

UK Belleek Collectors' Group



Newsletter

Number 26/2, July 2005

"Mayst thou spend millions of years ... sitting with thy face to the north wind, and thy eyes beholding happiness". No, not an unusual Irish Blessing, this is a translation of the hieroglyphics around the cup carved from a single piece of alabaster that Howard Carter found in the doorway of Tutankhamun's tomb. It was named the Wishing Cup because of the inscription, and Belleek made a copy which you can read about in this newsletter. There is much more to read as well, including coverage of the Wirral meeting and Graham Houghton's excellent and extensive article based on his talk to the Group about Liverpool Porcelain. Mayst thou enjoy...

- Gina Kelland

Contacts:

Gina Kelland is the Newsletter editor. Please let her have your contributions for future Newsletters, comments, suggestions, letters for publication, criticisms etc. If you want, Chris Marvell is also happy to receive material for the Newsletter. **If you are sending published articles please either get Copyright clearance yourself 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. Chris is also setting up a database which will form the Group's "digital" archive, keeping a record of relevant publications and photographs (including photos etc. gathered at meetings and not published in the Newsletter). Some or all of this information will be available on the Internet as our website develops. Contact Chris by email at publisher@belleek.org.uk

The Group's Chairman is **David Reynolds**, email chairman@belleek.org.uk

Our Treasurer is **Francis Kiddle**, contact him by email at treasurer@belleek.org.uk

The position of Group Administrator is vacant at present so email to administrator@belleek.org.uk will come through to Chris Marvell who will pass it on to the most appropriate person.

Our website is administered by Simon Whitlock and can be found at <http://www.belleek.org.uk/>. To contact Simon, the Webmaster, send email to webmaster@belleek.org.uk.

There is now a separate email address to make contact with researchers within the group. This is research@belleek.org.uk. For information on the annual raffle or to buy tickets, contact Eddie Murphy at raffle@belleek.org.uk.

Credits

Photographs: Gina Kelland, Chris Marvell, Eddie Murphy and Tony Fox.

Articles by: Tony Fox, Graham Houghton, Jackie Howden, Gina Kelland, Bev Marvell and Chris Marvell

Other material: Gina Kelland, Roy Hollihead

Thanks to members and others who have helped in many ways, and for their contributions and most encouraging comments.

Forthcoming Events

Saturday 16th/Sunday 17th July: Fleet area, Hampshire (to include AGM). Hosted by Máire & Francis Kiddle

*****Stop Press*****

Saturday 15th/Sunday 16th October: Worcester – the Group's 50th Meeting.

– see the Chairman's report later in the Newsletter for more details.

As always, members will receive notification and details of meetings 2-4 weeks before the actual meeting in question.

Future Plans

10th/11th December: Christmas weekend, coinciding with the Stafford Antiques Fair.

Newsletter Deadlines

Autumn 2005: Deadline 18th September, Publication 9th October.

Cover Picture... is the Belleek "Wishing Cup"

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Group Announcements

From the Chairman

Welcome to the latest newsletter, and I wish to take the opportunity to say a big thank you to Gina for so ably editing the newsletter, and for maintaining her persuasive powers to encourage us to make contributions and submit articles, interesting snippets and news items for inclusion, all of which helps make every edition as interesting and exciting as the last. Equally, thanks also go to Chris Marvell for producing the newsletter in such an easy to read, can't-put-it-down format which makes us as a Collectors' Group the envy of so many of our collector friends around the world.

As most of you already know, the new look website is now up and running, so many thanks on behalf of the Group to Simon Whitlock who is now our webmaster, and to Chris Marvell who supported and guided Simon through the change where IT issues needed expert guidance.

As this newsletter goes to press, I am mailing members with invitations to attend the AGM which will be held this year in Farnborough, Hampshire. Looking ahead to our 50th gathering (not including Christmas parties) I can now confirm that I have arranged to hold this celebratory meeting in the museum at Royal Worcester Porcelain on Sunday 16th October when we will be joined by invited guests including Henry Sandon. This will be a day to celebrate a milestone in the group's life, and also a time to remember in years to come, with good memories of a day spent in such wonderful surroundings, and to reflect on the historical relationship between Worcester and Belleek, a subject which Chris Marvell will present to us during our time in Worcester.

I do not propose arranging any activities during Saturday 15th as there is so much to see and do in Worcester, so better that each chooses what they want to do. I will be looking to arrange a dinner venue for those staying in the City on Saturday night. Details will follow nearer the time, when I can circulate final details.

- David Reynolds.

UK Group Website

As David says (above) the Website is now fully up and running – Simon (our heroic Webmaster) will be explaining all this in the forthcoming meeting. At this stage, as Simon's assistant, I can say that we intend to go on putting Group-related items on this Website. There are already several research items on the Website and we will add to this as time goes on. The same applies to news, the galleries and (of course) the Newsletters... our policy on this, in order to give our members preferential treatment over other Internet browsing Belleek enthusiasts is to put each Newsletter onto the Website between 4 weeks and 2 months *following* the printed publication, so UK Group members get the benefit of the information first! (A good reason to join our Group??).



The other news here is that I have finally sorted out our Group email addresses, so for clarity, I'll list them all here again:

chairman@belleek.org.uk	goes directly to David
treasurer@belleek.org.uk	goes directly to Francis
editor@belleek.org.uk	goes directly to Gina
publisher@belleek.org.uk	goes directly to me (Chris)
webmaster@belleek.org.uk	goes directly to Simon
raffle@belleek.org.uk	goes directly to Eddie Murphy who is our current Raffle Supremo
research@belleek.org.uk	goes to me (Chris) who tries to sort out the best person to forward it to.
<anything else>@belleek.org.uk also goes to me to sort out, so I generally get any Spam that we might receive!	

Remember: our website is www.belleek.org.uk

- Chris Marvell

News from the World of Ceramics

Donegal Parian China

The Saga continues.

In the last issue of the Newsletter we reported the closure of the Donegal Parian China company by its parent Belleek:

Extract from an article by Shawn Pogatchnik, Associated Press Writer:

Belleek Plans to Shut Donegal China Plant; Most Workers Likely to Lose Jobs

DUBLIN, Ireland (AP) -- Donegal Parian China, the only porcelain manufacturer in the Republic of Ireland, is shutting down its factory and going back where it started -- to the world-renowned Belleek Pottery next door in Northern Ireland. Twenty years ago, four Belleek workers broke away to form Donegal China and built a factory in Ballyshannon, County Donegal, just 4 miles (7 kms) from the Belleek plant, which was founded in the 1850s and has a worldwide following today. Donegal China never came close to matching Belleek's sophistication or range and, in 2000, accepted a takeover for a confidential sum. Belleek kept the brand going, but said Thursday it will transfer all production of Donegal-branded china to Belleek's own production floor by March. Most of the 54 people currently employed in Ballyshannon were likely to lose their jobs

Since then, there have been developments: here are reports from two local newspapers, The Donegal Democrat and the Impartial Reporter...

Donegal Democrat

Parian Pickets To Continue At Belleek HQ

By Declan Magee, Tuesday 7th June 2005

Former workers of the Donegal Parian China factory in Ballyshannon say they will continue "lightening strikes" at the headquarters of the Belleek Group in their dispute over redundancy payments.

Up to 30 of the former workers who were laid off with the closure of the factory two months ago picketed outside the headquarters in Belleek on Saturday. The demonstration followed a meeting between three representatives of the workforce and the directors of the Belleek Group which ended without agreement over redundancy payments. The ex-workers are calling for the Belleek Group to comply with a Labour Court recommendation that the redundancy payments are increased from the statutory level of two weeks pay for every year worked to three and a half weeks pay.

The protesters picketed outside the Belleek headquarters calling for visitors not to enter the Belleek visitor's centre at the site. Democratic Senator, Daryl Beall of Iowa was one of the visitors who agreed not to visit the factory's visitor's centre due to the picket. The ex-workers were joined on the demonstration by members of Donegal County Council, Ballyshannon Town Council and the chairman of Fermanagh District Council, Stephen Hugget. He said Fermanagh District Council had a responsibility in the situation as some of the workers in the Parian factory were Fermanagh residents and from the point of view of the "future of the company and for the Fermanagh people who work in it". One of the workers representatives, Patrick Lipsett, said that the workers were determined not to give up on the battle for the recommended redundancy.

In a statement issued yesterday afternoon on behalf of the directors of Belleek Pottery Ltd. they say the picketing of Belleek Pottery on last Saturday has served no useful purpose for the former workforce of Donegal Parian China. However if the picketing of was to continue it could lead to job losses in Belleek. "The Directors of Donegal Parian China have fully met their statutory and legal obligations to the workforce and all employees of the company have received the appropriate level of statutory redundancy.

"Whilst the Labour Court recommended an enhanced redundancy payment to the workforce we wish to make it clear that this



The IMPARTIAL REPORTER

16th June, 2005



Former employees of Donegal Parian China picket Belleek Pottery.

Parian employees picket pottery

The ongoing dispute between Belleek Pottery and the former employees of Donegal Parian China was discussed further this week by Fermanagh District Council's development committee.

The Committee met this Monday and looked into some of the issues surrounding the dispute which centres on Belleek Pottery's apparent failure to pay redundancy terms recommended by the Labour Court. Because the Donegal Parian China plant near Ballyshannon is in the Republic, the rights of its workers were taken up by the Labour Court there.

The Donegal China factory with 48 employees closed at the end of March and production was transferred to its sister company, Belleek Pottery. This was due to rising manufacturing and operation costs at the Donegal plant.

Belleek Pottery said it offered 24 full-time positions in Belleek to the former Donegal workers.

However Belleek Pottery says it has fully met its statutory and legal obligations to their workforce and that all employees of Donegal Parian China have received the appropriate level of statutory redundancy. In the Republic

this statutory redundancy is calculated at two weeks salary for every year of service which is about three times as much as a comparable worker in Northern Ireland. It is understood the Labour Court recommended 3.5 weeks pay per year of service.

At the weekend, some of the former Donegal Parian China employees formed pickets outside Belleek Pottery in protest at the company's intransigence over the dispute. Last Saturday during one of the protests, an American tourist who is also a senator, refused to cross the picket line.

recommendation was against Donegal Parian China and not Belleek Pottery. Donegal Parian China was unable to meet this recommendation due to financial difficulties as a result of adverse trading and economic conditions within the industry. A recommendation of the Labour Court is not legally binding. Other Companies in similar financial circumstances to Donegal Parian China have not met comparable Labour Court recommendations.

"24 full time positions in Belleek Pottery have been offered to Donegal Parian China's 48 full time employees. To date only 8 of these positions have been filled leaving 16 positions still available to be taken up by the former Donegal Parian workforce. As a result of no other former Donegal employees being willing to take up these positions Belleek Pottery are now advertising these vacancies." The statement added: "The Directors of Belleek Pottery would like clarification from Mr Huggett, Chairman, Fermanagh District Council as to why he felt it appropriate to take part in the picket at Belleek Pottery, Fermanagh's second biggest employers with a current workforce of 235 staff, when this so called dispute is an issue solely for Donegal Parian China and its former workforce."

Pickets Continue At Belleek As Ex-Workers Call For Talks

By Declan Magee, Thursday 16th June 2005

A director of the Belleek Group has hit out at a demonstration by former workers of Donegal Parian China saying that they have no justification in protesting at the Fermanagh headquarters of the company. Martin Sharkey - financial director with the company -- said that the former workers of the Donegal Parian China had no justification for their protest over the failure of Donegal Parian China to pay a Labour Court recommendation on redundancies payments.

The ex-workers of the Ballyshannon factory which closed in March have been carrying out lightning pickets at the Belleek headquarters as they say the decision to close the Ballyshannon factory was made by Belleek directors. So far four pickets have been carried out by the protesters at the plant following a meeting between both sides which failed to produce a breakthrough. Representatives of the 54 former workers have called for another meeting with directors of Belleek chaired by a neutral chairperson and at a neutral location.

Mr Sharkey said that directors had been "treated with contempt" by workers at a meeting between the two sides two weeks ago. Speaking to the 'Donegal Democrat' Mr Sharkey denied that Donegal Parian China was a subsidiary of the Belleek Group and that the two company's only shared two common directors, himself and managing director John Maguire. He said that the company who owned Parian China was a company based in the Republic called Swivel Holdings, and the three other directors of Donegal Parian were residents of the Republic. "If the Donegal workers have a grievance with anyone it is with Donegal China. The decision to close the factory was made in Donegal at a Donegal board meeting with directors of Donegal Parian China. It has nothing to do with Belleek," he said.

He also claimed that the company has received letters from people who had been intimidated from crossing the picket line to enter the company's visitor centre during a protest by the former Ballyshannon staff, including one family from Northern Ireland who said they had prams pushed in front of their car when attempting to cross the gates of the headquarters. Workers at the plant and Mr Maguire have been sworn at, he said. Mr Maguire said that there was no support from the Belleek workforce for the pickets by the former Donegal staff. "We had a meeting last week and our workers were 100 per cent opposed to what is going on. At the meeting not one person spoke up in support of them. They said that they are opposed to the picket and that it is putting off tourism."

A statement from the potters union CATU said: "We are very concerned that any action taken against Belleek Pottery may ultimately affect our member's livelihoods. However, in the interests of greater understanding and mediation borne out of concerns for our own members job prospects, a full time officer of CATU is prepared to meet with Donegal China redundant workers representatives."

Mr Sharkey said that the picket was having a small effect on business at the Belleek Pottery visitor's centre. "Some cars have been turned away from our gates. Anyone who arrives would think that this is a strike by Belleek workers. Why are they taking this picket to Belleek. Belleek has as much to do with this as Joe Bloggs in Donegal or Mick O'Reilly in Galway. They do not have one justification to be at our gates. If they did have one justification I would listen to them, I am a fair man." He also said that workers would be better off if they took up positions that had been offered to them at Belleek.

Paul McGee, one of the representatives of the worker said that some workers would be 80 to 100 euro worse off if they took up the positions offered to them in Belleek. He dismissed the claims from the management of Belleek saying that they had no connection to Parian China. "Why is Donegal China being produced in Belleek if that is the case", he said. He also said that there had been transfers of workers between the two sites before Donegal Parian China closed. He also dismissed the claims that visitors to the Belleek plant were being intimidated and prevented from gaining access to the visitors centre, describing it as complete nonsense. The PSNI were on duty there observing the picket and they never had one complaint. They told us that we had the right to picket and demonstrate as long as we did not interfere with people". He said they had been receiving support from American visitors to the Belleek visitors Centre who had said they were refusing to make purchases in the visitors centre in support of the workers. Mr McGee said that the former Parian workers had received support from Belleek workers and ex-workers from the Belleek plant had joined the picket. "There will never be 100 per cent of the work force behind us but I was talking to the head of the union and he said that the union fully supported all our workers whether they were in the union or not. "We are calling for negotiations with the company so that we can agree a package that will be agreeable to both sides. At the end of the day we don't want to be out there and this is not good for Belleek and not good for tourism in the north west. We don't understand why they won't sit down and negotiate."

Belleek Pottery is certainly advertising for more staff (right, from the Fermanagh Herald), but as the dispute continues, the reports are that Belleek collectors, including visitors from the USA, are being effected by it. Our own experience is of "business as usual": UK Group members visited the Pottery on 1st July and all was quiet: the Visitor Centre was busy and the staff welcoming and helpful as always. We can all only hope for a rapid resolution of this dispute as it will surely have an adverse effect on the Belleek company and the people of Belleek themselves if it drags on much further.



Belleek
FINE PARIAN CHINA

Production Operators

Belleek Pottery Limited is one of Ireland's leading giftware manufacturers. The Company wishes to appoint Production Operators in several departments throughout the factory. Successful candidates will be highly motivated and will go through a four-stage training programme. Good manual dexterity and communication skills are also important to these posts.

Permanent Visitor Centre Staff

The Company also has vacancies for staff in the Visitor Centre. Posts include both full-time and part-time hours and full training will be given to successful candidates. Successful applicants must be well presented and possess excellent communication skills. They will also be required to be customer orientated, well motivated and flexible in their attitude and approach to working hours and duties. Also retail experience would be an advantage. Should you be interested in a career with a world-renowned company, accredited to Investors in People, within modern purpose built facilities, then these are opportunities for you not to miss.

If you feel you have the necessary commitment, dedication and skills for the above posts you are invited to apply by contacting:
**The Monitoring Officer,
Belleek Pottery Limited,
Belleek, County Fermanagh,
Tel: 00 44 28 68658501.**

The closing date for the receipt of completed application forms is the **6th July, 2005**. Only completed application forms - and not CVs will be accepted.

Belleek Pottery Limited is an Equal Opportunity Employer. We would especially welcome applications from the Protestant community. Selection will be made solely on the merit basis.

Waterford Wedgwood News



The Guardian, May 5, 2005

Waterford Wedgwood, the troubled glass and ceramics manufacturer, yesterday announced 1,800 job losses, the closure of a factory and a €100m (£68m) rights issue to pay for the restructuring. This is the latest shock for staff and shareholders who have seen two profit warnings since October and the departure of the finance director after less than 12 months in the job.

Unusually, the rights issue was pitched at a 50% premium to the €0.04 closing price on Tuesday. It was underwritten by chairman Sir Anthony O'Reilly and his deputy chairman Peter John Goulandris who hold 24% of the stock but look set to increase their stake.

The money from the issue of 1.7bn new shares will be used for a major restructuring including the closure of the 30-year-old Dungarvan factory in Ireland which makes the world famous Waterford Crystal.

Around 400 redundancies will be made there while 950 will come from other locations as a result of the synergies arising from Waterford's takeover of Royal Doulton, it said.

