painted Earthenwares in the Main Report and Figure 174 below.

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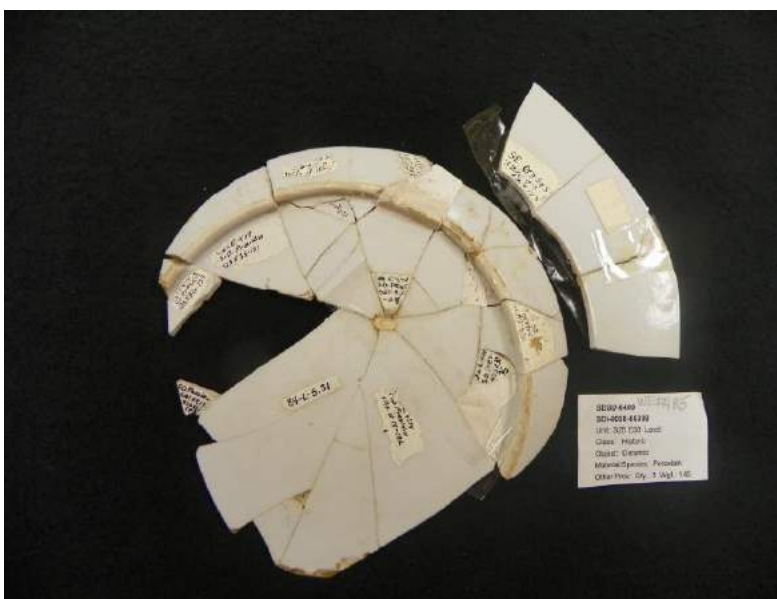
<sup>202</sup> The response was: “I am 98% certain that we do not have the entire Chinoiserie pattern in the data base. I have reviewed all possible matches based on the predominant features as well as the border (I viewed it as a butterfly border pattern, if I am wrong about that, please tell me). Based on the image it appears to be earthenware but just in case I checked both Caughley and Worcester books to no avail. It is definitely transferware, not Chinese, but we do not have that pattern recorded. The unique features are the two figures in conversation, center bottom, and the two figures on a bridge in the upper left portion of the pattern. It is the latter feature that I could not find in the database. If we had more of a complete pattern, we could record it, but there is too much missing to treat it as a full pattern in the database.” Loren Zeller in a Message Board response, July 25, 2023.

<sup>203</sup> Nankin and Nanking are spelling variants.

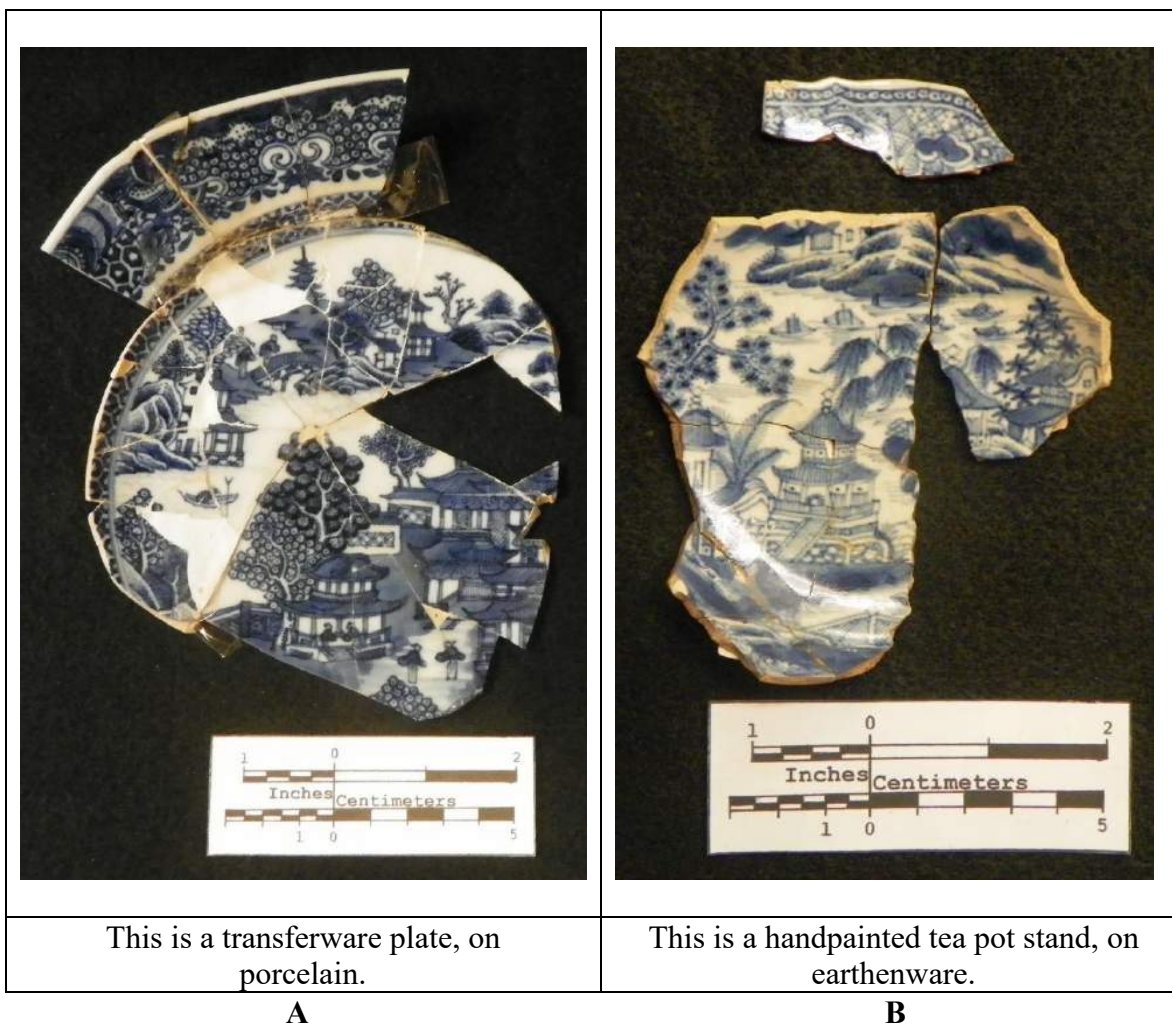
<sup>204</sup> <https://apps.jefpat.maryland.gov/diagnostic/2022-PrintedWares>.



**Figure 172: Top of *Temple Variant #2 – Octagonal, Porcelain, Based on the ‘Nankin’ Pattern.*** Note the rim segment is on the wrong side in this view, see Figure 174 where it is correctly taped in place. (WE#0485; Photograph#105\_0131.JPG. No TCC#.)



**Figure 173: Bottom of *Temple Variant #2 – Octagonal Plate.*** Note the lack of crazing, typical of porcelain. Also all the proveniences in ink; and especially the number of sherds – 3 – recorded on the original SDSU tag. Here, the rim sherds are correctly placed. (WE#0485; Photograph#105\_0134.JPG; no TCC#.)



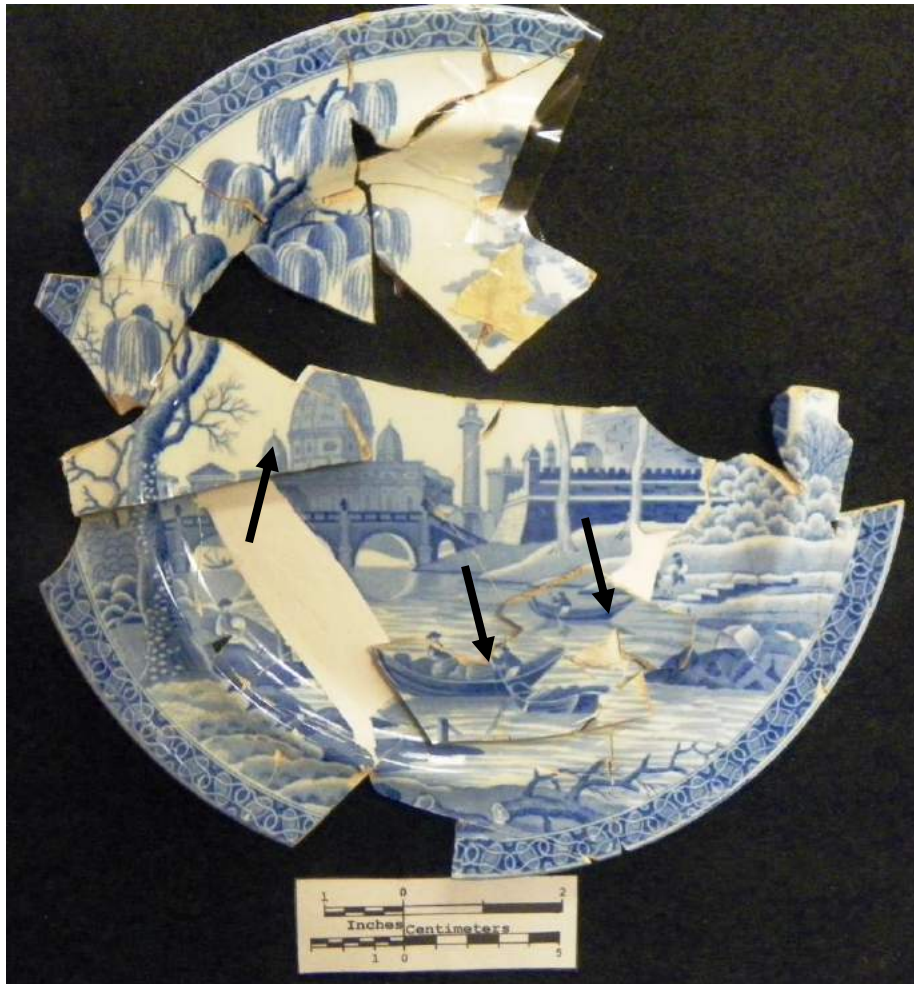
**Figure 174: Comparison of Two Different Chinese Inspired Patterns Found in the Same Unit of the Chapel Excavation.**

A = Octagonal plate, porcelain, transferware. (WE#0485; Photograph#100\_0956.)

B = Ogee edge saucer / teapot stand, earthenware, handpainted. (WE#0694; Photograph#\_100\_0610.)

**TIBER**

“For once, upon a raw and gusty day,  
 The troubled Tiber chafing with her shores,  
 Caesar...cried ...  
 ‘Help me, Cassius, or I sink!’ ”  
 William Shakespeare:  
 Julius Caesar, Act I, Scene II



**Figure 175: *Tiber* Pattern Sherds From the Chapel Assemblage.** A partially reconstructed plate (WE#0001A-B), with miscellaneous sherds (WE# 0007, 0012 and 0010), resting on it where the patterns match. (Photograph#100\_0393.JPG.; TCC#3943.)

**Attributes**

**Pattern Name:** *Tiber*  
 AKA 'Rome'.

**Provisional Cataloging Name/s:** None.

**Color present:** Blue.

**Rim:** Round.

**Stringing** (Also see Table 2):

Along rim: The entire printed design along the rim consists of stringing only. It is an odd looking design of left then right tilted ovals with looping lines woven between the ovals. The looping lines are white, as are the edges of the ovals. Inside the ovals is medium blue. The background is darker blue. There are smaller ovals halfway present on both the upper and lower edge of the stringing. TCC classifies this stringing treatment as “Geometric patterns / Concentric Lines and Circles.”

**Verbiage:** None.

**Marks:** "SPODE" in frame, underglaze blue stamp; partial "4" or triangular symbol, underglaze blue.

**Manufacturer:** Spode (and others; see discussion below).

**Origin:** Stoke-on-Trent, Staffordshire, England.

**Dates:** 1811-21<sup>st</sup> Century.

**WE Numbers:** WE#0001A-B, WE#0002, WE#0003, WE#0004A-B, WE#0012-0016, WE#0255.

**Vessel Form at the Presidio:** Large plates.

**Table 37: Tiber Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0001A	Plate, Large	22	1
WE#0001B	"	4	0
WE#0002	"	17	1
WE#0003	"	17	1
WE#0004A	"	12	1
WE#0004B	"	4	0
WE#0012	"	2	1
WE#0013	Misc. Large Plate Fragment	1	0
WE#0014	"	3	0
WE#0015	"	1	0
WE#0016	"	9	0
WE#0255	Misc. Unidentified Fragment	1	0
<b>TOTAL</b>	<b>1</b>	<b>93</b>	<b>5</b>



## Discussion and Description

Almost one hundred sherds for *Tiber*, this pattern! Mostly they were already glued together as reconstructed plates when I first encountered them (Figure 175, Table 37).

*Tiber* is an example of “a romantic Italian design” which was one of the popular genres of transferware decoration (Figure 176). M. Williams remarks that the English, who produced this pattern, were much enamored of the “Mediterranean country” (M. Williams 2008:159). The English were very fond of Mediterranean scenes, as previously described in the entry for *Gondola #1*.<sup>205</sup> Other Italian themed patterns in the Chapel Assemblage include *Gondola # 1*, *Italian*, and *Tower*. *Italian* and *Tower* (see those entries) and *Tiber* were originated by Spode. A transfer decorated *Tiber* AKA ‘Rome’ specimen was identified in San Diego Old Town. It is shown in the McCoy-Silvas TMS (catalog number P1116-1049-6, pg. 46 in Walter Enterprises printed out version).

According to the TCC Database, “Though the original factory name of the pattern is ‘Rome,’ it is also well known by collectors under the alternate name Tiber” (TCC#3943). The name *Tiber* is preferred here because it was the name used by Jean Krase; plate XIV in her thesis, and apparently by others she consulted (Krase 1979:4, 27). According to someone who put together a display of Presidio artifacts,<sup>206</sup> captioned “TIBER PATTERN BLUE TRANSFERWARE 1812 (PEARLWARE - PLATES),” Krase identified this pattern as “Tiber (Tibur) Pattern Blue Transferware” and dated it 1812. The rest of the caption accompanying a photograph of the six sherds – none of which are from the rim – states: “According to Krase (1979:4, 27) this ware was produced by the British manufacturer, “Spode.” ” The decoration, which shows the Tiber River passing through Rome, was applied to a creamware base. Krase’s identification is based on Coysh 1974:78.

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<sup>205</sup> They still are. A movie (1991), set after World War I, called “Enchanted April” features some exhausted English women who rent a romantic Italian villa (as often depicted in romantic transferware scenes) and romance ensues. *Italian* the transferware pattern does fall into the “Romantic” genre...

<sup>206</sup> In this same box at SDSU Collections Management Laboratory, are other “Display items.” (Copies of this display page from the SDSU Presidio collections are also archived at Walter Enterprises in Chula Vista, in a binder labeled Book 2, P-Z, Presidio Ceramics, Transfer PATTERNS).

The TCC Database describes the central pattern as showing “the River Tiber, the Castle of St. Angelo, and St. Peter’s Cathedral. Also shown is Trajan’s Column, between the castle and the church, but this is misplaced and does not appear there in real life” (see Figure 176, complete pattern; and Figure 178, source prints, below. Regarding the dates on the source print illustrations, “The plates are dated from 1796 to 1798, but are on paper watermarked 1815.”<sup>207</sup> The artist for *Tiber* also produced the illustration for *Tower* in J. Merigot and R. Edwards’ “Views of Rome and Its Vicinity.”

*Tiber*’s entire rim “marly” consists only of a wide banded stringing; an unusual attribute. It is an odd looking design of left then right tilted ovals with looping lines woven between the ovals. The looping lines are white, as are the edges of the ovals. Inside the ovals is medium blue. The background is darker blue. There are smaller ovals halfway present on both the upper and lower edge of the stringing. TCC classifies this stringing treatment as “Geometric patterns / Concentric Lines and Circles” (Figure 177).

The Spode company changed to Copeland and Garrett from 1833–1847 (TCC#19674), and then W.T. Copeland (and Sons) from 1847-1970 (TCC#1406), and the pattern *Tiber* went along with the change. Another company that produced *Tiber* was Joseph Stubbs, dating 1822-1835, of Longport, Staffordshire. The mark associated with Stubbs is impressed “STUBBS”. “The Stubbs version follows the original Spode design very closely, the only noticeable variation being differences in the foliage on the trees” (TCC#7510). A third pottery used the impressed mark “Lakin” (upper and lower case lettering). This was the imprint from Thomas Lakin (and Son) dating 1810-1817, situated in Stoke-on-Trent, Staffordshire, England (TCC#13470). “This [Lakin] very early copy of Spode’s ‘Rome’ or *Tiber* pattern, introduced in 1811, indicates the popularity of the design from the very beginning” (TCC#13470), and *Tiber* AKA ‘Rome’ is still being produced today. Patterns originated by Spode in the Chapel Assemblage include

<sup>207</sup> <https://arachne.dainst.org/entity/16430>.

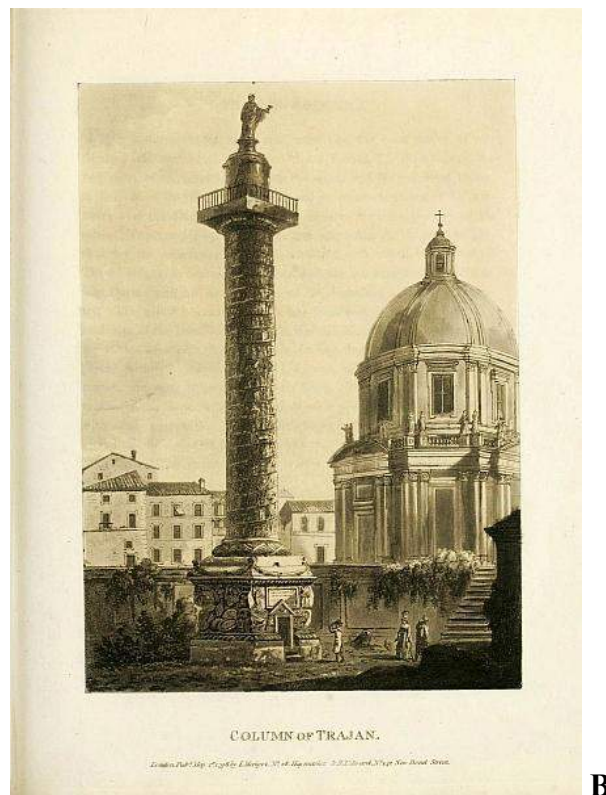
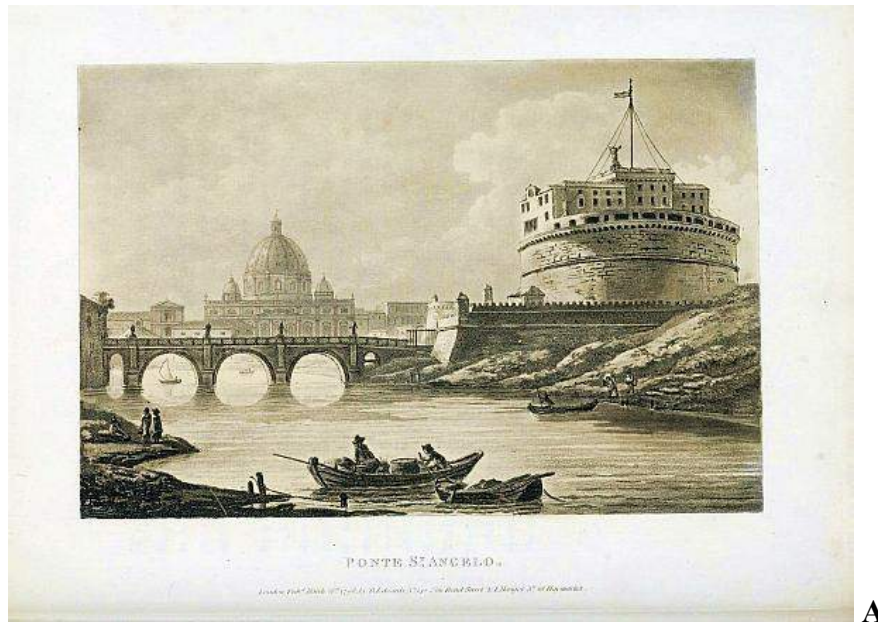
*A Wreath for the Victor, India, Italian, Love Chase, Tiber, and Tower.* The by now familiar Spode mark is reproduced in Figure 179.



**Figure 176: *Tiber* as Shown on a Plate in the Transferware Collectors Club Database.** (Transferware Collectors Club Database: TCC#3943.)



**Figure 177: A Close Up (From the Side) of the Unusual Stringing Only Border of *Tiber*.** (Transferware Collectors Club Database: TCC#3943.)



**Figure 178: Source Prints for the Features Depicted on the *Tiber* Transferware Pattern.** A and B = Show the actual placement of the three featured items. Note Trajan's Column (B) has been inserted in the dead center of the patterns in Figure 176 above. (Transferware Collectors Club Database: TCC#3943.)



**Figure 179: Example of the Makers Mark on the Sherds of the Chapel Assemblage of *Tiber*.** (Transferware Collectors Club Database: TCC#3943.)

## TOWER

“The flowers that bloom in the spring  
 Tra la  
 Have [every]thing to do with the case.”  
 Susan Walter

Adapted from Koko’s lament in Gilbert and Sullivan’s *Mikado*



**Figure 180: Tower Sherds From the Chapel Assemblage.** (WE#0034A-B; Photograph#100\_0379.JPG; TCC#1764.)

### Attributes

**Pattern Name:** *Tower*.

**Provisional Cataloging Name/s:** ‘Milkmaid.’<sup>208</sup>

**Color Present:** Blue.

**Rim:** Slightly indented.

**Stringing** (Also see Table 2):

Along Rim: Heart shaped palmettos alternating with small things topped with dark dots.

Encircling the central element: I cannot describe this adequately; small repeating elements separated by half light / half dark areas. The stringing is bounded on inside and outside with a line and dot motif.

<sup>208</sup> This name may show up in the catalogs and notes for the early years of this transferware analysis, but the cow butt I had identified on the sherd turned out to be from the *Pastoral* pattern instead.

**Verbiage:** None.

**Mark:** Not present on Presidio sherds.

**Manufacturer:** Spode.

**Origin:** Stoke-on-Trent, Staffordshire, England.

**Dates:** 1815–1833.

**WE numbers:** WE#0194A-B.

**Vessel Form at the Presidio:** Unidentified flat vessel.

**Table 38: *Tower* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0304A	Unidentified Flat Item	1	1
WE#0304B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

Two sherds identified an unidentified flat item of the *Tower* pattern (Figure 180, Table 38).

*Tower* was “Probably the most common design made during the Spode period” (Coysh and Henrywood 1982:368) (Figure 181). *Tower* is “a romantic Italian design” which was one of the popular genres of transferware decoration. M. Williams remarks that the English, who produced this pattern, were much enamored of the “Mediterranean country” (M. Williams 2008:159). The English were very fond of Mediterranean scenes.<sup>209</sup> The Staffordshireites producing this pottery certainly appreciated Mediterranean scenes. Other Italian themed patterns in the Presidio assemblage include *Gondola View I, Italian*, and this one, *Tower* plus *Italian*, and *Tiber* and were all originated by Spode.

