

UK Belleek Collectors' Group
Newsletter

Number 28/3
October 2007



Tony Fox's Teaware... continued.
Paul Tubb - Seven Swanns
The Portsmouth Meeting report
Some more interesting Auctions of Belleek

Contacts:

Chris Marvell is the Newsletter editor. Please let him have your contributions for future Newsletters, comments, suggestions, letters for publication, criticisms etc. If you want, Gina Kelland is still happy to receive material for the Newsletter: she will be assisting Chris with her advice and proofreading. **If you are sending published articles please either get Copyright clearance yourself or enclose the details of the publisher so Chris can ask for permission.** You can contact Chris by email at editor@belleek.org.uk

Chris and Bev Marvell publish and distribute the Newsletter. Chris has set up a database which forms 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 - working with Simon Whitlock, we intend to publish all the back issues of the Newsletter and all of the research done by our Group members on our website. If you have questions about the publication and distribution of the Newsletter, contact Chris or Bev by email at publisher@belleek.org.uk.

The Group's Chairman is **Eddie Murphy**, email chairman@belleek.org.uk

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

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

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

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

Credits

Photographs:	Eddie Murphy, Pat and Paul Tubb, David Reynolds, Julia Reece, Gina Kelland, Jackie Patton, David Montgomery and Chris Marvell.
Articles by:	Tony Fox, Pat and Paul Tubb, Bev Marvell.
Other material:	Eddie and Linda Murphy, David Reynolds, Joanna Urbanek, Pat and Paul Tubb, Julia and Georgina Reece, Rose and Rose Holihead and Bev and Chris Marvell.
Acknowledgements:	Vega Wilkinson, The Impartial Reporter, The Fermanagh Herald, The Carrickfergus Times, The Wallace Collection, The Sentinel (Stoke on Trent), Antiques and Collectors Trader, Louis Taylor Auctions and Viewback Auctions

Forthcoming Events

13th & 14th October 2007 Wilmslow, hosted by Myra and Bob Roalfe

Future Plans

December 2007 Christmas Party... still not decided yet
12th and 13th April 2008 Cornwall, hosted by Melanie and Simon Whitlock

Newsletter Deadlines

Spring 2008: Deadline for articles and other material 15th March, Publication 7th April.

Cover Picture... The gold decorated Finner pattern teapot made circa 1905 for Cardinal Farley of New York. Tony Fox's article discusses this and other patterns in this issue.

This publication is made on behalf of the UK Belleek Collectors' Group. It is dedicated to improving our knowledge and appreciation of Belleek, the Ware and the Pottery. It is not for profit and intended for the members of the Group and those with like interests. We try to acknowledge and obtain permission for any material or images used. If however you feel that material has been used which breaches your copyright and this causes you a problem, please get in touch with the editor at editor@belleek.org.uk and the item will be removed.

UK Belleek Collectors' Group Newsletter 28/3 October 2007

<i>From Our Chairman.....</i>	<i>page 4</i>
<i>- Eddie Murphy</i>	
<i>James Christopher (Seamus) Sweeney.....</i>	<i>page 5</i>
<i>Ruth Prior.....</i>	<i>page 6</i>
<i>Snippets from Group Members.....</i>	<i>page 7</i>
<i>The Xanto Exhibition at the Wallace.....</i>	<i>page 8</i>
<i>Northern Ireland Group News.....</i>	<i>page 9</i>
<i>George Moore on Belleek Pottery.....</i>	<i>page 10</i>
<i>A Final Blow for Royal Doulton's Nile Street Works?.....</i>	<i>page 12</i>
<i>The Belleek Weekend in Portsmouth.....</i>	<i>page 14</i>
<i>Saturday Afternoon at Pat and Brian's</i>	
<i>The Skittles Evening at the Royal Maritime Club</i>	
<i>The Summer AGM Meeting</i>	
<i>The Silent Auction</i>	
<i>A Weekend in Belleek.....</i>	<i>page 22</i>
<i>- Pat Tubb</i>	
<i>Belleek Black Mark Tea Ware – Part 4.....</i>	<i>page 25</i>
<i>- Tony Fox</i>	
<i>Raffle Prizes for 2007 and the 1997 Convention DVD.....</i>	<i>Page 35</i>
<i>Seven Swanns - a- Painting.....</i>	<i>page 36</i>
<i>- Paul and Pat Tubb</i>	
<i>Auction Report- some exceptional Items of Belleek.....</i>	<i>page 47</i>
<i>Items on Ebay</i>	
<i>Louis Taylor's Sale 11th September 2007</i>	
<i>- Bev Marvell</i>	
<i>And Finally.....</i>	<i>page 54</i>

From Our Chairman... Dear Belleekers,

Not only was 2007 a very important year for the Belleek Pottery - celebrating 150 years - it was also a very important year for me, as I have the honour of becoming Chairman of the UK Group.

And this year the Group is also celebrating, its 10 years since the Stoke-on-Trent convention. To mark this event Joanna and Jan suggested that we get the videos of the 1997 convention put onto DVD format - I have managed to do this and every full member group household will receive this as a gift.

Since July, I have redesigned and brought up-to-date the membership application form and other stationery. I also intend to let the group know any special or important dates, e.g. birthdays, anniversaries and special events, so that if it is a special birthday we can send our greetings... please let me have your special dates and input if you want to share it within the Group.

I intend to try and make savings where and when I can to help Group funds.

I wish to welcome any new members to our group and welcome back Paddy and Tracy McKee and Elizabeth and Helen Bowman who are now separate members. We also have two new members from Northern Ireland: they are Mechelle Lewis who is Treasurer of the Northern Ireland Group and Helen Rankin who is secretary for the Northern Ireland group and also this years Honouree in the BCIS.

We have also had a few enquiries from overseas as to how to become members (or associate members). As it is a burden in swapping monies over into our currency, I have decided that on behalf of the group I will take Paypal for the membership fees but I will of course provide all the relevant receipts for the Group. It would be very difficult for the Group as a whole to start up its own Paypal account.

This all said, I believe there is now great interest in the Group because (as many of you know) the BCIS Newsletter is now available only online and it is therefore difficult for some BCIS members to get their copy of the magazine. In many cases their attention has turned towards *our* Group and through the sterling work of our members in producing this Newsletter and what goes into it, the UK Group has become very popular over the World. We certainly welcome new associates who will receive our Newsletter. For Group members who are in the Belleek Collectors International Society and would still like to receive a printed "Belleek Collector" magazine - I would be very happy to print it off for you.



If at any time you wish to suggest anything you think the Group may be interested in please get in touch.

At the moment we still need a venue for the Christmas party **THIS** year and for the October meeting next year.

The Northern Ireland Group have asked if some of us would like to join them for one of their meetings - this would be a extra meeting for us and this would probably be held at the Belleek Pottery: the date and time are yet to be decided. Please would you get in touch with me if you are interested in taking part.

It has been asked by people who do not know our group members personally if it would be possible for any photos shown on the Belleek UK website if we could put names to the people in those photos. I really cannot see any harm in this but I would appreciate your views on the subject - if you have an objection to your name appearing on the website then let Simon or me know and we'll make sure you are not named on the Website.

I look forward very much to serving you well - please keep in touch.

Lots of Hugs and Kisses and happy Belleeking, Eddie.



James Christopher Sweeney

1938 – 2007

We all knew him just as Seamus and we will each have our favourite memory about the twinkle in his eye and the stories he brought to our meetings. And our future meetings will be the poorer for his passing even though we have so many memories to keep our spirits up.

Seamus was born in his grandmother's house in Derry and spent his childhood in Strabane where his lifelong love of nature and the outdoors began. Like many other Ulster Catholics in the sixties he found prospects for the future were scarce and so he set out for a post in England only to meet up with June on the Belfast boat to Liverpool and their conversation reached the point where he had persuaded her to write to him by the time the boat had docked at Liverpool. He went to Aldershot while June stayed in Liverpool but the post worked in those days so that romance could blossom. June and Seamus were married at St. Michael's Church in Enniskillen, June's home town, on the first of September 1965 and raised their family of three boys and a girl in England eventually settling in Luton where Seamus worked for Vauxhall for thirty one years.



His interest in Belleek collecting was fuelled by regular trips back home and we feel it was a happy coincidence that we sat next to him and June at the first Group meeting that we attended in Eversholt on a fine and balmy summer afternoon. One of the delights of subsequent meetings was to spend time with June and Seamus and listen to his tales and share his infectious humour. We were pleased to invite them to represent the Group when Paul received his Papal award in 2003 and later to repay the favour by representing the Group at Seamus funeral Masses in Luton and again in Enniskillen. We feel it particularly poignant that the last meeting he was well enough to attend was the one we hosted in Coventry back in March.



His cheerful disposition enabled Seamus to come to terms with failing health over these last few years but, nevertheless, his passing on September 8th was a great sadness to us all. It is comforting that June has a large and supportive family and many friends to help her through this difficult time.

June and Seamus Sweeney at the Spring meeting

Pat & Paul Tubb

Ruth Prior 1919 - 2007

Our loyal Group member, Ruth Prior, died on 16th September. Many of us will remember her most fondly as an avid collector with strong views on many things, Belleek or otherwise.

Ruth was born in 1919, in Simla, India to a “old school” English colonial family – from her house in India, she could see the Himalayas. David, her son said that she never really adjusted to “normal” English life – growing up in India, she rode motorcycles, learned to shoot and took part in tiger hunts, she was used to the colonial way of life with many servants. She met her husband, Ralph Prior in 1942 and they married in 1944 in New Delhi – the picture (below) is her on honeymoon in Northern India.



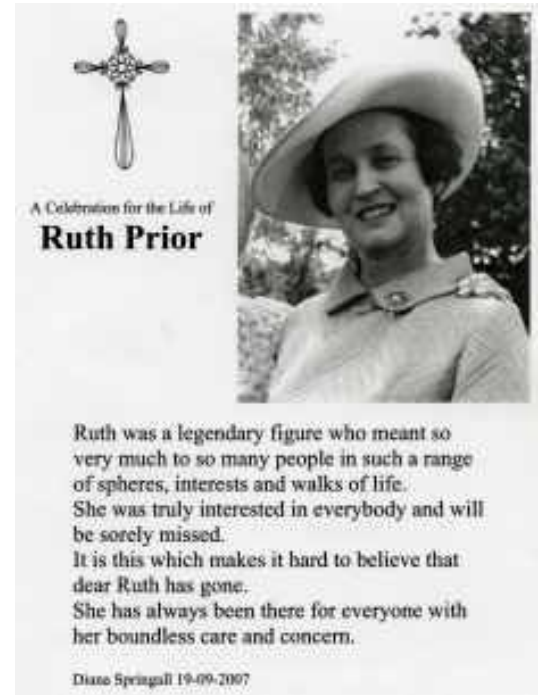
She moved to England after the War and settled in Nottingham – she took up many causes and in particular was a keen patron of young artists; she did voluntary work for Nottingham Museum, Victims Support and the Samaritans. She had a great interest in gardening, rare plants, art, jewellery, furniture and antiques and one of her passions was Belleek.

As a teenager Bev Marvell lived next door but one to Ruth in Nottingham and remembers, in the 1970's, being frightened of her formidable neighbour. Ruth however - rather than chiding Bev for noisily riding her motorbike up and down outside her home – greatly encouraged her and related stories of her time in India. Ruth was flamboyant and glamorous and could often be seen in flowing silk dresses driving her powder pink E-type Jaguar.

Ruth took part in many Belleek activities - this included trips to Ireland and the USA with other members of the Group. She did not approve of Las Vegas! Ruth continued to take an avid interest in the Group and attended meeting whenever she could.

Ruth at a Belleek Masked Ball (left) and relaxing at Eddie and Linda's (right)

We will remember her as someone who did things the “right way” - she loved the UK Belleek Collectors' Group for its members who, coming from all walks of life, were drawn together by the common cause of Belleek. She was a true enthusiast and had very many friends, we will miss her greatly.



Chris Marvell

Snippets from Group Members

Dean's Award for Georgina Reece

Georgina has passed the exam for the Dean's Awards to Choristers at Worth Abbey, Sussex and has now been elected a Dean Chorister. She had to sing 2 hymns, sight read music and answer questions on the Church. The Dean, Nicholas Frayling, presented Georgina with her special ribbon and certificate. Despite being nervous before her daunting exam, she is now singing solo at Weddings. Well sung Georgina!

The picture (below) was published in the August 2007 issue of Antiques and Collectors Trader – it has also appeared in the Antiques Trade Gazette...



The person in the foreground of the lower picture, taken unaware in this shot, is a member of the UK Group – can you tell who it is?



A Dinky Lace Plate – What is it?

Here is a picture of a tiny Lace plate, it is only 3" in diameter and we are flummoxed about what it could be for. We know it is NOT a coffee cup saucer (it is too small). Does anyone have any idea what it is?

