

WILLIAMS ARMSTRONG C. ENGR. ARCHITECT/INVENTOR and
UK Belleek Collectors' Group

Newsletter

THROUGH HIS ZEAL AND ENDEAVOUR
THE NAME OF BELLEEK IS RETAINED THROUGHOUT THE WORLD

Number 31/3
October 2010

THE PEOPLE OF THE LOCALITY OWE MUCH TO
THIS GREAT MAN

Belleek's Third Period Mark
Robert Ryles: Engraver
Black Mark Teaaware: Part 13

BELLEEK POTTERY BORN IN LONDON 1824 OF CO. LONGFORD

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 to 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 **Patricia Russell**, email chairman@belleek.org.uk

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

The Group's Administrator is **Bev Marvell**, email to administrator@belleek.org.uk

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, email raffle@belleek.org.uk.

Credits

Photographs:	Margaret and David Montgomery, Paul Tubb, Paul and Elaine Ewings and Chris and Bev Marvell. Contributors to the tea ware article are acknowledged there.
Articles by:	Tony Fox and Bev Marvell, Trevor Roycroft and Chris Marvell, Paul Tubb.
Other material:	Eileen and Bernard Burgham, Don Clinton, Briane Carter, extracts from "Belleek Collector", the BCIS Magazine.
Acknowledgements:	The Antiques Trade Gazette, Belleek Pottery, the Museum of Worcester Porcelain, the BBC Antiques Roadshow.

Forthcoming Events

23rd and 24th October Saturday in central London. Sunday in Woodford, Essex. Hosted by Joanna Urbanek.

Saturday 11th Dec Xmas Party to be held at Chris and Bev Marvell's house, Derbyshire – this is the same day As the Bowman's Antique Fair at Bingley Halls, Stafford. Theme of the party is: "Art Deco and the flappers".

2nd and 3rd April 2011 Looe, Cornwall. Hosted by Mel and Simon Whitlock and Anne Ewing.

Newsletter Deadlines

Spring 2011: Deadline for articles and other material is **1st March 2011**.

Cover Picture. . . The Copper plate engraving made into a memorial to Robert Williams Armstrong and placed in the Church of Ireland church in Belleek.

This plate was originally engraved at the Pottery as a printing plate for making transfers to be applied to the Pottery's earthenware. The wording referring to Armstrong was added later by an engraver working in Belfast. Paul Tubb in his article describes this in detail.

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.

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From the Editor...

Judged against the performance of most of the famous potteries of England, Belleek Pottery is an astounding success story. No, I am not on the payroll of Belleek Pottery's marketing department... it's just that the most simple criterion by which success or failure may be judged is that of continuing in existence. On this basis, the "famous" English potteries of Minton, Copeland/Spode, Royal Doulton, Royal Worcester, Coalport and Wedgwood, are either no longer in existence or are operating as shells, in name only or as the much reduced remains left after administration or liquidation. Of course Royal Crown Derby is still going - as I live near Derby, I know this very well and this is at present another bright spot in a bleak picture. I also know that Aynsley Pottery is still going but this company never really made it to the first rank of the "famous" potteries and of course Aynsley owes its continued existence largely to Belleek.

So why the praise for Belleek Pottery (yes, I know I might be a bit biased) or the lament for the loss of England's great historic companies? Well, owing to a set of circumstances involving Belleek collectors from New Zealand and a fabulous trip on the British canal system, four very avid Belleekers came to arrive at the site of the Royal Worcester Porcelain Works using a mode of transport outmoded for the past 150 years, namely a narrow boat. It occurred to me that our use of this method of transport might even be a unique occurrence as a way of getting to an antique fair... yes, we were there to attend a fair at the Worcester Porcelain Museum. I said the *site* of the Worcester Royal Porcelain Works: this is because Royal Worcester no longer exists as a pottery - we may still see the *name* used, as this is now owned by the Portmeirion Pottery in Stoke on Trent, but it is most unlikely that we will see porcelain made in the city of Worcester again. My reflections on the comparative success of Belleek Pottery were therefore triggered by our visit to Worcester. We moored up on the Worcester and Birmingham canal at Diglis where it runs past the old Royal Worcester Porcelain Works site, only a few hundred yards from where the canal joins the river Severn. From our narrow boat we could see some of the remains of the buildings on the site, four or five of them designed by Robert Armstrong when he was working for Kerr between 1850 and 1854, before he began his work on Belleek Pottery. We could clearly see what the old site was destined to become as most of the buildings along the canal side were either new apartments, five or six stories high, or conversions from the old Porcelain Works warehouses, now also destined to become apartments.

Anyway, we walked on that sunny Friday afternoon across the derelict former pottery to the still existing and still wonderful Museum of Worcester Porcelain, which is now the only building remaining on the site associated with the beautiful Worcester ware and we sincerely hope this association will continue. We found a life-size cardboard cut-out of Henry Sandon propped up outside the door, advertising his presence at the Antiques Fair the next day. Of course we had to take photos of ourselves with the cardboard Henry - he is after all the "grand old man" of British antiques and a "national treasure", still appearing regularly on BBC TV and a great ambassador for the City of Worcester and its porcelain.

The next morning, we returned to the museum just before the fair was to start. We saw a rotund figure in the distance by the entrance to the museum: "Henry!" we shouted. The figure turned and waved his walking stick - this was no cardboard cut-out but the real thing: Henry Sandon himself. Henry obligingly allowed us to take pictures of ourselves with him and we chatted about all the changes at Worcester, which Henry seemed to take fairly philosophically. He had been filming an Antiques Roadshow at the British Museum in London the day before and told us that he had been asked (as part of BBC Radio 4's programmes on "The History of the World in 100 Objects") to choose some object from the present day that should be kept for posterity. He had told them emphatically that he didn't like *any* of the modern day objects at all... "I expect they'll edit that bit out," he told us somewhat regretfully. (*This episode of Antiques Roadshow should be screened on BBC1 in November.*) We walked into the Museum with Henry and bumped into Wendy Cooke, who is the present curator of the museum. I took the chance to ask her about the Armstrong designed buildings still remaining on the site: "Well, the old showroom (the cafe) is safe - it's listed, as is the slip mill behind it." Wendy told us that these buildings and an engine house were all designed by Armstrong in the 1850's and would be saved. They had been in use up until the 1980's and some had proved a major liability to the company as some aspects of Armstrong's design were poor - the vibrations of the engine and the grinding mills caused the walls of the building to crack and require continual repair. "Well, he'd learnt his lesson before he designed the Belleek factory, then." I commented, remembering Armstrong's particular design feature at Belleek, keeping the heavy machinery separate and well away from the rooms where delicate work needed to be done.

This brought my thoughts back to Belleek - I breathed a sigh of relief - the Pottery is still there and still making excellent ware. Brendan McCauley has amply demonstrated this by proving that the skills still exist to make a monumental figure like the Prisoner of Love - considered a fabulous achievement back in February 1871 when the Art Journal published their glowing review of this beautiful item. Let's all fervently hope that this state of affairs remains and that Belleek can go on to greater things still - something that will now never happen at Worcester.

- Chris Marvell

Jean Weleck

The UK Group received the sad news that one of the most well-known and significant collectors of Belleek, Jean Weleck died on 24th September. UK Group member Briane Carter, of the Phoenix Chapter (Jean's Chapter) sent us notification and Don and Betty Clinton (also UK Group members) sent us this official text:



(Mary) Jean Weleck went to cheer with angels and be with the Lord on Sept 24. She is the beloved wife of Charles, loving mother to Steve, (wife Marilyn) Weleck, Onalee Jean (OJ), (husband Brad) Reynolds and devoted friend to so many other family members and friends. She is also survived by two granddaughters (Erika and Kelly Reynolds), two grandsons (Brian and Aaron Weleck) and two wonderful energetic great grandsons and a lovely great granddaughter.

She loved life and lived it to its fullest every day. She will be remembered for many activities including her appreciation for art, jazz and Belleek.

Left: Jean as Honoree in 1987

Many of us will remember Jean at the International Convention held in Stoke-on-Trent in 1997. At this Convention, she had just published her popular and entertaining book on her Belleek collection and talked to many of us as she set out a stall to offer her book for sale.

Right: Jean and Charles Weleck posing with Brian Henton and Graham Munton at the 1997 Convention.



Jean was the BCIS Honoree in 1987 and has been a very strong supporter of the BCIS and the International Conventions.

She attended the last Convention in New Jersey in 2009 and even though she was then in poor health, was able to take part an active part, as one of the Honorees on the panel, in the presentations and discussions that took place on the Sunday. Many of us will remember the wonderful collection that Jean assembled over the years, which is fully discussed and described in her excellent book. Our thoughts are with her husband, Charles and her family. Jean was a great character of the Belleek collecting world and she will be sadly missed.

Patricia Russell, our Group Chairman added the following:

On behalf of the Belleek UK Group I would like to extend our sympathy to Jean's family and friends on the sad news of her death. Many of us met her briefly during the 1997 convention at Stoke on Trent and I know that some of our members in the Group will have known her more personally. Her death will leave a big gap within her own family and also in the family of Belleek members in which Jean played an active part. May her soul live at peace in the arms of the Lord.

Deepest condolences.

News from Belleek Pottery

The Pottery has a new Website!


Here it is - it has been completely revamped and is now headlined by Belleek Living with a very modern presentation.


The Pottery itself and its history, along with the "traditional" items of parian china have now been moved and can be found under the "Company Information" and "Product Range" tabs.

Under the "Collectors Society" tab can be found some fabulous old photos of the Pottery as well as the information for us collectors. Remember, it costs nothing now to register for the Collectors Society and gain access to this information.

The Belleek website can be found at:
www.belleek.ie

[Home](#) | [Contact Us](#) | [Your Account](#) | [Check Out](#) | [Retailers](#) | [Help](#)

[International Currency](#)




BELLEEK LIVING

Belleek Pottery's Official Website

+44(0)28 6865 9300 / customerservices@belleek.ie

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JEWELLERY



Welcome to The Belleek Groups official website.

Discover a world of inspiring design and unique style with a variety of traditional and contemporary giftware pieces for your home. A worldwide reputation for quality and craftsmanship and a history that stretches over 150 years have brought the Belleek brand to homes throughout the world. Practical tableware, distinctive statement pieces, lighting and now the successful designer jewellery collection have all been passionately designed to fit in with your lifestyle. You are sure to find what you are looking for.




Sterling Silver Jewellery Launch »


Belleek has announced the expansion of its Belleek Living brand with the launch of its first ever Sterling Silver jewellery range. Available online and in participating stores.

Wedding Lists »


Belleek Living is renowned for its innovative, contemporary ranges and has become one of the most requested items on bridal wish lists. With a wide product range consisting of giftware, tableware and the popular Belleek Living Jewellery ranges there is plenty of choice for every bride. For further information visit your nearest Belleek Living store.



Available at leading retailers



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Visit our partners. Belleek is a member of The Belleek Group, the largest giftware group in Ireland, which includes the world-renowned Aynsley China, Galway Crystal and Donegal China.

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And now, important information about the 2011 Belleek Convention in Chicago...

THE WINDY CITY BCIS CHAPTER INVITES YOU TO THE 2011 CONVENTION!

When: Thursday through Sunday: September 15 – 18, 2011
Where: Doubletree Hotel Chicago; O'Hare Airport
5460 North River Road; Rosemont, IL 60018
(1.847.292.9100) www.doubletreeohareairport.com



Chicago Skyline - 4th July fireworks display

We are very excited to share our wonderful city with you all and look forward to seeing you in 2011. The "official" convention invitation will be available on the Belleek website by the end of July. Please see below for preliminary Convention information.

A block of rooms has been reserved for the Convention Attendees at the daily rate \$105 + tax USD for a single/double (room price includes full breakfast for 2). This rate will also apply for 2 days pre/post Convention. There is a complimentary Airport Shuttle to/from hotel and free parking is available at the hotel. The Convention Registration Fee will cover all other meals for the duration of the Convention.

Sampling of events already planned:

- Hosted Wine and Cheese Welcome Reception (light appetizers) with live Harp music
- Special Holiday Belleek Raffle
- Sales Room of Antique Belleek Dealers
- Chinese Auction
- Chicago Themed Dinner with Entertainment by the Chicago Emerald Society Pipe Band
- Live Auction
- Guided Bus Tour of Chicago
- Gala Dinner with Irish Dancers and Live Music Provided by an Irish Band
- Optional Tours: Irish Pub Crawl; Chicago River Boat Cruise; Visit to the Chicago Irish American Heritage Center for a viewing of their Belleek Collection including Lunch at an Irish Pub

We are hoping that individuals – and each chapter – will continue the tradition of donating to the Live Auction that will provide seed money for the next convention, and funding for the Richard Degenhardt Scholarship. We are also accepting donations for the Chinese Auction that was so popular at the New Jersey Convention!

This information above is re-printed from the latest on-line BCIS magazine. To see the whole magazine, go to the Belleek website (www.belleek.ie) select "collectors society" and log on using your email address and password or membership number. All the back issues of the magazine are available there along with this latest issue.

Remember, Belleek is also on Facebook!
(shown on the right) here you can find a good few images of Belleek items and meetings and discussions on the forthcoming Convention as well as many other subjects.

If you want to contribute to this, you will need to sign up with Facebook, but the pages can be viewed at:

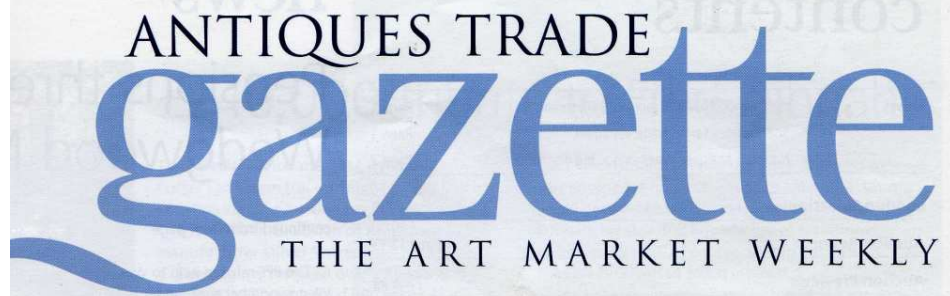
<http://www.facebook.com/group.php?gid=29529628355&v=photos&so=0>

News from the World of Ceramics

We now have more details on the plight of the fabulous and now beleaguered Wedgwood Museum.

This report appeared in the 14th August issue of the Antiques Trade Gazette.

Issue 1952 | 14th August 2010 UK £2.00 – USA \$6.50 – Europe \$3.95



Wedgwood Museum faces £134m threat

■ Pension rules loophole puts collection's future at risk

Ivan Macquisten
reports

AN extraordinary legal loophole threatens to decimate the unique collection of the award-winning Wedgwood Museum in Stoke-on-Trent.

