

# *UK Belleek Collectors' Group Newsletter*

*William Bromley  
Teaware part 3  
Belleeking in New Zealand*

*... with Special Convention Supplement*



*Number 28/2  
July 2007*



## *Contacts:*

**Gina Kelland** is the Newsletter editor, she will however be retiring after this issue, so please let **Chris Marvell** have your contributions for future Newsletters, comments, suggestions, letters for publication, criticisms etc. **If you are sending published articles please either get Copyright clearance yourself or enclose the details of the publisher so we can ask for permission.** You can still of course send material to [editor@belleek.org.uk](mailto:editor@belleek.org.uk) as this will be directed to the new editor.

**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](mailto:publisher@belleek.org.uk)

The Group's Chairman is **David Reynolds**, email [chairman@belleek.org.uk](mailto:chairman@belleek.org.uk)

Our Treasurer is **Amanda Hilliard**, contact her by email at [treasurer@belleek.org.uk](mailto:treasurer@belleek.org.uk)

The position of Group Administrator is vacant at present so email to [administrator@belleek.org.uk](mailto: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](mailto: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](mailto:research@belleek.org.uk). For information on the annual raffle or to buy tickets, contact **Eddie Murphy** at [raffle@belleek.org.uk](mailto:raffle@belleek.org.uk).

## *Credits*

Photographs:	Gina Kelland, Margaret and David Montgomery, Eddie Murphy, Paul Tubb, David Reynolds and Chris Marvell.
Articles by:	Pat Tubb, Linda Murphy, Eddie Murphy, Paul Tubb, Tony Fox, David Reynolds, Bev Marvell and Chris Marvell.
Other material:	Rose and Roy Hollihead, Tracy and Paddy McKee, Pat, Paul and Patrick Tubb, Neville Maguire, Linda and Eddie Murphy, Gina Kelland, David Reynolds and Melanie and Simon Whitlock.
Acknowledgements:	The Impartial Reporter, The Fermanagh Herald, Amazon.com website, The Irish News, Viewback Auctions, Tennants Auctions, the Fermanagh County Museum and "Ireland's Own" magazine.

## *Forthcoming Events*

14 <sup>th</sup> & 15 <sup>th</sup> July 2007	AGM, Portsmouth, hosted by Pat and Brian Russell
13th & 14th October 2007	Wilmslow, hosted by Myra and Bob Roalfe

## *Future Plans*

December 2007	Christmas Party... not decided yet
April 2008	Cornwall, hosted by Melanie and Simon Whitlock

## *Newsletter Deadlines*

Autumn 2007:	Deadline for articles and other material September 21 <sup>st</sup> , Publication October 9th.
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*Cover Picture...* What else but Belleek Pottery with some Convention attendees gathering outside...  
...and the 150<sup>th</sup> Anniversary Convention Plate

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## *From Our Chairman*

I write this message, my last as your Chairman, following the decision taken at the 2006 Annual general meeting, I must stand down and cannot be available for re-election this year.

As this newsletter "goes to press" we look forward to our 2007 AGM and Portsmouth weekend which will be hosted by Pat and Brian Russell, and we look back on memories of the BCIS Convention in April, and for those unable to attend, reviews and photographs are included in this, our summer newsletter as well as on our web-site.



*David with Belleek Pottery Chief Designer, Fergus Cleary in the Collectors' Room at the Pottery during the Convention.*

I am particularly pleased to report on the gifting of items for inclusion in the Convention Auction, proceeds being divided between the Richard K. Degenhardt Memorial Trust Fund and a seed fund for the next Convention. On behalf of the group, I donated 2 of our 2005 Worcester meeting plates, one for each element of the auction, and am pleased to report that each plate achieved a selling price of £110. In addition, during the Karaoke evening we were given (as a prize to the UK members) a Rossmore Jewel Box (special 2000 mark) which was added to our donations and sold for £45, again for the Degenhardt Fund. The auction was a great success, membership donated Belleek items selling for £800, of which £265 (33%) was from the 3 UK Group pieces, and a further £3190 was raised from the sale of items donated by The Pottery.

I wish to include in this message an appreciation of the sterling work done over the past five years by Gina in so ably editing the newsletter, of which this will be her last edition. Chris and Bev will of course continue to publish, print and distribute the newsletter, and their superb contribution to the Group will now need another Editor, the newsletter sits very comfortably in partnership with the Group web-site which Simon continues to maintain to the very high standard which we now enjoy, here our thanks are due, both to Simon as well as Chris and Bev.

During the recent Convention I received numerous comments and praises of our Group's newsletter and web-site which are popular reading and viewing around the globe. I had previously received similar praise at past Conventions in the USA, and Enniskillen was no different, so as we continue to promote The Group globally, I send best wishes and thank our overseas friends for their continued interest in The UK Group.

In closing I would offer my very best wishes to Marion Langham, our founder, and inspiration to many, who has now left Northern Ireland for a new life in Kenya, where she previously lived for some years.

*- David Reynolds*

## *Group News and Information from Group Members*

It will be “all change” within the Group at the forthcoming AGM in Portsmouth on 15<sup>th</sup> July. Chairman David Reynolds will be standing down as will Treasurer Amanda Hilliard – the post of Secretary/Administrator is at present vacant. In addition Gina Kelland is standing down as Newsletter Editor after guiding us through the last five years. With all these departures, the Group will have new (or maybe not so new) faces in these positions and we will all need to give our help and support to them to ensure a smooth transition.

### *We have some news of Group members...*

Bill and Terri Burgess (right) rejoined after an absence of some years when Chris and David Reynolds visited them in April at their home in Antrim, had lunch and a long chat during which Bill and Terri caught up with news and wanted to re-establish closer ties with the Group. We are very pleased indeed to welcome Bill and Terri back to the UK Group!

*Terri and Bill at their home in Antrim*



And news of two other avid Belleek collectors... Briane and Carroll Carter (left) who have been having a touring holiday in England and Scotland after the Convention and arranged to call to see Chris and David for lunch whilst en-route from the Lakes to the Midlands. Briane and Carroll live in El Paso, Texas, however their nearest Chapter is Phoenix, Arizona where Briane is the Chapter President.

*Briane and Carroll when visiting Chris and David (a note for those who may be confused: Briane is the lady and Carroll is the man)*



## *The Belleek Weekend in Coventry*

### *Saturday Afternoon in Coventry*

The Spring gathering was held in Coventry, or more strictly in the area around Coventry. Members from across the country made their way to the home of Paul, Pat and Patrick Tubb.



It was a beautiful Spring day and Paul, Pat and Patrick made us very welcome. Here we have Pat (above) greeting us and supplying the morning coffee. On the right we see three ravenous collectors enjoying the spread at lunchtime.

This is a good use for a Lily of the Valley picture frame – a very nice photo of Patrick!



And of course, there was plenty of time for discussion on our favourite topic – Belleek!





*Here we have some items from Paul, Pat and Patrick's collection:*

*A striking Echinus dejeuner set with orange coral – has anyone got a creamer with this decoration going spare?*

*The hart's tongue fern jardiniere with lustre decoration is quite special as is this rare hand-painted iris vase.*

*The collection of crested pieces is most impressive.*



*And this ring handle cup and saucer is exquisitely decorated.*



Greatly enjoying the hospitality, we chatted for hours, sustained at regular intervals with excellent food and drink. As the afternoon continued – we remembered that when in Coventry we should see the sights, so...





*A beautifully displayed selection of Belleek marine subjects*

...leaving Paul in charge of the tidying-up (well, someone had to do it!) we jumped into our cars and made the short trip into the City – it was a cool but very pleasant sunny afternoon, ideal for sightseeing – we regrouped at Coventry's spectacular modern Cathedral of Saint Michael, rebuilt to a design of Sir Basil Spence starting in 1954 after the great medieval cathedral had been almost totally destroyed by bombing in the Second World War. The picture (below) shows some of our group standing outside the new Cathedral with the now carefully preserved ruins of the destroyed original Cathedral in the

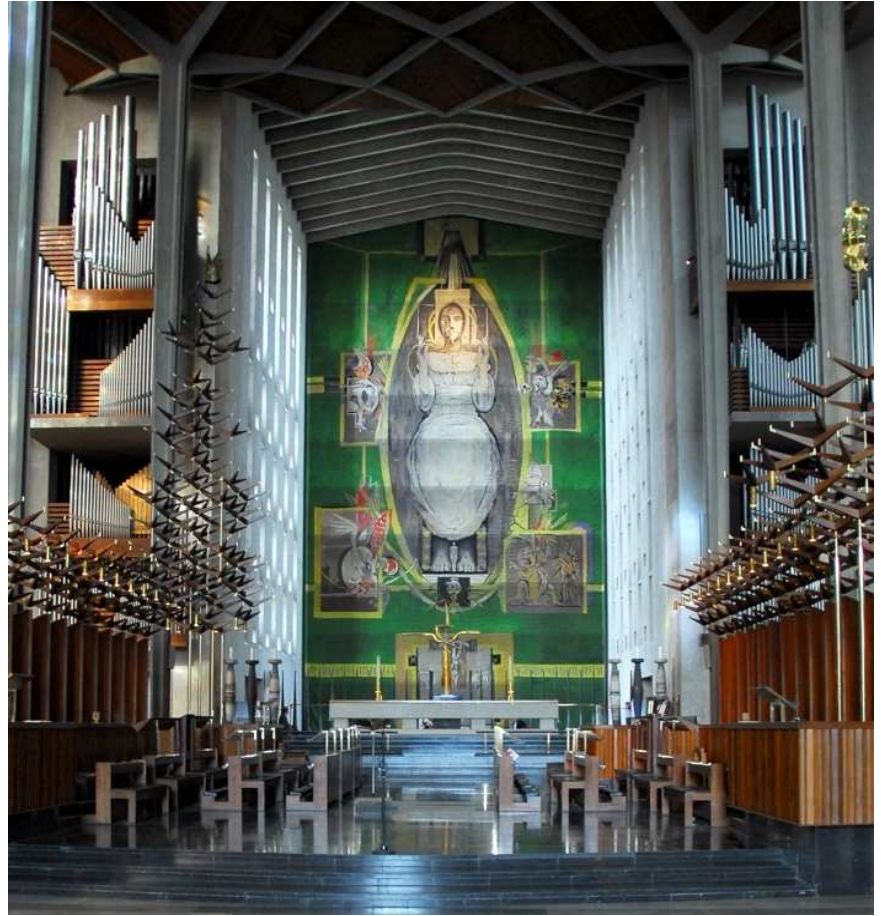
background. It was impressive and moving to see how the new Cathedral had been built next to the old. The new building is Coventry's most impressive icon, built in the 1950's to the then most modern design using the prodigious talents of the best British artists of the day: Graham Sutherland, Jacob Epstein, John Piper and others – it is a magnificent and memorable creation.







