

Fifth Annual TCC Meeting Old Sturbridge Village, Sturbridge, Mass.: A Report **by Jackie Overman**

The Transferware Collectors Club (TCC) fifth annual meeting was held at Old Sturbridge Village (OSV) outdoor museum. Dennis and Ann Berard were chief planners for the successful and informational event. The evening of September 30th, Dennis and Ann opened their Fitzwilliam N. H. home for an attendees dinner. For those who dined and strolled amid shelves stacked high with ware viewing their extensive holding of all colors of transferware and Staffordshire figurines, it was a memorable occasion. A lot of coveting went on. The Berards received many well-deserved kudos for their hospitality and fine organizing effort.

Friday, October 1, 2004 P.M.
Ed Hood, Director of Collections and Research at OSV since 1993, began the evening program speaking about the origins of the museum and the archeological research conducted particularly around the Bixby house. The Wells brothers (Southbridge, Mass.) owners of America Optical Company founded OSV in 1946. Albert B. Wells collected furniture, tools, and utensils from early rural New England. His extensive hobby outgrew his house and additions to it. In 1936, his expanded home became the Wells Historical Museum. Subsequently, several organizational alternatives for the museum were considered. A proposal to place the collections in the setting of a working museum was approved; a farm-land site, 150 plus acres in Sturbridge, was purchased and the development of the museum began.



TCC President David Hoexter with Membership Chair, Judie Siddell at Berard dinner. Ward Zumsteg photo.



Four British TCC members, from left, Frank and Sue Wagstaff, Gillian Neale and Dick Henrywood. Bobbi Benson photo.



California Girls TCC members, Maryanne Leckie, Sharon Van Sickle & Judie Siddell, amid Berards' transferware storeroom. Benson photo

Mr. Hood took part in the archeological dig of the Bixby site, home to a blacksmith's family. The Bixby house was built in 1808 and purchased by the Bixby's in 1826. It was moved to OSV in the 1970s. Hood explained that, until around 1830, garbage simply was thrown outside, resulting in a mantle of refuse around the house. Working from the trash (or archeological history around the house) allowed a reconstruction of the interior contents of the home. Excavation of the refuse at the site produced 7800 artifacts, 4300 of which were ceramics. Most of the pieces were creamware. A few pieces of transferware by Hall and Stubbs were found. Perhaps so few transferware pieces were found because the Bixby daughters took them when they left home.

Eventually, society began to put pressure on home dwellers to keep their yards clean. People began



Bill Kurau, Nick Alloway, Sue Norman, Peg and Fred Sutor enjoying their dinner at the Berard home. Zumsteg photo.



Gathered outside the OSV tavern, standing, Michael Weinberg and Ann Berard. Seated, clockwise, David Hoexter, Bill Kurau, Wes Palmer and Judie Siddall. Zumsteg photo.



Shades of Gladstone. Editors at a reconstructed pottery kiln. Loren Zeller photo.

going to extra effort and cost to hide the garbage, making subsequent archeological digs more challenging.

Saturday, October 2, 2004 A.M. Nan Wolverton, a museum consultant (Mrs. Ed Hood), spoke about transferware in rural New England in the 19th century. Being inland, rural areas of New England were not settled until the late 18th and early 19th century. Some settlers became part-time potters, producing red earthenware. The remains of kilns (bottle ovens) have been found in the area. The pieces produced were coarse utilitarian wares for everyday use. These included jugs, bowls, pitchers, platters, lard pots, and chamber pots.

England exported great quantities of ceramics to New England from the 1790s until trade was interrupted by the American civil war. Between 1820 and 1830, with the development of turnpikes, canals and railroads, more and more of the less expensive wares, suitable for the country trade, were brought to rural areas. These included creamware, enamelware, edgeware, and painted teawares. A small amount of transferware was included in country trade shipments. Archeological digs in rural New England, such as the Bixby site, provided evidence that homes, prior to the 1830s, had a variety of wares. These were frequently in unmatched patterns. Teawares, however, were more likely to be a matched set. More money was spent on teaware than tableware, for guests were entertained at tea time. As expected, the wealthy had more transferware than people of modest means.



Ed Hood at the OSV podium. Zumsteg photo.