The rim design of *Tower*, bounded by its loopy fat stringings, features primroses alternating with heartsease (also called Johnny jump up, wild pansy, heart's ease, and heart's delight) (Coysh and Henrywood 1982:53) (Figure 182). ‘Milkmaid’

<sup>209</sup> They still are. A movie (1991), set after World War I, called “Enchanted April” features some exhausted English women who rent a romantic Italian villa (as often depicted in romantic transferware scenes) and romance ensues. *Italian* the transferware pattern does fall into the “Romantic” genre...

(TCC#15403) shares this marly, and at first I believed these sherds represented that pattern, based on the presence of a cow butt on a sherd. But then the cow turned out to be from *Pastoral*. There aren't any further sherds representing 'Milkmaid' and the tree piece from the central pattern is from *Tower*. Another pattern in the Chapel Assemblage, *Boy Piping* (TCC#1949), also features violets in the marly, but of an entirely different style.

The *Tower* pattern was introduced about 1815. "The scene is an adaptation of an engraving of The Bridge of Salarno near Porta Salarno from Merigot's Views of Rome and its Vicinity" (Coysh Henrywood 1982:368) (Figure 183). Regarding the dates on the illustrations, "The plates are dated from 1796 to 1798, but are on paper watermarked 1815."<sup>210</sup> Two variations of the scene have been found, one with an additional pair of buildings on the extreme left in the background (Drakard Holdway 2002:212). This quoted information and sources are from Description of the pattern in the TCC Database (TCC#1764).

The site of this ancient road bridge dates back to Roman times. It crossed the Aniene, a tributary to the Tiber River, and the structure has been repeatedly added to and sections destroyed. The Tower was constructed "possibly" in the 8<sup>th</sup> century. In 1798, Napoleonic troops destroyed part of the original bridge structure.<sup>211</sup>

*Tower* was not only produced in "complete dinner services" and dessert wares, but also on more unusual forms including "a bidet, a giant teapot ... a footbath, and miniature dinner services" (Coysh and Henrywood 1982:368).

The mark for *Tower* is, once again, the simple word "Spode" (Figure 184). Patterns originated by Spode in the Chapel Assemblage include *A Wreath for the Victor*, *India*, *Love Chase*, *Italian*, *Tiber*, and *Tower*.

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<sup>210</sup> <https://arachne.dainst.org/entity/16430>.

<sup>211</sup> [https://en.wikipedia.org/wiki/Ponte\\_Salario](https://en.wikipedia.org/wiki/Ponte_Salario).



Gotta love it: *Tower* was used as the base for ‘Tower Picnic’, a pattern used on ceramics by the “Hamburg-Amerika Linie,” a “transatlantic shipping enterprise established in Hamburg, Germany, during 1847.” The factory name of this pattern, ‘Tower Picnic,’ [is] found in a pattern book in the Spode archives. Notice particularly this: “The lower part of the pattern features three couples having a picnic and are served by a team of gnomes” (Figure 185). The date the tile was produced was before 1939, and the Copeland mark found on the ‘Tower Picnic’ coffee pot is from the early 20th century, unfortunately way too late for Presidio residents (TCC#11845).



**Figure 181: Full Pattern of *Tower*, on a Plate.** Notice the cog shaped flowers in the marly, at about 8 o’clock and directly opposite; they were helpful in identifying this pattern. (Transferware Collectors Club Database: TCC#1764.)



**Figure 182: Close up of the Border of Spode's *Tower*.** Compare with Unknown Maker's *Boy Piping*, the other rim featuring violets in the Presidio assemblage (*Boy Piping*'s Figures 59, 60). (*Boy Piping* = Transferware Collectors Club Database: TCC#1949; *Tower* = Transferware Collectors Club Database: TCC#1764.)



**Figure 183: The Source Print for *Tower*.** (Transferware Collectors Club Database: TCC#1764.)



**Figure 184: The Maker's Mark for *Tower*.** (Transferware Collectors Club Database: TCC#1764.)



**Figure 185: Gnomes Bringing Food for Picnicking Couples on W.T. Copeland (and Sons') Pattern Called 'Tower Picnic,' which Used *Tower* as its Base.** The gnomes are directly underneath the ship's prow. I wonder how many other patterns have been augmented like this? (Transferware Collectors Club Database: TCC#11845.)

## TREFOIL RIM

“The whole thing started with cup plates.”  
Petra Williams (1978:7)



**Figure 186: The *Trefoil Rim* Sherd Identified in the Chapel Assemblage.** (WE#0188; Photograph#100\_0476.JPG.; TCC#5973.)

### Attributes

**Pattern Name:** *Trefoil Rim*, featured on ‘Cadmus’, ‘Castle Garden Battery’, ‘Cottage in the Woods #1’ patterns.

**Provisional Cataloging Name/s:** ‘Cadmus,’ ‘Castle Garden Battery,’ ‘Cottage in the Woods.’<sup>212</sup>

**Color Present:** Dark cobalt blue.

**Rim:** Round.

**Stringing** (Also see Table 2):

Along rim: The entire rim may almost be considered stringing only. It consists of a repeated 3 lobed element (the trefoil), linked with a taller single knobbed element; below is a line of tiny white circles, looking like a string of dotted beads, or fish roe.

**Verbiage:** None.

**Mark:** None present on Presidio sherd.

<sup>212</sup> These names may show up in the catalogs and notes for the early years of this transferware analysis. Once I realized I had none of the interior patterns, I changed this pattern name to *Trefoil Rim*.

**Manufacturer:** Enoch Wood and Sons.<sup>213</sup>

**Origin:** Stoke-on-Trent, Staffordshire, England.

**Dates:** 1818-1846.

**WE numbers:** WE#0188.

**Vessel Form at the Presidio:** Cup plate.

**Table 39: Trefoil Rim Design Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0188	Cup Plate	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

*Trefoil Rim!* Oh I am happy there is at least one transferware cup plate in the assemblage! Even if only a bit of it's tiny diametered rim design was identified. And even if it is only one dinky bit! (Figure 186, Table 39).

Several tea ware items were represented in the Chapel ceramics transferware Assemblage...and while these vessels may have been used by the Presidio inhabitants for traditional Mexican herbal teas, or chocolate, the wares themselves were originally manufactured for the tea drinking customs in England. However, the cup plates in the assemblage were specifically manufactured by British potteries for the American custom of pouring hot tea into the saucer to cool it, and then placing the tea cup into the cup plate to avoid staining the table linens or tabletop with tea.

The British steeped their tea in boiling water, making it hard to hold the tea bowls/cups, or drink, without getting burned. Because the tea was so hot, Americans developed the habit of pouring the liquid into the shallower saucer, allowing it to cool, and drank from the saucer. Tea could slop over the bowl onto its bottom, and could potentially stain the white linens covering the table, or damage the tabletop. To avoid this, tiny little plates, called cup plates, were invented to set the cup in while the saucer was used to drink from.

<sup>213</sup> Larsen (1950:41) attributes the *Cadmus* pattern discussed here as "designs by WOOD" and also "Some specimens marked ENOCH WOOD & SONS."

Cup plates were never popular in England, but were manufactured in large quantities by English potteries for American export (Williams, Margie 2007:87). Cup plates average “under four inches in diameter” (Williams, Margie 2007:88, quoting Williams and Weber 1978:7).

The *Trefoil Rim* was used by Enoch Wood and Sons to encircle three different central patterns: ‘Cadmus’ (TCC#2142), ‘Castle Garden Battery New York’ (TCC#2142), and ‘Cottage in the Woods #1’ (TCC#5973) (Figures 187, 188). Enoch Wood and Sons contributed several items to Presidio table settings, including dinnerware and childrens’ dishes – in transferware as well as other types of decorated and undecorated styles – as described in other sections of the English ceramics part of the Main Report. Note that two of these *Trefoil Rim* cup plate patterns are marked with the Great Seal of the United States, used by Enoch Wood and Sons specifically for export wares to the United States (Figures 189-192).

More patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).



**Figure 187: A Close Up of the *Trefoil Rim* Marly.** (Transferware Collectors Club Database: TCC#5973.)

 <p style="text-align: right;">TCC#2142</p>	<p>‘Cadmus’ (TCC#2142)</p>  <p>Mark for ‘Cadmus’ (TCC#48297)</p> <p>Great Seal Elements</p>
 <p style="text-align: right;">TCC#2026</p>	<p>‘Castle Garden Battery, New York’ (TCC#2026)</p>  <p>Mark for ‘Castle Garden Battery, New York’ (TCC#48156)</p> <p>Great Seal Elements</p>
 <p style="text-align: right;">TCC#5973</p>	<p>‘Cottage in the Woods #1’ (TCC#5973)</p>  <p>Mark for ‘Cottage in the Woods #1’ (TCC#53162)</p>

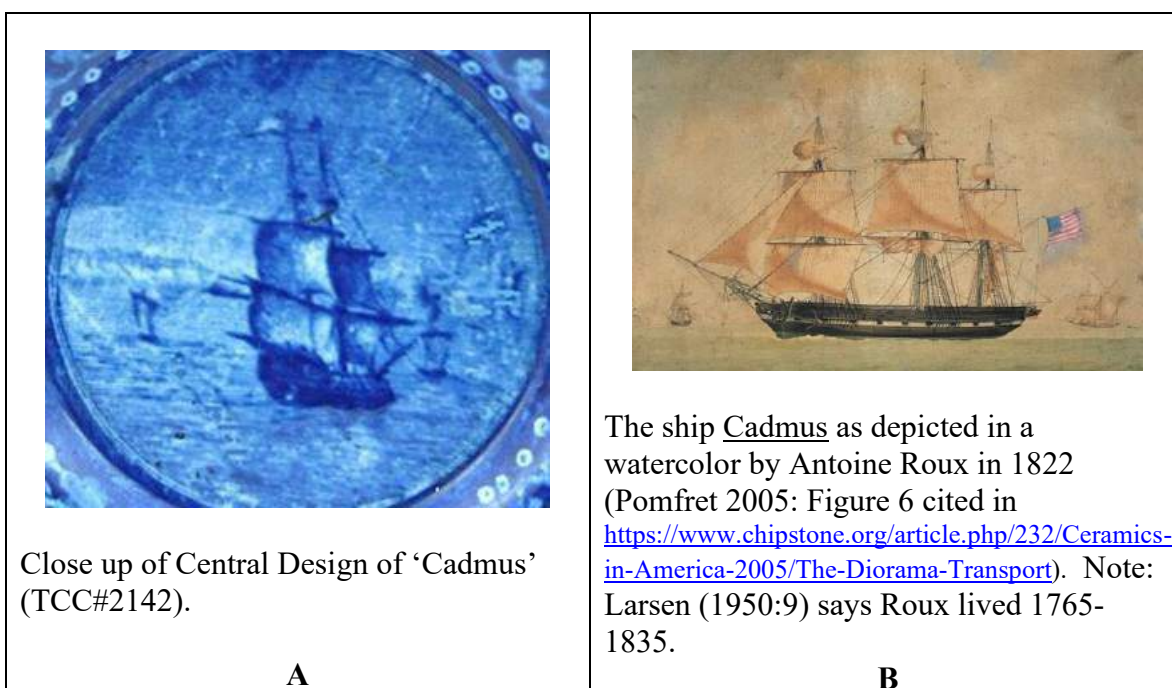
A

B

**Figure 188: The Three Patterns – ‘Cadmus’; ‘Castle Garden Battery, New York’; and ‘Cottage in the Woods #1’ – Depicted in the *Trefoil Rim* Series, and Their Respective Marks. (All images Transferware Collectors Club Database, as indicated.)**

As noted there are three central patterns Enoch Wood and Sons encircled with the *Trefoil Rim*: ‘Cadmus’ (TCC#2142), ‘Castle Garden Battery New York’ (TCC#2026), and ‘Cottage in the Woods #1’ (TCC#5973). These are all classified as American Historical patterns. It is not known which of these three patterns is represented by the Chapel Assemblage’s WE#0188. Each pattern is treated separately below.

**‘Cadmus’  
Trefoil Border Series**



**Figure 189: The Transfer Version of *Cadmus* (A) and an Original Watercolor of the Merchantman Cadmus (B).** (Transferware Collectors Club Database: TCC#2142.)

The ‘Cadmus’ pattern, in an alternate border to Presidio’s WE#0188 *Trefoil Rim*, can also be found encircled with a shell border. There are two sizes of cup plate, 3.25 inches, and a slightly larger version (TCC#2142) at 3 5/8 inches (Snyder 2000:147). Larsen gives the two sizes of ‘Cadmus’ as 3 1/2 and 3 3/4 inches (Larsen 1950:41).

The three masted merchantman *Cadmus* was built in 1816 in Medford Massachusetts (Larsen 1950:9). “The *Cadmus* was the boat which brought La Fayette back to America in 1824, sailing into NY Harbor ... Often a parenthetical ... is added to the listing since



it is not known for sure if the boat pictured is actually the Cadmus” (TCC#2142). What do you think, based on the images in Figure 189? (Myself, I don’t know). Other views of the ship Cadmus were placed on other chinaware manufactured for export to the United States. Including the *Trefoil Rim* version, there are six entries for the ship Cadmus in the Transferware Collectors Database: TCC#2142, 2796, 4505, 4869, 3000, 5632 (as of 2023).

What is Cadmus? We aren’t as aware of Greek and Roman stories as the British who built that ship and named it for the hero prince who set out to save a beautiful maiden – his missing sister – and failed. He consulted an oracle, who sent him to a dragon that he killed. A voice told him to sow the dragon’s teeth; they sprang up and went on to war amongst themselves. The five survivors and Cadmus threw the dragon in the air, and it became the constellation Draco. There’s much more. Cadmus was also credited with bringing “to Greece the alphabet of letters that the Phoenicians of his homeland had invented” (Appenzeller, Cantlay, and Thompson 1984:24-29).

**‘Castle Garden Battery, New York’  
AKA ‘Trefoil Border Series, The Battery’**



**Close up of Central Design of Castle Garden Battery, New York.** (Transferware Collectors Club Database: TCC#2026.)

**A**



**A view of Castle Garden Battery Park, from an 1893 picture by King.** Although this illustration shows a rotunda, there is none in the transferware pattern. ([https:// commons.wikimedia.org/wiki/.](https://commons.wikimedia.org/wiki/))

**B**

**Figure 190: The *Trefoil Rim* Transferware Version of ‘Castle Garden Battery, New York’ (A) and an Illustration of the Structure (B), Dating Much Later than the Chapel Site.**



**Figure 191: Another Version of the Scene Showing ‘Castle Garden Battery, New York’ by Enoch Wood and Sons.** This larger scene was cropped to fit onto the cup plate shown above in Figure 190A. Comparing this platter and the cup plate, notice the enlarged setting, and many differences in detail, such as the clothing of the people by the fence, and the shape of the sails of the boat. This larger scene is encircled by Enoch Wood and Sons’ Shell Border. (Transferware Collectors Club Database: TCC#2799.)

‘Castle Garden Battery, New York’ encircled with the *Trefoil Rim*, is shown in Arman and Arman 2000a:31 #124 and 32 #125; sizes are not given. Their #118, #119, and #120 have the same central pattern with shell borders; one measures 4 1/2”. Larsen gives two sizes of ‘Castle Garden Battery, New York’ cup plates: 3 1/2 and 3 5/8 inches (Larsen 1950:42).

Perhaps almost as important in history as the San Diego Presidio, located on the western side of the American continent in Alta California, is, on the eastern coast “The Battery, designated a park in 1693 ... the oldest public space in continuous use in New York City.” The authors of the website in footnote 167 below mention “Within its shoreline landscape from 1855 to 1890, Castle Garden served as America’s first immigration processing center. The transformations of The Battery and the Castle tell the

history of New York and, by extension, the growth and development of our nation”.<sup>214</sup> This structure was built as a fort for defense against the British during the War of 1812. An artificial island was dredged up to house this generally circular building (which is currently called Castle Clinton).<sup>215</sup> The Battery was another structure specifically chosen by British potteries to use when producing export transferwares for the American market (Figures 190, 191).

**‘Cottage in the Woods #1’  
AKA ‘Trefoil Border Series, Ruggles House’**



**Figure 192: Close Up of Central Design of ‘Cottage in the Woods #1’.** (Transferware Collectors Club Database: TCC#5973.)

‘Cottage in the Woods #1’ is only known with the *Trefoil Rim* marly, unlike the other two patterns in the *Trefoil Rim* series (Figure 192). ‘Cottage in the Woods #1’ is known

<sup>214</sup> <http://www.castlegarden.org/thebattery.php>.

<sup>215</sup> [https://en.wikipedia.org/wiki/Castle\\_Clinton](https://en.wikipedia.org/wiki/Castle_Clinton).

in two sizes of cup plates – 3.75 inches, and another diameter not specified in the TCC entry (TCC#5973) but probably 3 5/8” (Snyder 2000:147), plus a plate of 5.5 inches. The 5.5 inch item does not have a *Trefoil Rim*. The smaller 3.75 inch one is definitely a cup plate size; and the 5.5 inch diameter fits in Punchard’s child dish size diameters (Punchard 1996:5). Alternatively, this size can be found in adult teawares as saucers and cookie plates. No history could be found on this pattern. A request for information about the ‘Cottage in the Woods’ pattern documentation from the Transferware Collectors’ Club received the following reply:

The DB entry says Arman alternatively calls this pattern “Ruggles House” (questioned); there are several historic Ruggles houses in New England, although if you “Google” them, none seem to be a match to the view shown on the plate. Note that the DB entry suggests a French scene. The view looks generic, not necessarily a real place. Let us know if you come up with anything! (Hoexter 2022 [June 28]).

In sum, the flat, tiny diameter of the Trefoil Rim sherd from the Chapel Assemblage represents a cup plate with, probably, one of the central patterns examined above. It sure would be cool if some of the other Presidio collections recently given to SDSU’s Collections Management Laboratory had other tea ware fragments that indicated which pattern it is.

## TRINITY COLLEGE BORDER

“Export wares, that is, those designs produced for, and shipped to foreign markets..., often were never marketed in England. Therefore, historians may have no record of their existence.”  
A.W. Coysh 1972 <sup>216</sup>



**Figure 193: Sherds From the Chapel Assemblage From the *Trinity College Border* of John and William Ridgway’s Oxford and Cambridge College Series. (TCC#11177; WE#0089A, B; Photograph#100\_0390.JPG.; TCC#11177.)**

### Attributes

**Pattern Name:** *Trinity College Border*

AKA: ‘Oxford’

‘Oxford and Cambridge College’.

**Provisional Cataloging Name/s:** ‘Oxford John and William Ridgway.’ <sup>217</sup>

**Color:** Blue.

**Rim:** None present.

**Stringing** (Also see Table 2):

Along the rim: A zigzag with the top and bottom of the pointed ends differently embellished.

<sup>216</sup> See References Cited.

<sup>217</sup> This name was used in earlier notes and catalogs.

**Verbiage:** None.

**Mark:** "...XFOR... / ...DG...;" underglaze cobalt (Figures 196, 197).

**Manufacturer:** John and William Ridgway.

**Origin:** Shelton, Hanley, Staffordshire, England.

**Dates:** 1813-1830.

**WE Catalog Number:** WE#0089A, B.

**Vessel Form at the Presidio:** Plate.

**Table 40: *Trinity College Border Pattern* Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0089A	Misc. Mark Sherd	1	1
WE#0089B	Misc. Unidentified Plate Fragment	1	0
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

Two sherds, one with a mark on the back, represent one vessel decorated with the *Trinity College Border* pattern (Figure 193, Table 40). Two patterns in the Chapel Assemblage depict subjects in Oxford, England. This researcher was going mad trying to keep them straight, so to alleviate her confusion, the preferred pattern names in this document in the discussion do NOT include the word Oxford.<sup>218</sup> Note these patterns / series can be referred to by different names according to different researchers: the Enoch Wood and Sons version is ‘Oxford, Cathedral Cities, and English Cities’ (TCC#11252, 15031); see *English Cities Border* for discussion. Likely candidates for the central design of this John and William Ridgway *Trinity College Border* pattern is ‘Theatre Printing House andc [sic], Oxford’ (TCC#11177), or ‘Trinity College, Oxford’ (TCC#19312) (Figure 194).

In Coysh and Henrywood’s lists of printed pattern names is ‘Trinity College, Oxford’ and ‘Trinity Hall, Cambridge.’ Both are part of the ‘Oxford and Cambridge College Series’ (Coysh and Henrywood 1982:370). There are 18 pattern names listed in Coysh

<sup>218</sup> Susan doesn’t care if you the reader goes mad. This worked for her.

and Henrywood for the ‘Oxford and Cambridge College Series.’ Those showing views of Oxford, with the word Oxford in the title, are: ‘All Souls College and St. Mary’s Church, Oxford,’ ‘Christ Church, Oxford’ (two views), ‘Observatory, Oxford,’ ‘Radcliffe Library, Oxford,’ ‘Theatre Printing House andc [sic], Oxford,’ ‘Trinity College, Oxford,’ and ‘Wadham College, Oxford’ (Coysh and Henrywood 1982:271) (Figure 194, 195).

TCC categorizes the rim as “Floral with picture medallions” (Figure 195). The subjects within the reserves (“medallions”) <sup>219</sup> are people in classical Roman / Greek attire, and there is a goat in each scene. The scenes show people feeding, or leading the goat. The goat has several important roles in mythology. One is Amalthea, the goat foster mother of Zeus; <sup>220</sup> and Pan, the half human half god, is partly a goat.



**Figure 194: Two Views From *Trinity College Border* of John and William Ridgway’s ‘Oxford and Cambridge College Series.’** These images show different central views, neither of which are identified (as yet) in the Presidio assemblage. Only fragments of the rim from this series are present. However, the central design may be:

A = ‘Theatre Printing House &c, Oxford’. (Transferware Collectors Club Database: TCC#11177.)

B = ‘Trinity College, Oxford’. (Transferware Collectors Club Database: TCC#19312.)

<sup>219</sup> In my Glossary, the word medallion is used for the central scene. To me, the areas in the rim are called reserves.

<sup>220</sup> <https://www.britannica.com/topic/Amalthea>.

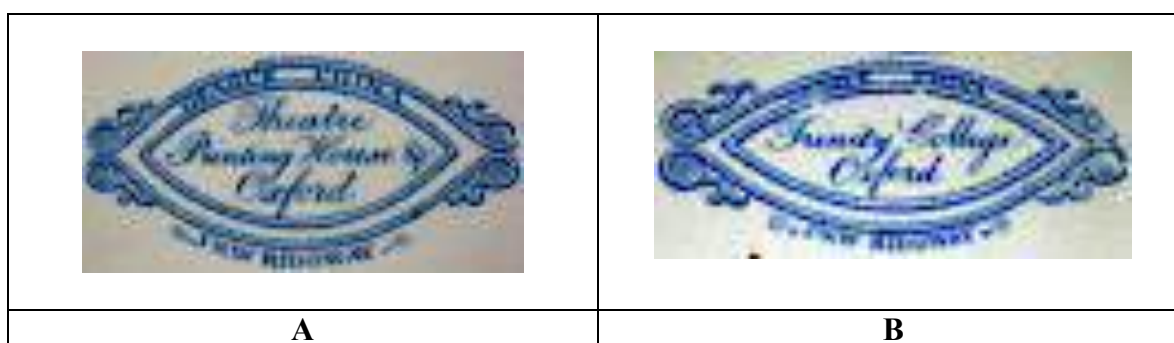




**Figure 195: The Border of John and William Ridgway’s “Oxford and Cambridge College Series” That Encircles the Chapel’s Pattern *Trinity College Border*. (Transferware Collectors Club Database: TCC#11177.)**

Lettering on WE#0089A	Lettering with Presidio lettering <b>BOLDED</b>
<i>xfor</i> DG	<i>Oxford</i> <b>J &amp; W RIDGWAY</b>

**Figure 196: Manufacturers Mark Lettering on the Reverse of WE#0089A, of *Trinity College Border* from the Chapel Assemblage.** The lettering in the *Trinity College Border* marks is in script (Figure 197), and indicated here in italics. (WE#0089A.)