Although the museum, set up as an independent charitable trust in 1962, has had nothing to do with the Waterford Wedgwood company for nearly 50 years, it is being held liable for a £134m shortfall in the company's pension scheme.

Waterford Wedgwood went into administration in January 2009. It was then sold on but, under the terms of the deal, the US buyer did not have to

take on the obligations of the pension shortfall, leaving the massive hole in the pension fund.

The problem is that five of the museum's employees are members of the Waterford Wedgwood company pension scheme and, under a statutory instrument brought in by parliament in April 2008, any company with links to a scheme – in this case the museum trust's trading company – can be held responsible for its shortfall.

The statutory instrument was introduced to prevent companies from hiding assets from creditors, but it has had the unintended effect of drawing innocent 'bystanding' organisations such as the museum trust into its ambit.

The issue first came to light earlier this year, when the Waterford Wedgwood group applied for help to the Pension Protection Fund (PPF), which was set up to guarantee minimum levels of pension payments to members of eligible funds.

The PPF refused help to Waterford Wedgwood because, under the rules, it said Waterford Wedgwood should try to recover the shortfall from the museum's trading company.

That, in turn, meant that the Wedgwood Museum Trust was forced into administration, although the museum is operating as normal.

The irony for the five employees is that the very rules set up to protect their pension interests could end up costing them their jobs.

The museum, part-funded by the Heritage Lottery Fund and regulated by the Charity Commission, must wait to hear its fate until the autumn, when a High Court judge will determine whether the trust can be broken up and its assets sold off. "That would be a disaster," said Tom Wedgwood, a direct descendant of the company's founder, Josiah.

"This is a unique collection spanning 250 years of Potteries history of world class standing."

The news comes only months after the completion of an £8m redevelopment at the museum, which won a £100,000 Art Fund award last year.

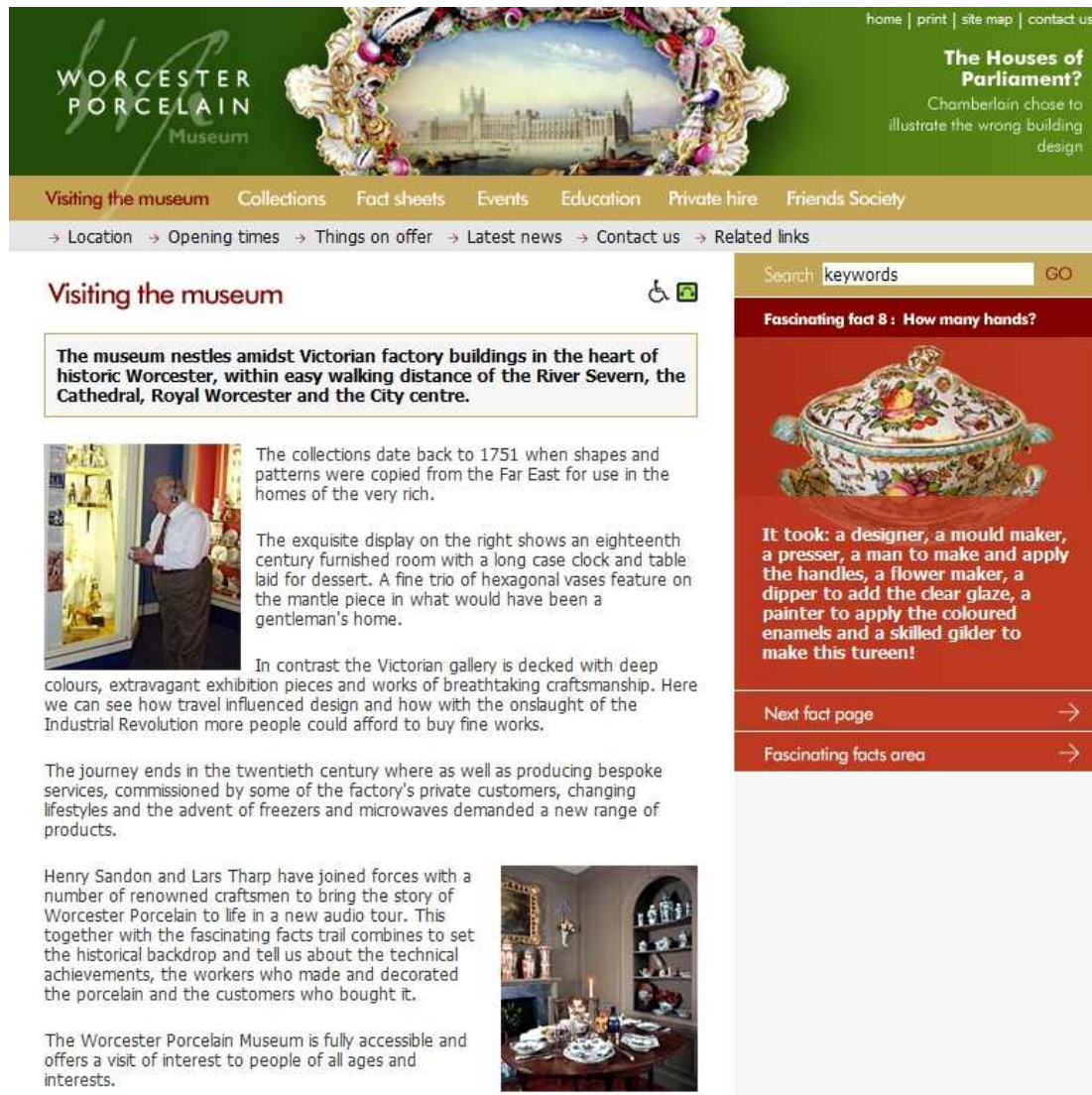
The bulk of the collection was donated by the Wedgwood family or the company, with donations going back decades. A significant consideration in setting up the museum trust in the early 1960s was to protect its assets in the event of the company going public at some time in the future.

Even when Waterford Wedgwood did go under last year, the museum trust was deemed unassailable by creditors.

The Wedgwood Museum is in Wedgwood Drive, Barlaston, Stoke-on-Trent ST12 9ER and in spite of these major difficulties is open 9am-5pm Mon-Fri and 10am-5pm Sat & Sun.

Museum News

Following my editorial, I feel I must emphasise what a wonderful place the Worcester Porcelain Museum is. In spite of the demise of the Royal Worcester Porcelain Company, the Museum goes from strength to strength.



home | print | site map | contact us

Worcester Porcelain Museum

The Houses of Parliament?
Chamberlain chose to illustrate the wrong building design.

Visiting the museum Collections Fact sheets Events Education Private hire Friends Society

→ Location → Opening times → Things on offer → Latest news → Contact us → Related links

Visiting the museum

The museum nestles amidst Victorian factory buildings in the heart of historic Worcester, within easy walking distance of the River Severn, the Cathedral, Royal Worcester and the City centre.

The collections date back to 1751 when shapes and patterns were copied from the Far East for use in the homes of the very rich.

The exquisite display on the right shows an eighteenth century furnished room with a long case clock and table laid for dessert. A fine trio of hexagonal vases feature on the mantle piece in what would have been a gentleman's home.

In contrast the Victorian gallery is decked with deep colours, extravagant exhibition pieces and works of breathtaking craftsmanship. Here we can see how travel influenced design and how with the onslaught of the Industrial Revolution more people could afford to buy fine works.

The journey ends in the twentieth century where as well as producing bespoke services, commissioned by some of the factory's private customers, changing lifestyles and the advent of freezers and microwaves demanded a new range of products.

Henry Sandon and Lars Tharp have joined forces with a number of renowned craftsmen to bring the story of Worcester Porcelain to life in a new audio tour. This together with the fascinating facts trail combines to set the historical backdrop and tell us about the technical achievements, the workers who made and decorated the porcelain and the customers who bought it.

The Worcester Porcelain Museum is fully accessible and offers a visit of interest to people of all ages and interests.

Fascinating fact 8: How many hands?

It took: a designer, a mould maker, a presser, a man to make and apply the handles, a flower maker, a dipper to add the clear glaze, a painter to apply the coloured enamels and a skilled gilder to make this tureen!

Next fact page →

Fascinating facts area →

Opening times

- **Summer:**
Easter to 31st October,
10.00 a.m. - 5.00 p.m.
Monday to Saturday
- **Winter:**
1st November to Easter,
10.30 a.m to 4.00 p.m.
Tuesday to Saturday
- **Closed:**
Sundays and Bank Holidays

Entrance to the Worcester Porcelain Museum
Travel on a design journey through time and see the worlds largest collection of Worcester Porcelain displayed in room settings and vignettes in the Georgian, Victorian and 20th century galleries. An informative and entertaining audio tour featuring Henry Sandon and skilled craftsmen, tells the story of the factories history, its talented workforce and everyday life. The audio tour is free with entry and with a Fascinating Facts trail combines to make the museum a favourite family choice.

Prices: Adults £6, concessions £5 and families £12.

The Worcester Porcelain Museum
Severn Street
Worcester
WR1 2ND
Tel: +44 (0) 1905 21247

This information was obtained from the museum's website:

www.worcesterporcelainmuseum.org.uk/

And the pictures.... UK Group members from New Zealand, David and Margaret Montgomery with the two versions of Henry Sandon outside the Museum.



The new Team Members introduce themselves...

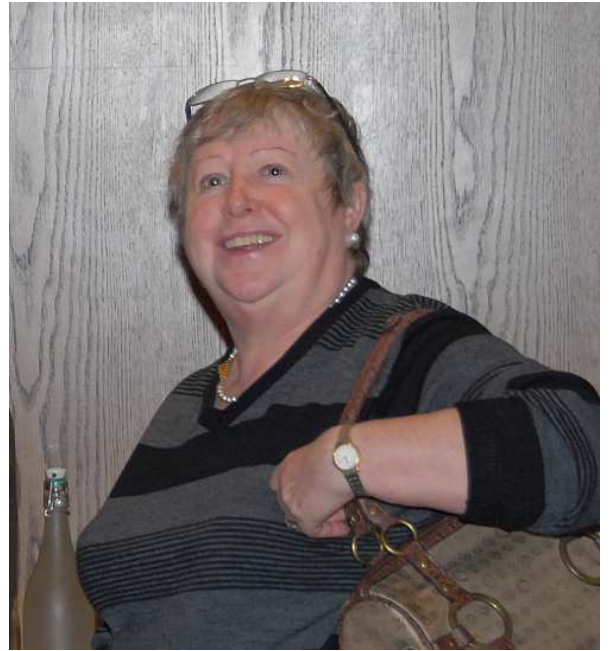
Pat Russell is our new Chairman

As most of you are aware I am now Chairman of our Group and follow in a line of illustrious leaders, a trend which I hope I will be able to follow. My interest started in Belleek many years ago. I come from Belfast but spent a lot of time in Fermanagh and the neighbouring county of Cavan. Being given a few pieces for birthdays etc. that have moved around the UK with me.

You all know the story of how Brian accidentally broke one of these pieces and promised to replace it, something he has been doing ever since, even buying a small piece last week. I keep saying we have no more room for any more, but you know what the bug is like and so it is difficult to say no.

My hope as Chairman is that we will all come together in companionship and our passion for the exquisite craftsmanship of the pieces and that we are able to support each other with knowledge and information through research and keep up to date with what new designs are being produced for the current market. Mostly, I am sure you would agree, we cherish the early pieces but we should not forget that things of the present have a part to play in the future.

I now live in Portsmouth, the premier naval port in the UK, and I love the history that surrounds the area. The Naval Dockyard is one of my must visit sights and we are close to historic buildings as well as beautiful countryside. My heart in many ways is still in Ireland and Brian and I often go "home" and enjoy all the beautiful places to visit there especially friends and family.



My daughter and her partner Stephen live just outside Southampton on the edge of the New Forest, Brian's daughter and her husband reside in Portland, Dorset and my son, daughter in law and grandson live in New Zealand: we are going to visit them for Christmas and we have also had a invitation to stay with David & Margaret Montgomery whilst we are there, so as you can imagine we are quite excited about our holiday.

I am lucky to be supported by Beverly, Paul and not forgetting the support of their spouses and my own dear husband Brian. I have made many friends over the years amongst the members and have lovely memories of those who are no longer with us. I sincerely hope I will lead our Group into new and exciting projects and continue with the valuable friendship that exists among us.

Yours,

Patricia

Above: Pat in action - Skittles at our Portsmouth Meeting

Paul Ewings is our new Treasurer

I was born in 1951 in Wiltshire, and have lived in the Nottingham/Derby area since 1969. I studied chemistry at Nottingham University where I met Elaine, also a chemist. I carried out postgraduate research at Nottingham for a further 4 years and was awarded my PhD in 1976. Elaine and I were married in 1974.

Immediately after leaving University I joined a Derbyshire based, but French owned, explosives manufacturer and after 2 years moved within the group to resin and adhesives production. From 1988 until 2004 I was a Trustee of the company's pension scheme, the last 10 years as Chairman of both the full Trustee Board and Investment sub-committee, where I was part of the team responsible for scheme funds in excess of £25,000,000.

Since 2005 I've been employed as the European Manager for a US adhesives company, part of a large worldwide group based in Elverson, Pennsylvania. This role takes me all over the UK, Europe and the USA, which has given me the opportunity to buy Belleek from locations as diverse as Pennsylvania, Sydney and rural Lincolnshire.



Elaine and I started collecting Belleek in 1989, purchasing our first piece, a 2nd green mark shamrock honey pot with lid, at an antiques fair at Elvaston Castle near Derby. It was very much an impulse buy, as our visit was really a family day out to the country park with a very young Russell and Thomas. We have no Irish connections, we just bought the piece because we liked it. Shortly after the purchase we obtained a copy of 'Degenhardt' from the local library to find out more. We joined the UK Collectors Society a year or so later and became infected by the enthusiasm and knowledge of the founding members. Our Belleek collection consists of a range of wares, but by accident we have acquired a number of toy creamers.

I've had various sporting interests over the years, ranging from canoeing to cricket, and was treasurer of my badminton club for 6 years. I play golf regularly and am also interested in cameras and photography, both film and digital.

Paul

Bev Marvell is our new Administrator



I hope I don't have to introduce myself too much, but I am now your Group Administrator, a position I last held six years ago. Hopefully I can use my computer skills to keep our records on the straight and narrow and of course if there is anything I can help with please email me on administrator@belleek.org.uk.

You possibly know that I am an impossible nerd as I find Belleek research compelling, wherever there is interesting Belleek to be found you will find me ferreting about hunting for decoration way numbers, I try to update my numbers list on our WEB site every year. I am also now attempting to catalogue Belleek's copper plates (used for printing transfers) as I am sure they hold hidden gems, a winter project that I am savouring.

