

Prae Sunsermsook | 25002544

Unit 1

Methods of Cataloguing

Week 2

Harvard Digital Collections

Artemas Ward House and Its Collections

Subcategory

Vessels

l
esse

/ˈɛsɪ/

(noun) esse is a borrowing from Latin

1. In Latin the phrase, in esse means in **actual existence**
2. **Essence**, Essential nature

Stage 1

Identify

British Transferware and Worldviews in Ward's Homestead

Pattern Type: Building and Landscape (literal and imaginary)



STAGE 1 | IDENTIFY

I re-collected data from Harvard's collection, focusing only on transferware, and further researched its origin and patterns using the Transferware Collectors Club or TCC database.

Image from Harvard's

CURIOSity Collections HARVARD LIBRARY

Artemas Ward House and Its Collections

HOME ABOUT

Harvard University, General Artemas Ward Museum, hu_4480_002

Open full screen viewer

TITLE	Blue transfer punch bowl
DATE	ca.1825
DESCRIPTION	Traditional punch bowl form. Deep circular bowl with high foot ring. Deep blue transfer print of ladies in front of a manor house w/ foliate surrounds. Interior floral and scroll borders on stippled ground. Attributed to Thomas Walter Ward II.
EXTENT	7 1/4 inches w x 3 1/2 inches h
LANGUAGE	No linguistic content
GENRE	vessels
DIGITAL FORMAT	Images
SUBJECTS	punch bowls

TOOLS & RELATED LINKS

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MORE ITEM DETAILS

HOLLIS Record

Copy Manifest Link

What is ISIF?

CONTACTS

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508-842-8900

TCC's Database

TRANSFERWARE COLLECTORS CLUB

Home Patterns Categories Borders Makers Marks Print Sources Ceramic Sources Bibliography Importers/Retailers

Search: manor rural

Save Search Query Start New Search Image Type: Pattern image

These results also include the following synonyms (some may not be relevant to your search): manor house, acres, demesne, estate, hall

1 2 3 4 5 6 7 8 9 10 44 Next 1575 results

- Castellated Manor House
- Cottage and Manor
- "Drayton Manor The Residence of the Late Sir Robert Peel Bart"
- Farmhouse and Manor
- Lady of the Manor
- Large Rural House
- Long Bridge Manor
- Manor House
- Manor House
- "Old English Rural Scenes"
- Rural #01
- Rural #02
- Rural #03
- Rural Beggars
- Rural Buildings
- Rural Buildings
- Rural Buildings with Sign
- "Rural Characters too plainly now I see their sport"
- Rural Church
- Rural Conversation
- Rural Conversations
- Rural Cottage
- Rural Cottage
- Rural Cottage with Smoking Chimney
- Rural couple

Example of data

Transferware Database of Patterns and Sources

47746

Mark Terms: Stone China

Description

Sugar bowl, 7.25 inches handle to handle, 6 inches to top of finial. The view was recently identified as Sproughton Chantry in Suffolk by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in LaidackerChinaII1951, and given the first alternate name shown here. 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. The pattern is illustrated on a 6 inch plate and given the second alternate name shown here in WilliamsWeberIII1998, p. 72, along with the same Stone China mark seen here, which appears on the teapot shown above. 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. The pattern shows two women wearing hats with feathers and a child in dark dress and hat standing in the foreground. In the background is a three-story mansion with a number of chimneys. Trees frame the scene above and on both sides. Large fully opened roses and forget-me-nots interspersed with elaborate scroll reserves are featured in the border. See "Sproughton Chantry, Suffolk" in the Grapevine Border Series, or "Chantry, Suffolk" in Stevenson's Rose Border Series for more information on the estate.

Predominant Features

- Countryside
- Rural estate
- Woman and child
- Woman standing

Bibliographic Records

- LaidackerChinaII1951
- Laidacker, Sam
- Anglo-American China, Part II
- Bristol, Pennsylvania
- Keystone Printed - Specialties Co. 1951
- WilliamsWeberIII1998
- Williams, Petra and Weber, Marguerite R. Staffordshire III, Romantic Transfer Patterns
- Cup Plates and Early Victorian China
- Jeffersontown, Kentucky
- Fountain House East 1998

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Created on 2025-10-21 / Page 2 of 2

STAGE 1 | IDENTIFY

I collected some important information that isn't available in Harvard's collection, including the specific locations within the pattern. This process allows me to reflect on the distinctions between what is real and what is not, as I try to uncover the real world that isn't shown on the vessels.

Image from Harvard's



Image from TCC's

Center



Body Type

[Earthenware](#)

Print Process

[Underglaze Tissue Printed](#)

Maker

[Maker Unknown](#)

Additional Mark



[Chinese seal](#)

The view was recently identified as [Sproughton Chantry in Suffolk](#) by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in [LaidackerChinaII1951](#), and given the first alternate name shown here.

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.](#)

STAGE 1 | IDENTIFY

Comparing the data I gathered in order to find any interesting patterns.