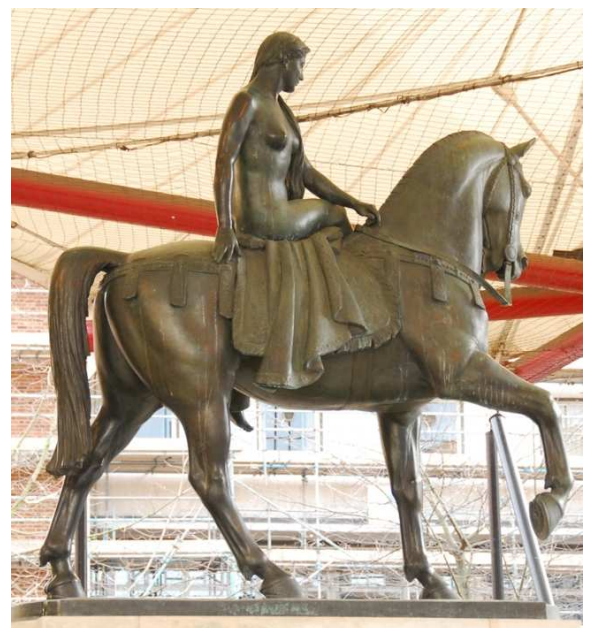
*(Left) The iconic (and originally controversial) statue of Saint Michael and the Devil by Sir Jacob Epstein at the entrance to Coventry Cathedral... Bev and Bob climbing the great steps to the Cathedral. (Below) The awe-inspiring nave of the Cathedral with the fabulous Graham Sutherland Tapestry.*



*(Left) the truly amazing window designed by John Piper with 195 panes of stained glass.*

*Finally, the other Coventry icon – the bronze statue of Lady Godiva.*

*Godiva was the wife of Leofric and her naked ride through Coventry 900 years ago was in protest against cruel taxes that her husband was levying on the people of Coventry*



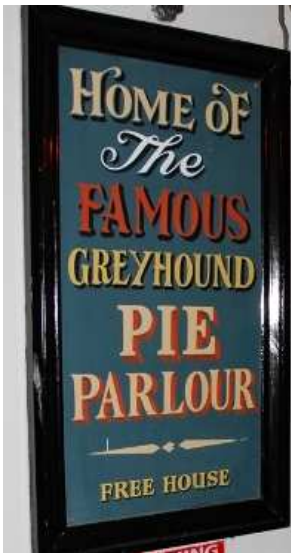


## Saturday Night Dinner at The Greyhound

After our expedition to Coventry, which was educational, enjoyable and impressive, we had very little time to spare before our evening jaunt, which had been arranged at a traditional hostelry, situated next to the historic Coventry Canal – it is (in the words of a reviewer):

*“A Fabulous pub and great food. Very friendly atmosphere, mixed bunch of people who obviously appreciate a quality pub. After your drink you can take a walk along the towpath - careful not to fall in though!”*

Well these sentiments are exactly correct: it is a fabulous pub of the best English style. An ideal venue for our hungry Belleek collectors! Here we are arriving and then enjoying ourselves...





# *The Spring UK Belleek Collectors' Group Meeting*



The venue for the Spring Meeting was the wonderful historic Weston Hall Hotel. We had been given an excellent large room for the meeting and most of the members having stayed overnight at the hotel, we made a bright and early start on the Sunday morning.



*Pictured here: Assembling for the meeting and Keith (below) with items for David Barby's talk. On the right, the two Davids: Reynolds and Barby and our two speakers: Mary Lovell and David Barby.*





## David Barby: "My Life in Antiques"

The Group was delighted to welcome David and his wife Janet, who spent the day with us. The following is a transcription from notes taken at the time.

He started by recalling that several pieces of Belleek had passed through his hands in the "Flog It!" programme. A lady had a teaset kept in the attic, except that the plate it stood on was used for the turkey at Christmas. It was blue, a rare colour for Belleek, and there was some damage to the foot on the teapot. The market was uncertain at the time, and he recommended an estimate of £600 to £800, and was hopeful that it might reach £1000. It sold to a telephone bidder (a member of the Group) for £1250.



A lady brought in a teapot at Twickenham, plain white and in the form of an urchin shell. He estimated £180 to £250, but at the sale at Kingston Auctions nobody bid at £50. On another occasion a large tray, probably from a cabaret set (Lily) was brought in by the owner who said he had been offered £1200. The owner settled for a reserve of £600, but it didn't get above £300 so did not sell. David said a lot depends on the auction – for example Belfast is not the place to sell Belleek as it is saturated with it.

David said when he was young he used to collect fossils – at the Rugby Portland Cement Works fossils could be found in the clay. A neighbour gave him a porcelain model of a dog produced by Rockingham, and that set him off. He wanted to know more and began collecting. A junk shop in Rugby used to have Staffordshire flat-back figures and he was able to buy them with payments received for being in a choir. He had 500 by the time he and Janet got married, but three years into the marriage he had none! When they got married they had an older house which called out for antique furniture, and he got interested in Art Deco. He said the joy of collecting sets off a cog moving, and inanimate objects fire the imagination.



He had set up a table with many items to talk about, and here are some of his comments on the various pieces. He started by saying that the small hard paste porcelain plate came from China. He said porcelain is fine white clay mixed with rock called petunse or feldspar, with blue decoration under the glaze because it was the only



colour that originally could be used under glaze. It was unbelievable that things like that can be bought for around £40 – 60, and even pieces from the Nanking Cargo can now be picked up for about £20.

Potters in England made Blue & White ware in imitation of the Chinese (in pottery, not porcelain), with stylised decoration.

The big plate he bought at auction for £100. It is stapled but David said he would not have it repaired, as it is part and parcel of its history. The Derby Sauceboat has a Chinoiserie design – it is soft paste from about 1750, with a blueish glaze. He described soft paste as an artificial porcelain, made from white clay mixed with glass, or bone, or soapstone, and he said it has a soapy texture. He went on to say that Derby produced marvellous figures but there was huge kiln loss as the structures tended to melt in the kiln.



There were pads on the feet where the figures had been stood on hard pieces of clay (which David called saggars – see later) when fired to prevent the figures sticking to the kiln surface, and after firing they were filed with pumice. He showed a pair of a man and woman playing musical instruments. On their back there were leaves known as bocage which provided support. On the base there was rococo scroll work, and he said the figures reflect the time. They would have been on a mantelpiece in rooms lit by candlelight, and with a mirror behind.



David showed a white decorated New Hall teapot which he bought two years ago at an uncatalogued sale. It is a silver shape, with decoration similar to Chinese enamelled pieces. Underneath there should always be a pattern number preceded by N. The numbers up to 1000 indicate hard paste, and over 1000 bone china. New Hall also found kiln loss high on porcelain figures and so they produced table ware. The ordinary people wanted porcelain to emulate their betters. David had two more teapots on display, one blue and white like Willow Pattern, and a gilded one. He said the gilding had remained intact because it would have been seen as special, kept in a cabinet and not used.



He said he has eclectic taste and does not just collect porcelain. He has been involved in politics and therefore has collected things like Spitting Image slippers with Margaret Thatcher and Neil Kinnock. He felt sure the Spitting Image of Margaret Thatcher had helped to destroy her.



He also had with him Spitting Image heads of Margaret Thatcher (shown on previous page) with a companion of Ronald Reagan, and David Owen with David Steel in his pocket, and some political mugs, a Harold Wilson gurgler jug, and an Edward Heath jug with Morning Cloud handle. He said these sorts of things are fun to collect, don't cost much, and bring back the period of the late 1970s and early 1980s.



David had also brought along a framed portrait of a lady from the late 1800s which he had bought at a no-catalogue auction for about £100. He said he had it cleaned and it was like revealing a jewel. At the same saleroom he recently bought a still life dated 1861 by Thomas Whittle. It had cost £35 and was in an awful modern frame so he had it reframed. He said he likes to mix up things that relate in his collection. His father had advised him not to collect anything he could not use, which he felt was a good maxim so he started to collect wine glasses and things to do with drinking. He bought a silver toddy ladle for £100 with serpentine shape and asymmetrical scroll work.



He said that when he goes to see clients he is often presented with ephemera. He likes cluttered houses and old damaged pieces. He feels that rivets in ceramics are history like ring marks on furniture. He showed a copy of a letter written on board RMS Titanic on 10 April 1912. The writer didn't make it back, and it was poignant. He had been asked how much the letter was worth and pointed out that in 2012 it will be 100 years since the disaster. He felt that it was worth £5000 to £6000, but in the future with the anniversary coming up it could be worth £15,000.

He recently went with his wife Janet to Moscow and St. Petersburg. The Summer Palace at St. Petersburg was occupied by Katherine the Great who was a great admirer of the French philosopher Rousseau, who was an admirer of the British. So she ordered a Wedgwood Creamware dinner service with different views of places in the UK. Josiah Wedgwood perfected the art of Creamware. David had brought along a little dish and stand with a design of grapes. This dish was produced in Leeds, with enamels fired on top of the glaze (this has a tendency to chip). It was made about 1790 to 1800, and he still uses it. He had another similar dish in Pearlware which had succeeded Creamware, with a blue transfer print. He felt it could be for nuts or candied fruits. It had cost him £80 at auction.

David talked about the thrill of going to auctions, and the thrill of buying for your heart's desire. But he said you should have a maximum figure in mind and not exceed it. He went to a sale once where the house contents were being sold of a family who were in dispute. They were bidding against one another, and pieces were sold for four or five times their value.

He said he had not always been a television presenter. He was a Chartered Surveyor, giving valuations for IHT liability and insurance. He advised everybody to make sure they are insured, and that collections are insured up to the maximum value. He finished his talk by thanking the very responsive audience.



## Questions and discussion

With reference to David's comment about Derby figures being placed on saggars, Eddie Murphy explained that these were containers that held the ware during firing and said that he had a Saturday morning job as a Sagger Maker's Bottom Knocker when he worked in the Potteries.

David was asked about the television programmes he is involved with. He said Bargain Hunt has 2 contestants and an expert. They buy pieces on which they hope to make a profit. He would normally have a word with the contestants and find out their area of interest so they could try to find something related. Unless people are positive it is often the expert's choice. It is often very difficult, and they only have an hour to make the purchases. 66% of things bought make a profit.

Flog It! was more like an antiques roadshow when people bring in items for valuation. The experts do not have to quantify their opinions. The amount of people attending varies – for example at Coventry they were queuing twice round the hall whereas at Twickenham people could almost be counted on one hand. The worst thing is people coming in with things of little value they have bought at car boot sales, though David remembered one occasion when somebody brought in a Doulton biscuit barrel with golfers design from a car boot sale, and it sold for £1700. The programme has to relate the owner to the article, and they can't be used if the person is nervous or not natural. It has to reflect the stratas of society and various interests. The producers want a story attached to the piece being valued, with some social history.

Jackie Howden asked if things being bought at car boot sales and sold on for a lot of money made him feel guilty. He said it didn't, he felt that people should do their research.

David says there will always be things to sell, always be a market, because our children can reject what we collect. Prices are going down for antiques, fashions change. People don't want silver that has to be polished, or glass that can't go in the dishwasher, or gilt which wears off. Ercol and G Plan furniture are selling now. Thomas Plant Special Auction Services are going into 1950s and 1960s furniture – laminate and painted items are back in fashion. The younger generation don't want mahogany or oak furniture. People want new, they live with Ikea products for five years and sell on.

David referred to a novel by H.G. Wells called "In the Days of the Comet" – synopsis below, with acknowledgement to the Amazon web site.