**Figure 197: Two Examples of John and William Ridgway’s ‘Oxford and Cambridge College Series’ Maker’s Marks, Used for *Trinity College Border* Patterns.** One of these may be the pattern in the Chapel Assemblage.

A = ‘Theatre Printing House &c, Oxford.’ (Transferware Collectors Club Database: TCC#11177.)

B = ‘Trinity College, Oxford.’ (Transferware Collectors Club Database: TCC#19312.)

## TURKEY

“I will be chosen! ... I am commanding and strong. I know how to stick out my chest and hold my head high. Yes, I will be king of all the birds!”  
The Turkey <sup>221</sup>



**Figure 198: Fragments of the Black Transfer Pattern *Turkey* in the Chapel Assemblage Represented by a Child’s Plate.** (Rim WE#0359B, C; central image at bottom WE#0359E; Photograph#100\_0520.IMG; TCC#10762.)

### Attributes

**Pattern Name:** *Turkey*.

**Provisional Cataloging Name/s:** None.

**Color:** Black central transfer design, in the Chapel Assemblage. The surface is scratched and worn.

**Rim:** Round edge with molded multicolored marly. The marly is enameled with red, green, and brown, and all colors are degraded.

**Stringing:** None.

**Verbiage:** None.

**Mark:** Not present on the Presidio sherds.

**Manufacturer:** Enoch Wood and Sons.

**Origin:** Burslem, Staffordshire, England.

<sup>221</sup> F. Isabel Campoy and Alma Flor Ada, editors. *Tales Our Abuelitas Told Us. A Hispanic Folk Collection*. Atheneum Books for Young Readers, New York: page 26.

**Dates:** 1818-1846.

**WE Catalog Numbers:** WE#S 0359A-E, WE#0360.

**Vessel Form at the Presidio:** Childrens' nurseryware plate,<sup>222</sup> and a miscellaneous unidentified fragment.

**Table 41: *Turkey* Pattern Sherd and Vessel Count**

WE#	Vessel Form	Sherd Count	Item Count
WE#0359A	Plate, Small (Child's)	1	1
WE#0359B	"	8	0
WE#0359C	"	1	0
WE#0359D	"	1	0
WE#0359E	"	1	0
WE#0360	Misc. Unident. Small Child's Plate Fragment	1	0
<b>TOTAL</b>	<b>1</b>	<b>13</b>	<b>1</b>

### Discussion and Description

Several examples of nurserywares are present in the full Chapel Assemblage. One of the transferware patterns is *Turkey*. The *Turkey* item is one child's plate, consisting of 13 fragments found in six different SDSU baggies (Figure 198, Table 41).<sup>223</sup> These child-sized vessels, usually a mug and a saucer or small plate, were given as "gifts for good children" (Riley 1991;<sup>224</sup> Siddall 2011). The pattern *Turkey* was considered a particularly appealing one not only for children, but also to adult Americans who would identify this bird as symbolic of the United States of America.<sup>225</sup> Other nurseryware

<sup>222</sup> *Turkey* has the same wreath rim pattern as *A Reward for Diligence*, an example of which is also in the Chapel Assemblage. A third wreath rim (WE#361A,B,C) that did not match the *Turkey* and *A Reward for Diligence* plates was also identified, but the central pattern is unknown. All together, then, there are 3 nurseryware wreath rim flat items in the Chapel Assemblage. See Table 39 for a description of all the central designs for the Enoch Wood and Sons wreath rimmed series that I could locate as of this writing (in 2023).

<sup>223</sup> As shown on Table 38, five of those SDSU baggies contained a single sherd; not an uncommon situation in the SDSU student cataloging system.

<sup>224</sup> This reference has excellent pictures and information, but I found Riley's book difficult to use because of its confusing organization.

<sup>225</sup> Benjamin Franklin, considered a sage in Europe as well as a founding father of the American colonies, lobbied for the native turkey to be the American logo. As is known, the turkey lost out to that fish eating bald eagle. Original design for The Great Seal of the United States ([https://en.wikipedia.org/wiki/Great\\_Seal\\_of\\_the\\_United\\_States](https://en.wikipedia.org/wiki/Great_Seal_of_the_United_States)). The eagles in the Great Shield and the many copies of it present a very unflattering view of this bird. To me, these legs look like lizards. The only time I've seen birds with their legs in this position – is when they're cooked.

patterns featuring a turkey are extant. One, also titled ‘Turkey,’ features a large, single bird along with the verbiage Turkey; the poor bird is missing most of his underbelly. This Maker Unknown version is also a child’s plate (TCC#11743). It has been suggested that *Turkey* and another pattern ‘Hen and Chicks,’ may both have been parts of “a series of children’s plates featuring birds made by Enoch Wood and Sons.” An immediate caveat follows: “However, there are only two patterns known at present” (TCC#12450).

Sherds of the rim of *Turkey* have occurred elsewhere in California as indicated in my notes below:

Pieces of one of the Enoch Wood and Sons’ embossed and enameled nurseryware plates were found at the Casa de Bandini / Cosmopolitan Hotel excavations in San Diego Old Town.

In an email to a colleague I described the Chapel’s plate as: “6 ½ inches in diameter, with blue puddling, rim featured hand painted <sup>226</sup> floral accents in red, pink, and yellow (with severe color degradation) over molded designs, and the edge of the rim is red lined. The part of the center that is present on mine looks like it may have had an overglaze transfer that is now mostly gone. Possibly it was hand painted but looks to me more like a transfer ghost. <sup>227</sup> It was pink or red” (Walter email to Larry Felton January 7, 2009).

Wait, wait, there’s more!

I recognized the same unique plate rim in the Cooper Molero Adobe assemblage: P297-376-2; pictured in my printout of the Cooper-Molero TMS on page 54, panel 4 (bottom). Larry Felton was a California State Parks archaeologist with experience in numerous locales. I wanted to know, if he’d seen this stuff elsewhere? I also asked him what kind of ware it is; I didn’t know and was temporarily calling it Victorian majolica.

Felton replied he didn’t know of other examples than the one from “Layer 2 (cleanup) of Unit E of the Diaz Yard locus, Archaeological Feature 46.” But online, he told me, he’d found some more of them. He also had discussed this ware with George Miller who “indicate[ed] that it is enamel painted, may date to the 1820s, and was probably a child’s plate. It is about 16 cm in diameter (6-1/4 inches)” (Felton 2009: Personal

<sup>226</sup> Actually enameled (not painted), as the color is over the glaze.

<sup>227</sup> Likely this damage was the result of the print being a bat transfer, which can wear off, unlike tissue transfer which preserves the images underneath a clear glaze.

Communication via email to Susan D. Walter). In another message, Felton referred to it as “Nurseryware.”

The photograph of P297-376-2 in the Archaeological Catalog for Cooper-Molero Adobe shows segments of the same Enoch Wood and Sons’ embossed and enameled nurseryware plate rim as at the Chapel.<sup>228</sup>

The rim sherds of *Turkey* present at the Chapel are encircled by dark red, or maroon, on the outer edge. The marly, molded and embossed, includes a brightly enameled wreath of flowers, connected by brown stems. The blossoms depicted, I originally believed, to be colored red, yellow and green, but upon viewing complete examples, I realized what I thought to be yellow flowers are actually a degraded green clump of leaves<sup>229</sup> (Figure 198). In complete examples of *Turkey*, blue blossoms are present (Figure 199).

The center subject is the prize – a large turkey, printed with black transfer. The full example shows this fellow in full display with tail spread and wings open (Figure 199). He also apparently has odd fore legs – tiny, like a Tyrannosaur. This peculiarity makes the creature in *Turkey* appear to be a six limbed creature. Or, possibly, the artist had an original that depicted some loose feathers dangling from the turkey’s breast (as shown by various images online) and the engraver of *Turkey* interpreted the loose feathers in this limb-like fashion (Figure 200).

It has been suggested that children as young as 6 years old were employed to do “easy” decoration for repetitive ceramic patterns, including nurserywares (Riley 1991:16).<sup>230</sup> Riley, in her treatise on children’s wares, commented that child workers did sloppy work: “Splashes they often were, too; it is known that children were frequently employed to

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<sup>228</sup> The Cooper-Molero Adobe, located in Monterey, California, received wares from the same ships that brought trade goods to San Diego and the other missions of Alta California.

<sup>229</sup> However, recently another version of a plate with a rim molded and enameled like the Enoch Wood and Sons marly pattern has emerged. Called “Such Playful Tricks My Neighing Friend” in the Transferware Collectors Club database (TCC#20843), it clearly has yellow on alternate marly “leaf clusters.” For some details on this item, see Table 38

<sup>230</sup> In 1802 the Factory Acts were passed to protect child workers in other fields (coal mining, for instance), and finally in 1840 the English potteries were investigated as to their employment of children in “the Scrivens Report,” and, later, protective laws were passed to limit children’s work to 10 hour days, and specified certain standards of safety ([http://www.thepotteries.org/history/scriven\\_index.htm](http://www.thepotteries.org/history/scriven_index.htm)).

carry out this colouring work.” Also: “...to add colour to the molded borders ... much was daubed in by child labour” (Riley 1991:12-13). Riley includes stereoscopes and images of a series of illustrations called ‘The Potters’ Art’ (based on the stereoscopes) that range from 5 1/2 inches to 7 3/4 inches in diameter – showing young children employed in potteries (page 154, 155).<sup>231</sup> Some of these items are in the TCC Database Cup Making (TCC#6908), and Printing (TCC#7883) as examples. This observation is of particular interest regarding the two children’s patterns in the Presidio assemblage (*Turkey*, and *A Reward for Diligence*) either known to be made by, or possibly made by Enoch Wood and Sons.

Regarding child labor PUNCHARD reports:

From about the middle of the eighteenth century children age fourteen or over could attend an apprentice school for the art of pottery. ... The potters were paid by the perfect piece. *If a pottery piece was considered a reject or a second, the masters sold it to the schools where the children decorated the wares* (emphasis mine) (Punchard 1996:40).<sup>232</sup>

But, on *Turkey*, the decoration is of good quality. Examining complete specimens of *Turkey* the marlys are molded with a wreath of floral elements which are enameled in bright red, green and blue, all with delicate shading. The blue tulip shaped flowers are two toned light and cobalt. The red four petaled blossoms are tinted with dark or light edges and blend to pink on one edge, carefully controlled in placement. The green leaf clusters, as well as the green central section of the red blossoms, have yellow accents. None of this is slipshod, amateurish, or “messy,” and all of these details show the enamellers were skilled and practiced artisans. Clearly the carefully decorated *Turkey* and others of this rim series (Figures 201, 202) argues that Enoch Wood and Sons valued nurserywares enough to pay skilled adult workers to produce them.

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<sup>231</sup> Other references recommended regarding child labor can be found in the References Cited under Tanner and Tanner 2015; Tanner and Tanner 2019. And I’d argue that the boy balancing a bucket on his head in Hoexter’s article (Hoexter 2015 in References Cited) isn’t only “the child of a man employed in a pottery,” but more likely learned through personal experience as an employee of the potteries how to do that.

<sup>232</sup> Punchard says the patterns “practiced” on were “the peafowl or house design” and “most of it perhaps” went to the eastern side of the American continent. Punchard shows child’s ‘Peahen’ items on pages 40 and 41. ‘Peahen’ is documented here on the West Coast too; it was identified in a San Diego Old Town context (Walter 2016), but not found in the Presidio assemblage. San Diego Old Town is located just down the hill from the Presidio. Punchard’s 1996 book on nurserywares is filled with numerous lovely pieces with proud manufacturer’s marks.

My conclusion is corroborated by Riley, though this particular manufacturer (Enoch Wood and Sons) was not named: “Judging by the differences in quality of this type of decoration, some were done by competent adults ... while much was also daubed in by child labour” (Riley 1991:13).

Nurserywares often were unmarked. In this case, of these flat items encircled by the floral wreath as described above, marks *are* often present, and, if marked they are always by Enoch Wood and Sons. See Table 42 for a listing of all the vessels Susan could find with this rim treatment. (Figure 203, Table 42).

Susan’s ceramics collection includes 5 flat vessels exhibiting the rim pattern associated with Enoch Wood and Sons, and all are marked by that manufacturer. Susan’s two *Turkey* plates are printed on different bodies: the red transfer version is on creamware, and the black printed version is on pearlware. The use of the same pattern on different bodies has also been noted in the descriptions of another design sharing the Enoch Wood and Sons rim: ‘Eagle on a Branch’ (Arman and Arman 1998:169, S40).

On Susan’s items, the creamware plate exhibits the impressed mark “WOOD;” and the pearlware items includes the impressed “ENOCH WOOD and SONS” over an American eagle with a shield mark specifically utilized for the American market (Figure 203, Table 42).<sup>233</sup> As I was writing up *Turkey*, marked with an impressed Eagle mark, I found these comments, which gave me pause: “There’s something inherently memorable about spotting a bird with the size, the symbolic power, and the *clarity* of a Bald Eagle; once you’ve gotten close enough to see the bird, its very eagleness seems to fill your eyes.” Then I read this about the Wild Turkey, who missed out in the national bird position: “There’s something disturbing about the symbolism of sitting down every Thanksgiving and tearing into the carcass of our national bird, though I freely admit it would be even worse if we were eating Bald Eagle” (Cashwell 2003:113, 133).<sup>234</sup>

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<sup>233</sup> The eagles in the Great Shield and the many copies of it present a very unflattering view of this bird. To me, these legs look like lizards. The only time I've seen birds with their legs in this position – is when they're cooked.

<sup>234</sup> Cashwell, Peter. *The Verb 'To Bird' Sightings of an Avid Birder*. Paul Dry Books, Philadelphia.

More patterns were identified by this pottery in the Chapel Assemblage than any other manufacturer – there are nine. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called ‘Willow Border’ by Enoch Wood and Sons).

See also *A Reward for Diligence* for another example of a nurseryware plate with this same rim treatment.

Finally, nursery wares were expected to be used by, and played with by children. As such, they were often broken or damaged.<sup>235</sup> My own children played with chipped and broken pieces, and partial or completely mismatched dishes.<sup>236</sup> Size differences made no impact upon them – an undersized or overly large vessel was simply accepted. To illustrate this for this report, two children, wearing appropriate Mexican garments, were staged within a setting representing a well stocked picnic tea party. The plants shown, for the most part, are similar to the Presidio’s southern California environment’s verdure (especially after rain). See Figure 204 for a table set with appropriate dishes and food. Figures 205 through 210 literally document our “Maria,” “Aberdatche” and “Memo” as they, without prompting, played in their setting, and enjoyed their repast.<sup>237</sup>

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<sup>235</sup> Admittedly, adults also break dishes. I have a large collection of things I busted. And if others hadn’t broken stuff, I would never have had this decades long career identifying and researching them.

<sup>236</sup> I treasure a photograph of my children and their Grampa Frank inside a tent made of a sheet, partaking of some victuals on mismatched Melmac and fine porcelain vessels. Frank is beaming and carefully has his pinky crooked.

<sup>237</sup> Thank you so much kids, and an especial thanks to their parents and another enabler. “Names have been changed” to protect the innocent.





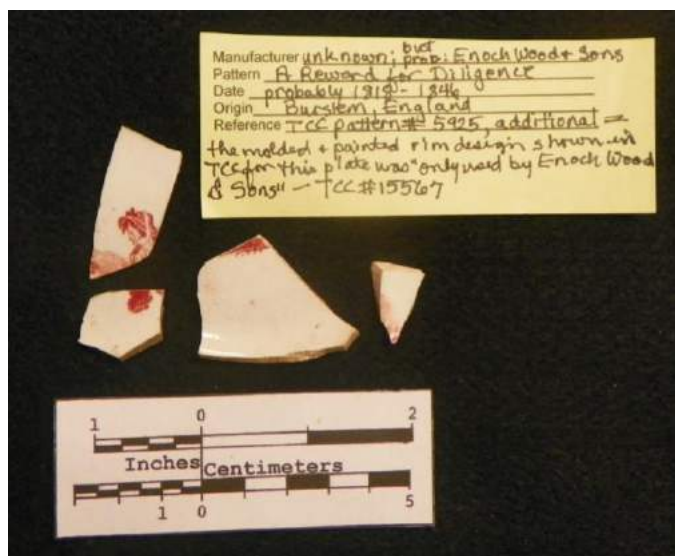
**Figure 199: A Complete Example of a Child's Plate with the Black Transfer Pattern *Turkey*.** Note the odd "fore legs" below the chest of the central medallion, and the expert enameling of the rim's wreath elements. The framing lines occur in different colors; the Chapel item is black lined. (Transferware Collectors Club Database: TCC# 10762.)



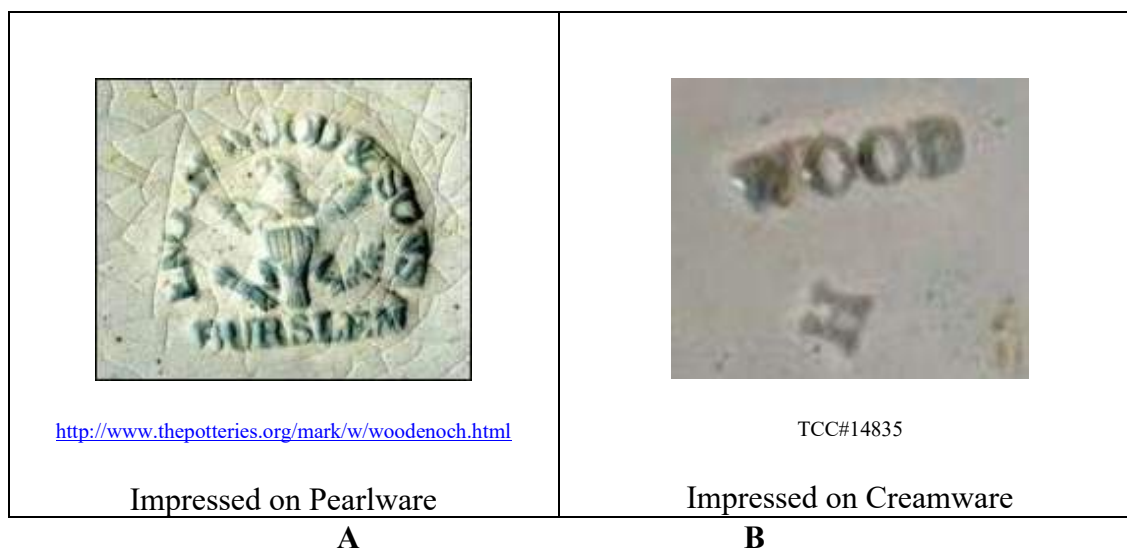
**Figure 200: An Adult Male Turkey.** Note the protruding feather at his breast. ([https://en.wikipedia.org/wiki/Turkey\\_%28bird%29](https://en.wikipedia.org/wiki/Turkey_%28bird%29).)



**Figure 201:** *A Reward for Diligence* Black Transfer Pattern on a 6 1/4 Inch Plate, on White Background, with a Molded and Enamelled Floral Border. *A Reward for Diligence*, also in the Chapel Assemblage, shares the same border as *Turkey*. (Transferware Collectors Club Database: TCC# 5927.)



**Figure 202: Sherds of a Another Child's Plate From the Chapel Assemblage, the Red Transfer Pattern *A Reward for Diligence*, Which Shares the Same Molded and Enamelled Border as *Turkey*. (WE#0120A, B, and C; Photograph#100\_0504.JPG.)**



**Figure 203: Possible Chapel Assemblage Manufacturers Marks Associated with *Turkey*.** Marks do not appear on the sherds from the Chapel Assemblage, but these marks are on the various Susan D. Walter Collection of children's plates with this rim design.

A = The Eagle and Shield design is on pearlware.

B = The impressed word WOOD, plus the H impressed letter are on creamware. (Transferware Collectors Club Database: TCC#14835; and <http://www.thepotteries.org/mark/w/woodenoch.html>)

**Table 42: Enoch Wood and Sons Nurseryware Plates**

With the molded and enameled marly of a wreath of embossed flowers, colored blue / red / orange / yellow, with green leaves, specifically made for the American market.

These rims are on flat Children's Wares.

**NOTES:**

# = There are 14 Titles, and 24 plates represented.

Color = Color is subjective. Without actually seeing the item, what is brown to one analyst may be maroon to me. What is orange to another is red to me.

Paste = If the paste is seen by myself or mentioned by one of the sources, it is assumed to be correct. Otherwise, the paste is assumed to be Earthenware.

Printed = This term is used when the exact transfer process method is unknown.

Titles = In this table the Titles cannot be put in single quotes as is the norm in the rest of this Appendix, as they won't sort correctly.