image	Title	Color	Creation Date (Harvard's)	Creation Date (Transferware's)	Pattern Name	Place of the pattern (Main)	Type of Pattern	Border	Related work	Architecture	People	Object/Ornament	Body Type	Print Process	Maker	Manufacturer's Location	Tableware Description
	Blue transfer pitcher	Blue	1825	Unknown	Bridge, Gate and Castle	Somewhere in England	British Themes / Places	Floral and Botanical / Botanical / Foliage / Other			Figures (on river bank) Woman standing	Boat (with sail) Bridge (3 arch) Castle (by river)	Earthenware	Underglaze Tissue Printed	Adams Warranted Staffordshire	Tunstall & Stoke	Pitcher or jug, size unknown. Three men and a woman are on the near bank of a river spanned by a stone bridge with a gatehouse on the far end. The walls of a castle rise above a house or utility building; a small sailboat has apparently just launched from a flight of steps leading down Platter, 14.5 x 11.375 inches. See also the "Oriental Scenery" Cartouche Series example.
	Blue transfer platter	Blue	1825	1814-1832	Pagoda below Patna on the Ganges	Patna, India	Indian and Oriental Themes	Floral and Botanical / Floral with fruit / "Oriental Scenery" Floral and Botanical / Floral with picture medallions / Alternating Geometric patterns / Geometric with floral motifs / Other	Village and Pagoda below Patna Azimabad, on the Ganges Artist: Forrest.		Local People	River Temple	Earthenware	Underglaze Tissue Printed	John Hall (& Sons)	Burslem, Staffordshire	"Pagoda below Patna Azimabad", taken from the same source print. Mentioned in FOB #47 & #127, p. 5. Illustrated in Sack2009, p. 74. Platter, 18 inches by 14 inches. The "Quadrupeds" Series by John Hall has a number of different animals featured in the center of the pattern. The border is wide with medallions featuring other animals. On this platter, the animals in the medallions are a racehorse, deer
	Blue transfer "Quadrupeds" oval platter	Blue	1820-1825		Rhinoceros	Unknown	Animals / Wild	Floral and Botanical / Floral with picture medallions / Alternating Geometric patterns / Geometric with floral motifs / Other	"Rhinoceros" Artist: Ibbetson, Julius Caesar				Earthenware	Underglaze Tissue Printed	John Hall (& Sons)	Burslem, Staffordshire	"Quadrupeds" Series by John Hall has a number of different animals featured in the center of the pattern. The border is wide with medallions featuring other animals. On this platter, the animals in the medallions are a racehorse, deer
	Black & white "Cologne" luncheon plate	Black	1825-1835	1810-1835	Cologne	Cologne, Germany	Romantic Landscape	Floral and Botanical / Repeated floral spray / With background Floral and Botanical / Repeated single flower / Beauties of America		Castle	No		Earthenware	Underglaze Tissue Printed	Ralph Stevenson and Son	Cobridge, Staffordshire	
	Brown transfer bowl	Brown	1840-1850	1838-1842	"Nonpareil" #04	Imagined Place	Romantic Themes / Landscape	Floral and Botanical / Repeated floral spray / With background Floral and Botanical / Repeated single flower / Beauties of America					Earthenware	Underglaze Tissue Printed	Thomas & John Mayer	Longport, Staffordshire	Archaeological digs have shown the Border #2, dubbed a "Weed and Flower" border pattern, was also used by the Mexborough Rock Pottery (NCS Journal Vol. 25 2008-2009, p.169). Additional scenes with Border #2 are documented in Snyder1997 p.120-21 (border #2). in Plate 10 inches. This view also appears on cups, a cup plate and the interior of a compote. Larsen1939 (168) states that the source of the view is a drawing by W.G. Wall. However, while it is similar, the angle is different than that which is included as the source print here. the print by
	Blue and white transfer decorated dinner plate	Blue	1825	1813-1830	City Hall New York "Beauties of America" Series	New York, US	American Themes / Places	Floral and Botanical / Repeated single flower / Beauties of America	City Hall Busby, Charles Augustin, 1817	City Hall	Man Woman Child		Earthenware	Underglaze Tissue Printed	John & William Ridgway 1813-1830	Shelton, Hanley, Staffordshire	
	Blue transfer cup plate	Blue	1825-1840	1825									Earthenware	Underglaze Tissue Printed	Enoch Wood & Sons?	Staffordshire?	
	Blue transfer platter	Blue	1825	1826-1838	Canova	Somewhere in Italy	Romantic Themes / Classical	Floral and Botanical / Floral with picture medallions / Repeated Floral and Botanical / Floral with picture medallions / Repeated			2 men	Boat (with figure(s) Steps Temples (classical) Urn on	Earthenware	Underglaze Tissue Printed	Thomas Mayer	Stoke-on-Trent & Longport, Staffordshire	Canova was a very popular pattern that was made by many different factories. It was mainly produced by Thomas Mayer (1826-1838). See other views in this database as well. LaidackerChina11951 p.59 describes this pattern as one of the most sought after light colored Here, the signature ornate classical urn appears surrounded by trees in the right side of the view, while the left side features the remaining usual elements of this pattern -- water and boat(s) along with distant buildings and distant mountains. This is just one of almost endless Continental Series
	Red and green transfer cream pitcher	Pink-Green	1835-1840	1826-1838	"Canova" #22	Somewhere in Italy (venice?)	Romantic Themes / Classical	Floral and Botanical / Floral with picture medallions / Repeated					Earthenware	Underglaze Tissue Printed	Thomas Mayer Longport	Stoke-on-Trent & Longport, Staffordshire	This untitled series, by Wood & Challinor of Tunstall, is another which does not appear much in existing literature. Volume 1 of The Dictionary of Blue & White Printed Pottery illustrated a saucer with a view of the "Castle of Beaucaire"
	Brown transfer covered tureen	Brown	1835	1830s	Tower of Mauconseil	Vienne, France	European Themes (literal and imaginary) / France		Tower of Mauconseil, Vienne, London, Published Oct. 1. 1822: by W.	Tower of Mauconseil	Local		Earthenware	Underglaze Tissue Printed	Wood & Challinor	Tunstall, Staffordshire	This untitled series, by Wood & Challinor of Tunstall, is another which does not appear much in existing literature. Volume 1 of The Dictionary of Blue & White Printed Pottery illustrated a saucer with a view of the "Castle of Beaucaire"
	Blue transfer oval platter with river scene	Blue	1825	Unknown	Russian Palace	Uglich, Russia	European Themes (literal and imaginary) / Russia	Floral and Botanical / Multiple Flowers	Church of St. Dmitry on the Blood	Church of St. Dmitry on the Blood	2 Men standing, 2 men on boat	3 deer Palace Weeping tree Bridge Mountains	Earthenware	Underglaze Tissue Printed	Unknown	Unknown	
	Blue transfer punch bowl	Blue	1825	Unknown	Sproughton Chantry, Suffolk	Sproughton Chantry, Suffolk, England	British Themes / Rural and Genre Scenes	Floral and Botanical / Floral and Scrolls / Other			Woman and child	Countryside Rural estate	Earthenware	Underglaze Tissue Printed	Unknown	Unknown	The view was recently identified as Sproughton Chantry in Suffolk by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in LaidackerChina11951, and given the first alternate name shown here. Tea wares decorated like this one are virtually unknown in Unmarked. This bat print design shows a Palladian country house rising above a lake or river; on the near side of the water are two antlered deer. A published reference for this pattern has not been found. It has a TCC Assigned Name. See Tower and Sheep. pattern The two Chinese export patterns on which this standard willow pattern is based are illustrated
	Partial tea service	Black	1825	Unknown	Country House and Deer	Somewhere in England	British Themes / Rural and Genre Scenes	Other / Luster				Palladian Mansion Country House (large) House with Tree (willow) Tea house	Earthenware	Underglaze Tissue Printed	Unknown	Unknown	The view was recently identified as Sproughton Chantry in Suffolk by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in LaidackerChina11951, and given the first alternate name shown here. Tea wares decorated like this one are virtually unknown in Unmarked. This bat print design shows a Palladian country house rising above a lake or river; on the near side of the water are two antlered deer. A published reference for this pattern has not been found. It has a TCC Assigned Name. See Tower and Sheep. pattern The two Chinese export patterns on which this standard willow pattern is based are illustrated
	Blue transfer punch bowl	Blue	1825	Unknown			Chinoiserie /	Chinoiserie / Geometric	9 1/2inch Chinese Export				Earthenware	Underglaze Tissue Printed	Unknown	Unknown	The view was recently identified as Sproughton Chantry in Suffolk by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in LaidackerChina11951, and given the first alternate name shown here. Tea wares decorated like this one are virtually unknown in Unmarked. This bat print design shows a Palladian country house rising above a lake or river; on the near side of the water are two antlered deer. A published reference for this pattern has not been found. It has a TCC Assigned Name. See Tower and Sheep. pattern The two Chinese export patterns on which this standard willow pattern is based are illustrated

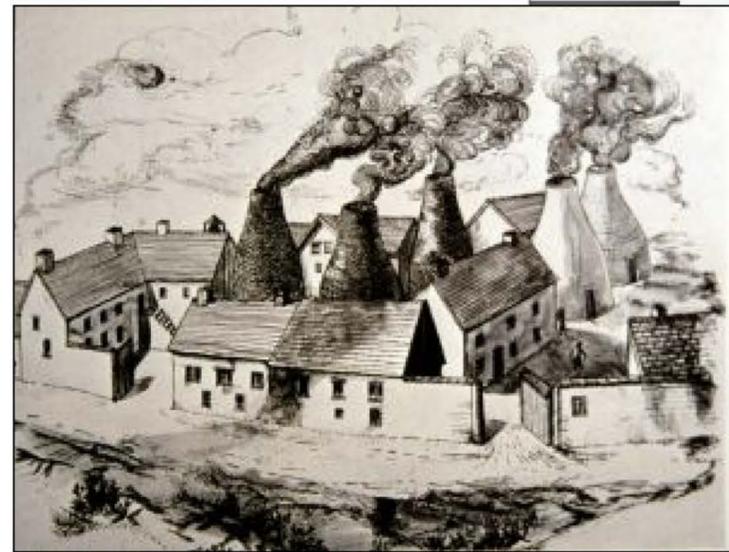
STAGE 1 | IDENTIFY

WHAT IS SHOWN

I found that this collection was came after the death of Artemas Ward in 1800. Most of the items belonged to his son, Thomas Walter, and his family.