A comet rushes toward the earth, a deadly, glowing orb that soon fills the sky and promises doom. But mankind is too busy hating, stealing, scheming, and killing to care. As luminous green trails of cosmic dust and vapor stream across the heavens, blood flows beneath: nations wage all-out war, bitter strikes erupt, and jealous lovers plot revenge and murder. The earth slips past the comet by the narrowest of margins, but all succumb to the gasses in its tail. When mankind wakes up, everyone is completely and profoundly different. In the Days of the Comet is H. G. Wells's classic tale of the last days of the old earth and the extraterrestrial Change that becomes the salvation of the human race. An ill-fated romance between Willie Leadford and Nettie Stuart unfolds in a world buried in misery and bent on its own destruction. After the earth passes through the comet's tail, suffering, pettiness, and injustice melt away. Willie, Nettie, and everyone around them are reborn. They now see themselves and their world in a dramatically new and wonderful way.



*Doulton Faience Vase brought along by David barby.*

# *The History of the Decorating of Porcelain*

## *- Talk and Demonstration by Mary Lovell*

Mary said she came to be a painter in mid-life when a friend asked her to join her on a course. She was hooked straight away and “got the bug” so there was no stopping her! She took the Diploma of the British Porcelain Artists. She said she had been lucky to survive a brain aneurism, and was happy to use her work to raise money for various charities.

She showed her wonderful palette of colours and explained that they are different metallic oxides and she had researched where they came from and how colours are made from metals. She thickens the oxide powders by mixing them with oil until they are like the consistency of toothpaste. She uses a variety of brushes, including a long and narrow one made from squirrel hair which is called a stroller, and a small grain-of-wheat brush that is used for things like tiny roses. She works on-glaze, therefore if she feels something is not right she can wipe it off and repaint it. She gave some interesting pieces of information, such as pinks and purples are made from gold, green from chrome, and that a marbling effect is achieved with clingfilm. Her work is fired in a kiln up to 780° to 790°.



Mary talked about the history of china production from the development of porcelain in China and the search for it in Europe where eventually hundreds of years later the secret was discovered by an alchemist under the rule of Augustus the Strong. Porcelain was known as white gold and was greatly sought after in Europe. It developed in a different way in Britain, and bone ash was added to the mix. Mary feels that bone china has a lovely softness to it and she finds it smoother to work on. She talked about the examples of her work that she had brought along:

A copy of a plate from post-revolution Russia (and she had the illustration of the original plate from a catalogue of Russian pottery, (*see picture*)). This plate was designed by Kandinsky who left Russia and was one of the Bauhaus group.



*(Right) The copy of the Kandinsky plate*



*(left) A floral anniversary plate for the Bewdley Civic Society. Mary had to paint many copies of this.*





*Floral Plates – one with lilies and one with sweet peas – painted in the French style.*

*Below left, lustre and gold work on lidded containers.*



Lastly Mary gave a fascinating demonstration of her art and wonderful skill, and painted some daisies on a plate, explaining her work as she progressed. It was very impressive to see the flowers and design appearing, and good to know there are still people like Mary who hand paint on china when so much factory work is mass produced with photographic processes these days.

*Below left, a Blue & White plate in the Delft style.*

*Below, Mary with a small 'poppies' canister.*







*Here Mary demonstrates painting the daisy onto a small plate with a few quick brushstrokes. She then demonstrates a full-scale plate centre with an impressionistic background and again a daisy subject.*

*Afterwards, Karen and Pat examine the work, and Bev chats over coffee with Mary and her husband.*





# *The Bring and Tell - family history past or present*

## *Reported by Linda Murphy*

The theme for this meeting's 'Bring and Tell' was family history past or present and was judged by David Barby and his lovely wife Janet.

**Karen Kincheloe** was first up and had brought all the way from America two black round silhouettes - she was able to pack them flat. Using yellow paper as a background, one was a rickshaw and the other a carriage. Karen believed they had been bought by her parents when on honeymoon in China, this was where Karen was created.



**Fred Swan** was next with a Belleek earthenware veg. dish he bought from Sligo whilst he was taking people on a coach tour of Ireland. The lady seller preferred Sterling so he left a deposit in punts until he could return in two weeks time. Fred also had two other pieces for people's opinions, one was thought to be Worcester the other unknown.

**Paul Tubb** followed with a rare American Belleek Morgan tea cup and saucer. He explained that it was a part of the history of Belleek as Morgan China Company used the word Belleek on their backstamp starting in 1923, but in 1926 Belleek took them to court, believing they were a soft target being a small company. Trade was not good in 1920s, it was the last straw for Morgan, they ceased trading in 1932. This cup and saucer was made in 1929 as "Morgan China" was used on the backstamp. Belleek won the court case to stop anyone else using the name Belleek.



1926 Belleek took them to court, believing they were a soft target being a small company. Trade was not good in 1920s, it was the last straw for Morgan, they ceased trading in 1932. This cup and saucer was made in 1929 as "Morgan China" was used on the backstamp. Belleek won the court case to stop anyone else using the name Belleek.





**David Reynolds** then showed a second period harp shamrock cream jug with a Robinson and Cleaver retailer's mark. David's grandfather left it to him in 1945 when David was only 10 months old along with a watch and second period bread and butter plate. David wondered if there was a connection with Ireland in his family history, unfortunately he has found none. His family were from Aberdeen and Kegworth!



Another of our hosts, **Pat Tubb**, had a Brazil nut which looked almost like a flying saucer. Her father was in the Royal Navy and bought it back in the 1950s. Pat also had a mourning ring. Her great grandfather died aged 40, but her great great Aunt had registered his age on his death certificate as 63 - which was the aunt's age at the time! As the registrar just asked "what age?"... she thought he meant *her* age!



**Eddie Murphy** brought a potato. He believed that the Belleek collectors are a family and that part of the history of Belleek was due to famine and cheap labour inspiring the foundation of the factory. He then showed a Belleek earthenware meat plate with a bird crest on it, this plate was dear to his heart as his family was from Cork and the Murphys were known by bird names as there was so many Murphys there, e.g.: Murphy blackbird or Murphy thrush.



**Elaine Ewings** came with a photograph album. Her family home was cleared 10 years ago and her sister took on the role of "keeper of the family archives". Three years ago, she gave Elaine a special Christmas present, it was this album with their family tree and copies of family photos. One photo from the turn of the century was of her great grandmother, one of her great grandfather on Southport beach, then one of ladies in 1908 all with the most beautiful hats... a cousin was a milliner. So Elaine's past was a present!



**Joanna Urbanek** came with two jugs, one a rare Belleek stoneware jug, the other jug was larger but the same shape and pattern and dated 1864. Joanna said that she has Irish roots, her great great grandfather was from Ireland.



produced his enormous pair of scissors. During the war, Uncle Ron was in the medical corps, he helped surgeons and ended up doing the operations himself! After the war he could have gone to a London teaching hospital, but instead went back into the rag trade and became a director. He had labelled everything including a German parachutist's knife which had been relieved from its owner. Help the Aged found a box taped to a light flex: it contained a wedding ring, a locket and brooch, but no note was left to explain the contents of this box which is now a family mystery!

**Jackie Howden** next explained that Jim's uncle Ron was a gentle giant: six foot seven and with a large moustache. He never married. When he died Jackie and Jim cleared his flat of personal effects. Help the Aged would have what was left. Uncle Ron was in the rag trade - a shirt maker, Jackie



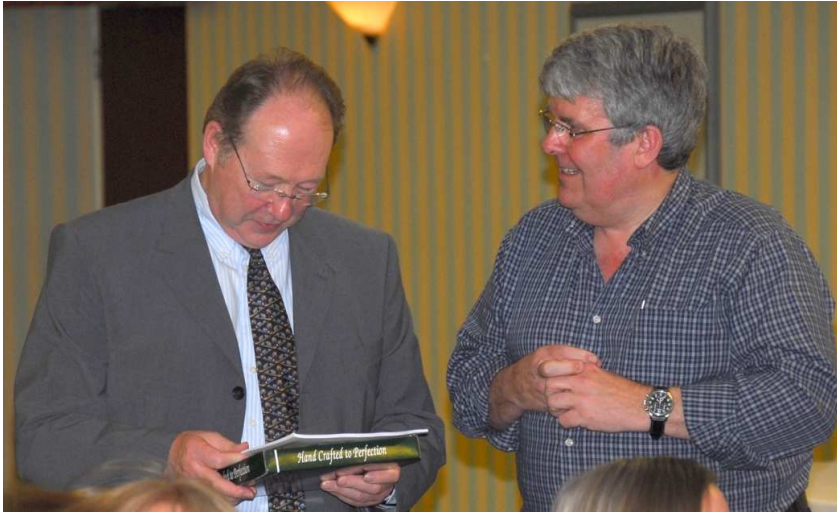
**Keith Treharne** was last. He had a Grumpy soft toy – one of the seven dwarfs. Grumpy resides above the headboard of his bed. His family went to Disneyland Paris where there were large animals, rabbits and bears who wanted to hug him. The grand children said: “do smile grandpa”. They queued for many hours for food and they said: “Do smile grandpa”. “do smile” they kept on saying. There were so many of Keith's pet hates there, like CHILDREN, he found this difficult! The children tried to encourage him to be happy, but at the end of a dreadful week he was presented with Grumpy.

Upon going out of Disneyland he saw Anne Widdecombe, she said to him: “I'll give you a Worcester plate for Grumpy”. Keith replied: “where did you get it from”. She said: “David Barby”, to which Keith said: “You must be joking!” (David Barby had said earlier that he had presented Anne with the plate and found out later that she collected teddy bears).

David and Janet deliberated over who had won: Karen's was a nice story, they liked Fred's punts for sterling story, David starting his collection, Pats brazil nut ended up eaten, Murphy's potato, Elaine's family memories, Joanna's industrial jug espionage, Jackie's gentle giant, Keith's grumpy (all lies about Ann Widdecome). BUT the winner was **PAUL** with the American court case with a special Belleek factor... **FANTASTIC!**



The Spring Meeting was now drawing to its close. It has been a very special day. Two excellent speakers, a very good lunch provided by the hotel in our meeting room and a highly entertaining Bring and Tell. It only remained for David to make the closing comments and presentations.



*Here we have David making presentations of UK 1997 Convention plates to David and Mary. Then he congratulated our superlative hosts and Pat, Patrick and Paul each received tokens of our appreciation. Finally, here we see Paul, laden down with his "winnings" addressing the group before the meeting ended.*





# Northern Ireland Banknotes and Belleek

By David Reynolds

On 1<sup>st</sup> January 1977, The Provincial Bank of Ireland issued a new series of banknotes and each one had as part of the design a picture of the Belleek Prince of Wales Ice Pail cover (*Degenhardt D3*) – as illustrated here. Also illustrated are specimen copies of the £1, £5 and £10 banknotes.



Notes were issued in the values £1, £5, £10, £20 and £100.

The Provincial Bank of Ireland was a part of The Allied Irish Banks Limited Group, having merged in 1966 with The Munster and Leinster Bank and The Royal Bank of Ireland but issued bank notes under its own identity until 1982 when notes bore the name Allied Irish Banks Limited and were issued in the same five values.



In 1990, The Allied Irish Bank became a P.L.C. and the name on the notes amended accordingly with only four values issued, the £1 value ceased to be issued.