TCC member Royce Walters gave a thoughtful presentation entitled *Transferware in North America: Some Observations*. His observations were in the context of economic and political circumstances of the times. Topics included Britain's imperial trade, war, marketing and designs on, and colors of, ware. The text of his presentation will be included in a future TCC Bulletin.



Royce Walters and Nan Wolverton share a program moment. Ward Zumsteg photo.

Saturday Afternoon Attendees had several free hours in which to explore the OSV museum grounds or take a side trip to Old Stone House Museum in Belchertown, Mass.

The OSV museum presents a slice of everyday life in a rural New England town circa 1790 to 1840. The village was re-created with original buildings brought from all parts of the region. Museum staff members dress in period costumes and demonstrate a trade or skill as they talk about life and work in early America.

OSV is divided into two sections, the center village exhibits and the countryside exhibits.



Hayden Goldberg preparing to show his slides of transferware rarities. Zumsteg photo.

set of black and white transferware. Three dark blue platters of maritime scenes, probably by Enoch Wood & Sons, were displayed on the buffet. Blue and white and red and white pieces were displayed in several corner cupboards.

Saturday Evening TCC member Hayden Goldberg shared his extensive and rare collection of American historical transferware. According to members in the audience, some of the slides showed pieces so rare that no one had yet recorded them in print. Initial pieces shown were of American portraits between 1789 and 1790, including a coin design of George Washington by Joshua Heath. A few pieces with views of buildings designed by Charles Bulfinch were shown, including the Congregational meeting house in Pittsfield, Mass. The latter, by Clews, is the earliest American building printed on transferware. A tea set of the Old Hartford Statehouse, Bulfinch's masterpiece, included a rare syllabub cup. Other rarities were Harvard, Massachusetts General Hospital, and Kings College.

The center village exhibits include several private residences as well as the store, meeting house, law office, printing office, shoe shop, tin shop, and bank. The countryside exhibits consist of a blacksmith shop, carding mill, cooper's shop, gristmill, sawmill, pottery, school, Bixby house, and Freeman farm. All exhibits include on-site work demonstrations by museum staff/volunteers, as well as seasonal activities such as maple sugaring, sheep sheering, cider and candle making.

The Stone House Museum occupies a Federal-style house built in 1827 and contains collections of American furniture, china, and decorative accessories made in the 18th and 19th centuries. The transferware collection was representative of the period and location. The collection included several pieces of the Dr. Syntax series, plus a source print. Three plates with multicolor scenes in the center and yellow printed borders were displayed on the fireplace. The dining table was set with a nearly complete



OSV cooper explains his craft. Zumsteg photo.



Waiting for the Show & Sale. Ted Gallagher on left, Dick Marden right. Ward Zumsteg photo.

Several pieces by Ralph and Andrew Stevenson were shown. Among them were the New York views of Castle Garden, the Esplanade, Park Theatre, and the rarest piece, St. Patrick's Cathedral. Also we saw a series of views of the Erie Canal (with portraits of Washington, Jefferson, Clinton, and Lafayette) by various potters. The presentation closed with what Hayden considered the ugliest building on transferware – the Masonic Temple in Philadelphia by Ridgeway.

Sunday, October 3, 2004 A.M.

President David Hoexter chaired the TCC annual meeting. Treasurer Chet Creutzberg reported our club is financially sound. The financial report can

be found in the Autumn TCC Bulletin. Judie Siddall, membership chair, reported that as of 04/01/04 the club had 196 paid members. She stressed the need for our membership to recruit new members. In this context, board member Dennis Berard discussed advertising and marketing. The board decided against funding membership ads. Reportedly, such paid advertising had been found ineffective. Other promotional efforts, such as personal contacts by the membership and use of TCC placards at shows and in shops, were suggested.

Vice President Peg Sutor reported that advertising in the TCC Bulletin has decreased dramatically since 2000. In 2000 advertising income, which helps pay for Bulletin production, was \$2000.00 compared to \$11.00 in 2004. She encouraged members to advertise and to contact her for this purpose. Another idea was copyrighting the TCC Bulletin and permitting our articles in other publications that credited the TCC Bulletin. Dick and Judy Wagner, TCC Bulletin editors, thanked those who had submitted articles and requested more be submitted.



The Kuraus' table at the Show & Sale. Ward Zumsteg photo.