The vessels were created between 1810 and 1850. Out of 10 of the 30 vessels were made in Staffordshire, located in the West Midlands of England, and the other 20 remain unknown.

image	Title	Color	Creation Date (Harvard's)	Creation Date (Transferware's)	Pattern Name	Place of the pattern (Main)	Type of Pattern	Border	Related work	Architecture	People	Object/Ornament	Body Type	Print Process	Maker	Manufacturer's Location	Tableware Description
	Blue transfer pitcher	Blue	1825	Unknown	Bridge, Gate and Castle	Somewhere in England	British Themes / Places	Floral and Botanical / Botanical / Foliage / Other			Figures (on river bank) Woman standing	Boat (with sail) Bridge (3 arch) Castle (by river)	Earthenware	Underglaze Tissue Printed	Adams Warranted Staffordshire	Tunstall & Stoke	Pitcher or jug, size unknown. Three men and a woman are on the near bank of a river spanned by a stone bridge with a gatehouse on the far end. The walls of a castle rise above a house or utility building; a small sailboat has apparently just launched from a flight of steps leading down
	Blue transfer platter	Blue	1825	1814-1832	Pagoda below Patna on the Ganges	Patna, India	Indian and Oriental Themes	Floral and Botanical / Floral with fruit / "Oriental Scenery" Floral and Botanical / Floral with picture medallions / Alternating Geometric patterns / Geometric with floral motifs / Other	Village and Pagoda below Patna Azimabad, on the Ganges Artist: Forrest.		Local People	River Temple	Earthenware	Underglaze Tissue Printed	John Hall (& Sons)	Burslem, Staffordshire	"Pagoda below Patna Azimabad", taken from the same source print. Mentioned in FOB #47 & #127, p. 5. Illustrated in Sack2009, p. 74. Platter, 18 inches by 14 inches. The "Quadrupeds" Series by John Hall has a number of different animals featured in the center of the pattern. The border is wide with medallions featuring other animals. On this platter, the animals in the medallions are a racehorse, deer
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	Black & white "Cologne" luncheon plate	Black	1825-1835	1810-1835	Cologne	Cologne, Germany	Romantic Landscape	Floral and Botanical / Repeated floral spray / With background Floral and Botanical / Repeated single flower / Beauties of America		Castle	No		Earthenware	Underglaze Tissue Printed	Ralph Stevenson and Son	Cobridge, Staffordshire	
	transfer bowl	Brown	1840-1850	1838-1842	"Nonpareil" #04	Imagined Place	Romantic Themes / Landscape	Floral and Botanical / Repeated floral spray / With background Floral and Botanical / Repeated single flower / Beauties of America					Earthenware	Underglaze Tissue Printed	Thomas & John Mayer	Longport, Staffordshire	Archaeological digs have shown the Border #2, dubbed a "Weed and Flower" border pattern, was also used by the Mexborough Rock Pottery (NCS Journal Vol. 25 2008-2009, p. 169). Additional scenes with Border #2 are documented in Snyder1997 p.120-21 (border #2). in Plate 10 inches. This view also appears on cups, a cup plate and the interior of a compote. Larsen1939 (168) states that the source of the view is a drawing by W.G. Wall. However, while it is similar, the angle is different than that which is included as the source print here. the print by
	White decorated plate	Blue	1825	1813-1830	City Hall New York "Beauties of America" Series	New York, US	American Themes / Places	Floral and Botanical / Repeated single flower / Beauties of America	City Hall Busby, Charles Augustin, 1817	City Hall	Man Woman Child		Earthenware	Underglaze Tissue Printed	John & William Ridgway 1813-1830	Shelton, Hanley, Staffordshire	
	transfer cup	Blue	1825-1840	1825									Earthenware	Underglaze Tissue Printed	Enoch Wood & Sons?	Staffordshire?	
	transfer platter	Blue	1825	1826-1838	Canova	Somewhere in Italy	Romantic Themes / Classical	Floral and Botanical / Floral with picture medallions / Repeated Floral and Botanical / Floral with			2 men	Boat (with figure(s) Steps Temples (classical) Urn on	Earthenware	Underglaze Tissue Printed	Thomas Mayer	Stoke-on-Trent & Longport, Staffordshire	Canova was a very popular pattern that was made by many different factories. It was mainly produced by Thomas Mayer (1826-1838). See other views in this database as well. LaidackerChinall1951 p.59 describes this pattern as one of the most sought after light colored Here, the signature ornate classical urn appears surrounded by trees in the right side of the view, while the left side features the remaining usual elements of this pattern -- water and boat(s) along with distant buildings and distant mountains. This is just one of almost endless Continental Series This untitled series, by Wood & Challinor of Tunstall, is another which does not appear much in existing literature. Volume 1 of The Dictionary of Blue & White Printed Pottery illustrated a saucer with a view of the "Castle of Beaucaire"
	White and green cream	Pink-Gr	1835-1840	1826-1838	"Canova" #22	Somewhere in Italy	Romantic Themes /	Floral and Botanical / Floral with					Earthenware	Underglaze Tissue Printed	Thomas Mayer Longport	Stoke-on-Trent & Longport, Staffordshire	
	Blue transfer punch bowl	Blue	1825	Unknown	Sproughton Chantry, Suffolk	Chantry, Suffolk, England	Rural and Genre Scenes	Botanical / Floral and Scrolls / Other					Earthenware	Underglaze Tissue Printed	Unknown	Unknown	The view was recently identified as Sproughton Chantry in Suffolk by Dick Henrywood. It is shown on a sugar bowl of a different shape on p. 120 in LaidackerChinall1951, and given the first alternate name shown here. Tea wares decorated like this one are virtually unknown in Unmarked. This bat print design shows a Palladian country house rising above a lake or river; on the near side of the water are two antlered deer. A published reference for this pattern has not been found. It has a TCC Assigned Name. See Tower and Sheep. pattern
	Partial tea service	Black	1825	Unknown	Country House and Deer	Somewhere in England	Rural and Genre Scenes	Other / Luster				House with Tree (willow) Tea house	Earthenware	Underglaze	Unknown	Unknown	The two Chinese export patterns on which this standard willow pattern is based are illustrated
	Blue transfer punch bowl	Blue	1825	Unknown			Chinoiserie /	Chinoiserie / Geometric	9 1/2inch Chinese Export				Earthenware	Underglaze	Unknown	Unknown	



These vessels were created between 1810 and 1850. 10 of the 30 vessels were made in Staffordshire, the other 20 remain unknown.