In 1994, Allied Irish Banks plc merged with the Trustee Savings Bank in Northern Ireland and the resultant Company became First Trust Bank. Once again designs remain the same with the ending of the £5 value and addition of the £50 value, these bank notes remain in circulation today with the only change being the addition of a foil security seal in 1998.



## *William Bromley – Midwife of Parian?*

It may be too strong to use this title for William Bromley but, wherever he worked, the production of fine Parian porcelain seemed to follow and his expertise appears to have been the catalyst that finally worked the magic for each factory in turn. Piecing his life together from public records has proved quite difficult and we are still not absolutely sure of his antecedents and descendants details. However what I shall present in this article is the best that I can do with the records that have been made available to me. I would like to record my gratitude to my wife, Pat, for her unfailing enthusiasm in these researches and for keeping us up to speed throughout the process. I must, again, record my thanks to Nan Brennan of Chicago and Faith Ann Dressler of Florida who have delved into records in Trenton NJ to come up with vital parts of William's story. On this occasion their efforts have been supplemented by Frank Roofe's investigations into birth, marriage and death records in County Fermanagh and others who have responded to requests for information through Roots-web message boards including members of the Trenton Historical Society.

As with some other subjects in this series I have had difficulty identifying the correct William Bromley from two possible men of that name who lived in Stoke on Trent at the time of the 1861 census. This census is invariably the starting point as the arrival of the Staffordshire men in Belleek is recorded as first happening in 1863 so that their presence at Stoke in 1861 is to be expected. There are, of course, clues to help determine which is the man we want and in the case of William I knew that he had a son William who in later life also became involved in the production of Parian ware. This clue was not as useful here since both possible Williams had a son of that name.

The 1871 census recorded one of them living in Bucknall New Road, Stoke but, since the accounts all talk of the men returning to Stoke quite quickly, this was not conclusive. As noted in an earlier article, Henshall had been living in Stoke in 1871 so there must be a *prima facie* case for William Bromley also being back in the Potteries. However Gallimore and Scarlett were not in Stoke and were, presumably, still in Belleek so that the census does not give any clear steer regarding which Bromley is our man[1]. As pointed out in these earlier articles, the advent of the railway to Belleek in 1867 made journeys to and fro, even with young families, much easier so that, like Gallimore, any of the men may have travelled to Belleek more than once. The census returns, being at 10 year intervals, are not a fine enough determinant of exactly when people moved about the country.

On, then, to the 1881 census where, again, there is only one William Bromley who turns out to be the same one as in the 1871 census return. This means, therefore, that one of our William Bromleys had possibly either stayed in Belleek or moved somewhere else and not returned to Staffordshire at all. There is a body of evidence from published histories of the American pottery industry that leads us to believe that William Bromley was in the USA by 1882 having followed his son over there to assist him in perfecting Parian ware at the Ott and Brewer factory in Trenton NJ. If this is so, and I have no evidence not to believe it, then it would appear that our William Bromley may have left Stoke in the 1860s and never returned there. Eventually he would have travelled to America directly from Ireland and this gives greater credence to the reference we found for a William Bromley aged 52 who sailed from Ireland to New York on the ship 'Anchoria' and arrived there on August 23<sup>rd</sup> 1882. In the passenger manifest he is recorded as being English and his occupation is given as Potter. He is accompanied by two Fanny Bromleys, one aged 52 the other just 17. We will later investigate who these might be.

The final consideration in determining which of the two William Bromleys in the 1861 census of the Potteries is our man comes from that census itself which records one as a Parian Manufacturer living at Mount Pleasant in Fenton and the other as a Potter and spending that night in prison. I do not know how long he was in prison, nor for what offence, but his wife and young children were in the Spittals Workhouse on census night so it is unlikely to have been for only a short period of time that he was incarcerated. Later census returns have him as a sagger maker and living in Hanley. It is tempting to think that the William Bromley who played such an important part in the story of Belleek and other potteries could not possibly have spent some time in prison but



there is no evidence it was not him only the expectation that his time would have been taken up in serious work for Goss and Peake in 1861.

With this quite tortuous preamble I am now in a position to say, with reasonable certainty, that the William Bromley living at West Parade, Mount Pleasant in the town of Fenton at the time of the 1861 census is the same man that worked for Goss & Peake, went to Belleek in the 1860s and finally to Trenton NJ in 1882 and in each position was massively instrumental in the development of Parian porcelain.

*Houses in West Parade, Mount Pleasant, Fenton. William, Ann and their family would have lived in a house like this.*



The census return shows that he himself, his wife, Ann, and their two oldest children were born in Worcester with the remaining four being born in Stoke on Trent. William and Ann are both 34 years of age, so were born before the beginning of civil registration in July 1837. Their marriage took place at the parish church in the village of Powick just outside Worcester on December 22<sup>nd</sup> 1844 when they were each only about 17 or 18 years of age. The marriage certificate shows them as 'Minors' with William a Potter and Ann a Dressmaker. The fact of them being minors may have influenced their choice of Powick village, three or four miles from the city, as the place their marriage.



*The Parish Church at Powick, Worcester where the young William Bromley and Ann Hill were married in 1844.*

Ann's full name is given as Ann Porter Hill although I have been unable to ascertain the provenance of the name Porter. Her birth and baptism are recorded on the International Genealogical Index [IGI] as being March 14<sup>th</sup> and 16<sup>th</sup> in 1825, the baptism taking place at St Helen, Pump Street, Methodist Chapel in Worcester. It is possible that the very rapid baptism, within two days of her birth, was occasioned by fears for her young life. Any such fears proved groundless as she lived long enough to bear William at least six children.

On the marriage certificate the couple's fathers are listed as John Bromley, a Potter like his son, and John Hill a Clerk. As minors they would have needed the consent of their parents to marry and this is presumably indicated by both fathers being listed as there is no other indication of the necessary consent being given. One witness to the marriage is a Josiah Hill who is Ann's younger brother and the other is a Mary Mantle, probably a bridesmaid. In the 1841 census Ann, Josiah and the family are living in Angel Street, St Nicholas, Worcester next door to the Horn and Trumpet. Parents are John and Elizabeth and the other children are Frederick aged 20, a cabinet maker, with Eliza aged 9 and Alfred just 6 months. At this time John gives his occupation as Horse Keeper.



In the same census William Bromley is living with his family at Park Place, St Martin, Worcester but his father is, I think, dead. He is not listed on the census return but the 1841 census did not ask any question about marital status. However, his wife, Frances, has six children with her and in the 1851 census she identifies herself as a widow. Often, when a father is deceased, this fact is stated on a marriage certificate along with his name but not in this case. I have to say that, at the time of writing, I have been unable to identify his death in the Office of National Statistics [ONS] indexes nor his presence elsewhere in the 1841 census index.

The children with Frances in the 1841 census are Elizabeth, aged 15; John aged 15; our William aged 15 – these last two give their occupations as ‘Potter’s Apprentice’ – Frances aged 13; Jane aged 8 and Eliza aged 5. The rubric with the 1841 census allowed householders to round ages down to the nearest 5 years for adults so that we do not have a case of triplets here. The IGI gives their dates of baptism as 1822 for Elizabeth; 1824 for John and our William was baptised at St Martin’s in Worcester on November 29<sup>th</sup> 1826. It is most likely that John and William’s apprenticeship was being served at Chamberlain’s works since, at that time, Flight & Barr were in decline and therefore possibly not offering apprenticeships in any great number.

John and Frances’ other children listed on the census return were all born before the advent of civil registration in July 1837 but, luckily for us in this research if not for George himself, a child George was born to the family in 1838 but died aged just 5 months. From this George’s birth certificate we discover that the mother’s maiden name was Frances Massey and the father, John, was a ‘China Modeller’. From George’s death certificate we get the information that the father, John, who was the informant, was still alive and gave his occupation as a ‘China Potter’. Both certificates give the family address as Tallow Hill in the registration district of North Worcester. Tallow Hill still exists but is today a main road linking St Martin’s Gate to Shrub Hill Railway Station and is flanked only by large warehouse-like stores.

As surmised above, the father, John, may well have died between George’s death and the 1841 census and this event may have necessitated the move from Tallow Hill to Park Place. Park Place no longer exists on maps of modern Worcester but Park Street is one of a number of streets on the south side of Tallow Hill which makes me think that Park Place may well have been in the same vicinity so the family had not moved very far. Interestingly, some members of the family give their birth place as Tallow Hill in subsequent census returns so that the early years there may have been particularly happy ones for the whole family.

*This shows Park Street, Worcester with the sort of house the Bromleys may have lived in at Park Place after leaving Tallow Hill*



Within a few years of their marriage William and Ann with their young family made an even longer move, away from Worcester altogether and into the bustling town of Fenton where we find them in Bridge Street at the time of the 1851 census. Their first two children were born in Worcester – Louisa in the summer of 1846 and Emily Ann in early 1848 – but Fanny had been born in Stoke on Trent and was aged just three months at the time of the census in March 30<sup>th</sup> 1851. William’s occupation is given as ‘Potter Figure Maker’ but there is no clue in the census as to which pottery company he worked for at this time. Bridge Street, Fenton, no longer exists but was probably in the vicinity of the Trent and Mersey canal which still separates Stoke from Fenton.

The families they left behind in Worcester had also moved and Frances is now living with three of her daughters in Claines, occupied as a launderess and noted as a widow. Frances was to die on January 3<sup>rd</sup> in 1856 at 117 York Place, Whistones, Worcester aged 57 and the widow of John Bromley a China Modeller. Ann’s



family were now also living in Claines just a few doors away from the Bromleys and her father, too, was now dead so her mother was working as a gloveress and Josiah as a gardener. Her elder brother, Frederick, was plying his trade as a cabinet maker in Richmond, Surrey with his wife Matilda and four children, the last two being 7 month old twin boys.

Through the 1850s William and Ann remain in Stoke and gradually add to their family with Eliza born in 1852; Jane in 1854 and eventually, after 5 girls, a son William is born at Mount Pleasant, Fenton on July 13<sup>th</sup> 1857. On the certificate the father, William, still styles himself a 'Potter Figure Maker' just as he did at the time of the 1851 census. It looks as if William and Ann were content with their family at this size because four years later, at the time of the 1861 census, the eight of them are still at Mount Pleasant in Fenton but William has had a change of job and now gives his occupation as Parian Manufacturer.

This change of job description may, of course give us a clue to the development of Parian at Goss as being completed some time between 1858, when Goss & Peake started their John Street pottery works, and 1861. It seems likely that Bromley joined them at the start of their endeavour and, as Goss himself had been with Copeland, so too may Bromley have been employed there. As the Pine biography[2] points out, the John Street works backed on to Copeland's Stoke factory. It is a trifle ironic for Goss to complain in 1863 about his workers leaving for Belleek when he himself had walked out on his benefactor, Copeland, just five or so years before.

In Chapter 15 of their book, the Pines record that the first parian bust to be made was that of Mr Punch in 1861[2]. That William Bromley could, in that same year, call himself a Parian Manufacturer demonstrates the probably important part he played in bringing those Parian Busts to fruition and, thereby, giving the Goss & Peake factory their first claim to pottery excellence. On a quick look through the census for this enumeration district only two workers mention Parian in their occupation – a Harry Snow aged 21 living in High Street, Mount Pleasant who calls himself an 'Ornamenter in Parian' and William Scragg aged 32 living in Bridge Street who describes himself as a 'Parian Figure Maker'.