There have been suggestions that it could be:- a plate for lemon slices (when partaking of lemon tea!), but no other pattern has such an item nor is there anything in the sales catalogues hinting at this, - or that it might be the under plate for an egg cup as Belleek did make these and they do look like small saucers – but there is no evidence that Belleek made Lace pattern egg cups.

Your help and imagination is needed – even silly notions will be entertained!

On behalf of another UK Group member – who lives in New Zealand... as I'm sure you can tell!



THE WALLACE COLLECTION

The Art of the Potter

Saturday 3 February

11.30am – 1.00pm & 2.00pm – 4.00pm

Free. No need to book.

Just drop in.

Inspired by the skillfully made and brilliantly coloured ceramics in our exhibition, 'Xanto: Pottery-painter, Poet, Man of the Italian Renaissance', experience the making and painting of pottery in the style of the 16th-century potter and talk to the artist, Mohamed Hamid, about the techniques employed.



Francesco Xanto Avelli,
The Triumph of Neptune
and Venus, 1533



From Joanna Urbanek – The Xanto Exhibition at the Wallace

Xanto: Pottery-painter, Poet, Man of the Italian Renaissance

This is the first exhibition ever devoted to the fascinating maiolica painter Francesco Xanto Avelli (c.1486-c.1542) who worked mainly in Urbino. He frequently depicted subjects from classical mythology, but his work is also informed by the turbulent events of his own time, such as the Sack of Rome in 1527. Besides being an artist, he was also a poet who dedicated a remarkable sequence of sonnets to the soldier Duke of Urbino, Francesco Maria Della Rovere. With more than fifty beautiful ceramics from British and Italian collections, this exhibition will delight anyone with an interest in the art, history and literature of Renaissance Italy.

The Xanto, sixteenth century, Maiolica Exhibition was brought to life by an excellent demonstration of the tin-glaze, earthenware technique; throwing and painting, by the Sussex potter, Mohamed Hamid. Mohamed enjoys having 'potter' as the job description on his passport! "I like my work so much that I want to be doing it seven days a week."

About the craftsman; Mohamed Hamid:

I completed a BA Hons degree in Ceramics in 1983 at Farnham art college, West Surrey. I was then fortunate to train with Alan Caiger-Smith and Edgar Campden at the Aldermaston pottery from 1983-1986. These were my formative years. From there I moved to Sussex to work with Jonathan Chiswell-Jones for three years. In 1989 I set up my own workshop in Lewes, East Sussex with a Crafts Council Grant.

From an African family, Mohamed is inspired by the warmth and vibrancy of that country, the colours, the light, the exuberance- it is these characteristics that also attract him to Mediterranean culture. As a Moslem, he draws strongly on Islamic art. He says of his work: "The effect is not purely a visual thing, it has to do with cosmology and spiritualism." From cooler climes, Dutch Delftware also impresses him with its economy and restraint.

As a self employed artist, he works hard and has achieved success and interest nationally for his precise brushstroke lettering and lively spontaneity of his decoration and his willingness to adapt to even the most unusual requests from customers as well as teaching his very popular classes.

I travel throughout Britain to trade at craft fairs and exhibitions. Commissions are taken. There have been some unusual requests: Glyndebourne require props and have taken delivery of major set piece bowls for the Britten opera; The Last Supper and Mozart's Magic flute and the Body Shop have been a client.

Joanna Urbanek

Northern Ireland Group News

These pictures appeared in the Carrickfergus Times, reporting the Northern Ireland Group's AGM at Carrick Civic Centre.

As you can see, the meeting was well attended. Helen Rankin, the new BCIS Honouree and secretary of the NI Group is there, as is the Group Chairman, Patricia McCauley...

Also in attendance are Eddie and Linda Murphy.

Eddie (as he reports in this Newsletter) is trying to arrange a special meeting with the NI Group so that UK Group members can get together with these collectors in Northern Ireland.



Members of the Northern Ireland chapter of the Belleek Collectors International Society are pictured at Carrick Civic Centre for their AGM. The event, which attracted visitors from England, also provided an opportunity to see the Belleek exhibition which continues at Carrick Museum until the end of August. CI28-001tc



Helen Rankin, curator of Carrick Museum and Honouree 2007 of NI chapter of the Belleek Collectors International Society, pictured with Alderman May Beattie and Patricia McCauley, President Northern Ireland chapter of BCIS. CI28-002tc

George Moore on Belleek Pottery

An historic pottery reinvents itself to stay market leader



Dr. George Moore.

This article appeared in the 1st February 2007 issue of The Impartial Reporter. It is an extended interview with Dr George Moore, the owner of Belleek Pottery on the eve of the 150th Anniversary Convention at the pottery.

It is reproduced here in full as it gives interesting insights into George Moore's view of the Pottery, its history, future and its productions both old and new. It also explains his family connections with the area.

He is upbeat and encouraging, as perhaps you would expect, about the future for production at Belleek Pottery while acknowledging that the new ranges of Belleek Living have to be produced in China – one of the new realities of the commercial world.

The huge publicity that Belleek Pottery has received in this, its 150th year, can only be a good thing for the continued success of the Pottery.

• by **Diana Rusk**

Photos by **Raymond Humphreys**

When Dr George Moore sunk millions of pounds into buying Belleek Pottery, one newspaper came up with the headline "George Moore goes potty".

It was indeed a strange decision for the multi-millionaire who made his riches in the futuristic Information Age to spend some of them on an historic pottery factory.

His software businesses in America were worlds away from a relatively small pottery plant in the tiny village of Belleek.

And the pottery business was by no means a safe bet when he gambled £3.5 million of his cash on it in 1993.

It had a reputation lasting over a century of being unstable and vulnerable to the ever-changing whim of fashion.

But Dr Moore took the lessons he learned in the fast paced world of software development to the world of parian china.

"The information business is so competitive that you have to eat your young to survive!" he says.

"You have to constantly reinvent yourself and I had to apply those same principles to Belleek."

It was exactly those principles that would save Belleek from failure and bring it into its 150th year with an annual turnover of over £27m.

Dundalk-born Dr Moore emigrated to America in his twenties and the 55-year-old is now worth an estimated £168m and is the 37th richest person in Ireland.

Belleek is his bit-on-the-side to

his main commitment - Targus Info, a Washington software company that he set up in the early nineties.

He used the money he made from selling shares in another software company, National Decision Systems in order to set up Targus Info and to purchase Belleek.

It was his wife, Angela, who introduced him to the pottery business when she carried out some consultancy work for Belleek.

He knew that it had experienced dark days in the early 80s - a time when the government acquired it and halved the workforce in an attempt to return it to a profit making business.

But when, in 1989, it went up for sale, Dr Moore bought it because he decided it would be an "easy thing to turn around."

He installed a four strong management team to run the day-to-day business and quadrupled the production space.

He then began an acquisition programme buying out other pottery ranges including Donegal Parian and Aynsley China.

But after five halcyon days in the late nineties, the Millennium brought near disaster for the company.

"What occurred in 2002 was a weak year for the whole industry. It was what I call the Perfect Storm," says Dr Moore.

"There was 9/11, tourism was declining, the dollar exchange rate went against us and there was a transformation in tastes from the traditional to the contemporary."

He admits that at that stage, the future of the pottery looked uncertain.

"So in that year, we decided to reinvent ourselves."

The now famous story of Belleek Living - an apt name because its creation ultimately brought the pottery back to life - is something that Dr Moore is proud of.

The company outsourced the design for the range and came up with something that may look bland to the fan of Belleek's decorative pieces but was something young people loved.

Belleek Living is now a firm fixture on many young couples' wedding lists and stores of the same name have sprung up all over the place. Last year the oven-to-table range also began including crystal.

"Belleek Living now accounts for 70% of our sales and that is unusual for a new product," he boasts.

Dr Moore admits that his involvement in Belleek was initially a short term plan.

"When I bought it, quite frankly I didn't believe I'd be a long term owner."

But Belleek seems to have nudged its way into his business-like heart and has almost become part of his family.

His wife is president of the Belleek Collectors International Society and his children Kerla, Gareth and Ashlyn have all had summer jobs working for the factory.

"My son was the first male tour guide to ever work at the pottery and he enjoyed being around all the girls!" he laughs.

"All my children have a strong affinity with Ireland - Ashlyn is at medical school in Dublin and Kerla is getting married in Ireland next year."

Indeed he says that one of the reasons he enjoys owning Belleek is because it is an Irish business and so gives him the excuse to come home to Ireland more often.

But he isn't intending to return to live in the country because he wants to remain committed to his first love.

"There is one place in the world that dominates the software business and that is the USA. That is my day job, I love it and thrive on it," he says.

As for his hobby in Ireland, his plans centre on the word "growth".

He quotes part of Belleek's 150-year history to illustrate what he wants for the future.

"In 1910 there were 26 companies in the States called American Belleek and they were thriving because they were trading under the name Belleek in the States."

"They were successful because it was a symbol of quality and in 1920, Belleek Pottery sued them for the use of the name."

"The one remaining company out of those 26 is called Lenox. It's now worth £600 million, employs thousands of people and operates worldwide. So Belleek at one time had an opportunity to be a worldwide enterprise."

"Losing that opportunity was a mistake and it wouldn't have happened on my watch."

"The strategy for the future is that we want to grow because if you're not growing, you're declining."

Belleek; 150 years of reinvention

1857 - D.McBirney & co found a pottery in Belleek. It produces earthenware pieces such as floor tiles, hospital sanitation goods and telephone insulators.

1863 - A small amount of parian china is produced after craftsmen from England are encouraged to come over to Belleek to earn higher wages.

1872 - Belleek pottery becomes highly fashionable and sought after throughout the world. Queen Victoria orders a tea set from the company.

1884 - The pottery is sold to a group of investors for £4,500 and re-named Belleek Pottery Works Company Ltd with its focus shifted back to earthenware.

1914 - First World War restrictions brings production to a halt and staff dwindle from 200 to 50.

1919 - Pottery sold again for £10,000 and focus once again shifts to parian china and Belleek goes into a period of growth

1940 - Second World War brings more challenges with restrictions and a focus again on earthenware for its survival

1946 - New kilns bought to enable company to focus its entire production on parian china and stop producing earthenware

1950s - Orders for the highly intricate designs stream in

1983 - The Northern Ireland Industrial Development Board rescues a company that has run into financial difficulty but cuts the staff by half

1984 - The launch of a collector's society boosts the international appeal of Belleek among global porcelain collectors

1990 - Dr George Moore buys the pottery after it has changed hands three times in the 80s. He brings in a management team headed by Managing Director John Maguire

1998 - Factory quadruples in size to 120,000 square feet

1996 - Acquires Donegal Parian china

1997 - Acquires Aynsley China - a pottery even older than Belleek

2002 - Slump in trade after September 11 bombings in New York impact on tourism and the strength of the dollar.

2003 - Belleek Living Launched

2006 - Belleek Living Crystal launched.

2007 - Company celebrates its 150th year in production

A Final Blow for Royal Doulton's Nile Street Works?

The front page headline in the Stoke-on-Trent Sentinel (below) greeted readers on the 11th August. The Nile Street Works in Burslem has been empty for some time and has not been an active potbank for the last two and a half years – it closed in March 2005 after 130 years of production at the site, originally as Pinder Bourne but taken over later by Sir Henry Doulton who had originally developed his company at Lambeth in South London. Doulton's ware made at the Nile Street Pottery was marked "Doulton Burslem".



This Newsletter reported on the sad state of the old and historic Doulton Works in issue 27/2 (July 2006) when the UK Group visited Denry's Restaurant in Burslem on the Saturday of the Stoke-on-Trent meeting. Many of us stayed at the George Hotel in Burslem – the Nile Street works is 100 yards down the street at the side of the Hotel and is well known to many Group members.

On the left is the Royal Coat of Arms, representing the Royal Warrant enjoyed by Doulton in supplying china to the present Queen. On our visit to Burslem in 2006, this was still attached to the front of the Works. It has subsequently been removed.

The site of the Nile Street Works has been sold by Waterford Wedgwood, who now own the name and most of the remaining assets of the old Royal Doulton company. The site is now owned by property developers St. Modwen who plan to transform the site into a mixed housing and business development.

Firefighters battle flames at historic potbank

BY IAIN ROBINSON

ian.robinson@thesentinel.co.uk

FIRE has swept through Royal Doulton's most famous factory.

About 40 firefighters from across Staffordshire spent the night battling the blaze at the disused plant in Nile Street, Burslem.

They were called shortly after 5.45pm yesterday as the blaze sent clouds of thick black smoke drifting over Burslem.

Within minutes flames were breaking through the roof of the building as the fire raged in a first-floor workshop.

Police sealed off Nile Street and Zion Street, as crowds of onlookers watched the drama unfold. The road closures sparked traffic chaos in Burslem for rush-hour motorists.

Firefighters will start investigating the cause once it is safe enough to get inside. The head of the brigade's emergency response team, John O'Leary, said: "At the moment we do not know what has caused the fire."

The alarm was raised by 37-year-old Ian Parkinson, who lives on Nile Street.