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
1	<i>A Reward for Diligence</i>	None on the Presidio sherds	A / REWARD / For / DILIGENCE	Earthenware	Bat	Small sherds	Not present	Not present	Not present	Red	Fragments of the central scene are present on the sherds  A woman is standing (books on the ground behind her) near a scroll draped over a monument that says "A Reward for Diligence"; a child sits with an open book on its lap; landscape behind	SHERDS PRESENT AT THE PRESIDIO: WE#0120A, B, C; TCC#5927.
1	<i>A Reward for Diligence</i>	Not shown	A / REWARD / For / DILIGENCE	Earthenware	Underglaze Tissue	6 1/4"	Maroon	None	Light Green, Red, Cobalt, Light Blue, Yellow	Black	A woman is standing (books on the ground behind her) near a scroll draped over a monument that says "A Reward for Diligence"; a child sits with an open book on its lap; landscape behind	TCC#5957.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
2	Boy and girl with a bird's nest of young	No mark	None	Earthenware	Printed	4 3/4"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue	Black	A boy and girl, seated on the ground facing each other. The girl is holding a nest with 4 chicks. There is a stunted tree behind the boy and foliage on the sides and front of the vignette.  Described by Riley as "of a boy and girl with a bird's nest of young."	Color Plate 5, Page 18, [#XLVII]. Riley 1991.  Also shown in black and white Riley 1991: Page 149, [#535], described page 148.
3	Eagle on a Branch*	Enoch Wood Mark	None	Creamware and Pearlware	Printed	7 1/8"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue	Maroon	An eagle with outstretched wings perched on an oak branch.  *This pattern shown in Arman and Arman but with a shell edged rim. Their items are transfer printed creamware and pearlware for the American Market, 1760-1860.	TCC#16974; Arman and Arman 1998:169 [#S40].
4	Fishing	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]; 2=light green workmans mark [Enameled]	None	Pearlware	Bat	5 3/8"	Maroon	Maroon	Light Green, Red, Cobalt	Maroon	A bridge over a river with a man fishing, a drover on the road herding 2 cows over the bridge, 2 houses behind the bridge, a building with a turreted tower in the background.	Susan D. Walter Collection.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
4	Fishing	No mark	None	Pearlware	Printed	6 3/8"	Light Green	Light Green	Light Green, Red, Cobalt	Black	A bridge over a river with a man fishing, a drover on the road herding 2 cows over the bridge, 2 houses behind the bridge, a building with a turreted tower in the background.  Described by the seller as "a man fishing along a river with a castle in the background."	Was listed by Nancy Barster of Childhood Antiques (item#AA 1097) through Ruby Lane; the listing was removed.
5	Getting Fruit	No mark	GETTING FRUIT	Earthenware	Printed	5 1/4"	Red	None	Light Green, Cobalt, Blue, Yellow	Black  With other enameled colors added: yellow, brown, cobalt, green, red / orange	A standing child in red blouse and blue short pants pulling fruit off of a small tree. The scene is polychrome with enameling over the transfer of red, green, and blue. The child's skin is enameled a light brown.	Pictured in color page 18 (Color Plate 5), Riley 1991:XLV; described page 92.
6	Hen and Chicks	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]; 2=maroon workmans mark [Enameled]	None	Pearlware	Bat	4 1/2"	Red	Red	Light Green, Red, Cobalt, Light Blue	Black	A hen with 4 chicks, one on her back, one in front of her; one behind her in shadow facing behind, one under her wing (all I see are its feet); all are in profile.	Susan D. Walter Collection; Bought from Judie Siddall; this is the same item shown in TCC Database. TCC#12450.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	LaFayette Washington*	Not mentioned; but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; each name is in a ribbon over the portrait	Pearlware	Printed	Not known**	Light Green	None	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over portraits of Lafayette and Washington each encircled by frames; Clouds.	Arman and Arman 1998:55 [4.63].  *Referred to by the title "Lafayette Washington," Arman and Arman 1998:261 [L.13].  **Two different plates are depicted in Arman and Arman, as seen by comparing the marlys.
7	LaFayette Washington*	Not mentioned; but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; Each name is in a ribbon over the portrait	Pearlware	Printed	Not known**	Light Green	Light Green***	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over; Portraits of Lafayette and Washington each encircled by frames; Clouds.	Arman and Arman 1998:55 [4.63].  *Referred to by the title "Lafayette Washington," Arman and Arman 1998:261 [L.13].  ***Two different plates are depicted in Arman and Arman, as seen by comparing the marlys; this version definitely shows a marly line.
7	LaFayette and Washington	Unmarked but attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON; Each name is in a ribbon over the portrait	Earthenware	Printed	5" approx.	Light Green	Light Green	Light Green, Red, Cobalt, Light Blue (?)	Black	Flying eagle holding ribbons with the names of Lafayette and Washington, over portraits of Lafayette and Washington each encircled by frames; Clouds This item is called a toddy plate by Dunn.*	TCC#2789; *Dunn, Jewell Lorenz TCC Bulletin, 2022, Vol. XXIII, No. 2, page 9.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	6 ¼"	Not known**	Not known**	Green, Red, Blue (sometimes)	Sepia	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.
7	LaFayette and Washington	Enoch Wood and Sons I=Eagle and Shield / Burslem [Impressed]	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait	Earthenware	Underglaze Tissue	6 ½"	Light Green	Light Green	Light Green, Red, Cobalt, Grey (instead of Light Blue)	Red*	19 stars over; Flying eagle holding ribbons with the names of LaFayette and Washington, over portraits of LaFayette and Washington each encircled by frames; Clouds *Brick Red	TCC#2789.
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	6 3/8"	Not known**	Not known**	Green, Red, Blue (sometimes)	Red	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.
7	Lafayette and Washington	Not mentioned	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait "in a cartouche"*	Earthenware	Printed	7 ½"	Not known**	Not known**	Green, Red, Blue (sometimes)	Sepia	Portraits are each in a cartouche suspended by a ribbon held by a spread eagle.	*Larsen 1950:231(538) **Larsen describes these plates but they are not depicted in color.



Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
7	Lafayette and Washington	Attributed to Enoch Wood and Sons	LA FAYETTE WASHINGTON;  Each name is in a ribbon over the portrait.		Printed	6 3/4"	Light Green	Light Green	Light Green, Red, Cobalt and Light Blue	Sepia		Devin Moisan Auctioneers, <a href="https://www.invaluable.com/auktion-lafayette-washington-child-s-mug-and-plate-782-c-b69497ba88">https://www.invaluable.com/auktion-lafayette-washington-child-s-mug-and-plate-782-c-b69497ba88</a>
8	Mother and Daughter and Cat	Attributed to Enoch Wood and Sons	None	Earthenware	Printed	5 1/2"	Maroon	Maroon	Light Green, Red, Cobalt and Light Blue	Black	"A young girl stands near her mother waiting for something from the bowl on her mother's lap. A cat lies at the mother's feet. Perhaps it is waiting for something to eat. The mother and daughter are in the kitchen, as there is a kitchen table behind them."*	*TCC#15567.
9	Mother and child in the style of Adam Buck	No mark	None	Earthenware	Printed	6 1/2"	Maroon	Maroon	Light Green, Cobalt and Light Blue, Yellow	Red	A mother in Empire dress with a long stole draped over her shoulders, on her knees, holds a basket of flowers over her child. Her arms, neck and torso are dark, she has a white face and hands. The child also is kneeling, and has its arms upraised towards the basket. All parts of the child's skin are light. A reclining couch is behind them.  Described by Riley as "of a mother and child in the style of Adam Buck"	Color Plate 5, page 18 [XLIV] Riley 1991.  Also shown in black and white Riley 1991: Page 31 [#60]. Described page 30.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
10	Music Session  [A nickname by Susan]	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed]	None	Pearlware	Bat	5 3/8"	Maroon	Maroon	Light green, Red, Cobalt and Grey (instead of Light Blue)	Maroon	A mother in Empire dress with a long stole draped over her shoulders, sitting at a square piano, facing behind her towards the viewer. A large music score is propped in front of her. Two children on either side – one playing a tambourine and the other a triangle.	Susan D. Walter Collection.
11	Punishment	None	None	Earthenware	Printed	7 1/2"	Maroon	Maroon	Light Green, Red, Cobalt and Light Blue	Red	Described as “of a mother with a little boy” by Riley.  In profile, a seated woman wearing a long dress and mop cap, holding a small bat in one hand and her other hand on her son’s shoulder. Her son is crying; he is wearing a suit with a white ruffled collar. They are indoors.	In color Riley 1991: Page 18, [#XLIII] (Color Plate 5). Also shown in black and white Riley 1991: Page 31, [#59].
12	Such Playful Tricks My Neighing Friend	None	Such playful tricks my neighing friend, Thy Masters patience soon will end	Earthenware	Underglaze tissue	5 1/8"	Yellow (or Light Green?)	None	Light Green, Red, Cobalt, Yellow	Black  With other enameled colors added: yellow, brown, cobalt, green, red / orange	There are no painted connecting stems between the flowers and leaf clusters.  In profile, a man is offering a plate of food to his unharnessed brown horse. The horse, with one foreleg upraised, is blowing its feed into its owner’s face.	TCC#20843.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
13	<i>Turkey</i>	Enoch Wood and Sons 1=WOOD	None	Creamware	Bat	7 1/4"	Red	None	Light green, Red, Cobalt, Light Blue	Red	A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	TCC#10762; Susan D. Walter Collection.
13	<i>Turkey</i>	Enoch Wood and Sons 1=Eagle and Shield / Burslem [Impressed] 2=workmans mark of maroon parallel lines [Enameled] 3=B [Impressed]	None	Pearlware	Bat	7 1 /4"	Maroon	Maroon	Light Green, Red, Cobalt, Light Blue, Yellow	Black	A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	TCC#10762; Susan D. Walter Collection.
13	<i>Turkey</i>	Not present on Presidio sherds	None	Pearlware	Bat	6"	Maroon	None	Light Green, Red, Cobalt; all very degraded	Black; damaged by scrapes	PRESENT ARE: Four rim sherds; and two transfer sherds of part of the turkey.  A male turkey in full display; has peculiar appendages that look like front legs protruding from his breast; flowers in foreground, shrubs behind.	SHERDS PRESENT AT THE PRESIDIO: WE#0359A-E, TCC#10762.
14	Unidentified rim sherds from San Diego Presidio Chapel Assemblage	Not present on Presidio sherds	None	Creamware	Not present on sherds	Sherds	Not known	Not known	Not known	Not known	The central transfer pattern of this item is unidentified.	SHERDS PRESENT AT THE PRESIDIO: WE#0360.

Table 42: Enoch Wood and Sons Nurseryware Plates  
(Continued)

#	TITLE	MARK	VERBIAGE	PASTE	PRINT PROCESS of Center	SIZE	RIM Color of Line	MARLY Color of Line	MARLY Colors	PRINT Color	DETAILS	SOURCE
14	Unidentified rim sherds from Cooper Molero Adobe	Not present on sherds	None	Earthenware*	Not present on sherds	Not known **	Red	None	Red, Polychrome, degraded	Not known	The central transfer pattern of this item is unidentified.	Cooper Molero Adobe Unit E, Diaz Yard, Layer 2 (clean up) Catalog # P297-376-2, *Looks like pearlware in the photo. **There is no scale in the photo.



**Figure 204: A Table Set With Wares and Food for a Picnic That the Children of the San Diego Presidio Would Have Been Familiar With.** The ceramics includes a Chinese teapot, a Brownware plate, 5 transferware plates with molded and enameled rims, a handleless tea cup and saucer of painted sprig, a green edge decorated plate, a Galera ware pocillo (cup), a yellow with lustre mug and saucer, a rose decorated enameled plate, a reproduction mayolica plato (plate), a blue sponge decorated tea pot, and a porcelain handleless cup being used as a tea waste bowl featuring an Adam Buck black transfer print with lustre rim. The food includes piloncillo (cone brown sugar), tortillas, queso (cheese), raisins, dates, dried pears, candied mango, fresh apricots, walnuts, pecans, sunflower and squash seeds. The beverage is tea. (Photograph# IMG\_0326.jpg.)



**Figure 205: Maria and Her First Guest. Her Guest, Aberdatche, is From Holland.**  
 The large plate for the not yet arrived guest is *Turkey*, with the black transfer pattern found in the Chapel Assemblage. Maria's plate is also the *Turkey* pattern, in the alternate transfer print of red. (Photograph# IMG\_0359.)



**Figure 206: Maria Especially Loves the Piloncillo.** She didn't bother to put this sugar in her tea. Instead, she eats it straight. (Photograph# IMG\_0058.jpg.)



**Figure 207: Memo is On His Way to the Picnic, and Maria and Aberdatche Hear Memo Who is Distracted by a Neat Bug. (Photograph# IMG\_0078.jpg.)**





**Figure 208: Aberdatche, Afraid of Bugs, has Left, but Maria's Playmate, Memo, has Arrived. (Photograph#3, IMG\_1135.JPG.)**



**Figure 209: Maria Pours Tea for Memo.** (Photograph#4, IMG\_112.JPG.)



**Figure 210: Memo Pours Tea Into His Cup; the Plate in Front of him is *Turkey*, in the Same Black Version Present at the Presidio. (Photograph# Pouring Tea IMG\_1058.jpg.)**

## VILLAGE CHURCH

“Never trust sheep.”  
Ryan Styles<sup>238</sup>



**Figure 211: Two Sherds Found in the Chapel Assemblage That Represent the Border of the Transferware Pattern *Village Church*.**  
(Photograph#100\_0409.JPG; TCC#1783, 1060.)

### Attributes

**Pattern Name:** *Village Church*  
AKA ‘Rural Village’.

**Provisional Cataloging Name/s:** ‘A Wild Rose Border.’<sup>239</sup>

**Color Present:** Dark cobalt blue.

**Rim:** Slight indent.

**Stringing** (Also see Table 2):

Along rim: a double U scallop.

Around inner edge of marly: a line of tiny white circles, looking like a string of beads.

**Verbiage:** None.

**Mark:** None present on Presidio sherds.

<sup>238</sup> Quote from: [https://www.brainyquote.com/quotes/ryan\\_stiles\\_410252?src=t\\_sheep](https://www.brainyquote.com/quotes/ryan_stiles_410252?src=t_sheep). The Chapel Assemblage features sheep (as well as cows) on a number of patterns. *Boy Piping* is another notable example.

<sup>239</sup> This name may show up in the catalogs and notes for the early years of this transferware analysis.

**Manufacturer # 1:** Josiah Wedgwood.

**Origin:** Burslem, Etruria and Barlaston, Staffordshire, England.

**Dates:** 1759–2005.

**Manufacturer # 2:** Maker Unknown.

**Origin:** Probably Britain.

**Dates:** Unknown.

**WE Numbers:** WE#0117A, B.

**Vessel Form at the Presidio:** Plate.

**Table 43: *Village Church* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0117A	Plate, Unknown Size	2	1
WE#0117B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>3</b>	<b>1</b>

### **Discussion and Description**

The *Village Church* pattern is represented only by two sherds of its border (Figure 211, Table 43). The central pattern, not identified in this assemblage, is a beautiful view of a rural area of England. This theme was agreeable to American settlers and citizens, who often identified with “the mother country” (TCC#1783) (Figure 212).

The lovely marly depicts a cabbage rose, another large blossom of uncertain variety, and smaller flowers. The leaves do not necessarily seem to “go” with the blossom they are attached to (Figure 212). This marly is described as resembling the Wild Rose border (TCC#1060).

Checking the Transferware Collectors Club Database produced two different probable manufacturers, neither of which can be attributed here because there are no sherds from the medallion showing of numbers of sheep, etc.: Josiah Wedgwood’s version is notable for featuring two sheep in the foreground and a small building to the left. Unknown Maker’s pattern has three sheep and lacks the building. Comparing the TCC examples, other differences in details, for instance in the mountainous horizon, the foliage, the

church doorway, the fence placement, and the clothing of the two people conversing are obvious to the person who likes to play “what is the difference between the pictures” (Figure 212).<sup>240</sup> In the TCC Database, attribution of TCC#1783 to Wedgwood is: “Although this plate is unmarked a soup plate with the same version of *Village Church* has been published in FOB (1994) #83 pl.6 with the impressed mark WEDGWOOD” (TCC#1783).

The scene is called *Village Church*, “but a piece marked ‘Rural Village’ is also known.” Unfortunately, the ‘Rural Village’ mark is not yet assigned to a known source (TCC#1783, 1060). Several other potteries (not yet in the TCC Database [as of 2024]) have produced this pattern, including Clews and Dunderdale. Clews’ mark, impressed, was: “CLEWS / WARRANTED / STAFFORDSHIRE” beneath a crown with the letters G and R on either side, impressed twice. David Dunderdale and Co., was at the Castleford Pottery, which was in business from 1798-1821 (Coysh and Henrywood 1989:207). Most vessels depicting *Village Church* are unmarked (TCC#1060, 1783, 21728).

Another pattern called ‘Village Church’ in the TCC Database (TCC#12269) is entirely unlike the Chapel item’s pattern.

The Chapel’s item is a large plate, part of a dinner service. Besides plates, several platters and a number of elaborately shaped serving vessels popped up during a cursory Google search for *Village Church*.

No mark is shown on the Chapel sherds, so *Village Church* is not yet attributed here, but *maybe* it was produced by the manufacturers discussed above.

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<sup>240</sup> An additional image included in entry TCC#1060 shows 3 sheep, the little building is missing, and only one person at the fence.



**Figure 212: Comparison of Two Possibilities for Manufacturers of the *Village Church Sherds at the Chapel*.** Top, Complete vessel; middle, rim marly; bottom, marks.

A = Wedgwood (Transferware Collectors Club Database: TCC#1783.)

B = Unknown Maker (TCC#1060); plus a mark TCC#47143 associated with Unknown Maker.)

## WATERFALL

“No art can with the Potters art compare  
We make our potts of what we Potters are.”<sup>241</sup>  
Anonymous, see Zeller 2021



**Figure 213: Sherds of Part of a Reconstructed Plate from the Chapel Assemblage From a Pattern Called *Waterfall*.** Notice the Clusters of Four Skeletonized Leaves in the Marly. (WE#1308; Photograph#100\_0420.JPG; TCC#2331.)

### Attributes

**Pattern Name:** *Waterfall*.

AKA ‘Falls of Killarney,’

‘Riverside Folly,’

‘Ross Castle.’

**Provisional Cataloging Name/s:** ‘Four Skeletonized Leaves.’<sup>242</sup>

**Color present:** Dark cobalt blue.

**Rim:** Round.

**Stringing** (Also see Table 2):

Along rim: Ovoid beads, topped with dark dots.

<sup>241</sup> I feel this quote is very appropriate also for this glorious pattern whose manufacturer is unknown, and marked with a workmans mark who is unknown, and the remaining sherds of this vessel were not recovered during excavation and thus their whereabouts are unknown. This couplet was actually placed on a salt glazed item dating from 1761. See Bibliography, Zeller 2021, for citation.

<sup>242</sup> This provisional name may show up in the catalogs and notes for the early years of this transferware analysis.



Around inner edge of marly: The same as above, except turned upside down.

**Verbiage:** None.

**Mark:** None present on Presidio sherd.

**Manufacturer:** Maker unknown.

**Origin:** Britain.

**Dates:** Unknown.

**WE Numbers:** WE#0080-WE#0081, WE#0083-0088, WE#0234A-C, WE#1308, WE#1309A-B, WE#1310A-B, WE#1311, WE#1312.

**Vessel Form at the Presidio:** Large plates, unidentified hollow item.

**Table 44: *Waterfall* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0080	Misc. Plate, Large Fragments	2	0
WE#0081 <sup>243</sup>	"	2	0
WE#0083	Misc. Plate Fragment	1	0
WE#0084	"	1	0
WE#0085	"	1	0
WE#0086	"	2	0
WE#0087	"	1	0
WE#0088	Unidentified Hollow Item	1	1
WE#0234A	Misc. Unidentified Fragment	1	0
WE#0234B	Plate, Large	1	1
WE#0234C	Misc. Plate Fragment	1	0
WE#1308	Plate, Large	20	1
WE#1309A	"	5	1
WE#1309B	"	3	0
WE#1310A	"	27	1
WE#1310B	"	2	0
WE#1311	"	4	0
WE#1312	"	6	0
<b>TOTAL</b>	<b>2</b>	<b>81</b>	<b>5</b>

### **Discussion and Description**

It's not fair! Here is so much of a fine looking pattern, and in large quantity, and it's a Maker Unknown! A variety of patterns are made by Maker Unknown in the Chapel

<sup>243</sup> WE#0082 was deleted from the series of catalog numbers, as it was later found not to be from this pattern.

Assemblage; most were pretty fragmentary. But this pattern, *Waterfall*, was represented by large quantities of sherds that could be cross mended into at least four dinner sized plates and a hollow ware item (Figure 213, Table 44). Bummer. Bummer. Bummer. Bummer. Bummer.

The marly is framed along the rim, and at the juncture of the central scene, by stringings of ovoid beads with dots. The dots in the beads “look” outwards along the rim, and “look” inward around the central scene. Williams and Weber describe “distinctive quartets of dark rose leaves, heavily veined” (Williams and Weber 1978:709); they are not connected to the somewhat insignificantly sized roses, but are attached to the dominant sized passion flowers. To me, these “quartets of leaves” do not look like rose nor passion flower leaves, but resemble coleus plants. The clusters of four leaves are printed very dark cobalt with bright white skeletonizing, and are the most arresting feature of the marly (Figure 214).

The center is described succinctly as: “...two women in long gowns and bonnets, one holding a parasol, seated on a grassy bank. Man with top hat and cane stands nearby. Waterfall in center. Two cows in right foreground. In background, beyond a lake, there are arches and a round tower with conical roof” (Williams and Weber 1978:709). There is also a small village in the background and a church spire rises high. I’d add the gentleman is proportionately correct, but those ladies must have had legs like giraffes.

The similarity between the marly of the John and William Ridgway series called ‘British Scenery’ and Unknown Maker’s *Waterfall* is interesting. Both of them feature skeletonized leaves. While ‘British Scenery’ is a series containing more than a dozen central patterns framed by the *three* skeletonized leaves marly (Coysh and Henrywood 1989:35), *Waterfall* appears to be a single central design with its own unique marly elements of *four* skeletonized leaves (Figure 215). There are instances (described previously for *Village Church*) when a manufacturer didn’t mark all the items in a set, or never marked any. Of course, this does not mean the unmarked item is by John and William Ridgway, but it is interesting to note.

Regarding the name *Waterfall*, and its alternate names, “Dick Henrywood noted that ‘although the pattern was not often seen in the U.K., it has always been referred to as ‘Waterfall.’ ” He mentioned that there is no foundation for the titles ‘Falls of Killarney’ or ‘Lakes of Killarney’ that have been used, stating, “After considerable research, I can find no location in Killarney which matches the scene.” The name ‘Riverside Folly’ was given the pattern when it was forgotten that it had previously been called *Waterfall* (TCC#2331). Another name for this pattern is ‘Ross Castle,’ though, like ‘The Falls of Killarney,’ “There is no proof as yet of either” (Williams and Weber 1986:679).

This pattern was made in dinner sets and teawares. It was distributed mostly to the American market, rarely being found in England (Henrywood, cited in TCC#2331). Its saturated inky cobalt color is another clue *Waterfall* was made specifically by British potteries for the North American market (Ewins 1977).



**Figure 214: *Waterfall*, a Transferware Pattern Shown on a Plate Like the Items in the Chapel’s Assemblage.** (Transferware Collectors Club Database: TCC#2331.)



**Figure 215: Contrasting Marlys of the *Waterfall* Pattern of the Chapel Assemblage and Another Very Similar Rim Pattern.**

A = A John and William Ridgway ‘British Scenery’ pattern, with a marly similar in format to the *Waterfall* plates. Note the skeletonized eaves are in triplets, and the blossoms are peonies and narcissus. Note the stringing is exactly the same in both patterns. (Transferware Collectors Club Database: TCC#13162).

B = The Presidio rim on a *Waterfall* plate in the author’s collection. Here the skeletonized leaves are quadruples, and the blossoms are passion flowers and roses. Note the stringing is exactly the same in both patterns. (Susan D. Walter Collection; Photograph#100\_1007.JPG.)

## WEeping WILLOW BORDER

“Listen to the mockingbird, listen to the mockingbird  
Still singing where the weeping willows wave.”  
Alice Hawthorne<sup>244</sup>



**Figure 216: Fragments of *Weeping Willow Border* From the San Diego Presidio Chapel Excavations. (WE#0248-249, 0164A, B; Photograph#100\_0430.JPG; TCC#278, 8431.)**

### Attributes

**Pattern Name:** *Weeping Willow Border*.

**Provisional Cataloging Name/s:** None.

**Color Present:** Dark cobalt blue.

**Rim:** Scalloped/indented.

**Stringing** (Also see Table 2):

Along rim: A white chain with 4 dark lobed shapes inside the links.

<sup>244</sup> Popular song composed in 1855, a favorite of Abraham Lincoln. Septimus Winner, using the pseudonym "Alice Hawthorne" was the lyricist, and Richard Milburn composed the melody. ([https://en.wikipedia.org/wiki/Listen\\_to\\_the\\_Mocking\\_Bird](https://en.wikipedia.org/wiki/Listen_to_the_Mocking_Bird).)