The Staffordshire Potteries is the industrial area encompassing the six towns Burslem, Fenton, Hanley, Longton, Tunstall and Stoke (which is now the city of Stoke-on-Trent) in Staffordshire, England.

STAGE 1 | IDENTIFY

7 patterns depicting landscapes and buildings can be identified as representations of real places

Many of these patterns were copied from illustrations found in travelers' journals from explorations in the Far East and Europe. For American locations, most patterns were based on the creators' own travels, as the growing middle-class market in the U.S. became highly profitable.

At the time, no copyright laws existed to prevent makers from reproducing illustrations found in travellers' journals, or even patterns produced by other factories.

Sproughton Chantry
Suffolk, England



Cologne, Germany



Pagoda below Patna
on the Ganges, India



City Hall
New York City, US.



Church of St. Demetrius
on Blood in Uglich, Russia



Tower of Mauconseil
Vienne, France



Taj Mahal and Jahara Baug
Agra, India



Pagoda below Patna
on the Ganges, India



Name [Village and Pagoda below Patna Azimabad, on the Ganges](#)
Artist [Forrest, Charles Ramus](#)
Engraver [Sutherland, Thomas](#)
Date c 1824

Stage 2 Analyse

I created a timeline to examine the transferware's positioning and the reasons for their patterns, tracing each design's history to uncover their true story.

WARD FAMILY

1800



Artemas died.
Estate passes to Thomas Walter

1810



Barn built on the
Henshaw farm

1820



A big party was entertained
by Thomas W.

1830



Thomus Walter Jr.
moves in with his family
House expanded



Thomas
Walter died

1840



Thomas
Walter's wife died

1850



Barn
expanded

1800

1810

1820

1830

1840

1850

UNITED STATE

The New Nation (1783-1815)

National Expansion and Reform (1815-1880)

UNITED STATE

Jefferson elected the 3rd president of the US

The Louisiana Purchase (from Napoleon)
This begins the American westward expansion to the Pacific

The British burn Washington, D.C.

War of 1812 begins as U.S. declares war on Great Britain over issues of borders, trade, freedom of the seas, and the rights of neutrals

The Industrial Revolution in the Northeast (1820-1850)
Rapid urbanisation

Erie Canal completed. The Canal helped bind the still-new nation closer to Britain and Europe.

The Indian Removal Act

Panic of 1837 leads to collapse of many early labor unions.

The Mexican-American War

The California Gold Rush begins

WARD FAMILY

Artemas died. Estate passes to Thomas Walter

Barn built on the Henshaw farm

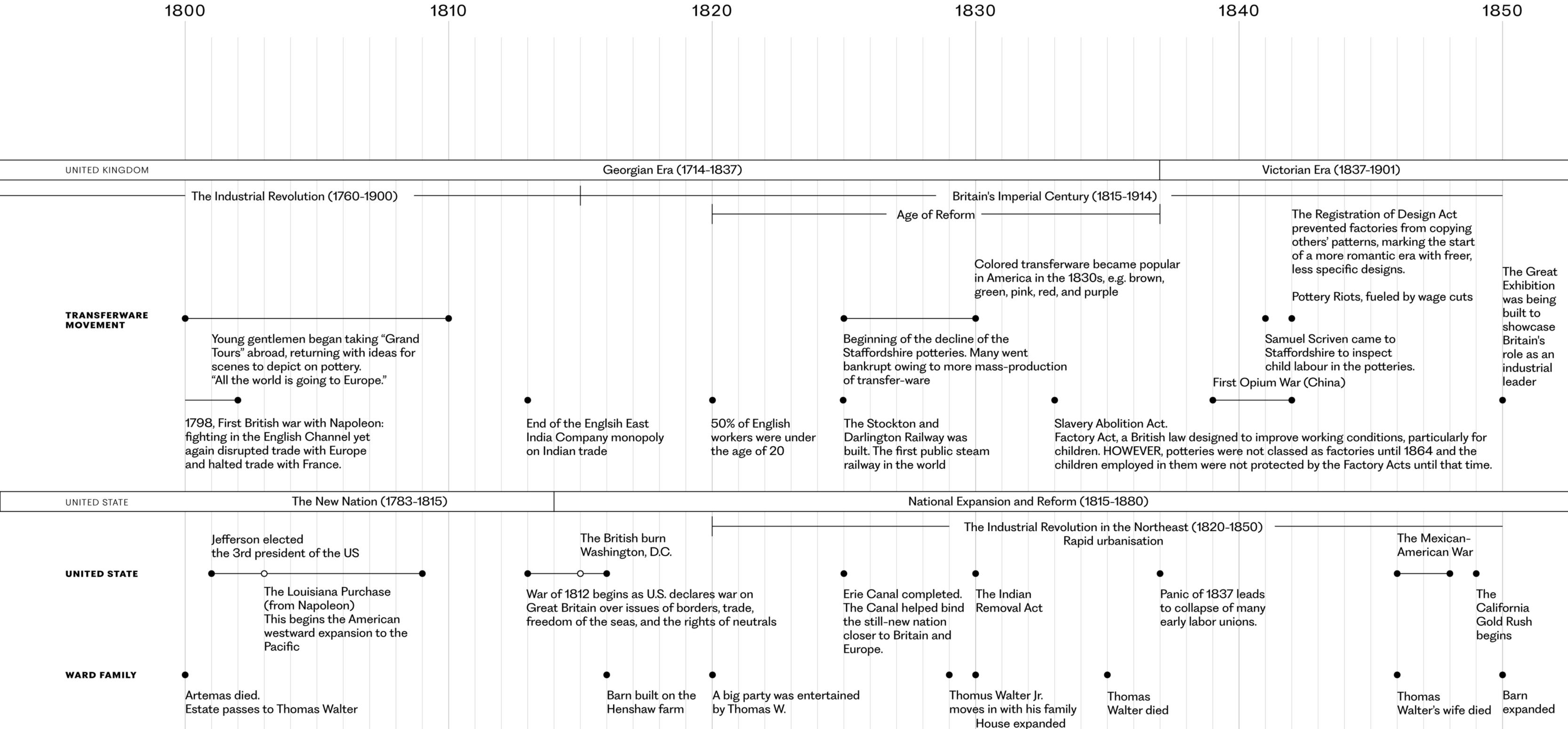
A big party was entertained by Thomas W.

