

UK Belleek Collectors' Group

Newsletter

*Number 24/2
July 2003*

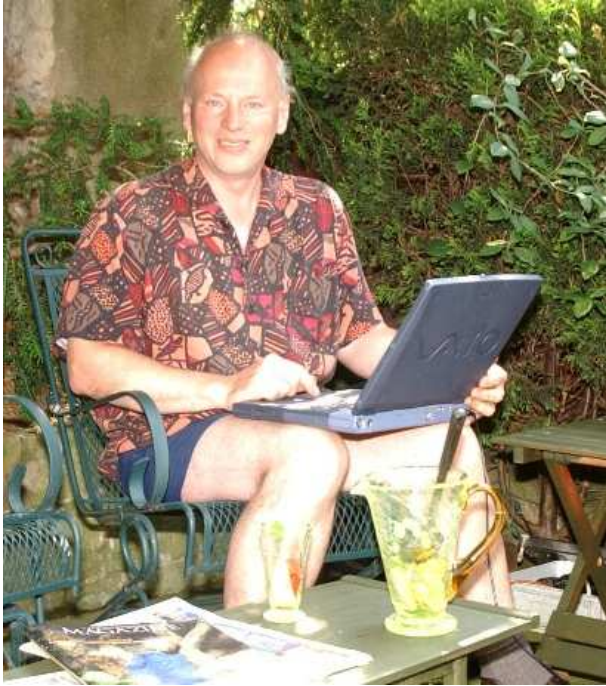
Time to make a cup of tea, sit down, put your feet up, and have a good read of the latest Newsletter. Graham Houghton's entertaining article about the Cornwall meeting should convince you that a super mini-holiday can be built around a Belleek meeting, and you can learn something too such as the fascinating information from Pat & Brian Russell's researches at the Public Records Office.

New members will be warmly welcomed and looked after at the Annual General Meeting on Sunday 6 July – more details in Forthcoming Events.

- Gina Kelland

Contacts:

Gina Kelland compiles the Newsletter, so please let her have your contributions, comments, suggestions, letters for publication, criticisms etc. **If you are sending published articles please either get Copyright clearance or enclose the details of the publisher so Gina can ask for permission.** Gina's email editor@belleek.org.uk



Chris Marvell publishes the Newsletter, and he and Bev Marvell distribute it. He is also setting up a database which will form the Group's archive, keeping a record of relevant publications and photographs (including photos etc. not published in the Newsletter). Chris's email publisher@belleek.org.uk

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Our website is administered by Simon and can be found at <http://www.belleek.org.uk/>.



*Your Editor, Gina and
Publisher, Chris*

Chris, hard at work on this Summer Edition

Credits:

Photographs in this issue by: Graham Houghton, Gina Kelland, Jeanne Dickson and Chris Marvell

Articles by: Graham Houghton, Gina Kelland, Bev Marvell, Brian Russell, Chris Marvell and Joanna Urbanek

Other credits are given in the articles which include the material credited.

Many thanks to members who have responded so positively to the new format Newsletter and especially to those who have helped by writing reports and articles.

Forthcoming Events:

5/6 July, Buckinghamshire – details have already been circulated. The Group particularly hopes new members will attend the Annual General Meeting at Penn Street near Amersham on Sunday 6 July: anyone attending a meeting for the first time will be given the name of a member who will welcome them and introduce them to other members. It is the only meeting in the year when all members wear name badges, which can be a help if you are new (and sometimes even if you are not!). An added bonus is the Silent Auction with opportunities to buy and/or sell Belleek.

18/19 October, Stoke on Trent. Unfortunately it seems our hoped-for restaurant, The Izaak Walton, has had a serious fire and will not be available. Linda and Eddie Murphy, our hosts for the weekend, will make other arrangements which are sure to be excellent. The weekend will also include a visit to the Portmeirion Factory Shop and a speaker from the Portmeirion Pottery – and you can always add a little time in order to shop around for the wonderful ceramics and bargains that can be found in Stoke on Trent.

UK Belleek Collectors' Newsletter 24/2, July 2003

Contents:

<i>Wants, Swops and For Sale.....</i>	<i>page 4</i>
<i>- Gina Kelland</i>	
<i>Other News Items.....</i>	<i>page 4</i>
<i>Our Visit to Cornwall –the Spring Meeting.....</i>	<i>page 5</i>
<i>- Graham Houghton</i>	
<i>UK Group Spring Meeting.....</i>	<i>page 11</i>
<i>- Graham Houghton</i>	
<i>2003 Patt Fox Memorial Award.....</i>	<i>page 11</i>
<i>- Joanna Urbanek</i>	
<i>The Bring and Tell.....</i>	<i>page 12</i>
<i>- Graham Houghton</i>	
<i>Belleek on the Box.....</i>	<i>page 16</i>
<i>- Gina Kelland</i>	
<i>The Willow Pattern – another view.....</i>	<i>page 16</i>
<i>- Gina Kelland</i>	
<i>The Registered Designs of Belleek Pottery 1868-1884.....</i>	<i>page 17</i>
<i>-Patricia and Brian Russell</i>	
<i>A Rivetting Story.....</i>	<i>page 27</i>
<i>-Gina Kelland</i>	
<i>Mystery Items of Belleek - continued.....</i>	<i>page 28</i>
<i>- Chris Marvell</i>	
<i>Celtic Designs.....</i>	<i>page 29</i>
<i>- Bev Marvell</i>	
<i>The Internet – Scams and Spam – the Downside.....</i>	<i>page 30</i>
<i>- Chris Marvell</i>	
<i>Delf Hawkers – again.....</i>	<i>page 32</i>
<i>- Supplied by Bev Marvell</i>	

Wants, Swops, and For Sale

Please contact me if you are interested in any of the items listed below (details under "Contacts" at the beginning of the Newsletter).

WANTED

- 1st, 2nd, or 3rd Black bread plates or other large plates

FOR SALE

- Thistle Vase (see page 24 of Marion Langham's book) – unmarked but believed to be 1st or 2nd period. Very well restored. £275.
- Tulip Vase (page 20) – 1st period. Again very well restored. £300.
- Flower Pot footed (page 154) 2nd period. Very well restored. £100.
- 2 perfect Irish Pots, 2nd period, with shamrock decoration. £50 each.

The owner of the above items would be happy to consider swops.

Bags and Tea Towels

Gina has 'in stock' a selection of each of the above. Tea Towels mainly blue or pink, also a few in terracotta colour. Calico bags with The Pottery engraving in turquoise colour, 14½" wide x 16" high approx. White bags, same engraving and colour, 17" wide x 13" high approx. Handles short or long (over-the-shoulder). **Special offer: any two for £5.**



*...is this the prototype for the Belleek
"Spider's Web Cake Plate"?*

News from the World of Ceramics - Wedgwood Cutbacks

Sad news in the press at the beginning of June: Waterford Wedgwood is closing two factories in the heart of the Potteries and switching its production to the Far East – China, Thailand, and Malaysia. This will mean the loss of more than 1000 jobs and will bring to the end 120 years of UK production at its Johnson Brothers subsidiary; Johnson has been making "moderately priced" earthenware including a range designed by Laurence Llewelyn-Bowen of the BBC programme 'Changing Rooms'.

The Chief Executive Redmond O'Donovan is quoted as saying "Most of the production will be in China where we will generate cost savings of up to 70% ... We did not take this decision lightly. Johnson was bringing down the group and putting in jeopardy our other 2400 jobs in the UK".

Core Wedgwood earthenware production is being switched to a new plant just outside Stoke in a move that it is said will preserve 275 UK jobs.