Hope to see you soon at one of our Group meetings – or please come to the Christmas party, this year it is being held Chez Marvell.



Happy Belleeking, *Bev*.

P.S. ...and please don't forget to send your questionnaires back to me!

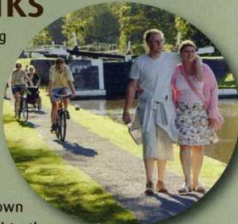
The Summer AGM in Coventry

For our summer meeting in July, Eileen and Bernard (*pictured on the right*) arranged an evening get-together at the Waterman restaurant near the famous Hatton Locks on the Grand Union Canal in Warwickshire. The Waterman is a large and popular meeting place, a centre for exploring the surrounding area, with walks along the canal and in the beautiful rolling countryside. Part of the descriptive brochure produced by the restaurant is *reproduced below*.



Hatton Walks

There are 3 new walking routes across the Hatton Estate that link up 2 well established attractions. Hatton Country World and Hatton Locks to The Waterman Pub & Restaurant.

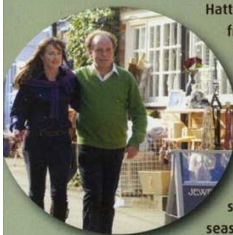


The Arkwright family who own Hatton Country World bought the Hatton Estate in 1830 after Johnnie Arkwright's forefather Richard Arkwright developed the Spinning Jenny and built the world's first factory. Having spent nearly 30 years transforming parts of the estate into a rural escape, they have recently opened up these walks for all to enjoy. They are on their private land (permissive access), towpaths and public footpaths through fields, with some short sections on roads and range from 1.5 miles to 5.5 miles, taking in fields, churches, wildlife and views over Warwick.

Pickup a copy of the Hatton Walks Leaflet from either Hatton Country World or at The Waterman. Details can also be downloaded from our website.

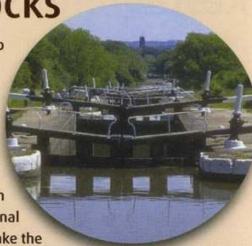
Hatton Country World Incorporating Hatton Shopping Village and Hatton Farm Village

Hatton Country World, is home to Hatton Shopping Village, which has free entrance and free parking to over 20 shops and Café Lavender Blue where you can enjoy that well earned coffee break along the way. Alongside it is Hatton Farm Village which offers a full day of entertainment with animal shows, adventure play and seasonal events for those with children (admission charges apply).

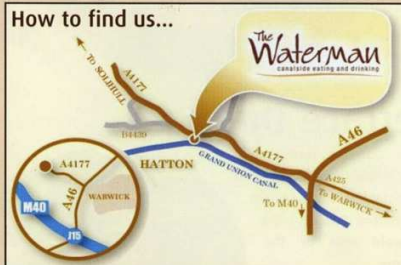


Hatton Locks

Hatton Locks, known to many as the 'Stairway to Heaven', has 21 locks. The Warwick and Birmingham Canal opened in 1799 and was built to carry coal to Warwick and Leamington to help develop industry. In 1932 the Grand Union Canal Company was formed to make the canal more commercially viable, taking over this section of the canal and those connecting to London in order to form a water highway to Birmingham. Hatton has the longest flight of locks on the Grand Union Canal and is a popular attraction for both holiday narrow boats and visitors.



For walkers we provide our 'welly washer' located outside The Waterman for those muddy boots and we are happy to welcome dogs on leads in the bar. If you are organising a group walk and would like to order sandwiches or a set menu at a certain time for you and your friends this can be arranged by contacting The Waterman Manager.



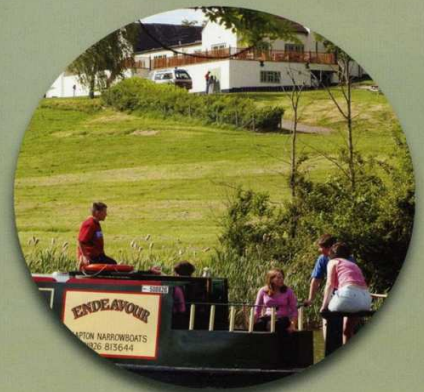
The Waterman Country Pub & Restaurant
Birmingham Road, Hatton, Warwick CV35 7JJ
Tel: 01926 492427 • Fax: 01926 409922

www.thewatermanpub.co.uk
info@thewatermanpub.co.uk

Information correct at time of going to print.

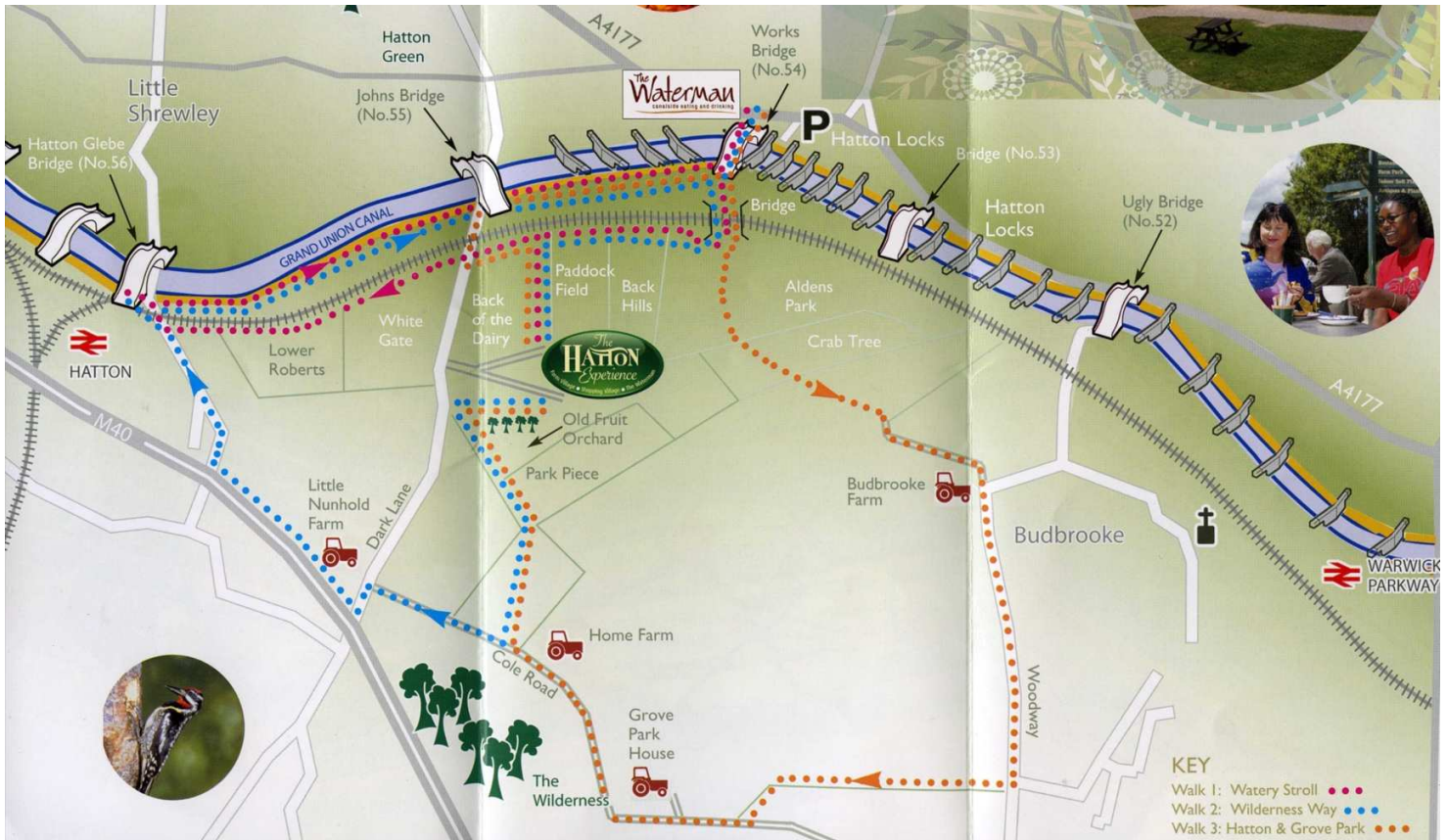


The Waterman
canalside eating and drinking



It was indeed an excellent choice of location, one which the UK Group has never visited before. Bernard and I took the opportunity to explore the area immediately around the restaurant. The establishment had thoughtfully provided facilities to cope with bad weather or any misfortune which might befall the walkers (*picture on left*). The giant stainless steel dragonfly (*right*) was another surprise!





While Bev and Eileen sat at a rustic outdoors table, chatting and waiting for the others to arrive. Bernard and I continued our exploration - we walked down to the Grand Union Canal - this was indeed an impressive flight of



locks (*above left and see the map at the top of the page*) - if you've read the editorial, you'll know that David and Margaret Montgomery and Bev and I have recently had quite a bit of experience with locks - getting back from Worcester to Birmingham meant getting our narrow boat up through 58 locks! I don't think that Bernard (*above right*) had quite got the hang of it, though. We contemplated the prospect of getting a boat up or down all those locks and then sauntered back to the restaurant contemplating the prospect of the forthcoming evening of good food and good company - on balance it seemed the better idea. By now, quite a few of the other Belleekers had arrived - here's Diana waiting for us (*right*).





As is completely normal on these occasions, there was an awful lot that we needed to discuss with each other - it was, after all, quite a few months since many of us had had this opportunity. You can tell from the pictures that the conversations were good humoured and full of interest. Usually, the only thing that can keep us quiet is the arrival of the food... is this what Pat, Simon and Karen are celebrating (*below*) - is this the new (Chinese) style, or just an attempt to keep cool in all the excitement?





Are we all here? Then who took the photo? Oh yes, a member of staff obliged. Here we are in our own special VIP section of the restaurant (*above*).



And who are these hardened Belleekers (*left*)? The last ones to leave at the end of a very relaxing and enjoyable evening - does this mean that these are the ones who talk (or drink) the most? These are the only Belleekers I could persuade to pose for my attempt at a closing photo, this time without the aid of a staff member.

The Sunday AGM Meeting at Weston Hall Hotel



Haven't I always said that Belleekers are some of the most talented people around? Well, here's another good example of this. Take a look at this beautiful jewellery and at these fabulous Thorn candlesticks - the first prize in our raffle last year. What do you think they have in common?



Not really a difficult one, this time, is it? The answer is a person... someone well known to us in the UK Group - she has been a member for many years now. Here she is helping Bev at this year's silent auction at the meeting.

That wasn't really all that difficult, was it?



The talented person in question, the designer of the lovely necklace, the winner of the first prize in the 2009 raffle, Bev's silent auction assistant and

someone who had just gained some excellent results in her GCSEs (11 subjects, all A,B or C), who is going on to do 'A' levels in Physics, Chemistry, Maths and Electronics (not the easiest of subjects, I can tell you!)... is the UK Group's youngest member (here with Julia, her Mum): **Georgina Reece!**

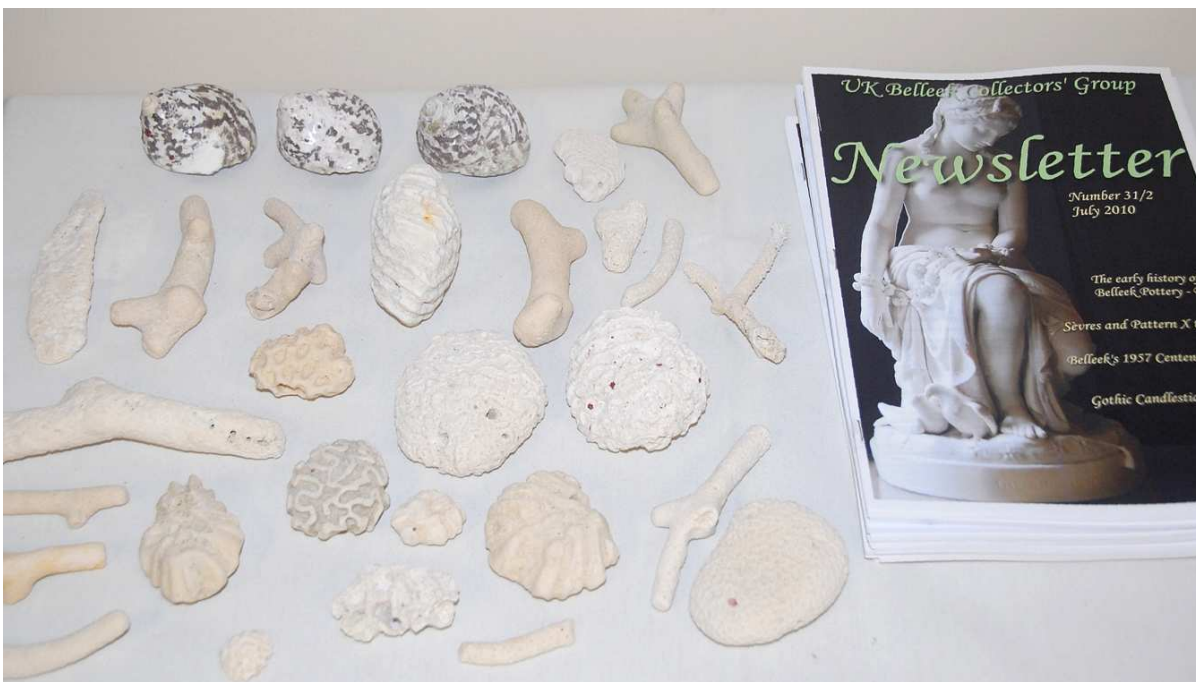




And now, a couple more questions: what do these colourful courgettes (*left*) have to do with the Belleek meeting? And what are these mystery objects (*below left*) - no, not the Newsletter, the interestingly shaped items to the left of it?

The vegetables on show come from Bev's "allotment" - there was a huge abundance of them just in time for the meeting...

...and the other items are shells and coral collected by Jan while holidaying and visiting his son on the Cayman Islands...



... these marine subjects are of course very appropriate for Belleek collectors who were encouraged to take a shell (or courgette) home with them!

We had some Belleekers making a very welcome return to a meeting...

Here's Charles chatting with Mel and Simon and Christine and Peter with Eddie. We were also all very glad to see Jackie Howden at the meeting.





The Silent Auction this year was pretty spectacular!

On this and the next two pages are shown some of the lots that Group members submitted for sale.





More Silent Auction entries...

...the Artichoke Tray (*left*) has a very interesting mark (*below*): the words "DEJÛNE TRAY" (sic) are not to describe the item but to tell the person applying the transfers which registration diamond to put onto this particular piece - the Dejeuner Tray was registered separately from the rest of the Artichoke tea ware items and the Pottery didn't want there to be a mix-up.



