

New Light on Old Lustre: John Shorthose or Enoch Wood? by Robin Hildyard

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Almost from its emergence in the early years of the 19C, English lustred pottery and porcelain has been admired equally for its utilitarian as for its purely decorative qualities, appealing in particular to the tastes of collectors in America, where indeed most of the finest lustre still resides. Though produced in large quantities, the almost total absence of factory marks has resulted in the literature on the subject gravitating towards the most collectible types, assigning these to different areas of manufacture such as Staffordshire, Yorkshire, the North East, Liverpool, Wales and Scotland, without making serious efforts to pinpoint any diagnostic features that might apply to individual factories. The pioneering book in the post-war period was undoubtedly WD John and Warren Baker's *Old English Lustre Pottery* (1951), a massive tome with 545 illustrations, of which forty-four are in colour, which does repeat some traditional myths while inevitably reflecting the fact that both authors were essentially collectors: one British, one American. A welcome fresh approach was taken by Geoffrey Godden and Michael Gibson with their comprehensive *Collecting Lustreware* (1991), combining exhaustive research into the invention and development of the lustre technique in England with 280 illustrations and a useful appendix of different lustre recipes. Importantly, it also included lustre-embellished porcelains, which form an important but rather neglected collecting genre. Michael Gibson followed this in 1999 with a similarly inclusive *19th Century Lustreware*, notable for its 155 superb colour illustrations.

To explain the lustre technique in simple terms, suffice it to say that gold or platinum were dissolved in a mixture of nitric and hydrochloric acid, then converted into a resinous liquid that could be painted and fused onto pottery or porcelain by a final low-temperature firing. Platinum would produce a bright steely effect, capable of providing either a solid coating or fine painting using the wax-resist technique; by contrast, gold would become pink when applied to a white clay body, or 'copper' when painted onto a red clay body, enabling both to be used together

when painted onto applied clay slip of different colours. As for the origins and development of the invention itself, these are well summarised by Geoffrey Godden¹:

After much research we are still unable to make firm statements as to when lustre was introduced to Britain. Indications are, however, that this form of decoration – at first steel or silver lustre using platinum-based preparations – was introduced into Staffordshire in 1804, or more probably 1805, by John Hancock, who had been employed by Henry Daniel from at least August 1805. We consider that the gold or copper lustre was introduced very soon after the silver. We are also of the opinion that the lustres were at first a rare novelty used by only a relatively few of the leading manufacturers – Spode, Wedgwood, Davenport, etc – but that its use soon spread so that by 1810 lustre decoration was quite widespread and was used well outside the Staffordshire Potteries.

Recent attempts by Colin Wyman and myself to sort out the mass of unmarked pearlware jugs and mugs and, in particular, to isolate those that either mimicked Chetham & Woolley felspathic stoneware examples or were to be found duplicated in bone china, began to reveal interesting parallels with the decoration and potting idiosyncrasies on some early 'copper'

lustrewares. From these comparisons emerged several lustre groups, at first appearing as products of different Staffordshire potteries copying each other, but later, because of recurring matches with marked Enoch Wood pearlwares, with wasters excavated from the Fountain Place Works and with various factory sprig moulds illustrated by Frank Falkner in *The Wood Family of Burslem* (1912), it became clear that they all shared a common origin: Enoch Wood's prolific factory at Burslem. One of the common denominators, found on five groups, was the particular sprig used below the spout on jugs or on the front of porter mugs that acted as a separator between the paired sprigs of putti with lions and goats, or chariots. Though found white, enamelled or lustred and with many detail variations and different sizes, this elaborate, rather heraldic Roman



1. Foliate urn sprig



A. B. SHORTHOSE. BOWL AND MUG. PINK LUSTRE WITH WHITE RELIEF. National Museum of Wales Collection
C. SHORTHOSE. JUG. PINK LUSTRE WITH WHITE RELIEF. City Art Gallery of St. Louis Collection
D. SHORTHOSE. CUP AND SAUCER. PINK LUSTREING. IMPRESSED MARK SHORTHOSE. Courtesy of The Art Institute of Chicago
E. BAILEY AND HARVEY. CUP AND SAUCER. SILVER LUSTRE. IMPRESSED MARK

2. 'Shorthose' group with cup and saucer c1815–25

urn flanked by fronds of stylised foliage – hereafter referred to as *foliate urn* – always led back to a single source, thereby establishing its credentials to be treated as a diagnostic hallmark of the Enoch Wood factory (1).