Our Visit to Cornwall

By Graham Houghton

Earlier this year we received a notice from Jan that the March Belleek meeting was to be delayed until April and would be hosted by Simon, Melanie and Caragh Whitlock, helped by Ann Ewing. The venue would be at the Hannafore Point Hotel, West Looe, Cornwall, which immediately prompted the thought, Oh! That's a long way to go, just for a meeting. When we met David and Chris Reynolds the following weekend and the conversation came round to the April meeting, I said, "We didn't think we would be going as it was such a long way." Chris, who is into gardening in a big way, said "But wait a minute, there are some fine places to visit in Cornwall during the spring. What about making it a long weekend and take the opportunity to see some of the sites there, such as the Eden Project and the Lost Gardens of Heligan?" There is a standing joke in our family that I go to great lengths to avoid visiting Garden Centres. My latest Daughter In-law has even tricked me by getting her mother to take me into the Coffee Shop at our local garden centre, but I managed to escape without having to trail round looking at bags of compost, horrible bulbs and tiny plants. I am not into gardening - no way! The odds were stacked against me and it was agreed that we would go to the meeting. We would take a long weekend break. David would make the reservations for Thursday 3rd April through to Monday 7th April; all I had to do was to turn up. Not quite, we have now inherited a dog and that had to be booked into the kennels.

Thursday 3rd April arrives and the dog is taken to the kennels, he is not a happy little dog after living a very pampered life, the kennels are very basic and he will have to rough it for five days. We arrive at Chris and David's house and transfer our cases into a shiny new Renault Scenic, which David had recently purchased. I must say it is a lot more comfortable than the old Espace. It has leather seats, air conditioning and all the bells and whistles. We soon arrive at the M6, just South of Stoke on Trent and for the next hour or so travel south to pick up the M5. It is now time for a break for the driver and a cup of tea or coffee and a bun for the passengers. I am afraid I cannot remember which Services we stopped at as they all seem the same to me, plastic and not great value. We travel south and as we approach Exeter,



*Above: The Eden Project – Belleekers and Strange Figures Cavorting – you can decide which is which!
Left: Chris Reynolds (at Heligan?)*

David suggests that we stop for lunch at Exeter Airport, which is close to the motorway. David is interested in commercial aircraft, so he was able to note the various planes that are in storage at the airport. When I was flying aeroplanes, I visited Exeter many times and it brought back some good memories.

The journey continues south and we pick up the A38, which will take us to Plymouth and over the Tamar bridge into Cornwall. I couldn't make up my mind if it was significant that you don't have to pay the toll at the bridge to get into Cornwall but you



have to pay to get out. On reflection, it should be the other way round as the countryside of Cornwall is so beautiful with all the spring flowers in full bloom. The bright yellow of the daffodils and the primroses along the side of the road, the toll should definitely be greater to enter Cornwall. We finally arrive at our Hotel for the next two days, The Restormel Lodge, Lostwithiel. By the time we have completed the formalities it is well past 5pm, a total journey time of eight hours. Just time enough for a shower, a change of clothes, a well earned drink at the bar before going to the dining room for a superb dinner.

The next morning refreshed by a good night's sleep and a full English breakfast we set off for the Eden Project, which is sited in an exhausted clay pit at Bodelva, St Austell. In two years this barren exhausted clay pit has been transformed into a global garden for the 21st century.

There are eight domes arranged in two sets of four erected against the face of the pit. The four on the left form the Humid Tropics Biome and the four on the right form the cover for the Warm Temperate Biome, in between, under a turf roof are two restaurants. To get from the Visitors' Centre to the Domes you have to cross 30 acres of terraces covered with different outdoor plants from this Country and many other countries. I noticed all the usual vegetables, flowers, bushes and things like hemp, sunflowers and tea bushes all thriving under the Cornish sun. We entered the Humid Tropics Biome and immediately had to clean our glasses as they became steamed up with the humid atmosphere. The lens on the camera misted up so the few photos I took are seen though a thick haze. There were thousands of plants, trees and spices in a living theatre of plants. The sights, smells and sheer scale of this artificial rainforest in the world's



largest greenhouse were an experience I shall never forget. You can see the tropical plants found in the products used everyday and the way they are being managed for the future. It was also interesting to see the native huts and houses in the various tropical areas. In one hut was a working black and white television set, unfortunately I couldn't see what programme was on at the time. We then went through the restaurants and refreshed ourselves with a cup of coffee and onto the Warm Temperate Biome. This took us through various countries of the world with a typical plant and tree exhibition for each country. South Africa and California where you can walk through orange and lemon trees, Greece and Italy with old olive groves and gnarled vines and onto Spain with cork trees and back to the Americas with cotton showing the future naturally coloured cottons. In the centre of this was a moving exhibition of life size bronze figures, the most impressive being a

Views at Heligan, Fowey and West Looe



rearing bull, about to crash down on you as you pass by. There were also models of animals at various places around the Biome, one I remember was a whole family of pigs made from curved branches, selected and fitted together to make a very life-like form. We finally ended up in the Visitors' Centre for the purchase of "Green Products" and a memento of our visit.

As an Engineer, I was particularly interested in the construction of the domes. The design is like the modern football, which is formed from hexagon, and pentagon shaped pieces of material stitched together to create a perfect sphere. A German Company using a computerised model designed the metal structure. The metal work was manufactured from straight pieces of bar with threaded ends to a tolerance of one-milli metre. They were

delivered to site preformed with both ends numbered and when bolted to the corresponding trifurcating boss formed interconnecting hexagons. These were erected over scaffolding until the whole metal structure became self-supporting. The metal structure was then covered with thick translucent membrane. Another interesting fact is the weight of the structure is equal to the weight of the air it contains.

It was a perfect sunny spring day, no need for a coat, so we decided to go on to The Lost Gardens of Heligan at Pentewan, just off the B3273, the road to Mevagissey. The 1000 acre estate was the Country Seat of the Tremayne family for more than 400 years. It was at its zenith at the end of the 19th century employing about a dozen full time gardeners to manage the extensive 120 acre gardens and glass houses. The gardens became neglected and were eventually taken over by weeds, nettles and brambles. Following the gales of 1990, when a lot of the old trees came down, it was decided to restore the gardens to their former glory. During the early part of the restoration they were clearing away a derelict building in the garden, when they found a small room. On the wall written in pencil and dated August 1914 was an inscription with the names of the



The Harbour in Looe (top) and Heligan again

people working there. It is thought that the able bodied gardeners had gone to fight in the First World War. Perhaps they had not returned, and this could be the reason for the start of the decline of this beautiful garden. There is a lot of walking to do to get round all of the walks and gardens. We started in the North garden, first laid out over 200 years ago where there were beautiful displays of camellias, rhododendrons and flowering shrubs along the footpaths. There are superb herbaceous borders, romantic structures and other features including a New Zealand and Italian garden, summerhouses, pools, a rocky ravine, and a wishing well. We diverted into the productive walled gardens with their glasshouses producing vegetables and exotic fruit all year round, as they would have done in the late 19th century, to provide the needs of the Tremayne family, their guests and the domestic staff at the Big House. We then continued through the woods to the top of the valley in which lies the subtropical jungle garden. I regret, I could go no further. I decided to sit this one out on one of the benches with Chris and wait for the 'fit ones' to complete their exploration of this area. Later, Sheila told me that it has outstanding trees, collected from around the world set in a steep sided valley with four lakes, a cascading stream and a

boardwalk lined with growing bamboo. There are magnificent tree ferns, giant rhubarb and a banana plantation. While they were down there they bumped into Maire and Francis Kiddle who were enjoying their visit to the gardens. While we were waiting for the 'fit ones' to return we were pleased to see Elaine and Paul Ewings who came striding up the valley having completed their visit to the Farm area and subtropical garden. I wonder what odds a bookmaker would have given for eight members of the UK Group, who had travelled from different parts of the Country being in the same place at the same time, purely by chance; 100 to 1; a 1,000 to 1; or even greater odds than that.



I was quite pleased to get back to the car and heading towards our Hotel. For someone who doesn't like Gardens and Garden Centres it had been a most enjoyable and interesting day. There were many things to see and enjoy. We didn't have enough time to really do justice to the places but I would suggest that a full day at each venue would be better, but then, we can always go back again when we visit Cornwall again. The day finished off again with a delicious dinner at our Hotel. We can recommend The Restormel Lodge, at Lostwithiel for first class accommodation, service and food.