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Members should feel free to contact them about ideas for articles and assistance in getting them published. Peter Bevaqua reported that the individuals on the ballot, all of whom were unopposed, had been elected. He reminded us that all officers had been in their positions for over a year and next year's goal is to have new individuals fill the positions. The membership will be informed of the duties of the positions and asked to volunteer for them.

The board announced exciting news, that funds are committed for the development of an **interactive transferware database**. This project addresses the primary goal of the TCC - education. TCC member Loren Zeller and new member Nick Routson, both of whom have expertise in database development, are heading up the project. They reported that the TCC and FOB (Friends of Blue) have agreed to collaborate on this project. The goal is building an interactive database containing images and information regarding transferware that will be accessible via each organization's web site. The information in the database will be phased in beginning with images of patterns and shapes, followed by information on potters, and finally a reference bibliography.

A database advisory board has been established. Colin Parkes and Alan Riley represent FOB; Judie Siddall, Chet Cruetzberg, and Connie Rogers represent TCC. Connie will also serve as the database editor. This small advisory board permits timely decisions. Information in the database will come from TCC and FOB membership and archives.



A transferware table at the Show & Sale. Zumsteg photo.

The benefits of the database for TCC members include free access to an interactive educational and reference tool, relevant links to other web sites and resources and a revenue source for the TCC through advertising, sponsorship and non-membership subscriptions to use the database. There will be a nominal cost associated with the initial development of the web site and database. Annual operating costs should be low. The revenue from use of the database could offset those costs. The timeline calls for finalizing the project scope and plan by 11/15/04, finalizing the costs and funding by 12/30/04 and performing final plan review with the advisory board by 12/30/04. Loren and Nick stated that quality is a high priority with the advisory board. The tentative implementation date is June 2005.

David stated that the TCC should be encouraged to expand its horizons when considering annual meeting locations, as long as the content of the meetings focused on transferware. The 2005 meeting will be in Phoenix, Ariz.

Sunday A.M. Dick Henrywood gave the day's final presentation. He spoke on the problems of recording printed patterns, a problem he knows well as co-author, [turn page]



Loren Zeller noting ware. Zumsteg photo.

with the late A.W. Coysh, of the *Dictionary of Blue and White Printed Pottery 1780-1880*. A third volume will be released soon. In recording printed patterns, Henrywood emphasized he strives for consistency in naming and describing pieces. The slides he showed were of items that had come through his auction house in the previous four months.

Chinoiserie patterns, many of them similar, manufactured between 1780 and 1810, are the most difficult to name. This is especially true for willow pattern varieties. Some names he uses to discriminate between pattern scenes include long bridge, bridgeless, two figures, and pagoda and palms. After Chinoiserie, there was a Transitional Period circa 1810-1820 when there was a shift from oriental scenes to British views. Sometimes both were included in the same pattern, for example, ornate pagodas with British castles. The patterns of the Vintage period (1810-1830) are somewhat easier to record due to greater diversity in engravings. Romantic period patterns (1830-1860) are easiest to record because the majority are titled and/or have distinctive borders.

Sunday Afternoon The conference ended with the Show and Sale. Dealers from the U.S. and Great Britain brought many wonderful

pieces to view and purchase. Dealers were Judie Siddall & David Hoexter, Peg & Fred Sutor, Vee & Mal Manber, Art & Kathy Green, Dennis & Ann Berard, Linda & Joe Arman, Dora Landey, Bill & Teresa Kurau, Stella Johnson, Peter Scott & Gillian Neale, Sue Norman & Nick Alloway, Michael Weinberg, Bobbi & Chip Benson and Rita & Arnold Cohen. The crowd anxiously waiting for opening time was richly rewarded.

Email from England: The pattern illustrated by Richard Grove [Autumn 2004 p. 4] is **Flying Pennant**. Please see pp. 90-91 of my book *Spode's Willow Pattern and other Designs after the Chinese* for more information. - Robert Copeland

The dessert plate shown [Autumn 2004 p.8] and the dinner plate shown [Summer 2004 p. 6] are from a series I have encountered but never named. I now call it **Flower Panel Border** series... I have an image of a quatrefoil dish with a third view and have seen a meat dish. Some buildings seem real, some imaginary. Further images would help. Can I take this opportunity to thank all the TCC members who made me so welcome at the recent meeting at Sturbridge Village. I had a wonderful time and hope to be able to keep in touch with many of you. I can always be contacted via e-mail at dhenrywood@waitrose.com. - Dick Henrywood