The unanimity of such a neat grouping was, however, contradicted by John & Baker (1951) with an illustration (2) as No. 21 A–D showing a group of matched Enoch Wood-type copper lusterwares sprigged with putti and chariots, consisting of a slop bowl from a tea service, a porter mug with the floriate urn on the front, a Dutch-shaped ale jug with floral border around the top, and the important key-piece for the group, a footed cup and saucer with plain handle and rouletted scrolled band below the rim, captioned: 'SHORTHOSE. CUP AND SAUCER. PINK LUSTREING. IMPRESSED MARK SHORTHOSE. Courtesy of the Art Institute of Chicago. From the Lucy Maud Buckingham Collection'. Subsequent writers, as well as collectors and dealers keen to attach an interesting name to their otherwise rather mundane objects, have accepted this

unlikely attribution while acknowledging that there are discrepancies when compared to other marked Shorthose lustrewares. For example, Godden & Gibson² state that, 'Some marked Shorthose lustred earthenwares such as teawares and jugs feature attractive bat-prints of children at play. Other, seemingly unmarked specimens, bear applied white sprigged motifs in a traditional and attractive style... The reason for the attribution to Shorthose is not given, and the reliefs occur on Enoch Wood pieces'. Gibson³ refers to 'a range of jugs, very distinctive, which John and Baker attribute to this particular maker on the strength of a closely matching marked cup and saucer, though none of the jugs themselves appear to have borne a mark... All are coated with a particularly richly coloured copper lustre, which forms a vividly contrasting background to white sprigging and banding'. The two examples he illustrates are dated as c1810 and captioned 'in the style generally attributed to the Shorthose factory'.



3. Marked Shorthose jug in Pulver Collection c1815

Blue and white transfer-printed tableware was evidently a major product as Shorthose & Heath are recorded as supplying large quantities of cobalt to Thomas Daniel and to the Herculaneum factory in 1808, and in 1810 to Minton, who also supplied them with wares perhaps on a reciprocal basis⁴. Godden & Gibson⁵ illustrated a jug from the Pulver Collection, impressed 'Shorthose', bat-printed with children playing badminton⁶ (3), between bands of pink and copper lustre and with two bands of rouletted beading; they also noted a matching coffee pot in the same collection. Various very similar marked pieces have since turned up, for example: a cup and saucer printed in puce with children playing with a toy sailing boat on a pond⁷; a small punchbowl, impressed 'Shorthose & Co', with lustred rim and foot printed in puce with groups of children at play, including the sailing boat and skipping⁸; a part tea set printed with figures in rustic landscapes⁹; another group of marked teawares printed in puce with pairs of children at play, including a characteristic teapot with pink and copper lustre bands and beading at the shoulder¹⁰ (4); an unmarked teapot with exactly matching shape and elegant pink resist decoration in a style normally used for silver lustre¹¹ (5). There is also a marked creamware plant

Fortunately a number of marked Shorthose tablewares are known, appearing very consistent as might be expected of a respectable Staffordshire pottery competing in the earthenware mass-market in the early 19C, while also aspiring to make a limited range of basalt and cane wares. The firm was established as Shorthose & Heath at Shelton c1795, a partnership which survived until around 1815 when John Shorthose seems to have taken other partners and moved to Hanley until his bankruptcy in 1823. The impressed or printed mark 'Shorthose & Co.' could refer to either earlier or later periods, whereas 'Shorthose' alone would suggest the c1815–23 period.



4. Marked Shorthose tablewares c1815

pot and stand in the V&A, not lustred but bat-printed in puce with children playing, including the familiar sailing boat¹².