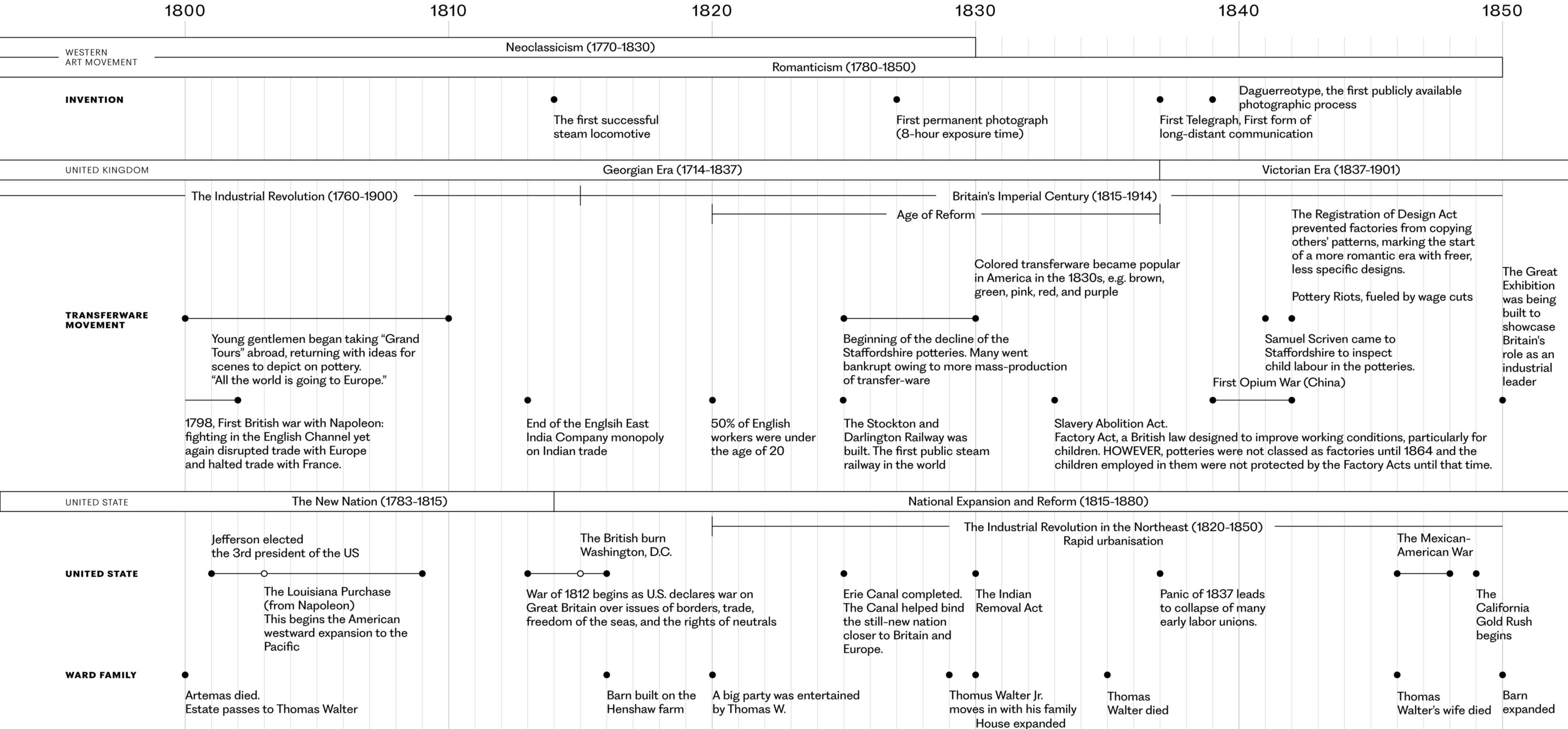
Thomus Walter Jr. moves in with his family
House expanded

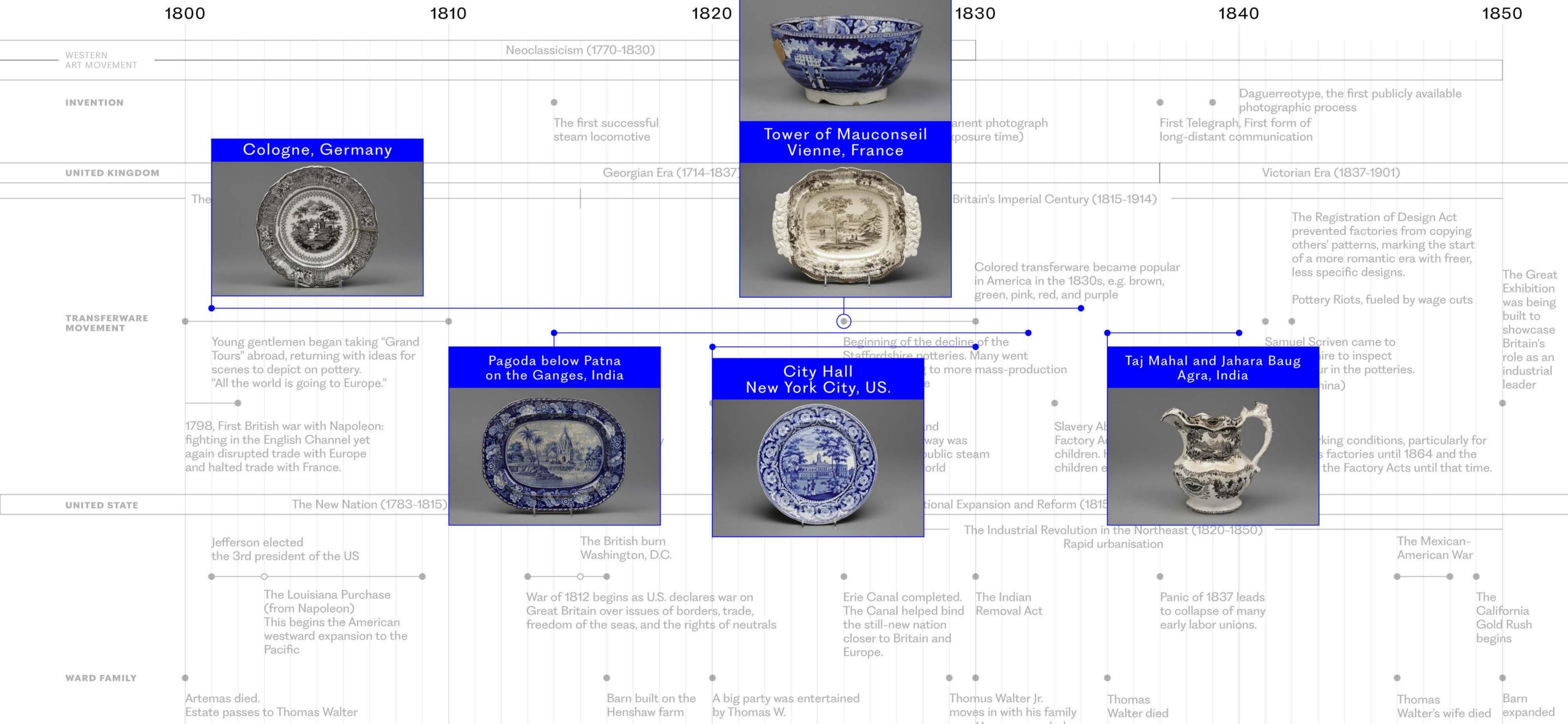
Thomas Walter died

Thomas Walter's wife died

Barn expanded







Stage 3

Manipulate

British Transferware and Worldviews in Ward's Homestead (1800–1850)