Right: Jackie examining some of the Silent Auction entries...

...over £2,000 worth of items were sold in the auction!





*Feast
your eyes
on all
this...*

*here are
some more
pictures of
items for
sale in the
Silent
Auction.*



Chairman, Eddie Murphy introduced the business part of the AGM (*left*). Group members will already have received minutes of the meeting, so this is not reported in the Newsletter. Below is shown our official Chapter accreditation along with Georgina's very handsome raffle prize.



Brian Russell had some interesting finds to report including this mirror frame, which turned out not to be Belleek at all but **Derby**, manufactured at the King Street Factory there probably about 1890 (*Group members of long standing may remember an interesting talk given to us by Robin Blackwood, the leading expert on this type of Derby, this ware is probably closest in appearance to Belleek flower encrusted and woven items than any other factory's productions*). Brian

also had a fantastic example of a Masonic plate (a long standing field of study that Brian has undertaken - see his article in issue 29/1 of the Newsletter (April 2008). He had researched the plate and could tell that it was made for the Athlone Lodge because this was lodge number 101: the Roman numerals on the plate are CI (*right*) which of course is 101.



Finally, Eddie closed the meeting with thanks and gifts to Eileen and Bernard who took the lead in organising the meeting along with Pat and Paul Tubb.

The Mysteries of Robert Ryles

By Paul W Tubb

Introduction

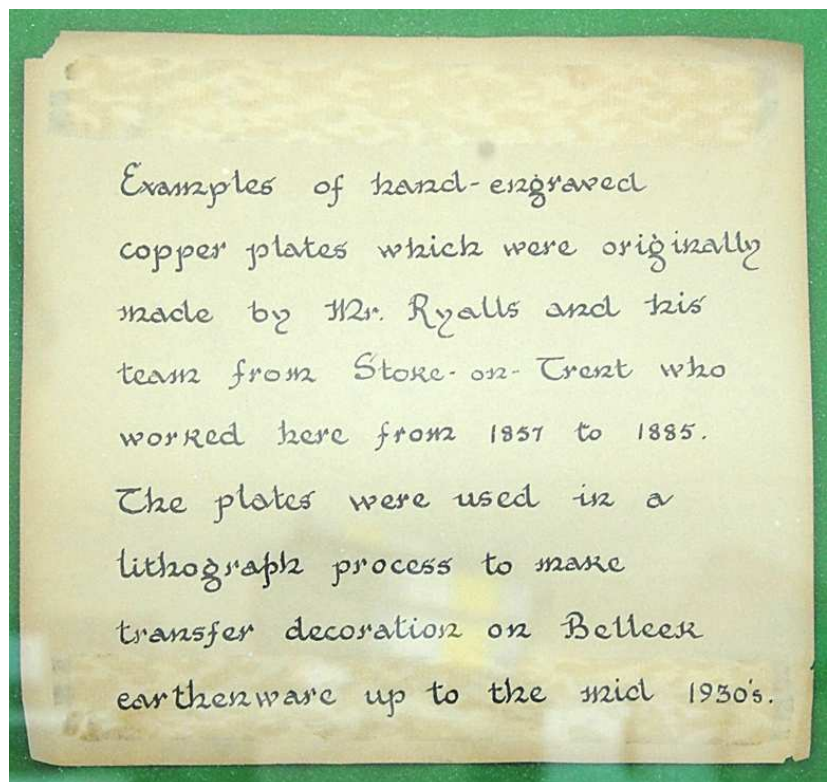
It is about four years ago that I first started to look for evidence of the life of Ryles or Royals or Ryalls etc. among the census returns of 1861 in Stoke on Trent and came to realise that the multitude of possible spellings of the name was going to cause me difficulties. To add to that, we have the evidence from the three lists of English potters that came to Belleek and I include at the start of this piece my summary of that evidence, as it pertains to Ryles etc. which was first printed in our Newsletter in March 2009 [Vol 30/1].

Royals or Ryles is said by all three to have been a carpenter. Arnold says he was a native of Stoke and came to Belleek in 1864 and then made all the doors for all the shops in the pottery. He is said to have died in Omagh in the 1880s and to have been buried in the Church of Ireland cemetery at Belleek. However a search of the death indexes in Dublin between 1879 and 1893 has failed to corroborate this. In Jenks manuscript, Tommy Campbell simply says that he was a carpenter and Marion Langham has him as two distinct people, Royals a carpenter who came with Bromley and Robert Ryles as someone recorded as working in the pottery in 1874. There is also evidence of a Mr Ryalls as an engraver working in the pottery, so that perhaps there were two men with this or similar names.

From the 1861 census return for the potteries district in England there were a number of possible men engaged in the pottery industry who might have filled the bill for one or other of the Ryles mentioned in these three sources. Among them are both engravers and carpenters, single men and married ones, men in their early working life and some much older. Only Lady Marion Langham gives a forename for any of them – Robert – and I have used this as the basis of my searches for the most part.

I still cannot be certain that there were not two men with this or a similar name, one a carpenter who made all the doors and the other an engraver. I found it difficult to accept that one man could have been involved in both trades at Belleek or anywhere else within the industry but, equally, I found it difficult to believe that the management of the pottery had to recruit a carpenter from England – there must have been local people capable of making and hanging doors.

Into this maelstrom of information and questions in my mind Beverly Marvell dropped a gem from her and Chris's investigation of the engraved copper plates at Belleek and I reproduce it here (*right*). It is a photograph of a message hanging on the wall of Fergus Cleary's studio which he rescued from the old museum.



This set me off on the path of the engraver rather than the carpenter with renewed enthusiasm for the task and the result, although still not completely satisfactory, is what I lay before you in this article.

The Search for Robert Ryles

Later in my quest, an e-mail from Fergus Cleary suggested I contact Jim Flanagan who lives in Rathmore Terrace at Belleek. He followed his father as the maintenance man in the pottery. Jim's recollection of both his own and his father's memory led him to give me an assurance that Robert Ryles did, indeed, do both jobs at Belleek as had been told him by an old mould maker, James Higgins. How he managed to combine both trades neither of us could be sure, but Jim also confirmed that Robert had been at Belleek for a long period of time. It could be that during slack times in the engraving section he would give his attention to the doors which would have become necessary at different times and in different locations as the space in the factory was developed for particular uses.

Jim also told me that Robert Ryles engraved the plaque to Robert Williams Armstrong which adorns the wall of the Church of Ireland Church in Belleek, at least the main part of it, the Fumeria plant. When it was decided to put up a memorial to Armstrong the pottery decided to use this engraving and to superimpose the dedication within and around the original engraving, as pictured here (*the complete plaque is shown below and an enlargement of the central part is shown on the front cover*).





According to Mr Flanagan, the Belfast engravers charged with this task marvelled at the quality of the original engraving and thought that it would have taken them over a month to produce such fine work with their more modern tools. So, it would appear that Mr Ryles was a most accomplished engraver and it would be interesting to know whether any of our collectors has a piece or pieces with this Fumaria design. I am including, also, a picture of the engraving of the particular mark which was designed to go with it (*left*).

Ryles and his Family

It turns out that a Robert Ryles, aged 40 and giving his occupation as 'Engraver on Copper' is listed in the 1861 census of Stoke on Trent living at 14 Edmund Street, Hanley, along with his wife, Elizabeth, and daughter Anne. It took a long time to track him down in this census as he is indexed as 'Rylee' which was a variation that I had not even considered, as there had been so many possible spellings that I had trawled through already. In this article I shall use the spelling Ryles which is fairly consistent throughout the English public records.

Longtime readers of the articles Pat and I have written will be familiar with the process – find a 'possible' in the 1861 census, see if he is present in the 1871 or 1881 census with, perchance, a son or daughter born in Ireland and then look for corroborative evidence in the Birth and Marriage indexes of England and Ireland, followed by any other evidence of their lives up to the death of the people involved. Applying this method to Robert, Elizabeth and Anne gave rise to some anomalies. Elizabeth and Anne can be traced through the 1871 and 1881 censuses in each of which they are living at 5 Edmund Street in Hanley but there is no sign of Robert in either census.

This ties in with the evidence from Beverly, Jim and Fergus given above which seems to indicate that Robert stayed in Belleek for a considerable period of time and also, perhaps, that Elizabeth and Anne had gone to Belleek with him in the 1860s but returned without him and took up residence in a different house in the same street from which they had left to go to Ireland. Perhaps life in Belleek had not been as congenial as the women might have wished and this persuaded them to return whilst Robert was so much involved with his work that he could not go back to Stoke with them. Or, again, they may never have accompanied him because Anne had met the young man that she was to marry in 1865.

It would be nice to think that Robert returned, albeit briefly, when his daughter married James Frederick Gill, a compositor, in 1865 and again, perhaps, when James Frederick died aged just 28 in late 1871. The birth of two children to this couple [a son Frederick C T in 1866 and a daughter Rose Leah in 1869] might also have brought Robert back to his family for a brief period each time before he returned to Fermanagh to continue his copper engraving and carpentry in the factory.

But, was Anne Robert's daughter? Robert had married Elizabeth Dayson at St Peter ad Vincula Church in the centre of Stoke on December 31st 1845 yet Anne was already 9 years old at the time of the 1851 census when the family were living in Albion Street, Shelton and 19 years old ten years later in the 1861 census. In 1851 she is entered on the census form as Anne D Ryles although by 1861 she had dropped the 'D'. I could not find any birth certificate reference for an Anne Ryles born about 1842 but did find one for Ann Dayson Dayson [sic] in the summer of 1841 out near Leek.

In all census entries Anne gives her birth place as Brown Edge, Leek or Endon and her mother is consistently noted as being born in Endon. Anne's birth certificate confirms that she was born 'illegitimate' and gives her father's name as John Dayson, an agricultural labourer. Despite the same name I have found no evidence that this John was a relative of Elizabeths. Anne's place of birth is shown as Little Stone House in Norton parish

and the date of birth is June 28th 1841, just three weeks after the census was taken that year. It seems to me most likely that Robert took her into his family and, maybe, gave her his name when he married her mother.

Elizabeth Dayson had been baptised at Endon on April 26th 1807, the eldest of four daughters and one son born there to Thomas Dayson and Charlotte Cartledge who had married at Newcastle under Lyme on August 21st 1802. Elizabeth was a good few years older than Robert who was born in Longton around 1821, although I have not yet discovered precisely when – Longton registers are not on the International Genealogical Index provided by the Church of Latter Day Saints in Utah and a search of the St John, Longton, parish registers on microfiche at Hanley Library did not turn up a record of his baptism.

Later on we find that Anne married James Frederick Gill under her given name of Dayson, upon which the registrar would have insisted, but it may also be true that, by then, Robert had become estranged from Elizabeth and Anne, and had effectively left them to their own devices in Stoke whilst he pursued his career in Belleek and Anne no longer considered herself as his daughter in any sense of the word.

This is, perhaps, born out when we find that in the 1881 census both Elizabeth and Anne style themselves widows, which in Anne's case is true, but I have not been able to find any reference to Robert's death prior to this date. Elizabeth is a lodging house keeper with a couple of lodgers in the house and Anne is a dressmaker with her son a Clerk and her daughter still at school. Why would Elizabeth record herself as a widow? Was the long term absence of Robert such that to all intents and purposes, especially to her neighbours, she was such? Had she finally got so fed up with a married life without any man around that it was easier to admit to widowhood and open the house to lodgers to provide much needed income?

Elizabeth died in 10 Edmund Street on March 16th 1886 at the age of 82 from chronic bronchitis from which she had suffered for a year. The informant was her grandson, Frederick C Gill, who was 'in attendance', and she is noted as being a widow. Could it have been the case that, as far as the grandchildren were concerned, they had no grandfather living and this is the origin of Elizabeth calling herself a widow?

As mentioned earlier, I have been unable to find any reference in the indexes of England, Ireland, Scotland or Wales to the death of Robert Ryles between 1871 and 1881. It does seem quite likely that Robert fell foul of the winding up of the original pottery at Belleek in 1884. Fergus Cleary, current Head of Design at the pottery, tells me that most of the senior engravers were paid off at the start of the second company's tenure in order to reduce wages in that department and that engraving was then continued using the existing apprentices.

This is borne out further by Robert being back in the Potteries at 57 Raymond Street in Stoke at the time of the 1891 census. He is still listed as an engraver born in Longton, and gives his age as 70 and calls himself a widower. But, strangest of all, he has with him three young children, John aged 7 and born in Ireland, Emily 4 and Maggie 3 both born in Scotland.

Superintendent Registrar's District <u>Ballyshannon</u>		Registrar's District <u>Belleek</u>							
BIRTHS Registered in the District of <u>Belleek</u> in the Union of <u>Ballyshannon</u> in the County of <u>Fermanagh</u>									
No. (1.)	Date and Place of Birth. (2.)	Name (if any). (3.)	Sex. (4.)	Name and Surname and Dwelling-place of Father. (5.)	Name and Surname and Maiden Surname of Mother. (6.)	Rank or Professional Signature, Qualification, and Residence of Informant. (7.)	When Registered. (8.)	Signature of Registrar. (9.)	Register: Entry is added after Registration of Birth, and Date. (10.)
28	1883 Fifteenth Edward Belleek	Robert Ryles	M	Robert Ryles Belleek	Annie Ryles formerly Ryles	Robert Ryles Father & Belleek	1884	James William Ryles	

So here, at last, is evidence that Robert was in Ireland and, from John's birth certificate (*above*), in Belleek.

John Edward Robert Ryles was born at Belleek on December 13th 1883 and his mother is noted as being Annie Ryles whose maiden name was also Ryles. Robert's 'Rank or Profession' is recorded as being an Engraver and, although the pottery is not mentioned, it would seem fairly certain that it was in the pottery that he found employment.

Interestingly, the two girls born in Scotland were both born at 307 Saracen Street, Possilpark, Maryhill but Emily Harriet Annie is noted on the register as being 'Illegitimate' when born on July 22nd 1886 whereas Margaret Jane Annie, born February 10th 1888, is not so noted. Indeed Robert and Annie's marriage is given on Margaret's birth notice as having occurred on November 1st 1887 at Maryhill. However I can find no record of this marriage in the Scottish public records available on-line. My theory, for what it is worth, is that the word 'illegitimate' on Emily's birth certificate, which had not been on John's in Ireland, worried Robert and Annie so that, when they came to register Margaret, they invented a marriage for themselves. The notes on marriage certificates in the official website indicates that no checks were made at the time of registration of children's births so that any pair of parents could make such an assertion about their own status without having to provide any proof.