Bev Marvell is pleased with the view at the Hannafore Point Hotel, Looe

Saturday morning was to be a sight seeing trip of Cornwall on our way to visit Melanie and Simon Whitlock at their house in Liskeard. We arrived at the small picturesque fishing village of Fowey where we spent some time wandering around the harbour taking in the sites and looking at old books and collectables in the antique shops. To save going back the same way, we took the car ferry across the river and wended our way through country lanes to arrive at Melanie and Simon's house at Liskeard just as Melanie was serving up a fantastic array of food. She always manages to put on home made Cornish Pasties, which were absolutely delicious. I was unable to find out who made them, was it her Mum, her Sister or was it our host Melanie? I was hoping to take some home with me, but as you would



Mel and Simon Whitlock, in their kitchen, with wonderful Cornish fare!

expect they were gone in no time, everyone coming back for seconds. Then, I found another table in the kitchen covered with fruit flans, gateaux and other delicious deserts. Some were already topped with wonderful whipped, rich Cornish cream, others to be topped with fresh or clotted Cornish cream if required. I dare not weigh myself now that I am back



Some of Mel and Simon's Fantastic Collection – only a very small part!

home, for I am sure that I must have put on the odd pound or so. My scales no longer tell me my weight they just groan. The rest of the afternoon was spent socialising with the other 18 to 20 members of the Group and a close inspection of Melanie and Simon's beautiful and extensive collection of Belleek. This was the third time I have had the pleasure of seeing their collection. In that time they have gone away from the usual items most of us collect, into an absolutely wonderful collection of very rare and beautifully



Highly decorated Fan teaware – a gem from the collection (my personal favourite – Publisher)

decorated pieces. On the table in the dining room was a second period, Ring Handle beautifully decorated six place Breakfast Set, including eggcups and muffin dish. In the display cabinet there was a beautiful painted Echinus tea set. There were so many rare pieces in that cabinet I lost count. In another cabinet, I remember seeing pieces decorated in butterscotch and Neptune cups and saucers decorated in two colours, blue and butterscotch. What a wonderful collection!

Time to find the Hannafore Point Hotel, West Looe. We were allocated one of the rooms with a balcony overlooking the sea and a King size bed. The members of the Group met in the bar for drinks before dinner. It was quite a good turnout with 27 members being present. Unfortunately there was a sad incident when Tracy McKee was taking her little dog Ollie for a walk along the beach and a border collie dog attacked it. It was necessary to take Ollie to the Vet as an emergency case when it became apparent that the damage was not superficial but required a number of clips and stitches to repair damaged areas. This meant that neither Paddy nor Tracy could attend the dinner. I have had better dinners but I think everyone enjoyed themselves and there were lots of jokes and banter flying about with much merriment.



The Saturday Evening "Banquet" at the Hannafore Point Hotel

Spring Meeting of the UK Belleek Collectors' Group 2003

I don't know whether this is a first, but Jan opened the Sunday morning meeting five minutes early as 29 of the 31 members expected had arrived in the room. The Christmas gift from the Pottery is traditionally presented to the member who organises the Christmas Party but as it arrived after the party his first duty was to present this gift to Chris and David Reynolds. He followed this with news that the Sotheby's Irish Sale would be held on 15th May, but there will be no Belleek, only glass and pictures. He had been informed by the Pottery that following many requests to remake "Erin Arising" in bisque, a limited number will be made at £3,000 each. Members wishing to purchase should submit their orders to the Pottery as soon as possible. I don't think I shall be ordering one.

Eddy Murphy then explained the origin of the Patt Fox Memorial Award and asked Karen Kincheloe our member from Texas and last year's recipient to make the presentation to Liz Renshaw.

THE PATT FOX MEMORIAL AWARD 2003



Tony Fox was unable to attend the meeting and in his absence asked Eddie Murphy, his brother-in-law, to introduce the Award and presentation.

In the established tradition Eddie asked us to remember and recall deceased members: Pat Campbell, Peter McCormack, Patt Fox, Bonnie Wood, Betty and Fred Jones.

The Award concerns the lady members of the UK Belleek Collectors' Group and their contribution to the undoubted success of the Group. Eddie listed the five attributes which form the basis of the Award – caring about the needs of others, modesty, love of life, joyfulness, and fortitude.

The selection of this annual Award is made by members of the committee and Tony. Eddie said that this was the fifth and penultimate year of the Award (the six Awards marking a decade of Patt's life). Also he said that both Tony and his daughter Rebecca continue to draw great comfort and satisfaction from the fact that the members of the Group remain very supportive and show great enthusiasm for the Award.

Karen Kincheloe, last year's recipient, was called upon to present the 2003 Award ... to Liz Renshaw. Unfortunately Liz was not present, and Jan took charge of the award and undertook to deliver the customary piece of inscribed Fermanagh Crystal.



- Joanna Urbanek

THE BRING AND TELL

Maire and Francis Kiddle were appointed to be Judges of the Bring And Tell competition. This is just a bit of fun and a friendly competition. When Jan sends out the notice for the meeting he selects a letter or word and members are asked to bring an item and speak about the piece for just a few minutes bringing within context the letter or the word as many times as possible during the course of the talk. The word for this meeting was "The Shore".



Brian Scott volunteered to start this "bit of fun" and brought along a mounted collage of eight photographs of Portrush, together with two Belleek Crested Pieces. He told us that these photographs reminded him of his youth and the holidays he spent on "The Shore" at Portrush. He stayed there with his grandparents every summer during his childhood. With the aid of his photographs he was able to give us an insight into the various landmarks of Portrush. He told us that when standing on "The Shore" you could see his grandparent's house where he spent many happy holidays. He also recalled some of his youthful memories.



In order to restrain the enthusiastic and to encourage any shy members Jan picked up an item from the table and asked the owner to come to the front and speak about it. He selected a Salt belonging to Jackie Howden. She said that "The Shore" reminded her of beach combing and the many shells she had found over the years. To demonstrate this she had brought from her collection a beautiful Belleek Neptune Salt decorated in green.



Jan then selected a Nautilus Shell on a Tri-dolphin base, which was owned by David Reynolds. He told us that a certain Mr Boyle had worked at the Belleek Pottery during the latter part of the 19th century; he had left "The Shore" of Ireland to cross to "The Shore" of the West Coast of Scotland and there to work in the Nautilus Pottery in Glasgow where this superb piece was made. It was obvious from its appearance that there was a connection with Belleek.



Eddy Murphy's Tree Trunk Spill was next to be selected. He said that "The Shore" reminded him of drift wood which he demonstrated by his piece of Belleek. "The Shore" also reminded him of ducks and seagulls which all had

webbed feet. He then took off his shoe to show that he also had webbed feet. I am glad he had a shower before coming to the meeting otherwise we might have lost the whole of the members on the front row.



The next item selected was a Liverpool Tea Bowl which belonged to me. I said, I was going to talk about "The Shores" of Liverpool, of which there were many. Starting up river there was "The Shore" at Speke now the John Lennon Airport; there was "The Shore" at Garston one of the early docks, "The Shore" at Otterspool, which was now a promenade, "The Shore" at Dingle, next was "The Shore" at Toxteth; which in the latter part of 18th century housed the Herculaneum Pottery (1796-1840) where the clay was shipped in from "The Shore" of Cornwall and the finished wares were shipped straight out to "The Shore" of America. There are many more "Shores" that I could mention all the way along the river to The Shore at Seaforth; but "The Shore" that I really want to talk about was "The Shore" of the Pool. As the name suggests Liverpool was built on a pool. It was quite a large one stretching inland for about half a mile. It was deep enough to allow small cargo ships to bring raw materials to the pottery built on "The Shore" by Richard Chaffers in 1754, and known as "The Shaw's" Brow Manufactory. Many roads bounded "The Shore" of the old

pool with wonderful sounding names such as Frog Lane, now known as Whitechapel, Limekiln Lane now the famous, or infamous Lime Street, Folly Lane, Copperas Hill, and Ren"Shaw" Street, leading up towards the Cathedral.