It is from this point in their lives that the English public records fail us. This 1861 census entry is the last such entry for any member of this family of eight people. There is no sign of any of them in the on-line indexes of the 1871, 1881 or 1891 census returns. Nor have I been able to find any clear marriage or death references for any one of them in this time period.

It is commonly assumed that William Bromley and other pottery workers were induced by Armstrong to leave England for Belleek, starting in 1863 as recorded in the Fermanagh Mail of September 21<sup>st</sup> that year and noted in Neville Maguire's recent book[3]. It is almost certain that the English potters did not all come at the same time, nor did they all stay for the same length of time. Some came and went quite often, others came once for a short or longer period and then returned to England to continue their careers there. The opening of the railway to Belleek in 1867 meant that travel to West Fermanagh from the ports of Belfast or Dublin could be made inside a day so that the night boat from Liverpool and a day's journey across Ireland by rail was all that stood between the English workers and the pottery in Belleek. The lack of any further census record for William and Ann Bromley and their family may be negative evidence that they actually went to Belleek and stayed there for some time. We know that William Henshall went over for the final time in the 1880s and stayed until he died there in 1902 and that William Wood Gallimore also went over more than once[1]. We know, too, that a number of children were born in Belleek to the English potters such as Albert Henshall in 1873, Robert Astley and John William Astley in 1870, Edward Astley in 1876, Samuel Ellis in 1877 and Florence Ellis in 1879. My thanks go to Frank Roofe for this information and he is generously looking through the records for more.

Thus the human commerce between the English potteries and Belleek involved not only the male workers but, for some, their wives and children too. The possibility that William Bromley was one of the early ones and that he and his family stayed for nearly twenty years is borne out by the emergence of Parian Ware from the pottery almost as soon as he got there as well as the absence of the family from the English census records. As at Goss, William's contribution appears to have been crucial to the successful outcome. The Pines record that W H Goss welcomed the men back to his factory but not Bromley[2], although it is not clear whether this was because



Bromley did not want to return or because Goss set his face against taking back the man who he, perhaps, saw as the ring leader of the defectors. Certainly both Gallimore and Astley became favourite employees at Goss in their later careers, Astley in fact following Gallimore as chief modeller after Gallimore's departure for America[2].

It is recorded by various authors[4] that William Bromley Junior went to Trenton NJ, from Belleek, at some time around 1882 to use the experience he had gained at Belleek to help Ott and Brewer perfect their Parian production. Barber[5] records that his attempt was unsuccessful and that it was not until the father, William Senior, was sent for and arrived that success was achieved and that some of the ware produced was at least as fine as that which the Irish factory was producing. Once again our William's skill and knowledge appear to be the essential ingredient for commercial parian production.

Not content with this third successful launch of Parian products, William Bromley senior then went on to Willets and performed the same magic there in 1886, hence the title of this article. The evidence from Barber's work is important as he wrote his first account of the American Pottery industry in 1893, close enough to the events we are now recalling for him to have probably known the participants personally.

William Bromley died at his home, 354 Brunswick Avenue, Trenton, on Tuesday 21<sup>st</sup> February 1888. True to form he was not recorded in the 1880 US census because he only arrived there in 1882, nor in the 1890 and subsequent censuses because he died too early to be recorded. He was buried at the Greenwood Cemetery in Trenton but I have not yet been able to get hold of any record of a gravestone inscription[6].

The family, too, continue to defy the civil powers' recording processes and my army of helpers have not yet been able to identify any of the family with certainty in the US censuses. We think that William's arrival in America is recorded aboard the vessel 'Anchoria' which docked at New York on August 23<sup>rd</sup> 1882. There is a William Bromley aged 52 recorded as a Potter and accompanied by Fanny aged 52 and another Fanny aged 17. I think the first Fanny is a misheard Annie and is his wife, while the second one may be their daughter although the given age is out by 14 years and there is a possibility she is a granddaughter or that this is not the family at all.

There is a record in the 1900 US Census for Cumberland County – just to the South of Trenton – of a Louise Bromley aged 48 and born in England as a patient in the 'Home for Feeble Minded Women' there. The dates are not exact for her to be identified as William's eldest daughter with certainty, but it is a possibility.

In similar fashion there is an entry in the 1901 census of England and Wales for an Eliza Bromley, a single woman of 50 years of age born in Stoke on Trent and living at 30 Sun Street West in the Edgbaston/Harborne district of Birmingham. She is listed as a Milliner and Dressmaker and has two younger men lodging in her house. This time the age given is as it should be for William and Ann's fourth daughter but her absence from the official returns since the 1861 census makes it impossible to be certain that it is the right person.

My searches in the English, Irish and American records have not identified any marriages for the girls or for William Junior so far. A number of possibilities for some of the girls exist but these are not yet firm enough to record here. Similarly I have not been able to ascertain for certain that the family was complete with the birth of William in 1857. No other children are listed in the 1861 census but Barber[5] makes reference to William senior coming to America 'with his brother John' to help his son. *"Encouraged by partial success, however, Mr. Brewer induced Bromley Jr to send for his father, William Bromley, and his brother, John Bromley, who, with two or three other hands, came over in the following year from the Belleek factory in Ireland."*

It is not absolutely clear whether this refers to William senior's brother John or a brother of William Junior. Either way this John shares the family reluctance to be recorded in the census returns of any country, but Barber's proximity to the events he records leaves the question very much open. That William Senior's brother, John, was also an apprentice with him in Worcester, as recorded in 1841, at least puts him in the pottery industry but the lack of any further reference in any census leaves it somewhat up in the air, particularly because, as noted earlier, there are a number of John Bromley deaths in the Worcester registration district



between 1841 and 1851, one of which might be for him. In like manner there are a number of John Bromley births in the Stoke on Trent area during the 1860s any one of which might be for a son of William and Ann. Only the indexes are free to access and without other indicative evidence, which usually comes from the census returns, it could prove to be an expensive and possibly fruitless search through the actual entries.

I have entitled this article 'Midwife of Parian?' to emphasise the central role William Bromley seems to have had in the production of Parian ware at Goss, Belleek, Ott & Brewer and at Willets but the Trade Directories for Staffordshire in the 1860s mention many manufactories which list Parian among their production. In the 1860 Directory there are 4 firms of 'Parian Figure Makers' listed and 22 firms, including W H Goss of Ashfield Cottage, listed as Parian Manufacturers. It would appear, then, that whatever form of fine porcelain was at that time called 'Parian' it was not unique to Goss & Peake. As we have noted earlier, references to Parian amongst people's job titles already existed in the 1861 census returns and it appears, therefore, that the production of Parian ware in Stoke on Trent was quite widespread at this time. What William Bromley managed to do during his career seems to have been to export the knowledge of ensuring commercial production of the very finest Parian porcelain to Ireland and to New Jersey.

To add a final piece of uncertainty to this article I should record that in Slaters Commercial Directory of 1862 the firm of Bromley, Turner and Hassell of Liverpool Road, Stoke on Trent are recorded as Stoneware and Parian Manufacturers. There is no way of knowing at this time whether this is our Bromley although he calls himself, as noted earlier, a Parian Manufacturer in the 1861 census. In the Keates and Forde Directory of 1867 the firm is listed as Turner, Hassell and Peake of Copeland Street and Liverpool Road. The replacement of Bromley by Peake is probably just coincidence but could be the result of Bromley leaving Stoke for Belleek at some time between 1862 and 1867 and the break up of the Goss & Peake partnership in the later 1860s[2]. There is the further replacement of Peake by Poole in the Kelly Directory of 1872 which lists the firm as Turner, Hassell and Poole at Albert Works, Copeland Street and at Liverpool Road.

At this stage of my knowledge, as recorded in this article, there are a number of questions that remain unanswered. These concern the lives of the Bromley family between the 1861 census return and the reappearance of the two William Bromleys as recorded by Barber at Trenton in 1882. Details of Bromley's funeral in 1888 might help to fill in some gaps as would more detail from the birth, marriage and death certificates in England during the same period. An investigation into the firms of Turner, Hassell & A.N. Other would also, perhaps, help to answer a few questions. The connection, through the professional life of William Bromley, between Chamberlain's of Worcester, Goss & Peake, Belleek, Ott & Brewer and eventually Willets is a chain which will intrigue every lover of Belleek and Belleek type wares and I hope that this interest may lead to others also seeking answers to the questions raised by this article.

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# *Belleek Black Mark Tea Ware - Part 3*

## *Shell / Marine Continued*

*By Tony Fox*

Part three of our review on Black mark tea ware covers four remaining patterns i.e. Tridacna, Neptune, Institute and Victoria which together with Echinus, Shell, New Shell and Limpet constitute the eight patterns belonging to the Shell/Marine design motif group.

### *Tridacna*

The name is derived from the Latin term for a group of giant clam shells. The ware was produced in both eggshell and regular form and was supplied to Queen Victoria and the Royal family. Its design was registered on 9<sup>th</sup> Jan 1871 (the same day as some Institute pattern items) and has remained a favourite and in production throughout the black mark years, certainly there was plenty shown in the 1892 lantern slide 'Store Room - Parian Ware' (150 Years of Belleek Pottery Book).



*Registered design document above:  
'Ornamentation for Tea ware based on Shell  
of "The Tridacna" Specimen'*

*Butterscotch set: BII*

*Pink and gilt dejeuner: BI*



*Cream and sugar BII, similar to the designs  
shown above in the registration. This shape  
is referred to as 'Boat' shape in the 1904  
catalogue section on 'Sugars and Creams'.*





The teapot/kettle spout on the medium and large sizes seems to vary between a squat cut down spout, as seen on the sets (*previous page*), and an elegant sweeping lipped spout (more like unfooted Limpet!) as seen on the large BII pink/gilt monogrammed teapot and rose painted BIII kettle (*next page*). The reason for this is unknown as it does not seem to be period related. The small size always has a squat spout (*last page in section*).

Some later trays (see below) have the handles reversed i.e. unfolded and turned outwards (extremely rare), the reason for this is not clear but it may have been adopted for ease of production and to reduce losses in the firing stage during the Arnold years.



*Tray folded in BI and tray folded out BIII*



*Turquoise kettle: BII*

*Pink and gilt kettle and slop bowl*

The Tridacna pattern has an extensive range of tea ware items and therefore has sufficient pieces to form a dejeuner set and accessories i.e. kettle and slop bowl.



*Green teapot: BII*





## ***Decoration:***

Pearl, pearl lustre, nacreous lustre, pink tint, green tint, blue tint, butterscotch tint, gilt handle, all with or without gilt rim. Also can be elaborately high lighted in gilt. May also have special armorials or monograms. The only decoration way numbers that have been recorded for this pattern are in the Deco style from BIII onwards, some in common with unfooted Limpet (No 213 and No 299).

Eggshell does not appear in any sales catalogue after that of 1904.