He said: "I was coming home from the shops and I saw smoke coming from the factory, so I rushed back and called the fire brigade."

Neighbour Stacey Stanier, aged 19, watched the fierce blaze take hold.

She said: "It started in one corner, just behind the listed part of the fact-



SAD SIGHT: Onlookers watch as firefighters tackle the blaze at the former Royal Doulton factory in Burslem. Pictures: Mark Scott

ory, and spread very quickly right along the roof.

"It's a real shame this has happened because it was such an important building and now it's just becoming an eyesore."

The Nile Street pottery works shut in March 2005 after nearly 130 years of production on the site. Almost 300 jobs were lost in the closure after the company was bought by Waterford Wedgwood.

The Royal Doulton factory shop remained open until August last year, when a spate of arson attacks forced it to shut for health and safety reasons.

The sprawling site is now owned by developer St Modwen, which plans to transform it into new homes and businesses.

A spokesman from Burslem Fire Station said today: "There is still a pump at the site."

"We did not go into the building last night. The building is two-storey, and derelict, and we did not commit a crew to enter it because of the state it was in."

What do you think will become of the Nile Street factory? Email us at letters@thesentinel.co.uk



Below, here are two pictures of the Nile Street works taken in Spring 2006. They show the closed factory shop and the listed part of the historic pottery. We believe that this important listed part of the Works was not substantially damaged by the fire but it remains to be seen if anything will finally be salvaged of the original buildings when the developers have completed their work.

One thing is for certain – Royal Doulton will never make another pot there.



The Belleek Weekend in Portsmouth

Saturday at Pat and Brian's....

We were greatly looking forward to our Summer meeting, which was to be held in Portsmouth, hosted by Pat and Brian Russell. Pat and Brian have hosted meetings before, including a memorable excursion to the Isle of Wight. They always manage to include an event which is new and different – this time was no exception, they had arranged a “Skittles Evening” at the Royal Maritime Club: this was to be on the Saturday evening. First, however we were invited to Pat and Brian's home for lunch and to view the Belleek collection.



Here are a few of Pat and Brian's pieces and some of our Group members enjoying lunch.





Here are more of Pat and Brian's items of Belleek – note in particular the very rare jug (top left) and the superb ring stand and flowered menu (right).



Later in the afternoon, Brian settled down to some heavy-duty research into one of his areas of expertise: the Belleek registered designs – here he is viewing copies of the original registrations with Jackie Patton (left) and Linda Murphy (below).



Below: Pat and Brian's garden with spectacular chalk cliffs beyond



The Skittles Evening at the Royal Maritime Club

And so the time for the much awaited event arrived - the chance to prove our prowess (or otherwise) at the ancient and traditional English pastime of Skittles – to the uninitiated it's nine pins, not ten. We played in the fine wooden alleys in the basement of the Royal Maritime Club... who can say what famous feet had trodden those hallowed boards before us?

Now, while many Group members displayed considerable style and power, quite a few of us still failed to knock down many pins (or any pins at all) – it's amazing how you can just miss them all, isn't it? Anyway, we were split into four teams – a fantastic time was had by everyone – I'm afraid I can't quite remember who won, it was a combination of the excitement of the event, the (in my case ineffectual) exertion and the lubrication provided from the fortuitously adjacent bar... but we all got prizes!

It was a highly successful evening – some of us discovered a skill we had never known we possessed – some of us were not so adept – it didn't matter: we all had a great time and got some exercise as well – what more could we ask for? – Oh yes, I think it was Jan's "blaster" technique that helped his team win the day.

Here are some pictures from the evening...

Clockwise from the top: Amanda and Bev discuss tactics, David and Robin poised for action, Amanda bowling, Chris having a go, Jan to Chris: "No, throw it that way..."





Clockwise from top left:

*Eddie, Bev, Tina, Patrick, Pat
and Keith all try their luck...*





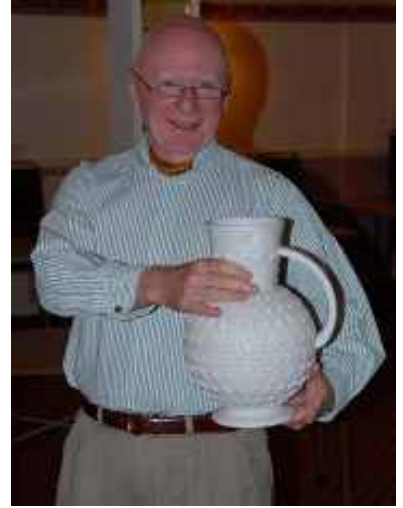
Clockwise: Setting pins, Brian scoring, Linda showing some style, Patrick with prizes, deliberations before announcing the results, Tina again and Jan.

Actually, Jan won with his 'Blaster' technique!

Finally (below) – the whole Group



The Silent Auction



The Silent Auction takes place by our Group's tradition at the Summer AGM meeting.



This year, owing to the sad death of Graham Houghton, who had acted as auctioneer for many years, there was a change: Bev Marvell, the assistant, persuaded (or press-ganged) Keith Treharne to take over the important role.



And yes, the tiny 2 inch basket at the top left isn't Belleek





In these pictures we see the items for sale set out in our meeting room at the Royal Maritime Club and our Group members inspecting and bidding for them.

Finally, when the bidding had closed, the dust had settled and the results announced. Here we see Bev and Keith relaxing in the time honoured way – Graham Houghton had always favoured the G and T – Bev is keeping up this tradition but Keith here is more inclined towards a pint of ale.



Sunday Lunch

...was expertly provided by the Royal Maritime Club in a private room



The UK Group AGM

This took place following lunch. Minutes are taken of the meeting, which full members of the Group will already have received, so details are not given here.



Here (above and left) we have members and David our Chairman, Gina the Minutes Secretary and Amanda the Treasurer preparing for the meeting



Some other images from the Sunday – The Royal Maritime Club (right), Julia and Georgina chat with Jan (left) and Julia shows a special Echinus jug to Brian (soon we hope to have an article on this jug in the Newsletter)



Gwen and Sarah comparing notes during the meeting (left).

Finally once the AGM meeting was finished, David, the retiring Chairman made the customary presentations, to our hosts Pat and Brian, to Amanda, who was retiring as Treasurer and to Gina, who was retiring as Newsletter Editor. *(Pictures below)*

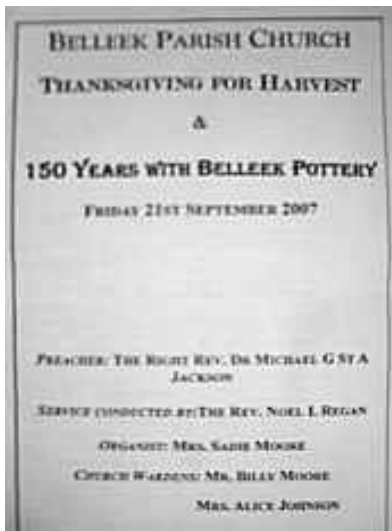


A Weekend in Belleek.

By Pat Tubb

Paul and I had been looking forward to this weekend and on Friday September 21st we left early in the morning for the Airport check-in desk to discover that the 'plane would be late!! Luckily not by too much and, after arriving at Belfast International, we were soon on the road speeding westwards towards Belleek. We stopped a couple of times on the way, firstly at the Killymaddy Tourist Centre for a delayed breakfast of an apple and cinnamon scone, which I must try baking myself!! We continued with not too many slow moving vehicles to annoy us and arrived at the Pottery just after midday. A pleasant couple of hours was spent there buying a few bits and chatting to friends old and new. It was great to be recognised by the lovely girls who had served us during the convention and we enjoyed time with both Patricia and Fergus. Fergus was very interested in something of Gallimore's which we had taken to show him and which we will share with the group in an update for the next newsletter in March.

After something to eat and a walk around the village we made our way to where we were staying in Ballyshannon to settle in and have a rest as we had been up since 4.00 a.m. Early in the evening we made our way to the Carlton Hotel for a meal before the celebrations began and the first people we ran into were Helen and Trevor Rankin who were just checking in. We all joined up for a meal and then made our way up the town to the Wark Hall where people were assembling and were greeted with a glass of wine and delicious nibbles!! How we wished we had not already eaten!

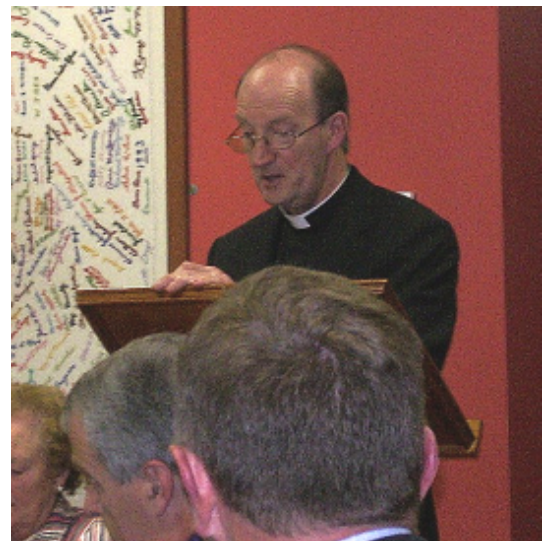


Just before 8.00 p.m. we all made our way into the C of I parish church for the service of Thanksgiving for the harvest and for the 150 years of the Pottery's life. It was a very meaningful and spiritual service, led by the vicar of Belleek, Rev. Noel Regan, which we all enjoyed. During the offering of the gifts not only the fruit of the land was presented but also some clay in a Belleek bowl was brought up by one of the Pottery workers. John Maguire, managing director of the Pottery, read the first lesson and the second was read by Her Majesty's representative, the Lord Lieutenant of County Fermanagh, the Earl of Erne. An interesting sermon was preached by the Church of Ireland Bishop of Clogher, Rt Rev, Dr Michael Jackson. As Rev Noel Regan had done, so too the Bishop spoke about Robert W Armstrong and William Henshall, both buried in the churchyard there, and the legacy they had left behind.

The front of the Service booklet for the Thanksgiving Service

After the service we all returned to the Wark Hall for supper, speeches and presentations. Seeing the tables again groaning with delicious food made me regret my supper even more, but we managed to eat a little. The Hall was packed and more chairs appeared from somewhere so that most people were comfortable. The Rev Regan began the speeches by welcoming everyone and saying how much he had looked forward to the evening and also remarking how rewarding it had been for him to have the input from the Pottery. He then introduced Paul who spoke about the link between Stoke on Trent and Belleek and mentioned people like Bromley, Gallimore, Henshall, Fred Slater and the Arnolds who had all left their mark in Belleek.

Rev Noel Regan welcoming everyone after supper



He also mentioned that all the potteries, apart from Lenox, that had made American Belleek in Trenton were now closed and also many of the famous names in Stoke were no longer producing wares there. But, Belleek was still going strong and could, we hope, be looking forward to another 150 years. What he said seemed to go down well with the gathering.

Paul in full flow

Following Paul came two members of the Masonic Order, one from Armstrong's own lodge and the other from the Ederny lodge which still had the dinner service decorated with Masonic symbols designed for them by Armstrong and they presented Rev Noel Regan with a picture of one of the plates. Next came the leader of Fermanagh District Council, Alex Baird, who made a very humorous speech ending with a joke about Fermanagh being only a local call away from the Almighty.

John Maguire then read a letter he had received from George Moore saying how he and Angela would have loved to be present but he was sending his congratulations and best wishes for continued success and happiness to all people connected with the pottery and the village. The Bishop spoke again saying how delighted he was to be with us and that he was about to go to Ethiopia the following Sunday to represent the Archbishop of Canterbury at their millennium [they calculate dates differently to us] celebrations and that he was taking with him a gift of the Belleek Diocese of Clogher plate to give to his host.

John Maguire reading George Moore's letter

John Maguire then presented the Bishop with a new Henshall basket and the Bishop was absolutely delighted, confiding to us that his mother in law would be very jealous! John then presented the Vicar with this year's Vase before a lady from the parish also presented Rev Noel with – yes – a Henshall basket. He, too, was delighted.



After this, photographs were taken but I missed taking the group one as I was talking to Mrs Lilli McAllister, nee Elliott, who was Robert Williams Armstrong's great granddaughter and her cousin, Soibhane Lally. I did get photographs of them with the Bishop and Rev Noel Regan and also one of Paul with the two clerics. In one photograph I managed to capture Arthur Ovens a descendant of Robert Williams Armstrong but did not manage to meet him nor Ernest Elliott, Lilli's brother. It was then time to say good bye which, as usual, took some time as we met more people that we had not yet had the chance to chat with, like Joe O'Loughlin and you all know what Paul is like when his tongue gets going!!

Mrs Lilli McAllister, RWA's great granddaughter





The Bishop of Clogher and Rev Noel Regan with two of the descendants of Robert Williams Armstrong, Mrs Lilli McAllister and Soibhane Lally



Paul with the clerics!!