THE WORLDVIEW FROM

Ward's Homestead
The world on display

The Historical Timeline
The real world behind those patterns

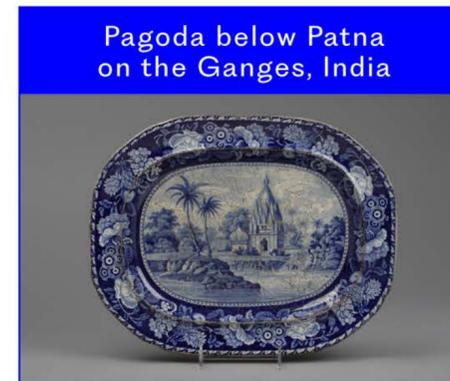
British Theme



European Theme



Oriental Theme



American Theme



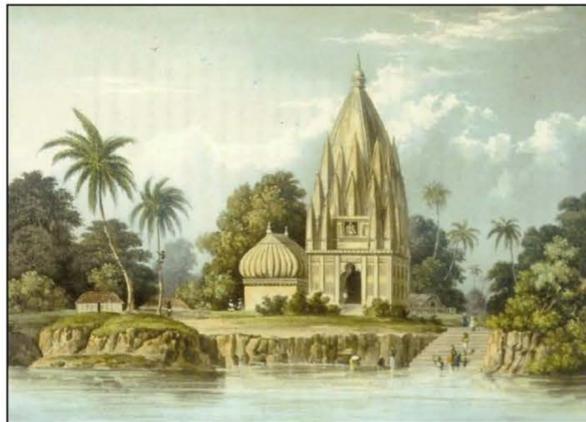
STAGE 3 | MANIPULATE

WORLDVIEW FROM

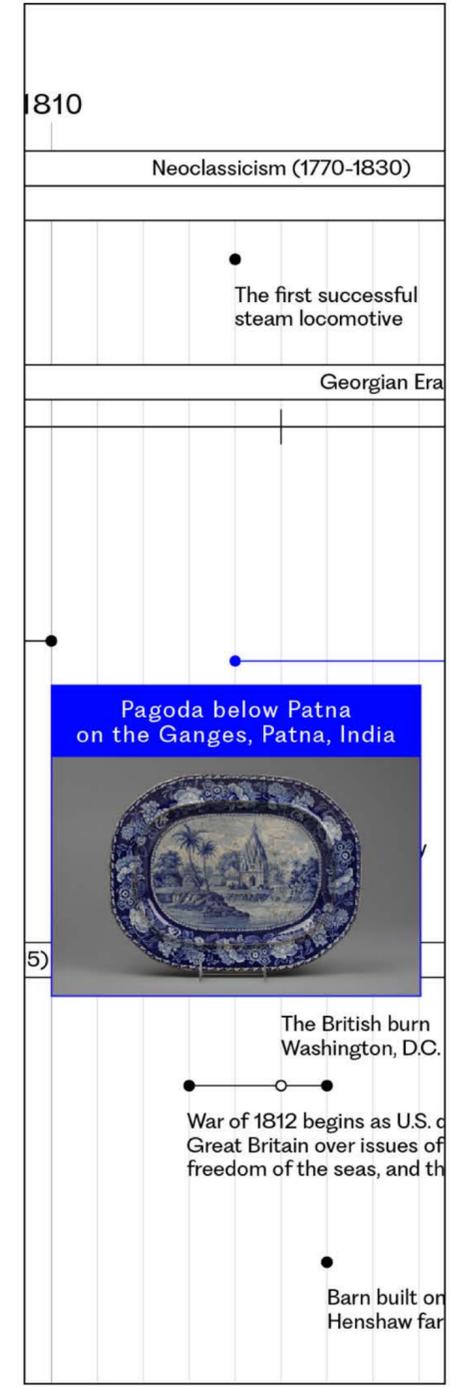
Ward's Homestead

PATTERN NAME

Pagoda below Patna on the Ganges



TIMELINE



STAGE 3 | MANIPULATE

WORLDVIEW FROM

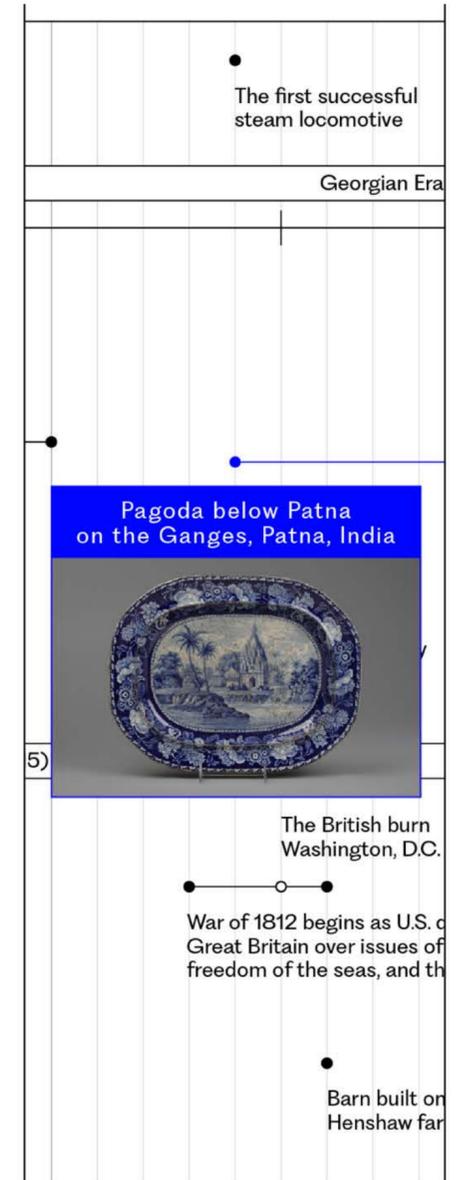
The Historical Timeline

PATTERN NAME

Opium Fleet Descending the Ganges, Patna



I felt this still wasn't the true essence of the collection, as I was stuck on the surface, basically repeating the same process the industry used: copy, transfer, redecorate.



Stage 2
Analyse Again

1800

1810

1820

1830

1840

1850

WESTERN
ART MOVEMENT

Neoclassicism (1770-1830)

Romanticism (1780-1850)

Transferware emerged during the Industrial Revolution, a period marked by widespread factory pollution and cheap labour.

• Daguerreotype, the first publicly available photographic process
• Telegraph, First form of distant communication

Victorian Era (1837-1901)

The Industrial Revolution (1760-1900)

Britain's Imperial Century (1815-1914)



• 50% of English workers were under the age of 20

• Beginning of the decline of the Staffordshire potteries. Many went bankrupt owing to more mass-production of transfer-ware

• The Stockton and Darlington Railway was built. The first public steam railway in the world

• Colored transferware became popular in America in the 1830s, e.g. brown, green, pink, red, and purple

• Slavery Abolition Act. Factory Act, a British law designed to improve working conditions, particularly for children. HOWEVER, potteries were not classed as factories until 1864 and the children employed in them were not protected by the Factory Acts until that time.

• First Opium War (China)

• The Registration of Design Act prevented factories from copying others' patterns, marking the start of a more romantic era with freer, less specific designs.

• Pottery Riots, fueled by wage cuts

• Samuel Scriven came to Staffordshire to inspect child labour in the potteries.