Richard Chaffers had a very large family of fourteen children but only about half of them reached the age of twenty-one. He must have had some connection with the Worcester factory, as there is a similarity in the design of products. His wares were made from a soapstone soft-paste porcelain. The materials - clay and soapstone were shipped from "The Shore" of St. Austell to "The Shore" of Liverpool. Richard Chaffers operated from the "Shaw's" Brow Manufactory from 1754 to 1765 when Philip Christian took over to produce the same type of ware until 1778. Seth Pennington the younger brother of James and John Pennington, who had a pottery on Brownlow Hill, then became the owner of the "Shaw's" Brow pottery. He ran the pottery until 1803; it was during his period of ownership that this tea bowl was

produced. It is decorated with a Chinaman holding a pipe with a large building behind him. This could have been the first Chinaman to come to "The Shore" of Liverpool. His name was Hochiman or something equally unpronounceable so the people of Liverpool called him the Smoker. As there is a large building behind him and one of the largest is the Cathedral, it is quite obvious that he is standing on "The Shore" of the Pool at the bottom of, or the extension of Renshaw Street, looking over the Pool to the pottery on "The Shore" at Shaw's Brow.

Simon Whitlock our Host then came to the front to speak, he said that when he was first thinking about collecting, his mother-in-law advised him to buy the black mark pieces of Belleek. His first piece, which reminded him of "The Shore", was a Neptune cup and saucer. He then showed us a crested piece that he bought for the princely sum of £2 at a fair at Plymouth, which has a "Shore". He then produced a beautifully decorated Echinus piece that also reminded him of "The Shore".





Joanna Urbanek told us that "The Shore" reminded her of her large Neptune sugar with its shell feet which was marked with a Belleek mark. She also had another clamshell, which she had brought along to show us, which also reminded her of "The Shore". Unfortunately that had no Belleek mark. She said she was "Sure" that the sugar was Belleek but she was not "Sure" about the Clamshell.

As Jan was selecting the pieces, he was the last to speak. He had brought a beautiful 1970 Christmas plate. I regret that I was a little lost to find a connection with Christmas and "The Shore". He



said he took this plate to the Pottery when he was in discussions with the design team for the 1997 Stoke on Trent Convention Plate. He wanted a Convention Plate of that quality, thinness and fine definition. He held it up and the light from the window, which was sufficient to make it light up like a lithophane with every detail showing. The green back stamp could be seen through it and Jan pointed out that it was significant that this made the tree in the pattern on the front become a natural green. Where is the connection with "The Shore"? He then said, "of course this is a fine definition of the Castle Caldwell, which was situated on "The Shore" of Loch Erne and you can get to it from "Shore" Road. The Castle is now sadly a ruin and has to be "Shored" up".



Francis Kiddle thanked the members for their entertaining and informative talks and like all good prize giving events he would announce the winners in reverse order; "Second was the lady who admitted that she was not "Sure": Joanna Urbanek," who received a box of chocolates. He then said, "For the research project on Liverpool, the winner of the "Bring and Tell" was Graham Houghton." I also received a box of Belgian chocolates.

It was fun and as far as I was concerned I didn't have to put a lot of work into my talk. There were of course some facts, but a lot of fiction that I made up as I went along. I think everyone enjoyed this item on the agenda and I hope you will all give your support and take part in the next one. As the winner of this one I shall rule myself out of the next one. Let us have the next "Bring and Tell" presentations from members who haven't yet had a go; I can guarantee you will enjoy it.



The last item of the meeting was an excellent talk by Brian Russell on the research that he and his wife Pat had carried out into the registration of early Belleek designs. They had obviously put an awful lot of work into it and had come up with some fascinating information and facts. I will not go into detail, as there is to be another report specifically on the detail contained in this excellent report by Brian and Pat. *(This Talk is fully described later in this Newsletter)*

We then assembled in the dining room for a Carvery Lunch of Traditional Roast rib of English beef or some very plump roast turkey. There was also a good selection of starters and sweets. As usual there was a lot of good-humoured banter around the table between the members. Soon after the coffee those members who still have to go to work on a Monday morning started to say their goodbyes and left the Hotel to start their journey north. David found his Fairs Book and we decided to have a look at a fair near St. Austell. When we arrived the stall holders were starting to pack away their goods but there were several pieces of Belleek left for us to have a look at, but in every case, too modern and expensive for me to buy. There was also a very interesting bowl that could have been a piece of Liverpool. We examined it very closely, for if it were, it would have been an excellent buy at the price. I came to the conclusion that it was made by New Hall. Still a very good buy at the price!

We returned to the Hotel after more sight seeing of the Cornwall countryside. Jan and Joanna joined us for dinner and afterwards we retired to the bar where we met Simon, Neville Maguire, Paddy and Tracy McKee with Ollie the dog who was still recovering from her injuries. We talked the night away covering many and varied subjects. We said our goodbyes and retired for the night.

Monday morning we headed north, the first stop was Taunton where there are several Antique Shops and two Antique centres. David and Chris found some pieces to buy (Not Belleek) and I found two Liverpool saucers at a good price, probably John and James Pennington. They were sold to me as Pennington pieces but I have yet to do the research on them to establish who actually made them. The rest of the journey was uneventful. We even left the M5 at the M6 intersection without slowing down. That's a first!



***Sunday
Lunchtime
Feast!***

*Your Publisher would
be interested if anyone
could think up an
alternative caption
for this picture!*

*If you think of
anything – send it to
Gina –
editor@belleek.org.uk*

BELLEEK ON THE BOX

With so many antique/auction programmes at the moment it is not surprising that Belleek pops up from time to time. There was a Toy Shell Cream held up to the light and put down again in "Bargain Hunt", and a Flower Pot also picked up and put down in "Cash In The Attic". But my main sighting recently has been another "Bargain Hunt" programme early in April: the Blue Team, with expert Kate Alcock, found a Shamrock Salt on a stand at a fair for sale at £45. They managed to buy it for £40 and David Dickinson commented that he was "hoping the salt dish won't leave a sour taste". The salt next appeared at the auction house Thomas Gaze in Diss. Auctioneer Alan Smith noted that it had shamrock on the side and was Irish, and felt it would probably make a profit. Everybody was disappointed though: the opening bid was for £6, it went to £8, £10, and sold at £12.

Please let me know if you spot any more Belleek being featured on television.

- Gina Kelland

The Willow Pattern – a British Version of the Legend...

This is an old Staffordshire Song:

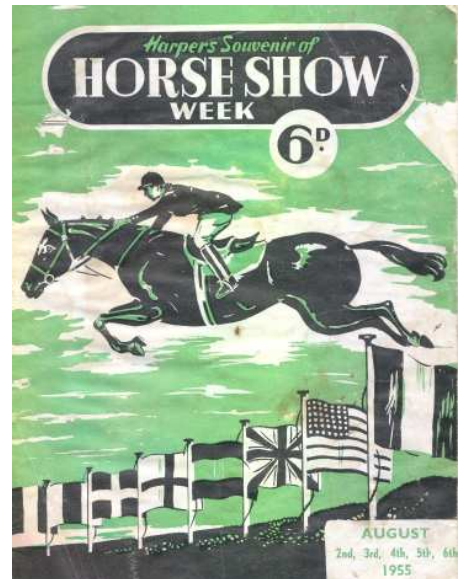
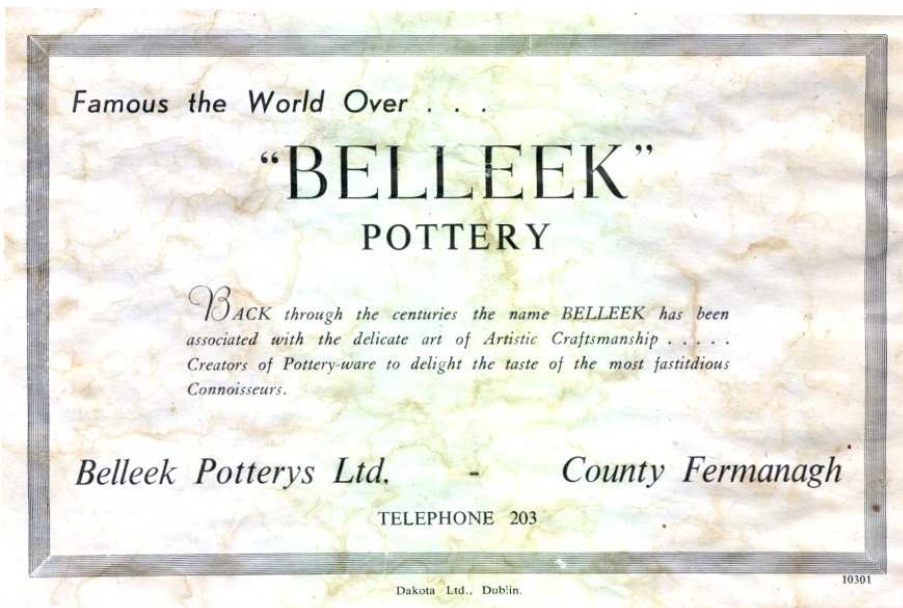


*Two pigeons flying high,
Chinese vessels sailing by:
Weeping willows hanging o'er,
Bridge with three men, if not four:
Chinese temples, there they stand,
Seem to take up all the land:
Apple trees with apples on,
A pretty fence to end my Song.*

- poem supplied by Gina Kelland

And... this Advert was found

...in this publication!