### ***Decoration on Tridacna pieces:***

*"Deco" teapot No 213: BIII (above)*

*"Deco" set No 217: BIII (top right)*

*"Deco" cup and saucer No 299: BIII (right)*

*Crested Cup and saucer: BII (below right)*

*Painted Kettle: BIII (below)*





## ***Periods:***

BI, BII, BIII.

A Tray exists in BIII.

As a registered design it is strange that no items have been seen with a registration diamond mark.



***Rose painted  
saucer:  
BIII(left)***



***Gilt saucer (similar decoration to Ott and Brewer): BII  
(above)***

## ***Forms:***

Tray, Kettle (large, medium and small), Teapot (large, medium and small), Cup and saucer (breakfast, tall, medium (usual), coffee and moustache), Sugar (large covered and uncovered, small covered and uncovered), Cream (large and small), Slop bowl (large, medium and small), Coffee pot.



***Large BII sugar, small covered BI sugar, large BII cream and small BI cream (above right)***

***Large BII, medium BII and small BI teapots (right)***

***Example of tall and usual cup: BII (below right)***

***Pearl Moustache cup and saucer: BII (below)***





## Neptune

Tommy Campbell in the Corrigan Manuscript says that the Neptune pattern was designed by Katherine Cecilia Armstrong, the daughter of Robert and Annie Armstrong. If so, this must have been before 1873 as it is believed that she was disowned by Robert Armstrong after her marriage to the peasant farmer James Elliott. It is strange, if this is correct, that they did not register this design as they did for other patterns from this date. However, first period examples are very rare which would be more inline with the pattern being introduced at the end of the first period. Further research is required because of the date discrepancies.



The pattern is based on a free rendition of the cardium shell. Pond snail shells are used to support the teapot, teacups, cream, sugar, slop bowl and kettle. Some of the shells have their coiling reversed for artistic purposes, however, this rarely occurs in nature. The larger size kettle and teapot have an elegant spout, unlike the shorter spouts of the small and medium sizes. Also the green tinted BII kettle illustrated (*top of next page*) has a knobbier handle than usual, this could indicate this is an early example.



(Top) BII Tray, pink tint; (above) BII Dejeuner Set with kettle, blue tint.





*BII Green Kettle (note knobbly handle)    BII Part pink tint teaset.*

The Neptune pattern has a reasonable number of tea ware items and there are sufficient pieces to form a dejeuner set together with the accessories i.e. kettle and slop bowl.



*Crested harlequin dejeuner: BII (note that the crest is inside the cups!)*





*Kettle in "Deco" No 118: BIII*

*Cream and sugar in "Deco" No 118: BIII*

*Crested cup: BII*



### *Decoration:*

Pearl, pearl lustre, cob lustre, nacreous lustre, pink tint, green tint, blue tint, butterscotch tint, some with gilt rim. Harlequin sets, where each cup and saucer is in a different colour and pieces with special armorials or crests. No early elaborately decorated pieces or monogrammed items have been seen. Only 2 decoration way numbers have been recorded for this pattern, both in the Deco style (from BIII onwards): No 113 and No 118.



*Set in "Deco" No 113: BIII*



### ***Periods:***

BI (very rare), BII, BIII.

A tray has been seen in BIII



*Coffee and usual (tea) size cups and saucers BII*



*"Deco" cream No.113 BIII*

### ***Forms:***

Tray, Kettle (large, medium),  
Teapot (large, medium and  
small), Cup and saucer (usual  
size, coffee), Sugar (large,  
medium), Cream (large, medium  
and small), Slop bowl (large).

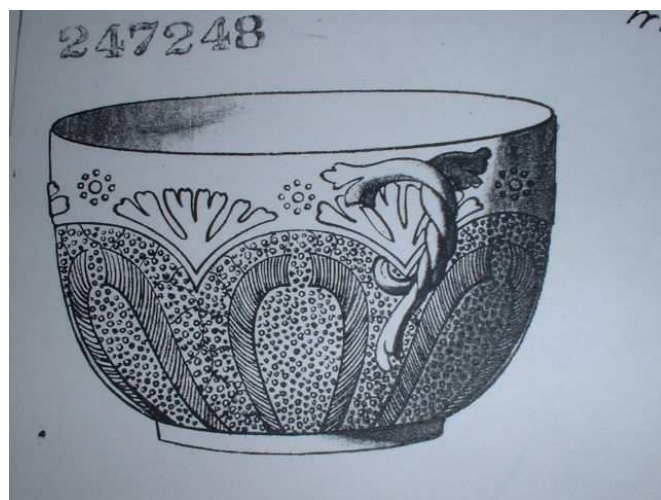
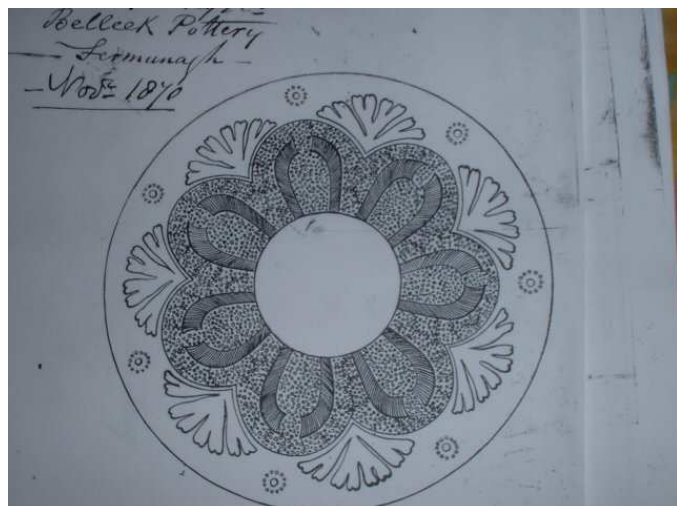
*Two teapots in green tint and  
pearl, both BII*

*Four trios, showing pearl and  
pink, butterscotch and green  
tints: all BII.*

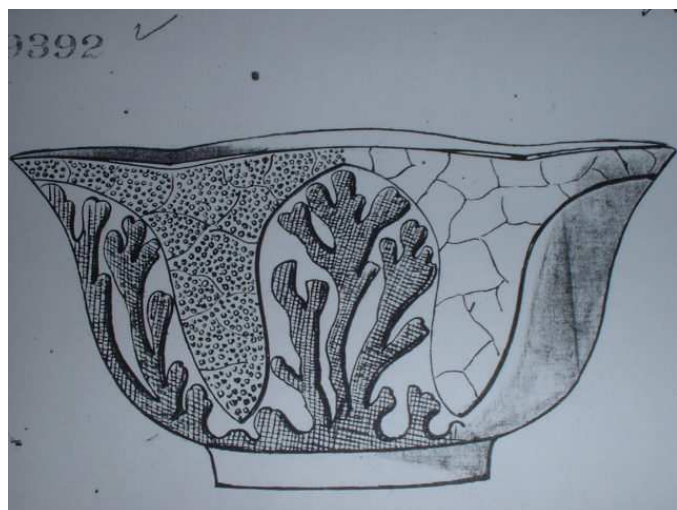
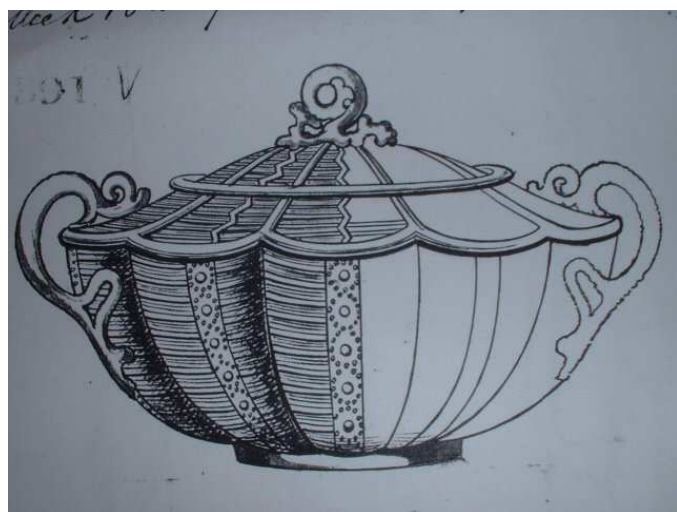


## Institute

Designs for the Institute pattern were registered between 12<sup>th</sup> Nov 1870 & 6<sup>th</sup> Feb 1871 (10 designs registered in all, not all for tea ware, by far the most registrations by Belleek for any design). The registration document was titled 'Ornamentation from Marine Subjects'. Originally this was called the Queen's breakfast service as it was designed by the Queen's Institute (purportedly by a student, Miss Kealy), as a result of a commission in 1870 by Kerr of Capel Street, Dublin (a major retailer of Belleek). The Queen's Institute of Female Professional Schools, Dublin, was opened in 1861 for the training and employment of educated women who had to earn a living due to reduced circumstances, it was the first such college in Europe.



Registration drawings of cup and saucer reg 12<sup>th</sup> Nov 1870



### James Kerr and Son price list The Queen's Breakfast Service:

1. Breakfast Cup & Saucer	each	5s. od.
2. Tea Cup & Saucer	"	3s. 8d.
3. Coffee Cup & Saucer	"	3s. 8d.
4. Plate (7 inch)	"	3s. 3d.
5. Plate (7 inch)	"	2s. 9d.
6. Slop Bowl	"	5s. od.
7. Milk Jug	"	5s. od.
8. Cream Ewer	"	4s. od.
8a. Sugar Box	"	6s. od.
9. Cake Plate	"	5s. od.
10. Covered Muffin Dish	"	8s. 6d.
11. Egg Cup	"	1s. 9d.
12. Butter Dish	"	8s. 6d.
13. Honey Pot with Stand & Cover	"	8s. 6d.
14. Covered Steak Dish	"	£2. 2s. od.
15. Toast Rack	"	8s. 6d.
16. Dish (12 inch)	"	13s. 6d.
16a. Dish (ten inch)	"	9s. od.

*This price list was published by James Kerr and Son, probably in 1871.*

*Registration drawings of sugar box & slop 9<sup>th</sup> Jan 1871*



The pattern is an eccentric amongst Belleek tea ware since the design motif on all the pieces differs. It is predominately a stylised seaweed motif, a seahorse forms the handle on the cream. Other pieces do not have any of these features. Some items have the registration diamond.



*Gilt cup and saucer and its marks: BI*



The Institute pattern has a limited number of pieces and as such there are insufficient items to realise a dejeuner set. There is no evidence to date, to indicate that this pattern has a tray, kettle or teapot.



*Cream (pearl), sugar (pink decoration) and cup and saucer: BI*

### ***Decoration:***

Pearl, pearl lustre, cob lustre, pink tint, turquoise, with and without gilt rim. Only one example of a more decorated piece has been seen (below), but there are pieces with special armorials or monograms.

***Periods:*** BI, BII

### ***Forms:***

Cup and saucer (breakfast & usual), Sugar (covered box and uncovered with 'curved in' rim), Cream, Slop bowl (like the sugar, but with 'curved out' rim). There is no evidence to suggest this pattern had a tray, teapot or kettle.