• The Great Exhibition was being built to showcase Britain's role as an industrial leader

National Expansion and Reform (1815-1880)

The Industrial Revolution in the Northeast (1820-1850)
Rapid urbanisation

• declares war on borders, trade, the rights of neutrals

• Erie Canal completed. The Canal helped bind the still-new nation closer to Britain and Europe.

• The Indian Removal Act

• Panic of 1837 leads to collapse of many early labor unions.

The Mexican-American War

• The California Gold Rush begins

• A big party was entertained by Thomas W.

• Thomus Walter Jr. moves in with his family
• House expanded

• Thomas Walter died

• Thomas Walter's wife died

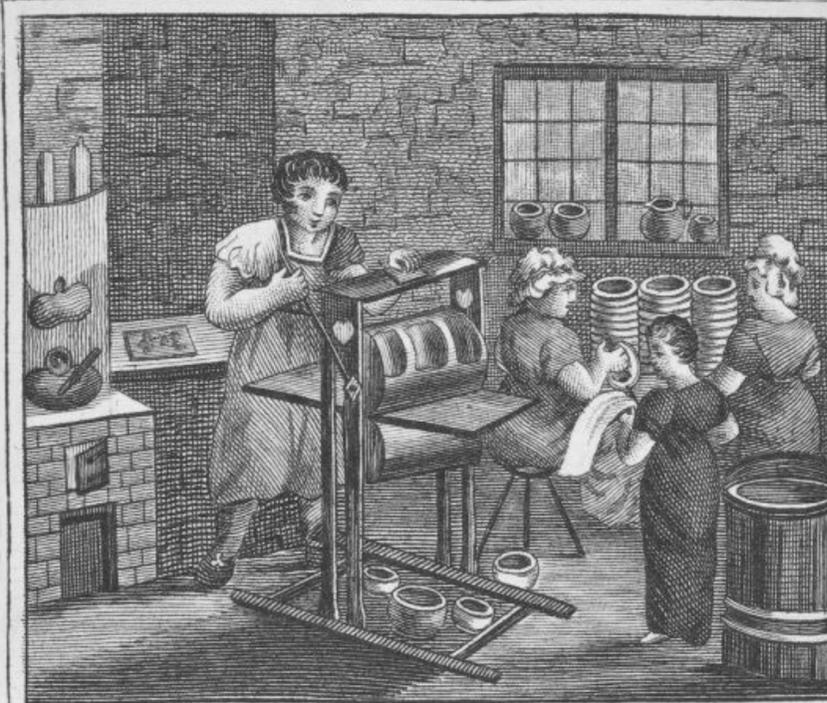
• Barn expanded

Transferware was **mass-produced as an affordable,** simple alternative to Chinese porcelain, making these beautiful vessels more accessible to middle-class consumers.

Middle-class families could afford these beautiful things because they were cheap, and they were cheap because labour was undervalued.

Image: Wood, E. (1827) *A Representation of the Manufacturing of Earthenware*. Ambrose Cuddon.

Printing on thin paper, impressions transferred to the fired ware, and paper washed off.



Grinding and preparing the various colours for the Enameller or Painter.

Placing the "dipped" ware ready for its being fired or baked in the "Glazing" Oven.



A Potters Oven when firing or baking, the ware being therein placed in Safeguards, or "Saggers."

These objects were made by many hands, including **children as young as 8 or 9**, who sometimes worked **12 hours a day**, **breathing toxic dust for low pay.**

“The pottery industry was heavily reliant on child labour. In 1816 in Staffordshire, Wedgwood’s Etruria works employed over 100 children aged ten to eighteen (a few children under ten also worked there).” Wilkes (2011)

Gardiner Museum (2022) *Working Conditions in the 19th-Century Staffordshire Potteries*. 14 June 2022. Available at: <https://www.youtube.com/watch?v=IB6-HqJajAs> (Accessed: 24 October 2025).



1833 Factory Act, pottery was not classified as a factory until 1864; child labour remained unprotected.

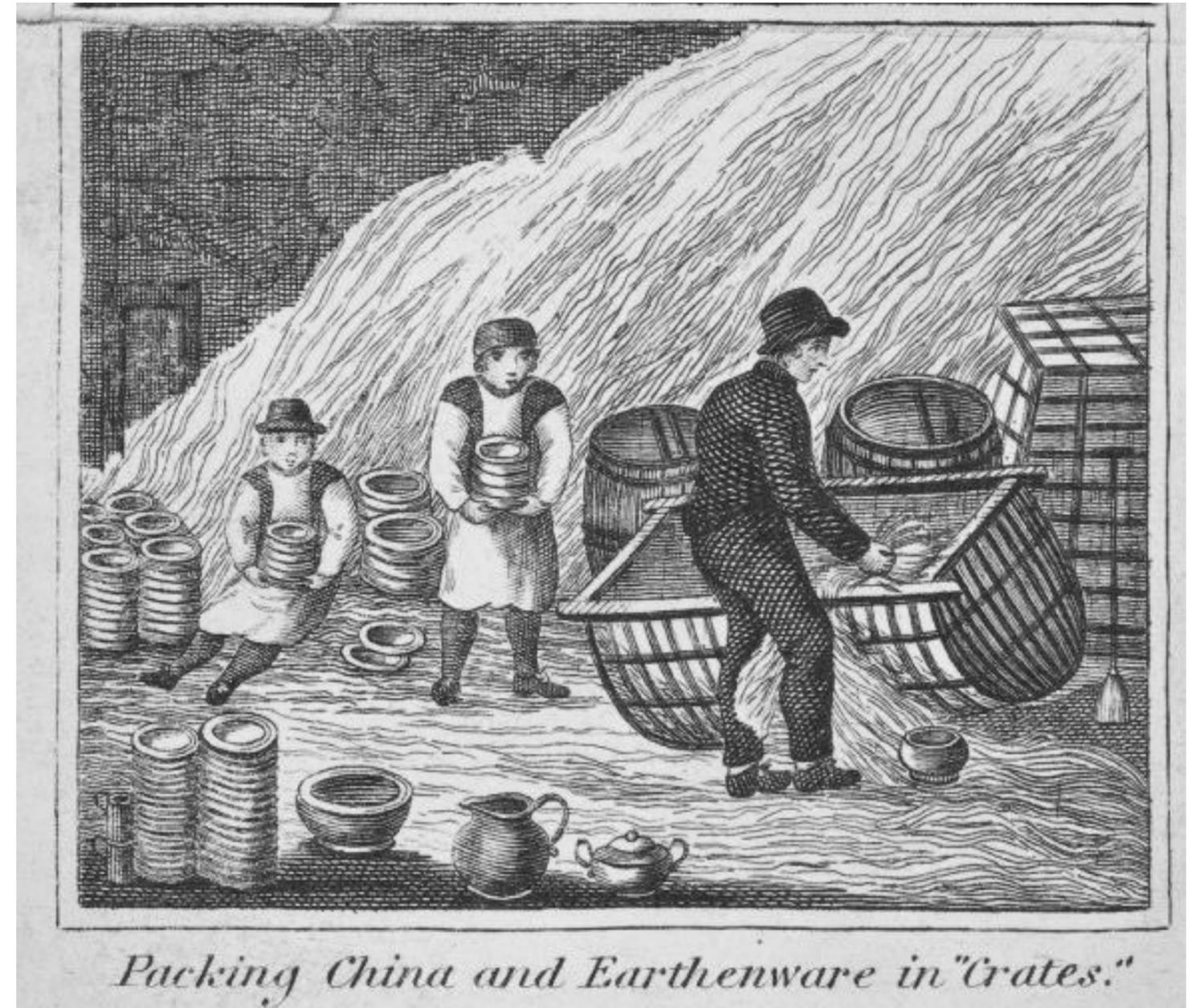


Image: Wood, E. (1827) *A Representation of the Manufacturing of Earthenware*. Ambrose Cuddon.