Having established that the only marked lustre-embellished products of Shorthose are white earthenwares printed in puce with children at play, bearing no relation whatsoever to the white sprigged copper lustred cup and saucer illustrated by John & Baker as a documentary marked piece, some further explanation was required. The cup and saucer itself is an extreme rarity, perhaps even unique but apparently matching a tea set represented by two known teapots: one in the Wyman Collection (6), and another sold in 2022¹³. Although no trace of the cup and saucer was to be found on the online collections of the Art Institute of Chicago, coincidentally they did include a tea set of exactly this pattern, consisting of teapot, sugar basin and lid, milk jug and slop bowl, but lacking any cups and saucers and sprigged not with chariots but with an elaborate rose, thistle and shamrock of the



5. Unmarked Shorthose teapot c1815



6. Enoch Wood teapot c1815-25

United Kingdom¹⁴. Following some fruitless enquiries to the Art Institute, our OCG Chairman Matthew Winterbottom kindly put me in touch with one of the curators, Christopher Maxwell, who quickly investigated the present whereabouts of the mysterious cup and saucer. There's a surprising twist to the story: though still claiming its traditional Shorthose attribution, it had been de-accessioned by the Institute in 2003 and consigned to a preview sale held by Northeast Auctions at Portsmouth, New Hampshire, on 29 July 2004 with an estimate of \$20. Originally given the provisional Lot No. 394, it was catalogued in the preview as Lot 55, which consisted of 'many examples of Copper and Pink Lustre'. It would then appear to have been actually sold by Northeast Auctions a week after the preview, on 6 August 2004, as part of Lot No. 101a, which comprised 'Five English Copper Lustre and Blue Ground Tablewares', of which the fourth was a tea cup and saucer, and the fifth a rare pitcher with handpainted floral band at neck impressed 'Shorthose'. The auctioneers, still very much in business but known since 2019 as Bourgault-Horan Antiquarians, have not clarified these details, but the weight of evidence undeniably points to John & Baker having miscaptioned the unmarked cup and saucer, enabling us at last to label the whole 'Shorthose myth' as an aberration that may now be ignored.

Turning back to Enoch Wood, it seems likely that the copper lustrewares that emerged from his factory in the early 19C would be paralleled by the pearlwares already in production, in particular the Dutch-shaped ale jug with either neoclassical sprigs, the fox hunt or cupids with chariots: that is, exactly the type previously attributed to Shorthose, bearing the foliate urn sprig on the front (7). Though not closely datable, they may have



7. Enoch Wood jugs c1815-25



8. Enoch Wood pearlware and lustre jugs c1810–20

Ridgway reported to Josiah Wedgwood that the Wood & Caldwell lustre workshop employed two adult males and eight females¹⁷, presumably using both gold and platinum.

As might be expected, early Enoch Wood factory pearlwares and copper lustrewares do share several 'inhouse' potting characteristics, including the choice of sprigs around the body and the grapevine borders around the top, but not the Garter Star alternating with four-leaved clover or the intricate scrolling borders around and inside which it would have been difficult to paint the copper lustre. Two types of handle were employed, one conventional and in common use, and the other having a five-lobed scallop shell lower terminal with a very pronounced hump at the top, clearly visible in



9. Enoch Wood jug c1820–25

profile: a debased version of the crisp terminal found on Ridgway and Pratt stonewares. Another type of decoration shared between these pearlwares and lustrewares comprises a series of large superbly modelled sprigged animals in profile (8,9), which includes mare and foal, cow and calf, bull, hound with dead hare, two dogs hunting, spaniel turning his head backwards, an eagle with small branch in its mouth, and an eagle with bowed head and raised wings designed to flank the spout. Found on jugs marked Wood & Caldwell and Enoch Wood & Sons, these animal sprigs were used over a period long enough to decline into rather shallow blurred reliefs, later sometimes lustred or crudely enamelled (see below).



10. Enoch Wood miniature jugs & mugs c1820

the sprigged bust inscribed SUCCESS TO QUEEN CAROLINE, in support of her attempts to be recognised as Queen in 1820, which culminated in her exclusion from George IV's coronation in 1821. Interestingly the decoration on these neat jugs and mugs includes not only the familiar putti and chariots but also Wedgwood's '*Perseus & Andromeda*' and '*Cupid leaning on his Quiver*', occasionally used by Chetham & Woolley and adding further to Enoch Wood's known repertoire of neoclassical sprigs.