Soibhane Lally and, on right with glasses, Arthur Ovens

After a good night's sleep and a tasty breakfast we were on our way to Enniskillen to say our farewells to Seamus in the manner he would have liked best, at his funeral Mass where we were joined by Rose and Roy Hollihead. After leaving the cemetery we joined June with her and Seamus' large extended families for a delicious meal in the Fort Lodge Hotel. On leaving the hotel Paul was able to indulge in another of his passions and spent an hour or so at the annual Enniskillen Model Railway Exhibition.

Our flight home the next day was late in the evening so we were able to go across the Province to our beloved County Down and spend time with my cousin and walk along the sea shore. This was a perfect end to a great weekend in which we felt privileged to have taken part.

- Pat Tubb

Belleek Black Mark Tea Ware - Part 4, Floral/Plant

By Tony Fox

Because the impact of the shell/marine design motif on Belleek tea ware has been so great the significance of the floral/plant design motif tends to be somewhat overlooked, with the exception of the Shamrock pattern. However there are eleven patterns which comprise this particular group, in this article we will cover four:- Grass, Finner, Cone and Artichoke. The remaining seven patterns that belong to this group; Shamrock, Harp Shamrock, Lily (High) and Low Lily, Thistle, Ivy and Thorn, will be the subject of the next 2 articles.

Grass

This pattern commands a popular following and has an embossed design motif of flowering reeds with grasses giving an impression of movement, as if wind and/or water was passing through them. Despite being a First Period design it was not registered, possibly because Belleek's Grass was exceedingly similar to Copeland's 'Grass' pattern tea ware which they registered on Aug 31st 1869 (Copeland often marked this with the registration diamond which gave them 3 years protection), Copeland 'Grass' was still in production c1880.



Tray, small, No.2, BI



Dejeuner Set (above) with small teapot, cream and sugar, and tea cup and saucer. No.2, but note how the lustre has faded, BI

Examples of Copeland 'Grass' pattern tea ware (below)



Various items with large kettle (below), No.2, again note the faded lustre



The reeds and grasses are usually hand painted in green lustres over the relief design. Hand painting only occurs on about 30% of patterns associated with Belleek. This lustre is subject to fading and so the colour of examples can now vary considerably and may be difficult to match up, see the article on lustre glazes in Newsletter 27/3 Oct 2006. Generally, this pattern is not so thinly potted.

The handles on the tea cups, cream, teapot and kettle are formed of bunches of reeds bound by a ribbon. The teapot and kettle both have a strange duck spout with painted eyes. During the first period, the inside of the teapot and kettle lid (all sizes) usually had a transfer giving instructions on how to make tea (*see picture on the right*), also refer to Tea Ware part 1 in Newsletter 27/2 Jul 2006.

Decoration:

The usual decoration way is either; lustred 2-tone green (which fades over time through purple to pink) with brown reeds and pink seed heads and plain ribbon to cob handle (No.1), or the same but with a gilt rim (No.2). In the first period this pattern is occasionally seen in plain ivory or pearl and very rarely in variations of No.2 with pink ribbon (No.3) or a turquoise rim (No.4). Also in the first period; with multi coloured (non lustred) bright green grasses (No.5) similar to Finner, with Cob grasses and pink seed heads (No.8), and also elaborately gilt (this has no decoration way number).

All unusual colour ways have only been seen in BI.

Some of these more unusual colour ways are shown here on BI cups and saucers (from the right top, clockwise):

Elaborately gilt, no number, usual cup size

No.4 with, turquoise rim in 'slim' size

No.3 cup with pink ribbon to handle, 'slim' size

No.3 mark with unusual retailer from the No.3 saucer

No.3 saucer with pink trim on foot well, lovely unfaded green lustres

No.5 saucer painted in green enamels not lustre (compare this decoration with that on Finner pattern – shown later in this article)



Another very unusual colour way, No.8, which might easily be confused with the more normal No.1 if the lustre decoration had faded.

No.8 Kettle with cob grasses (faded), BI



No.1 Large kettle on stand, a lovely example of the original unfaded 2-tone lustre green

Periods:

BI (sometimes also BI impressed and/or 'BELLEEK Co FERMANGH'), BII and rarely BIII. May have a printed retailers name.

Forms:

Tray (large and small, [5]), Kettle (large, medium and small ([6] price in 1904 catalogue)), Teapot (large, medium and small), Cup and saucer (coffee – probably the 'slim' size [5], tea – the usual size, moustache and breakfast), Sugar covered (large, medium and small), Cream (large, medium and small), Slop bowl, Coffee pot (large, medium and small, [5]). Large kettles are surprisingly common. The Grass pattern has an extensive range of tea ware items and as such there are sufficient pieces to form a dejeuner set together with accessories, i.e. kettle and slop bowl.

Moustache cup and saucer



Finner

This pattern takes its name from one of the townlands in which Belleek lies. The design motif is similar to that of the Grass pattern and again is usually hand painted (but not in lustres). However, the pattern i.e. shape of the pieces, is substantially different. Only second period examples have been seen, but as items can be seen in the 1892 slides they must have been designed close to the start of this period, this rules out the Corrigan Manuscript's suggestion that the 'tray has the shaped edge characteristic of Slater' as he did not arrive at the Pottery until 1894 [1].

Tray and Dejeuner Set, BII

There is a ribbed effect inserted at the base of all the pieces and the central section of the tray and saucers which is normally picked out in cob. The tea cups, cream, sugar, teapot and slop bowl taper inwards from the ribbed base towards a lined slightly outwardly tapered rim.

The geometric rectangular handles on the tea cups, cream and teapot promote an oriental ('Japanesque') effect which suggest bamboo bound with reeds, a fashion very much in vogue at the time.



Close-up of teapot handle

Cream and covered sugar, No.2, BII

This pattern is always very thinly potted, finer than Grass. It is a difficult pattern to find examples of, which supports the theory that it was only in production for a short period of time. Perhaps it was expensive to produce as it is usually quite carefully decorated and can use a lot of gold (not just to the rim), Belleek may not have made much profit on it as it was a similar price to Grass (in the 1904 catalogue)



Decoration:

The usual decoration way is either; multi coloured bright green grasses and brown reeds with blue and tan flowers (No.1), or the same except with a gilt rim and handle trim (No.2). However it can be seen in the plainer decoration of pearl, cob or a richer full gilt version (No.360) or dark green, silver and gilt (No.362). It can support a monogram, but this is very rare.



Cups and saucers with different decoration ways (all BII).

No.1 (top, left)

No.2 (top, right)

No.360 (bottom, left)

No.362 (bottom, right)



Periods:

BII only

Forms:

Tray, Teapot, Cup and saucer, Sugar covered (large and medium), Cream (large and medium), Slop bowl. The Finner pattern has reasonable range of tea ware items and as such there are sufficient pieces to form a dejeuner set. There is no evidence, to-date, to suggest that this pattern had a kettle.



Items with Cardinal Farley monogram, (No.360), BII (also see cover picture)

Cone

The outside of the pine cone is used to form the design motif and is sometimes mistakenly called the diamond or pineapple pattern. A fir design is embossed on the centre section of the twin lobe tray with pine cone design motif around the periphery. The Corrigan Manuscript says this pattern was designed during the second period and certainly BII examples are fairly easily to come by, but a BI and BIII cup have been seen, more research on when this pattern was introduced and discontinued is required.

Tray (right), ivory and cob, BII

Dejeuner set (below), green tint and gilt (teapot green tint) BII



The handles on the tea cups, cream, teapot and kettle are of a knobby branch form.



The finial on the lid of the teapot and kettle is a small fir cone which allows the lid to be removed albeit not easily.



Various items (right), green tint, BII with 'Robinson and Cleaver'

Decoration:

Ivory, pearl and cob, tinted pink (see cups and saucers bottom), or green, or butterscotch all with and without gilt rim. To-date, an example with a blue tint has not been seen, nor has any with a special or elaborate decoration way, or monogram, crest or armorial.

Teapots, pearl and cob and green tint, both BII



Periods:

Usually BII, but a cup has been noted with a BI mark (see below) - this needs further investigation. Also seen with the 'combination' mark 'BI/BIII' (see article in Newsletter 27/2 Jul 2006 on this rare BIII mark) and BIII, however it is not illustrated in any of the 1920s Belleek catalogues ('1923', 1924 or 1928). Also seen with retailers names like 'Robinson and Cleaver'

*Rare Marks:
interesting BI,
BI/BIII and BIII*



Forms:

Tray, Kettle, Teapot, Cup and saucer (tea and coffee), Sugar (large and small), Cream (large and small), Slop bowl. The Cone pattern has reasonable range of tea ware items and as such there are sufficient pieces to form a dejeuner set together with accessories i.e. kettle and slop bowl.

Dejeuner set in pearl and cob, BII



*Cups and saucers, pink tint:-
coffee cup BII with saucer BIII
and tea BII*



Artichoke

The design, credited by Marion Langham to Annie Nairn the wife of Robert William Armstrong, resembles the full globe artichoke 'fruit' and leaves. The Artichoke pattern was the second tea ware pattern to be registered by Belleek on 22nd October 1968 (even though the design itself has 20th October on the title!).



Mark with registration (left)



Items are usually fairly thickly potted (in Belleek terms), can occasionally be finer, but never egg shell thin. It is quite a difficult pattern to find.

Dejeuner set, dark green and gilt. (left)

Tray, Ivory BI (below, left)

The design motif utilizes overlapping rows of 'scales' of the fruit modelled in relief with its frond like leaves embossed around the base on all items.

Saucer, pink and gilt, BI, as shown in registered design (right)



Part teaset decorated in green and gilt BI (left)

The handles of the tea cups, cream, covered sugar and teapot are formed of two intertwined stalks which are also incorporated at the ends of the oval tray.

Decoration:

Ivory, pearl, pearl lustre (for an example of this colour way see the teapot in this Newsletter's auction report). Pink lustre, pint tint, pink and gilt, green and gilt. High-lighted in gilt (2 variations; compare the heavily gilt cup and saucer (right) with the 2 different sized partially gilt cups (at the bottom), and rarely as an elaborate dark green ground with gilt high-lighting (as seen in the set illustrated on the previous page)



Different colour ways; cup and saucer green with gilt BI, cup and saucer pink tint BII, cream pink and gilt BI

Cup and saucer, heavily gilt, BI

Periods:

BI (often with impressed/raised diamond registration), BII occasionally.

Forms:

Tray, Teapot, Cup and saucer (slim and usual), Sugar covered (1904 catalogue implies that there is also a larger size), Cream (1904 catalogue implies that there is also a larger size), Slop bowl. The Artichoke pattern has reasonable range of tea ware items and as such there are sufficient pieces to form a dejeuner set. There is no evidence, to-date, to suggest that this pattern had a kettle.



Covered sugar, pearl, BII

Cup sizes, 'slim' and usual, both BI (left)

References

- [1] Corrigan Manuscript – Campbell and Jenkins
- [2] Langham – Belleek Irish Porcelain
- [3] Degenhardt – The Complete Collectors Guide and Illustrated Reference, 1st and 2nd editions
- [4] Anatomy of a Belleek Collection – Weleck
- [5] Fergus Cleary – The Belleek Pottery Old Photograph Album
- [6] Various old Belleek sales catalogues (1904, 1923, 1924, 1928, 1937).
- [7] Brian Russell – The Registered Designs of Belleek Pottery, see UK Belleek Collectors' WEB site
- [8] Brian Russell – Armstrong Family Tree, see UK Belleek Collectors' WEB site
- [9] Bev Marvell – Belleek Painted Numbers, see UK Belleek Collectors' WEB site
- [10] Tony Fox – A Rare Third Period Mark, UK Belleek Collectors' Group Newsletter #27/2 Jul 2006
- [11] Chris Marvell – The Belleek Lustre project, UK Belleek Collectors' Group Newsletter #27/3 Oct 2006

A big thank you to all 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, he would be very grateful to receive it.

We need YOUR comments and help...

...ANY feedback would be great!

Questions raised from Tea ware Part 3

- Neptune:
 - What BI examples can we find?
 - Are there any pieces with a painted monogram?
- Tridacna:
 - Are there any BI pieces with a diamond registration mark?

Questions raised from this article Part 4

- Grass:
 - Does anybody know of a larger size of tray or one which is oval (with the lobes 'filled in')
- Finner:
 - Are there any non-BII examples?
- Cone:
 - What BI examples can we find?

Does anybody have tea ware with a colour way or decoration way not listed in these articles?

Patterns to be covered in Tea ware Part 5

Continuation of the Floral/Plant design motif group:

- Shamrock
- Harp Shamrock
- Lily (High)
- Low Lily

Raffle Prizes for 2007



These beautiful and rare items will be presented to the lucky winners at the Christmas Party... The first prize is to be this jewelled and gilded first period reticulated bowl 5 inches in diameter – the item is so rare that only a very few are thought to exist. It is one of the very rare Belleek pieces yet found to exhibit this type of reticulated outer casing and solid inner bowl. This type of item is more often seen in highly regarded Worcester or Derby productions.