**Verbiage:** None.

**Mark:** None present on Presidio sherds.

**Manufacturer 1:** James and Ralph Clews.

**Origin:** Cobridge, Staffordshire, England.

**Dates:** 1814-1834.

**Manufacturer 2:** Enoch Wood and Sons.

**Origin:** Burslem, Staffordshire, England.

**Dates:** 1814-1846.

**WE Numbers:** WE#0164A-C, WE#0248, WE#0249, WE#0250.

**Vessel Form at the Presidio:** Small plate (a child's flat vessel?), unidentified hollow vessels.

**Table 45: Weeping Willow Border Rim Design Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0164A	Plate, Small	1	1
WE#0164B	Probably A Child's Flat Vessel	1	0
WE#0164C	"	1	0
WE#0248	Misc. Unidentified Hollow Vessel Fragment	1	1
WE#0249	"	1	0
WE#0250	"	1	0
<b>TOTAL</b>	<b>2</b>	<b>6</b>	<b>2</b>

### **Discussion and Description**

In the Chapel Assemblage, two vessels were identified, of six sherds, and each fragment was housed in its own SDSU baggie.<sup>245</sup> From this, only the border of *Weeping Willow Border* has been identified at present (Figure 216, Table 45). And here's another example of the appropriateness of "The influence that Chinese export porcelain designs had on British transfer printed patterns was profound" – as this is another Chinese inspired marly (Halliday and Zeller 2018:19, 41, 39). A number of miscellaneous unidentified blue/cobalt transferware sherds and patterns are still available to the next happy researcher on Presidio transferwares! It is likely that some of those pieces may be

<sup>245</sup> These single sherd baggies were a result of the student's being required to catalog all of their finds each semester.

bits of what here is designated *Weeping Willow Border*.<sup>246</sup> Currently (2022) in this series 15 different central designs have been identified that feature this border.<sup>247</sup>

Comparing the sherds to these different patterns will doubtless help to get more of those loose items reunited with their brothers and sisters in the WE catalog baggies. And the same can be said of further comparisons of the Chapel Assemblage's sherds to the ever expanding patterns in the Database of the Transferware Collectors Club, as well as their colleagues across the pond in England, Friends of Blue.

At least three possible manufacturers present themselves for production of this pattern. One is James and Ralph Clews of Cobridge, Staffordshire, England, dating 1814-1834. *Weeping Willow Border* by James and Ralph Clews shows the weeping willow on the left side of the border (Figure 217). A second possibility is Enoch Wood and Sons (1818–1846, Burslem, Staffordshire), whose similar pattern referred to as 'Willow Border #01'<sup>248</sup> is in the TCC Database (TCC#8431) (Figure 218). A third (not included here) is the company of Stevenson's *Weeping Willow Border*, who put the weeping willow on the right.

The border of all these patterns features the same stringing along the edge, and similar if not exact renditions of dangling weeping willow branches, palm fronds, weird blobby little clusters of leaves, and flowers. The brightest white is the chain in the stringing; other than that, all of three of these series are printed in such a way that there is no unused space (no white areas) anywhere on the vessel.

The fragments identified as *Weeping Willow Border* are so small it is not possible to tell which manufacturer was responsible for the discarded items. The very dark saturated cobalt blue was characteristic of transferwares destined for the American market (Ewins 1997).

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<sup>246</sup> Only the border of this pattern is treated in this analysis, because only border fragments have been identified. An interesting note regarding the central patterns is: "...these designs can be considered precursors to what would become patterns that exhibit a more romanticized idea of Chinese landscape and genre scenes popular during the Romantic Period" (*Friends of Blue, Bulletin* No. 184, May 2020, page 11).

<sup>247</sup> TCC#278, 281, 282, 294, 295, 298, 334, 335, 336, 1397, 3832, 3944, 3992, 4769, 10091, as of 2002.

<sup>248</sup> As of 2021: TCC#8431, 8452, 8453, 8454, 8455, 8456, 8457, 8458, 8513, 11966, 16411.

Of the three manufacturers, here are details of two of them:<sup>249</sup>

Figure 216 shows Clews' *Weeping Willow Border* used on plates of various sizes; platters and serving plates including those with handles; a pedestal footed serving bowl *Weeping Willow Border* #12 (TCC#3844), and, in one case a cup plate sized item missing its characteristic border (*Weeping Willow Border* #07 [TCC#334]). Some of the small plates fit within the sizes for teawares or, possibly, children's dishes (Punchard 1996:5).

Figure 218 shows Enoch Wood and Sons' 'Willow Border' – their marly was simply called 'Willow Border,' but, similar to Clews' *Weeping Willow Border* (Figure 217), depicts plates of various sizes; platters, other table ware such as bowls, and a mustard pot utilizing part of a central scene but not the distinctive border (TCC#8513). The marks for both manufacturers are impressed (Figure 219).

*Weeping Willow Border* is a chinoiserie pattern; i.e. a style influenced by a Chinese export pattern, but not a copy. Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

If this *Weeping Willow Border* was made by Enoch Wood and Sons, there are nine from that pottery. Patterns manufactured by Enoch Wood and Sons in the Chapel Assemblage include *A Reward for Diligence*, *English Cities Border*, *London Views The Coliseum*, *London Views St Philips Chapel*, *Man in Sleigh*, *Marine Hospital Louisville Kentucky*, *Trefoil Rim*, *Turkey*, and *Weeping Willow Border* (called 'Willow Border' by Enoch Wood and Sons).

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<sup>249</sup> The TCC Database mentions that "Stevenson" made a Weeping Willow Border that was reversed from that of the Clews and Enoch Wood and Sons' versions; but I was unable to locate it in any of the five Database entries with makers including the name "Stevenson."







**Figure 217: A Close Up of Part of the *Weeping Willow Border* by Clews.** Clews is a candidate for the manufacturer of Presidio's *Weeping Willow Border* sherds. Not all the elements in *Weeping Willow Border* are shown in this image. (Transferware Collectors Club Database: TCC#278.)



**Figure 218: A Close Up of Part of Enoch Wood and Son's 'Willow Border.'** Enoch Wood and Sons may also be the manufacturer of the Chapel Assemblage's *Weeping Willow Border*. Not all the elements in 'Willow Border' are shown in this image. (Transferware Collectors Club Database: TCC#8431.)

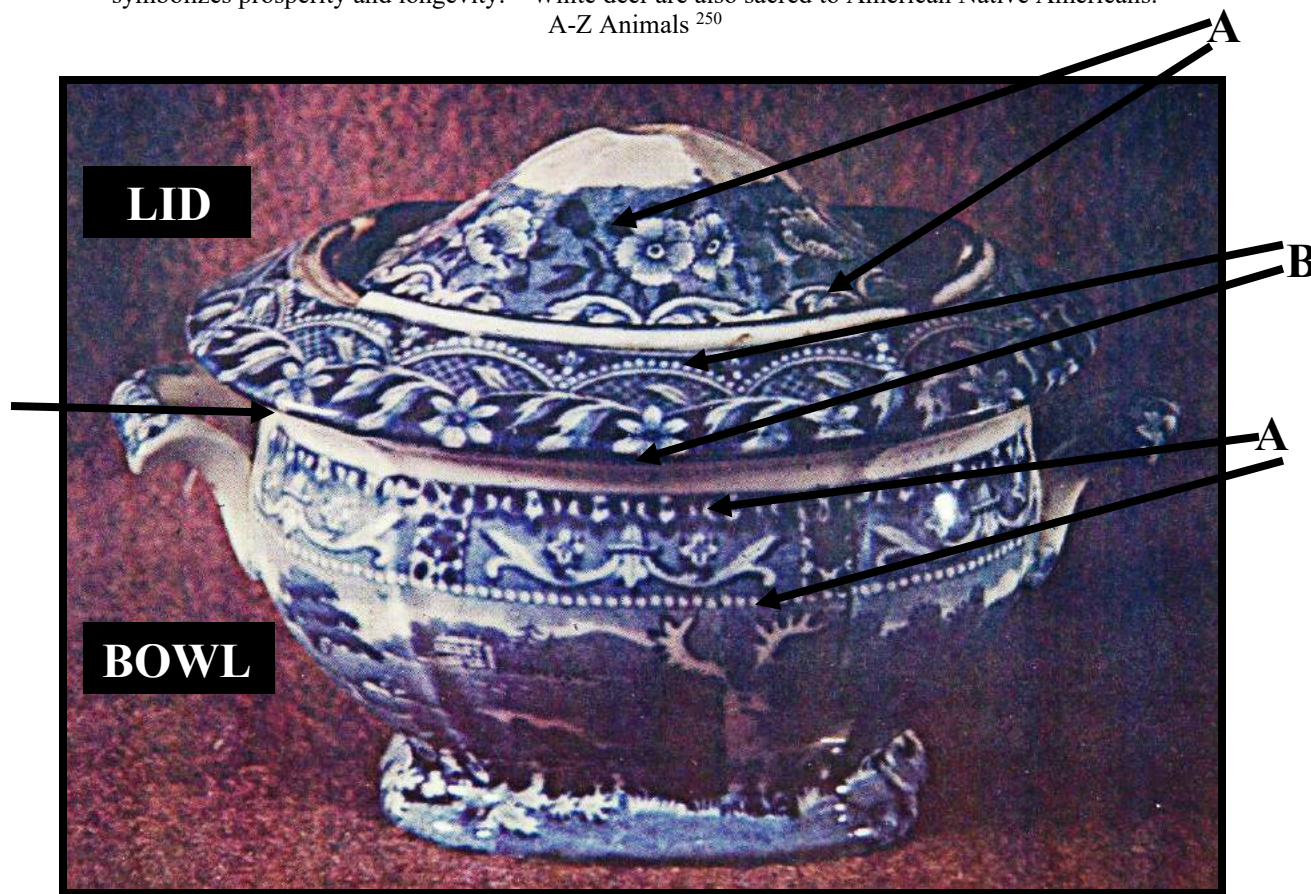
	<p>Marks associated with James and Ralph Clews' <i>Weeping Willow Border</i>. (TCC mark #37930, 50467.)</p>
	<p>Marks associated with Enoch Wood and Sons' 'Willow Border', their version of <i>Weeping Willow Border</i>. (TCC mark #569200, TCC mark #62423.)</p>

**Figure 219: The Marks Associated with *Weeping Willow Border* Produced by Clews and Enoch Wood and Sons.** (All images Transferware Collectors Club Database, as indicated.)

## WHITE STAG

“In European cultures, people believed that the white color of a deer stands as a symbol of humanity’s spiritual quest and that the deer itself “hosts” the world’s spiritual knowledge. In Celtic culture, white deer are seen as spiritual guides who help people reach their goals. In Asian cultures, spotting a white deer symbolizes prosperity and longevity.” White deer are also sacred to American Native Americans.

A-Z Animals <sup>250</sup>



**Figure 220: The Missing Pastoral Style Sugar Bowl and Lid for *White Stag* of the Chapel Assemblage.** This nearly complete *White Stag* patterned sugar bowl and its lid (WE#0152) was pictured in Jean Krase’s thesis (1979:155-156, Plate XVI), but is now missing from the Chapel Assemblage collection. See Figures 224 and 225 for details about the sections labeled A, B, A. (WE#0152; Photograph#100\_0421.JPG; TCC#2084.)

### Attributes

**Pattern Name:** *White Stag*  
 AKA ‘White Deer,’  
 ‘Fallow Deer.’

<sup>250</sup> <https://a-z-animals.com/blog/albino-deer-how-common-are-white-deer/>.

**Provisional Cataloging Name/s:** None.

**Color Present:** Dark cobalt blue.

**Rim:** Slight indent.

**Stringing** (Also see Table 2):

Along rim: A double “U” scallop.

Around inner edge of marly: a line of tiny white circles, looking like a string of beads.

**Verbiage:** None.

**Mark:** None present on Presidio sherd.

**Manufacturer:** Maker Unknown.

**Origin:** Probably Britain.

**Dates:** Unknown.

**WE number:** WE#0152.

**Vessel Form at the Presidio:** Sugar bowl and lid.

**Table 46: *White Stag* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0152	Sugar Bowl and Lid (Photo only)	2 (Bowl and Lid from Photograph)	2 (Bowl and Lid from Photograph)
?	Misc unident frag/s	0	0
<b>TOTAL</b>	<b>2</b>	<b>2</b>	<b>2</b>

### **Discussion/Description**

The items WE#0152 was part of the Chapel Assemblage. The presence of *White Stag* in Appendix III and the WE Catalog is mostly due to the photograph of a nearly whole sugar bowl and its lid, depicted in Krase’s thesis (1979:155-156, Plate XVI), and here in Figure 220.<sup>251</sup> The count of two is due to there being a bowl and a lid (Table 46).

<sup>251</sup> Items that are missing from those shown in Jean Krase’s thesis are pictured on page 143 (“PLATE X, English tin-glazed bowl. Twelve inches in diameter. Chinoiserie pattern – 1770.”); page 155 (“PLATE XVI, English underglaze blue transfer printed pearlware, pastoral view. Sugar bowl – 1818.”); page 159 (“PLATE XVIII, English creamware, “Strawberry” pattern, underglaze colors, teapot body – 1830.”); page 161 (“English pearlware, Chinoiserie pattern. Underglaze black transfer printed bowl – 1850.”); and page 163 (“PLATE XX, Japanese underglaze blue painted saucer. “Flying Turkey” pattern – 1868,” several sherds are also known to be missing – notably the piece depicting the hero in *A Wreath for the Victor* (see Figure 35B).

The designs are different on the bowl and its lid, with the lid not having any of the landscape design. On the lid, from the rim (and going up), is a marly of 6 petaled flowers centered over a scalloped line underlined with a line of dots. The background of the lid marly is very dark inky cobalt. A white band encircles this marly. Next is another band of flowers arranged over a medium hued background. This is surmounted by the lid's finial (which was broken off and missing, as seen in Figure 220).<sup>252</sup>

The *White Stag* pattern features more than one rim design that featured various stringings and repeating linear attributes, as can be seen in Figures 220 and 225. On the various vessel shapes, they were placed as needed, either inside, outside (Figure 224), or in the case of the saucer shown in Figure 221, both of them concentrically on the top.

The pattern on the sugar bowl, from the rim (and going down), has segments depicting bilaterally foliate swags. These panels are encircled by a row of white dots. Beneath the dots is a scene including structures surrounded by a woods. In the foreground is a large male white deer with enormous antlers. He is looking behind himself (Figure 220). The stag is described as follows: “An albino buck, stag, or white fallow deer stands alert by bushes and a rustic fence. In the distance are other deer, peaked hills, a castle and a house. White fallow deer are native to Africa, Europe and part of Asia. They are born a creamy tan with white spots; the deer become white after reaching their first year” (TCC#2084).

Also known as the “fallow deer,” these creatures have been introduced to many other locales. In England, the populations of fallow deer were introduced by the Romans; they have been found archaeologically dating from the first century A.D.<sup>253</sup> The adult male shown in Figure 222A was “Photographed on the Knole Estate in Kent, United Kingdom.”<sup>254</sup> They are not all white (Figure 222B). According to The Wildlife Trusts,

<sup>252</sup> There is a loose finial in the Assemblage. It is unknown whether it fits this item.

<sup>253</sup> Article cited in: [https://en.wikipedia.org/wiki/European\\_fallow\\_deer#:~:text=Great%20Britain%20and%20Ireland,-Learn%20moreandtext=The%20Normans%20are%20thought%20to,in%20the%20first%20century%20AD.](https://en.wikipedia.org/wiki/European_fallow_deer#:~:text=Great%20Britain%20and%20Ireland,-Learn%20moreandtext=The%20Normans%20are%20thought%20to,in%20the%20first%20century%20AD.)

<sup>254</sup> Regarding the distribution of white fallow deer: <https://www.sciencephoto.com/media/675348/view/male-white-fallow-deer.>

“The fallow deer is variable in colour, but is mostly pale gingery-brown, with white spots on the back, a characteristic black and white tail and a white rump patch outlined in black. Some animals are darker brown without any spots, and others are very pale, almost white.”<sup>255</sup>

As indicated in the quotation at the beginning of this entry, a white stag was a spiritual or magical creature in many cultures. In Europe, the boundaries of fairyland and those lands safe for mortals were observed with an annual ceremony called “the Beating of the Bounds.” But, streams, the seashore, “the verges of lakes, the fords of rivers, the crossroads, fences, walls, and thresholds” were all suspect and dangerous because they were “neither one place nor another [and] served as portals to the world of Faerie.” In Wales, lived Prince Pwyll of Dyfed, who chased a white stag through the boundary into Faerie. He found it dead, and allowed his dogs to eat it. He had the creepiest experience of all, clearing his dishonor, when he was changed by a fairy into another form.<sup>256</sup> Another tale took place in a King Arthur’s story. During a feast, into the hall “a white stag leaped, its flanks streaked with a gray foam of sweat and blood showing at its nostrils.” Spectral dogs pursued it, followed by a woman huntress on a white horse:

...the scene was over in seconds. A warrior appeared and seized [a dog]; another man captured the huntress, and these vanished from the hall. The stag and [remaining] hounds escaped the chamber, leaving a trail of overturned tables and benches, of overturned glass and crumpled gold (Fullerton and McKinney 1984:38-49 for the entire telling of this tale).

The event ended Merlin’s career at Arthur’s court. He disappeared, “and he did not return” (Fullerton and McKinney 1984:47).

The mark shown in the TCC Database is a workmans mark (Figure 223). Workmans marks were important because:

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<sup>255</sup> Wildlife Trusts: <https://www.wildlifetrusts.org/wildlife-explorer/mammals/fallow-deer#:~:text=Fallow%20deer%20are%20native%20to,intentionally%20released%20into%20hunting%20forests.>

<sup>256</sup> Marvellous written and illustrated version in Fullerton and McKinney 1984:21-24, 31-34.

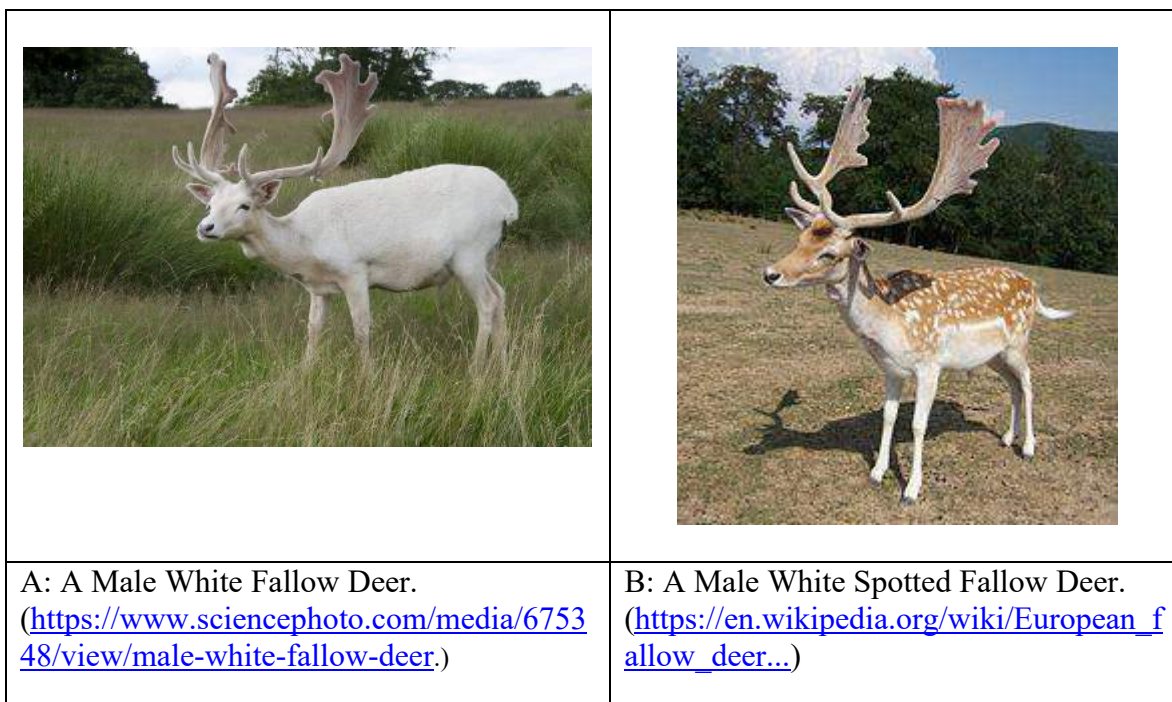
Up until 1872 the pottery pressers, throwers, painters, printers etc were only paid for what they produced if the vessels made it through the final firing in the glaze kiln. This was a system know (sic) as “Goods from Oven” (Miller 2013).

So because this item made it here to be discarded in the Chapel Assemblage garbage, dear old Maker Unknown, producer of this stylish *White Stag* decorated covered sugar bowl, paid his workers back there in England for their efforts.

The extreme dark, inky cobalt used in *White Stag* is indicative of transferware that was targeted for the North American market (Ewins 1997).



**Figure 221: *White Stag Pattern, on a Saucer.*** The image is skewed as shown above in the TCC Database. (Transferware Collectors Club Database: TCC#2084.)



**Figure 222: Fallow Deer, Males.**



**Figure 223: An Impressed Mark on an Example of Maker Unknown's Beautiful *White Stag* Pattern.** (Transferware Collectors Club Database: TCC#2084.)





**Figure 224: The Back View of a *White Stag* Tea Bowl.** Note the rim pattern A above is the same as the “inner” pattern A in the bottom of following image (Figure 225), and is on the lid of the sugar bowl in Figure 220. Pattern B with the fan shaped lattice motif is not shown on this view of the above vessel. (Transferware Collectors Club Database: TCC#2084.)

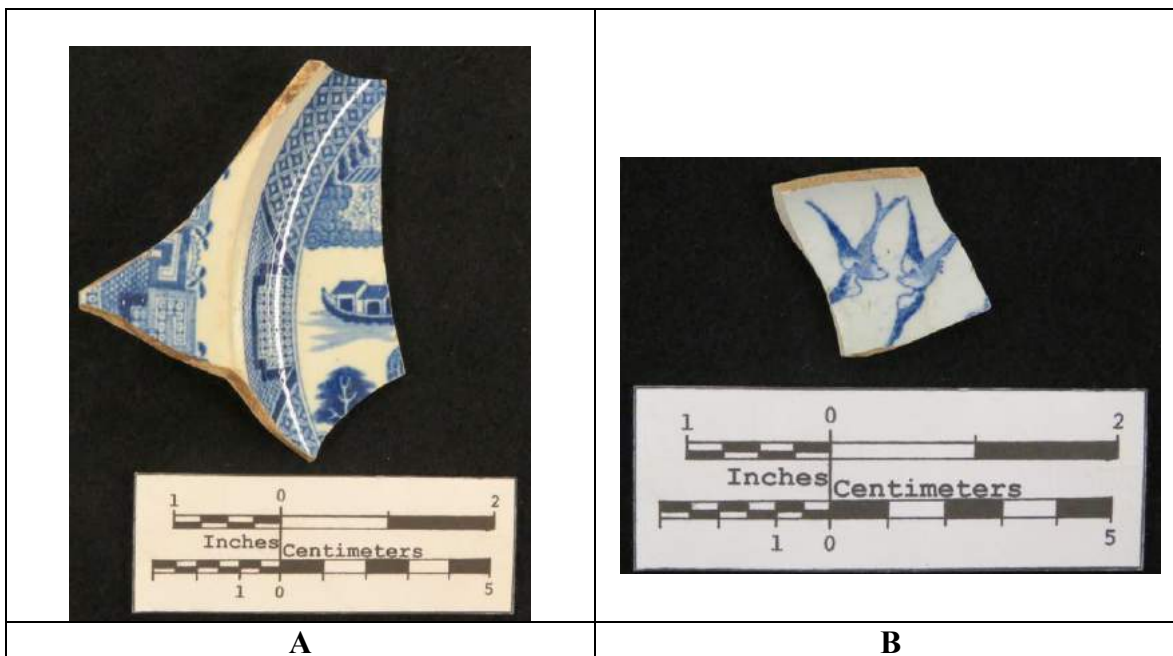


**Figure 225: The Two Borders Used on *White Stag*, Both Shown on a Saucer.** A, the upper design in Figure 224, the lower design of the saucer above (Figure 225), and inside the rim of the sugar bowl lid (Figure 220) are the same. B is not present on Figure 224, but is located on the rim edge of the lid of the sugar bowl in Figure 220, and on the outside rim of the saucer above (Figure 225). (Transferware Collectors Club Database: TCC#2084.)