For the Wood & Caldwell factory the American trade was of great importance, interrupted only by the war of 1812–15. After peace was declared, the market was immediately flooded with tablewares and teawares including lustre, imported by merchants such as Hall & Haywood of

started within a year or two of the invention of lustre in 1805: the earliest EF Burney print source for some of these chariots was 1807; the New York dealers Thomas & William Hewitt advertised in 1808 receipt of 600 crates and hogsheads of earthenware from Liverpool (but not necessarily from the Wood factory), including 'Gold and Silver Lustre Ware etc'¹⁵, and a single copper lustre ale jug with chariots is inscribed with the date 1820¹⁶. The earliest direct reference to Enoch Wood's lustre production was in 1816, when John

Baltimore, who received silver lustre in 1815, Mills Minton & Co. of New York with 'gold and silver lustre jugs' in 1818, and later Andrew Stevenson from Staffordshire who set up a shop in New York in 1823 stocked with 500 crates, including '12 hogsheads of gold lustre, 6 of silver'¹⁹, incidentally showing the relative popularity of copper and silver lustre at this date. Enoch Wood's major part in this trade is shown by an advertising jug (one of several recorded) at Winterthur (**11**) inscribed 'HENSHAW & JARVES / Boston / Importers of Earthenware and China Ware from Wood & Caldwell's Manufactory BURSLEM STAFFORDSHIRE' datable to 1814–18. The firm is known to have been located at 20 Broad Street, Boston.

After Waterloo in 1815 came a resurgence in trade, and with prosperity came innovation. Of the new jug shapes that appeared, the tapered baluster with its



11. Henshaw & Jarves jug advertising Wood & Caldwell 1814–18

angular handles – fairly obviously derived from the 'London' cup shape which appeared c1812 – has long been associated with Enoch Wood by comparing the print of girl with a bird on her hand found on a teapot waster deposited by Wood in the foundations of St Paul's Church, Burslem, in 1828, with the identical print on a tapered baluster yellow-ground copper lustre jug formerly in the Gibson Collection²⁰. This shape is also found with a central foliate urn sprig, and sometimes with two handles to produce a rather formal



12. Adam Buck-style vignettes c1815–25

loving-cup or more likely a vase. For decoration, in common with the New Hall factory at this time, Enoch Wood adopted Adam Buck-style bat-prints in white panels on a yellow ground for his tapered baluster jugs, matched with small goblets and child's mugs (**12**). The favoured prints were 'Shuttlecock and battledore', 'Learning to write', 'Cherries! Mummy' and 'Helping Mamma to wind wool', none of which were actually taken from original Adam Buck designs²¹. Jugs of this group also include a distinctive type with globular body, flared ringed neck and wide pointed spout, much favoured for prints aimed at the American market, celebrating Lafayette's visit to America in 1824 paired with the English General Cornwallis surrendering his sword at Yorktown in 1781²² (**13**). Tapered baluster jugs with a central band of blue or yellow slip also carried bat-prints of General Andrew Jackson, 'The Hero of New Orleans', who resisted a British attack on New Orleans in 1815, but these jugs must surely commemorate his election as President in 1828²³. It would seem that this shape survived at least until the 1830s, latterly receiving poorly defined sprigs of the stags and hound with hare, enamelled or



13. Enoch Wood jug commemorating Lafayette's visit 1824

lustred, flanking the foliate urn sprig. Increasingly popular fancy 'rococo' scrolling handles were sometimes substituted, before these tapered baluster jugs were entirely replaced by the true baluster with exaggerated convex base and concave top, having scrolly projections on the handle, typified by the vast number of jugs made for Queen Victoria's coronation in 1838 and marriage to Prince Albert in 1840 (25 below).