Another of the raffle prizes is to be this second period Neptune trinket box. Made by Belleek as part of a dressing table set on a small tray, these trinket boxes are now very hard indeed to find.

There are more prizes yet to find, but these very rare items have already been chosen... Tickets for the raffle are still available at £5 – they will be sold at the next meeting in Wilmslow or are available at any time from our raffle person – Linda Murphy, email: raffle@belleek.org.uk.

DVD of the 1997 Convention



This is the DVD that our Chairman was describing earlier in this Newsletter. It will be available free of charge to all full member households. The Group is issuing the video footage of the exhibition and social events at the 1997 Stoke-on-Trent Convention on DVD format in celebration of its tenth anniversary.





SEVEN SWANS – a – PAINTING

The story of E W Swann and his family from Public Records.

By Paul and Pat Tubb

We had no idea of the journey ahead of us when Neville Maguire suggested that we might like to look into the life of E W Swann, the painter of the Bird Dejeuner set for Belleek. After all, neither Neville nor ourselves knew at that time what the E and W stood for in his name and we were unsure whether he was originally from England or from Ireland or indeed from anywhere else. Neville thought that he might be part of a family of pottery painters operating in the Staffordshire potteries in the 1860s. We had raised with him the possibility that he was one of the bearers at Gallimore's funeral in Trenton, New Jersey in 1900 so his spending some time in the USA was also a possibility.



E W Swann's déjeuner set (signed on the tray), probably commissioned by Armstrong. Now in the National Museum of Ireland

Our starting point was, as always, the 1861 census of England which is the closest in time to the foundation of the Belleek pottery and also to the time when it is thought that men from Stoke on Trent were persuaded to go to Belleek from 1863 onwards. Our first trawl revealed no one with the initials E W, whether the Swann was spelt with one 'n' or two. We tried a few possible names beginning with E – Edward, Edmund, Edgar, Enoch etc – but still no clear candidate appeared although there was an Edward J Swann indexed who looked promising. We cast the net wider to include other pottery areas such as Derby, Llanelli etc but with no better success.

So we went back to the Edward J who turned out to be the eldest son of a family with seven other children. He and his father, John, were listed in the census as china flower painters. The next son, Ebenezer, was stated to be a china landscape painter and the next, Charles, is listed as an apprentice china holloware presser. The remaining five children, four girls and one boy, were either at school or too young so to be. The family, who were obviously heavily into pottery work and, in particular, painting, were then living in Penkhull New Road, Stoke upon Trent.

Penkhull New Road, Stoke upon Trent



This was supported further by the 1851 census return which has John listed as a painter living with his wife, Ellenor, and the three eldest boys at Greville Street, Hanley. En- passant we should note that just 9 doors away in Greville Street lived Elizabeth Stevenson, who was later to become the wife of William Wood Gallimore, with her family[1]. Ellenor is again shown to have been born at Welshpool in Montgomeryshire but, as in the 1861 census, there is no sign of Ebenezer having the second initial W. However, with his age as given in both censuses pointing to a birth in 1844 or 1845 we searched for his birth certificate and found Ebenezer Williams Swann born on June 30th 1844 at Greville Street, Hanley to John and Ellenor Swann. Just as William Wood Gallimore and William Blackwell Henshall were given their mother's maiden names as a second forename so, too, Ebenezer has the name Williams from his mother.

It was at this point in our researches that we informed Neville of what we had discovered and he was kind enough to refer to this article in his inspirational book "Belleek in Context" as one to be published in the future[2]. So we had to go on, only to discover that neither Edward John nor Ebenezer Williams appear in any other census of England. Charles appears in 1871, 1881 and 1891 and consistently remains a china presser in each successive census with his wife Mary, nee Taylor, who he married in 1866. They eventually had four daughters and one son.

John Swann and Ellenor Williams had married in Derby on October 18th 1840, which gives rise to the possibility that he had been doing some decorative work for the Derby porcelain works. Jacqueline Smith, the Curator of the Derby Museum, tells us that the complete employee records from this period are not known but her search of the reference books covering this period did not reveal any reference to a man named Swann. We are grateful to Jacqueline for her response to our request.

Ellenor is noted as a milliner but her father, David, and John's father, Ebenezer, as well as John himself are listed as 'Painters'. John and Ellenor are back in Stoke on Trent at the time of the 1841 census and I cannot say for how long John may have been working in Derby. The marriage certificate certainly identifies two generations of the Swann family as painters and our Ebenezer may well have been named for his grandfather.

The father, John, is recorded in 1871 with a new young wife Ann, nee Baddeley, who he had married at the parish church of Dresden, Staffordshire on December 19th 1870. John is included in the 1891 and 1901 census returns but only Ann and the children are recorded in 1881. With Ann, John had a further three children, thus making eleven in all, but the three eldest boys and their younger brother, Frederick, never seem to live with the new wife after their mother's death in 1866. Frederick, indeed, like his two oldest brothers disappears from the UK census returns after 1861.

The two eldest boys are not lost to the English public records completely as Edward John married Emily Lea in the summer of 1861 and they had three children all born in Stoke on Trent, Edward Stephen born 1861, Annie Emily born in 1863 and Mary Louisa born in 1864. Emily and the three children are living with her father, Samuel Lea, in High Street, Fenton, at the time of the 1871 census but there is no sign of Edward John. However, Emily does not style herself 'widow' but 'married' in the census so Edward was probably alive somewhere.

Ebenezer Williams Swann married Elizabeth Yoxall at the Wesleyan Chapel, Burslem on July 1st 1866 – his mother, Eleanor, died just four days later after two days of diarrhoea – but I have not been able to identify any children to this marriage. On the marriage certificate he is described as a 21 year old Landscape Painter living in Penkhull New Road, Stoke upon Trent and the registrar spells his name as Swan. His father, John, also with just one 'n' is noted as a Flower Painter. As for Elizabeth, the marriage certificate says she is of full age, probably because she was older than him, and a dressmaker of Lyndhurst Street, Burslem. How they met, living so far apart, is not, of course, recorded but might indicate that at some time Ebenezer had been employed in one of the Burslem potteries. Interestingly, Elizabeth's father, Peter Yoxall, is described as a Gentleman, although in the 1861 census he is a Publican in Wharf Street, Shelton. Elizabeth, like her father and siblings, had been born in Middlewich, Cheshire but has no employment listed in the census return.

Elizabeth herself died at 22 Penkhull New Road on August 30th 1870 and is described on her death certificate as the wife of Ebenezer Williams Swann, a china painter. The cause of death is given as inflammation of the lungs, which probably indicates tuberculosis. It could be, too, that the debilitation that accompanies this disease was a factor in their not having any children and in her not having any noted employment in the 1861 census return. Her death occurs a bare seven months before the 1871 census was taken on April 2nd that year but, by then, Ebenezer has disappeared from England, which would seem to support the contention that there were no children to the marriage. His painting of the Belleek 'Bird Dejeuner Set' probably indicates that he had travelled over to Belleek at some time during these seven months.

Why he went to Belleek remains a mystery. There were, of course, a number of Staffordshire workers who had gone there and word may have got to Ebenezer that, by following them, he could put enough miles between himself and the sorrow surrounding his wife's death to help him get over it. Two of his brothers, Edward and Frederick, were, by this time, working on Cape Cod in Massachusetts but America may have seemed too far. There may have been another reason because, quite soon after Elizabeth's death, Ebenezer married again to an Eliza Guest and with her had a son, John James, who was born at Belleek on June 21st 1872[3]. We must record our thanks to Frank Rooft of Enniskillen who found the birth reference for us.

Superintendent Registrar's District <i>Ballyhamman</i>				Registrar's District <i>Belleek</i>						
1872 Births Registered in the District of <i>Belleek</i>				in the Union of <i>Ballyhamman</i> in the						
County of <i>Lancashire</i>										
No.	Date and Place of Birth.	Name (if any).	Sex.	Name and Surname and Dwelling Place of Father.	Name and Surname and Abode of Mother.	Rank or Profession of Father.	Signature, Qualification, and Residence of Registrar.	When Registered.	Signature of Registrar.	Hygienist Stamp, if affixed after the Registrar of Births and Deaths.
178	1st June 1872 <i>Belleek</i>	<i>John James</i>	M	<i>Ebenezer Williams Swann Belleek</i>	<i>Eliza formerly Guest</i>	<i>Flower Painter</i>	<i>C. W. Swann</i> <i>Father</i> <i>Belleek</i>	<i>1st June 1872</i>	<i>Wm. W. W.</i> <i>Registrar</i>	

The birth certificate gives Ebenezer's full name, with the Williams and a double N, and lists his profession as Flower Painter and his abode as Belleek. Eliza came from a Staffordshire pottery family but had spent some of her childhood at Wareham in Dorset where her father and elder brother worked in the Sandford Pottery. According to the 1861 census of Wareham she had been born in Stoke on Trent in 1852 so was only 20 when her son was born in Belleek.

The next event we know with certainty is the birth of a second child, another son who they called Ebenezer Williams, on January 8th 1874 at 52 Spring Road, Longton. Once again Ebenezer is given his full name on the certificate, with the Williams and double N, and is described as a 'Potters Painter and Gilder'. Given these events we can, possibly, place the painting of the 'Bird Dejeuner Set' as happening between August 1870 and January 1874 and, with a certain amount of awareness of the circumstances of Ebenezer's life, probably a rather narrower time span in fact.

The Bungalow which now occupies the site of 52 Spring Road, Longton where Ebenezer's second son, Ebenezer, was born and from where they emigrated to America in 1874.



The possibility remains, however, that Ebenezer may have gone to Belleek earlier. There is no evidence of this in the public records but prior to and after his marriage in 1866 and before Elizabeth's death in 1870 we have no knowledge of his whereabouts nor of his professional life.



Vega Wilkinson, in her study of Spode and Copeland Spode [4] notes:

"SWAN - Floral artists recorded from 1858 to 1872 as Swan, Swan Senior, Swan Junior, Swan's Boys and Swan & Co. It would seem that father and sons worked together at Copelands throughout this time painting delicate floral studies and small groups of flowers on the D pattern number series from 1308 to 1720."

As we have seen, Ebenezer is not the only son in the industry so may or may not be included within 'Swan's Boys' or 'Swan & Co' throughout this period. The eldest son, Edward John, had left for America in 1866, possibly with Frederick, so that Ebenezer may have been the only one of 'the boys' still painting for Copeland in the last few years referred to by Vega Wilkinson.

Copeland bone china dessert plate, c1860, pattern no D1718, painted by Swan

Later in this article we will investigate the evidence from Edward's second wife suggesting the family also did work for Minton and, possibly, Wedgwood so that they may actually have been an independent group to whom various pottery companies outsourced decorating work rather than being directly employed in the factories of these famous companies.

Ebenezer and Eliza had returned to England from Belleek prior to the son, Ebenezer's, birth and they never returned to Belleek because the next event in their lives which can be identified is the birth of a third child, a daughter Ellenor, in 1875. This occurred in Massachusetts as recorded in the 1880 United States Census wherein the family were recorded as living at 87 Adelphi Street, Brooklyn, Kings County, New York and also had further children, Frederick C born in New Jersey in 1878 and Samuel H born in Brooklyn in 1879. Living with them, too, was Ebenezer's mother in law, Elizabeth Guest, and she, like Ebenezer, is working as a decorator.

My contact, Nan Brennan in Chicago, told us that there is mention in the shipping registers on line at ancestry.com of an E W Swan arriving in Boston aboard the ship 'Marathon' from Liverpool on December 4th 1873 but, given the proximity to the date of his son's birth it is doubtful that this is our Ebenezer. There is no other distinguishing information and the description of him as a labourer seems unlikely for a man who has always described himself as a painter. However an arrival at Boston rather than New York is likely as his two



brothers were at work in Sandwich on Cape Cod, not far from Boston, and it could be that he went to look over the prospects there.

Ebenezer's eldest brother, Edward John, had emigrated to America in 1866, following the mother's death, and it seems that Frederick, the fourth child and third son, may have gone with him. In volume 4 of 'The Glass Industry in Sandwich', authors Raymond E Barlow and Joan E Kaiser state that at first Edward worked as a decorator of glass and porcelain for a New York company but moved with his family to Sandwich in November 1872 arriving there on the day of the great fire in Boston. Frederick settled in Trenton and became a partner in a decorating house named Swan, Tatler and Company which decorated lamps and shades.

Edward J Swann, Ebenezer's older brother

The Tatler name is of particular importance in the history of glass and ceramic decoration in Trenton NJ so that Frederick's partnership with Tatler and Edward's prowess with the Boston-Sandwich Glass Company indicate that this family of Staffordshire decorators quickly became established among the leading names in the industry in the North East of the United States.

Examples of the decorative work of Edward J Swann on a lamp and water colour painting

Barlow and Kaiser tell of Edward being:

"a strong, full-bearded man who became a leading citizen of the town of Sandwich and was highly respected as the head of the decorating department" (of the Boston-Sandwich Glass Company).