Some 450 of the 950 have already been cut in warehousing, retailing and administration at the group with the remaining 500 coming from similar positions in Britain and abroad.

The main UK factory at Barlaston in Staffordshire which employs around 2,000 is not affected by these changes and remains one of six key manufacturing plants around the world - including one in Indonesia.

"While I very much regret the job losses, these changes are vital to ensure the long-term prosperity of this historic company and its key heritage plants in Ireland, England and Germany as we face increasing competition from lost-cost economies in Asia and elsewhere," said Sir Anthony.

The €90m restructuring investment will be used to generate annual savings of a similar amount with the benefit being felt by December 2006. The company confirmed that sales for the year to March 31 were down 6% on a like-for-like basis in line with the profit warning given that month. The full results for the year are now scheduled for June 16.

Waterford and its different businesses have been hit heavily by the sinking dollar as well as Asian competition. In March last year Royal Doulton announced the closure of its Nile Street factory in Burslem, Stoke-on-Trent with the loss of 525 jobs leaving only 2% of its production in Britain.

Waterford likes to describe itself as the world's leading "luxury lifestyle group" and was formed in 1986 by the merger of the Waterford crystal operation with the Wedgwood ceramics business.

Waterford reported in June 2004 that it had turned a €7m annual profit into a €45m loss. Three months later Sir Anthony said first-half profits would be "significantly" below market expectations and in March added that full-year results would be similarly disappointing.

Yesterday it gave further details saying the annual figures would be hit by lower sales, tighter margins and exceptional items.

Waterford, which will employ around 9,500 people following the restructuring, said it needed the cost savings to return to "sustainable profitability". In Dublin Waterford Wedgwood shares rose 25% to €0.05 although they were still down about 80% on the year and are the worst performing stock on the Irish Iseq index over the past 12 months.

The company added it would now look to revive its fortunes through new products and greater marketing, including a national advertising campaign in the US.

We are following the fortunes of Waterford Wedgwood closely, as the company is one of the last remaining major manufacturers of pottery and porcelain with any significant manufacturing base left in the UK and Ireland, although the signs are clearly not good at the moment of this production remaining here. Waterford Wedgwood is also vitally important from a heritage and historical point of view, although it is perhaps difficult to see how a company struggling to satisfy its shareholders can devote significant investment into these areas. As an aside, companies which are still independent - Belleek, Spode and Royal Crown Derby to name three - now have a massive responsibility to the UK and Ireland's heritage as well as to their workforce and shareholders.

With names like Minton, Royal Doulton, Beswick, Wedgwood, Coalport, Clarice Cliff and Susie Cooper (to name but a few) now under the control of the one company. It would be a shame and heritage disaster to see all these disappear – it seems that the economic damage has already been done with all the closures and job losses – let's hope that the impact on our heritage is not as severe.

On this front, there IS good news! A report follows on a vitally important heritage project at the Wedgwood Museum.



WEDGWOOD MUSEUM WINS £5.85 MILLION AWARD

PRESS RELEASE

THE Wedgwood Museum Trust Today launched an international appeal aimed at raising almost £1.8 million to complete a new museum of international significance.

The announcement comes just hours after the Heritage Lottery Fund confirmed a £5.85 million grant to the Trust which has been bidding to raise money for a prestigious home to

Britain's designated collection of Wedgwood artefacts.

Museum Trust Director Gaye Blake Roberts said: 'The Heritage Lottery Grant is fantastic news. It means that for the first time since 1906 the majority of our entire collection will soon be taken out of storage and put on view to scholars, tourists and other visitors from around the world.

'The project has received tremendous support from organisations and charitable trusts who were aware of our work. This has allowed us to quietly collect in excess of £2 million towards the building already, and with the public appeal announced today we fully expect to begin construction work by the Autumn of 2005.'

The new £9.5 million Wedgwood Museum, which will house the Trust's 8000 strong historic ceramics collection and 75,000 manuscripts and items of correspondence, plus an exemplary fine art collection including works by Stubbs and Reynolds, will be built at the home of Wedgwood at Barlaston, Stoke-on-Trent.

The Wedgwood Museum Trust collections – valued at well over £100 million - are currently kept in secure storage. They have been out of public view since a small museum on the Barlaston site was closed following a £5 million redevelopment of the Wedgwood Visitor Centre.



'The Wedgwood collection is the only ceramic collection which survives complete with its documentation, trials and experiments and it is of international significance -the documentation and letters it contains alone will be studied for years for their social, economic and industrial history' said Ms Blake-Roberts. 'We estimate more than 100,000 people will travel to the museum every year, with a good third of them international visitors and scholars.'

The new museum will have state of the art facilities for scholars including an archive centre and education and seminar area. The 2,152 square metre building also contains a major exhibition gallery of almost 1,300 square metres split into three chronological display areas.

Sir Arthur Bryan, Chairman of the Wedgwood Museum Trust said: 'The Trustees and I are delighted that the HLF has provided this support for a project we have been working on for the last four years to create the world's finest museum of Wedgwood. It is excellent news for Stoke-on-Trent and Staffordshire and I am sure it will be wonderful news for all lovers of Wedgwood worldwide.'

Wedgwood Chief Executive Tony O'Reilly Jnr said: 'I am absolutely delighted at this news. It is down to four years hard work and dedication by Museum staff and trustees who have made this unique venture possible.'



For further inquiries and pictures please contact:

Gaye Blake Roberts
Director
Wedgwood Museum Trust

Report by Andrew Stanistreet

The Wirral Weekend

The Weekend started for us with a trouble free trip from Derby on the A50 via Stoke on Trent, up the M6 and then branching off to the west into the Wirral Peninsula. We arrived about 11 o'clock at Sheila and Graham's, at the same time as other Belleekers who had driven from all parts of the country.



Saturday Lunch at Sheila and Graham's

Sheila and Graham met us with great hospitality – tea, coffee, wine, snacks and lunch including the now famous Hotpot and Sheila's Lemon Meringue Pies – take my word for it, they're mouth-wateringly delicious!



We also had a chance to inspect the Belleek (and Donegal) on show – here, there are some exceptional pieces such as the Sardine Dish and the twisted two-strand Convolvulus Basket. Taking by no means second place, Sheila and Graham's other collections, of Liverpool porcelain (see Graham's article later in this Newsletter) and Shelley, as well as the collection of Georgian drinking glasses, on which subject, Graham has given us very interesting talks at past meetings.



On this page: Patrick (keen England Supporter), Graham and Sheila busy in the kitchen, the Sardine Dish, another very rare Belleek item, Liverpool cup and Donegal Baskets



As well as this, we were catching up with the latest gossip and events with all our friends.

I was well set for the afternoon, I can tell you... but there were other plans afoot...

...apparently, it was possible to get a train direct to the heart of Liverpool and this had been (of course) one of the major attractions of our visit to Sheila and Graham's!

I was quite content to stay and chat but everyone was making moves to do these other activities and so began...

...Our "Adventure" in Liverpool

All right, I admit it wasn't all that adventurous – to us, two car-dependent Brits (Chris and Bev) and an American who is pretty experienced in the vagaries of the British public transport system (Karen), who formed the expedition team; to leave the car behind and take the train into Liverpool was an adventure in itself. It was actually very pleasant. The frequent, clean, comfortable and inexpensive Merseyrail trains that travel from the Wirral, cross the Mersey from Birkenhead to Liverpool by a tunnel, go into the centre of the city to Lime Street Station. This is where we disembarked.

We had no fixed plan other than spending the afternoon in Liverpool, but vague ideas of visiting the Walker Gallery, the Docks, the Liver Building, shopping and seeing the two great Cathedrals in the City had crossed our minds.

We were in excellent spirits for two reasons: firstly Sheila and Graham's hospitality and an excellent lunch had left us relaxed, even replete; secondly the trip by train had been great fun and very easy, giving us a sense of achievement and satisfaction – and we hadn't even started yet! So emerging from the underground part of Lime Street station, we were eager for action. ... and immediately got lost. Realisation dawned that none of us actually knew where any of the aforementioned attractions in Liverpool were!

Karen and Bev lost in Liverpool, I, of course, knew exactly where we needed to go – I was just hoping they wouldn't ask me!



Eventually, a decision had to be made, Bev asked me: "Well, you said you know Liverpool... where do we go from here?"

I was looking round somewhat desperately and chanced to spot, on the horizon, a huge, monolithic block of a building which I took to be the Anglican Cathedral: "Why don't we go and see the Cathedrals? They aren't too far away, look – over there!"

This was a bluff, as I really had no idea how to get to either of the cathedrals – it was only because I had spotted that building that I thought I could get away with it and appear knowledgeable. I had also just seen a little sign "Cathedrals" and looked on this as a good omen. So we set off confidently towards the monolith in the distance.

We walked happily down the streets, aware of the loud but somehow melodious (Yes, we were in a very good mood!) scouse voices of groups of girls crowding the pavements, looking into shop windows, generally surveying the scene, confident and enjoying life. After 15 minutes, I couldn't help noticing that the monolith had disappeared from view, obscured by nearby large buildings. After 25 minutes, it hove into view again... but it was apparently no closer! I wondered if Karen or Bev would notice this... they did: "How far IS this Cathedral?" they asked. "Oh about another half mile," I improvised... after all, it wasn't my fault it was going to be absolutely miles to walk there. Anyway, it was a nice day, the Sun was shining ...although it was getting a bit more cloudy and a cold wind was starting to blow.

We carried on, the trip taking on more the appearance of Captain Scott's ill-fated expedition to the South Pole rather than a little hike a few hundred yards in Liverpool. It was a lovely day, but I really had no idea now how to get to the Cathedral!

I bravely kept this from the other expedition members. "Look, Chinatown!" Yes, it *was*: incongruous amidst the massive Victorian stone buildings was a huge Chinese gate. There were many Chinese shops and restaurants and even streets with Chinese names (Were we lost or what?).



Just as I was giving up hope and had started to contemplate the embarrassment of admitting to Bev and Karen that I was lost, the huge monolith appeared again from behind a large building. And, oh joy, it was fairly close now. "There it is: just like I said," I lied. My team members were probably not convinced but there it was: we only had one more hill to climb and we were there!

With renewed energy we struggled up the long hill and there indeed it was. I could immediately see where I had my problem judging the distance – this was a truly vast building: I had been judging it by the standards of other Cathedrals – this was not like that – it was almost as if someone had set out to build a scale model of a Cathedral – double the scale!

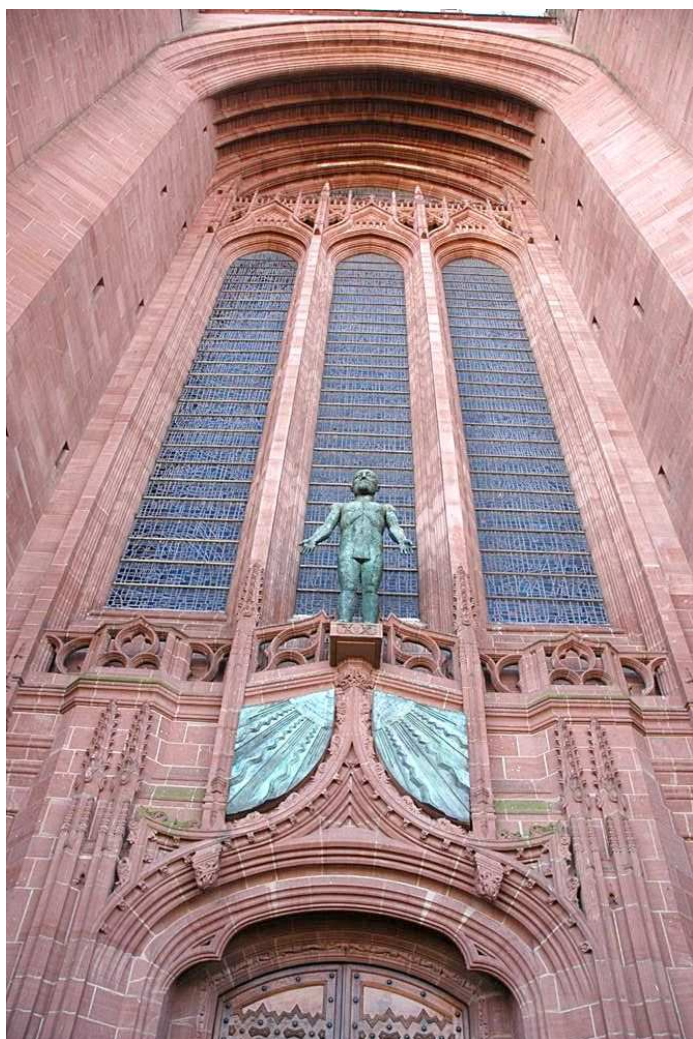
Now, I know the Cathedral doesn't look so big in this picture – this is where the problem lies: you only realise how huge it is when you get up there and stand next to it. When you do, you are bewildered by its sheer size. It is a magnificent, gigantic building, only just complete after over 100 years of its construction. A colossus of modern times to eclipse England's great medieval Cathedrals.



Left: Here we see Karen and Bev, windswept, tired, a little worse for wear but undaunted and (maybe) ready for the next challenge.

Right: Inside the Cathedral – an awe-inspiring space.

Below: looking up at the window and statue at the entrance gives some idea of the scale of the place.



Overwhelmed by all this magnificence, we did the only thing possible: what any true Englishman (and apparently American) does under these circumstances: we found the tea shop and had a cup of tea. Actually it was coffee and very nice indeed.

I dutifully paid for a permit to take photographs inside the cathedral and then immediately got told off by a Verger for using a flash during a service...

"I thought they were practising..." I mumbled.

"No, this is Evensong," retorted the Verger.

I got my picture anyway (above) and our intrepid party, now revived, was prepared for another challenge.

"What about the Catholic Cathedral?" I suggested.

"Do you know where it is?"

"Of course," ...I obviously hadn't learnt my lesson.

Anyway we set off again, encouraged by a small sign saying "Metropolitan Cathedral" – I assumed that this was the one I wanted. Well, it was Groundhog Day: we trudged along for what seemed like miles in the failing light as the clouds gathered and the wind rose. I was again faced with mutiny:

"Are you **SURE** you know where it is?"



Again, as hopes were failing, this monstrous “thing” appeared – actually at right angles to our path. Access to this wonderful building seemed to require a trek through several back yards and a traverse of an area that you wouldn’t want to be found in after dark... or at any time, come to think of it! We were there, but a major climb remained – it looked like several hundred steps to get up to it.

“Leave me here, you go on without me,” said Karen, bravely.

The district wasn’t that great, as I’ve said, so I didn’t want to leave her on her own:

Left: the fantastic and futuristic Catholic Cathedral, below: the stained glass

“Don’t worry – I’ll go on ahead and see if we can get up there – I’ll come back and tell you.” The expedition was now taking on aspects of Hillary’s ascent of Everest. So I ran up the (seemingly) two hundred steps and panting, arriving at the top entered a wonderful oasis of calm and beauty. It was fantastic: stained glass catching the last rays of the Sun casting red and purple light into a circular arena of serenity.

Bev and Karen could not miss this: I ran back down the steps to persuade them it was really worth the climb.

We walked back to Lime Street Station in the twilight. It had been well worth the trip. Liverpool was a great City and it’s two Cathedrals justly famous. We caught the nice little Merseyrail train back to Hoyle and were back to the hotel with time to recuperate before the evening’s revels.



It doesn’t look like the 1989 Merseyside Industrial and Business Services Exhibition was a success! This building spotted on the walk back from the Catholic Cathedral to Lime Street Station.

OK. So not everything is great in Liverpool, though times have really changed since 1989 and we saw enough to convince us that Liverpool is a truly great City and will be a worthy European Capital of Culture in 2008.

- Chris Marvell



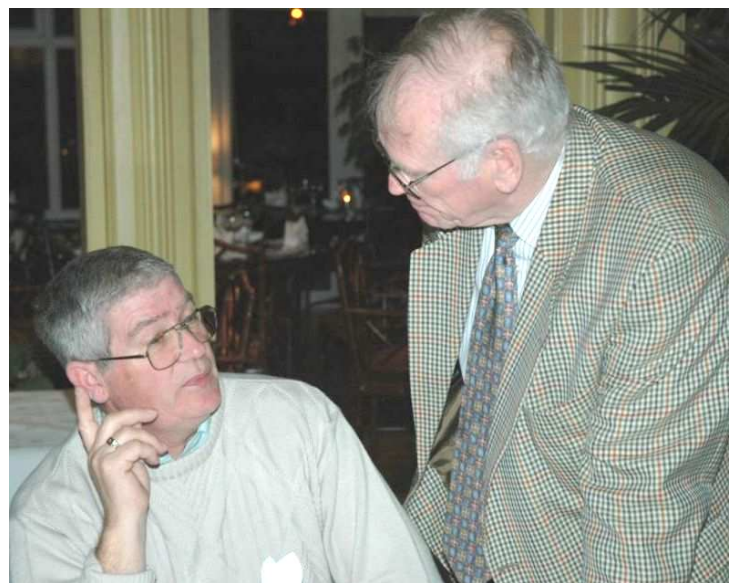
Saturday's Dinner at the "King's Gap Court" in Hoylake

After the excitement of the afternoon,
we needed a relaxing dinner with
friends – this is exactly what we got...