There is no sign of Annie on the 1891 census return for Stoke, because she had died at 57 Raymond Street on January 18th 1891. The photograph here (*left*) shows the house as it currently exists. The death certificate records her as the 23 year old wife of Robert Ryles, a Potters Engraver, and also tells us that she died from '*suicide by cutting her throat, whilst of unsound mind*'.

The Staffordshire Advertiser of Saturday January 24th 1891 records brief details of the inquest in the following words.

An inquest was held before Mr J W Jones, borough coroner, on Tuesday, concerning the death of Annie Ryles, aged 23, wife of Robert Ryles, engraver, Raymond Street, Hanley. It was stated that the mind of the deceased had been affected for about two months. On one occasion she had jumped from a bedroom window, but only bruised herself, although she declared her desire to kill herself. She has since been watched, but got possession of a razor with which she cut her throat on Sunday morning. The jury returned a verdict of temporary insanity.

Not much here, then, to explain the circumstances of her life which might have led her to do such a deed and leave a husband with three young children. Nor any indication of by whom or in what manner she had been 'watched'. What effect this event might have had on Robert we can only surmise but subsequent events may provide a pointer.

Robert himself died on November 17th 1892, and in the Stoke on Trent workhouse. His death is notified by the workhouse master and he is described as a 71 year old Copper Plate Engraver of Hanley. The workhouse records for this time are no longer available for the Stoke on Trent Union so that I have been unable to see what they say about the circumstances under which Robert was admitted. However it seems quite likely, given his age, that he became ill and could no longer look after his young children after Annie's death.

As for those children, I have found the girls in the 1901 census but not John. Emily is noted as a domestic servant in the household of a jeweller, Frederick Goodwin, at Penkhull Terrace but Margaret is noted as being 'Adopted' in the household of George and Ann Hill at Sun Street, Shelton, but with her own birth surname. Both girls give their birthplaces as 'Glasgow Scotland'. How permanent Margaret's adoption was is called into question also by the 1911 census entry which shows her with the same couple and in the same house, but as a 23 year old 'Visitor' born at an unknown location in Scotland. I am fairly sure, but have not purchased the certificate, that Margaret married Alfred W Withey later in 1911 and they had at least two children by 1920.

John, too, appears in the 1911 census although I can find no reference to him in 1901. He is listed as a clerk at the 'Workhouse Hospital and Infirmary' in London Road, Stoke – probably the same establishment in which his father had died some nineteen years earlier – and his birthplace is noted as Fermanagh, Belleek. He is single, 27 years old and lives in the workhouse as an officer of the Institution. There is no sign of Emily Ryles in the 1911 census nor have I been able to identify any marriage or death for her in the intervening decade.

Conclusion

There are a number of gaps, ifs, buts and maybes in the foregoing account but there is enough there for Robert Ryles life to serve as the plot of a Dickens novel. There are the obligatory humble origins which hard work in a good trade can overcome; a marriage which seems to go 'wrong' possibly on account of another man's child; the separation and independent lives of the partners; Robert finding love and, hopefully, happiness with a much younger woman; loss of job due to the failure of the factory in which he has found employment and the need to find another country to work in; a return to Stoke after the first wife's death; a tragic suicide which ends the family life and disperses the children; a final death alone in the workhouse. All of which points to the probability that the lives painted by Dickens and other Victorian novelists were not 'unusual' but could be quite commonplace among people buffeted about by economic and social factors outside their control.

Finally, may I record my thanks to many people who have helped me put this story together thus far. To Beverly and Chris Marvell for the photographs of Fergus's note and the Armstrong Plaque, Jim Flanagan and Fergus Cleary as mentioned in the text, Eddie Murphy who took the photograph of 57 Raymond Street as it currently exists – Edmund Street is no longer there having made way for the Potteries Way development – and Gina Kelland for casting her practised eye over the final draft and pointing out, as usual, ways of making it better. Thanks, too, to the staff of the Local Studies section of the library in Hanley who are always ready to help with my questions. Last, but not least, to Pat whose encouragement through the difficult times and constructive suggestions about both content and interpretation have been invaluable as always.

I must lay claim to all outstanding errors.

References

- [1] Marion Langham; "Belleek Irish Porcelain" Quiller Press Ltd; London UK 1993
- [2] Robert Arnold; "Belleek, The Green Stamp Years"
- [3] Irwin & Maxine Steinberg editors; "Belleek" the Jenks Manuscript; Los Angeles Chapter of the Belleek Collectors Society 1992
- [4] UK Belleek Collectors' Group Newsletter, March 2009, Vol 30/1.

Resources available for public searching –

England, Wales & Scotland Census returns per ancestry.co.uk
Birth, Marriage and Death Indexes for England & Wales made available by Office for National Statistics.
Birth, Marriage & Death Indexes for Ireland available at the Research Centre, Lower Abbey Street, Dublin.
Birth, Marriage & Death Indexes for Scotland available through Scotlands People.
Longton Parish Registers on Microfiche and Newspaper microfilms at Hanley Library.

Belleek Black Mark Tea Ware - Part 13

Miscellaneous

By Tony Fox

This article deals with patterns not covered in the previous articles, manufactured in **parian** and **bone china**, whereby there is a limited number of known individual tea ware pieces. In some cases this consists of a single piece only, in this context a teacup and saucer is taken to be a single piece to avoid any confusion. Many more examples need to be found to aid extensive research.

Those patterns produced in a parian body are considered first, followed by those produced in bone china.

Bamboo (Parian)

There are two known pieces in this pattern, i.e. large size teapot and small size teapot. Both pieces are shown in the 1904 catalogue [e] and the Belleek Pottery Old Photograph Album [d]. This pattern is a copy of an old Chinese pattern which was also popular with other manufacturers such as Wedgwood and Bentley, like the cane ware example *below left* c1770. The design motif, as the pattern indicates, comprises vertical bamboo stems arranged in a pentagon. Instructions for brewing tea are often found on the inside of the teapot lid in First period examples. The design motif belongs to the Floral/Plant group of tea ware patterns

The Bamboo pattern was produced in ivory or with cob highlights, but has also been seen in pink, blue and with gilt and black detailing.

It has been found with First and Second period marks and also with the 'Belleek Ireland' mark and Tiffany's retailers mark (for more information on this mark see my article [i]).

Right Top: Blue, BII

Right Middle: Pink, BII

Right Bottom: Gilt/black, mark shown below

Left Below: Wedgwood c1770



*Below: Belleek
Ireland/Tiffany
mark on the
Gilt/black teapot*





Far Left: Small size with cob trim, large size in Ivory

Left: Instructions inside the lids of both teapots giving brewing instructions

Custard Cup and Saucer (Parian)

The cup and saucer is the only known piece in this pattern, we do not think there are any other matching pieces. It is shown in the 1904 catalogue [e] and the Belleek Old Photograph Album [d], in the latter publication it is described as a 'Custard cup and stand'. The design motif features interlocking/overlapping pointed leaves and bears some resemblance to the Artichoke and Thistle pattern tea ware. The design motif belongs to the Floral/Plant group.



It was produced in either ivory or with a pearlescent lustre finish.

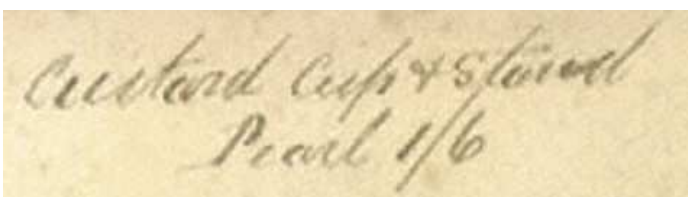
Above: Pair with pearlescent glaze, BI



Examples have been found with a First (also sometimes impressed 'Belleek Co. Fermanagh') period and Second period marks.



Mrs Beeton [h] used custard cups (porcelain or glass) to present her custards (made with duck eggs and brandy!), it is not clear from her recipe whether they were served runny or set. As these cups are used for desserts, the custard cup and saucer are not true tea ware, they are included here because they could be confused with teacups and saucers.



Above: Photograph from The Belleek Pottery Old Photograph Album [d]

'Pattern 36' **(Parian)**

We think that Fergus Cleary and Richard Degenhardt designated this pattern the number '36' when they found the moulds for this pattern at the Pottery. It was, at the time (20 years ago), the 36th pattern to be identified.

Right: Teapot, ivory, BII

There are three known pieces in this pattern, the pieces comprise of a teapot, cream and cup and saucer.



***Right: Mark
on the Teapot***

***Left and
Below Left:
Two examples
of Cup and
saucer, ivory,
BII***



We know of three examples of cups and saucers existing in collections.

The design motif belongs to the Geometric/Abstract group and features fluting together with a radiating lines effect spreading outwards from the base of the pieces and the centre of the saucer. The rims have a crinkled effect. The handle on the teapot and teacup is reminiscent of the Celtic Tall shape pattern tea ware.

***Right: Cup
handle
detail***

***Far Right:
Celtic Tall
shape
handle
detail***



Pattern 36 was produced in ivory and with a green handle [c].

All pieces seen so far have a Second period mark.

'Twisted Rope Handle' (Parian)

This is an arbitrary name given for the purposes of this article, not to be confused with the Rope Handle mug. We have seen only three examples which show that two different pieces were made, i.e. a cup and saucer in normal size and a cup and saucer in a large breakfast size.

Right: Cup and saucer, normal size, BI

It has a simple plain shape with the teacup having a relatively small base immediately tapering outwards to almost parallel sides to the top of the piece. The overall shape is not dissimilar to the grass pattern teacup. The distinctive feature is the twisted rope handle which divides at the top. The design motif obviously falls within the Geometric/Abstract group. The three examples seen to-date have had identical decoration complete with monogram which suggests that they are from the same service/set. All examples have been First period, either printed or impressed.

Right: Cup handle detail

Far Right: Another example of cup and saucer, normal size, BI



*Left:
Cup and saucer,
breakfast size, BI
(compared to a Grass
pattern teacup and
saucer)*



Left: Printed (cup) and impressed (saucer) First period marks

'Rococo' (*Parian*)

This is an arbitrary name given for the purposes of this article. The only known piece is a single teacup. It has a very ornate design motif which is not typical of Belleek and if it was not marked it would suggest a Continental manufacturer. The handle is also very ornate and again not typical of Belleek. The cup has a tapered shape starting from the base outwards and is of trefoil form, which bears some degree of similarity with the Harp Shamrock pattern. It is somewhat difficult to ascribe this design motif to a particular group of the six normally/generally recognised, perhaps Geometric/Abstract is the nearest in the circumstances. The only known example [illustrated in the BCIS newsletter, f] has rich gilding to the raised design, handle and rim and a sponged gilt rim interior, we also think it may have pink highlights. It has a Second period mark.

Above Right: Cup [f]

Right: Cup mark, BII

This plate (also Second period) is included here because it also shows a similar 'Rococo' raised design. The 4 panels on the plate have an undecorated raised design, it is difficult to tell from the picture of the cup whether it too has a similar undecorated raised design. We are considering whether the 'Rococo' cup and saucer and this plate were from the same pattern?



Left: Large plate with similar design motif and decoration way, BII

Right: Plate raised panel detail



'Dimple' (Parian)

This is an arbitrary name given for the purposes of this article. The only known piece is a single teacup and saucer which was illustrated in the BCIS newsletter [f], it was stated that it had a Second period mark.

Right: Cup and saucer [f] (no image of its mark for confirmation is available)



The design motif comprises stylized flower heads or similar, the cup has a pronounced foot and tapers outwards from the base and has what can be described as slightly recessed panels around the periphery. The handle is of the classical scrolled style with small lumps running down the spine and relatively intricate, similar to that on the Sydney pattern. The design motif appears to suggest that this pattern should be in the Floral/Plant group. The decoration appears to be pink and gilded.

Left: Close up of Sydney handle to show similarity

'Celtic Tridacna' (Parian)

The only known piece in this pattern is a cream. We assume that it probably had a matching sugar, but we cannot be sure that other tea ware items were produced.

Right: Cream with cob lustre highlighting, BII

This pattern is an amalgam of two established patterns i.e. Tridacna and the Celtic range of patterns. It utilises the basic Tridacna pattern and superimposes the design motif adapted from the Book of Kells in a raised band of Celtic knots on the upper section of the cream. This design motif is a hybrid and spans two recognised groups i.e. Shell/Marine and Celtic.



This pattern should be treated as a different pattern to Tridacna because the Pottery would have had to make a new mould.

***Left: The above Cream
Front view & Mark***

The raised Celtic band is picked out in cob lustre.

The cream has a Second period mark, other Celtic patterns were introduced late in the Second period so we assume that this is when this pattern was also introduced.

Child's Toy tea set (Parian)

We have seen only one example of a child's tea set. It comprises a teapot, cream, sugar and four teacups and saucers presented in a purpose made cardboard box which supports the proposition that it was produced as a children's toy.

Right: Boxed set

All items have a plain simple shape, the teacups have solid handles, there is no decoration. The plain shape puts the design motif in the Geometric/Abstract group.

It is produced in ivory and has a very small 'Belleek Ireland' mark [i].

The label in the box says 'Manufactured by BELLEEK POTTERY LTD., Belleek, Co. Fermanagh, Ireland': the Pottery only became Belleek Pottery Limited in April 1920.

Right: Unboxed set, showing the very simple shapes

Below: Box label

Below Right: Teapot 'Belleek Ireland' mark



Heart (Parian)

The Pottery named this design 'Heart' when it revived the pattern in the modern gold mark period.

Right: Two views of a Cup & Saucer, BII

We know of only one black mark piece, i.e. teacup and saucer, it has a Second period mark. The design motif has overall lines of small rosette flowers, this would place it in the Floral/Plant group. Both the cup and saucer are heart shaped, the cup handle appears to be similar to that found on the Sydney pattern, but less ornate. It has a heart shaped panel on the side of the cup and the saucer for a crest to be applied. Decoration is in ivory.

When this pattern was revived recently it was given a different handle and the plain panel on the side of the cup for the crest was removed.



As this pattern appears to have been specifically designed for the armorial market, it is reasonable to assume that no other tea ware items were produced.

Left: Second period cup mark



Crested Teapot (Parian)

Like Goss ware which Belleek emulated, most crested ware is usually produced in miniature form, i.e. similar to that of the Child's Toy already covered in this article. However, full sized items such as cups and saucers have also been used for armorial/crested ware using conventional patterns such as Neptune, Tridacna and Hexagon. But we have also seen at least three examples in this pattern, all used exclusively for crested ware. This teapot is small in size (but not miniature) and it is possible that it has the capacity to hold one or two cups of tea.

Right: Two examples of this teapot, BII

Top with Limerick crest

Bottom with Drogheda crest

The plain simple shape can best be described as straight sided barrel format with domed ends to the top and bottom of the item, the handle and finial on the lid are of the twig style used extensively by Belleek. The design motif is clearly part of the Geometric/Abstract group.