They go on to record that he was:

"an artist capable of working on many things other than glass. This bear of a man was capable of painting designs with delicate detail." [5]



We must at this point record our thanks and appreciation to Joan E Kaiser who responded immediately to our telephone call for information and sent us, not only a copy of the chapter from her and Raymond Barlow's book which is quoted above, but also other articles she has written about Edward John Swann and, in particular, a copy of the letter written by Lena J Swann, Edward's second wife, to her children which recounts the life story of their father. The value of such immediate source material to any historian is incalculable and we feel privileged to have seen it and be able to refer to it in this article. It is in this letter that Lena tells her children that their father *"entered the large concern of "Minton's China Works", and later some other places - working at one time at "Wedgewards" (sic), where the finest china is made"* [6].

In the same letter Lena makes reference to Edward's father, John, being in Sandwich for a time in the eighties. This would explain John's absence from the 1881 census return in England, as referred to earlier, but the letter also gives further insight into the calibre of work done by both father and son. Lena states:

"His father at one time painted vases for Tiffany's in New York for which they received \$600.00 a piece. E.J.S. was considered the finest china painter in America, after he had been here for some years, except one man, and that was his father, who was in this country about two years (along towards the eighties) then he went back to England."

Lena's letter also clears up another matter referred to above by telling us that:

"His mother had died just before he came over, and that was a great blow to him, as he loved her dearly. His wife and three small children were in N.Y. living on Staten Island, until her mother died and she went back to care for her father until his death."

This, then, explains her presence with her father and her children in the 1871 census. Her mother, Prudence, had died in the summer of 1867, barely a year after they had set out for America and her father died in the summer of 1873 when, presumably, she then returned to Edward in Sandwich with their three children.

However, the burden of our current story is not Edward but his younger brother Ebenezer who, whether he went over to Sandwich in December 1873 or not, was certainly in Massachusetts in 1875 when his daughter, Ellenor, was born there. We can surmise that, given the family connection, the birth was probably in Sandwich but we have no documentary evidence of this. The family did not stay long in Sandwich because when the next child, Frederick, was born in 1878 they were in New Jersey and Ebenezer first appears in the Trenton Trade Directory in 1876 and 1877 [8]. The final child, Samuel, was born in Brooklyn NY in 1879. The family, as noted earlier, were living at 87 Adelphi Street, Brooklyn at the time of the 1880 American census so that this may be where young Samuel was born.

Like his brothers before him, Ebenezer would have used his talents as an artist in each of these locations and probably on a variety of mediums. Within ten years of his first wife's death he had moved from Stoke on Trent to Belleek, back to Longton and then on to the USA firstly Massachusetts then New Jersey and New York. He took American citizenship in the County Court of Kings County, New York on October 20th 1881 and the Brooklyn City Directories of 1888-1890 list him as a Lamp Manufacturer and give his addresses as 146 Grand Avenue and 112 Ryerson, one of which would be commercial premises the other residential [7]. Our thanks to another of our contacts in the genealogy field, Faith Ann Dressler of Florida, for these details of the stay in Brooklyn.

At some time between 1890 and 1891 Ebenezer and his family made a final and permanent move to Trenton, New Jersey where he set up a decorating business in this heartland of the American Pottery Industry and is recorded as being in Trenton in 1891 according to the Trade Directory of that year [8]. This move may be connected with the arrival from England of his brother Charles's daughter, Mary Ellen, in 1891. Charles with the remainder of his family, apart from one daughter who had married and remained in England, arrived in New York on board the 'Teutonic' which had left Liverpool on May 25th 1892 and are recorded as living in Spring Street, Trenton in the 1900 census return. Charles is still, as always, a pottery presser and is never recorded as anything to do with the decoration of ware. We wonder whether Charles' decision to join his brothers in America was influenced by their father's death that had occurred during the Spring of 1892.

34 Spring Street, Trenton - the house where 'EWS' brother Charles and his family were living from 1898.



Faith Ann has also unearthed a report from the Trenton Times of October 6th 1899 under the headline:

'DECORATING PLANT ENLARGED'

which says:

"Ebenezer Swann, of Brunswick Avenue, has just completed an addition to his ceramic decorating establishment. He has work enough on hand at present to keep him busy for three months, and the enlargement of his plant was an absolute necessity" [9].

Busy industry. The railway lines and potteries at Trenton, this postcard was posted in 1905.



We have been unable to find the census entry for Ebenezer's family in 1900, probably because the indexers have been unable to read the entry correctly and we have not yet discovered the name they have been given, but the Trenton Trades Directory of 1900 records male members of the family at 627 Brunswick Avenue, Trenton and records Ebenezer as a Decorator, John J as a Decorator also and Frederick C as a Clerk. There is no reference in the directory to the younger Ebenezer nor the youngest son, Samuel H. The female members of the family are not listed in the trade directory either.

None of the boys are recorded at home in the next point of reference, namely the 1910 USA census, in which the older Ebenezer is recorded living at 647 Brunswick Avenue, Trenton NJ and aged 65. It gives his year of immigration as 1875 and his occupation is 'Pottery Decorator'. With him in the house are his wife, Elizabeth, also aged 65; his daughter Eleanor with her husband Henry W Schawn and their children Edward A aged 9 and Eleanor aged 3.

Further analysis of this census return provides unexpected information, firstly that Elizabeth is Ebenezer's third wife since she says they have been married for just 9 years and that she has had 4 children, only one of whom is still alive. These children must have been with an earlier partner. However the entry seems to indicate, by M2 in the appropriate column, that this is a second marriage for each of them whereas it is, in fact, Ebenezer's third.

Similarly Eleanor states that her marriage has lasted for 10 years and that she, too, has had four children but that only two of them, as listed, are still alive. Her husband is noted as having been born in Germany, was then 35 years old and worked as an engineer in an Iron Mill. Another unexpected piece of information, and probably an error, is the recording of Eleanor as being born in England instead of Massachusetts. A further possibility is that the Eleanor listed is the daughter of Elizabeth and not Ebenezer, so that what is recorded is correct except that Eleanor should have been noted as 'step daughter'. Further work needs to be done on this.

At the time of the 1920 census return Ebenezer is in the New Jersey State Hospital at Trenton. His age is given as 75 and he is said to be a widower. This hospital was the one into which many people sought to place their relatives who suffered from mental illness and was, at this time, under the direction of Dr Cotton who was highly praised for his advanced treatments of mental illness- although later generations would be highly critical of his methods[10]. Ebenezer's presence there would seem to indicate that his family were determined to get the best available treatment for him.

How successful Dr Cotton's treatment was in this case we have not been able to discover but Ebenezer is not recorded in the 1930 census so that, given his age and hospitalisation in 1920, the expectation must be that he died in Trenton at some time in the 1920s. There is no obituary indexed for him in the online Trenton Historical Society site but this is far from a complete record yet. So we are dependant upon finding local researchers who

can visit the NJ State Archives and local libraries to seek out such information. To our great good fortune we have, in the final few weeks of writing this article, found such a local contact in Scott Anderson and Judi Wells who have researched in the Trenton libraries and State Archives looking for information on our behalf. They live just across the Delaware from Trenton in Pennsylvania so that visiting the archives is relatively easy for them.

They first contacted us when our article on Gallimore was reprinted in the June 2007 edition of the newsletter of the Potteries of Trenton Society [POTS] and their contribution to our knowledge has already been immense. From the records of the Riverview Cemetery in Trenton corroborated by death certificate copies that Scott and Judi have obtained from the New Jersey State Archives they have found that Elizabeth Swann, Ebenezer's wife as listed in the 1910 census, died on March 6th 1918 from a cerebral haemorrhage with complications from pneumonia at the family home that had been, since about 1915, at 741 Brunswick Avenue. Elenor (sic) was the informant of the death and appears to have still been living with them.

Their researches have also confirmed that this Elizabeth was Ebenezer's third wife because there is also a death recorded in the same records of another Elizabeth Swann (usually referred to as Eliza) who died of carcinoma of the stomach on November 28th 1901 aged just 50. Unfortunately there are no markers on the family plot, but the Swann plot is quite close to the Gallimore grave site.

From the same sources Scott and Judi have discovered that Ebenezer himself died at the NJ State Hospital on March 7th 1923 from 'sclerotic cardio vascular renal' disease with 'senile psychosis' being a secondary cause. He had been in the hospital for about 6 years so must have been there at the time of his third wife's death. The informant of the death was his eldest son, John J Swann, the son who had been born in Belleek. Ebenezer is described as a glass and china artist of 741 Brunswick Avenue and his wife's maiden name is recorded as Elizabeth Guest. We think that this is probably John James misinterpreting what he was being asked by the registrar and giving his own mother's maiden name rather than that of Ebenezer's most recent wife. His date of birth is incorrectly given as July 7th 1844, but after 78 years this is only out by a few days, and his parents names are recorded accurately. Ebenezer was laid to rest alongside his wives and Ebenezer Williams Junior in Riverview Cemetery on March 10th 1923.

From the NJ State Library they have found that Ebenezer W Swann's name disappears from the City Directory in 1917 and this probably coincides with the onset of the illness that later led him to be hospitalised as recorded in the 1920 census return.

This extremely fruitful partnership with Scott and Judi gives us hope that, not only for Swann but also Gallimore, Bromley and others who made the journey from Belleek, there will be further information becoming available as time goes on regarding the lives they led in Trenton during the end of the nineteenth and the early years of the twentieth centuries.

We must now return to consider, briefly, Ebenezer and Eliza's children and their lives as recorded in the US Federal Census returns from 1880 onwards. In 1880, as noted earlier, they are all living in Brooklyn as a complete family unit even including one grandmother. The 1890 census is largely lost and the family unit has not been found by us in the 1900 census as we have already seen. However two of the boys are listed with their father in the Trenton Trades Directory of that year, but only John James is in the decorating industry, Frederick is noted as a clerk.

By the time of the 1910 census John James is recorded as living with his wife, Bessie, and their two children, Howard and Bessie aged 6 and 4 respectively. Their marriage has lasted for 9 years so far and they have had 6 children but only the two listed are still alive. John James records his birthplace as Ireland and his father's as England whilst Bessie was born in New Jersey also of an English father. From other, earlier, census returns we think her maiden name was Alexander. John James' employment is no longer within the decorating trade – he is a driver for a steam laundry!



A view of the start of Brunswick Avenue, from the Battle Statue. John J Swann lived at # 110 in 1910 which was at the base of the monument but is now no longer there.

Ten years later John James has lost his wife and is recorded as a widower but the children are still with him and his sister in law Maud lives with them in Warren Street, Trenton. He still works for the laundry but is now a clerk there. By 1930 he is managing the laundry, has remarried to a lady called Myra who was born in England and gives his own place of birth as 'Ireland Northern'.

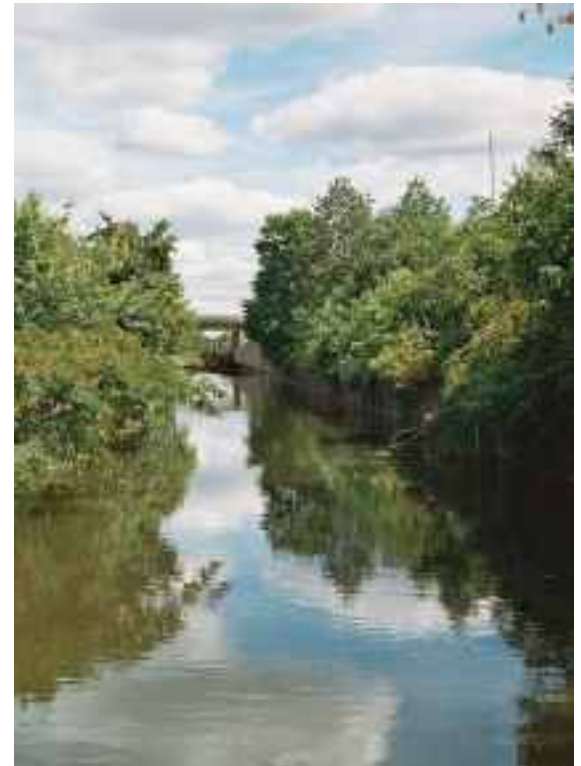
They are in Berwyn Avenue, Ewing Township but the children, still unmarried, live with their Aunt Maud in Walnut Avenue, Trenton and Howard is an accountant and Bessie a secretary with an insurance company.

The second son, Ebenezer Williams, died on June 24th 1891 aged just 17 and the cause of death, as given on the State of New Jersey Death Certificate found by Judi Wells, is asphyxia from an accidental drowning in the Delaware and Raritan Canal. His occupation is given as 'Decorator' and he was the first member of the family to be buried in the family plot at Riverview cemetery. Details of the accident can be found in The Trenton Times, Trenton, NJ, of Thursday afternoon, June 25, 1891 on page 1, column 5 [9]:

"Drowned While Swimming

Ebenezer W. Swan was drowned early last night while bathing in the canal near the Hamilton Rubber Works. He and companions were in the water at the time, when he was seized with cramps and sank. A boat man who chanced to be near recovered the body after twenty minutes search. The boy was the son of Ebenezer W. Swan, a decorator, who lives at 627 Brunswick Avenue. He was in his eighteenth year. No inquest will be held. The County Physician issued the permit of burial."