It is difficult to determine what changes may have been brought about by Enoch Wood buying out his partner James Caldwell in 1818 for the huge sum of £27,000 (£2.7 million at today's valuation), enabling him to take his three sons into partnership. What is clear, however, is that this date, whether by coincidence or a pressing need to increase production, heralded one of Enoch Wood's best-known lustre innovations: the sturdily potted flask or bag-shaped jug, often



14. Wood & Caldwell marked pearlware and unmarked lustre bag-shaped jugs c1815

with a flat-topped handle, which provided a wide band of white or blue slip for lustred, printed or enamelled decoration below a little protruding ring at the shoulder. As shown by marked pearlwares, the basic pear-shape was already in use by Wood & Caldwell (14) as well as by Davenport for their bone china hunting jugs, but the new plainer variation appears to be a post-1818 product of Enoch Wood & Sons aimed specifically at the growing market for commemorative wares.

In fact, the earliest jugs of this group are all dated 1818²⁴, some with bat-prints commemorating the death of Princess Charlotte in childbirth the previous year, when the loss of the only young Hanoverian heir to the throne was the cause of great national mourning,



15. Enoch Wood bag-shaped jugs, one dated 1818

unresolved until the birth of Victoria three years later. These were produced in either a white body trimmed in pink lustre or in a copper-lustrated red body with blue slipped lower half, both types having either paired portraits of Charlotte and Leopold of Coburg or allegorical scenes of her death and transfiguration, as found on a jug inscribed 'Thos & Eliz.th Roberts 1818' (**15 right**). Another jug with blue ground is printed with elaborate Masonic symbols and inscribed 'W & M Longworth 1819'²⁵; others have crests and armorials, perhaps commissioned in support of electoral candidates like that inscribed 'Sir John Egerton for Ever' for the Chester Election of 1820, when he ran General Thomas Grosvenor a very close second²⁶. A white-bodied jug also carries satirical prints showing the Prince Regent giving a lift to his mistress Lady Richmond on his Velocipede or Dandy Horse, entitled 'A lift from RICHMOND to CARLTON HOUSE', datable to 1819²⁷. The cause of radical political reform was taken up with various printed versions commemorating the Peterloo Massacre in 1819, bearing portraits of both Henry Hunt 'The Great Champion of Reform'²⁸ and Thomas Wooler, also printed with 'No Corn Bill / Universal Suffrage / Annual Parliaments and Votes by Ballot', encouraging civil unrest, which ultimately led to the Reform Act of 1832. For the American market, these copper lustre jugs were given a white slip band with a bat-printed portrait titled 'WELCOME LAFAYETTE THE NATIONS GUEST' in honour of the latter's visit in 1824²⁹. A late example printed with a Newcomen atmospheric steam engine and 'Success to the Coal Trade' is dated 1826³⁰.

Many simpler versions of this jug were made, with bands of stylised enamelled flowers, lustrated neoclassical sprigs (**14 right**), or sketchily painted with angular cottage gable nestling in a hazy pink lustre landscape daubed with trees and clouds (**15 left**). This fugitive style of pink decoration, which could produce infinite subtlety with minimum effort, became a standard feature on mass-produced lustrewares, having possibly emerged as early as 1815 when the London chinaman John Wyllie ordered from Wood & Caldwell '1 doz jugs lustre landscape' at a shilling each³¹. Variations include white-bodied jugs with combinations of blue or pink lustre bands and enamelled stylised flowers and grapes, or with fine use of the resist technique (**16**). Almost all of these have the flat-topped handle, probably derived from that on London pattern



16. Enoch Wood bag-shaped jug with enamelled flowers c1815–25



17. Enoch Wood jug with shark's fin handle c1820–30

teapots and creamers, which appears to be an Enoch Wood feature though not necessarily exclusive: Gibson has cast doubt by illustrating a typical Enoch Wood jug with the comment that, 'Researchers of the Tyne & Wear Museums Services have in recent years, following the discovery of marked specimens, broadened the conception of what can be considered Sunderland ware to include jugs like this,... which until recently has been considered a typical Staffordshire flat-topped handle'³². So far, however, no 'marked specimens' have been forthcoming.

Another variation of this type of bag-shaped red-bodied jug with blue-slipped lower half carries either copper lustrated sprigs of the Enoch Wood stag or hound with hare (sometimes reversed), a white band with enamelled flowers (**17**), or a panel printed with

Faith, Hope or Charity³³. These have three bands of rouletted beading around the rim and a very distinctive handle in the form of a steeply arching wishbone or 'shark's fin'. Here an attribution to late Enoch Wood seems justifiable, while noting also a number of baluster jugs of the 1830s–40s with similar shark fin handles.