All examples are Second period which is consistent with the period during which Belleek produced crested ware.



'Bell' Shape (Parian and Bone China)

This is an arbitrary name given for the purposes of this article. Only one known piece, i.e. teacup and saucer has been seen, these are larger than the 'normal' size.

Right: Parian cup and saucer, pearlescent, cob, No.137, BI

This pattern has a simple plain shape with the teacup tapering outwards from the base to the top, curving in a bell like configuration, hence the reason for the adoption of the arbitrary name. The handle on the teacup is crossed and terminates in a 'leaf' in a similar manner to that found on the 'Sèvres Style' [see my article in the last newsletter, g]. The saucer measures 15cm in diameter. The relatively plain shape puts the design motif in the Geometric/Abstract group. All pieces have been First period, either printed or impressed. The size of these items is larger than that of normal sized tea ware, but not as large a breakfast size.



Right: Parian cup; another matching example

Right below: BI mark on cup

Left: Close up of cup handle

We have seen three examples of cups and saucers in a **parian** body. These all had identical decoration of a pearlescent exterior, cob interior, thin red line just inside the rims and gilt handle and rim with a decoration way

number of 137. There is also a cup and saucer illustrated in Marion Langham's book [b page 136] in this pattern (assumed to be parian) which has a Limoges flowered decoration (this is from the Collins Barracks Museum, Dublin).



We have also seen three examples of cups and saucers in a **bone china** body, The decoration is completely different from the parian version. All these bone china pieces had an identical decoration of a wide blue band on the periphery of the saucer and top of the teacup with gilt line with dots below and a gilt rim, decoration way number of 215.

Left and below: Bone China cup and saucer, blue band, gilt line with dots, No.215, BI



Ring Handle Ivory (Bone China)

Of course Ring Handle Ivory is a well known pattern with an extensive list of individual tea ware pieces manufactured in parian over many periods. However, it has come to light that they also produced cups and saucers in this pattern in a **bone china** body. It has been seen in two different sizes, a coffee cup and saucer and a larger (tea?) cup and saucer. Both items having identical decoration of a pearlescent glaze exterior, cob interior, with a gilt handle and rim (similar to the parian Bell shape cups and saucers, but with no decoration way number).

Right Top: Cup and Saucer, coffee size, BI

Right Bottom: Cup and Saucer, 'larger' size, BI



Both examples have a First period mark printed in orange *shown Left*.

'Dome' Shape (Bone China)

This is an arbitrary name given for the purposes of this article. The only known piece is a single teacup and saucer. The size seems larger than that of normal sized tea ware, but not as large a breakfast size.



Right: Cup and saucer, BI



Left: Saucer's orange First period mark and cup (appears to be larger than 'tea' size), orange First period mark

It has a simple plain shape, the cup has a relatively small foot immediately tapering sharply outwards to begin with, continuing with parallel sides to the top of the piece in a dome shape, hence the reason for adoption of the arbitrary name. The handle on the cup appears to be of simple style. The very simple saucer looks similar to those used by the Pattern X and Sèvres Style patterns. The design motif obviously falls within the Geometric/Abstract group.

Decoration on this single example comprises gilding on the rim of the cup and saucer together with a wide red/maroon band on the periphery of the saucer and the top of the cup. It has a First period mark printed in orange.

References

- a. Belleek Manuscript c1959 – M A Jenks. Edited by Steinberg, published by the Los Angeles Chapter
- b. Marion Langham – Belleek Irish Porcelain
- c. Degenhardt – The Complete Collectors Guide and Illustrated Reference, 1st and 2nd editions
- d. Fergus Cleary – The Belleek Pottery Old Photograph Album
- e. Various old Belleek sales catalogues (1904, 1923, 1924, 1928, 1931, 1937).
- f. BCIS Newsletter – 1994 Volume 5 No2, 2001 Volume 12 No3
- g. Tony Fox - UK Belleek Collectors' Group Newsletter 31/2 July 2010 'Black Mark Tea Ware Part 12'
- h. Beeton – All About Cookery, New Edition Enlarged & Revised. c1902
- i. Tony Fox - UK Belleek Collectors' Group Newsletter 25/2 Sept 2004 'Belleek 'Ireland' Mark'

Questions last article Part 12

- Pattern X
 - Have you got any Pattern X tea ware? IF SO PLEASE could you send us images and dimensions
- 'Sèvres Style'
 - Have you got any Sèvres Style tea ware? IF SO PLEASE could you send us images and dimensions

We have been given a picture of a tray with burgundy decoration (Courtesy of Julia Reece)



Questions raised from this article Part 13

- If you would like to suggest alternative pattern names for any I have arbitrarily named here please get in touch
- Have you got examples of tea ware in any of the patterns discussed in this article? IF SO PLEASE could you send us images and dimensions

Patterns to be covered in Tea ware Part 14

- Miscellaneous continued – have YOU got any pattern (in parian or bone china) we have not already covered?

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.

*Do you have tea ware with a colour/decoration way not listed in these articles?
WE NEED YOUR COMMENTS & HELP – ANY FEEDBACK WOULD BE GREAT!*

...And a very big **thank you** to all of you whose pictures I have included.

– Tony

(produced in collaboration with Bev Marvell)

Photos Courtesy of:-

BCIS Collector in Texas, BCIS Collector Mrs Elaine Taylor,
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Margaret & David Montgomery, Eddie & Linda Murphy, John Shaw, Simon & Mel Whitlock

Déanta i nÉirinn: the Belleek Third Period Mark

by Trevor Roycroft and Chris Marvell

In 1998, the Irish academic press in Dublin, published a book by Bowe and Cumming [1] entitled 'The Arts and Crafts Movements in Dublin & Edinburgh 1885-1925'. These women scholars described the new Irish national mark first introduced in 1906, on page 83 of their erudite work. The mark, which signified Irish manufacture, is illustrated here on the right. Shown within a circular border, the Gaelic words 'DEANTA IN EIRINN' or more correctly *Déanta i nÉirinn* (meaning 'Made in Ireland') surround a second circular Celtic design believed to be taken from the Book of Kells. If you look carefully at the roundel, it is actually formed from a large Gaelic lower case 'e' for *Éirinn*, Ireland - the 'e' is formed in white, outlined in black with the background to the 'e' being filled with the Celtic knot design on black.



If the mark looks familiar, well it should. Twenty years later Belleek would use this roundel in the 1926 third black mark as shown (*on the left*). It doesn't look quite the same as the one described by Bowe and Cumming, however. If you look closely at the Belleek mark, you can see that for some reason, perhaps known only to the management at the Pottery: maybe because they thought it more aesthetically pleasing or even by a simple error, the roundel under the second period mark has been rotated clockwise by 90 degrees. Because of this modification to the "approved" version of the roundel, we would guess that no Belleek collector nor anyone presently employed at the Pottery has noticed that the roundel is supposed to represent the letter 'e'. While it is clear that the 1926 addition to the Belleek second mark is in Gaelic and has an obvious Celtic motif, we would bet that the significance of the 'e' for *Éirinn* has been completely lost!

The question that springs immediately to mind is just why Belleek pottery should have modified their perfectly adequate second period mark in this way in 1926. A good question which we will explore later in this article. Another point however, is the lettering added around the roundel: "Reg No 0857". Why was this added? What does it mean? Again we hope to clarify this.

You might think that no mystery surrounds this "Reg No 0857". If you read Richard Degenhardt's second wonderful reference book (page 72), one of the definitive volumes on Belleek Pottery [2], this is clearly explained. Degenhardt's work really put Belleek collecting on the map and with his first book in 1978 came the foundation of the BCS (This became BCIS, Belleek Collectors International Society, in 1993). Degenhardt states that the "Reg No 0857" is a British Patent Office Design Registered Number. By reference to the Patent Office tables of numbers issued in each year [3] Degenhardt was able to conclude that this number must have been issued in the year 1884. Now 1884 was a year of tremendous turmoil for the Belleek Pottery: it was the year that Robert Armstrong died (in January) after fighting a fruitless battle to keep control of the Pottery following David McBirney's death in 1882. Armstrong had clearly become a frustrated and defeated man - his protracted and ultimately futile efforts to prevent the sale or closure of the Pottery must have taken an awful toll on him and most probably contributed to his death at the early age of 59 years. Confusion reigned and it was only some months later in 1884 that a new company was set up to run the Pottery: the "Belleek Pottery Works

Co." was formed, largely funded by local men, to continue operations under a new manager and to replace the defunct company of David McBirney and Co.

There is no doubt that 1884 was a momentous year for the Pottery. It also seems that it would have been a good year to "put the house in order" at the same time that the new company was formed, hence the sensible step of applying to the British Patent Office to register the Belleek name. If this was done, then registration number 857 in the Patent Office's new system of registrations, following the end of the old system of "diamond" registration marks at the end of 1883, would have been issued early in 1884, since numbers from 1 up to 19755 were issued that year [3].

So this, it was concluded, was exactly what had actually happened. Since this interpretation of events was published in 1993, we have found nothing in any of the many books on Belleek produced since that has questioned it.

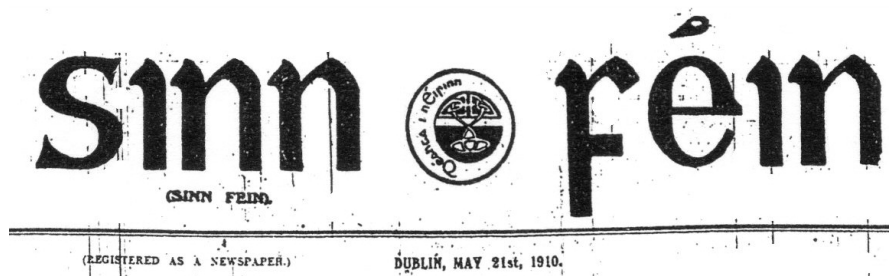
If you take time to look at this registration, number 857, there are however a good few difficulties associated with this analysis.

1. The British Patent Office registrations were for designs, not trademarks or company names.
2. Belleek Pottery had already registered the Trade Mark - the dog, tower and harp and the name Belleek. Our early documentation on the Pottery shows the words "Regd. Trade Mark" as early as 1870 on the printed "price scales" of that year.
3. Why would the new Belleek Pottery Works Co. register the mark in 1884 and then wait 42 years until 1926 before actually using the registration number on their backstamp?
4. Why the leading zero? "0857" not just "857" as the Patent Office would have issued it in 1884.
5. Why is the abbreviation "Reg No" not "Rd. No." as the Patent Office would have had it? [3]

Some of the above look like pretty fine points but taken together they created enough doubt in our minds for us to investigate further. Bowe and Cummings [1] state that the Irish Scroll or Roundel mark was first created in 1906, so we started to investigate just who issued this mark and what it was really intended for - we knew that it signified Irish manufacture, but maybe it went further than this. We discovered that an organisation called the "Irish Industrial Development Association" was responsible for registering the Déanta i nÉirinn roundel as a trademark in 1906 (under the then existing British trademark law). The roundel itself is therefore a registered *British* trademark, even though its use was solely for companies manufacturing in Ireland.

The Irish Industrial Development Association, (IIDA) was an informal federation of local industrial development associations in Ireland. The first was established in Cork in 1903; others subsequently emerged in major cities and towns such as Belfast, Dublin, Derry and Galway. In 1906 the IIDA registered an Irish national trade mark, consisting of a Celtic motif inside a circle that contained the words Déanta i nÉirinn; by 1920 there were over 700 licensed users. The association sought to make Irish manufacturers aware of the value of advertising and of the importance of producing high quality goods. It also tried to encourage shopkeepers, wholesalers, and commercial travellers to stock Irish made goods; it collected data on Irish trade and lobbied for direct shipping links between Ireland and foreign countries. Although the organization was part of the Irish Ireland movement (see Moran, David Patrick [4]), it drew support from some Ulster manufacturers, notably the Belfast cigarette manufacturing firm of Gallagher's.

A major proponent of the trademark was Arthur Griffith who founded the Sinn Féin organisation to promote Irish nationalism in 1905. The most important graphic element of his Sinn Féin newspaper was the Déanta i nÉirinn symbol. From the autumn of 1909, Griffith's newspapers displayed it proudly and very prominently on their front page between the words 'sinn' and 'féin' in the title-piece. It could also frequently be seen in advertisements and cartoons throughout the publications. Both a trade description and a statement of Sinn Féin's industrial politics, this mark played a fundamental role in the newspaper propaganda published by the SFPP (the Sinn Féin Printing & Publishing Company).



Left: the title-piece of the Sinn Féin Newspaper

Griffith felt it important to explain to his readers what the symbol meant in the context of Sinn Féinism and in relation to his newspaper: [6]

"That is our registered Irish Trade Mark number. "Sinn Féin" is the only journal in Ireland entitled to use the Irish Trade Mark. The reason why is that "Sinn Féin" is the only daily journal in Ireland printed on Irish paper. "Sinn Féin" is printed with Irish ink. All the materials procurable in Ireland that go to make up a newspaper are used in "Sinn Féin". All other daily journals in Ireland import their paper from England, America, France, or Holland. If they procured their paper and ink at home, at least £100,000 a year would be retained in this country and permanent employment provided for about 2,000 people. "Sinn Féin" is the only daily paper in Ireland that supports the paper-making and ink-making industries of the country. That is why "Sinn Féin" alone is entitled to bear the Irish Trade Mark. The Irish Trade Mark distinguishes what is Irish from what is spurious. We bear the Irish Trade Mark."



Here Griffith (in 1909) blends Sinn Féin's industrial politics (buy Irish, provide employment, stop emigration) with a sales pitch for the new Sinn Féin Daily. While promoting his own newspaper at the expense of his competitors, Griffith highlights the existence of a native ink-making and paper-making industry. Other newspapers which purport to promote the national cause fall into the category of spurious. Their alleged nationalism is therefore extremely questionable.

Griffith had in effect "hijacked" the trade mark for Sinn Féin's political use. Its originators at the IIDA might even have been surprised or alarmed by the strength of some of his comments although his sentiment was basically similar to their own.

Left: Austin V. Molloy's cartoon from the front page of the May 21st 1910 edition of the Sinn Féin newspaper showing the Déanta i nÉirinn symbol emblazoned on a shield - part of 'Nationhood's Armour'

In his 1917 book Francis P. Jones [5], an American friend of Griffith's and historian of the early Sinn Féin movement explains the background to the creation of the trademark and the symbolism of its design. After outlining a major difficulty faced by Irish manufacturers, he describes the measures taken to protect them:

"Irish names were attached to goods that never saw Ireland until they were brought into the country ready for sale. The Sinn Feiners discovered the fraud, and countered by the establishment of the Irish trademark. A sign peculiar to Ireland was agreed upon, namely a scroll device representing the legendary Collar of Malachi, surrounded by the words, Deantha i nEirinn [sic.] (Made in Ireland). The use of this sign was permitted to manufacturers who could show that their goods were made in the country, and every infringement was prosecuted under the British Trades Mark Law, the Irish people being for once able to use British law to their own advantage."