A view of the Delaware-Raritan Canal. It would have been in a spot like this that Ebenezer Williams Junior met his death.



The third son, Frederick Charles, can also be tracked through the census records. He is a clerk in 1900 and in 1906 he married a lady called Florence, who hailed from Pennsylvania. By the time of the 1910 census they are living in Prospect Street, Trenton and Frederick is a commercial agent for a cigar company. In 1920 they are still childless but Frederick is now a garage salesman and the couple are living in Prospect Street as they had been ten years earlier. His Registration card, issued in September 1918, gives his date of birth as March 9th 1877 and his employer as C R Weedon Motor Company. At the time of the 1930 census the pair are living at 348 Berwyn Avenue, Trenton and Frederick is an automobile salesman. It looks as if he took advantage of the burgeoning motor industry as he owns his own house and he and Florence give all the appearances of a successful couple with the regret of not having any children to pass on all they had achieved.

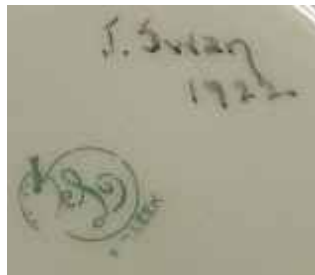
The right hand house is 3 Prospect Street, Trenton where Frederick Charles, EWS's son, was living from 1910 onwards. This house is quite close to Charles' house in Spring Street.



The youngest boy, Samuel H, disappears from the public records after the 1880 census so that the probability is that he died quite young. It is a pity that we have not been able to find the 1900 census return for the family as this may have enabled us to shorten the time span for his possible death. We have found no record of him in subsequent US census returns nor any indication that he may have returned to England or Ireland.

The daughter, Eleanor, as noted earlier had married Henry Schawn in 1890 and they are with her father and step-mother in Brunswick Avenue at the time of the 1910 census. Ten years later the family still live in Brunswick Avenue and Henry is a steam engineer in a laundry – we wonder if this is the same one as John James works for? –and their son, Edward, works in an Iron Foundry. In 1930 Henry, Elenor (sic) and their daughter, Elenor (sic), are still living in Trenton but Edward has married a lady called Minnie and is living with her and their two and a half year old daughter, Claire, in Lyndhurst, Bergen County. In both families the surname is indexed as Schumm in the 1930 census index at ancestry.com. Further information leads us to suspect that this may not be Ebenezer's daughter but his third wife's daughter. We must delve further to clarify this with the help of Scott Anderson and Judi Wells.

It would appear, therefore, that, apart from a brief flirtation by John James and young Ebenezer before his untimely death, none of Ebenezer's children continued the family tradition of ceramic or other fine art painting which thus finished after three generations in accordance with the old adage 'Clogs to clogs in three generations'. During the preparation of this article, nine pieces of a tea and coffee set by Lenox appeared for sale on eBay with some of them bearing the name of their painter, 'J.Swann', and dated 1922. Though we have no evidence yet, we wonder if these might be the work of John James?



Lenox 'Swan' set sold on eBay. Most pieces signed.

This, then, completes the seven Swanns-a-Painting of our title (Unless, of course, you can prove otherwise!!) viz:

Ebenezer Swann [1795-1840];
John Swann [1821-1892];
Edward John Swann [1852-1895];
Ebenezer Williams Swann [1844-1923];
Frederick Swann [1853-19??];
John James Swann [1872-19??];
Ebenezer Williams Swann [1874-1891]

It is likely that, thanks to the collaboration we have set up with Scott Anderson and Judi Wells, further items of interest about not only the Swanns but also Gallimore, Bromley and others will come to light from the archives we now have available to us. In that event we will hope to bring anything of interest to the attention of the group through the pages of future newsletters.

- Paul and Pat Tubb

References:-

Resources available for public searching:

England & Wales Census returns per ancestry.co.uk
United States of America Federal census returns per ancestry.com
Ship Passenger Lists – Arrivals at New York per ancestry.com
Birth, Marriage and Death Indexes for England & Wales made available by the Office for National Statistics.
New Jersey State Archives, Trenton NJ
Records of Riverview Cemetery, Trenton NJ.

Books, Articles etc.:

- [1] UK Group of Belleek Collectors Newsletter Vol 27/1 March 2006
- [2] Neville Maguire "Belleek in Context" Viewback Publications, Northern Ireland 2007
- [3] The Irish General Register Office, Co Roscommon.
- [4] Vega Wilkinson "Spode-Copeland-Spode The Works and its People 1770-1970" Antique Collectors Club, Woodbridge, Suffolk UK 2002
- [5] Raymond E Barlow & Joan E Kaiser "The Glass Industry in Sandwich" Vol IV Chap 22 Barlow-Kaiser Publishing Company, Inc; Windham NH; USA 1983
- [6] Joan E Kaiser "A Letter to Her Children: A Biography of Edward J. Swann as Written by his Wife" first published in The Glass Club Bulletin of the National American Glass Club #200, Autumn 2004.
- [7] Brooklyn City Directories 1888-1890.
- [8] Trenton NJ Trade Directories 1876-1920
- [9] Trenton (NJ) Times
- [10] Wikipedia on-line encyclopaedia.

Pictures, many thanks to:

The Belleek Dejeuner Set signed by Swann courtesy of Neville Maguire [2]
Copeland plate painted by Swan courtesy of Vega Wilkinson [4]
In Stoke on Trent - Pat & Paul Tubb
Pictures of Edward J Swann and examples of his work are from The Glass Industry in Sandwich by Barlow and Kaiser [op cit].
In and around Trenton NJ - Scott Anderson & Judi Wells
Trenton postcard from eBay seller michael-vermont
Lenox tea/coffee set from eBay seller worldantiques1

Auction Report- some exceptional Items of Belleek

Belleek Aberdeen Cup & Saucer

Tea cup and saucer in the Aberdeen pattern which is hard to find, Degenhardt D489 with the second black mark dating it to 1891 - 1926. Degenhardt illustrates Aberdeen pattern at page 192. Condition is good with no chips, cracks or restoration; there is a little wear to the cob lustre on the upper rim and inside the cup



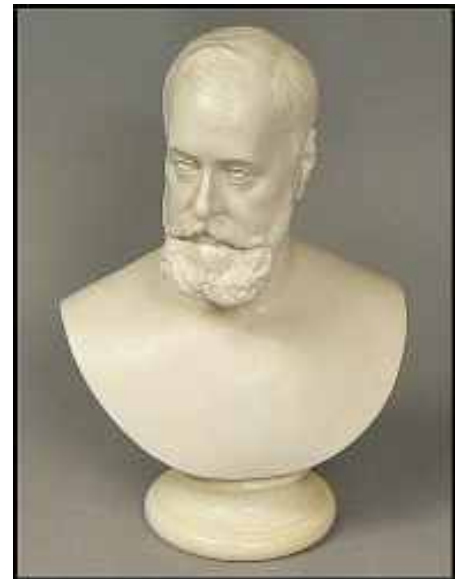
Sold for US\$1225, 2nd similar US\$1009.99, 3rd similar with slight saucer chip US\$355

EBay seller oceansman

Second period

RARE BELLEEK PARIAN WARE BUST

A very rare Belleek Parian Ware Bust of a bearded gentleman on a glazed porcelain socle. He has been finely modelled and should be easy for a Historian to recognise but I am not certain who he is. He measures 12 inches high and has no chips, cracks or restoration



Sold for £695

EBay seller star-lots

First period



Antique Belleek Dolphin & Shell Spoon Warmer c.1890's

A beautiful early Belleek porcelain 7" figural spoon warmer compote in the form of a Dolphin on waves, the bowl, resting on its back with tail supporting, in the form of a large seashell. ... in typical cream colours with a hint of pink to the edges...in astounding condition!

Sold for US\$1076.01

EBay seller r4265489

Second period

Belleek Artichoke Teapot

You are bidding on on a beautiful Belleek Teapot in the Artichoke pattern. This teapot measures approximately 4-1/4" tall by 6-1/2" wide from spout to handle... no chips or cracks...

Sold for £1725

EBay seller oceansman

Second period



2nd Black Mark Belleek Finner Cup and Saucer

Finner Cup and Saucer. It has a second black mark, along with the number 362. The colors are a very unusual gold, amber and a blue/green. I have never seen this color combination before. The items are in great condition without chips or cracks

Sold for US\$671.01
EBay seller antiques4u
Second period



RARE BELLEEK 2ND BLACK MARK GREEN LIMPET TEAPOT TEA POT DISCONTUNED DESIGN THREE CORAL FEET - CORAL TOP HANDLE

.. cob luster finish, but it also has GREEN hues to the lid, finial, the limpet beneath the spout, around the spout rim the three coral legs, and the coral top handle. ..There are no losses at all to this piece...For whatever reasons, known only to Belleek, they changed the design style of the teapot and no longer make it to look like this.

Sold for US\$909.99, EBay seller stenella, Second period



Belleek Gladstone Chamberpot

Pristine Gladstone Chamber Pot has quite a history. The English Prime Minister William Ewart Gladstone was not held in universal esteem in the 1870's, hence his likeness on the inner surface of this collectible chamber pot... 4" tall & 5 1/2" in diameter. Gladstone's likeness measures

4" across. There are no chips or cracks or crazing.

Sold for US\$1027.55, EBay seller hockathome, First period



Belleek Double Root Spill - 1st Black

.. handpainted open flowers sitting on branches with one flower bud on a branch. Measures 5-3/4" wide by 4-1/2" deep by 2-3/4" high. ..some roughness on the tips of the petals but I believe that this is from the making of the piece. Firing crack inside one of the flowers that does not go through to the outside. This was done during the firing process.

Sold for US\$500, EBay seller zel1, First period



Rare Irish 2nd Period Belleek 14 Piece Teaset

Very Rare & Beautiful Teaset bearing 2nd period (black stamp) markings. No cracks or chips, in superb condition
(Editors note: this has an unusual turquoise finish)

Sold for £465

EBay seller sweetfa696

Second period



Crested China VASE - CITY of DUBLIN



2nd period black mark model of a small vase with the arms of the City of Dublin. This item is in excellent condition, ...the crest is bright however the wording of 'City of Dublin' is very faded

Sold for £79.80

EBay seller draculasaunt

Second period

Belleek Neptune Shell Dishes, Two, Pink Coral

Two Neptune Sea Shell Dishes. I've never seen the PINK coral design on any of these shell dishes on Ebay. These may be special.

Sold for US\$798.88, EBay seller monsterthing, First period



A Belleek 'Echinus' vase and cover circa 1890

... modelled as an entwined stem of three tritons supporting a sea urchin bowl, the cover with shell finial, on hexagonal pedestal base, black printed mark and impressed 'BELLEEK Co. FERMANAGH' to the underside of the foot.

Sold for £900 + premium

Ebay/Auction House: HallsFineArt, First period



A Belleek Tea Pot. Circa: 1890. Black Mark. Bamboo

A Belleek Tea Pot. Circa: 1890. Black Mark. Bamboo shaped handle and finial with polychrome floral spray to the front, back and lid.

Sold for AUD\$850 + premium

Auction House: Philips, Malvern, Australia

Second period.



Auction Report – Louis Taylor *11th Sept 2007, Stoke-on-Trent* *- Bev Marvell*

36 lots of Belleek went under the hammer at Louis Taylor's auction room in Hanley on September 11th. This was an interesting collection of marked (2nd and 3rd Black and Green Mark) and unmarked Belleek, the property of a lady, Pat Hulme the niece of Eric and Cyril Arnold, she was selling due to 'down sizing' before moving home. It appeared that almost 100% of the lots sold, buyers were a mix of commission and telephone bidders as well as bidders in the room.

Mr Hillier on the podium



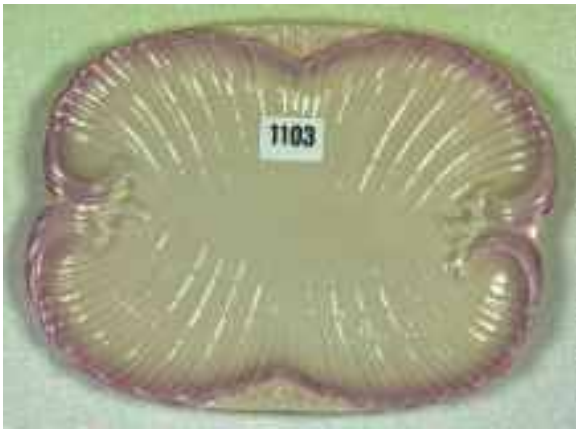
The star lot was an extensive 3rd Black 12 place Neptune teaset with the Deco No.118 decoration of green and yellow stripes with gilt trim. It was an impressive set including kettle, but missing sugar. After keen competition it went to a telephone bid of £2400 (est £1500-£2000). This set had belonged to Pat Hulme's mother.