*Linda outside the King's Gap Hotel –
the large single storey room behind her
was to be our Sunday meeting venue.*



*Some serious contemplation of the menu from Myra and Bob (above left) and Josie and Steve (above right).
Below we have Graham deep in discussion with Paddy and Tracy (left) and Brian (right)*





*Above left: David and Chris before the dinner, above right: Chris and Linda apparently very much enjoying their puddings!
Below left: Máire and Francis enjoying a glass of wine and below right: Jackie and Bob talking over their coffee*



As we have now come to expect at these occasions, it was convivial and most enjoyable. A lot of subjects other than Belleek were discussed but we all remember that it is the appreciation of Belleek that has drawn us all together.



Sunday: The Lady Lever Art Gallery and Museum



The picture on the left sums up what this was all about: soap. The Lever brothers were highly successful Victorian soap manufacturers and as a result of this success were able to set up an ideal workers' village which they called "Port Sunlight" after the Sunlight Soap that they sold very successfully. These philanthropic industrialists have interesting parallels: William Cadbury in England and Andrew Carnegie in the USA are good examples. Lord Leverhulme, as one of the brothers became, was highly interested in the concept of "ideal" communities and Port Sunlight is closely paralleled by Bournville, Cadbury's Ideal Village, just outside Birmingham.

Soap manufacture is an industrial process and Lord Leverhulme was very good at it. The advertising of the soap products was where the little girl doing the washing comes from. Famous artists of the time were commissioned by soap manufactures to produce art which reflected, albeit in a highly romanticized way, soap and its uses. The painting here is a good example of this early type of marketing.



The painting (above) is located in the Lady Lever museum, which is itself the centrepiece of Lord Leverhulme's Ideal Village and Worker's community, Port Sunlight. Port Sunlight itself is a showpiece, with houses designed in a wide range of styles but reflecting the "Arts and Crafts" tastes of the early twentieth century.



The Lady Lever Museum, named after Lord Leverhulme's wife, is the repository of items that Lord and Lady Lever collected, happily spending a good part of the vast fortune amassed from the soap manufactory, in collecting a vast and amazing range of beautiful and rare objects, art and above all: Wedgwood Pottery.

The legacy of Lord and Lady Lever is now available, as they wanted it to be, for all to see, as a tribute to their wealth, taste and foresight. It is a truly wonderful museum, eclectic but personal, containing well known oil paintings as well as furniture, rare objects and of course the Wedgwood.



The Wedgwood collection is one of the greatest in existence and it is beautifully displayed. The museum itself is light and airy, well designed and laid out and not too large to be intimidating. The exhibits look fresh and interesting – it is truly a remarkable museum.

It was to this museum, which is a personal favourite of mine, based on the two occasions I have visited it, that the band of Belleek collectors paid a visit on Sunday morning. Although, I don't think that Belleek features in the extensive collection at all, I would highly recommend a visit there to anyone with an interest in ceramics.

Left: the war memorial erected by the Lever Brothers in Port Sunlight in 1921 in remembrance of the employees of the company who died in the Great War (1914-1918) and subsequently in the Second World War. It is a beautiful memorial, reflecting Lord Leverhulme's concepts of looking after his employees. Although we might consider his approach paternalistic from today's point of view, at the time, his efforts were outstanding and his philanthropism did a lot to improve working conditions, educate the working people and to change minds and opinions of the England of his day.

Below left: part of our group outside the Museum, showing two of the Port Sunlight houses. Below right: Eddie, Linda and Bev also outside the Museum.





Shown here:

From the Museum's Wedgwood exhibits: Intricate and beautiful examples of Josiah Wedgwood's Jasper Ware with an example of a rare Agate ware ewer.



Some of our party in one of the rooms containing Wedgwood exhibits.





More Exhibits from the Museum – not Wedgwood this time:

Above, perhaps my favourite piece: an icy figure in pure white marble lying in sleep or death.

Left: Eddie admires a remarkable clock,

Right: A beautiful collection of Chinese bottles in Jade and other rare materials.



Graham and Sheila did us proud in arranging this visit. Refreshments were laid on, the Museum staff accommodated our requests gracefully and I think everyone enjoyed their time at the Lady Lever. The one major problem was that there simply wasn't enough time to do justice to the marvellous exhibits. I for one will be returning there for a better look.

- Chris Marvell

The Meeting in Hoylake.

A word of explanation here: Sheila and Graham live in Meols, a couple of miles from Hoylake. Hoylake is a decidedly upper-crust seaside town perhaps most famous for its golf course on which the Open championship is often held. We dined on Saturday evening at the excellent "King's Gap" Hotel, many of the Belleekers stayed there and that is where we all headed on our return from the Lady Lever trip. The Belleek Meeting was held at the same King's Gap hotel and it turned out to be an excellent venue.



As with all our Belleek events, food plays a major and indeed necessary part. Returning ravenous from our museum trip – it was at least two hours, after all, since we had eaten, we sat down for a splendid and extensive Sunday roast dinner.



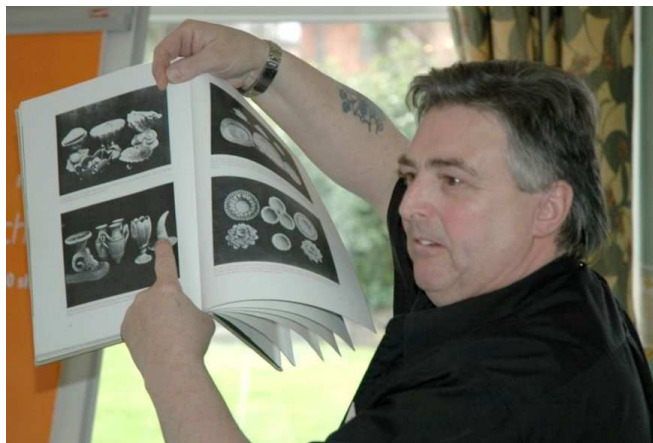
Finally, after yet another convivial meal, our Chairman, David, brought the meeting to order. The major events of the day were to be the "Bring and Tell" and our host Graham Houghton's talk on the local Liverpool Ceramics... we all settled down to be entertained and educated.

The Bring and Tell

by Jackie Howden

Graham and Sheila Houghton, our hosts for the weekend, had chosen the theme "Your favourite piece of memorabilia". They had invited two of their neighbours as guests for the day, Madeline Haines and Kath Hoyes, and they were asked to be our judges.

First up was Eddie Murphy. He held up a Bob Dylan record and explained that in the 1960s he had been a DJ and in the course of his work he met many famous people, among them was Bob Dylan. He and Eddie had spent time together and he had entertained Eddie with a wealth of stories which he said were a great inspiration to him. So much so that when he was in pain and couldn't sleep at night he wiled away the time playing his records and tapes, and remembering those great times. Eddie then held up another of his favourite pieces – a small ceramic horn. Another nocturnal habit was perusing Belleek catalogues and when he spotted the horn on ebay he thought he recognised it from somewhere, put in a bid and got it. He held up a page from a Belleek catalogue and sure enough there was a picture. It turned out to be a Belleek candle snuffer minus its base, but still a bargain!



Eddie with Dylan CD's (right) and showing a picture of the Candle Snuffer in a Belleek reference book, (left)



Next was Linda Murphy (right), and she held up a pair

of ear plugs – her favourite piece of memorabilia when Eddie was playing his music in the night! Linda's real favourite thing is a Whitby jet necklace with a medallion of Queen Victoria given to her by Eddie on her 21st birthday. Linda explained how to tell jet from plastic – jet is light and warm to the touch. The necklace was the start of another collection – Queen Victoria memorabilia. (More of this at a later date?)



Then it was Bev Marvell's turn (left). Her favourite pieces of memorabilia are her collection of Victorian greetings cards. She brought along a selection of the funny ones as she was watching Comic Relief when she decided to bring her cards. Some had humorous lines and some were saucy, like the one in the shape of a bustier! But her favourite had a man holding a fan and you could rotate



the faces shown on the fan from blondes, brunettes, or redheads. One had Can Can dancers and another had a pair of sugar tongs and an obscure rhyme, but all were great fun.

Great fun was also had when Chris Marvell stood up and explained his favourite things were old calculators! He had brought along a few examples – an electric Monroe, another larger model and an early Sinclair calculator he had built himself while at University from a kit (he explained this had to be done stark naked in order to avoid any static electricity!). He then proceeded to try to do the same sum (1234×5678) on all of them to see how they performed. Not very well was the verdict as they refused to work – it seemed they had not liked the journey.



Above left: Chris explaining to Tracy how it SHOULD have worked! Below right: Jackie with one of her bags.



Then it was my turn. I collect handbags and showed a 1920s flapper bag, a 1940s carry-all complete with matching cigarette case and compact. But my favourite one is a little leather Victorian bag. It is very small and neat, has a compartment in the front which holds a pair of scissors, a bodkin, a button-hook and a matching tool to open up the button hole. But what makes it special to me is that inside is a note that reads “This handbag was given to me by my brother Dawson Xmas 1886, the year before he died.” signed Emmiline Louise Congughan. When I first saw the note it was obvious to me that the little bag had meant a lot to Emmiline and she had wanted to explain that to whoever came across it later. Of course I had to buy it, and it will be part of my collection and treasured by me always.

Then it was Jim Howden's turn (right). He had brought along a carpenter's wooden plane. He told us that whilst he was working at Westminster Abbey he met the Abbey Librarian

who told him about the slum areas which used to be around the Abbey and contained many small factories making, among other things, tools for the furniture trade. Shortly afterwards Jim spotted a moulding plane at an antiques fair and noticed the mark of William Madox who had a factory in Peter St., Westminster – part of the area that the Abbey Librarian had spoken about – so Jim had to buy it. William Madox set up business in 1748 and continued until 1775 when it was taken over by George Mutter and after that William Marples who continued making wooden moulding planes until the 1960s.

Next Tina Trahearne had brought along a veritable “family” of Hornsea cats, similar models but in various sizes. Tina explained





that as a child she had been taken on a trip to Hornsea and had hoped to buy a cat then but had lost out. Now, years later, she has another chance to collect Hornsea cats and is busy amassing an impressive collection. Tina explained that the cats were modelled by Marian Campbell, and she had cycled miles in order to model them.

Tina (left) and Keith (right)

Then it was Keith's turn – his favourite things were some items of mining memorabilia. He showed us a lamp check disk from Aberpergum, a miner's twist box inscribed "Charles Baker 1919" from Pontyprith, and another box from the 1930s from Godriannan with a name and address and "Don't Cadge" on the back. Keith appreciated these items because they were owned and used by someone and were part of the lives of people from a bygone era.



Francis Kiddle's favourite thing was from a Thomas de la Rue stamp Archive. This was a hand painted picture of a stamp and depicted a very fine example of a Duck-Billed Platypus!



Francis (left) and Elaine (below)



Elaine Ewings then held up a small wooden egg shaped object and invited us to guess what it was and what was its purpose. No one knew, and Elaine explained it had belonged to her Grandmother and was in fact a container for beeswax. As part of a sewing box kit, the wax would be used to lightly wax thread in order to make sewing easier. Elaine then held up two more eggs from her collection, both carved from nuts.



Paul Ewings produced a Dinky toy and held it up as his favourite piece of memorabilia. But it turned out that his real favourite was a full sized version! To be exact, his 1968 Morris Minor Convertible. He has all the records etc., and promised to bring it to the next meeting (if it doesn't rain!). Like me he feels he is a custodian and will look after it and then pass it on.

The last item came from David Reynolds. He told us that he and Chris were celebrating their 7th Wedding Anniversary, and a reminder of that occasion was a presentation pack from Enniskillen. He had gone into a Post Office to buy a particular stamp pack but had been told there were none left and had been given instead two First Day Covers plus a presentation pack. These, together with the special franking stamp had constituted a real "find" and were a great memento.

Now it was time for our judges, Madeline and Kath to go off and deliberate. In due course they came back and declared they had enjoyed many wonderful stories and memories. They had to pick one, and agreed their favourite was Emmeline's little handbag. David then presented me with a large chocolate Easter Egg!



On this page: Elaine with Nuts and Morris Minors, Paul also with Morris Minor, David with First Day Covers, One of our judges, Madelaine, giving out the result and the winner, Jackie with Chocolate Egg!

Following the Bring and Tell, Graham Houghton gave an excellent talk on Liverpool Ceramics – his article on this subject is later in this Newsletter.



Conclusion of the Day's Events



As Graham came to the end of his excellent talk, he handed out a list of questions "to see if we were paying attention!"... his talk was so interesting that it seemed that a good proportion of us *were*... the winner of Graham's "test" on Liverpool Ceramics was Tina Traherne – Bev and Chris Marvell came a creditable second. Graham finished his talk to enthusiastic applause.

David then brought the meeting to a close with presentations to our hosts Sheila and Graham.



The meeting closed to these happy scenes and we Belleekers made our way home, thoroughly entertained, fed and watered and also, on this occasion, educated!

On this page: Graham with test papers, Tina is victorious, the second prize – very nice! Sheila and Graham receive presentations and appreciative onlookers (including Sheila!)



The Belleek "Wishing Cup"

Or... BELLEEK 'IRELAND'
MARK Genuine or not? continued.

by Tony Fox

At the conclusion of the second article published in Newsletter 25/2, I mentioned that I first came across this particular mark (the "Belleek Ireland" mark) some 10 ½ years ago. Having now had the opportunity to check my records I have established that the first piece of Belleek purchased by my late wife and I which carried this mark was a small size green tint Toy Shell

cream (D309) obtained from a local antique shop on 23 February 1990 some 15 years ago. Just shows how important it is to keep records since as the collection grows you tend to lose track of the details. This purchase was made only a year after we had started to collect Belleek and although the mark was different to those we had previously seen it was not of any great significance at that time. It was to be some 3 ½ years later before we were to see this relatively rare mark again, this time on a rare and exciting piece of Belleek.



View of the piece showing Belleek Ireland Mark and Close-up of Mark



During late summer 1993 we received a telephone call from a dealer, from whom we had previously purchased various items of Belleek for our collection, concerning an item of Belleek which he had acquired from a country auction in Norfolk. He described the item as a small two handled cup mounted on a pedestal base and stamped with a non-standard mark. When we first met him he told us that sometime in the past he had been an avid Belleek collector but for reasons which he never divulged, he stopped collecting Belleek and changed to selling it. His knowledge of Belleek was quite extensive but during the time he was a collector he had not seen anything remotely like the two handled cup. It was agreed that he would keep the item until the next Newark Antiques Fair in October when we would have the opportunity to examine the item in question and consider the purchase of same. Suffice to say, when we visited the fair we had no hesitation in purchasing what was then, and still remains, a very rare piece of Belleek.

On returning home we carried out a close inspection of the latest acquisition. The two handles appeared to comprise, on each side, three palm stems/leaves or similar, supporting a seated figure in a shallow boat. Around the rim externally was a band in which there appeared to be a continuous run of impressed hieroglyphs. On one side of the cup was a rectangular cartouche which, if you consult the dictionary regarding the derivation of this word, it states "an emblem containing hieroglyphics that give the birth-name and coronation name of an ancient Egyptian king". We perused all the books and literature we had appertaining to Belleek but drew a blank. The only piece with Egyptian connotations manufactured by Belleek which we were able to find was the Sphinx napkin ring (D1551) which was made only in the first period and itself is a rare piece. We then decided to take the piece to the Christmas party at Maureen and Graham Munton's flat to seek the UK Belleek Collectors views. This proved inconclusive, there was even a suggestion from one quarter that due to the subject matter and the mark it was not Belleek! It was now obvious that we would have to try and find the answers to the many questions elsewhere, such is the nature of research.



The Actual Chalice from Tutankhamen's Tomb

The strategy for the research programme was organised in three separate and distinct sections, viz.:

- a) establish what the piece purported to represent in terms of the design and hieroglyphics.
- b) check whether the Belleek factory has any records and/or information concerning this specific item.
- c) Attempt to ascertain whether there were other examples of the piece in Belleek collections world wide.

Representation

I initially telephoned the Ceramics & Glass department of the Victoria & Albert Museum for assistance/information. They were unable to assist but recommended that I contact the British Museum Department of Egyptian Antiquities. I subsequently sent a letter and photographs to the British Museum requesting their help. Within one week I received a reply, the letter numbered *sheet 1* (on next page) and the inset descriptions of the cup on this page, refer and are self-explanatory. The lesson learned in this instance is if you direct your questions/queries to the right people you can be assured that you will have a reasonable chance of obtaining the correct information.

So what we had was a copy of the Wishing Cup discovered in the tomb of Tutankhamun by Howard Carter in 1922 and published by him in 1923. Important to remember these dates, more of that later. The original Wishing Cup is 18cm high, our copy is smaller at 8cm.

Belleek Factory Information: Phase One

At the same time as I sent the letter and photographs to the British Museum I repeated the process to the factory and marked them for the attention of Fergus Cleary, Head of Design. I did not mention the approach made to the British Museum, only that I was interested in anything he could tell me about the piece and also the 'IRELAND' mark. Again within one week I had received a reply! Attached copy numbered *sheet 2* (next page) constitutes the reply. From what we now know the piece could not possibly have been included in the 1904 catalogue. Due to other reasons which I shall explain later I sent Fergus a reply in July 1994 thanking him for his assistance and summarising what my research had revealed about this particular piece.

Availability/Knowledge of Other Examples of the Piece

In an attempt to retain the chronological order of the research programme it is important to outline the next step. Following the receipt of the replies from the British Museum and Belleek factory and the purchase of the second edition of the Belleek Collectors' Guide I decided to write to the late Richard Degenhardt with a view to establishing whether he had seen the piece and the 'IRELAND' mark before in his extensive travels carrying out the research for his two books. It was 2 ½ months before I received a reply, attached copy numbered *sheet 3* (next page) refers. Interesting to note that he did not assign a "D" number to the similar piece seen in Enniskillen since it was not marked and therefore he did not include it in his second book. However, he appears to have had no hesitation in declaring that it was crafted by Belleek! It begs the question why the piece was not marked since the Belleek philosophy states "without which none is genuine".

