From the Potteries of Great Britain to the Tables of American Presidents:
Our History through Transferware

Speaker Spotlight  This fourth edition of the Transferware Collectors Club Annual Meeting Close Up focuses on this year’s outstanding speaker lineup and the topics they will cover. Each lecture is guaranteed to excite and inform you about everything from the process of creating the designs and shapes of transfer-printed ceramics to the re-discovery of their cultural and political role in Great Britain and the New Americas.

Sunday, October 23

Sharing My Love of Old Blue - A Collector's Perspective
In the first presentation of the 2016 TCC Annual Meeting, Transferware Collector Extraordinaire, Nick Routson, will share his encyclopedic collection and comprehensive knowledge of “Old Blue.” Although the Revolutionary War and the War of 1812 temporarily disrupted commerce between England and the United States, Americans remained avid consumers of British goods, and the Staffordshire potters enthusiastically responded with wares targeted for the American market, many in deep blue colors featuring American views, patriotic heroes, and historic events. A popular example is shown here, on Mr. Routson’s table, set entirely with Landing of General Lafayette at Castle Garden New York, a pattern which was produced by Clews to commemorate LaFayette’s last visit to the U.S. in light of his important role assisting General Washington with the defeat of the British. During his trip, LaFayette was welcomed and dined at Monticello with Jefferson and the Madisons. (This lecture is sure to inform and to build excitement for our visits to Montpelier and Monticello.)

Monday, October 24

From Dirt to Dessert: The Tale of Transferware ceramics at President James Madison’s Montpelier Estate
The day of special programming at the home of James and Dolley Madison will be enhanced by a presentation by Montpelier’s Director of Archaeology and Landscape Restoration, Matthew Reeves, PhD. His talk will explore the range of transferwares recovered at this distinguished presidential estate in Orange, Virginia. Thousands of sherds of transferware ceramics have been located through archaeological excavations of both Madison family trash deposits and those from the enslaved community at Montpelier. These wares have much to offer in our understanding of the people who lived at Montpelier.
Who Decided Delaware Looked like this?

Popular lecturer, Pat Halfpenny, Curator Emerita of Ceramics and Glass at Winterthur Museum and Gardens, will examine transfer-printed designs from conception to manufacture. Little is known about the independent artists and engravers who worked to bring new transfer printed patterns to the market place. This presentation will focus on a group of objects at the Potteries Museum & Art Gallery, Stoke-on-Trent that all have credible provenances linking them to the pattern designer (an independent artist), the pattern engraver (and the independent engraving company he worked for) and the manufacturers for whom the work was done. We shall see printed plates from a number of companies including Clews, Davenport, Wedgwood, and Ridgway as well as pieces from as yet unidentified makers. To place these in context, we will also see examples from a collection of drawings and tissue paper pulls in the Victoria & Albert Museum and from another similar collection at the Potteries Museum. Using all of this evidence we will discover how a pattern was conceived, produced and adapted for production in the period from the late 1820s -1860s.

Copper-plate engraving: Process Documentation

While pursuing his PhD, Richard Halliday, transferware scholar, author, and Spode Museum Trustee, has been exploring and researching the copperplate archives at the Spode factory site, and continues his research by focusing attention on the copper plate engraving process. Working in close collaboration with a former Spode engraver, Mr. Halliday is currently examining, photographing, and documenting the engraving process. This process, while known, has never been fully documented from start to finish. In this presentation, all stages of the process will be shown and explained: from visiting the coppersmith to buy a sheet of copper to the finished transferware. Included in the presentation will be images of the engravings, tools, processes, as well digital microscope investigation.

The British Buzz: Bees and Beekeeping Motifs in 19th century Transferware Patterns

Leslie Bouterie, transferware collector, researcher, and one of Monticello’s assistant beekeepers, will present the 5th lecture of the conference sharing her combined enthusiasm for transferware and apiaries. In this presentation focusing on transferware designs, she will highlight the plethora of bee imagery and beekeeping motifs which were used as transferware pattern elements, maker’s marks, and as visual metaphors to teach moral lessons. Throughout the 1800’s, this “buzz” continued, as bee and insect motifs enjoyed enduring popularity as transfer pattern elements. The appeal was far reaching, as interesting examples of bee-themed transferware have been found on the presidential estates of Montpelier and Monticello.

To Register, go to:
http://transcollectorsclub.org/annual_meeting_bulletin/OfficialAnnualMeetingInvitation+Registration.pdf

Questions: Contact Leslie Bouterie via email: leslie.bouterie@gmail.com
Success to America: Printed English Creamware for the American Market

On Wednesday, the first talk will be given by Ron Fuchs, Curator of the Reeves Collection at Washington and Lee University in Lexington, Virginia, and a member of the TCC Education Program Review Committee. The presentation will focus on creamware and pearlware made in Staffordshire and Liverpool, England between 1775 and 1815 and transfer-printed with American scenes of political and military heroes, ships, battles, and patriotic emblems. This informative talk will serve as a prelude to the Optional Day visit to the Reeves Center. A highlight of this day trip on October 27 will be the viewing of a special exhibition of transfer-printed creamware: Washington in Glory: Commemorating the First President on English Creamware.

Acquiring Transfer-Printed Ceramics for Thomas Jefferson’s Poplar Forest Household

The second speaker will be Jack Gary, Director of Archaeology and Landscapes at Thomas Jefferson’s Poplar Forest. Jefferson designed Poplar Forest to serve as his retirement retreat, a place for reflection, study, and escape from the crush of visitors to Monticello. The foundation for the classically-inspired octagonal building was laid in 1806, and following his retirement from the presidency in 1809, Jefferson visited this peaceful estate several times a year. Mr. Gary’s talk will explore the possible acquisition of the Oxford and Cambridge pattern by Thomas Jefferson for use at his Bedford County retreat house, Poplar Forest. Also examined will be pieces produced by Robert Hamilton and the ways the variety of patterns found archaeologically at Poplar Forest help paint a picture of Jefferson and his family as consumers of transfer printed vessels.

The DAACS Archaeological Database: Transferprint Pattern and Vessel Form Data in the Digital Archaeological Archive of Comparative Slavery

Historical insights gleaned from archaeological discoveries will continue to be examined by the third speaker. Lynsey A. Bates, archaeological analyst at Monticello, will present a summary of research and explain the functionality of the DAACS database of archaeological materials, including transferware ceramics, related to sites of slavery. This research draws on excavations of domestic slave sites at the presidential homes of Thomas Jefferson's Monticello and Andrew Jackson's The Hermitage. In her presentation, she will explain this valuable resource, developed through the collaboration of universities, historic sites and presidential homes, which has been providing online data since 2004.

Credits:
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