Lot 1083, Deco Neptune 12 place tea service

Quite a few lots had unmarked pieces which looked like factory trials or rejects as they were more thickly potted, such as the undecorated Celtic salad bowl and fruit bowl in **Lot 1093** (right), however these were still an interesting buy for someone in the room at £80 (est £90-£130) for the pair. Incidentally, a marked 3rd Black rare Celtic salad bowl underplate in bronze and gilt was included in **Lot 1116** (right) with a another plain unmarked underplate and Tridacna Deco decorated side plate (No.213), a very good buy at £95 (est £40-£70)



A clean New Shell bread plate, **Lot 1092** (left), Deco decoration way No.297, 3rd Black, went for £140 (est 100-£150).



Lot 1103 (left), a 2nd Black pink tinted Neptune (not Limpet as described in the catalogue) dressing table tray, looked like a good buy at £70 (est £80-£120).

Other lots worth noting were:- **Lot 1106**, (right) a 3rd Black bulbous vase decorated in an unusual Deco style, reminiscent of experiments by Cyril Arnold went



for £48 (est £50-£80). **Lot 1087** (below, left), a sweet 3rd Black wall pocket with delicately tinted flowers £62 (est £70-100), again a piece not seen before. **Lot 1119** (below, right), a pair of delightful short candlesticks with matching Ring Handle bread plate (3rd Black), all richly hand painted with purple pansies (alas all with faults), together with a decorated Diamond biscuit barrel made £135 (est £30-£60), a choice lot if you don't mind a bit of damage.



After talking with Pat Hulme, it was probable that **Lot 1089** (not illustrated) was not truly Belleek but made by Cyril Arnold at Bundoran. It was a figure of a young girl in a similar style to the rare fairy groups that Cyril made. It went for £90 (est £100-£150), bought by someone on the telephone.

All prices quoted are exclusive of the 15% buyers premium + VAT.

Results

Lot 1083 : Hammer £2400 A Belleek "Neptune" twelve place Teaset yellow and green stripe pattern, gilt embellished, third black mark, circa 1926-46, viz: kettle, cover, teapot and cover, milk jug, 12 side plates, 12 saucers, 2 cake plates and 12 cups (one cup A/F, 2 with later green marks) (41). Estimate : £1,500 - £2,000

Lot 1084 : Hammer £125 (pass?) A Belleek part Teaset cream glazed tinged pink, third green mark, viz: 4 cups, 4 saucers, 4 side plates and a cake plate. (13). Estimate : £200 - £300.

Lot 1085 : Hammer £170 A Belleek Basket Work Honey Pot and Cover (right) on three legged stand, cream glazed and decorated with Bees and



Shamrock in green and brown, third green mark, <6 ins>. Estimate : £200 - £300.

Lot 1086 : Hammer £115 A Belleek Nautilus Shell Basket ...

cream glazed, third green mark, <8.25 ins>. Estimate : £150 - £200

Lot 1087 : Hammer £62 A Belleek Basket Work Wall Pocket

cream glazed, pierced rim with applied band of garden flowers, pastel decorated, third black mark, <4.5 ins>, (some chips to flowers). Estimate : £70 - £100

Lot 1088 : Hammer £90 A Belleek Jardiniere cream glazed (right),

... on three scroll feet, decorated in high relief with birds on branchwork amidst flowers and leafage, third black mark, <11 ins high x 7.25 ins dia>, (A/F). Estimate : £100 - £140

Lot 1089 : Hammer £90 A Belleek - but unmarked Figural Dish

modelled as a young girl in pink dress seated leaning against a flower encrusted tree trunk, the dish cream glazed, 20th century, <6 ins high x 8 ins dia>, (A/F). Estimate : £100 - £150

Lot 1090 : Hammer £75 A Belleek - but unmarked Shamrock

pattern Coffee Pot and Cover cream glazed, basketwork base, green decorated cover, <7 ins>. Estimate : £80 - £120

Lot 1091 : Hammer £120 A Pair of Belleek Feather Vases (right)

goblet shaped, on circular feet, with gilt castellated tops, decorated with sprays of flowers hanging from ribbon swags, second green mark, <8 ins>, (one A/F). Estimate : £100 - £150

Lot 1092 : Hammer £140 A Belleek Shell pattern Cake Plate two-

handled, the pale green border with floral decorated scallop shell reserves, gilt embellished, third black mark, <10 ins dia>. Estimate : £100 - £150

Lot 1093 : Hammer £80 A Belleek Celtic pattern Fruit Dish oval

shape, cream glazed, interlocking ring design in relief, <9.75 ins long>, unmarked, (hairline), together with an unmarked Celtic pattern circular Bowl pierced rim, <8 ins dia>, (2). Estimate : £90 - £130

Lot 1094 : Hammer £32 A Belleek Butter Dish in Art Nouveau

style relief modelled with a long haired maiden playing a harp, a Shamrock beneath in her hair, third black mark, <6.5 ins>. Estimate : £40 - £60

Lot 1095 : Hammer £50 A Belleek Basket Weave Jug ... Shamrock decorated with bound twig handle, second green mark, <6 ins>, together with a Shamrock Milk Jug <4.25 ins>, (A/F), (2). Estimate : £70 - £100

Lot 1096 : Hammer £48 A Pair of Belleek Shamrock pattern Jugs basket work moulded under a cream glaze, second green marks to bases, <4.5 ins>, (2). Estimate : £60 - £100

Lot 1097 : Hammer £75 Four Belleek Shamrock pattern Dessert Plates cream glazed, basket moulded rims, third green marks, <8.5 ins dia>, (one chipped). Estimate : £100 - £150

Lot 1098 : Hammer £32 A Belleek Shamrock pattern Two-Handled Vase panelled base, decorated in lemon lustre with relief scrollwork, gadrooned neck, third green mark, <8 ins>. Estimate : £40 - £60

Lot 1099 : Hammer £22 (pass?) A Belleek Onion base floral moulded Spill Vase ... flared at rim, cream glazed and decorated in green with fronds of Shamrock, second green mark, <5.5 ins>. Estimate : £30 - £50

Lot 1100 : Hammer £48 Three Belleek Shamrock pattern Two-Handled Soup Cups basketwork moulded, third black mark, (one A/F), together with a Shamrock pattern Ashtray] and a Shamrock Pin Dish] - both bearing green period marks, (5). Estimate : £60 - £80

Lot 1101 : Hammer £32 A Belleek lemon lustre Butter Dish modelled as an Art Nouveau style maiden playing a harp, a Shamrock wreath in her long hair which forms the pierced rim, second green mark, <6.5 ins dia>. Estimate : £40 - £60



Lot 1102 : Hammer £36 A Belleek Grass pattern Mug (right) lustre decorated in turquoise, lemon, purple and green, second green mark, <3 ins>. Estimate : £40 - £60

Lot 1103 : Hammer £70 A Belleek Limpet pattern Dressing Table Tray the cream glaze tinged pink, second black mark, <10 ins x 7.5 ins>. Estimate : £80 - £120

Lot 1104 : Hammer £75 A Belleek model of a Harp - unmarked cream glazed over Leafage and Shamrock moulding, <8 ins>, together with an unmarked Belleek Aberdeen Jug flower encrusted, <6.25 ins>, (2). Estimate : £70 - £110

Lot 1105 : Hammer £42 A Belleek wrythen moulded Flower Pot cream glazed, lustre interior, third green mark, <4.25 ins>. Estimate : £50 - £80

Lot 1106 : Hammer £48 A Belleek Pedestal Vase floral decorated, spherical shape, green painted rim and circular foot, third black mark, <4.25 ins>. Estimate : £50 - £80

Lot 1107 : Hammer £56 A Belleek Cone pattern Coffee Cup and Saucer (right) the mother of pearl lustre decoration tinged pink, third black mark, (saucer chipped), together with a Belleek Cone pattern Vase <4.5 ins>, (A/F), (3). Estimate : £60 - £100

Lot 1108 : Hammer £85 A Set of six Belleek Limpet pattern Cup Trays cream glazed, third black marks, <8.5 ins x 6 ins>, together with six cream glazed Harp Shamrock pattern Cups (unmarked), (12). Estimate : £100 - £150

Lot 1109 : Hammer £32 A Pair of Belleek Limpet pattern Cup Trays with matching Cups second green marks, (slight chips to cups, one cup unmarked). Estimate : £40 - £60

Lot 1110 : Hammer £34 A Belleek hexagonal Twig Basketwork Cake Plate cream glazed, four strand centre, two impressed pad marks to reverse, <10.5 ins dia>, (A/F). Estimate : £40 - £60

Lot 1111 : Hammer £42 A Belleek cream glazed Milk Jug flower head and basketwork moulded with rope handle, first green mark, <3.5 ins>, with matching Sugar Bowl], (2). Estimate : £50 - £80

Lot 1112 : Hammer £44 A Belleek double handled and double spouted Milk Jug cream glazed with moulded vertical ribbing, green mark to base, <3.5 ins>, together with an ivy moulded two-handled Bowl <2 ins>, and a wrythen Bowl] with mou more] Estimate : £50 - £70

Lot 1113 : Hammer £210 A Belleek Cabinet Plate the centre transfer decorated in black with a view of the Belleek Pottery, enamelled border moulded with Celtic Dragons, second green mark, <9 ins dia>. Estimate : £80 - £120

Lot 1114 : Hammer £20 (pass?) A Belleek Princess Vase ... two pierced handles, flower encrusted in pastel shades, third black mark, <9 ins>, (A/F). Estimate : £30 - £50

Lot 1115 : Hammer £62 Two Belleek Rose and Forget-Me-Not Brooches one cream glazed - the other decorated in pastel shades, on gilt metal mounts, together with two Belleek Pendants] in similar style, (4). Estimate : £30 - £50

Lot 1116 : Hammer £95 A Belleek Celtic pattern Dessert Plate... black and gilt pierced rim, third black mark, <8 ins>, together with another cream glazed, unmarked, (A/F) and a Belleek Side Plate (3). Estimate : £40 - £70

Lot 1117 : Hammer £18 A Belleek Convention Plate 1997 moulded with two Cupids each holding a bunch of Shamrock, number 696 of 700, <8.5 ins dia>, together with an unmarked Limpet pattern Bread Plate (A/F), (2). Estimate : £25 - £40

Lot 1118 : Hammer £34 A Belleek heart shaped Dish cream glazed, lustre interior, together with a Belleek Salt an Acorn Box Base Trinket Box Base] and a Powder Bowl Lid (5). Estimate : £40 - £60

Lot 1119 : Hammer £135 A Belleek Diamond pattern Biscuit Jar and Cover gilt and enamel decorated, second green mark, <6 ins>, (A/F), together with a Pair of Belleek Pansy pattern Tapersticks] and a Pansy pattern Bread Plate (all A/F), (4). Estimate : £30 - £60



FERMANAGH HERALD Wednesday, April 25th, 2007

PROFILE

And Finally...

Here's someone many of us know well – Fergus, Belleek Pottery's Head of Design.

He always makes us collectors welcome at the Pottery and is able to give us expert information on all things Belleek – his book reproducing the Old Photograph Album is a fantastic achievement...

Well, here are a few more things about him (as reported by the Fermanagh Herald).



What is your greatest strength?
Patience

What is your greatest weakness?
Impatience

How would you like to be remembered?
He persevered

What was your most embarrassing moment?
Recently being picked out by the Emerald Revellers dancemaster who tried to teach me Irish dancing during the recent performance of the American wake in front of 300 Belleek collectors!

How do you like to relax?
Listening to Bob Dylan

What is your biggest regret?
No point in crying over spilt milk

What was the happiest day of your life?
My Wedding Day

What period of time would you

FOCUS ON FERGUS CLEARY

Fergus Cleary is the Head of Design at Belleek Pottery. He was also one of the chief organisers of the Belleek Collectors International Society Convention which ran from last Wednesday, 18th through to Saturday, 21st April. The ninth convention, the biggest ever to take place here coincided with the Pottery's 150th anniversary and attracted 350 collectors from across the globe.

like to have been born in?
Quite happy with the present

Where is your favourite holiday destination?
West Cork near Baltimore

Which person (apart from your family members) has had the most influence on your life?
Art college lecturer Peter Meanley

What is your favourite book/film?
Shawshank Redemption

What makes you angry?
Rubbish strewn in hedges

Describe yourself in four words?
It has been suggested that it should be - 'really really laid back' - I don't think so

Who would be your ideal

dinner party guests?
Bob Dylan, my wife, William Gallimore (early Belleek designer), John Lennon

What do you miss most about Fermanagh when you are away?
The chat and great yarns

What is your least appealing habit?
Daydreaming

What would you do if you won the Lottery?
Retire

If you could swap lives with someone, who would you choose and why?
Bob Dylan so as to understand some of his lyrics

The world is about to end, how would you spend your last week on earth?
Having a good time

What would you like on your headstone?
He tried and was sometimes trying