The Registered Designs of Belleek Pottery 1868-1884



Dublin Medal



Dublin Medal Reverse



Brian Russell, presenting this information to the UK Group

Cornwall, April 2003.

Belleek commenced to register their designs as a means of protection against copying by their competitors in 1868. The designs and the process they used made their products unique so this was a good way of gaining this protection. When Wm. Bromley began at the Pottery in 1863 along with 17 other skilled Potters, production started to change from being earthenware based to the beginning of high quality parian ware. In spite of this, earthenware remained the mainstay of the factory and it appears that Belleek did not use the design registration process to protect this production until much later (1877).

What started me looking into the Belleek designs, was one day looking at a book on antiques marks called "A handbook of Pottery & Porcelain Marks". Seeing all those registration numbers that companies, including Belleek, had obtained, started me thinking: what do these numbers mean? ... also, which pieces do the numbers represent?

So I started my research: first looking at my local library - no good, so I kept on: my next port of call was to telephone the British Library, and they suggested I try elsewhere... the Public Records Office at Kew in London. So off I went, with Patricia in tow, to Kew... and there, for all to see, was what I was looking for: the original Belleek drawings sent in to be registered by the Pottery all those years ago.

To actually see these drawings, you must first book yourself in and become a "Reader"; then going to the second floor, you obtain a pager, this is so that when you have ordered, they can bleep you to collect your items. So how to order your books? You log yourself onto a computer with your ticket and then you order from the archives the book you require... but which book? By knowing the registration number of the piece, you can look into the "Representations", these are under "BT", which stands for Board of Trade. If we take (for example) the first item that the Pottery registered (No.221217/9), we know that it is in the pottery class (class 4), so we can then look under the appropriate section, which happens to be section BT43/64-74. The Belleek registrations are spread through the eleven books, book 64 to 74, amongst submissions by all the other manufacturers, each book contains a very long series of the numbers.

Taking the first Belleek registration number(s), No.221217/9, registered on 5th Sept 1868, as our starting point, we ordered our first book, BT43/68, and there, for all to see, were the original drawings that the pottery had sent to the Board of Trade all those years ago. The three items were, No 221217 (Plate), 221218 (A Vase) and 221219 (A Vase), today we call these three items, Echinus Plate, Echinus Footed Bowl, and the Prince of Wales Ice Pail. In that year, 1868, Belleek registered only one other item.

The next items we found were the drawings sent by Robert W. Armstrong his designs for the Echinus Dejeuner set registered on 20th Feb 1869 under No 227409. The drawings carry his signature. You can see from the drawings that Armstrong had been trained in Technical drawing. The quality of the draughtsmanship is shown in his skill in presenting the drawings to the Board of Trade.

We must look deeper into what the Pottery was doing during this period and how they used the registration process. We know the pottery was founded in 1857 and following this, the production was solely in earthenware, furthermore no items were registered until 1868 (registration was available to be used from 1842). Why did they not use this method to protect the earthenware? If we now think of the arrival of the potters from Goss Pottery, Stoke on Trent in 1863 and the skills in the use of Parian that they brought with them, we may now suppose that only then the Belleek Company (Armstrong himself?) felt it needed protection from copying. Nothing was actually registered until 1868: the reasons for this are not clear and need more investigation.

It is now worth mentioning some of the people involved: if we look at the arrival of the 17 skilled potters in Belleek in 1863 (From Goss in Stoke on Trent) and the first Belleek design registration in 1868. The five years in between could have been the time needed to train local craftspeople in the process of making Parian. We know that William Bromley had the knowledge of how to make Parian from his time at Goss, and he remained until production was well underway at Belleek in 1868. Mr. Ferran a Parian caster, also from Goss trained the first Belleek apprentice. William Gallimore was the designer of many pieces. Armstrong himself is stated as the designer of many registered pieces, by his signature on the submitted drawings (such as the Echinus dejeuner tray). Other known Belleek designers such as Henshall (for Baskets & Flower making) are not formally credited, as these designs were never registered. The legacy of these people is what makes Belleek today one of the finest producers of fine parian ware in the world.

The registration process itself came from a number of Acts of Parliament that cover registration. There are actually three Acts that cover Design. The first is the act of 1839, the "Design Copy Act", this act protected designs for three years, next came the "Ornamental Design Act" in 1842, and lastly the "Non Ornamental (useful) Design Act" of 1843. These acts were brought in by the Government of the day largely to protect the Lancashire weaving industry but they were extended to cover other designs. There are, in total, thirteen classes, starting with class one (Metal) and going up to class thirteen (Lace). The part of the act we are concerned with is class four, which became active on 22nd October 1842 and finished on 29th December 1883. The numbers start from 1694 and continue up to 408849, these being the actual design registration numbers, allocated sequentially. The actual drawings sent to the Board of Trade are filed under these numbers.

- Patricia and Brian Russell

Brian's research findings are now presented in the following table. An enhanced form of this article and all the data and with detailed pictures is available on a CD-ROM (PC format) from the UK Belleek Collectors' Group (see contacts given at the start of this Newsletter).

Apart from the Belleek designs which are categorised in the table, other items, found in the Registration Books, have *some element of doubt or uncertainty* associated with them. These are as follows:



This teapot, Registered as No. 322476, is apparently accompanied by the usual "McBirney and Co...." text but it does not appear to be typical of any known Belleek production. It is possible that the text actually referred to the next design in the book, Regd. No. 322477, the Thorn Tray.

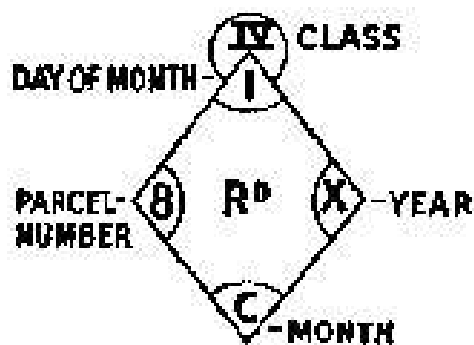
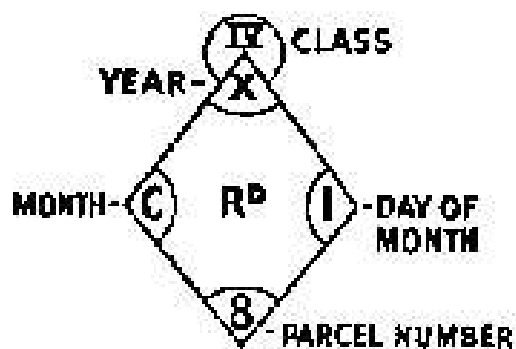


[../sorted/Belleek 258a egg cup holder.jpg](#) This is a well-known Belleek piece, the Egg Cup Holder (or Egg Cup Frame) with six Egg Cups. The registration number is not on the document as photographed and this item is *not* the "Egg Holder", Registration No. 235168, 18th October 1869, as the style of the document (A photograph on Belleek Pottery Letterhead) does not match with submissions at this date. This style appears to have started with Registration No. 259264, the "Minstrel Comport", 15th January 1872, which is the first "photographic" submission. The Egg Cup Frame has been listed (In another document) as Regd. No. 280853, but this conflicts with the Grass Tea Set. It is clear that the Egg Cup Frame design has been registered by Belleek, but we are not sure as to which number!