The *Sinn Féin Daily* was brought out by the SFPP in 1909 but was abandoned because it plunged the company into enormous debt. The Sinn Féin weekly and the SFPP both came to an end when they were suppressed by the British Government in 1914 on the outbreak of the first World War.

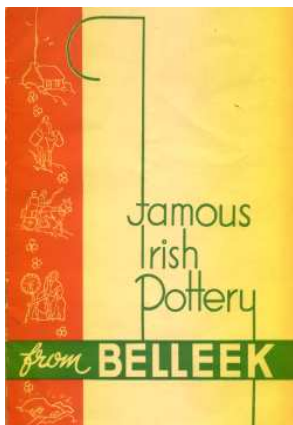
So this simple roundel added to Belleek's mark in 1926 was a powerful symbol of the Irish Nationalist movement adopted by Sinn Féin in 1909 as the graphical symbol of the movement. Clearly it had taken on much more significance than had been originally intended by the Irish Industrial Development Association when it devised the symbol in 1906 simply as a means of easily identifying items of Irish manufacture.

So we can go some way to answering the questions. **Firstly, why did Belleek change their trademark and why was this done in 1926?**

Belleek Pottery was an Irish manufacturer and clearly would have qualified to put the IIDA roundel on their manufactured items. By 1926, it was possible to take the view that two provisos to this existed. Firstly, Belleek is of course in County Fermanagh, in Northern Ireland, not part of the Irish Free State, but in the eyes of the Nationalists and of the IIDA, this was no impediment to their use of the mark. Secondly, by 1926 Belleek Pottery was no longer able to use solely its own locally sourced raw materials (Feldspar and China clay) and was having to import a good proportion of these from Cornwall and elsewhere: this, in the strict understanding of the use of the trademark taken by Griffith, would have invalidated Belleek's use of it. The IIDA did not however take this strict view and allowed the trademark to be used by any firm that manufactured in Ireland, even if raw materials were imported - the case of Gallaghers cigarettes (manufactured in Belfast) is a good example of this - clearly not much tobacco is grown in Ireland!

So the Belleek Pottery Works Co., from the mark's inception in 1906, would have been allowed to use it; so why did they wait until 1926 to go ahead with it? This relates partly to the political situation in Ireland and more vitally to the increasing importance to Belleek Pottery of foreign trade, particularly to the USA.

In December 1921, with Arthur Griffith and Michael Collins heading the Irish delegation, a treaty was signed to form the Irish Free State without the six counties of Northern Ireland. In 1922 and 1923 there followed a bloody civil war between factions for and against the treaty. When the dust had settled, great animosity remained and the situation in Ireland must still have seemed very unclear especially to those not enmeshed in the struggles. In 1937, the Free State was renamed just "Ireland" or "Éire" in Gaelic.



It appears that Belleek Pottery keenly felt the need to identify itself as truly Irish. This was not necessarily (if at all) a desire to associate itself with any Irish Nationalist movement, but merely to make sure that potential customers, particularly those in the USA, knew that Belleek was still in Ireland, no matter what lines might have been drawn on the map following all the fighting and confusion. The Pottery had also been reformed as

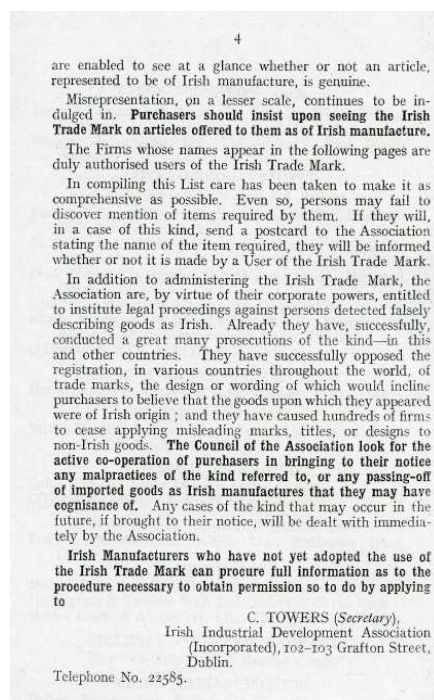
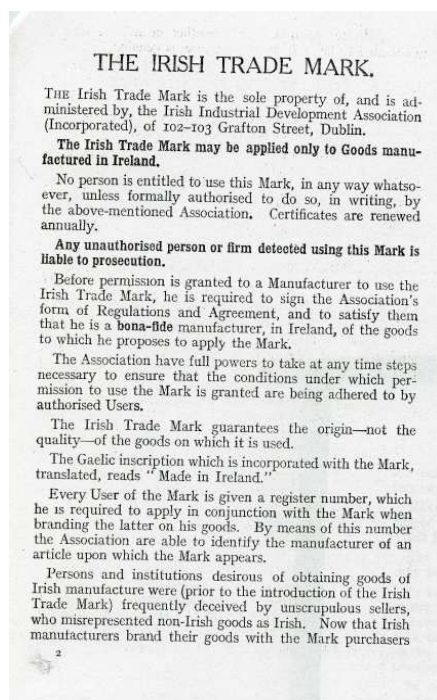
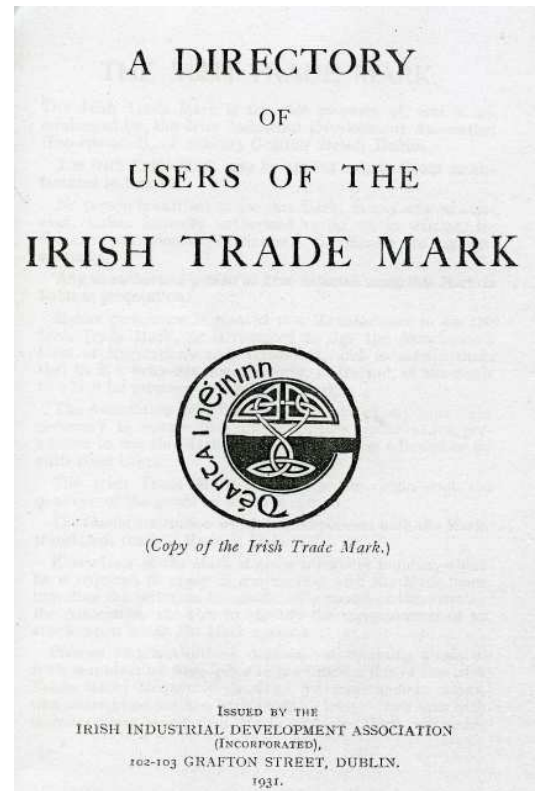
Belleek Pottery Limited (from the Belleek Pottery Works Co.) in April 1920 and this change may also have had an effect.

A strong illustration of this point is shown in publicity material that the Pottery issued in 1937 (*shown above left*) entitled "Famous Irish Pottery from Belleek" - to clear up any doubt, an entire page of this brochure, "Where to get Belleek Pottery" (*right*) includes a map of Ireland. The word "EIRE" is emblazoned on the map and the word "BELLEEK" is shown with an arrow pointing to the Southwest corner of Northern Ireland. Following the events in the 1920's and the changes in 1937, the Pottery wanted to make sure that no-one was in any doubt that the company was still Irish. It seems probable that the adoption in 1926 of the IIDA roundel, with its Gaelic wording and Celtic symbology, was part of this effort.

Another highly significant factor was that in the early 1920's coinciding with the wars in Ireland, there was a resurgence of interest in things Celtic. This was, in a way, a continuance of the design motifs used by various designers in the British and Irish Arts and Crafts movement, notably Archibald Knox in his Celtic inspired designs in pewter and silver for Liberty's in London around 1900-1910. Belleek Pottery introduced designs based on Celtic motifs between 1923 and 1926, paradoxically using the talents of a Hungarian designer, Madame Boroniux. The Pottery introduced these designs after 1923 in the form of four types of Celtic Tea ware: Low Celtic, Tall Celtic, Celtic Pot or footed Celtic and Ring-handle tea and coffee ware with banded Celtic decoration. Also introduced at this time were a range of ornaments, a salad bowl, spill vases and other bowls and dishes with strong Celtic decoration, available in plain (cob), coloured, gilded or spectacularly in black and gold. This all chimed with the mood of the times and the need to appear ever more Irish - the use of Irish trademark roundel of the IIDA was therefore most appropriate.

What does the "Reg No 0857" really mean?

Once we knew that the IIDA was the originator and issuer of the Déanta i nÉirinn symbol it was a relatively easy matter to investigate those companies which had registered with that organisation and had been allocated a "register number" by them. We had some clues: by 1920, over 700 companies had registered to use the Irish Trademark, so Belleek's registration number of 857 would come in very nicely in the mid 1920's. All we had to do was to find the definitive list of companies registered to use the mark and the mystery would be finally solved. We located in the British Library a copy of "A Directory of Users of the Irish Trade Mark", published by the IIDA in 1931 (*shown on the right*). The first two pages of the little book laid down the terms and conditions under which the Trade Mark could be used (*below*).



Now it was only necessary to see if there was a listing for Belleek Pottery in the booklet. As the directory had been published in 1931, it should contain the listing for Belleek, given that the third black mark had started in 1926.

There were actually two listings for Belleek Pottery, both as China (Parian) Potters and as Earthenware Potters. (*shown below left*)

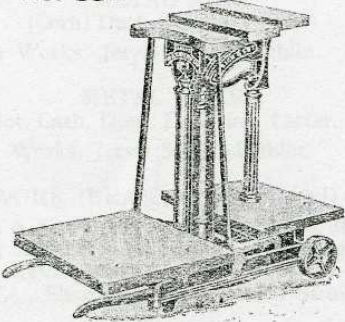
The Pottery was therefore officially registered with the IIDA to use the Déanta i nÉirinn trademark... but there was still a problem: the listing did not give the company's register number! We searched in vain for a specific reference to the 0857.

CHINA (PARIAN) POTTERS.
Belleek Pottery, Ltd., Belleek, Co. Fermanagh.


EARTHENWARE POTTERS.
Belleek Pottery, Ltd., Belleek, Co. Fermanagh.

Some companies had placed advertisements in the directory such as these (*below*). To comply with the IIDA conditions for use of the mark, a company was obliged to use its register number along with the mark - as indeed the companies in these examples do.

**IRISH-MADE
SACK WEIGHING MACHINE**
Capacity 3 cwt. Size of Goods Platform 20 x 17.
No. 554



Fitted with hardened steel knife edge centres and bearings; complying with the Weights and Measures Regulations, as issued by the Ministry of Industry and Commerce, I.F.S. All castings of good quality iron, scale boards of well-seasoned timber.



Reg. No. 0875

Made in Dublin from IRISH Castings by
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DUBLIN, C. 7.



0662.

Here we have Avery Ltd. of Dublin, with register number 0875 under the trademark symbol. This is of course part of W & T Avery Ltd. of Smethwick in the West Midlands. We also have the "Jewellery and Metal Manufacturing Company of Ireland" which shows its register number as 0662 also under the trademark symbol. In both of these examples the number is four digits with a leading zero and placed under the roundel. Here are examples of register numbers above and below Belleek's 0857.

We could not find the definitive reference to Belleek

Pottery having the registration number 0857 but the evidence that we have found we believe is strong enough to allow us to make the statement that Belleek Pottery registered with the Irish Industrial Development Association to use the Déanta i nÉirinn trademark; they did this some time between the years 1920 and 1926 and were allocated the register number 0857. The Pottery then used this Irish trademark with the associated IIDA register number as part of a new backstamp which they first used in 1926 as the third black mark. The number 0857 has nothing at all to do with any British Patent Office design registration or the year 1884.

The combined Déanta i nÉirinn trademark scroll and Reg No 0857 went on to be used by the Pottery in all three of the Green Mark periods between 1946 and 1980. The combination ended in March 1980 when the gold mark was introduced.

References

1. Gordon Bowe, Nicola. and Cumming, Elizabeth. 1998. The Arts and Crafts Movements in Dublin and Edinburgh 1885-1925. Dublin: Irish Academic Press.
2. Richard K. Degenhardt, Belleek, The Complete Collectors Guide and Illustrated Reference, Second Edition; Wallace Homestead 1993
3. <http://www.antique-marks.com/antique-marks.html> on British Patent Office design registrations.
4. http://en.wikipedia.org/wiki/D._P._Moran - Notes of David Patrick Moran and the Irish Ireland Movement.
5. Francis P Jones: History of the Sinn Fein Movement and the Irish Rebellion of 1916; BCR (Bibliographical Center for Research) (17 Nov 2009)
6. [http://en.wikipedia.org/wiki/Sinn_F%C3%A9in_\(newspaper\)](http://en.wikipedia.org/wiki/Sinn_F%C3%A9in_(newspaper)) The Sinn Fein Newspaper

Auction Report

- some exceptional Items of Belleek

PORCELAIN HOOF VASE FIRST PERIOD 1863-91

Large Belleek porcelain vase, urn shape with moulded patterns on the body, standing on three moulded hoof feet. Small hairline from rim.

Sold for: £260

EBay seller: glazebrook

Period: First Black



Bird's Nest Vase Second Black Mark

...small flake on the base .. couple of tiny rough spots on the round rims .. may be 4 or 5 flowers have very tiny flakes or chips ...

Sold for: US\$766.56

EBay seller: texas.crossroads

Period: Second Black

BELLEEK CLAM SHELL & GRIFFIN

IMPRESSED "BELLEEK CO. FERMANAGH".

...LOST ITS WING TIPS & END OF TAIL. ALSO ONE SHELL HAS A SMALL CHIP,.. A TINY NICK ON ONE POINT OF THE CLAM SHELL

Sold for: £410

EBay seller: tiktak5357

Period: First Black



BELLEEK THISTLE VASE

Modelled in great detail with thistles and delicate flowers...9 inches tall and is heavy for the size. Excellent condition with literally three of four small losses

Sold for: £265

EBay seller: jayoemms

Period: Second Black



Black Mark 'Oak' Jardinière

Size approx. 27 cms high x 23 cms diameter at the widest point. There are some small areas of damage to the foliage, but otherwise in nice condition

Sold for: £411.01

EBay seller: madziya176, Period: Second Black

Rare & Unrecorded Belleek Vase 2nd period Pink Colour!