<http://www.nilemuse.com/hieroglyphs/wishingcup.html>

Tutankhamun's Alabaster Chalice

The translucent white drinking cup takes the form of a white lotus. Lotus buds with stems form a handle on two sides. On top of the buds the god Heh sits holding the hieroglyphs for years and life in each hand, above the signs for 100,000 and eternity, all together symbolizing eternal life. The hieroglyph for Heh stands for millions, seen above in the wish inscription. The hieroglyph for the heavens surmounts a square on the front of the chalice's bowl. Three columns give the king's names and titles. Beginning with the middle column containing a cartouche, the hieroglyphs read from top to bottom:

"King of Upper and Lower Egypt,
Neb Kheperu Re, given life."

The left column and cartouche read:

"Son of Re, living image of Amun,
ruler of Thebes forever and ever."

The right column says:

"Beloved of Amun-Re lord of
thrones, and of the two lands, lord of
heaven."

A more poetic interpretation of the hieroglyphs gives the following interpretation...

An inscription carved within a rectangular outline gives the throne and personal names of the king and also refers to him as:

"Beloved of Amon, Lord of the Thrones of the Two Lands, and Lord of Heaven."

The hieroglyphs along the rim are divided into two parts: one, giving the titulary of the king, begins with the falcon and reads left to right. The other inscription records an eloquent wish for long life:

"May your ka (essential nature of an individual) live; May you spend millions of years, Oh, you who love Thebes, sitting with your face toward the north wind and your eyes beholding happiness".

This request led Carter to designate the piece as the "Wishing Cup". The message is carried further, however, extending even to the decoration of the handles.

On either side an open flower is flanked by two buds. Atop the central element of each is the god of eternity, Heh, who also signified the number "one million". In each hand, he grasps the notched palm branch, the hieroglyph for "year" that rests on the tadpole ("one hundred thousand") and the sign for "infinity". Carved and filled with pigment, the hieroglyph *ankh* ("life"), is held in the god's hands, and the composition symbolizes life eternal.

THE BRITISH MUSEUM

Department of Egyptian Antiquities

Sheet 1

Mr A E Fox

EA/MLB/JAC

22 February 1994

Dear Sir

Thank you for your letter of the 18th February and the enclosed photographs which I am returning to you.

Your chalice is in fact a copy of the chalice discovered in the tomb of Tutankhamun in 1922 and published by Howard Carter in 1923. The cartouches are those of the king. Your cup was obviously produced as part of the excitement following the discovery of this important tomb. I suggest that you check the mark again as the cup would have been made in the mid to late 1920's rather than the 1890 date which you suggest, as of course the original was unknown at that time. I enclose a photocopy of the original and a brief comment on it from a more recent publication on the tomb.

Yours faithfully

M L Bierbrier

Morris L Bierbrier
Assistant Keeper

Sheet 2



Belleek Pottery Limited, Belleek, Co. Fermanagh, Ireland.
Telephone: (036 56) 58501 Fax: (036 56) 58625

PMC/RMK

28 February 1994

Mr A E Fox

Dear Mr Fox

Thank you for your letter. It is indeed strange that you should enquire about this particular piece, because only a week or so ago, I discovered a reference to it here at the Pottery.

While an old stone-room was been cleared out, some of the original half tone printers and blocks of the 1904 catalogue were discovered. One of these showed the piece in your possession (I have enclosed a photo-copy of it). What puzzled me was that it was along with the 1904 pieces but obviously not used for the catalogue. It is a piece odd in shape and design and does not readily fit in with other pieces of the time. Ordinarily I would have said that it perhaps was an experimental piece which never reached production. However at the time, it was obviously considered important enough to be included in the photography of the 1904 catalogue. The second mark found on your piece would tie in with the period that it was photographed.

Any trade mark with 'Ireland' on it, would probably indicate that it was made after 1890, when the McKinley tariff act came into operation. I agree with your observation that there is a 'grey' area concerning the second mark.

Perhaps I can offer a possible explanation. Maybe after the McKinley tariff act Belleek continued to use the original trade-mark with the 'Ireland' mark separately added. Obviously this was awkward and later a proper new mark was engraved. I have seen pieces here at the Pottery with both first and second marks. In this particular case what we think might have happened was that the pieces were made prior to 1890 but only sold after that date and to fulfil the tariff requirements had the second mark added before they were shipped to the U.S.A.

I hope that the above is of some interest to you. I think what we have to remember is that then, as can sometimes happen now, is that things do not always go exactly to plan and sometimes interim solutions have to be introduced, then when we stand back and place these events chronologically we tend to forget the blips!!

Yours sincerely

Fergus J. Cleary
F. Cleary
Head of Design

Sheet 3

RICHARD E. DEGENHARDT
124 CYPRESS POINT
SUGAR HOLLOW FARM
HENDERSONVILLE, NORTH CAROLINA
28759

Rec 17/6/94

June 10, 1994

Mr. A. E. Fox

Dear Mr. Fox,

Your letter of March 25, 1994 - Sorry I'm a day in answering - raises some very interesting questions! I find myself very seldom in disagreement with Fergus Cleary, however, if the piece from which yours was copied was not discovered until 1922 - no way it could have been crafted in 1st Mark period. Incidentally, I saw an example of this same piece, which was crafted by Belleek while visiting in a private home in Enniskillen, N. Ireland about 1980. Can't recall that it was marked - sure it was not and I think back on it, - thus a reason not to assign it a D number and include it in my new book.

Regarding the 1st Mark with the word 'IRELAND' there under - I have never come across this mark, but would not question its authenticity. I just could not be of more assistance.

"Happy Belleeking!"

*Richard E. Degenhardt
(Dick)*

Belleek Factory Information: Phase Two

I included a copy of Richard Degenhardt's letter in my previously mentioned reply to Fergus Cleary so that he was aware of all the information my research had uncovered regarding this piece and to a lesser extent the 'IRELAND' mark. I received a reply from Fergus in early August 1994, attached copies numbered **sheets 4 and 5** (next page) constitute the reply (Sheet 5 has the catalogue pages sent by Fergus combined together onto one page). This is the final incontrovertible proof that the Egyptian Wishing Cup copied from the tomb of Tutankhamun is a Belleek piece. Just a pity we do not know the date of the catalogue. Has anybody out there got a copy I wonder?

Sheet 4

Belleek



Belleek Pottery Limited, Belleek, Co. Fermanagh, Ireland.
Telephoning: (036 56) 58501 Fax: (036 56) 58625

FC/AB

3 August 1994

Mr A E Fox

Dear Mr Fox

Thank you for your letter and I'm glad that the mystery of the Egyptian Chalice/Cup has been solved.

Obviously some 'half tones' of a later catalogue were lumped in with the '1904' ones.

Recently we discovered a catalogue or part of one which seems to pre-date the 1930 catalogue. This catalogue contains some but not all of the range of 'Celtic Ware' which might suggest that it was published sometime between 1922 (when K E Leod came to Belleek) and 1930 the date of the later catalogue.

In a section headed 'Novelties' is shown the Egyptian Cup. However it is not priced or named in the accompanying list!! I have enclosed a photocopy.

I apologise if my remarks concerning the 'half tones' has led to some confusion concerning dates. It certainly threw me somewhat, until we found this catalogue and latterly since you have sent me a full explanation of the Egyptian piece.

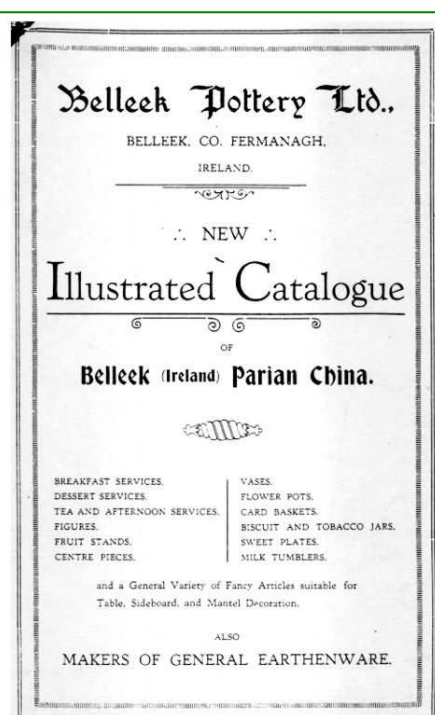
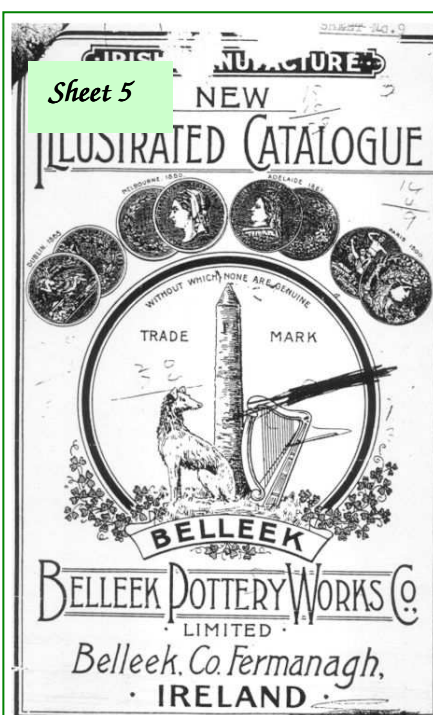
Yours sincerely

Fergus Cleary
Head of Design

Belleek 'IRELAND' Mark: Summary

a) Since the Wishing Cup piece could not have been produced prior to 1923 (ref. sheet 1), which is almost at the end of the second period, it is further evidence that the 'IRELAND' mark was used in tandem with the recognised second period ribbon mark. Fergus Cleary puts the date of the catalogue (ref. sheet 8) showing the Wishing Cup piece between 1922 and 1930. At the time the Wishing Cup would have been produced, the pottery was managed by K.E'Loyd and latterly by J.F. Dolan with Madame Boroniuxz being responsible for design.

b) Fergus Cleary's comments (ref. sheet 2) are a very plausible explanation for the 'IRELAND' mark, i.e. the use of the original trademark with the word 'IRELAND' added underneath. However, as raised in the previous article it was not a short term interim measure. Those pieces having both the first and second period marks is an entirely different matter which should be the subject of separate research. Here we go again!



Novelties.

HAND-WOVEN—BASKETS AND OTHERS.

No.	DESCRIPTION	Height in inches	Flat diam.	Round diam.	Stock and feet
AB	Shamrock shape, small size	8 3/4	10 0	s. d.	...
AC	" " " " middle	10 6	18 0	...	...
AD	" " " " large	16 6	22 6	...	...
AE	Round Low, 6 inches diam	9 0	15 0	...	...
AF	" " " " 7	10 6	18 0	...	...
AG	Hexagon, small size, 7 1/2 in.	12 6	19 6	...	...
AH	" " " " large	16 6	22 6	...	...
AI	Hexagon, 8 1/2 in. diam.	16 6	22 6	...	...
AJ	Octagon, 10 1/2 in. "	16 6	22 6	...	...
AK	Covered, 6 1/2 in. "	22 6	30 0	...	...
AL	Oval, 6 1/2 in. "	10 6	18 0	...	...
AM	Round Tall, 6 1/2 in. diam.	9 0	15 6	...	...
AN	" " " " 7 1/2 in. "	10 6	18 0	...	...
AO	Oval, 10 in. diam.	16 6	22 6	...	...
A	Celtic small Vases, painted and gilt	3 1/2	...	2 0	...
B	" " " " " "	3 1/2	...	2 0	...
C	" " " " " "	3 1/2	...	2 0	...
D	" " " " " "	3 1/2	...	2 0	...
E	" " " " " "	3 1/2	...	2 0	...
F	" " " " " "	3 1/2	...	2 0	...
G	" " " " " "	3 1/2	...	2 0	...
H	" " " " " "	3 1/2	...	2 0	...
I	" " " " " "	3 1/2	...	2 0	...
J	" " " " " "	3 1/2	...	2 0	...
K	" " " " " "	3 1/2	...	2 0	...
L	" " " " " "	3 1/2	...	2 0	...
M	" " " " " "	3 1/2	...	2 0	...
N	" " " " " "	3 1/2	...	2 0	...
O	" " " " " "	3 1/2	...	2 0	...
P	" " " " " "	3 1/2	...	2 0	...
Q	" " " " " "	3 1/2	...	2 0	...
R	" " " " " "	3 1/2	...	2 0	...
S	" " " " " "	3 1/2	...	2 0	...



c) The late Richard Degenhardt's letter (ref. sheet 3) is very positive. One of the recognised leading authorities on Belleek although never having seen the 'IRELAND' mark would not question its authenticity. I now regret not having taken this matter further with him but eleven years on I like to think that we have and are continuing to advance our knowledge and understanding of Belleek and its history. Such is the reward for careful research.

d) I trust that this research programme has now provided sufficient evidence to accept and confirm that the 'IRELAND' mark is genuine and was used alongside the recognised second period ribbon mark albeit on an infrequent basis.

N.B. For the sake of clarity I have omitted copies of my letters to the British Museum, Belleek Pottery, and the late Richard Degenhardt. In the event that anyone would like to see this information in order to complete the circle I can furnish copies.

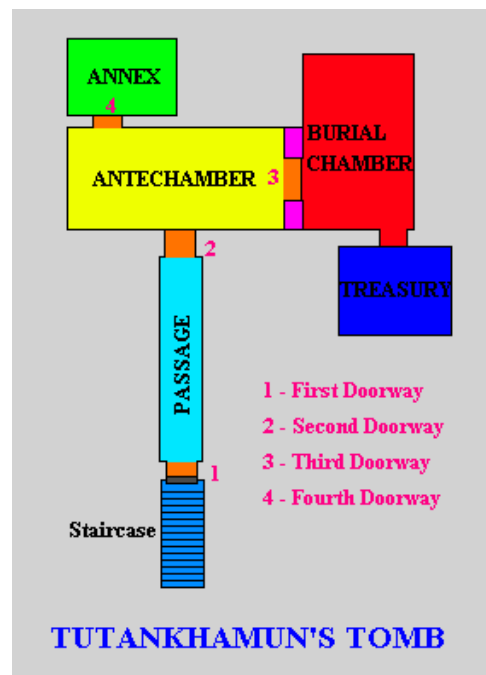
In a future issue – a different third period mark...

Background Information: King Tutankhamen's Tomb

In 1922, Howard Carter discovered the almost complete tomb of the boy King Tutankhamen, Now the most famous of all the pharaohs, because of this discovery. Tutankhamen died at the age of 19, possibly he was murdered by the very man that appears on the walls of his tomb, his chief vizier, Aye. Howard Carter had spent many years as an archaeologist working in Egypt. For six years he had worked in the temple of Queen Hatshepsut at Deir el Bahri using his artistic skills to make copies of the wall paintings. Carter became the Supervisor of the Excavations funded by Carnarvon in Thebes and by 1914 Carnarvon owned one of the most valuable collections of Egyptian artifacts held in private hands. He sought out King Tutankhamun's tomb. After various clues to its existence had been found, Carter tore up the Valley of the Kings looking for Tutankhamun's burial place, but season after season produced little more than a few artifacts. Carnarvon was becoming dissatisfied with the lack of return from his investment and, in 1922, he gave Carter one more season of funding to find the tomb.



Carter was confident and the challenge went on as work began on November 1, 1922. It took only three days before the top of a staircase was unearthed. On November 4th, 1922 Carter's workmen discovered a step cut into the rock. Then they found fifteen more leading to an ancient doorway that appeared to be still sealed. The rumor of an ancient curse didn't stop this archaeologist from opening the tomb of King Tut.



(below, outside the Tomb before it was opened)



Death Shall Come on Swift Wings To Him Who Disturbs the Peace of the King

...was supposedly engraved on the exterior of King Tutankhamen's Tomb.

On the doorway was the name Tutankhamen. Almost three weeks later the staircase was entirely excavated and the full side of the plaster block was visible. By November 26, the first plaster block was removed, the chip filling the corridor was emptied, and the second plaster was ready to be taken apart. At about 4 P.M. that day, Carter broke through the second plaster block and made one of the discoveries of the century, the tomb of King Tutankhamun.

When Carter arrived home that night his servant met him at the door. In his hand he clutched a few yellow feathers. His eyes large with fear, he reported that the canary had been killed by a cobra. Carter, a practical man, told the servant to make sure the snake was out of the house. The man grabbed Carter by the sleeve. "The pharaoh's serpent ate the bird because it led us to the hidden tomb! You must not disturb the tomb!" Scoffing at such superstitious nonsense, Carter sent the man home. Carter immediately sent a telegram to Carnarvon and waited anxiously for his arrival. Carnarvon made it to Egypt by November 26th and watched as Carter made a hole in the door. Carter leaned in, holding a candle, to take a look. Behind him Lord Carnarvon asked, "Can you see anything?"

Carter answered, "Yes, wonderful things."

The tomb was intact and contained an amazing collection of treasures including a stone sarcophagus. The sarcophagus contained three gold coffins nested within each other (right).

Inside the final one was the mummy of the boy-king, Pharaoh Tutankhamen. The day the tomb was opened was one of joy and celebration for all those involved. Nobody seemed to be concerned about any curse.

A few months later tragedy struck. Lord Carnarvon, 57, was taken ill and rushed to Cairo. He died a few days later. The exact cause of death was not known, but it seemed to be from an infection started by an insect bite. Legend has it that when he died there was a short power failure and all the lights throughout Cairo went out. On his estate back in England his favorite dog howled and dropped dead.