*Large breakfast (gilt decorated) cup and saucer (similar decoration to that on earthenware trios in the 1904 catalogue): BI (above)*

*Breakfast cup and saucer: BI and usual size cup and saucer: BII (left)*



*Slop bowl (pink decoration): BI (above)*



*Pink and gilt sugar box: BI (above)*



## Victoria

Introduced during the second period this pattern is named after Queen Victoria and is distinguished by the broad base which is in the form of a double shell opened to embrace the body of the teapot, teacup, cream and sugar.



The teacups, cream and sugar have shaped edges and are waisted and fluted on the upper sections which would appear to make them difficult to keep clean and in the case of the teacups to drink out of.

Nowadays, this is an exceedingly difficult pattern to find examples of, perhaps it was less popular because of its impracticality and so only made for a limited time in the second period.

The Victoria pattern has only a small number of tea ware items, however there are enough to constitute a dejeuner set.



### Decoration:

Pearl, pink tint, green tint, with and without gilt rim.



### Periods:

BII Only. Has been seen with the retailer's mark 'Robinson and Cleaver'

### Forms:

Tray, Teapot, Cup and saucer, Cream, Sugar.

There is no evidence to suggest this pattern had a kettle or slop bowl.

*All illustrations BII; tray pink and gilt, pink tint cup and saucer, green and gilt cup and saucer, pink tint saucer and pearl creamer.*





## References

Corrigan manuscript – Campbell and Jenkins  
Langham – Belleek Irish Porcelain  
Degenhardt – The Complete Collectors Guide and Illustrated Reference, 1<sup>st</sup> and 2<sup>nd</sup> editions  
Anatomy of a Belleek Collection – Weleck  
Brian Russell – The Registered Designs of Belleek Pottery  
Brian Russell – Armstrong Family Tree  
Fergus Cleary – The Belleek Pottery Old Photograph Album  
The UK Belleek Collectors' Group – 150 Years of Belleek Pottery  
Various old Belleek sales catalogues.

A big thank you to all those whose pictures I have included.

**This article describes what we know *TO DATE*:** please, if you have further information get in touch with Tony at [research@belleek.org.uk](mailto:research@belleek.org.uk), he would be very grateful to receive it.

## NOTES

I have adopted some terms as a result of information in the recently published 'The Belleek Pottery Old Photograph Album':

- Pearl – indicates plain white
- Pearl lustre – as in the above, but with a shimmering transparent glaze

## Questions raised from Tea ware Part 2

- Shell or New Shell
  - Is there a black mark teapot without feet?
  - Is there a dejeuner set that includes items without feet?
  - Have we seen any BII New Shell?

The Shell 'bowl' illustrated in part 2 (as seen in 1904 catalogue under 'Sugars and Creams') is assumed to be a slop bowl since it is the sole item to carry the description 'bowl'. It is also larger than both the cream and sugar.

- Limpet
  - Are there any BI (footed) pieces?

Since the last tea ware article we have found examples of BII unfooted Limpet pieces.

## Questions raised from this article Part 3

- Neptune:
  - What BI examples can we find?
  - Are there any pieces with a painted monogram?
  - Is there any evidence for a BIII Neptune-Limpet combination set? (Suggested in Langham and in the Corrigan Manuscript)
- Tridacna:
  - Are there any BI pieces with a diamond registration mark?

## Patterns to be covered in Tea ware Part 4

Floral/Plant design motif group:

- Grass
- Finner
- Cone
- Artichoke

# New Zealand Belleeking

By Bev Marvell

After Margaret and David Montgomery's UK visit last summer, Chris and I were invited to stay with them at their home near Tauranga, North Island, New Zealand when we went over for a touring holiday. It was the end of January, mid Summer, a pleasant 23'ish deg C and we had hired a yellow mini convertible so that we could soak up the fantastic scenery.



A NZ Belleekers' get together with BBQ, wine tasting at the local vineyard, Belleek viewing/chatting and a fishing trip had been arranged. As well as Margaret and David, Glenda and Paul Norman, Marcia Murtagh and Joanne Wilkes came from all over the North Island.

Before the wine tasting, whilst we were all still in sensible mood, we had a talk about Belleek and the internet and my favourite subject – painted numbers, of which David has quite a few examples and Marcia had also brought along a Shamrock cup and saucer with '6' indicating it was gilded. The Montgomery collection is mainly of choice early Belleek, Margaret particularly appreciates the delicate flowered pieces. New Zealand of course occasionally has an earthquake, so they can't display their collection on plate stands, etc.. and they have to put cushioning or pads around pieces – just in case! – As you can see with this exquisite birds nest wall pocket.



Margaret demonstrated that she had noticed that there were 2 sizes of Artichoke cup, information that I had to pass onto Tony Fox for his teaware research.



They also had 2 variants of lily on pad: first period with rock base (this is the usual composition) and a second period without rock base.



Then we were off to the local vineyard down the road, Mills Reef, which has won prestigious awards. The sampling was of an exceedingly high standard. Several bottles were bought back for further more intensive tasting at the BBQ (which Paul and Chris were in charge of) and a fine spread of other goodies including traditional NZ Pavlova.



The next day we went to Lake Rotourua with David's boat on tow to do a spot of fishing with Glenda and Paul who are fishing experts and have prize winning stuffed and mounted fish to prove it (Glenda's is the biggest!). We have never held a fishing rod before and I think the fish sensed this because they gave us a wide berth...but we did eventually catch a trout each. New Zealanders are exceedingly keen about

environmental matters (quite right) and are very fussy about the permitted size and quantity of fish you can catch (not that we were in danger of breaching this). Lunch time came and we stopped for a spot of lunch, we moored the boat at the foot of a lush lawn expecting a picnic, but no .. this was the bottom of the garden of Glenda and Paul's home on the shore of the lake. How civilized. ..and another Belleek collection to view. Wine and lunch and our catches prepared sashimi style (raw with marinade, yummy) by Paul. New Zealanders know how to enjoy themselves.



This Belleek vase (*left*) surely must have one of the best views in the world.

Back at the Montgomery base in the evening, Chris tried to capture a shot of the newly discovered McNaught comet, the brightest comet seen in 40 years (*right*).



Our visit was over far too quickly and we left for the long journey south to catch the car ferry from Wellington to the South Island. Halfway we had a break at the small town of Bulls and spied an antique shop. In the window was a large collection of Belleek for sale, amazing.

This was our 3<sup>rd</sup> visit to New Zealand and the best so far, if you can stand the 25 hour flight then I can not recommend it enough, great people, scenery, wine, food ...and enthusiastic Belleekers.

Many thanks to David and Margaret and all our new NZ Belleek friends for looking after us so royally.



## Auction Report- some exceptional Items of Belleek

### RARE VINTAGE HANDPAINTED BELLEEK SAUCER- M. ALLINGHAM



THIS IS A CHARMING DELICATE HANDPAINTED BELLEEK SAUCER. IT FEATURES A BEAUTIFUL SCENIC COUNTRY COTTAGE VIEW, WITH MOUNTAINS IN THE BACKGROUND, SURROUNDED BY A GILT RIM. THE SAUCER IS IN VERY GOOD CONDITION WITH NO CHIPS, CRACKS OR CRAZING, JUST TO PIN HEADS MANUFACTURES FIRING MARKS. THE SAUCER



*Sold for £227 EBay seller PeterandPat (Third period.)*

### Belleek Bamboo teapot, small, 2nd mark

Bamboo teapot, size small, 2nd Mark (1891-1926), pink and white in color. Pristine condition, no chips cracks or restorations.

*Sold for US\$800 EBay seller Specc2 (Second period)*



### VINTAGE BELLEEK 1st PERIOD KELTIC BOWL

This is in excellent condition for its age with only some crazing and a small hairline, a rare stone ware piece. Measures 9¼" (23.5 cm) in diameter

*Sold for £113 EBay seller panda-ceramics Second period (despite listing title)*



### BELLEEK Tea Cup and Saucer / 2nd Black Mark

2nd mark bone china tea cup and saucer a white and green color with a ridged fan pattern on the cup and the saucer. This set is awfully delicate, the light shines through the side of the cup. The cup and saucers are in excellent condition, there are no chips, cracks or crazing and the rim has no signs of wear

*Sold for US\$372.01 EBay seller undiscovered\_gems (Second period)*





## **BELLEEK TWISTED DOLPHIN VASE - 1ST BLACK MARK VERY RARE**

This Irish Belleek Twisted Dolphin vase is truly spectacular and rare. The modeling and detailing are remarkable, especially the dolphin's scales. The dolphin's body circles the vase. The glaze work is outstanding being the typical lustrous Belleek format with iridescent highlights. The piece is marked with the Belleek 1st Black Mark,. Additionally, it has an impressed British Patent Office registration mark, that was used between 1842 and 1883. Neither Langham, Degenhardt, or any other Belleek reference material that we have shows this incredible vase. The piece is 8 3/8" tall. The piece is in excellent condition with no cracks, chips or restoration.

*Sold for US\$1225.01 EBay seller jonlr (First period)*

## **Rare Belleek Cup & Saucer Hand Painted, Signed & Dated G.E. Brown 1905**



It is very unusual to find a signed and dated piece of early Belleek.

This teacup and saucer are in the hexagon shape as in Dagenhardt D622-II. There is a signature, "G.E. Brown" on both pieces and the cup is dated 1905. Both pieces have the second black mark. The condition is superb, no cracks, no chips, or no crazing. There is very delicate hand painted floral decoration, gilding to all edges, and the interior of both cup and saucer are painted yellow. The interior of the cup has a single floral spray halfway around.

*Sold for US\$411.99 EBay seller lynterry (Second period)*

## **RARE BELLEEK HP TEA CUP DUO by E.SHEERIN 2nd BLACK 1900**



An extremely Rare Belleek Porcelain Tea Cup Duo delicately hand painted with Buttercups and Grasses and Gilded. Second Black Mark with 'S' signature possibly for Eugene Sheerin. Both the cup and the saucer are delicately hand painted with a spray of lemon-yellow buttercups and foliage with monochrome grasses painted into the background. We consider this set to be of the early part of this period, i.e., circa 1900. In conjunction with this mark is a painted letter 'S' which is most likely the artist's signature, from which we have deduced that the work is possibly by Eugene Sheerin. Both pieces are in pristine condition. There are no chips, cracks, losses or repairs. The gilding is fine and unscrubbed.

*Sold for US\$455 EBay seller bon- bons (Second period)*





### Rare early black mark belleek cologne bottle

I have never seen this mark before with a registry mark. This is a wonderful piece with tiny flowers handpainted all over. The top comes off and there is a cork on the inside. I don't know if this is a bitters bottle or perfume. There is a very small hairline that is at the top 1/2 inch of the bottle which I only noticed when listing, otherwise, it is in excellent condition for such an early piece. Age: pre 1900. Condition: very good.

*Sold for US\$216.50*

*EBay seller funforallantiques*

*Possibly Second period*

### Belleek Jug

Beautiful Belleek small jug in pale pink and white. 16cm tall at tallest point. 25cm circumference at most bulbous part. Has the black stamped mark which we understand was used between 1891 - 1926. The jug has no chips or cracks but we can see a tiny area approx 4mm x 4mm on the bulbous area where the glaze has bled.