Scriven's report on child labour in the pottery industry in 1840.

Based on a House of Commons order, Commissioners appointed Dr Samuel Scriven to investigate child employment and working conditions in North Staffordshire potteries, focusing on hours of work, wages, supervision, and education.

The interview and report highlighted dangers for child workers. It confirmed that children began working in potteries at a young age, often employed by adult workers rather than factory owners, and they often receive wages lower than the standard.

Messrs. MINTON and BOYLE, Eldon Place. Stoke

EARTHENWARE FACTORY, Eldon Place, Stoke;
Proprietors Messrs. MINTON and BOYLE.

PRESS ROOM. Degree of heat by Fahren. 98, open air 42.

No. 1. Benjamin Taylor, aged 12

I have worked in the press-room 2 years; I come at half past 6 in the morning, and leave at 6 at night. I have half an hour for breakfast, 1 hour for dinner.

I make cockspurs to place ware upon when it is baked; have one brother working in same room. I get 4s. a-week; don't know what brother gets, he is older; got a mother, but no father: father has been dead 10 years; he was a presser; working here; he died of consumption; he was 49, when he died, I give my money to my mother; get nothing for myself; never work over-hours.

I go to Sunday-school down to Methody's; can read, can write, can cipher a little; can tell how much 5 time 7 is, 21; 4 times 9 is 30 (sic); my health is pretty good; can eat, drink, and sleep pretty well. I find it very hot in the work-room, and very cold when I go out.

It make no difference in clothing, summer or winter; believe there are no boys or girls in the works who do night-work. I get meat for dinner three or four times a-week; other days milk and tatoes. Sometimes open the windows, but can't stand the draught.

December 4th, 1840.

These vessels were created between 1810 and 1850.
10 of the 30 vessels were made in Staffordshire,
the other 20 remain unknown.

Maker

[Maker Unknown](#)

Additional Mark



[Chinese seal](#)



Most [makers never signed their names;](#) instead, the maker's mark on the back indicates the factory or pattern series name.

In this collection, 2 out of 3 vessels don't even have a known maker. The actual person who made these has their identity either hidden or entirely missing, and it is literally on the back.

Stage 3

Manipulate

People's lives and health
were the real cost of these
beautiful vessels.

I think this is the existence
of the real makers hidden
behind every piece.

Behind the Transferware at Ward's Homestead

Revealing the unseen makers
behind mass-produced transferware



1800-1850

From Staffordshire's factories | to a Massachusetts cupboard

vesse/

STAGE 3 | MANIPULATE

Ward's Cupboard: displaying the front —————→ **Displaying the back to show a maker's mark**

Instead of showing the pattern on the front, I will display the back and reveal new marks behind vessels by using the name of the worker interviewed in Scriven's report on child pottery labour. This way, the people behind these objects are finally brought to the front.



STAGE 3 | MANIPULATE

The Diamond Mark for the Real Maker



Class 4:
Earthenware

An interview
number

Name
abbreviation

Age

Silhouette of
the maker

SAMPLE OF INTERVIEW REPORT FROM:

Scriven's Report on Child Labour
in the pottery industry in 1840

EARTHENWARE FACTORY, Eldon Place, Stoke;
Proprietors Messrs. MINTON and BOYLE.

HANDLERS' ROOM. Ther. 62.

No. 5. - Joseph Bevington, very pale and phtisical, aged 10

I have been at work 12 months in the handle-room; father works there; I get 2s. a week, father takes it to me; I got 3 brothers and sisters; I come at 7 in the morning and leave at 6 in the evening; I never work over-time.

I get holidays at Michaelmas, Easter and Martilmas - about 4 or 5 weeks altogether. Can read; can't write; have been to Jentvale [Trentvale] Sunday school and a day school at Oakhill.

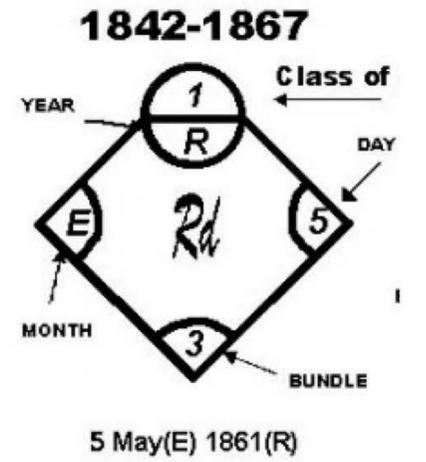
Handle-making is very hard work: it never hurts my stomach or chest. I've got a cough and hoarseness. Father straps me sometimes, when I'm a bad boy, but he's good to me generally. I get beef and bacon, and tato's for dinner every day.

I live at Oakhill, and sometimes go home to dinner; sometimes get it at the works. Get some play at dinner-hour in the yard with the rest of the boys, and at breakfast-time; leave work at 4 o'clock Saturdays, and go to Sunday-school, now, at Jentvale.

REFERENCE

The Diamond Mark

The British Patent Office issued a diamond mark along with the registration number when a design was registered. The diamond mark offered the buyer the reassurance of knowing a piece was of British design. It also assured the person registering the design a degree of protection from copying.



The Silhouettes
of the Ward Family

Typescript in Homestead
Album indicates the
silhouettes were cut by
"Aunt Bascom" [Ruth
Henshaw Bascom], cousin
of the Sheriff's wife.



The Diamond Mark for the Real Maker



STAGE 3 | MANIPULATE

COLLECTION

Behind the Transferware at Ward's Homestead

Revealing the unseen makers behind
mass-produced transferware



A sample webpage shows the details of each maker and their interview.



No.5

MAKER NAME

Josiah Bevington,
Age 10

'Very pale and phthisical'

EARTHENWARE FACTORY

Minton & Boyle

Eldon Place, Stoke-on-Trent, England



“

I have been at work 12 months in the handle-room; father works there; I get 2s. a week, father takes it to me; I got 3 brothers and sisters; I come at 7 in the morning and leave at 6 in the evening; I never work over-time.

I get holidays at Michaelmas, Easter and Martilmas - about 4 or 5 weeks altogether. Can read; can't write; have been to Jentvale [Trentvale] Sunday school and a day school at Oakhill.

Handle-making is very hard work: it never hurts my stomach or chest. I've got a cough and hoarseness. Father straps me sometimes, when I'm a bad boy, but he's good to me generally. I get beef and bacon, and tato's for dinner every day.

I live at Oakhill, and sometimes go home to dinner; sometimes get it at the works. Get some play at dinner-hour in the yard with the rest of the boys, and at breakfast-time; leave work at 4 o'clock Saturdays, and go to Sunday-school, now, at Jentvale.

”