## WILLOW

“The term ‘blue plate special’ originated from the use by restaurants of out of fashion blue transfer china – which was often used at the turn of the century for their special meal offering of the day.”

Mary Frank Gaston (1996:159)



**Figure 226: Willow Plate Fragments From the Chapel Assemblage.**

A = Willow plate fragments. (WE#0123A-C; Photograph#100\_0435.JPG.)

B = A Willow plate sherd with two doves pictured. (WE#0128; Photograph#100\_0290.JPG; TCC#10148 as example.)

### Attributes

**Pattern Name:** Willow

AKA ‘Blue Willow,’  
‘Broseley,’ and others.

**Provisional Cataloging Name/s:** None.

**Color:** Cobalt blue at the Presidio.

**Rim:** Round.

**Stringing** (Also see Table 2):

Plate, around rim: A tiny bit of fish roe stringing.

Cup, around rim: The same fish roe stringing as on the plate.

**Verbiage:** None.

**Mark:** Not present on Presidio sherds.<sup>257</sup>

**Manufacturer#1:** Plate: WE#0123, possibly Ralph and James Clews.

**Manufacturer#2:** Plate: WE#0123, possibly Dillwyn.  
Other *Willow* Vessels: unknown.

**Origin:** Britain.

**Dates:** Unknown.

**WE Catalog Numbers:** WE#0123A-C, WE#0125-0128.

**Vessel Forms Present:** Plates, cup, lid.

**Table 47: *Willow* Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0123A	Plate, Unknown Size	1	1
WE#0123B	"	2	0
WE#0123C	"	2	0
WE#0125	Cup	1	1
WE#0126	"	2	1
WE#0127	Lid To Large Vessel	1	1
WE#0128	Plate, Unknown Small Size, Base Sherd With Two Doves Pictured	1	1
<b>TOTAL</b>	<b>4</b>	<b>10</b>	<b>5</b>

### **Discussion and Description**

Two plates, a cup, and a lid exhibiting the *Willow* (i.e. ‘Blue Willow’) pattern are represented by 10 sherds (Figure 226, Table 47). *Willow* is the most popular transferware design ever produced, and *Willow* is everywhere. At least it seems so on California sites. “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” (Halliday and Zeller 2018:19) can basically be pointed to in every single element of *Willow*. *Willow* is an English interpretation of a Chinese Nanking pattern and characteristic elements includes a narrow body of water, a bridge with human figures, a boat, pagodas, a fence, and a variety of trees including (gasp!) a willow. Two birds are centered in the upper portion of the scene. What is referred to as the “standard

<sup>257</sup> No mark ? You’re Sunk. Rim only ? Forget it.

pattern” of Willow was massively produced by a number of potteries; an example by Spode is TCC#10148. This decoration became so common on English tableware and in the daily lives of the public that “An old Staffordshire rhyme which serves merely as a description of the standard Willow pattern” was popularized:

Two pigeons flying high,  
 Chinese vessels sailing by,  
 Weeping willows hanging o’er,  
 Bridge with three men, if not four.  
 Chinese temple, there it stands,  
 Seems to take up all the land.  
 Apple tree with apples on,  
 A pretty fence to end my song.

(Coysh and Henrywood 1982:403)

The English also invented a story to explain the pattern:

The standard Willow pattern was extremely popular and legends grew up around the design. These differ considerably in detail but essentially the story concerns a Chinese mandarin, Li-Chi, who lived in a pagoda beneath an apple tree. He had a beautiful daughter, Koong-Shee, who was to marry an elderly merchant named Ta Jin. However, she fell in love with her father’s secretary, Chang, who was dismissed when it was discovered that they had been having clandestine meetings. Koong-Shee and Chang then eloped and, helped by the mandarin’s gardener, they are seen crossing the bridge which spans the river. The boat is used to approach Chang’s house but the furious mandarin discovers their retreat. They are pursued and about to be beaten to death when the Gods take pity on them and turn them into a pair of doves.

A different version of the tale states that the three figures on the bridge are Koong-Shee carrying a distaff, a symbol of virginity, Chang carrying a box of jewels, and Li-Chi, the mandarin, in pursuit with his whip (Coysh and Henrywood 1982:403).

While going crazy trying to find as exact a match as possible to the Chapel Assemblage’s *Willow* plate sherds (Figure 226), I happened upon the item in Figure 227, which was then (or had been) for sale. The details that matched the Presidio sherd included: The length and curve of the birds’ split tails, the shape of the pine tree and its branches and trunk, the boat shadow, and the flat island shore. The seller had included a

photo of the bottom, with an impressed mark for Dillwyn (Figure 228). Dillwyn was of Swansea Pottery, Wales, and another chinoiserie decorated item made by them – a Dutch shaped jug – with two patterns called *Chinese River Scene with Temple and Pyramids* on one side and *Willow and Summer House* on the other side, I had also identified in the Chapel collection.

The Dillwyn *Willow* item is depicted in Figure 226.<sup>258</sup> The antique dealer called their sale item ‘Standard Willow Pattern’, made by Swansea Pottery (Dillwyn), 1824-1850, of Swansea, South Wales. The closest I could come to information on this in the Transferware Collectors Club Database (in 2021) was Cambrian Pottery AKA Haynes, Dillwyn and Co., 1783-1810, of Swansea Wales. There was no *Willow* listed nor shown for Swansea, Cambrian, nor Dillwyn in the TCC database (in 2020).

The Transferware Collectors Club has identified the manufacturer of a Dutch shaped jug in the Chapel Assemblage as “Cambrian Pottery.” According to Researcher Gray, “Cambria,” however, actually refers to the clay used. He states the actual name of the manufacturer was Haynes, Dillwyn and Co. (Gray 2012:16-17). Originally this pottery’s name was the Swansea Pottery; it was founded in 1764 (Gray 2012:2). If any of the Chapel Assemblage’s *Willow* items was made by Dillwyn, Table 48 for *Willow and Summer House* and the same information in Table 14 for *Chinese River Scene with Temple and Pyramids* is of some significance, as one of the few non Staffordshire items in the Chapel Assemblage.

The *Willow* pattern of another manufacturer, Ralph and James Clews, similar to Dillwyn’s *Willow*, also has attributes very similar to the Chapel Assemblage plate sherds. The Clews company is another manufacturer that may have sent items to our coast; see *Weeping Willow Border*.

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<sup>258</sup> <https://www.sellingantiques.co.uk/70454...>

Re: The *Willow* cup of the Chapel Assemblage. This item (WE#0126) is not marked, and exhibits the “Standard Willow Pattern.” It could not be identified as to maker. (Figure 229).

Probably hundreds of papers, articles, and books have traced the history of the many forms of *Willow*. There are 26 entries for ‘Standard Willow Pattern’ and dozens for pattern varieties (as of 2023) in the Transferware Collectors Club Database. As seen in the Dillwyn item discussed above, other manufacturers and versions exist that are not in the Database. *Willow* has been printed – probably – in every color of transferware, as well as combinations. Huge sets were produced.<sup>259</sup> The pattern has been reproduced in unusual ceramic forms (i.e. toilets, Christmas ornaments, statuettes), and on items not ceramic (i.e. garments, wallpaper).<sup>260</sup> Without a doubt, *Willow* was the most ubiquitous transfer pattern, so that in later generations it graced many restaurant tables as the “Blue Plate Special” (Gaston 1996:159). It is also parodied in the modern Calamityware products (“Things Could Be Worse”).<sup>261</sup>

Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

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<sup>259</sup> My mother’s cousin Evie had an awesome and complete set of pink *Willow* for 24, along with every conceivable serving vessel. They were spectacular on the table, as Evie’s entire house interior was light blue.

<sup>260</sup> Wallpaper = <https://www.pinterest.com.au/hunterphoenix/blue-willow-board/>.

<sup>261</sup> Calamityware is at: <https://www.calamityware.com>.



**Figure 227: A Willow Pattern That Closely Matches the Details Present on Plates WE#0123 and WE#0128 of the Chapel Assemblage.** Note the length and curve of the birds' split tails, the shape of the pine tree and its branches and trunk, and the boat shadow. (<https://www.sellingantiques.co.uk/70454>.)



**Figure 228: The Mark for Dillwyn on the Bottom of the Willow Plate Pictured Above in Figure 227.** (<https://www.sellingantiques.co.uk/70454/swansea-pottery-blue-and-white-willow-pattern-plate-with-dillwyn-impressed-mark/>).



A



B

**Figure 229: Willow Cup Artifact From the Chapel Assemblage.**

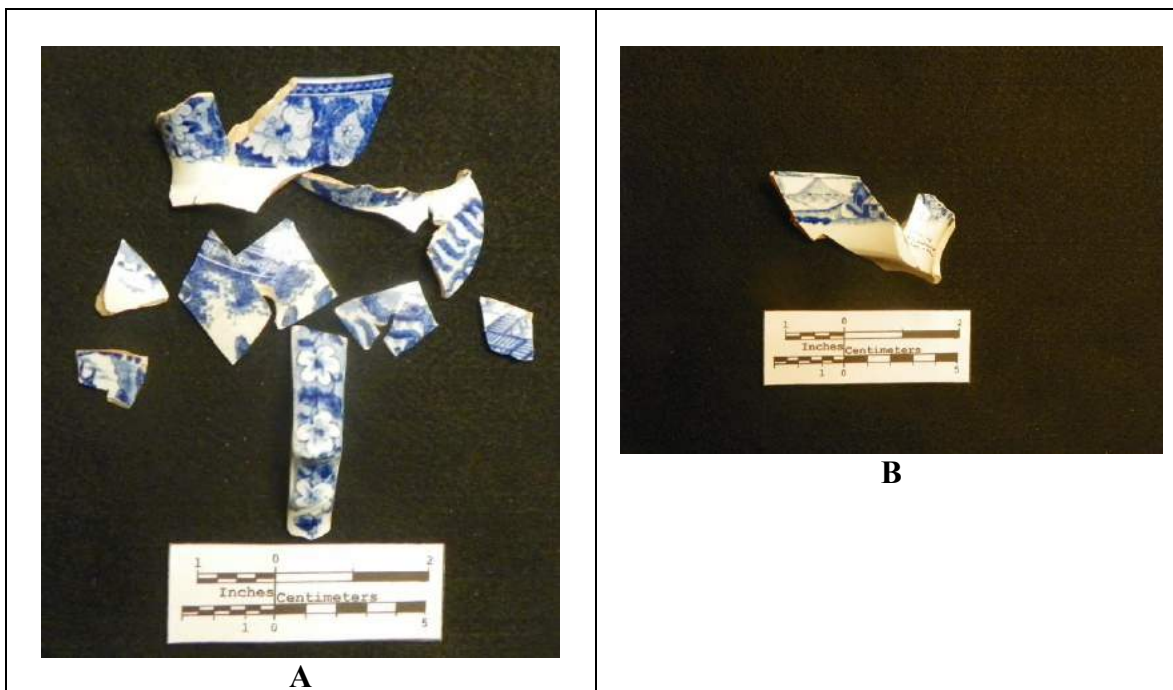
A = Exterior. (WE#0126; Photograph# 100\_0440.JPG.)

B = Interior. (WE#0126; Photograph# 100\_0446.JPG.)



## WILLOW AND SUMMER HOUSE

“The influence that Chinese export porcelain designs had on British transfer printed patterns was profound.”  
Halliday and Zeller 2018:19



**Figure 230: Willow and Summer House Sherds.**

A: Exterior *Willow and Summer House* Sherds From a Dutch Shaped Jug/Pitcher Excavated From the Chapel Assemblage. (WE0013A-F; Photograph#100-0449JPG; TCC#627.)

B: Interior of Spout Sherd Shared by *Willow and Summer House* and *Chinese River Scene with Temple and Pyramids*. Sherd from a Dutch shaped jug/pitcher excavated from the Chapel Assemblage. (WE#0113E; Photograph#100-0472\_JPG; TCC#627 and 559.)

### Attributes

**Pattern Name:** *Willow and Summer House*.

(See also *Chinese River Scene with Temple and Pyramid*, and discussion below.)

**Provisional Cataloging Name/s:** ‘Unidentified Pattern #4’<sup>262</sup>

**Color:** Blue.

**Rim:** Circular.

<sup>262</sup> The Provisional Cataloging Name may still be in the catalog or in notes. It was used during the early years of this analysis.

**Stringing/s** (shared with *Chinese River Scene with Temple and Pyramids*) (See also Table 2):

Along exterior rim: A white double line of repeating “U” shape over cobalt background, bounded above and below with a white line with cobalt line on either side of it.

**Verbiage**: None.

**Mark**: None on Presidio sherds; the Transferware Collectors Club Data Base shows a Venus Mirror.

**Manufacturer**: Cambrian Pottery / Haynes, Dillwyn and Co.

**Origin**: Swansea, Wales.

**Dates**: 1783-1810 (TCC#627; see also TCC#559).

**WE Catalog Numbers**: WE#0113A, 0113B, 0113C, 0113D, 0113E, 0113F.

**Predominant Features on Presidio Sherds**: “Summer House” (Large Structure), Willow Tree, Man carrying tool, Bridge / Walkway – zigzag shape, “Shrine” (Small Structure).

**Vessel Form at the Presidio**: Pitcher/Jug of Dutch shape.

**Table 48: Willow and Summer House Pattern Sherd and Vessel Count**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0113A	Pitcher/Jug Dutch Shaped	31	1
WE#0113B	“	1	0
WE#0113C	“	1	0
WE#0113D	“	1	0
WE#0113E	Spout Shed Pitcher/Jug Dutch Shaped	1	0
WE#0113F	Handle - Pitcher/Jug Dutch Shaped	1	0
<b>TOTAL</b>	<b>1</b>	<b>36</b>	<b>1</b>

### **Discussion and Description**

One Dutch shaped jug (pitcher), exhibiting the *Willow and Summer House* transfer design, was represented by 36 sherds (Figure 230, Table 48). “The influence that Chinese export porcelain designs had on British transfer printed patterns was profound” is a perfect quote in the context of *Willow and Summer House* (and its mate on the other

side *Chinese River Scene with Temple and Pyramids*) (Halliday and Zeller 2018:19, 41, 39). This item is classified as “Chinoiserie / Pictures with Chinese Influence” in the Transferware Collectors Club Database (TCC#627). Identification of this jug was complicated by the fact that more than one pattern was placed on it. On the side with *Willow and Summer House* is a Willow Tree, the “Summer House” (the large structure), a shrine (the smaller structure), a zigzag bridge or walkway, and a man carrying a large tool (probably a rake) (Figure 231).

Scrolling through the TCC pages (for plain old *Willow*) I recognized the rim design of *this* pattern. Retrieving the baggie, there were other fragments of the sidewalls. Reading the TCC “additional information” I learned this Dutch shaped jug had two different transferware patterns on its sides. One is *Chinese River Scene with Temple and Pyramids* (TCC#559), the other is *Willow and Summer House* (TCC#627). On the vessel, they share two different rim / marly patterns: the interior has landscape elements, including a pyramid, and the exterior is a band of blossoms dominated by passion flowers. Of course, they also share the same handle. Because of the doubled patterns, this item is also referred to in this document as Dutch shaped jug#1A and B.

The initial distinctive element to identify these patterns was on the sherd of *Chinese River Scene with Temple and Pyramids* (see Figure 232C) showing the striped, triangular sailing boat; others were identified as a result of finding a complete example of the pattern pictured in TCC (Figure 231). Sherds of several transfer designs that do not appear to be either of these two patterns were also in the catchall baggie; they were sorted out and are now Miscellaneous Unidentified Hollow Fragments. Dutch shaped jug#1A and 1B transferware patterns are identified from flat photos in the TCC database (Figure 233). Note that other sherds in the Presidio assemblage may be parts of Dutch shaped jug#1A and 1B, but they cannot be identified until either a complete jug is in hand, or the “out of view” parts are pictured, or some further work is done that results in cross matching.

A partial handle of the same shaped profile as shown on Dutch shaped jug #1A and 1B was found in the Assemblage. Unfortunately, the transfer design on the handle is not shown in the TCC database. But, according to Gray, handles could be traced to specific potteries irrespective of the decorative pattern placed on the item.<sup>263</sup> In other words, although the transfer pattern on the handle does not seem to be related to the side panels nor the two rim patterns (inside and outside), it is possible this shaped handle (WE#0113F) belonged to Dutch shaped jug#1A and 1B.<sup>264</sup>

This Dutch shaped jug #1A and 1B from Swansea, Wales, is one of the few transferware patterns I have identified in the Chapel Assemblage that is of a NON Staffordshire England origin.<sup>265</sup> (There is another possible pattern from Swansea in this assemblage; see the entry for *Willow*.)

TCC has identified the manufacturer of this Dutch shaped jug #1A and 1B as “Cambrian Pottery” based on its workmans mark (TCC#559). According to another authority “Cambria” actually refers to the clay used, and the actual name of the manufacturer was Haynes, Dillwyn and Co. (Gray 2012:16-17).<sup>266</sup> However, Cambrian Pottery is listed in the TCC database as an actual manufacturer’s name. Originally this pottery’s name was the Swansea Pottery which was founded in 1764 (Gray 2012:2) (Table 49).

A spout sherd in baggie WE#0113A has an odd piece with holes for water to pour out of. A complete section of this type of spout is shown in Figure 234. One of the forms

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<sup>263</sup> The statement regarding this is: “Handle Prints – Their Use for Attribution and Dating. Many years ago when working for Geoffrey Godden in Worthing, I saw him photograph the decorated handles of Newhall [sic] and related teapots (handle on). ... Geoffrey explained that the handle was the most important part of the decoration – the painters responsible tended to use one house style, unconnected to the overall design. He explained that often based on the decoration of the handle alone and using this, he could classify the teapot as ... one of the related manufactories” (Gray 2012:9).

<sup>264</sup> Another Dutch Shaped Jug that includes a handle of this shape, with painted floral decoration, is shown in Deike and Deike (2020) on the cover and page 27, image 103.

<sup>265</sup> From my experience, transferwares from any source other than the Staffordshire District are also very rare in San Diego County. Exceptions are Petrus Regout of Holland, and a few Scottish manufacturers come to mind.

<sup>266</sup> Gray, Jonathan, editor, *Welsh Ceramics in Context Part I*, Llandysul, Ceredigion, Wales: Gomer Press, 2003; and Gray, Jonathan, editor, *Welsh Ceramics in Context Part II*, Llandysul, Ceredigion, Wales: Gomer Press, 2005.

Dutch shaped jug#1A and 1B was made in was called a “toast water jug.” To make toast water, well toasted (“but not burned”) bread was submerged into boiling water. After the toast was saturated, and cooled, the water was poured out as a drink for invalids (Coysh and Henrywood 1989:197; Siddall 2015).<sup>267</sup>

Other pottery producing names in Swansea or Wales includes: Baker, Bevans and Irwin; Dillwyn and Co.; D.J. Evans and Co.; Evans and Glasson; Swansea Pottery; Haynes, Dillwyn and Co. (1783-1810 TCC#1737) or 1802-1810 (Gray 2012:3); Cambrian Pottery; South Wales Pottery; and Glamorgan Pottery. According to Gray, the first use of transfer printing in Swansea was circa 1790 or 1792 (Gray 2012:3). Some of the pertinent lineage of the Swansea potteries is charted in Table 49.

The mark associated with this jug of two views is a Venus Mirror (Figure 235). Venus, the goddess of love and beauty, is represented by a mirror, which in Roman times was made of polished copper, so the element copper, the planet and goddess Venus are symbolized here by the alchemical symbol ♀ . It is one of at least three items in the Chapel Assemblage featuring an alchemical symbol.<sup>268</sup> To me, it seems likely that more than one workman of the time (at various potteries) chose from these symbols; they were well known to the chemists and potters then. It is also pointed out that this shape is the same shape as the Egyptian ankh – a symbol meaning “life” (Table 2).

At any rate, to the laborers, workmans marks were important, because only if the piece got safely through the entire manufacturing, decorating and glazing procedure, would the persons who made the item get paid (Miller 2013).

For a discussion on the opposite side pattern of Dutch shaped jug#1A and 1B, see the entry for *Chinese River Scene with Temple and Pyramids*.

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<sup>267</sup> Siddall 2015 can be found at: [dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html](http://dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html).

<sup>268</sup> See also Boy Piping with the symbol for Mercury ♁ , and in the Main Report, Section V discussion of English porcelain for the symbol of Jupiter ♃ (which is associated with another Welsh Swansea manufacturer, New Hall) [https://en.wikipedia.org/wiki/Alchemical\\_symbol](https://en.wikipedia.org/wiki/Alchemical_symbol).