This item, described as a "Table Fountain" (Regd. No. 258816) is a spectacular but so far unrecorded item of Belleek. It may never have been put into production, on the registration submission, the drawing is a sketch only.

REGISTERED MARKS - from 1842 to 1883



Shown above are the two patterns of Design Registration Marks which were used between 1842 and 1883. The left hand diamond was used 1842-1867 and the right hand 1868-1883.

Year Letters:

X = 1868, H = 1869, C = 1870,
 A = 1871, I = 1872, F = 1873,
 U = 1874, S = 1875, V = 1876,
 P = 1877, D = 1878, Y = 1879,
 J = 1880, E = 1881, L = 1882,
 K = 1883

Month Letters:

January = C February = G
 March = W April = H
 May = E June = M
 July = I August = R
 September = D October = B
 November = K December = A



For example, this large size Belleek Chinese teapot has the following registration:

IV Class 4 for Ceramics
 16 day of month
 I year = 1872
 G month = February
 6 parcel number

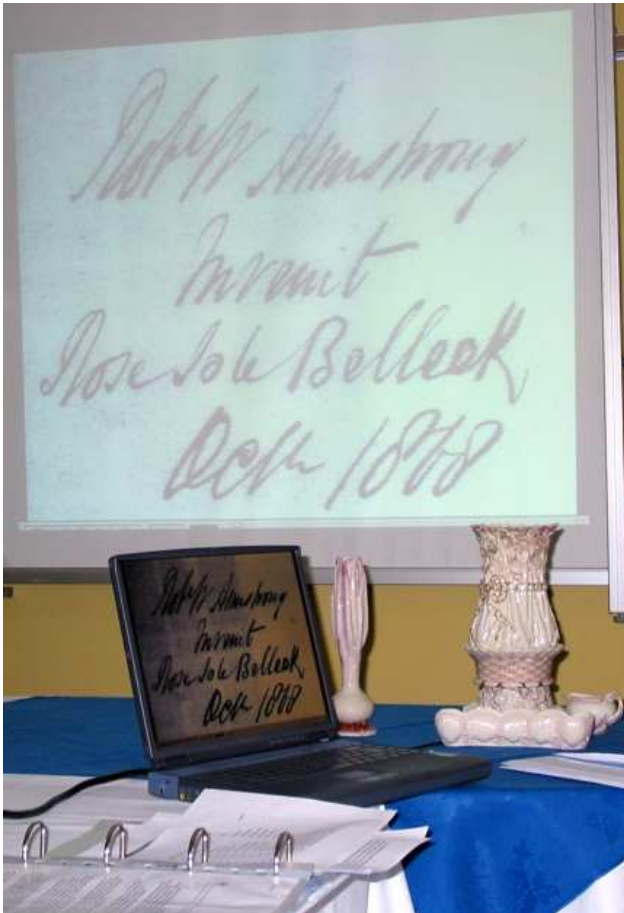
If you look this up in the table given in this article, it is registration number 260503 – A “Chinese Tea Urn – Not on Stand” which is confusing as this is clearly a single-spouted teapot! It appears that Belleek lumped a whole lot of Chinese ware together under this registration number.



This example of a large earthenware ewer is even clearer:

IV	Class 4 for Ceramics	5	day of month	P	year = 1877
G	month = February	2	parcel number		

This is listed as number 307527 – a “Basin and Jug” – this is obviously just the Jug! There also exists a potty in this design, which was not included in their original description but has the same registration diamond.






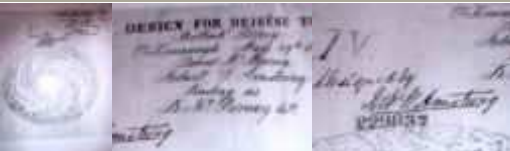








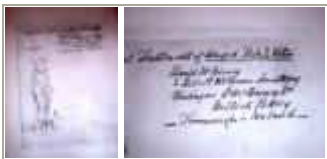
The text written *here* “Robt. W Armstrong invent - Rose Isle - Belleek - Octr. 1868” sums up the historical significance of this registration information – here we have, in Armstrong’s own hand, his claim to this design – and his address!









At the end of the presentation, here we have Jan making a presentation of his own to Brian – the talk was extremely well received.












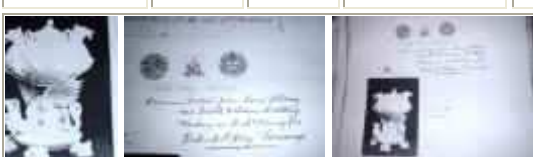
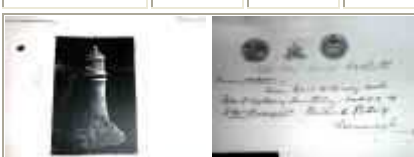
Table of the Designs registered by Belleek Pottery 1868-1884

Regd. No.	Year	Day	Month	Description when Registered	Description Today	Parcel No.	Notes
221217	1868	5th	September	A. Plate	Echinus Plate	6	Original date 1st sept, no. 2 scratched out above no. 221218 drawings
							
221218	1868	5th	September	A.Vase	Echinus Footed Bowl	6	
							
221219	1868	5th	September	A.Vase	Prince of Wales Ice Pail	6	
							
223309	1868	22nd	October	Tea-Breakfast service	Artichoke Dejeuner set etc.	1	
							
227409	1869	22nd	February	Tea- Breakfast service	Echinus Dejeuner set	1	
							
229837	1869	3rd	June	Design for dejeuner tray	Echinus Tray	6	Dates on drawings 29th May 1869
							
234465	1869	14th	October	Spill pot	Cleary Spill Pot	3	

235168	1869	27th	October	Egg Holder	Egg Holder - "Egg on waves"	5	
235827	1869	8th	November	Design for Flower Vase	Marine Vase	1	Original date may be 6th
							
235828	1869	8th	November	Design for Water lily Vase	Water lily Vase	1	Original date 5th
							
235829	1869	8th	November	Design for Flying Fish Vase	Flying Fish Vase	1	
							
236184	1869	13th	November	Design for Trinket Box	Jack-at-sea	5	Original date 10th
							
236185	1869	13th	November	Design for Trinket Box	Jack-on-shore	5	
							
236585	1869	23rd	November	Stilton cheese stand	Papal Tiara cheese stand	5	Original date 18th
							
237230	1869	18th	December	Design for Table jug	Harp Jug	3	Original date 16th
							
239610	1870	17th	March	Winged Fish & Water		4	
							

239611	1870	17th	March	Dolphin Shell	Dolphin on harp shell on waves	4	
							
241264	1870	6th	May	Ribbon Pattern	Same	5	
241265	1870	6th	May	Harts Tongue Fern	Harts Tongue Flower pot	5	
							
247248	1870	12th	November	Marine Subject	Institute Tea Ware	3	
							
249388	1871	9th	January	The Tridacna Species	Tridacna Tea Set	4	
							
249389	1871	9th	January	Flat Ware	Institute Plate	4	
							
249390	1871	9th	January	Not Named	Institute Dish	4	
							
249391	1871	9th	January	Not Named	Institute Covered Sugar	4	
							
249392	1971	9th	January	Not Named	Institute Bowl	4	
							

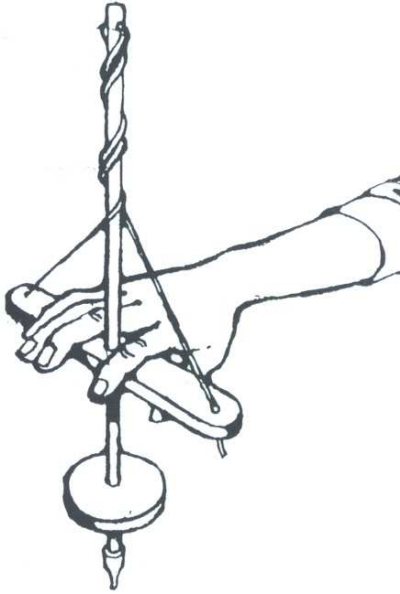
249393	1871	9th	January	Not Named	Institute Butter Tub and underplate	4	
							