Even more strange, when the mummy of Tutankhamun was unwrapped in 1925, it was found to have a wound on the left cheek in the same exact position as the insect bite on Carnarvon that led to his death.

By 1929 eleven people connected with the discovery of the Tomb had died early and of unnatural causes. This included two of Carnarvon's relatives, Carter's personal secretary, Richard Bethell, and Bethell's father, Lord Westbury. Westbury killed himself by jumping from a building. He left a note that read, "I really cannot stand any more horrors and hardly see what good I am going to do here, so I am making my exit." The press followed the deaths carefully attributing each new one to the "Mummy's Curse." By 1935 they had credited 21 victims to King Tut. Was there really a curse? Or was it all just the ravings of a sensational press? Perhaps, the power of a curse is in the mind of the person who believes in it. Howard Carter, the man who actually opened the tomb, never believed in the curse and lived to a reasonably old age of 66 before dying of entirely natural causes.

The artifacts were sent to the Cairo Museum and the corpse of the young king was studied and laid back to rest. After his work was done with King Tutankhamun, Carter no longer worked in the field. He retired from the archaeology business. He took up the pursuit of collecting Egyptian antiquities and, indeed, became a very successful collector. Often, toward the end of his life, he could be found at the Winter Palace Hotel at Luxor, sitting by himself in willful isolation. He returned to England and in 1939, at the age of 65, Howard Carter died.

Of the "Wishing Cup" itself, Carter reported that he had to step over this cup, which lay in the doorway, in order to get into the Antechamber. The cup, in the form of a white lotus, has petals carved in delicate low relief around its surface.

Liverpool Ceramics

By Graham Houghton

I want to make it quite clear to everyone that I am not an expert on pottery or in particular Liverpool pottery. The little knowledge I have gained on the subject is from excellent books written by Dr Bernard Watney, Knowles Boney, Alan Smith, Michael Berthoud, Bernard & Thurlle Hughes, David Battie, Roderick Jellicoe, Geoffrey Godden, Maurice Hillis, the Curator of the Liverpool Museum, the many dealers who have kindly provided information, and the pieces I have examined and handled as a collector of Liverpool pottery for the past 15 years.

Mr Hitler has made life difficult for anyone today to find out what happened in Liverpool before 1941. When he bombed Liverpool in May of that year he unfortunately flattened the Liverpool Museum where a large collection of Liverpool pottery was kept and the Library where all the old records were housed, alas all destroyed.



Early Brick, Tiles, Pots & Pipes



Alan Smith makes reference to the Liverpool Town records of May 16th 1615, when permission was given for the getting of clay for the making of bricks. He goes on to say that there is no doubt that tiles, rough mugs, jugs and bowls were being made alongside the bricks, as numerous early lead glazed mugs and jugs with mottled glazes streaked with iron brown stains have been recovered from recent excavations in the City Centre.

Have you ever considered why holes in the road are called **potholes**? During the 16th century landowners were reserving land for the production of food. Pottery making was a cottage industry. Since they were not allowed or couldn't afford to get clay from the landowners, they dug it from common land and that included roads/bridle ways. The roads became full of holes and were called potholes. The roads became so bad that the practice became illegal early in the 1600s.

The Early Potteries

The Liverpool map dated 1806 in Alan Smith's excellent book on the Herculaneum Pottery sited in Toxteth (which later became Herculaneum Dock) shows the sites of 20 potteries. Ten potteries were involved in making high quality porcelain and china. Some only lasted a short period of 10 years such as the Patrick's Hill Pothouse 1750 to 1760, and Samuel Poole's Pothouse in Dale Street 1729 to 1779. Only a few lasted into the 19th Century, such as Seth Pennington's Pottery which continued to 1805, sited on Shaws Brown now William Brown Street, and Herculaneum which lasted from 1796 to 1841. Dr Knowles Boney suggests from his research into Liverpool records that in 1750 there were about 50 potters and their families associated with the 20 potteries. From the records of those eligible to vote in the 1761 election there were 102 potters.

Records show that bricks, tiles and pots were being produced at Liverpool from 1615. Lord Street Pothouse produced delftware from 1710. Alderman Shaw, owner of the Dale Street pottery, produced earthenware tin glazed pots from 1725. One that lasted for 125 years was Shaw's Brow pottery. The research done by Dr Bernard Watney indicates that John and Samuel Livesley owned it and produced delftware from about 1725. They leased it to Richard Chaffers in 1746. (He and his wife had 14 children.) When he died in 1765, Philip Christian owned it until 1778, and then Seth Pennington owned it until 1805. Various people owned the pottery after that until it was pulled down in 1850.

Most were small concerns with a single potter who not only made the pots but also fired and decorated them, and perhaps sold them as most sold their wares at the pottery door to agents or the general public.

In the early 1700's Liverpool was one of the main pottery producers in England. Being a port it had easy access to raw materials and later was a major exporter of pottery to America. The others were London, Bristol and, with the introduction of the canal system, Staffordshire (Stoke on Trent) and Worcester.

18th Century Ware

During the 18th century Liverpool produced all types of ware: tiles, salt glazed earthenware, slipware, lead glazed earthenware, stoneware, majolica, Pratt ware, cream ware, pearl ware, delft, and soft paste porcelain. Dr Knowles Boney states from his research into Liverpool pottery that Liverpool was the only place in England where all types of pottery were produced contemporaneously. Unfortunately very few pieces of Liverpool carry a back stamp or mark. Herculaneum really was the only manufacturer to mark their wares and some were marked - about 1 in 4 - with an impressed mark from about 1810, and all were marked from 1822 with a black mark showing the Liver Bird and under it either Herculaneum or Liverpool.

Tiles were used mainly as they are these days in toilets, behind sinks, bathrooms and fire surrounds. They are not marked and can be identified by the fact that many have a centre design surrounded by a border and corner decoration. If you find one it is worth about £200-£300.

Saltglazed Earthenware

Salt glazed earthenware and lead glazed earthenware are similar. These are early pots made from a local ball clay body, which was fired at the relatively low temperature of 700° to 1000° Centigrade. Depending on the locality it was called red or white marl, and was buff, grey, red, brown or black when fired and was slightly porous. By the addition of salt thrown into the kiln at a late stage in the firing they found that the sodium reacted with the silica in the clay to form a shiny glass like surface to the pot and made it waterproof. The lead glaze was made from a compound of lead oxides ground up and mixed with water. The pot was coated with the compound and when fired formed a glaze to the surface. Unfortunately there was no Health & Safety at Work Act in those days and the mixture was particularly toxic, so many of the pottery workers had shortened lives. Red marl was common clay used for the potting of earthenware. Pipe clay was white after firing and was used as a slip with lead glaze to give a white surface. Principle makers in Liverpool were Alderman Shaw, Dale Street and John Dunbabbinn.

Slip Ware

Produced in the early 1700's. Also made from ball clay then coated with coloured slip in the lead glaze.

Stoneware

Stoneware, as the name suggests is made from differing clays with a high sand content to make it look like stone. The interior was glazed, the exterior surface was often decorated with moulding or moulded figures or scenes, which were then applied to the surface. This is called sprigged decoration. Wedgwood still uses this form of decoration on their Jasper Ware. The body is blue and white mouldings are fixed to the surface not by sprigs but a china clay and water slip paste. Later vitreous substances, such as calcined flint, were added to the natural clays, which made the ware non-porous when fired.

Majolica

This is earthenware, which is normally pressed into a mould, then glazed with a lead or tin based glaze, fired and painted. The body is usually brown and the animals, foliage etc. are painted in bright colours.

Delftware

Early in the 18th century we were importing tableware from Holland called Delftware. Liverpool produced a copy of the ware 1710 – 1760. The body is an ordinary pipe clay with high lime content. The clay was local light clay but to meet demand Liverpool potters imported clay from Carrick Fergus through Belfast. In 1751, 641 tons was imported. The piece was coated with a white tin glaze, fired and finally decorated. The majority were decorated in blue; however, other colours such as brown, black and yellow were used. A full range of colours suitable for use in the production of pottery had not been developed at this time. At the height of delftware production in England there were 30 potteries producing this ware. Liverpool probably had 20 of those potteries. The principal manufacturers were Alderman Shaw, Richard Chaffers, Seth Pennington, Philip Christian and Zachariah Barnes. When you see pieces of Liverpool delft today they are fairly easy to identify by the decoration.

They are invariably chipped on the edges showing distinctive brown/white clay under the white surface. This is because the body is of light clay and the tin glaze is hard and the slightest knock causes the tin glaze to flake off leaving the softer brown/white clay of the body exposed. This is one of the characteristics of Liverpool Delft and as long as it is not too bad collectors normally accept it.



Creamware

They produced considerable quantities of Creamware during the two decades 1760 -1780. Creamware is refined earthenware with finely ground silicon, feldspar and kaolin added to light flint clay. It gave a strong hard body that could be thinly potted. When glazed with a lead glaze it turned cream. It was fired at a higher temperature of 1000° to 1200° C. Decoration is normally over the glaze. It is still made at a pottery in Leeds and is known as Leeds Ware. Josiah Wedgwood at Stoke on Trent developed it about 1760, and he developed a worldwide market for this type of ware. It was used extensively in the commercial areas of inns, hotels and boarding houses. Principle manufacturers were Zachariah Barnes, The Haymarket Pottery, Seth Pennington and later Herculaneum.

Pearlware

Made from modified light flint and china clay body containing a large proportion of calcined flint and china clay. Coated with a white slip, decorated and glazed with a glaze containing cobalt and can be identified by the bluish tint. Where the glaze has pooled and is thicker, such as under the foot, the blue tint is more visible. Initially produced by Josiah Wedgwood from about 1779. Most of the Liverpool potters made it in the latter part of the 18th century. This was one of the first wares that Herculaneum produced.

Prattware

This is a creamware body that is relief moulded, it is glazed and fired and the relief is then decorated. They didn't make tableware and it is normally used for mugs, teapots, figures and Toby jugs. The colours are made from metal oxides and are restricted to yellow made from tin, lead and antimony, blue from cobalt, green from lead and copper, brown from iron and manganese, black from iron oxide and cobalt and orange iron added to the mixture for yellow.

Printing

Very early transfer printing was copied from the clothing trade. According to Bernard and Therle Hughes, the early transfer prints were done by tracing a pattern previously drawn by the master decorator, piercing the paper, coating the surface of the ware with oil of lavender, placing the paper on the ware and blowing the finely ground colouring onto the paper which passed through the holes in the paper and was retained by the oil. When dried the paper was removed and the ware glazed and fired. This might be the explanation for the specks of blue on some of the pieces.

A Liverpool printer John Sadler (1720 – 1789) and Guy Green (1729 – 1795) formed a printing partnership at 127, Harrington Street, Liverpool. They developed a process of transfer printing on to tiles and other ceramics. They had a copper sheet on which the pattern was carefully engraved into the copper with a very sharp steel engraving tool. This was then wiped with an oily cloth. The colour was ground to a fine powder and mixed with glue, which was spread on to the engraved area and forced into the grooves of the plate with a rubber roller. The plate was again wiped with an oily cloth leaving the colour in the engraved area, a thin strong paper was then placed over the area and rolled. The plate was then heated and when the paper was removed the colouring in the engraved area had fixed to the paper. This was then allowed to dry. The paper with the colouring was glued to the piece to be decorated. The piece was fired at about 400° C.: the colouring melted into the surface of the piece and the paper burned away leaving a print identical to the engraving on the copper sheet. There is a certificate dated 27th July 1756, and witnessed by Alderman Thomas Shaw and Samuel Gilbody that Sadler and Green between them in 6 hours printed 1200 tiles. This led to Wedgwood agreeing a contract with them in 1761 to print their cream ware products. They printed for Worcester and some of the Liverpool potteries. Saddler was a good businessman and expanded into decorating pottery and porcelain. He bought white ware from anyone who would sell it to him, printed it and exported it via the docks to America or sold it to dealers in this country.

From a letter dated 1764, from Sadler to Wedgwood detailing their charges:
Bowls and ewers 4 shillings a doz.(in today's money 20p)
Teapots, 5 shillings and 6 pence a doz.
Teacups, coffee cups and saucers 3 shillings a doz.

They also provided this service for Worcester. Output at 127, Harrington Street, Liverpool was 150,000 pieces a year.

Porcelain

There is more research into this and therefore more information about porcelain than the other types of ware. When the clipper ships collected tea from china they found they had a problem: the tea was so light they had to find ballast to



make the ship stable. They found that if they loaded crates of tea ware in the bottom of the hold it served as good ballast. When they arrived in England they sold the tea ware on the quay and it was in great demand and made a good price. Tea ware originally came from China, that is how we get the name for fine tea ware, "china". The porcelain from China was hard paste porcelain. There are three types of porcelain Hard Paste, Soft Paste and Bone China. All three types were made at Liverpool. The differences between these types of porcelain are based on the materials from which they are made. Hard paste, similar to Chinese porcelain, is made from a mix of kaolin (china clay) and feldspar (china stone) fired at about 1400°-1450° C. At this temperature the feldspar fuses with the kaolin to form a glass-like material. Early Belleek was a form of hard paste porcelain, 67 parts feldspar to 55 parts kaolin. Copeland produced a hard paste frit 40% feldspar, 36% kaolin and 24% frit (ground glass).

Soft paste can be a combination of fine clay (kaolin) with other items such as lime, soapstone, flint, calcined bone, sand and frit. It has the advantage of being fired at a lower temperature of about 1200° C. But Liverpool soft paste contained very little feldspar and in some cases none at all.

Bone China was made by adding 50% calcined bone ash (burned animal bones) with 25% kaolin and 25% feldspar. It was fired at 1260° C. This was more durable than soft paste and made a compact white body stronger than hard paste porcelain. No doubt a restorer or chemist could tell us more about that.

The problem the early potters had was to raise the kilns to temperatures of 1200° – 1400° C. with wood fired kilns. It was not until the middle of the 1750s when most were converted to coal that the higher temperatures could be achieved and porcelain became available to those who could afford it. How can you tell whether it is hard, soft or bone china? I once asked Gina Kelland and she said, "bring me a broken piece and I can tell you"! When broken hard paste looks like glass all through, whereas soft paste is like a sandwich, glassy look where it has been glazed on the outside and a grainy look to the rest of it. To be able to differentiate between the pastes is extremely important to a Liverpool collector. Hard paste has a metallic ring when tapped; the surface has a hard look and feel to it. If held at an angle to the light the surface over the painted area appears dull compared to the rest. Rub the edge of the foot over your thumbnail and it will mark the nail.

Soft paste has a softer look to it, it doesn't have a metallic ring and the painted colours tend to sink into the body so the edges of the brushstrokes are rarely well defined. Held against the face or lips it gets warm quite quickly, hard paste feels colder for longer. Hold the piece at an angle to the light; the reflected shine will be the same all over. The transmitted light through the paste can be green, bluey green, orange, straw or yellow.

The Germans at Meissen were the first in Europe to produce porcelain in about 1720. This was hard paste porcelain, and was followed by Sevres in France. The English potters could see the potential and were trying to make a similar product. A pottery at Plymouth was the first to produce it in this Country - not altogether successful for tea ware as it shattered when items were filled with boiling water. The Bow pottery was the first to produce soft paste porcelain in England. This was a mix of kaolin, flint and glass frit, which was fired at a lower temperature of 1200° C.

In 1750, Dr Wall of Worcester produced a material similar to that produced by the Chinese potters. The material had to be light, have the ability to be thinly potted and not to collapse when potted or taken out of a mould. His initial formula was a mixture of calcined ox bone, feldspar, china clay, and frit, fired at 1250° C. He said his products were made from bone china. When light is transmitted through the body it is straw coloured and the paste is called phosphatic.

Liverpool Porcelain

All of the ten potteries producing porcelain products in Liverpool in the 18th century produced soft paste porcelain: Chaffers, Christian, Reid, Ball, Gilbody, John Pennington, James Pennington, Jane Pennington, Seth Pennington and Zachariah Barnes. The two potteries that started production at the turn of the century, Wolfe and Mason, produced hard paste and Herculaneum was one of the first to produce non frit bone china.

A notice in the Liverpool Advertiser dated November 12th 1756, is the first record of porcelain being produced by Liverpool potters. It read "Liverpool China Manufactory of Messrs Reid and Co., Proprietors of the China Manufactory, have opened their warehouse in Castle Street and sell all kinds of blue and white china ware, not inferior to any made in England, both wholesale and retail." This made Reid the first porcelain maker in Liverpool. It is said that Richard Chaffers had been producing experimental porcelain from about 1746. Two weeks after Reid's announcement Chaffers made a similar announcement but stated that the products were tested with boiling water before being offered for sale. This was because early porcelain produced at Chelsea, Plymouth (as mentioned previously), and others, cracked when boiling water was poured into it. That is why today we warm the teapot before pouring boiling water in it and we put the milk in the cup before putting in the tea. Reid's company lasted little more than five years when it was bankrupt in June 1761. The business continued under William Ball until June 1763 when it was leased to James Pennington until 1767.

Underglaze Blue

The decoration was painted on to the biscuit (once fired), glazed and then fired. The colouring and glaze fused to the body leaving the colour under the glaze and a perfectly smooth surface. The majority of the early Liverpool porcelain, with the exception of Chaffers

and Gilbody production, was made in underglaze blue for the lower priced mass market. Not cheap at £2 a tea service when wages were 10 shillings a week - in today's money about £600 for a tea service.