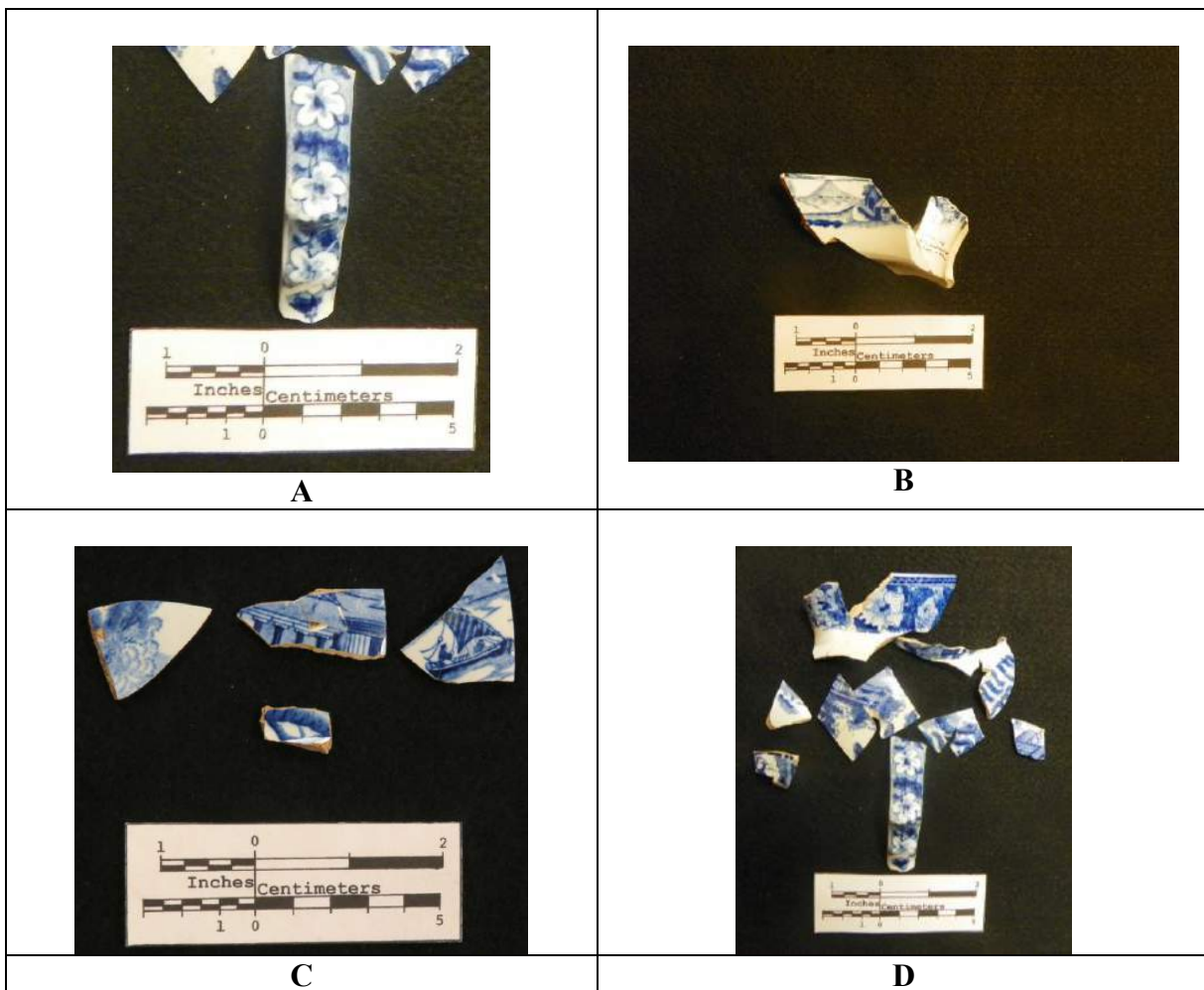
Chinoiserie styles in the Chapel Assemblage, whether depicted on a full vessel or just the marly, includes *Chinese River Scene with Temple and Pyramids*, *English Cities*, *India*, *India Pheasants*, *Italian*, *Temple Variant #2 – Octagonal*, *Weeping Willow Border*, *Willow*, and *Willow and Summer House*, plus others in the Unidentified Patterns section.

**Table 49: Timeline for Manufacturers of the Dutch Shaped Jug #1A and 1B  
(*Willow and Summer House* and *Chinese River Scene with Temple and Pyramids*)**

DATE	EVENT	CITATION
1764	Swansea Pottery founded; made salt glaze and creamware.	Gray 2012:2
1770-1782	Ralph Ridgway and his sons worked at the factory.	Gray 2012:2
1783	Company was offered for sale but there were no buyers.	Gray 2012:2
1788	By this date, “a broad range of blue painted creamwares and pearlwares are known.”	Gray 2012:3
1790	George Haynes is selling the firm’s wares in Philadelphia with “money from Philadelphia.”	Gray 2012:3
1790 or 1792	Swansea’s first use of transfer printing.	Gray 2012:2, 5
1802-1810	Haynes, Dillwyn and Co. (AKA Cambrian Pottery).	Gray 2012:3
1824/1826	End of Swansea porcelain production.	Gray 2012:2
1824-6	(After porcelain production ceased) transfer printed wares were “the main, and at times, the only output of the firm.”	Gray 2012:2
1870	This company closed.	Gray 2012:2
Pre 1810	NO Swansea printed sherds found in Philadelphia archaeological assemblages.	Gray 2012:3
Pre 1810	Probably American market was buying “polychrome painted creamwares, mocha, basalts, etc.”	Gray 2012:3



**Figure 231: Complete *Willow and Summer House* Pattern on the Chapel Assemblage's Dutch Shaped Jug.** (Transferware Collectors Club Database: TCC#627.)



**Figure 232: Sherds of Two Transfer Patterns on One Vessel.** The pattern names are *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House*.

A = Handle from the San Diego Presidio's Chapel Assemblage to the *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House* Dutch shaped jug #1A and 1B. (WE#0113F; Photograph#100-0447.JPG detail.)

C = Chapel Assemblage sherds of *Chinese River Scene with Temple and Pyramids*. (WE#0129, A, B, and C; Photograph#100\_0300.JPG.)

B = Spout sherd with interior of rim pattern shared by *Chinese River Scene with Temple and Pyramids* and *Willow and Summer House*. (WE#0113E; Photograph#100-0472.JPG.)

D = Chapel Assemblage sherds of *Willow and Summer House* on the same Dutch shaped jug depicting *Chinese River Scene with Temple and Pyramids* on the other side. (WE0013A-F; Photograph#100\_0447.JPG.)





**Figure 233: Two Transfer Patterns on One Vessel, Compared.**

A = *Chinese River Scene with Temple and Pyramids* close up of border.  
(Transferware Collectors Club Database: TCC#559.)

C = *Chinese River Scene with Temple and Pyramids* on a Dutch shaped jug.  
(Transferware Collectors Club Database: TCC#559.)

B = *Willow and Summer House* close up of border.  
(Transferware Collectors Club Database: TCC#627.)

D = *Willow and Summer House* on the same Dutch shaped jug depicting *Chinese River Scene with Temple and Pyramids* on the other side.  
(Transferware Collectors Club Database: TCC#627.)



**Figure 234: Strainer in the Spout of a Toast Water Jug.**  
([dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html](http://dishynews.blogspot.com/2015/07/transferware-toast-water-jugs-and.html).)



**Figure 235: Workmans Mark on the Base of the Dutch Shaped Jug #1A and 1B.**  
(Transferware Collectors Club Database: TCC mark #46732, TCC#4787.)

**THE**

**UNIDENTIFIED**

**TRANSFERWARE PATTERNS**

“Old china, like murder, cannot be hidden.”  
N. Hudson Moore <sup>269</sup>

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<sup>269</sup> Moore, N. Hudson, 1903. *The Old China Book*. Frederick A. Stokes Company, Tudor Publishing Company, New York.

## UNIDENTIFIED TRANSFER PATTERNS

### INTRODUCTION

There are many miscellaneous unidentified transferware sherds, cataloged as such, in the Chapel Assemblage. From these, there are seventeen transfer patterns recognized that could not be identified from references. Many of the single bits are rim segments with distinctive stringings. The reader is referred to Table 2, the Chart of Chapel Assemblage of Stringing and Other Linear Elements on Transferware for those patterns. Patterns chosen for inclusion here are listed alphabetically by my descriptive nicknames along with catalog numbers and one or more photographs.

In some cases Unidentified Patterns could be recognized simply because the transfer pattern color was not blue or cobalt, i.e. *Unidentified Pattern Brown Transfer*. Another example is the single red sherd printed on porcelain, nicknamed *Red Landscape Porcelain*.

In certain circumstances there was substantial decoration but no documentation could be found that showed the pattern; *Unidentified Pattern Floral, Worms, Stars and Zigzags* is an example that was identified on cups, saucers, and a hollowware item.

Occasionally, a single (or a few) distinctive sherds are included here, i.e. *Unidentified Pattern Teeny Fruits in Stringing*. Stringing patterns similar to this show up in the Greek patterns (see *A Wreath for the Victor* in the named Patterns section), but though squinting at many, many, many images of stringings, as yet I've not recognized this one.

Finally, one of the most frustrating subjects for this identifier of transferware sherds has to be flowers, particularly roses. I love flowers, but boy are the bits of them difficult to match on crunched up ceramic pictorials.

***Unidentified Pattern******BROWN COLORED TRANSFER***

**Figure 236: *Unidentified Pattern Brown Colored Transfer Jug or Pitcher Sherds From the Chapel Assemblage.*** (See also Table 2.) (Photograph#100-0525.JPG detail; WE#0142A, B, D.)

**Table 50: Sherd and Vessel Count of *Unidentified Pattern Brown Colored Transfer***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0142A	Pitcher	13	1
WE#0142B	"	1	0
WE#0142D	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>15</b>	<b>1</b>

### Discussion and Description

Fifteen sherds from three SDSU accession numbers represent one single vessel (Figure 236, Table 50). In the early years of analysis, this was called 'Unidentified Pattern #6' and may be found in the catalog and notes by this designation.

This unidentified pattern features a rim encircled on the upper side with a white scallop, then white stylized flowers within a dark brown band enclosed by a white asymmetrical zigzag on the bottom. The marly is printed in light brown. There is a large sherd featuring a portion of a landscape, printed in that same light brown shade as the marly.

The item represented by WE#0142A, B, D is a pitcher/jug of some sort. The shoulder sherd shape indicates this is not a "Dutch shaped jug." There are several Dutch shaped jugs in this assemblage, namely Jug#1A Chinese River Scene with Temple and Pyramids and 1B Willow and Summer House; Jug#2 Boston State House; and Jug #3 Kirkstall Abbey, Yorkshire. At any rate, WE#0142A, B, D is a jug of a shape that would have been attractive to the Presidio's Mexicans for the preparation of their beloved chocolate beverage.

## Unidentified Pattern

### C SHAPED RIM STRINGER



**Figure 237: Unidentified Pattern C Shaped Rim Stringer.**  
(See also Table 2.) (WE#0247; Photograph# Unidentified – 0313.)

**Table 51: Sherd and Vessel Count for  
Unidentified Pattern C Shaped Rim Stringer**

WE#	Vessel Form	Sherd Count	Item Count
WE#0247	Unidentified Flat Vessel Rim Fragment	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### Discussion and Description

There is only one small fragment of *Unidentified Pattern C Shaped Rim Stringer* (Figure 237, Table 51). The stringer is blue; beginning at the rim with repeating “C” shaped elements that descend to the white background of the rim. The chubby shaped “C” is crowned with a small dot near the top and enhanced outlining on the interior and exterior curves. This single sherd represents an unidentified flat vessel. The color is cobalt blue.

## Unidentified Pattern

### FLORAL WREATH OF A LIGHT BLUE ROMANTIC TRANSFER



**Figure 238:** *Unidentified Pattern Floral Wreath of a Light Blue Romantic Transfer Hollowware Base From the Chapel Assemblage.* This is a rare example of a light blue transfer in the Presidio collection. See Table 2. (WE#0244A, B; Photograph# 100\_0051.JPG.)

**Table 52: Sherd and Vessel Count of Unidentified Pattern Floral Wreath of a Light Blue Romantic Transfer**

WE#	Vessel Form	Sherd Count	Item Count
WE#0244A	Bowl	2	1
WE#0244B	Eating/Serving	2	0
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>1</b>

#### Description/Discussion:

Four sherds of *Unidentified Pattern Floral Wreath of a Light Blue Romantic Transfer* from two of SDSU's baggies, representing one item, are present (Figure 238, Table 52). A wreath of five petaled flowers with dark leaves encircles the unknown interior design.

For this assemblage of the Presidio, WE#0244A, B is a very rare light blue transferware color. The vast majority of the blue transferwares from the Chapel excavations are either a dark inky blackish blue or a full dark cobalt shade. The pattern

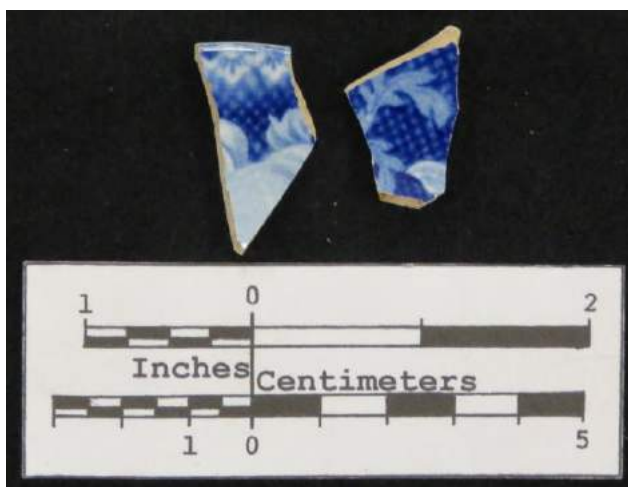


of the wreath around the central design of this sherd, while fairly substantial, was not able to be identified. I speculate that there is a landscape, possibly with buildings and people.

The base is a rounded foot, typical of a bowl. Because there is no rim, the size and ultimate function is simply designated as an eating/serving bowl.

## ***Unidentified Pattern***

### ***FRUIT is DEPICTED***



**Figure 239: Sherds of *Unidentified Pattern Fruit is Depicted* From the Chapel Assemblage.** Note there is a similarity of the stringing with that of *Unidentified Pattern Three Lobed Stringing*. See Table 2. (WE#0258A, B; Photograph# Unidentified\_0305.JPG.)

**Table 53: Sherd and Vessel Count of *Unidentified Pattern Fruit is Depicted***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0258A	Saucer	1	1
WE#0258B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

Two sherds, each from a different SDSU baggie, represent one item – a saucer (Figure 239, Table 53). The stringing along the rim is very similar to that of *Unidentified Pattern Three Lobed Stringing*, the difference being that there is a white point of origin for the blue rays of *Unidentified Pattern Fruit is Depicted*, and none in

*Unidentified Pattern Three Lobed Stringing*.<sup>270</sup> Another difference between these sherds is the background of *Unidentified Pattern Fruit is Depicted* is negatively stippled and the other seems solid.<sup>271</sup> The “fruit” in my nickname for this unidentified pattern refers to what I think is the partial view of a peach or apricot in the larger sherd. This vessel exhibits the dark saturated cobalt blue favored for the North American market (Ewins 1977).

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<sup>270</sup> The future analyst, when identifying one of my unidentified patterns, may find these are the same pattern, just placed differently on the vessels.

<sup>271</sup> The same observation as footnote 111; this may reflect different placements on the vessel.

## ***Unidentified Pattern***

### ***INKY BACKGROUND, LIGHTER LEAVES***



**Figure 240:** A Sherd of *Unidentified Inky Background, Lighter Leaves From the Chapel Assemblage*. Note the dark coloring that masks the presence of the stringing along the rim. See Table 2. (WE#0252; Photograph# Unidentified\_0306.JPG.)

**Table 54: Sherd and Vessel Count of *Unidentified Pattern Inky Background, Lighter Leaves***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0252	Plate, Unknown Size	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

Of this pattern, there is one sherd present, of a plate of an unknown size. The rim is indented. There appears to be a stringing bordering the rim, but the color is so dark and saturated that the pattern of it cannot be discerned. The background, in fact, is so dark it appears black (Figure 240, Table 54). The marly decoration is of leaves, lighter in color, and possibly other parts of the marly would feature flowers. At any rate, this inky blackish blue hue is of the type preferred by customers of the North American market,

and the Staffordshire potteries obliged by manufacturing ceramics for them (Ewins 1977).

Another hollowware vessel of an unidentified pattern is nicknamed *Unidentified Pattern, Inky Background, Lighter Leaves and Flowers* seems similar to this one but the stringing is obviously different on the two patterns.

## ***Unidentified Pattern***

### ***INKY BACKGROUND, LIGHTER LEAVES and FLOWERS***



**Figure 241: *Unidentified Pattern Inky Background, Lighter Leaves and Flowers.*** This sherd is from the Presidio Chapel Assemblage. See Table 2. (WE#0254; Photograph# Unidentified \_ 0307.jpg.)

**Table 55: Sherd and Vessel Count of *Unidentified Pattern, Inky Background, Lighter Leaves and Flowers***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0253	Plate, Unknown Size	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

There is one sherd present, of this pattern *Unidentified Pattern, Inky Background, Lighter Leaves and Flowers*; it is a plate of an unknown size (Figure 241, Table 55). The rim is indented. There appears to be stringing bordering the rim, but the color is so dark and saturated that the pattern of it cannot be discerned. The background, in fact, is so dark it appears black. The marly decoration that is present is of leaves, lighter in color. At any rate, this inky blackish blue hue is of the type preferred by customers of the North American market, and the Staffordshire potteries obliged by manufacturing ceramics colored like this for them (Ewins 1977).

## ***Unidentified Pattern***

### **LANDSCAPE PATTERN BLUE HOLLOW VESSEL**



**Figure 242: Sherds of *Unidentified Landscape Pattern Blue Hollow Vessel* From the Chapel Excavations. (WE#0251A, B; Photograph#100\_0546.JPG.)**

**Table 56: Sherd and Vessel Count of *Unidentified Landscape Pattern Blue Hollow Vessel***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0251A	Large Hollow Item, Ewer?	2	1
WE#0251B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>3</b>	<b>1</b>

#### **Discussion and Description**

There are a total of three blue transferware sherds, from two SDSU baggies, of this vessel identified as a large hollowware item, most likely a ewer, or washing pitcher. One sherd has a tripartite base of a handle (Figure 242, Table 56). The pattern's nickname here is *Unidentified Landscape Pattern Blue Hollow Vessel*. There are several WE cataloged baggies of undecorated pearlware that may be part of this vessel, though none seemed to match these sherds.

The sherds present appear to depict part of a large structure situated on a rise, with a rocky and hilly landscape including trees and shrubbery.

## Unidentified Pattern

### NEGATIVE STIPPLE BACKGROUND



Figure 243: A Sherd From a Small Unidentified Vessel of *Unidentified Pattern Negative Stipple Background*. (WE#0246; Photograph# Unidentified\_0312.JPG.)

Table 57: Sherd and Vessel Count of *Unidentified Pattern Negative Stipple Background*

WE#	Vessel Form	Sherd Count	Item Count
WE#0246	Miscellaneous Unidentified Small Vessel Fragment	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### Discussion and Description

Figure 243 and Table 57 are for one dinky sherd from a SDSU baggie representing a small, unidentified vessel for a pattern nicknamed *Unidentified Pattern Negative Stipple Background*. Possibly it is a different view of the ‘Fruit and Flower’ pattern, or another than already identified. This unidentified little fragment suggests a vessel of something on the order of a toothpick holder or a salt or pepper shaker, or a child’s hollowware piece. The color is cobalt blue, inky, of the type preferred by the North American market (Ewins 1977).



## Unidentified Pattern

### FLOWERS WITH CLOBBERING

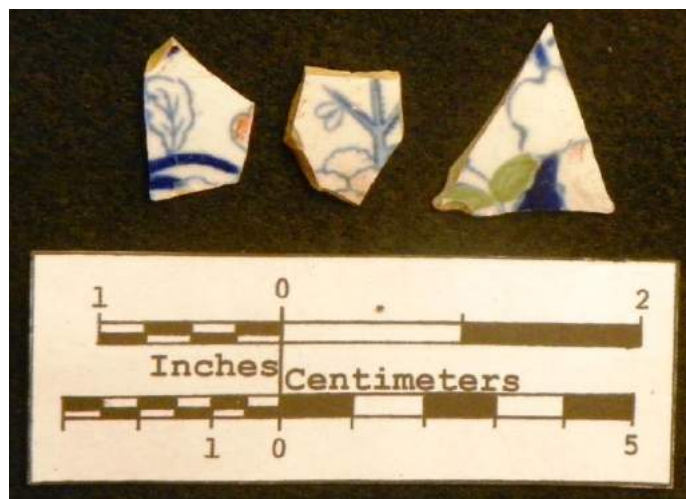


Figure 244: Sherds of *Unidentified Pattern Flowers with Clobbering*. (WE#0239A, B, C; Photograph# 100\_0053.JPG.)

Table 58: Sherd and Vessel Count of *Unidentified Pattern Flowers with Clobbering*

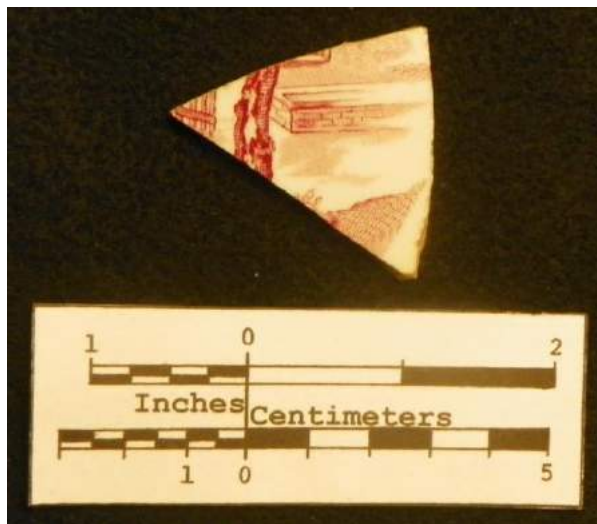
WE#	Vessel Form	Sherd Count	Item Count
WE#0239A	Unidentified Hollow Vessel	1	1
WE#0239B	"	1	0
WE#0239C	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>3</b>	<b>1</b>

### Discussion and Description

The three sherds of *Unidentified Pattern Flowers with Clobbering* represent one unidentified hollowware vessel (Figure 244, Table 58). The sherds are clobbered, which means the vessel's pattern was outlined and fired for glaze, and then areas were filled in with enameled color. In this case, the colors are red (mostly degraded) and green (mostly intact). There are various Japanese and Chinese sources showing polychrome patterns like these. In the Chapel Assemblage, WE#0239A, B, C are rare examples representative of this style. Clobbering is shown on the sherds of *India* in the named pattern section; but these sherds do not match that pattern.

## ***Unidentified Pattern***

### ***RED LANDSCAPE***



**Figure 245:** *Unidentified Pattern Red Landscape, on Porcelain.* Porcelain Bodied Transferware is Extremely Rare in the Chapel Assemblage. (WE#0297; Photograph# 100-0494.JPG.)

**Table 59: Sherd and Vessel Count of  
*Unidentified Pattern Red Landscape***

<b>WE#</b>	<b>Vessel Form</b>	<b>Item Count</b>	<b>Sherd Count</b>
WE#0297	Miscellaneous Unidentified Fragment	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

This single sherd of *Unidentified Pattern Red Landscape* is the only red transferware piece in the Chapel Assemblage made of porcelain (Figure 245, Table 59). Only one other transferware pattern is on hard paste porcelain: *Unidentified Pattern Temple Variant Two – Octagonal*, and it is dark cobalt blue. *Unidentified Pattern Red Landscape* represents a miscellaneous unidentified fragment, most likely of a plate or the bottom of a

bowl. What is present on the fragment appears to be partial images of a fence, a tree or vine trunk, and a rectangular brick feature.

## ***Unidentified Pattern***

### ***RICKRACK RIM STRINGING and LARGE FLORAL***



**Figure 246: Unidentified Pattern *Rickrack Rim Stringing and Large Floral* From the Chapel Assemblage.** See Table 2. (WE#0153A, B, C; Photograph# 100\_0374.JPG.)