The claim of another highly individual type of bag-shaped jug can be proved through direct links to Wood pearlwares, sharing not only the foliate sprig but also the griffin sprig taken from a marked Enoch Wood & Sons mould³⁴ (18,19,20). These have a flat-topped handle pointing slightly upwards which, together with the rather perfunctory enamel decoration, also suggests a late date. The latest type of bag-shaped jug may be the very simple plain-handled



18. Mould impressed 'Enoch Wood & Sons'



19. Enoch Wood pearlwares with griffin sprig



20. Enoch Wood enamelled jugs with griffin sprig



21. Jug with sprig matching mould from Fountain Place Works

example³⁵ (21) sprigged with an urn full of flowers matching the Enoch Wood mould (22).

Another group of copper lustrewares (23) linked to Enoch Wood by the foliate urn sprig appears to be quite late, probably 1830s to judge from the rococo handle and the angular goblet with cone-shaped bowl reflecting the changing shape of cut-glass rummers. The neoclassical



22. Block moulds from the Fountain Place Works

sprig of three cupids leading a lion, borrowed from Wedgwood and found among the block moulds from the Fountain Place Works (22) was popular and may well have continued in use until the factory closed in 1846, steadily becoming less defined and the enamel colouring – chrome red, green and yellow – almost crude enough to be classified as Folk Art. The jug in this group also has a late-looking dull orange ground colour.

The final group identified by the foliate urn sprig (24) also includes a different ground colour on the mug, moss green, and a fanciful shape for the goblet. The jug decoration includes *Ganymede and the Eagle* borrowed from Wedgwood, and all three pieces have that curious sprig depicting a seated man with a beret and bell-bottom trousers holding what could be an animal or flowers balanced on his knees: apparently a chinoiserie confection devised by the Enoch Wood factory but inspired by the reverse-facing neoclassical shepherdess reading a book with the dog at her feet.

By 1833 Enoch Wood & Sons employed a workforce of 1,100 adults and children, the number of ovens was listed as 21 (one more than Mintons) by 1836–37, and although copper lustre may have formed a tiny fraction of their output it was still considerable. It is likely that after Enoch Wood died in 1840 his sons did little more than keep the factory running until they could legitimately claim their share and close it down, which happened six years later: so perhaps the mass-produced jug celebrating the marriage of Queen Victoria and Prince Albert in 1840 (25), which shares several characteristics with some of the groups above, might be claimed as Enoch Wood's swansong.

The proliferation of floral sprigs, adventurous new combinations of lustre and enamel, and distinctive moulded shapes that occurred in the years before and after the demise of the factory in 1846 may offer further scope for assembling groups, though attributions in this later period are likely to become increasingly speculative. Grey areas in the study of lustre will always remain, especially with regard to the platinum 'silver' lustre, much of which was supplied as blanks to outside decorating firms such as Bentley, Wear & Bourne of Shelton, who supplied engravings and added the lustre decoration, and major producers of lustre such as Bailey & Batkin of Lane End, who may have been manufacturers as well as decorators. Probably the most researched groups are the highly traditional white-bodied pink lustre products of the Sunderland and Newcastle potteries, which are sometimes marked but can often be attributed to individual factories simply through close study of their printed decoration. For the surviving mass of



23. Group of Enoch Wood lustrewares c1835–46



24. Group of Enoch Wood lustrewares c1835–46



25. Jug commemorating marriage of Queen Victoria and Prince Albert 1840

anonymous Staffordshire copper lustre, it is hoped that this narrow incursion into the field may encourage others to follow the trail.