Meissen produced the first stable blue for use at the high temperatures associated with ceramics from a refined cobalt oxide, which they called zaffre. The best and more refined was called smalt, which the Liverpool potters bought from Meissen until cobalt was discovered in Truro in 1755, followed by discoveries in North Wales, Derbyshire and Yorkshire. This was used in the under glaze blue decoration of their wares. One part of zaffre or smalt was mixed with 4 or 5 parts of calcined flint ground to a fine powder mixed with oil of lavender. It was applied with a brush and when dried it was a dirty brown colour. It was then dipped in glaze and when fired at 700° – 750° C. it turned to a beautiful dark blue. Other factories producing under glaze blue: Worcester slightly lighter, Caughly paler, and Bow tending towards indigo.

The over glaze enamels were made from metallic oxides or a combination of oxides to produce the required shade. Red, orange and rose made from sulphate of iron, yellow from antimony, tin and copper, red brown black from manganese and red lead, green from copper and purple from tin and gold.

Glazes

These were transparent, vitreous substances to seal the slightly porous body to make it impervious to liquid and produce a smooth glossy surface and an ideal foundation for enamels, and a protection for under glaze decoration. The early glazes were made from lead oxide and were notable for softness - it was easily scratched by a spoon or knife. They used a fine quality natural sulphide of lead known as smithum or galena. This was prepared by melting the lead in a crucible, throwing charcoal dust on the liquid lead then stirring for a long period, which formed lead sulphide that was ground to a fine powder. The green (unfired) ware was dusted with this and fired at a moderate temperature of 800° - 900° C. thus hardening the clay and glazing in a single operation. Impurities such as iron produced yellow or brownish tinges to the glaze. The early porcelain makers improved on this and dusted the green ware with finely ground calcined lead (lead oxide). This penetrated further into the paste than smithum and finished with a higher gloss. Frit glazes superseded this. Each potter had his own formula. They tended to craze and often gave a greyish colour. Thomas Fryer's formula was sand, flint and feldspar ground to a fine powder. To every 3 parts of this add 1 part saltpeter, 2 parts red lead, melt together and grind to a powder. To every 20 lbs of this add 6 pounds of white lead. This was again ground with water to a creamy consistency. The biscuit ware was dipped into the glaze and allowed to dry before firing. The glaze tended to be thicker in crevices and under the foot rim. This was overcome by 1780 when a glaze of feldspar, calcined flint, white lead and flint glass cullet was used. This was ground with water to form a creamy consistency. A skilled Dipper and Boy would glaze seven hundred dozen plates in a 12 hour day (1 every 5 seconds). Unfortunately they only lasted for a few years, dying of lead poisoning. In 1820 John Rose of Coalport produced a leadless glaze, 27 parts feldspar, 18 parts borax, 4 Lynn sand, 3 Cornwall china clay.

Gilding

The Chinese had been using gold as a decoration for many centuries and there are records to show that it was used in the 17th century. I quote Pere D'Entrecolles: "The method used was to beat the gold and grind it in water until they see underneath the water a little golden cloud. This they leave to dry and in use they mix it with a sufficiency of gum water and white lead and put it on the porcelain in the same way as the colours". He does not elaborate further but we must assume that it was fired and burnished.

In England the use of gold was on red stone teapots where ornamental panels were accentuated by applying a gold paint to the ware, which was made from gold leaf and oil. This was not fired and, of course, soon wore off.

About 1740, Liverpool introduced Japanned gilding which was a little more permanent. The gold leaf was fixed to the ware with size and fired at a low temperature. It was then burnished with bloodstone or agate. The decorator had to be very careful, it was rubbed through thin calendar paper laid over the gold as the leaf tended to tear.

Honey Gold was introduced about 1755 and was first used by the Chelsea factory. This involved mixing gold leaf with about a third of its weight of honey and tempering it with oil of lavender. It was then painted on to the ware and fired at a higher temperature than the Japanned gilding, I assume somewhere between 400° and 500° C. This method allowed the gold to be burnished, however the brilliance was reduced, and it was unsatisfactory since durability remained poor.

In 1790, Mercury gilding was introduced. This was the first true-fired gold. 22 carat gold in the form of a dust was mixed with mercury, painted on the ware and then fired to 720° - 750° C. This left a layer of almost pure gold on the surface, which could be burnished, to a brilliant gold finish. A typical recipe was

6 parts gold

6 parts Mercury

0.9 part silver

0.35 parts flux

0.35 parts bismuth

This was very dangerous stuff and shortened many a decorator's life.

Liquid gold was invented by Meissen in 1830 and came to this country in 1855 and is still used today.



Robert Podmore

Robert Podmore was a potter who worked for William Davis at Redcliff Backs Glassworks at Bristol. There is no doubt that he carried out experimental work for Dr Wall on various formulas for producing porcelain. Davis and Podmore developed a formula for making soft paste porcelain using soapstone instead of calcined bone. Dr Wall and William Davis with others formed the Worcester Porcelain Company in 1751. They closed down the Bristol works and moved all the moulds etc. to Worcester. Podmore went to work for Dr Wall and shortly after they changed the Worcester production to one based on soapstone. This is called steatic soft paste porcelain, giving a translucency when held up to a light of a greenish bluish colour.

The Early Liverpool Wares and its Translucency

Podmore arrived in Liverpool 1753/4 on his way to emigrate to America when he met Richard Chaffers, a well-regarded Liverpool potter who at that time was producing delftware and experimenting with the production of soft paste porcelain using a formula based on calcined bone, kaolin and frit. This had a straw to yellow colour of transmitted light. He entered into an agreement with Chaffers to help produce fine porcelain china with a formula using soapstone as one of the main elements. This had a greenish blue translucent colour when held up to a light. The experiments were carried out at Chaffers pottery in Shaws Brow at the end of Dale Street, now called William Brown Street. At the same time Samuel Gilbody, also in Shaws Brow where the Walker Art Museum is now, and William Reid in a pottery in Brownlow Hill were experimenting with soft paste porcelain made from a mix of kaolin, felsdpar, frit, sand and lime. When held up to a light the refracted light through the piece looks to be a straw colour. Since the Penningtons and the other manufacturers were using a similar paste the transmitted colour was a similar straw colour.

Richard Chaffers and Philip Christian

Richard Chaffers was apprenticed to Alderman Shaw and was registered as a potter in his own right in 1743. He took the lease of Shaws Brow pottery from John Livesley soon afterwards and formed a partnership with Philip Christian in 1746, when it is thought that he started experiments in producing porcelain from kaolin, bone and frit mixture. There are very few records but it is thought from an advertisement in the local paper that Reid was first to put chinaware on sale. However, most of the books credit Chaffers with the development of Liverpool porcelain. The pieces are thinly potted, nicely proportioned and very well decorated for those early days of production. The body was faintly grey with a bluish milky glaze. When held up to the light it gives a greenish blue translucency varying with intensity according to the thickness of the ware. Where glaze has collected thickly, as in crevices and under the foot rim, it has a bluish tint. Foot rims are triangular in section, either vertical or under cut on the inside. Handles ribbed as Worcester but thinner in section. Joshua Wedgwood said "Mr Chaffers beats us all in his colours and with his knowledge. He can make tea sets for 2 guineas, which I cannot produce for 5 guineas". He is also credited as being the first to produce jugs with lips above the level of the rim.

Richard Chaffers was followed by Philip Christian who continued to develop the process and is considered to be one of the best of the Liverpool potters. He had been a potter in Liverpool since 5th October 1743 when he was admitted a Freeman of the Borough. He had a pottery making earthenware in Frog Lane, now Whitechapel. Although there is no conclusive evidence, he probably worked with Chaffers on the development of porcelain. An entry in a diary said to be John Sadler's gave the formula for Christian's paste: 100 parts Soap Rock, 24 parts flint, 6 parts best flint, 6 parts small glass, 6 parts crown glass and to every 20 lbs of this 1lb salt. There is no mention of kaolin and I am sure it would have been necessary to include this to give the strength and stability. This gave a translucence of a greenish colour. By 1770, Christian had changed to a bone ash paste, which was compact, highly translucent, with a straw colour.

The Penningtons

There is also the family of Pennington who made a very large contribution to Liverpool pottery. There were three brothers James born in 1726, John born in 1728 and the youngest Seth born in 1744, eighteen years younger than his eldest brother. John and James had a pottery on Copperas Hill in 1760, producing soft paste porcelain from a formula of 60 lbs bone ash, 40 lbs Lynn sand, 35 lbs flint all

fritted together. To every 60 lbs of frit add 20 lbs of kaolin clay. Unfortunately they fell out as James, when in his cups, divulged their secret recipe for making their distinctive colour for under glaze blue. He went to Stoke on Trent. He returned after John's death in 1786. He then had a pottery in Park Lane. John in the meantime had moved to a larger pottery in Folly Lane, now Islington. His wife Jane and son also called John continued after his death and James later joined them. They continue until 1796 when Thomas Wolfe and Miles Mason took the pottery. Seth joined Philip Christian and later owned the Shaws Brow pottery until 1805.

Thomas Wolfe and Miles Mason

Thomas Wolfe was a wholesale importer of Staffordshire goods. He was also a potter and had a small pottery in Stoke on Trent making cream ware. He also had a Liverpool dockside warehouse in 1794, from where he sold earthenware and his creamware. Wolfe formed a partnership with Miles Mason who was an excellent Staffordshire potter. They acquired the John and Jane Pennington Pottery in Folly Lane in 1795. They made quality tableware and highly decorated ornaments in the Staffordshire style produced from hard paste porcelain. The porcelain and their style are completely different from the early Liverpool potters. Most of their production was mainly for export to America. Again none of their pieces were marked.

Herculaneum

The name Herculaneum is always mentioned when speaking about Liverpool Ceramics. As the old factories in the centre of town were in decline towards the end of the 18th Century, Richard Abbey established the pottery in about 1793/4. Richard Abbey, formerly an assistant of John Sadler sold out to Samuel Worthington, a businessman from Bangor, North Wales. He decided to invest substantial sums in expanding the Pottery at the old copper works site at Toxteth. He leased the site from the Earl of Sefton in 1796. The site was on the shore of the river with its own dock for importing raw materials and exporting finished goods. It had a number of substantial buildings, which were easily converted to house pottery making machinery, there were cottages for the workforce, and it had a water supply. Worthington went to Staffordshire and recruited 40 potters who travelled with their families by barge along the Mersey – Trent canal and arrived on 11th November 1796. Production of earthenware started and was offered for sale on 15th December 1796. Previous Liverpool factories were known either by their address or by the name of the owner, and Herculaneum was the first to be known by a trade name.

October 31st 1800, Worthington formed a company with Michael Humble, Nicholas Hurry and Samuel Holland. By 1806 the business had become a limited company. It was thriving and was attracting the attention of many investors willing to invest £500. They produced all types of ware; earthenware, creamware, stoneware, Prattware, pearlware and porcelain. They were one of the first potteries to produce non frit bone china of high quality and very white, using Cornwall china clay. The majority of production was exported to America. They produced tableware, large jugs, and blue printed earthenware. They modelled busts of Nelson and other well-known figures of the day and made high quality porcelain vases and dinner services, plaques and lustreware. Before 1822 only a few items were marked with an impressed mark but as a Company policy all were marked after that date - either impressed or a black back stamp showing a crown or the Liver bird surrounded by a wreath, and either Herculaneum or Liverpool under the wreath.

Della Robbia

Art Pottery. Produced by Harold Rathbone and Conrad Dressler at Birkenhead 1894-1906. The ware was produced from local Moreton red clay in the style of the 15th century Florentine Sculptor, Luca Della Robbia. All pieces marked with incised sailing ship motive and the company initials D and R.

Identification

Since the majority of Liverpool pottery was not marked with the exception of late Herculaneum and Della Robbia it is therefore difficult to identify. Many potteries copied the patterns from other potteries and therefore have produced similar pieces - Longton Hall, Bow, New Hall, Caughley Lowestoft and Worcester. Some even copied the crescent mark of Worcester - early fakes. The Worcester open crescent mark can be found on Coalport bone china copies of Worcester porcelain and also occasionally on Lowestoft.

Well, how do we identify them? With difficulty! Pieces have been

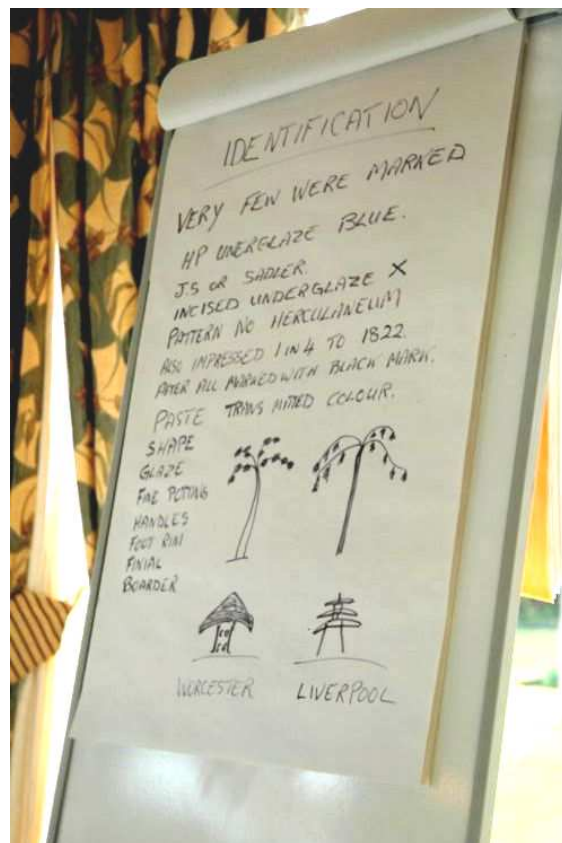


found with HP in blue on the base under the glaze. Look very carefully at transfer printed, as some have in the design J.S or Sadler Liverpool. Knowles Boney has identified one as being used by 18th century Liverpool pottery. It is an incised under glaze cross on the base but unfortunately he was unable to identify the pottery. (I thought that the Willow pattern was a 19th century design, but Caughley brought it out in 1779). I always look very carefully at pieces with a circular ring on the base. Some are Liverpool. The problem is also made more difficult because Sadler and Green used the same prints on Worcester, Wedgwood and the Liverpool potteries. The usual Liverpool decoration patterns are The Smoker, The Fisherman, The Cormorant Fisherman, The Mother and Child, The Quail, Cannon Ball, and The Fence Pattern. Look for insects and birds in the scene. The trees on Worcester are formed with two strokes for the trunk and leaves in circular clusters. Liverpool tends to be solid branches with feather-like leaves. Liverpool scenes often have a pagoda with several roofs. Liverpool cups mugs and teapots usually have a rim decoration either inside, or outside and they have been categorised in some of the books

Here are a few Tips...

Buy the following books that identify the patterns produced by the 18th Century potteries;

Liverpool Porcelain, by Bernard M. Watney
 Liverpool Porcelain, by Knowles Boney
 And for Herculanum there is
 Herculanum Pottery, by Alan Smith



Start with the type of paste, the shape, the glaze, the colours used (either under or over glaze), the mouldings, handle, foot rims and finial forms. The sum total of these observations often suggests Liverpool, then a certain factory. Of course it's not at all easy and many pieces remain unattributed. Then there is the Pattern, is it a Liverpool pattern?

The paste, is it soft, hard or bone? The transmitted colour: greeny blue, straw or yellow OK. Cloudy orange is Caughley, and Chelsea is straw but has lighter patches called moons. Bow is yellowish, Bristol is dark green. Longton Hall dirty yellow.

- (1) The shape.
- (2) The fineness of potting.
- (3) The body has a greyish look. Thunder clouds (black spots forming a cloud), blue glaze.
- (4) The foot rims are triangular in section either vertical or undercut. Worcester are triangular but never vertical or undercut. Caughley are rectangular. Bow and Derby have no foot.
- (5) The colour when held up to the light, phosphatic is straw, sandy yellow tending to orange, steatic (soapstone) green tinge or quite green translucency. Herculanum, which is later bone china, is like crushed ice.
- (6) The handle, some are fitted lower on the body, early ones extruded to form rib or groove. Early jug handles strap, ear shaped, later Pennington's two piece with thumb stop and snake biting handle.
- (7) Teapots, handles have a hump above the point of attachment and more than 5 holes for the spout, domed lids with conical finials.
- (8) Borders encircling the rim inside and out, particularly in red on polychrome.
- (9) The decoration. Insects, the Liverpool Bird, the Smoker, Fisherman, Woman and Child and Quail pattern.
- (10) The colours of the decoration, the use of yellow, purple, blue and brown.
- (11) Chinoiserie designs can be sketchy.
- (12) Underglaze blue patterns with overglaze iron red and gold.
- (13) Birds are quickly painted and are usually perched on a leafy branch. In polychrome a red head and neck, a speckled breast with red dots, the upper wing in blue and a patch of red before the tail.