249479	1871	12th	January	A Jug	Mask Jug with Leaf Handle	7	
							
250168	1871	6th	February	Not Named	Honey Pot Stand & Cover	5	
							
250169	1871	6th	February	Not Named	Seaweed & Shell design for plate (Institute Pattern)	5	
							
250170	1871	6th	February	Not Named	Institute Pattern Covered Dish	5	
							
250171	1871	6th	February	Not Named	Institute Pattern large oval Covered Dish	5	
							
251453	1871	4th	April	Not Named	Shells/Seaweed design for plate borders	4	
							
252709	1871	22nd	May	Not Named	Flower Troughs of scallop shells and coral	9	
							
256598	1871	11th	October	Not Named	Celery vase	4	

							
256689	1871	14th	October	Not Named	Boy and Swan Comport	8	
							
258816	1871	16th	December	Not Named	Table Fountain	7	
							
259264	1872	5th	January	Not Named	Minstrel comport	3	
							
260503	1872	16th	February	Not Named	Chinese Tea Urn (not on stand)	6	
							
261016	1872	9th	March	Not Named	Chinese Tea Urn on stand	1	
							
265666	1872	2nd	September	Ornamentation based on "The Onion"	Onion spill vase	3	
							
274704	1873	28th	July	Not Named	Light house night light	3	
							
280853	1874	2nd	March	Not Named	Grass tea set	1	
307525	1877	5th	February	Not Named		2	

							
307526	1877	5th	February	Not Named	Thorn Pattern ,Ewer & Basin, earthenware	2	
307527	1877	5th	February	Not Named	Basin & Jug	2	
312421	1877	31st	July	Not Named	Design of spray Hawthorne & Bird.	1	
320373	1878	13th	April	Not Named	Freemason's Plate	9	
320793	1878	27th	April	Not Named	Thorn Tea set	12	
							
322477	1878	13th	June	Not Named	Thorn Tray	3	
							
332296	1879	17th	February	Not Named	Amphora Oil Lamp Base (Oil container)	6	
							
335744	1879	30th	May	Not Named	Wash Basin	3	
							
338559	1879	22nd	August	Not Named	Border Pattern	4	
							
366634	1881	2nd	July	Not Named	Lace pattern plate	1	
367516	1881	28th	July	Not Named	Shell & coral border	3	Last application made by the Pottery for a "Diamond Mark"

A RIVETING STORY!

An up-date of an article originally published in 1994



Rivets – sometimes called Staples – were originally used as early as the 17th Century in China, and their earliest use here was believed to be in the 18th Century when importers of Oriental porcelain employed people to sit on the dockside and rivet broken pieces as they came off the boats. Rivets were in common use right up to the 1940s when epoxy resins began to be available, and there was even a rumour of an elderly lady in Cheltenham still riveting in recent years.

Rivets were used to stop cracks travelling through the object and to join broken pieces – usually without any form of adhesive so the join was not sealed. The process involved marking and drilling pairs of holes along the line to be joined – the illustration shows the type of Chinese String Drill that was used. The drilled holes should not go right through the china, though they sometimes did. Pieces of wire were bent into the shape of a staple and one end put into each hole. The holes were then packed with Plaster of Paris to secure the rivets in place. Another old method of repair was tying or lacing: in this case the holes really did go right through and wire was wound through the holes and sealed in place with lead solder.

The Chinese String Drill



Above – Front and back view of some highly riveted saucers

The drawbacks to the use of rivets or tying was that as the join was unsealed it would have been unhygienic if used for food or drink, the metal put iron stains into the ceramic body, and the rivets or ties were usually black and somewhat ugly. However some rivets could be attractive and made of metals such as brass or even gold.

As a restorer I now like to offer a choice when repairing riveted items. The rivets can be removed (giving an opportunity to thoroughly clean the break line), the holes cleaned and de-stained, the pieces rejoined with a modern conservation adhesive and the rivet holes filled to match the colour of the object. Alternatively the rivets can be put back after the new join has been made, and sometimes they polish up well and look far less unattractive than they did; this way some of the history of the ceramic piece is preserved.

For those with access to the Internet there is detailed information on riveting, circa 1940s, to be found at:
<http://www.boardsworld.pwp.blueyonder.co.uk/chinarepairs.htm>

For anybody without internet access I will be happy to print out a copy.

- Gina Kelland

Mystery Items of Belleek... continued

Firstly: The following cup and saucer that was



shown in Newsletter 24/1 is no longer a mystery. Jeanne Dickson has sent in a description and photographs of a "Pattern 36" cup and saucer.

This pattern is extremely rare, Degenhardt shows a creamer in this pattern on page 97 of his Second Edition. Apart from the cup and saucer sold on ebay (by Trevor Houghton) and Jeanne's example – I no of no others: please correct me if I'm wrong! The reason the pattern is called "36" is still a mystery (to me at least). I assume that Belleek Pottery never gave it a name or none was ever recorded and so later collectors, having nothing to go on, went for "36" as it represented the 36th teaware pattern. Our group's Tony Fox has made a study of all the Belleek teaware patterns – perhaps he can enlighten us?



Jeanne Dickson's Pattern 36 Cup and Saucer

Secondly:

The plaque is indeed Belleek and is very well painted by Eugene Sheerin. It can be found in the Victoria and Albert Museum in London. Julia Reece had actually told me this, but I had forgotten! A group of Belleekers have now made a trip to the V&A (amongst other London activities) and there it is!

If anyone has any information or comments and especially if you have any mystery items of your own, please send them to...

Gina: editor@belleek.org.uk
Or Chris: publisher@belleek.org.uk



- Chris Marvell

Celtic Designs



When the Belleek pottery changed hands in 1920 a number of changes were introduced. Many old Armstrong patterns were revived and several new designs were produced. In 1922 K. E'Leod, from Hungary, became the new manager and introduced Madame Boroniuxz, a Hungarian potter, to the design team. One of these new designs - Celtic teaware - was created by her between 1922 to 1926 (with the aid of with Fred Slater), apparently she modelled all the embossed and painted Celtic patterns, deriving her inspiration from the Book of Kells. She was considered a gifted designer; "...her patterns are clear, well-placed and uncluttered. Her strong colourings, edged with gold, come as near to the colours in the old manuscript of the Book of Kells. Her motifs show to advantage against the ivory background of Belleek porcelain...". This Celtic ware was originally only produced for a few years, examples can be seen in 2nd Black (must be late 2nd!) and 3rd Black (more usual) periods.



Tommy Campbell (1) (a later manager at Belleek) noted that around 1916 there was a vogue for Celtic pottery. The earthenware in Celtic styles produced by Belleek to meet the demand around this time

should not be confused with the later Celtic porcelain by Madame Boroniuxz.

It is tempting to think that because generic Celtic patterns are part of Irish culture, that the Irish would be the first to commercialise them and that Belleek had been innovative with its novel exciting 'modern' interpretation in the design of its new Celtic range. But, as usual, Belleek did not just invent this design 'out of the blue': like other manufacturers it was susceptible to external fashions maybe even copying other's ideas.



Above Belleek Ring Handle Celtic, below Wedgwood "Celtic Ornaments"



Wedgwood (2) obtained an expensive reproduction of the 6th Century Book of Kells in 1916 (this date coincides with Tommy Campbell's note). From this date (or even maybe a little earlier in 1914) to 1920, Daisy Makeig-Jones (of Fairyland Lustre fame) designed a whole range of Celtic based patterns for teaware, coffeeware (now all the rage), vases etc. the range was called 'Celtic Ornaments'. She is said to

have been inspired by the Book. These were applied mainly to bone china, the Celtic border patterns being transferred and then hand enamelled, sometimes with mother of pearl lustre glazes.

- Bev Marvell

References: (1) Corrigan Manuscript – Tommy Campbell, Miss Jenkins.
(2) Wedgwood – The new Illustrated Dictionary – Robin Reilly

The Internet – Scams and Spam – The Downside

If you regularly read the UK Group Newsletter, you might remember an article in which I sang the praises of the Internet and in particular eBay. Many of us are now thoroughly familiar with eBay, email and the Internet in general.... well for every silver lining, there's a cloud (as I think the saying could go!). Now, not far behind the innovators and "normal" users of the Internet, come the... criminals!