Notes

1. Geoffrey A Godden & Michael Gibson *Collecting Lustreware* 1991 p40
2. Godden & Gibson *op.cit.* p151
3. Michael Gibson *19th Century Lustreware* 1999 p88–89, pl69
4. Edwards & Hampson *English Dry-Bodied Stoneware* 1998 p168
5. Godden & Gibson *op.cit.* pl94 p151
6. Peter Darvell in his exhibition catalogue *A Regency Buck. Adam Buck (1759–1833)*, Ashmolean Museum 2015 suggested that these popular groups of children were adapted from engravings after William Hamilton (1751–1801).
7. Cowan's auctioneers, Cincinnati, 4 December 2014
8. Keys of Aylsham, Norfolk, Spring Fine Sale 23 March 2022 Lot 62
9. Christie's South Kensington, Sunday Sale 30 November 2008 Lot 57
10. *Ibid*, Lot 51
11. Lawrences of Crewkerne, Jewellery, 19th/20th Century Design & Ceramics 12 April 2018 Lot 1030
12. Museum No. 2538 &A-1901. Another similar marked example printed with children at play, No. 1588 in the Willett Collection, Brighton: see Stella Beddoe *A Potted History. Henry Willett's Ceramic Chronicle of Britain* 2015 p306
13. Reeman Dansie Auctioneers, Homes & Interiors 7 April 2021 Lot 276
14. Gift of Kate Buckingham. Accession No. 1922.4704.1–4
15. Quoted by Angelika Kuettnner, 'Look equal to Silver: Evidence for Silver Lustre Decorated Ceramics', Zoom lecture to *Transferware Collectors' Club* 14 December 2021
16. Fitzwilliam Museum, Cambridge, Mus. No. C.10-1996, inscribed 'T B Jesus Lane Cambridge 1820', illustrated Godden & Gibson *op.cit.* PIXIX
17. Godden & Gibson *op.cit.* p188
18. Godden & Gibson *op.cit.* pl220 illustrates a pair of mugs
19. Pat Halfpenny 'James, Ralph and Andrew Stevenson. Potters of Cobridge', paper delivered to the NCS March 2019
20. Godden & Gibson *op.cit.* pp183–84 pl128; Gibson pl81
21. Peter Darvell, *op. cit.* pp103–17;148–53
22. Illustrated Godden & Gibson *op.cit.* pl129, 130
23. Illustrated Godden & Gibson *op.cit.* pl131
24. Godden & Gibson *op.cit.* Col.PIII, XX, both jugs 1818. A similar shaped jug but with clip handle and black edging, painted on both sides with the 'Nanptwich Brewery'[sic] showing a barrel inscribed 'Harold Knight 1818' was sold by Philips of Chester May 1990
25. Metropolitan Museum of Art, New York, Accession No. 64.173.76
26. Godden Collection, illustrated Godden & Gibson *op.cit.* pl214
27. Gibson *op.cit.* pl11, 12. The Prince Regent acquired a new mistress Lady Richmond in 1819. See Willett Collection No. 1177, a nursery plate bearing a similar print entitled 'A Visit to Carlton House', illustrated by Stella Beddoe *op.cit.* p246
28. Martyn Edgell, the print noted as a reworking of one made to commemorate Commodore Bainbridge, a naval hero of the American War of 1812. This in turn suggests that Enoch Wood must have made jugs with the same print for the American market, such as the pink lustre Dutch-shape jug in John & Baker *op.cit.* Illustration 44c.
29. Winterthur, Mus. No. 1966.0064
30. Inscribed 'James & Sarah Harp 1826', Potteries Museum & Art Gallery
31. Ann Eatwell & Alex Werner 'A London Staffordshire Warehouse, 1794–1825', *NCS Journal* Vol8 1991 p111
32. Gibson *op.cit.* Pl107 p115
33. Gibson *op.cit.* Pl26. Another similar jug at Liverpool Museum, illustrated by Godden & Gibson *op.cit.* pl193, and Gibson *op.cit.* pl130, with a print entitled 'Cottage near Walton' is attributed to Herculaneum on the assumption that it refers to Walton near Liverpool, rather than the picturesque towns of Walton-on-the-Naze or Walton-on-Thames, both known locally as 'Walton'.
34. Frank Falkner *The Wood Family of Burslem* 1912 PIXLII
35. Gibson *op.cit.* Pl6

Image Credits

2 John & Baker 1951	3 Godden & Gibson 1991	4 Christie's
5 Lawrence Auctioneers	9, 16, 20, 21 Gibson 1999	11 Winterthur
13 Jeffrey S. Evans & Associates	18, 22 Falkner 1912	
All others, Private Collection		