Rare & Unrecorded (Another similar is listed on the UK collectors Belleek Website .. so there are at least 2!!)..good condition ..3.5 inches high

Sold for: US\$259

EBay seller: whosno1, Period: Second Black





BELLEEK 2 STRAND FOOTED CONVOLVULUS BASKET- 2nd PERIOD

RARE BASKET 9" DIAMETER ... FLOWER WORK IS A MIX OF LEAVES, OPEN CONVOLVULUS FLOWERS AND BUDS, EXQUISITELY EXECUTED TENDRILS ALL OF WHICH ARE UNDAMAGED... TWO AREAS OF LESS THAN PROFESSIONAL RESTORATION,

Sold for: £331.78

EBay seller: tiktak5357

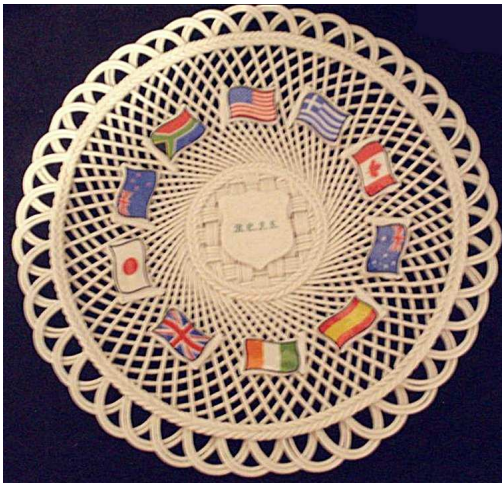
Period: Second Black



RARE TINY BELLEEK FOOTED CONVOLVULUS BASKET - 1st PRD

UNFORTUNATELY, THIS RARE LITTLE BASKET IS NOW ONLY AN INTERESTING CURIOSITY ..APPROX. 2.25" HIGH AND WOULD HAVE BEEN APPROX. 5.5" IN DIAMETER WHEN ITS LOOPED RIM WAS STILL INTACT

Sold for: £69, EBay seller: tiktak5357, Period: First Black



Chapter Woven plate issued for BCIS mem

BCIS Chapter woven plate 1999. ..with 10 applied flags ..represented nations with BCIS chapters...special red mark 1979-1999 20th anniversary

Sold for: US\$275

EBay seller: belleekboy

Period: 1999

TEA OR CABARET SET 2 BLACK MARK

NO BREAKS OR CRACKS OR FLEA BITS ALL CLEAN

Sold for:

US\$1700.90

EBay seller: bwl93

Period: Second Black



HEXAGON CUP & SAUCER, RARE PAINTING

Hand painted enamel Shamrocks to the cup and saucer

Sold for: US\$180.50

EBay seller: apollo_antiques

Period: Second Black

BELLEEK PORCELAIN BAMBOO TEAPOT

..HAIRLINE TO THE BASE. APPROX 21 CM WIDE

Sold for: £152

EBay seller: londonantiquesetc, Period: First Black





c1868 ARTICHOKE PATTERN CUP/SAUCER
WITH REGISTRATION MARK ON BACK...VERY GOOD
CONDITION

Sold for: US\$216.67

EBay seller: twistmister

Period: First Black

**BELLEEK CUP AND
SAUCER - SECOND
PERIOD**

..In good condition..

Sold for: £17

EBay seller: sadietower

Period: Second Black



Stunning Rare Belleek Grass Kettle 1st period Mint

..almost mint condition, the colouring and gilding seem like brand new...Tea making instructions on the inside of the lid,

old for: US\$767.98

EBay seller: whosno1

Period: First Black

**14 piece Belleek 1st Period Sea Grass Tea
Set 1863-91**

All with 1st black printed/impressed marks...: 4 cups,
5 saucers,(one larger size), small tea pot, large teapot,
cream jug, sugar bowl, large covered sugar
bowl...There is some damage

Sold for: £565

EBay seller: donegalantiques, Period: First Black

Creamer & Sugar Bowl Set - 2nd Blk

*..an extremely tiny chip on creamer ..sugar bowl ..
may be a tiny chip. Other than that, are in fabulous
condition.*

Sold for: US\$97.98

EBay seller: rule1havefun, Period: Second Black



**BELLEEK
creamer old
2nd black
mark**

Not sure of the

pattern name .. alternating pink and cream.. 3" tall .. in excellent condition.

Sold for: US\$299.99

EBay seller: jarguy

Period: Second Black



Rare Thorn Side Plate First Black

Pattern number 5. Absolutely perfect with really good gilt detailing

Sold for: £205

EBay seller: texmex58, Period: First Black



Belleek, Shell Saucer, 1st mark

...hand decorated with pink, mother of pearl and gilt. It is in excellent condition...

Sold for: US\$46

EBay seller: belleekboy

Period: First Black



Belleek Irish Porcelain Moulded Plate

..just under 12cm ... is a tiny 'dimple' in the rim but this is from firing as it has been gilded over

Sold for: £83.87

EBay seller: petersantiquesandcollectables, Period: First Black



Limpet plate, hand ptd, 3rd mark

..hand painted, probably by Cyril, 3rd mark. No known damage..

Sold for: US\$56

EBay seller: belleekboy

Period: Third Black

PAIR First Period Belleek Shell Centerpieces

Two Irish Belleek Flower Troughs or Table Centerpieces ... Moulded as ten sea shells, each decorated in colours. Mint

Sold for: US\$495

EBay seller: dublinantiques, Period: First Black



Pair Belleek Ireland Salt Cellars - 2nd Black



One ..marked with the second black mark... excellent condition

Sold for: US\$24.99

EBay seller: 2budds,

Period: Second Black

Second Black Mark (1891-1926) Belleek Tumbler

A beautifully simple drinking glass made of translucent parian ... mint condition

Sold for: US\$39, EBay seller: wabnab, Period: Second Black





RARE BLUE MARK BELLEEK CHARGER PLATE IMPRESSED MARK

...APPEARS TO BE AN EARLY BELLEEK MARK. THE HARP IS ALSO IMPRESSED TO ONE SIDE OF THE BLUE MARK. THE PLATE COMMEMORATES THE KILLEFARGUE PROTESTANT HALL WILLIAM III 1690...EXCELLENT CONDITION. MEASURES: 7 1/2" ..

Sold for: US\$400

EBay seller:

chevy355

Period: First Black

Superb Rare Large Belleek Teapot Second Period



..good condition with no chips, cracks or crazing. There is a slight hairline crack..

Sold for: EUR356.11

EBay seller: ehc1959

Period: Second Black



Very Old Belleek Pottery Pap Feeder

..AS IS...stained.. hair line also age crazing...size is 2 3/4" high x 5 1/2"

Sold for: £93

EBay seller: peters*bits

Period: First Black



12" TALL PRAYING MADONNA

..QUITE HEAVY AND SUBSTANTIAL... NSIDE...SOMEONE HAS WRITTEN A PRAYER ..IN PENCIL... ONLY FLAW IS SMALL CHIP AT THE REAR

Sold for: US\$362.67

EBay seller: braytonkng

Period: Third Black



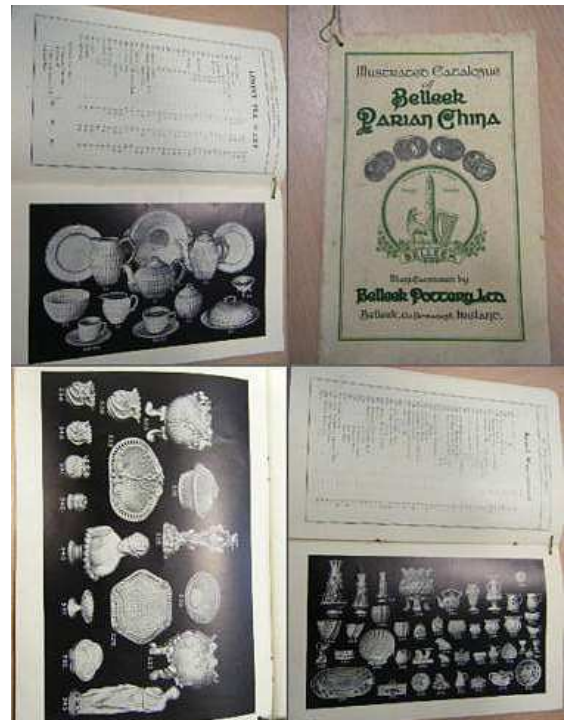
SHELL-Sugar SIFTER-1st Black

..stamped under base with 1st Black "BELLEEK" factory stamp, which dates this piece pre 1900... stands 4" tall.... EXCELLENT CONDITION

Sold for: US\$310.56

EBay seller: puregoods77

Period: First Black

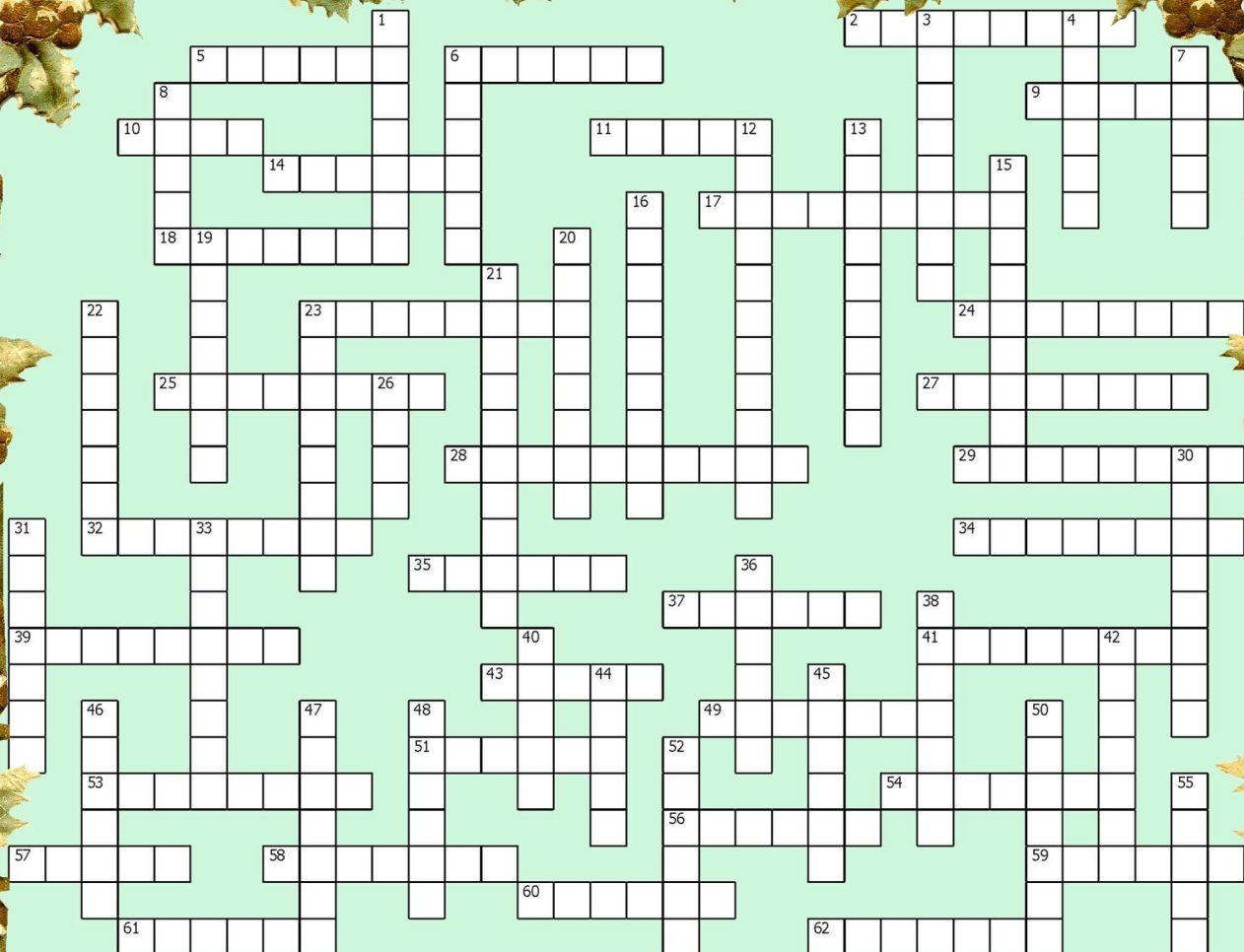


Belleek Parian China Illustrated Catalogue 1931

..book measures 210mm x 145mm.. 60 pages of prices and b/w photographs

Sold for: £48.99

EBay seller: fehvepehs, Period: 1931



ACROSS

- 2 London retailer
- 5 Smooth out the imperfections
- 6 A ring left in the Nile
- 9 Ordered a celebrated breakfast service
- 10 Talent lured from here
- 11 Kneeling planet
- 14 Favourite body with good form
- 17 One armed defector
- 18 Possible use of the Ring Dish
- 23 Erin's alias
- 24 Largest item in a toilet set
- 25 Thorn in the side of this nationality
- 27 Ice pail needs their support
- 28 Patented to make money on the line
- 29 Raw material
- 32 Castle went to rack and ruin
- 34 Made with a copper plate
- 35 Not 'fatter'
- 37 Institutional ladies of Dublin
- 39 One man and his dog in a chamber stick
- 41 Site for the Pottery
- 43 Erin sometimes misses this
- 49 Hand enamelling in this style
- 51 International President
- 53 The Italian jug (not job)
- 54 Are you sitting comfortably?

- 56 Baldric's favourite vase
- 57 Period of introduction for the Big E
- 58 Next convention venue
- 59 Church of Ireland in Belleek has a new one
- 60 A vase for Elvis and cupids arrow
- 61 Head designer
- 62 The Irish are full of this

DOWN

- 1 Purveyors of fine chocolates?
- 3 Basket on steroids
- 4 Holds 3 candles (No not Fork Handles!)
- 6 Guess which Australian is coming to dinner?
- 7 Gold galore in 1900
- 8 At the feet of the Prisoner of love
- 12 Famous service of 1853
- 13 He had a pearlescent lustre
- 15 Honours down-under
- 16 Sister paint act
- 19 NY retailer
- 20 Deco silver gilding
- 21 Porter's special order for this hotel
- 22 No scam, I can vouch for this design by these builders! (anagram)
- 23 A basket case
- 26 Chinese tea urn handle
- 30 A lord, a jug and a teapot
- 31 Scottish cuppa
- 33 A full set

- 36 Hungarians tie a knot
- 38 Souvenir ware
- 40 Service fit for a temple
- 42 Fine landscape painter
- 44 Bird painter
- 45 Fleur-des-lys on your candlestick
- 46 Covered serving dish
- 47 Cheeky chappies mask fits
- 48 Father of Irish philanthropy
- 50 Arrives in 1866
- 52 Head and shoulders above both master and servant
- 55 Unfortunate manager

Solution in the next issue and will be on our website!

*Belleek
Crack
Christmas
Crossword*