*Sold for £90.01*

*EBay seller emmcambridge*

*(Possibly Second period)*

### EARLY BELLEEK LITHOPHANE CA 1870! - MAGNIFICENT & RARE!

This Irish Belleek lithophane is quite rare and is offered to the market for the first time from a world-class California Belleek collection. It is from the Belleek pottery's first period, ca. 1863-1880. The piece is marked with an impressed "Belleek," which is the earliest form of the impressed mark used on Belleek lithophanes. Later marks added "Co. Fermanagh," and "R Ireland." This impressive, piece is 6 5/8" wide and 8 1/2" high. The wonderfully detailed image is of a peasant girl holding a rake over her shoulder accompanied by a goat. She is toting a large bundle on her head. The side with the molding has the famous, almost iridescent, Belleek clear glaze while the back flat side is left unglazed. The lithophane is perfect with no chips, cracks, dings, etc.

*Sold for US\$687*

*EBay seller jonlr*

*Possibly First period*





## Vintage Belleek Tridacna Cup & Saucer, 2nd Black Mark



Vintage Belleek Cup & Saucer. We believe the pattern is called "Tridacna". The saucer has the 2nd black mark & the cup has the third black mark. Each piece has been hand painted with flowers, which appear to be roses. It also has hand painted gold trim. The saucer has a hairline crack (approx. 1-1/2" in length) around the base (where the cup sits). Other than the crack there are no issues with either piece.

*Sold for US\$107.16*

*EBay seller mapleridgeauction*

*Third period cup, second period saucer*

## RARE BELLEEK GIRL WALL BRACKET FIRST BLACK MARK

Seen very rarely is this fine Girl Wall Bracket (D1528) from Belleek. It doesn't appear in the 1904 catalogue so was probably limited to the first period and perhaps the second. Beautifully made flower holder more generally known as a Girl Wall Bracket with the code D1528. Her shawl covered head balancing a basket. Excellent condition. There is a small factory firing flaw to the rim of the basket and a tiny unglazed spot on the tip of her nose. Printed larger size black mark of the first period. 265mm high

*Sold for US\$1580.99*

*EBay seller the\_marked\_example*

*First period*

## Pair of Belleek greyhounds - 3rd black mark 1926-1946



These greyhounds are beautiful and in excellent condition. The unglazed figures sit on glazed bases. The color is creamy white, but the photos do not give the greyhounds' surface smoothness justice. I have seen the male greyhound for sale by itself, but a later vintage with a fifth green mark. I have never seen a female for sale nor a pair sold together.

*Sold for US\$ 1,028.77*

*EBay seller maddogsurfer46*

*Third period*



## *Viewback Auctions Sale at The Manor House Hotel: 23<sup>rd</sup> April 2007*

This sale, which followed shortly after the Convention in Belleek was a continuation of the sale of Belleek from Beatrice McElroy's collection with addition items from Omagh and other parts of Co. Tyrone. It represented a major sale of rare



Belleek items and also contained many items from Neville Maguire's collection including pieces illustrated in his book "Belleek in Context" (see other articles and references to this book in this Newsletter). Initially, the sale had been arranged to occur during the Convention but it was helpfully re-arranged so that it would not conflict with any of the Convention's events.

The Manor House Hotel at Killadeas, on the northern shore of Lough Erne, is a magnificent building (as you can see in the picture here) and was originally designed by Robert Williams Armstrong – you might detect some similarities with the architecture of the Belleek Pottery. The sale was held in the Hotel's ballroom and was well attended by local collectors, some members of the UK Group and some international dealers and collectors. Here we see Bev Marvell and Pat Russell inspecting some of the items before the sale.



This auction review shows some of the highlights of the sale. There were 270 lots in all, most of them were Belleek with a few lots of American Belleek, Kerr and Binns Worcester, Donegal China, Coalisland and watercolours by Belleek Pottery manager, Cyril Arnold. All prices exclude the buyer's premium.

Lot 114 (left): A very rare second period "BallymacClinton" Shamrock mug. Sold (along with another Shamrock Mug with "From Cork" printed on it) for **£170**.



Lot 264 (right): A pair of first period spice or salt "spoons" in the form of a shell. Perhaps one of the smallest items that Belleek ever produced. **Sold for £250**.







Lot 174: Large size first period earthenware "Convolulous" platter with harp and crown mark, dated (on the back) July 6<sup>th</sup> 1877. **Sold for £250.**

Lot 199: A large first period wash bowl with "Bird and Thorn" transfer decoration, as illustrated in Neville Maguire's book "Belleek in Context". **Sold for £500.** Note the very clear and interesting marks.



Lot 206: A large transfer decorated earthenware bowl. **Sold for £225**



Lot 261: An extensive first period earthenware transfer decorated dinner service (part shown), 39 pieces in total. **Sold for £2,600.**





Lot 153: A first period earthenware part dinner service – the large tureen shown, gilded and decorated in orange enamel with the crest of a bird and motto “Alta Petit” on all the items. **Sold for £900.**

Lot 249: A rare first period transfer decorated earthenware plate made for Knockninny Hotel, Knockninny on upper Lough Erne. Marked as shown below and impressed 41/77, presumably a date mark for 1877 on rear. The plate was mounted in a glazed frame. **Sold for £900.**

Refer to the article in the Newsletter 26/1, March 2005 for the full history of this Hotel and a description of the wording on the plate.



Lot 144: A very rare first period glazed earthenware salmon redd tray. These items were used in commercial salmon husbandry to protect the salmon eggs and newly hatched fry (presumably associated with the salmon fishery on the Erne). **Sold for £300.**

Lot 185: An Aberdeen Jug, second period. **Sold for £150.**

Lot 187: A first period unrecorded vase heavily decorated with flowers and sprays of flowers, with gilded and black greek key decorated top rim. **Sold for £2,300.**

Lot 189: A second period harp. **Sold for £210.**

Lot 190 A second period bird stump vase. **Sold for £800.**





Lot 268: (right) An unusual (unrecorded) Henshall type basket mounted on a base decorated with two minstrel putti and flowered swags. Restored.

**Sold for £15,000.**



Lot 269: (left) A first period Minstrel Comport, detail of putti minstrels shown.

**Not sold at £14,000.**



Lots 250 and 251 (right)



Lot 250 is a first period painted earthenware plaque inscribed "Olenamo" by J. McDermot. **Sold for £4,500.**

Lot 251 is a first period painted earthenware plaque of "Eagle Crag" after Rowbotham, painted by Eugene Sheerin – Illustrated in Neville Maguire's book. **Sold for £15,000** to the National Museum of Ireland, Collins Barracks, Dublin.

Lot 270: (right) A figure of the "Prisoner of Love", the largest figure made by Belleek. This example was accredited as from the personal collection of pottery manager Cyril Arnold by a note (left) from his son, Robert. The item appears to carry a first green mark, putting it into the period when Cyril Arnold was manager and has been delicately embellished by him.

**The item sold for £12,000.**



To Whom it may concern,  
The figure of The Prisoner of Love,  
was detailed by Cyril Arnold and  
is from his personal collection.  
*R. Arnold*



Right, Lot 259: The “Swann” Dejeuner set. An important first period dejeuner set in the “Sevres” design. All pieces are gilded and are finely hand painted by E.W. Swann. The set described in the Campbell/Jenkins (Thomas Corrigan) manuscript and believed to have been made as a special commission for R.W. Armstrong himself in 1863-1865.

The set is in bone china body and the tray has a stress crack. This set has been described in talks by Neville Maguire to the UK Group (reported in Newsletter 28/1, March 2007). It is also illustrated and discussed in Neville's recent “Belleek in Context” book (see the book review and description of the book launch in this Newsletter). The artist, E.W. Swann will be the subject of a forthcoming article by Paul Tubb.



The set sold (to applause in the saleroom) for **£13,000** to the National Museum of Ireland, Collins Barracks, Dublin.



Some views of the sale: on the left we have Paul Norman, one of our UK Group Members who lives in New Zealand, making a critical inspection before the sale started.

On the right, Pat and Brian Russell and Tracy McKee deliberating on the catalogue.

Below that, Pat again, this time in conversation with Joe Crawford, the well known local historian and author of books on the area round Belleek and Lough Erne.



Finally, a view of the packed room, just before the sale started. It was a very interesting evening - the auction was most ably conducted by Geoffery Simpson of Viewback Auctions. It will be some time before we see a sale as extensive as this again!





## Tennants Spring Catalogue Sale 29<sup>th</sup> March 2007

- 23 **A Belleek Co Fermanagh Composite Part Grass Pattern Teaset, early 20<sup>th</sup> century**, comprising six teacups and saucers, uncovered two-handled sugar basin, and milk jug, the moulded grass decoration picked out in light iridescent colours, gilded rims, various black printed wolfhound, tower and harp marks

Teawares of this type are illustrated in Langham (Marion) Belleek Irish Porcelain, pg.175 - Belleek Pottery Catalogue 1904.  
£200-300



**Sold for £340**

- 24 **A Belleek Octagonal Plate, decorated by Cyril Arnold, 20<sup>th</sup> century**, painted with a single yellow rose framed by a washed pea-green border within a gilt dentil rim, black printed mark, painted artist's name, 18cm, framed and glazed See illustration  
£1000-1500



**Unsold**

- 25 **An Impressive Belleek Parian Group of a Snake and Horse, 20<sup>th</sup> century**, the horse in the biscuit rearing before a tree from which a glazed snake descends to encoil the horse's flanks all over a rustic base likewise covered in an iridescent lustrous glaze, printed black dog and harp mark, and Celtic circle, registration number "8857", 45cm high See illustration  
£6000-8000



**Unsold**

- 26 **A Belleek Fish Vase, First Period, 1863-1891**, modelled as a narrow tapering vase, moulded with rushes and gripped by a pair of entwined fish gasping for air and placed on an irregular rocky hexagonal base inhabited by snails and washed in hues of brown, purple and yellow, indistinct black dog and harp mark, impressed "Belleek, Co Fermanagh", 31cm See illustration  
£1200-1600



**Unsold**

- 194 **A Bust of Clytie, after the Antique, Belleek, First Period**, the voluptuous maiden gazing downwards to dexter, upon a bed of curling leaves, glazed circular base, impressed tower, wolfhound and harp mark and "Belleek", 27.5cm high

The original Greco-Roman marble is in the Townley at the British Museum.

Clytie. The daughter of a King of Babylon who was forsaken in love by the sun god Apollo because he turned his attentions to her sister Leucothea. Clytie's jealousy caused her sister's death, but, still spurned by the god, she wasted away and turned into the flower that always turns its face towards the sun (possibly the Marigold)  
£500-700



**Sold for £400**

## *And Finally...*

Following the celebrations at the convention in Belleek, there has been another notable celebration – Graham Muntion's 90<sup>th</sup> birthday. Yes, Graham is 90 this year. Maureen and Graham held *several* tea parties to mark the event.

As you can see, Maureen and Graham like to celebrate with a certain style: here they are toasting the 90 years with Champagne.



And this was one of Graham's presents from Maureen – a very rare Belleek crested shell menu holder.

Wisely forgoing most of the ninety candles, (in the interests of health and safety) Graham performs the customary ceremony. Note that this had to be done for a second time to help out your photographer – we had already been eating the cake!

We wish Maureen and Graham health and happiness and look forward to seeing them at a future meeting when the opportunity arises.

*Many happy returns,  
Graham.*