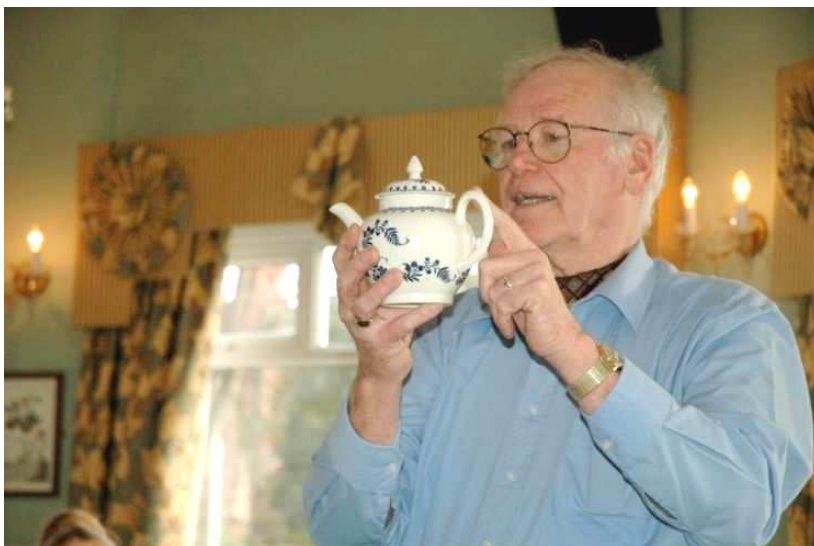
Seth Pennington decorated with panels of flowering plants in underglaze blue enriched with coloured overglaze in iron red enamels, yellow, green and gold. The ware is heavier particularly at the base. Borders attributed to Seth are of flowers or geometric wheel like circles containing numerous radial spokes. Another a series of lures each containing an inverted Y with a zig zag line linking the motifs. Another is a trellis work with an X at each intersection, below is a thin scallop line with three dots at each arc junction.

We now have enough research into wares produced by the Liverpool potteries to be able not only to say that it is Liverpool but also which pottery produced it. Interested parties digging on the old factory sites and finding pottery shards big enough to catalogue the wares and the decoration used have achieved this.

Conclusion

To conclude: Liverpool potteries produced all types of ware: fine porcelain, hard paste, soft paste, and bone china.. John Sadler and Guy Green were two of the first to master printed decoration. The two names that link most of the 18th century Liverpool ceramics can be traced to John Livesley and Alderman Thomas Shaw which probably accounts for the shape of early Liverpool ware. Richard Chaffers was apprenticed to Alderman Shaw and rented Shaws Brow pottery from Livesley.. Zachariah Barnes married Ester Livesley, John's daughter, who was also a potter. Richard Chaffers was considered the father of Liverpool porcelain. All early Liverpool porcelain wares are similar; although made from different pastes and can be identified by the colour of the light passing through the pieces, the shapes and patterns. He influenced the Penningtons as James was apprenticed to him. Philip Christian was in partnership with him and Seth Pennington was apprenticed to Christian. The ware produced by Gilbody and Reid bears a similarity to Chaffers except for the paste - Chaffers' was a soapstone formula and theirs was a basic soft paste of kaolin and calcined flint. There must have been some connection, possibly that they were either apprenticed to the same potter or they worked for the same potter.

In the latter part of the 18th century the ware changed when Thomas Wolfe and his partner Miles Mason came from Staffordshire. The milk jug demonstrates the similarity with those produced later by Miles Mason.



The majority of the potters at Herculaneum, also came from Staffordshire bringing with them the designs and techniques of the Staffordshire potters. They were one of the first to use unfritted bone china. They were producing ware at the turn of the century when new materials and techniques were available to the trade. They produced a different ware, more refined, better quality, superior in decoration and much improved prints than those produced by the early potters. The early Liverpool style died at the end of the 18th century.

- Graham Houghton

Fakes and Forgeries by Gina Kelland



The March edition of *Antique Collecting* had an article about T.G. Green pottery (the manufacturers of the well-known blue & white banded Cornish kitchenware, amongst many other things). It said that there have recently been some fakes appearing, such as names being added to un-named jars – but the early faked names would scratch off. More recently somebody has discovered how to add the letters so that they are somehow etched into the glaze, and old-style back stamps have also been copied. So far these have been applied to new hard paste items that are made in the Far East – those who recognise hard paste and know the ware will realise it was never made by T.G. Green. Recently two 1920s pieces have come on the market with fake back stamps etched in to the glaze: the stamp feels slightly rough, whereas a genuine one is smooth to touch.



Left: Genuine old Cornish Ware and Backstamp – Right: Modern Cornish Ware (this one is legitimate)



On an edition of *Flog It!* in April the auctioneer John Crane at Cato Crane in Liverpool warned people to be careful with Carlton Ware. He said a lot of old moulds are still around and are being re-used, and suggested looking for signs of wear that indicate that pieces are not new.

Left: Carltonware Guinness Sea Lion – this sort of item is often faked

John Sandon in his book “Starting to Collect Antique Porcelain” says there is barely a category of porcelain that has not attracted the attention of fakers – even since the early times when Persian potters copied Yuan and Ming dishes traded along the Silk Road. The chapter in his book entitled ‘Fakes, Reproductions and Restoration’ is well worth reading.

Belleek collectors know that there are pieces around that are not Belleek but have a black mark, and Belleek pieces later than 1946 which have somehow got a black mark. In Hungerford recently I saw a Seahorse Flower Holder with a pink tint, but the mane looked too curly, the legs too thin, the feet were not webbed nor were they resting on the rim, and it was fairly heavy. Underneath it was impressed S & S, and there was a round black smudge – was somebody hoping it could be mistaken for a 1st Period mark? If anybody had been taken in by it in the past it certainly didn't deceive the dealer who was selling it – it was £32!

As John Sandon says, you can't be caught out if you buy from reputable dealers or major auction houses who offer guarantees. But it is important to always remember the adage ‘Buyer Beware’.

Belleek on “Flog It!”

A lady took to *Flog It!* a blue-tint Neptune Dejeuner set. One cup and the teapot cover were damaged but otherwise the condition was good. The expert asked her if she ever used it, and she said no only the tray which she used for the Christmas turkey! It sold for some £1,200.

Ceramics Book to look out for

For those interested in ceramics generally, an invaluable reference book is “An Illustrated Dictionary of Ceramics” by George Savage and Harold Newman, published by Thames and Hudson in 1974 initially, and later revised and reprinted. It contains “3054 terms relating to wares, material, processes, styles, patterns, and shapes from antiquity to the present day, and 604 illustrations ... with an introductory list of principal European factories and their marks compiled by John Cushion”. There is an entry and picture for Belleek. It is currently available from Amazon (New & Used starting at about £8, and from the excellent second hand internet book store at www.abebooks.co.uk starting at about £10.

The Beatrice McElroy Auction – Special Report

by Bev Marvell

The sad news of Beatrice McElroy's death was quickly followed by the surprise announcement of a short notice auction of her effects, including much of her Belleek stock. Many of you know that the McElroys were major dealers in Belleek and some of us had had the pleasure of viewing their stupendous 'collection' and eating Mrs McElroy's cake off Belleek "sandwich cups and saucers". This auction would be an event not to be missed.

A list of lots with selected pictures was posted on the WEB by auctioneers Viewback to be sold on Saturday 2nd July at 1:00 p.m. 'from the French doors of the main lounge' at Mrs McElroy's house, viewing only on the morning of the sale. Of the 1231 lots, 161 were of Belleek, mainly 1st period and from the WEB pictures they looked very very interesting. Within days, UK Belleekers were making arrangements to meet up for a grand outing. The 2 prime lots that just had to be seen in the flesh were the famous Dr. Ternan breakfast service painted with named views of Ireland by Sherrin and a 3-tier Greek compot centrepiece.



Eddie and Bev inspect the Echinus Teaset

Chris & I flew out the day before the auction to meet up with Eddie & Linda Murphy at the Enniskillen Castle museum to view their small (but perfectly formed) collection of early Belleek and then for fish and chips. That afternoon we had the opportunity to drop-in at the auction whilst they were setting up for a quiet preview (until they had difficulty getting rid of us and we were asked to leave to let them get on with their work!). Boy! there certainly was a lot of fabulous Belleek to be seen: we carefully examined and photographed the best bits, including the 2 star lots. Some very rare pieces were on offer, but alas many had had restoration or 'touching up' and others represented the most valuable Belleek items we had ever seen and therefore also alas beyond our pockets.

Saturday morning bright and early, Linda was making sandwiches and flasks of tea for sustenance before the long

Rare porcelain up for sale

A unique collection of Belleek pottery is about to be auctioned in County Fermanagh. BBC Newsline's Julian Fowler reports that local people are hoping at least some part of this rare and valuable collection does not disappear overseas.

This Belleek collection includes more than 1,000 items, some dating back 150 years to when the factory first opened.

It was lovingly put together over the past 40 years by Beatrice McElroy from Lisnarick, who died last month.

Many of the items are incredibly rare and auctioneer Geoffrey Simpson, from Viewback Antiques, said Belleek collectors from around the world had expressed an interest.

Although it is a private collection which has never been put on public display, it has formed the basis of several coffee table books and academic studies of Belleek.

However, there is concern that, unless local museums step in, an important part of Irish heritage might disappear overseas.

The McElroy house is an Aladdin's cave of antiques. It has taken the auctioneers several weeks to catalogue its contents.

One of the most important items in the collection is the Ternan breakfast service which could fetch between £40,000 and £50,000.

It dates from the 1880s and depicts Irish landscapes by local artist Eugene Sheerin.

Mr Simpson said the sale was an opportunity for someone to acquire a piece of Belleek of museum quality, perhaps at a bargain price.

"It would be my wish to keep it in Fermanagh, Northern Ireland. But if the museums can't get their act together quickly enough to take advantage of a unique opportunity, then there's very little that can be done," he said.

"When it comes to the preservation and recognition of one's heritage, I think that people need to learn to dip into their pockets and be able to spend money rapidly or make decisions rapidly, rather than faff around."

Fergus Cleary, head of design at Belleek pottery, was captivated by the collection. One of the items that caught his eye was a large table centrepiece, thought to date back to the first 10-15 years of production at the factory in the 1860s.

"I have never seen the piece before in my life, I've only seen the moulds of it," he said.

"We still have the moulds of this piece in the factory.

"Museums should be interested in acquiring these pieces and I'm sure our own Belleek pottery museum will be very interested in at least trying to buy some of these pieces."

The auction is due to take place at the McElroy home in Lisnarick on Saturday afternoon.

No matter who buys the Belleek, it is unlikely that this fascinating collection will ever be seen in its entirety again in one place... just a few miles from where the craftsmen worked their magic.

From BBC Website: <http://www.bbc.co.uk/>, as reported in the week before the sale took place.



The UK Group Contingent before the Auction... with some Irish Mist in the background!

auction slog in the afternoon. Chris and I, Eddie and Linda had arranged to meet up at the viewing proper with Simon Whitlock (also a provider of sandwiches), Neville Maguire, David and Chris Reynolds and Roy Holliehead. Neville, we found, had been enlisted by the auctioneer Geoffrey Simpson to provide Belleek expertise and answer enquirer's questions (well done Neville!).



Above: UK Group conspiring, Right, Pat and Steven

Even though the auctioneer had split the auction into 2 sessions to run simultaneously, the main Belleek going in the lounge with 'the French windows', we realised this was going to be a long session and that if possible it would be best to secure a seat. ...and yes it was a very long session, starting at 1:00 ending at 8:30'ish (600 lots). The non-Belleek lots included all the house furniture, pictures and ornaments, I was particularly struck by the Irish desire for the glassware, it fetched quite high prices.

Pulling up into the auction drive we were bemused to see the auction advert 'Important Auction Here at 1:00 Noon' - now we really knew we were coming to an Irish auction! Inside it was buzzing with just about the whole neighbourhood, John Maguire and Patricia MacAuley from the Pottery popped in for a quick view, so too did Marion Langham. Fergus Cleary and his wife were there to bid on a few small pieces for the Pottery museum and we were pleased to be introduced to Pat and Steven Hennessey, here from the Empire Chapter in New York.





Geoffrey Simpson has what I would call a 'cattle market' style of auctioneering; this calls for a lot of price repeating and banter, it took awhile for us to get used to the 'non-Sotheby's' presentation and 'go with the flow'. He had command of his audience even when his radio microphone failed (emergency batteries were soon on hand) and the video "lot picture presentation system" (supplied by TerryVision of Omagh) got a gremlin. Impressively he did the 7½ hours without a break.



What happened to all that luscious Belleek then? Well, even though we UK Belleekers had come with a few pennies in our pockets for targeted pieces we were in the main unsuccessful as most of the really desirable lots went above our limits. Two different local TV companies were there to witness the Ternan service go to £43,000 and the Greek centrepiece to £12,000, neither meeting their reserves. Some other notable lots are illustrated later in this article. It was not clear whether many lots were sold or had met their reserves.

It wasn't just the Belleek that created a stir, a Scottish longcase clock was hotly contested to £8,900 and received a round of applause. Strangely, all the Chandeliers were withdrawn at the last minute.

We had hoped after all the excitement of the auction for the band of us to retire to a cosy pub for pie and Guinness to gossip and share our trials and tribulations, but this was thwarted as the auction finished so late – apologies to Pat and Steve from New York who we had particularly hoped to have a good natter with. Maybe at the next auction! Yes, apparently another phase of the McElroy estate, including Belleek not meeting its reserve, will be auctioned in October, so watch this space...

Pictured on this page: Geoffery Simpson with Brandy Barrel; again, waxing lyrical with a figure of affection; an assistant with Chinese Teapot, figures and the Ternan Service in the cabinet behind him and the assistant with the rare "Gypsy Bather" On following pages, a selection of the lots and a full listing of results.





762 Echinus Dejeuner Set – damaged and overpainted £1,600



1106 Institute Steak Dish (Base cracked) £1,300



753 Greek Comport painted with birds, cracked £1,900



1068 Very large flowered mirror, unmarked £2,000



766 Sardine Dish, first period, £1,700



1072 Greek 3-tier Centrepiece NOT SOLD



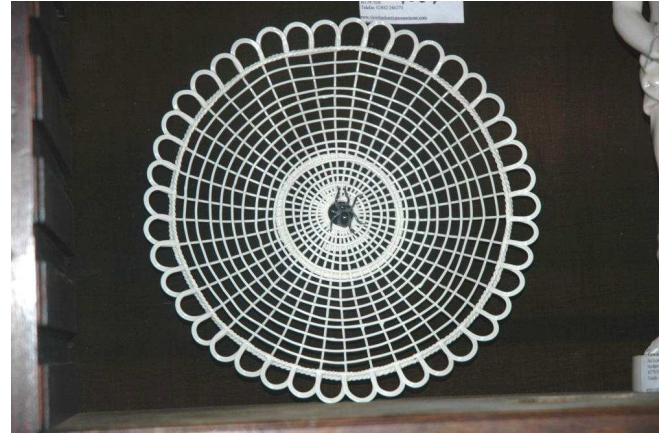
1054 (part) Cup and Saucer from Finner dejeuner Set – NOT SOLD



1025 (part) Teapot from Ternan Breakfast Service NOT SOLD



1045 Cheese Dish and Cover (2nd Period), £2,250



1067 Spiders Web Cake Plate (Slight Damage), £1,500



738 Horse and Snake, 3rd Period, £6,000



677 Earthenware Brandy Barrel, £2,600

McElroy Auction, 2nd July 2005, Results List

This gives results for Belleek and Belleek-related items only for the range of lots 631-1231. Other Belleek pieces were sold in the second sale (lots 1-630). Prices given are the hammer price which does not include buyer's premium at 12.5%

LOT	Period	Description	Price	LOT	Period	Description	Price
643	1st	3 x saucers	£25.00	676	1st	Amphora Lamp	£2,400.00
644	1st	3 x saucers (1 crested)	£30.00	677	1st	Brandy Barrel	£2,600.00
645	2nd	2 x Cup & Saucer	£50.00	678	1st	Earthenware bed pan (Daffodil)	£300.00
646	2nd	Creamers	£50.00	703	Modern	2 Vases	£25.00
647	2nd	Leaf dish	£25.00	710	1st	Earthenware basin	£70.00
648	2nd	Sugar Bowl	£30.00	712	1st	Earthenware basin	£110.00
649	2nd	3 x jugs	£55.00	737	1st	'Affection' figure	£1,400.00
650	2nd	2 Sugar bowls	£30.00	738	3rd	'Horse & Snake' figure	£6,000.00
651	2nd	Pot Cauldron	£25.00	753	1st	Greek composit with painted birds (unmarked)	£1,900.00
675	1st	Whisky Barrel	£3,000.00				