**Table 60: Sherd and Vessel Count of *Unidentified Pattern Rickrack Rim Stringing and Large Floral***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Sherd Count</b>
WE#0153A	Wash Basin	1	1
WE#0153B	"	3	3
WE#0153C	"	1	1
<b>TOTAL</b>	<b>1</b>	<b>5</b>	<b>5</b>

### **Discussion and Description**

There are five sherds of the nicknamed *Unidentified Pattern Rickrack Rim Stringing and Large Floral* from three SDSU baggies, which are part of the rim of a blue printed washbasin (Figure 246, Table 60). The rim stringing is a strikingly simple but dramatic rickrack shape featuring a double upside down "U." The images present on the marly are of two types of leaves and three different types of flowers. The foliage and flowers are white or light shades of blue, outlined or enhanced with dark lines. This dark color of the background was fashionable in the North American market (Ewins 1977). In the early

days of analysis, this pattern was referred to as 'Unidentified Pattern #7,' and may still be listed that way in early catalogs and notes.

## ***Unidentified Pattern***

### ***RICKRACK SHAPED STRINGING and FLORAL***



**Figure 247: Two Rim Sherds of *Unidentified Pattern Rickrack Shaped Stringing and Floral* in the Chapel Assemblage.** See Table 2. (WE#0167A, B, Photograph# Unidentified \_ 0299.JPG.)

**Table 61: Sherd and Vessel Count of *Unidentified Pattern Rickrack Shaped Stringing and Floral***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0167A	Saucer	1	1
WE#0167B	"	1	0
<b>TOTAL</b>	<b>1</b>	<b>2</b>	<b>1</b>

### **Discussion and Description**

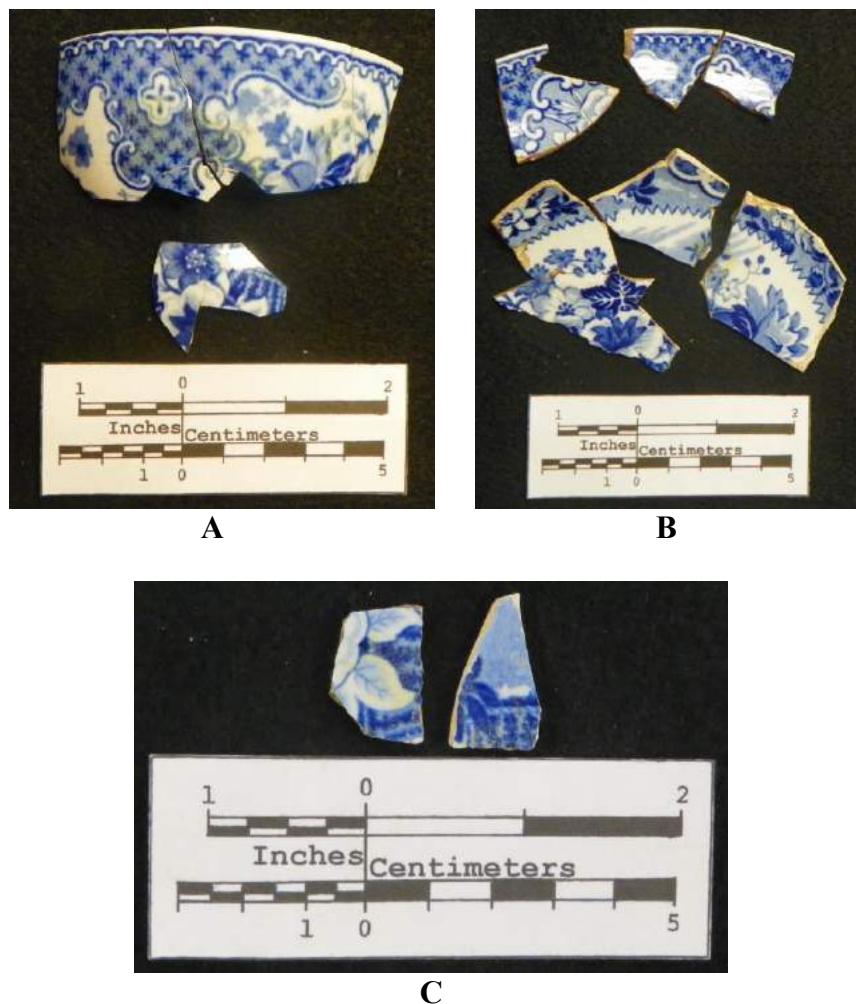
Two rim sherds featuring *Unidentified Pattern Rickrack Shaped Stringing and Floral* represent a saucer (Figure 247, Table 61). These sherds are from two different SDSU baggies. A large sherd with this stringing is also shown pictured on a display card titled: "BLUE TRANSFERWARE /1769-1835 / pearlware – plates and bowls." In other words, these patterns show up in other Presidio contexts besides the Chapel.<sup>272</sup>

<sup>272</sup> These sherd board color xerox copies have been in possession of the authors for many years. They may have originated from other San Diego Presidio Collections.

The stringing is defined by enhancements on the humps of the curves. The small rickrack rim stringing and what appear to be saw-edged leaves are white in the marly, and are of the dark cobalt blue of the shade preferred by, and manufactured and destined for the North American market (Ewins 1997). I'll add that sherd on the left looks to me like a profile of an imp-like person with flaming hair. (This is probably just the result of my severe and chronic pareidolia.)

### *Unidentified Pattern*

### **SCALLOPED STRINGING with FLORAL, WORMS, STARS, ZIGZAGS**



**Figure 248: Sherds of *Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags* From the Chapel Excavations. See Table 2.**

A = Cup. (WE#0129A, B, C; Photograph# 100\_0469.JPG.)

B = Saucer. (WE#0133, 0136, 0137; Photograph# 100\_0463.JPG.)

C = Miscellaneous Unidentified Hollowware. (WE#0242A, B; Photograph# unidentified\_030.JPG.)

The placement of the lowest fragment in view A is not properly angled; it is upside down and the lines should be vertical, with tiny horizontal lines crossing them suggesting the weave of the basket. Miscellaneous unidentified hollowware fragments in view C, WE#0242A, B are similarly askew.



**Table 62: Sherd and Vessel Count of  
Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0129A	Cup	8	1
WE#0129B	Cup	1	0
WE#0129C	Cup	2	0
	Miscellaneous Unidentified Cup Fragments		
WE#0130		5	0
WE#0131	"	1	0
	Saucer With No Well		
WE#0133		5	1
WE#0134	"	5	0
WE#0135	"	3	0
WE#0136	"	5	0
WE#0137	"	1	0
WE#0138	"	2	0
WE#0139	"	2	0
WE#0140	"	1	0
	Miscellaneous Unidentified Hollow Fragment		
WE#0189		1	0
WE#0242A	"	1	0
WE#0242B	"	1	0
	Miscellaneous Unidentified Fragment		
WE#0191		1	0
WE#0192	"	1	0
<b>TOTAL</b>	<b>2</b>	<b>46</b>	<b>2</b>

### **Discussion and Description**

At forty six, this was one of the larger sherd counts of an unidentified transferware pattern (Figure 248, Table 62). Only two vessels were represented, but they were teased out from eighteen different SDSU collection accession baggies. This pattern appears to feature flowers only. If this is the case, a nice article by Louise Richardson about patterns that only depict flowers should be checked out (Richardson 2012). As flowers are such common motifs in transferwares, this sherd analyst (me) was helped immeasurably by the consistency of the star (or asterisk shaped) diaper, the scalloped rim stringing, and the zigzagged bottom of the marly. See also Table 2, the Chart of Chapel

Assemblage Stringing and Other Repetitive Linear Elements on Transferware, this Appendix.

The rim stringing is white scallops. The upper marly background is a diaper of dark stars on a medium background. This diaper is interrupted by “C” shapes (when I first encountered the partial fragments, I called them worms) that frame reserves, apparently filled with flowers. The lower marly is a solid medium blue interspersed with flowers. The lowest part of the interior marly edge, encircling the central image, is a dark zigzag line which enhances a saw-toothed edge.

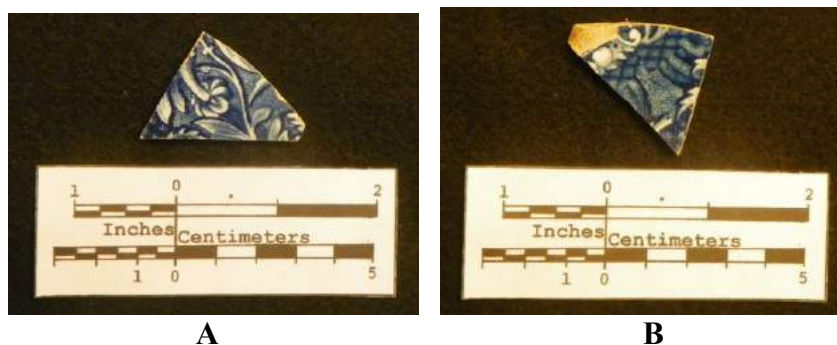
This pattern features skeletonized leaves like two other patterns in the Presidio assemblage – *Waterfall* and *Unidentified Pattern Wriggly Stringing with Floral and Pale Blue Skeletonized Leaves*. In this case, the skeletonized leaves are tucked into the central design, and not present in the majority of the sherds. In the central image, all the elements are placed over a white background. One sherd of WE#0129A, B, C, plus both of those of WE#0242A, B depicts fragments of a flower basket. The photos of these fragments are not properly angled; in Figure 248 views A and C the lines should be vertical, with tiny horizontal lines crossing them suggesting the weave of the basket.

Another basket of flowers is shown in *Kirkstall Abbey, Yorkshire*. That basket is drawn with plain linear more or less vertical lines, topped with a distinctive (or it would be if it weren't so blurry) rim and loop handles. The following entry, *Unidentified Pattern Small Fruits and Basket, Stipple Background*, is apparently also a version of this theme. The basket of flowers is a common and popular design: yet another version of a flower basket pattern in the Chapel Assemblage was found in the Chinese wares (see Main Report).

The items of *Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags* are teawares. A cup, and a saucer with no well are what were identified. There are several miscellaneous unidentified fragments as well.

## ***Unidentified Pattern***

### ***SMALL FRUITS and BASKET, STIPPLE BACKGROUND***



**Figure 249:** *Unidentified Pattern Small Fruits and Basket, Stipple Background From the Chapel Excavations.* Exterior (A) and interior (B) of the same sherd. (The view in B with the tiny fruits is presented upside down). (WE#0272; Photograph# 100\_0536.JPG and 100\_0539.JPG.)

**Table 63: Sherd and Vessel Count of  
*Unidentified Pattern Small Fruits and Basket, Stipple Background***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0272	Miscellaneous Unidentified Hollow Fragment	1	0
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>0</b>

### **Discussion/Description**

The two views of one miscellaneous unidentified hollow sherd of *Unidentified Pattern Small Fruits and Basket, Stipple Background* are characterized by negative stippling (Figure 249, Table 63). One side has a dense vine and foliage design in white against the negative stippled background, and the other has small fruits and part of a flower basket surrounded by the negative stippling. Flower baskets are also in *Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags, and Kirkstall Abbey, Yorkshire*. The color is very dark saturated inky cobalt, of the type favored by the North American market produced for them by the British potteries (Ewins 1977).

## ***Unidentified Pattern***

### ***TEENY FRUITS WITHIN STRINGING***



**Figure 250: *Unidentified Pattern Teeny Fruits Within Stringing* From the Chapel Excavation.** Note the glare masks the foliate pattern outside the area bordered by the stringing. See Table 2. (WE#0273; Photograph# 100\_0540.JPG.)

**Table 64: Sherd and Vessel Count of *Unidentified Pattern Teeny Fruits Within Stringing***

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0273	Plate, Unknown Size, Miscellaneous Unidentified Fragment	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

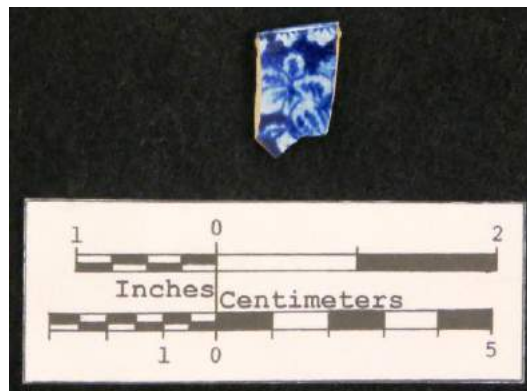
This single unknown sized plate sherd of *Unidentified Pattern Teeny Fruits Within Stringing* exhibits stringing that surrounded an image with an extremely dark, inky cobalt blue background. The stringing is bordered with white lines, and the very tiny repeating image within them is of fruit, also in white on a dark background. Outside of the stringing bordered area is a smidgen of foliate leaves, white on dark background (Figure 250, Table 64). There is not enough of the image present to identify it, but to me, it and the appearance of the stringing resembles a ‘Greek’ pattern like within the marly of *A Wreath for the Victor* shown elsewhere in this Appendix. This dark saturated inky hue is typical of the color preferred by the North American market. The Staffordshire potteries were glad to obligingly satisfy this request (Ewins 1977).

## ***Unidentified Pattern***

### ***THREE LOBED STRINGING, Cobalt Cups #1, #2 and #3***



**Figure 251:** This is *Unidentified Pattern Three Lobed Stringing Cobalt Cup #1*. The Chapel Assemblage's unidentified cobalt cups #1, #2, and #3 all seem to be the same pattern. The thicknesses are different. See Table 2. (Cup#1=WE#0160, Photograph#IMG\_0293.JPG; Cup#2=WE#0161, Photograph#0294.JPG; Cup#3=WE#0162, Photograph#0295.)



**Figure 252:** This is *Unidentified Pattern Three Lobed Stringing Cobalt Cup #2*. The Chapel Assemblage's unidentified cobalt cups #1, #2, and #3 all seem to be the same pattern. The thicknesses are different. See Table 2. (Cup#1=WE#0160, Photograph#IMG\_0293.JPG; Cup#2=WE#0161, Photograph#0294.JPG; Cup#3=WE#0162, Photograph#0295.)



**Figure 253:** This is *Unidentified Pattern Three Lobed Stringing Cobalt Cup #3*. The Chapel Assemblage's unidentified cobalt cups #1, #2, and #3 all seem to be the same pattern. The thicknesses are different. See Table 2. (Cup#1=WE#0160, Photograph#IMG\_0293.JPG; Cup#2=WE#0161, Photograph#0294.JPG; Cup#3=WE#0162, Photograph#0295.)

**Table 65: Sherd and Vessel Count of Unidentified Pattern Three Lobed Stringing Cobalt Cups#1, 2, and 3**

WE#	Vessel Form	Sherd Count	Item Count
WE#0159	Handle to Cup	1	0
WE#0160	Cup (#1)	1	1
WE#0161	Cup (#2)	1	1
WE#0162	Cup (#3)	1	1
<b>TOTAL</b>	<b>3</b>	<b>4</b>	<b>3</b>

### Discussion and Description

Four sherds of *Unidentified Pattern Three Lobed Stringing*, from, probably, three different items, were identified from four different SDSU accession baggies (Figures 251, 252, 253, Table 65).

Eyeballing these small sherds, they all appear to be cup fragments. All of them share the same rim stringing of a repeated white three lobed, basically triangular element that points downwards. The stringing descends into a very dark cobalt background with

flowers and foliage and, perhaps a fruit (in the case of Cup#1), in white. Note there is another unidentified pattern called *Unidentified Pattern Fruit is Depicted* included in this section. WE#0159 (not pictured) is the handle to a cup; probably belonging to one of these cups. The very dark saturated cobalt color is indicative of items manufactured for the North American market (Ewins 1997).

## ***Unidentified Pattern***

### ***WRIGGLY STRINGING with FLORAL and PALE BLUE SKELETONIZED LEAVES***



**Figure 254:** *Unidentified Pattern Wiggly Stringing with Floral and Pale Blue Skeletonized Leaves Sherd From the Chapel Assemblage.* See Table 2. (WE#0261, Photograph# Unidentified\_0302.JPG.)

**Table 66: Sherd and Vessel Count of Unidentified Pattern Wiggly Stringing with Floral and Pale Blue Skeletonized Leaves**

<b>WE#</b>	<b>Vessel Form</b>	<b>Sherd Count</b>	<b>Item Count</b>
WE#0261	Plate, Unknown Size	1	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>

### **Discussion and Description**

This item – a plate of unknown size – is represented by one rim sherd (Figure 254, Table 66). An undefined, wiggly stringing borders the rim. Perhaps there is a shape to this stringing, but because of the blurry print job, it cannot be identified. There are ovoid skeletonized leaves and part of a fruit or flower in the marly. The images are white on the dark cobalt color that was destined for the North American market (Ewins 1997).



There is another pattern featuring skeletonized leaves in the Chapel Assemblage; see *Waterfall*, and in the central medallion of *Unidentified Pattern Scalloped Stringing with Floral, Worms, Stars, Zigzags*, but their skeletonized leaves are very dark – i.e. not printed in the pale blue fashion depicted in *Unidentified Pattern Wriggly Stringing with Floral and Pale Blue Skeletonized Leaves*.

## **SOME FINAL THOUGHTS**

### **About the San Diego Presidio's Chapel Assemblage**

### **Transferwares**

“...life on the planet is connected, and we...are part of those connections.

...we have a heavy hand in how the planet runs.”

Cheryl Hayashi

*Discover* May/June 2024:44.

This Presidio Assemblage tossed me into a very early – in fact arguably the earliest non Native American site in all of Alta California – place in my 50 year archaeological career. This 11 year effort was a learning experience that bookends my first historic archaeology site – which was right here: The San Diego Presidio Chapel excavations, as a student at SDSU, with Dr. Paul Ezell, professor; it was the last semester he taught it. This site meant and means a lot to me.

The transferware ceramics at the Chapel excavations of the San Diego Presidio arrived here through people bringing their belongings along with them; or by ships, either supplying or selling goods along the coast of Alta California. None of the transferware patterns were conceived with the intent to appeal to a Mexican, Catholic population. Manufactured mainly in the Staffordshire Pottery District of England, the designs identified in the Chapel Assemblage reflected styles and subjects current in England, and by extension to the American residents of the East Coast, who were largely British in heritage.

England achieved an international distribution of their products due to their advanced industrial capabilities and global colonialism, plus their massive shipping enterprises. The Americas were recognized as a huge market for their ceramic output, and the North American West Coast, initially controlled by another major colonizing country, Spain, was also not to be ignored.

The British sent Chinoiserie, Mediterranean, Middle Eastern, and British scenes across the Atlantic Ocean, which were gladly purchased by customers on the eastern side of the

United States.<sup>273</sup> The English potteries, recognizing American pride and interest in their own country also targeted their products specifically for American taste, as seen in what is now called American Historical Transferware; these pictured scenes in the United States. Because a very dark saturated cobalt blue was preferred in the U.S., that attribute was emphasized in the manufacture for exports to this continent. Some of the potteries, wanting to sell as much as possible to this market, also used manufacturer's marks that acknowledged American patriotism. Very notable in this assemblage is the Eagle and Shield mark derived from the Great Seal of the United States, prominently depicted along with their English pottery's names and their cities and country of origin.

There is another factor to consider. Oftentimes these exportware products were not deemed good enough for sale in England or the continent. Many hastily produced and flawed items were not marked at all, and yet were received with gratitude by eager North American consumers wanting modern, stylish tablewares and other ceramic products.

Petra Williams and Marguerite Weber also told the story about Alice Morse Earle, an American researcher who went to England with the express purpose of finding out about the manufacturers of what are now called American Historical patterns:

It is impossible to obtain any information in England about this dark-blue earthenware...which was made for so many years in such vast quantities for the American market. ... The present owners of the pottery works are ignorant of the existence of these printed American pieces. (Williams and Weber 1978:7-8).

At any rate, all of these things somehow arrived here, were broken, then discarded in the Chapel Assemblage waste; and have now been dug up and are the focus of a much later generation interested in the lifestyles of the Presidio's inhabitants. For a list of all the Named Patterns and Unidentified Patterns presented in this Appendix, see Table 1.

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<sup>273</sup> Hoexter and Siddall pointed out to me in a comment that "...you state "East Coast". Yes, but there was also a large volume imported through the Gulf of Mexico, especially New Orleans, and then transported up the Mississippi River. And also to the west of Canada and NW US by the Bay Co." Thanks! And noted! But all those listed, never the less, are on the eastern side of this continent.

When identifying individual designs, one attribute that was found to be particularly useful in connecting seemingly unrelated sherds into vessels is the small repeating patterns called stringing. For the record, *my* definition of stringing is “a narrow linear repeating pattern used as a divider.” Most often they appear along the rim, around the marly, around the cavetto, or are used for separating elements within the marly. A chart showing the various stringings (plus other repeating elements) from the dishes of the Chapel Assemblage follows the Glossary at the beginning of this document (Table 2). For archaeologists faced with innumerable itty bitty sherds, I propose that a sort of dichotomous key towards identifying stringing would be useful. That is beyond the scope of this project, but maybe, just maybe this might be a stimulant for someone else to begin such an enterprise; a beginning can be found in Table 2, the Chart of Chapel Assemblage Stringing and Other Repetitive Linear Elements on Transferware. Others have done a similar thing – Clark, Elston and Hart (2002:121-123) on Greek ceramics call what I define as stringings “ornaments.” There are 22 of these linear ornaments, numbered 1-21, and 24. In the Old World Ceramics section of this report, I illustrated a number of Neo Classical Chinese Export , well, stringings , that defined different patterns and vessels. As I said in the Glossary – I adore them. Stringings, that is.

Recently San Diego State University has been offered other assemblages of artifacts from the Presidio that were in the care of the City of San Diego. They have not been accessible previously. These collections need to be analyzed; their contents would be useful for filling out the history of the Presidio. The work on our project, presented in *The Fractured Frontier*, along with this *Appendix III, More Fractured Frontier*, has found lots of cool new information. For instance, the identification of Mexican folk utilization of non Mexican wares, the presence of English religious statuettes in the Cemetery not far from a plate depicting the Mexican mythical Nahual of Tonalá, the delightful presence of several examples of children’s wares, and the realization that what had been termed sewer pipe was in fact Chinese wine jars reused for storage of water is neat, eh?

The people of the world during the period of the Presidio's Chapel Asemblage excavations did not live in a vacuum. Their lives were affected by wars, comets, volcanos, pestilence, droughts, floods...all that stuff. They took inspiration from religion which itself was in upheaval. They were affected by traditions and superstitions and symbolism. They loved, lusted, hated, lived and died. The First Industrial Revolution changed all peoples who worked in any aspect of ceramic production. No, Presidio residents were not in a vacuum, but they *were* pretty isolated from their own kind. Mind boggling and pretty thrilling, what is represented by what was dug outta that dirt.

I'm done!

“The moving finger writes; and having writ,  
 Moves on: nor all your Piety nor Wit  
 Shall lure it back to cancel half a line,  
 Nor all your Tears wash out a Word of it.”

Edward Fitzgerald, translation of Rubaiyat of Omar Khayyam

Carry on! Someone else.

Susan D. Walter

## REFERENCES CITED

### NOTES:

- Most online references, and most personal communications are cited in the text, or in the notes, not here.
- Transferware Collector Club citations, oftentimes abbreviated as TCC, can be found at: <https://www.transferwarecollectorsclub.org>. If there is a number following “TCC#” in this Appendix, that is the Pattern Number to use in the “Pattern Number only” selection when doing a Pattern Search.

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