Yes, as in all walks of life, at least in all endeavours where money is involved, only one step behind the inventor is the *fraudster*. So now we have the unpleasant downside of the Internet and email - viruses, Spam, cons, pornography and more "money making schemes" than you could ever have imagined!

As we all know, "Spam" is that pink processed meat that you get in tins. It featured in a famous sketch by Monty Python in the 1970's - shame on you if you don't know this! - remember the song "Spam, spam, spam... Wonderful spam...". Those clever people that originally developed the Internet in California (or was it Berkeley?), who being computer nerds, were naturally aficionados of Monty Python, adopted "Spam" as the term for junk email - because it is unpleasant and you can't get rid of it! (Personally, I quite like the Spam you get in tins, but the sort that arrives in huge quantity every day on my computer: well, that sort, I really don't want!). Surely *no-one* likes or wants this Spam; you would have to be extremely silly (surely?) to respond to one of those offers, whether for re-mortgaging your house, for a gold credit card, for a pretty Russian Bride, for drugs (and apparatus) for enlarging certain parts of your anatomy (also a lot of other drugs for stopping aging, wrinkles and generally all the evils of mankind), of course lots of pictures of scantily-clad (or unclad) young ladies and some where you can't be sure if they're ladies or not (or what they're doing!). A lot of this is *really* objectionable and surely illegal. There are money-making schemes aplenty, and as with mail scams of the past; with these new email scams, it's only the people who originate the scheme who actually get rich - everyone else is taken for a ride. At present there is no watertight answer to Spam in general, but the "Delete" button plays a big part. Some Internet Service Providers (like MSN) actually try to filter out the worst of it, but it is never wholly effective. In the last year, Spam in general has increased tenfold! I don't know if I'm the only one who gets all this junk (I suspect not) but it really is the worse downside of the Internet!

Or is it? If you use Outlook to send and receive your email, you may find that the program opens an email attachment automatically, which gives you... a virus! This is very irritating - users of other email packages actually have to be crazy enough to open the unknown attachment themselves - Outlook is brilliant - it does it for you! You might as well have a little box to tick called: "*Automatically infect my PC with any virus that's going*". **Never, never, never** open an attachment to an email that comes from someone you don't know - check with the sender first! O.K., I hear you say, but I *am* careful, I wouldn't dream of opening unknown attachments.... well, the virus writers are one step ahead of you again - you can receive a message that purports to come from someone you know - so you open the attachment - and hey-presto: you have a virus which then immediately sends itself to everyone in your address book, purporting to come from **YOU!** So you take precautions, don't you? Install virus scanners and checkers (by the way, a good deal of my Spam is from companies wanting to sell me anti-virus software and, get this - *software to stop Spam* - the barefaced cheek of it! (degenerates into incoherence).... sorry, where was I?). There is yet another attack which catches out the most paranoid of us... in this one, you receive an email from someone saying sorry, but they fear they have sent you a virus and you must (1) immediately warn everyone you have yourself recently sent an email to and (2) delete certain files on your PC.... Of course this sounds like good advice, but **DON'T DO IT** - it's another scam - the file you delete (and persuade others to delete) is in fact an innocent part of Windows - by deleting it, you actually harm your own system.

So, viruses are the worst, aren't they? Well, no, don't you believe it! The scam which really *is* the worst affects you financially, not just your PC! So, Spam is objectionable and annoying (damn annoying, actually) but essentially harmless; viruses (in all their forms) are annoying and potentially damaging to your computer - and to your friends' computers too if you aren't careful. Apart from these, however, there is a form of scam which is annoying and also financially damaging. It takes the following form - you receive an email from eBay or Paypal (for example) - some people that you know and trust - they want to do a routine security check: you go to a webpage where you are invited to enter some personal details - name, address, credit card details, account numbers - **WAIT, STOP! Never, never, never, never** send these details to anyone you don't fully trust. But you **DO** trust eBay, don't you? Yes, but that email wasn't really from them, I know it said the sender was "*service@ebay.com*" or some such, but ANYONE can send an email and set up a fake return address! If you filled in these details, you just gave a complete crook enough information to take a large amount of money from your bank account or credit card. eBay, Paypal and all other reputable organisations never ask for your personal details in this way (and they say this on their websites). Whatever you do, don't respond to these

scams. If you want to take action, both eBay and Paypal and many other bone-fide sites, want to be told about these scams and have a mechanism for you to report it to them. This really *is* a serious problem and in my view *really* is the downside of the Internet. Here is an example of such a scam:



Security Measures

Protecting the security of your PayPal account is our primary concern, and we apologize for any inconvenience this may cause.

Thank you for your prompt attention to this matter.

Please do not reply to this e-mail. Mail sent to this address cannot be answered.
50345-kkWqv8L4DAvr9CxOJH4xz-8639

Look official, doesn't it? It isn't – it's a scam! There are clues.... The Paypal logo doesn't have the ® for their registered trademark (Belleekers know all about the ®, don't we?). It is also suspicious because you can't reply to it – this is of course because the return address they gave service@paypal.com would go back to the *real* Paypal, not to the fraudsters, as they just inserted this return address to make the scam look convincing. OK, you may ask, how do they know I am a Paypal member? Well, they don't; they just send this spam out to hundreds of thousands of people and some of them are certain to be Paypal members.

Many years ago, I remember reading a Science Fiction novel - I can't remember the author or the title - but in this story, people in a small community just kept going missing – one day they were there, the next they were gone and they never came back. An observant member of the community, who was also a fly fisherman noticed that products were showing up in the shops that were not quite right – tomato ketchup in a bottle just slightly the wrong shape, washing powder with the name spelt wrong, a Cornflakes box a little bit the wrong colour – made by “Kellaggs”.... Eventually he realised what was happening – the reason *why* people were vanishing. They were just the *sport* of another “fly fisherman” – a superior intelligence who was trying to simulate everyday items in order to ensnare unwary humans. Just like the human fly fisherman, whether for sport or profit, tries to make a fly as realistic as possible to fool the trout or salmon. The fly had to be convincing enough and voila! The fish was on the hook. Once on the hook – it was gone forever – at least as far as the other fish were concerned. They had no idea what had happened, just that there was one less fish! The point is that you don't know what's happened until you're caught and then there's nothing you can do about it. These Internet scammers are working a clever scheme – basically just trying to fool you. They are already very convincing and they're getting better at it all the time, making fewer mistakes, becoming harder to detect. If you believe them, just that one time, you're on the hook – and you stand to lose a lot.

So the Internet is a dangerous place. Yes, it *is*, but so is life in general. The Internet is growing fast and suffering growing pains – if you are a regular Internet and email user you will have encountered one or more of the phenomena I have mentioned, but, I'm afraid, just as we fit burglar alarms to our houses and cars and don't divulge information to just anyone who asks; the same applies to the Internet. You have to use common sense and be aware of the pitfalls. I *still* think the Internet is great, but it pays to be careful. Some of us UK Belleek Group members have already had quite close shaves and I'm sure things will carry on getting more... er... *interesting!*

- *Chris Marvell*

Delf Hawkers - again?

Following the article that Dawn Brett found on "Delf Hawkers" (Newsletter 24/1), the following turned up in the Antiques Trade Gazette this week.



Boule to Jansen, Christie's 458-lot, single-owner collection of furniture and works of art held over two days from June 11-12, * included a collection of white porcelain figures. These were mostly biscuit models from the Buen Retiro factory but the two highest prices were paid for earlier glazed pieces. Leading the list at £60,000 was this rare 7 1/2 in (19.5cm) high Capodimonte model of a potter of c.1750-55 modelled by Giuseppe Ricci.

* A report on the remainder of this sale will appear in a future issue of the Gazette.



The Tuck Oilette ("Bringing home the turf") and the eighteenth century Capodimonte "Hawker" figure

Remarkably similar aren't they? At £60,000 for the look-alike to Belleek's Belgian Hawker, I think I'll stick to the Belleek!

Don't Forget.....

Our next meeting in Buckinghamshire is on the 5th and 6th July. You should already have all the details from Jan.

*** Take your items for sale at the Silent Auction ***

Contact Gina if you have questions: editor@belleek.org.uk