McElroy Auction Results Continued

LOT	Period	Description	Price	LOT	Period	Description	Price
756	3rd	Celtic salad bowl	£420.00	1040	2nd	2 basket carriers	£1,200.00
758	1st	Ring dish (black & gold lines, lid restored)	£1,400.00	1041	1st	Indian corn spill (later painted)	£300.00
759	1st	Triple fish vase (coloured, but not lustre)	£1,600.00	1042	2nd	Celtic lidded bowl (lid restored)	£300.00
760	1st	Flask, very coloured with large brass stopper	£1,700.00	1043	1st	Boy on dolphin candlestick	£800.00
761	1st	Hexagon Cabaret set (green with monogram, damages)	£1,400.00	1044	2nd	Asparagus Amphora (slight restoration to tips)	£1,700.00
762	1st	Echinus Cabaret set (blue/pink colour later overpainted, tray broken and restored)	£1,600.00	1045	2nd	Large cheese dish (green)	£2,250.00
763	2nd	Flowered vase as lamp base, lithophanes to shade	£1,200.00	1046		Flying fish vase (upright)	£500.00
764	1st	Large covered basket (roses & thistles)	£2,200.00	1047	1st	Fly match striker	£1,000.00
765	1st	2 chamber sticks (frilly leaves & flowers)	£900.00	1048	1st	Light house (later top)	£700.00
766	1st	Sardine dish	£1,700.00	1049	1st	Putti Cornucopia	£1,300.00
850		Lithophane 'Alms Giver' in light box	£160.00	1050	1st	Mask jug (stoneware?)	£500.00
867	Modern	China sign	£20.00	1051	1st	2 x Worcester like Shell wall pockets (blue tint).	£1,000.00
880	Modern	Evangelist plate	£30.00	1052	1st	Flowered menu holder	£375.00
881	Modern	Lithophane in box	£160.00	1053	1st	Echinus Mermaid lidded bowl	£1,000.00
882	Modern	Lithophane in box	£170.00	1054	2nd	Finner cabaret set (some later coloured)	passed
896	1st	Ring handle bread plate with transferred photo of factory	£180.00	1055	1st	Seahorse comport (chocolate)	£1,700.00
913	3rd	5 x side plates (gold rim)	£25.00	1056	1st	2 cherub vases	£600.00
914	2nd	2 x small Aberdeen jugs	£100.00	1057	1st	Queen of hops bust (coloured)	£1,300.00
915	2nd	2 x small bulb shaped flowered vases	£140.00	1058	1st	James Butler bust	£2,500.00
916	5th	Part service (shell?)	£130.00	1059	1st	Clytie bust (very coloured)	£2,500.00
917	4th	Shamrock teaset	£190.00	1060	1st	Gypsy Bather figure	£3,000.00
918	2nd	4 x Leaf (hexagon?) dishes	£70.00	1061	1st	Crouching Venus (lost arm)	£3,500.00
919	2nd	5 x Leaf (misc?) green dishes	£80.00	1062	1st	Echinus saucer (coloured with crest)	£140.00
920	1st	Tridacna kettle (blue tint)	£350.00	1063	1st	Echinus saucer (coloured)	£1,000.00
921	1st	Flying fish vase	£150.00	1064	1st	Earthenware plate, Killyfargue protestant)	£400.00
922	1st	Grass teapot stand	£325.00	1065	1st	Vine wall pocket	£900.00
923	1st	Grass teapot	£350.00	1066	1st	Lilly of valley mirror (large)	£1,500.00
924	Modern	4 strand basket (coloured)	£500.00	1067	1st	Spiders web plate (black spider)	£1,500.00
925	1st	Echinus teapot (green with plain cone lid)	£230.00	1068	1st	Mega flowered mirror (very large), unmarked	£2,000.00
926	1st	Honey pot (matched lid?)	£210.00	1069	1st	Roses mirror (medium, green lustre to leaves)	£1,000.00
927	3rd	Ring handle Celtic coffee set	£700.00	1070	1st	Squirrel wall pocket	£2,500.00
928	1st	3 x Institute side plates	£100.00	1071	1st	Girl grape basket carrier	£5,000.00
929	4th	New Shell tea set (green/roses)	£350.00	1072	1st	Greek 3 tier centrepiece (gilt)	£12,000.00
930	1st	Earthenware teapot stand, hand painted country scene	£350.00	1073	1st	Earthenware part service (roses)	£700.00
931	2nd	Honey pot (matched lid?)	£160.00	1074	Modern	Serenity teaset (painted after)	£450.00
932	Modern	Basket (coloured)	£120.00	1075		Earthenware part service (daisy)	£700.00
933	1st	Scallop plate	£70.00	1085	5th	Biscuit barrel (wrong lid)	
934	3rd	New Shell teaset (pink)	£290.00	1096	Modern	Framed 'Belleek' plaque	£60.00
935	1st	Stump vase	£90.00	1098	1st	Nautilus on coral (orange coral)	£310.00
936	1st	Scallop plate (pink tint)	£130.00	1099	2nd	Lilly of Valley basket (large)	£280.00
937	1st	Grass kettle	£400.00	1106	1st	Institute steak dish	£1,300.00
938	1st	6 x ribbon plates (restoration)	£170.00	1107	1st	Earthenware part service	£700.00
939	2nd	Marine jug (pink)	£230.00	1110	1st	3 x Earthenware kidney dishes	£50.00
940	2nd	Tridacna kettle (pink)	£180.00	1112	3rd	6 x Tridacna 'sandwich' cup & saucers	£200.00
941	2nd	Shell biscuit barrel	£140.00	1132		Lithophane	£130.00
942	2nd	Nautilus jug (pink)	£240.00	1145	2nd	Service Pink	
943	2nd	Aberdeen jug large	£230.00	1152	1st	Service	£900.00
951	4th	2 x stump vases	£45.00	1153	1st	Swan	£70.00
952		Cone biscuit barrel	£140.00	1154	2nd	2 x Swans (small)	£80.00
953	2nd	2 x Fan beakers	£30.00	1155	2nd	Swan (small)	£40.00
954	Modern	4 strand woven plate	£60.00	1156	3rd	Swan	£30.00
955	6th	Egg holder	£100.00	1157	Modern	Basket carriers (later painted)	£90.00
956		Woven plate with handles	£60.00	1163		Cyril Arnold Mirror (very large, yellow roses)	£500.00
957	2nd	Tridacna teapot (Chinese lid)	£150.00	1165		Painting "Helen Allingham" sea scape	£450.00
958	4th	Swan	£30.00	1203		Melvin Ware earthenware teaset (Celtic transfer)	£1,500.00
959	1st	Ivy jug (small)	£60.00	1204	1st	Earthenware candlestick, snuffer & tray	£1,000.00
960	3rd	Ivy jug (large)	£70.00	1205	2nd	Tridacna mustache cup and saucer	£175.00
961	3rd	Biscuit barrel	£70.00	1206	1st	Institute lidded sugar	£240.00
962	3rd	Lidded Mask bowl	£70.00	1207	1st	Earthenware teapot	£700.00
964	2nd	Cylinder vase with Celtic transfer (tall)	£200.00	1208	2nd	Small pot/basket with tall looped handles	£1,300.00
974	3rd	Nile vase (large)	£110.00	1209	1st	6 x egg cups (green)	£1,200.00
981		3 x Bundoran Cyril Arnold plates	£500.00	1210	1st	'Basket in hand'	£1,200.00
994	Modern	2 Anniversary vases	£30.00	1211	1st	Chinese teaset (over painted 'chocolate')	£1,500.00
1016	1st	Bamboo teapot (large)	£340.00	1213		Lithophane	
1017	1st	Echinus teapot (large)	£410.00	1221	2nd	Neptune teapot & 12 cups & saucers	£800.00
1018	2nd	Footed shell jardinière	£1,400.00	1222	2nd	Grass kettle (pale)	£500.00
1019	1st	Tulip vase (large)	£1,300.00	1224	1st	Grass kettle (vivid)	£450.00
1020	2nd	Fern jardinière (lustred)	£950.00	1225	1st	Grass teapot	£450.00
1021	1st	Fern jardinière (lustred)	£1,000.00	1226		Woven plate	£100.00
1023	2nd	Shell on coral	£700.00	1227	1st	Honey pot	£130.00
1024	1st	Chinese cabaret set (chocolate and pink, later overpainted)	£6,500.00	1228	2nd	Heart basket	£120.00
1025	1st	The Ternan breakfast service (part)	£43,000.00	1229	Modern	Convolvulus basket (coloured)	£400.00
				1231	1st	4 strand Rathmore basket	£2,300.00

Tennants Auction – Spring Catalogue Sale 20th April 2005

This viewing of the auction at Tennants Auction Centre, Leyburn, North Yorkshire, was attended by several group members, the sale contained the following pieces of Belleek – the figure in the right hand column is the price realized (without buyer's premium) in pounds.

130	A Belleek Coffee Cup and Saucer, 1926-1946], decorated with wild fowl rising from a reed bed, edged in gilt, black printed third period mark £100-150	Nil		250
131	A Belleek Pedestal Basket, 1926-1946], with four-strand basketweave base, the body of criss-cross strands to a rim of eighteen overlapped leaves, printed and painted with rose sprays, soft green tinted inner rope twist edging, upon a stem with compressed and lattice pierced knob picked out in green, to a beaded circular foot, black printed third mark, 24.2cm by 13.1cm (one leaf cracked and re-glued, other small chips) see illustration £300-500	Nil		600
132	A Belleek Bust of Clytie, 1926-1946], with part lustrous glaze, otherwise plain, black printed third mark, 26.5cm high see illustration "A similar bust is illustrated in the "Belleek Pottery Catalogue, 1904", reproduced in "Langham (Marion), Belleek Irish Porcelain", page 154 as "Clytie ST.8" £250-400	Nil		400
133	A Belleek Venus and Shell Group, early 20th century], the nude goddess crouched within an open shell, supported by dolphins on rocks, both glazed and unglazed, unmarked, 25cm high (figure re-stuck to the shell) "A similar figure is illustrated in "The Belleek Pottery Catalogue 1904", reproduced in "Langham (Marion), Belleek Irish Porcelain", page 154, as "Venus and Shell (ST.32)" £150-250	Nil		300
134	A Belleek Aberdeen Jug, 1980-1992], applied with a rose spray enriched with other flowers, picked out in soft coloured tints, brown printed seventh mark, 22.7cm high; and [A Similar But Smaller Jug], 15.4cm high (2) £180-250	Nil		160
135	A Belleek Heart Basket, 1921-1954], with four-strand basketweave base, the body of criss-cross strands, the rim applied with delicately modelled flowers, impressed mark on two labels "BELLEEK CO. FERMANAGH IRELAND", 18cm by 7.2cm £150-250	Nil		200
136	A Belleek Ring Stand, 1926-1946], with a four-strand basket weave base, to a looped rim applied with delicately modelled leaves and flowers, on a slightly fluted swept pedestal foot with beaded rim, black printed third mark, 11cm by 6.2cm "A similar ring stand (BS.86) is illustrated in Langham (Marion), Belleek Irish Porcelain, page 55, where it is described as "ring stand miniature BS.86 four strands, from Dell Domkes Collection" £100-150	Nil		350
137	A Belleek "Celtic" Pattern Milk Jug, 1891-1926], of "cauldron" form, with three peg feet and scroll form handles, the main band decorated in orangy red colours and gilt, black printed second mark, 8.6cm high; [A Tridacna Tea Cup and Saucer, 1926-1946], with gilt rim and handle, black printed third mark; [A Limpet Milk Jug, 1926-1946], plain, black printed third mark, 8.5cm high; and [An Egg Cup, 1891-1926], semi-ovoid, with pink painted rim band within gilt strings, black printed second mark, 6cm (4) £120-180	Nil		350
138	A Belleek "Celtic" Ring Handle Trio, 1926-1946], printed and polychrome painted pattern within a gilt rim, printed black third mark; and [Another Trio], of similar shape, painted in colours with sprays of flowers in mainly green, red and blue, within light blue border bands, black printed third mark (2) £120-180	Nil		400

139	A Belleek Henshall Twig Basket, 1980-1895], with a three-strand basketweave centre, within criss-cross strands to a looped circular rim, impressed applied label "BELLEEK R IRELAND", 26.5cm diameter "A basket of this type is illustrated in "Degenhardt (Richard K), Belleek The Complete Collectors Guide and Illustrated Reference, 2nd Edition", page 105 £100-150	Nil		300
140	A Belleek Oval Basket, 1980-1985], with four-strand basketweave base, the body of criss-cross strands to a looped and undulating rim, externally applied with four small flowering stems delicately modelled with five-petalled flowers picked out in pink and green, impressed on two labels "BELLEEK R IRELAND", 17.5cm see illustration £150-250	Nil		250
141	A Belleek Shamrock Basket, 1980-1985], with four-strand basketweave base, the body of criss-cross strands, the blue tinted rope twist border applied with three roses and buds, punctuated by shamrocks, impressed mark on two labels "BELLEEK R IRELAND", 16cm by 7cm see illustration £200-300	Nil		
142	A Belleek Lily of the Valley Basket, 1980-1985], with a four-strand basketweave base, the body of criss-cross strands, the looped rim applied with four delicately modelled specimens of lily of the valley and star form flowerheads, with rustic arched handles picked out in soft coloured tints, impressed mark on two labels "BELLEEK R IRELAND", 22cm diameter see illustration £250-400	Nil		220
143	A Belleek Flowered Heart Basket, 1980-1985], the base with four-strand basketweave, the body of criss-cross strands, the rim applied with delicately modelled flowers picked out in soft coloured tints, impressed mark on label "BELLEEK R IRELAND", 15.7cm by 6.2cm see illustration "A similar basket, BS.84, is illustrated in "Langham (Marion), Belleek Irish Porcelain", page 56 £200-300	Nil		180
144	A Belleek Pottery Patent Ring Dish, 1863-1890], cylindrical, composed of five sections forming a central cylindrical core, the circular basal dish with pierced cover, black printed first mark, impressed crown & harp mark, inscribed on the base and lid "Ring Dish Patent John McCall & Co, London", 20.5cm high (rim crack/staining) £100-150	Nil		400
145	A Belleek Coloured Oval Basket, 1980-1985], with four-strand basketweave base, the body of criss-cross strands, with encrusted upswept handles, the rim applied with delicately modelled flowers picked out in soft coloured tints, impressed mark on labels "BELLEEK R IRELANDA 12", 30.5cm by 9.5cm see illustration £400-600	Nil		400
146	A Belleek Rathmore Basket, 1955-1979], the base with four-strand base, threaded sides to an arched rim, within coral effect end handles, downswept to form the feet, richly encrusted with flowers and ribbons, in soft tinted colours, impressed mark on label "BELLEEK CO. FERMANAGH", 30.5cm by 13cm "A basket of this type appears in the "Belleek Pottery Catalogue, 1949" as "Rathmore Basket (BS.54)", see "Langham (Marion) Belleek Irish Porcelain", page 184. Also see "Degenhardt (Richard K), Belleek The Complete Collectors Guide and Illustrated Reference", 2nd Edition, page 103 £600-900	Nil		850
147	A Belleek Oval Basket, 1980-1985], with four-strand basketweave base, the body of a criss-cross strands, encrusted arched handles to a looped rim encrusted with delicately modelled flowers picked out in soft coloured tints, impressed mark on labels "BELLEEK R IRELAND", 19.5cm by 6.2cm see illustration £300-500	Nil		280
148	A Pair of Belleek Belgian Hawkers, 1926-1946], modelled in traditional costume, carrying deep conical baskets on their shoulders, on rustic stepped bases decorated overall in soft coloured tints, black printed third mark, 17cm and 16cm high respectively, see illustration £1000-1500	Nil		

Ebay Report – some exceptional Items of Belleek



A Crouching Venus, sold for \$3,250 Lot 1200 at Bunte Auctions (an Ebay Live Auction).

"BELLEEK FIGURE Depicting "Crouching Venus", partially glazed parian ware, Venus seated on a shell on a rock and wave molded base, wearing armlets and flower in her hair, second black mark, approximate height 18", CONDITION: Very good."

A Sydney Teapot, sold for \$736 by Antiques International of Christchurch, New Zealand.

"Great globe shaped Belleek teapot with almost fan like ribbing pink trim and fancy handle and spout. It is in mint condition with no chips, cracks, crazing or repairs and stands 4-3/4" high by 7-3/4" handle to spout."



A 5 o'clock cup and saucer, 2nd mark, sold for \$698.88 by Ebay Seller: blstca



A Lily Basket, 3rd mark – possibly painted by Cyril Arnold, sold for \$888 by Ebay seller: dankyboy

A Lily Basket, 2nd mark, lustre, sold for £1,040 by Ebay seller: lovejoy26



An Earthenware tile 9.25 inches square on four bun feet (pot stand or trivet) with a transfer print of the Pottery, sold for £359 by Ebay seller muchovaso.



A Celtic bowl, 2nd mark, sold for £200 by Ebay seller: julianiktreasures



And Finally...

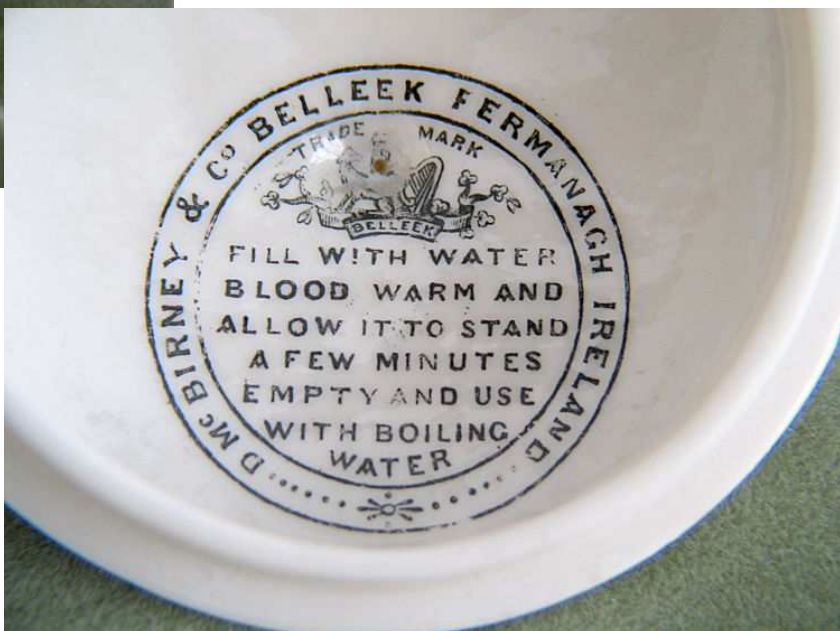


This will be the first prize in this year's raffle... a first period Grass Pattern Kettle and Stand...

...it comes with these very helpful instructions!

The raffle is drawn at the Christmas Party, to be held on Saturday 10th December...

...to get tickets for the raffle, contact Eddie Murphy (raffle@belleek.org.uk)



Don't Forget...

*Next Meeting: July 16th/17th
Fleet, Hampshire
Hosted by Máire and Francis Kiddle.*

Bring your pieces for the Silent Auction!