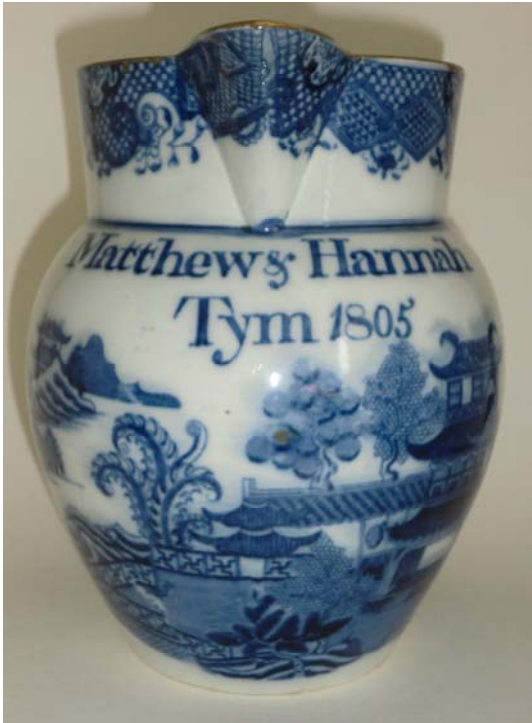


SWANSEA'S CAMBRIAN POTTERY PUBLIC & PRIVATE COMMEMORATIVE PRINTED WARES

BY ARLEEN AND GRAHAME TANNER



SWANSEA'S CAMBRIAN POTTERY COMMEMORATIVE PRINTED WARES

PART I: PUBLIC COMMEMORATIVE POTTERY

Very little has been written about the commemorative ware of the Cambrian Pottery, Swansea; the most informative lecture and subsequent paper was by P.D.Pryce in 1972. His remit, however, was much larger as he covered the commemorative ware of the Cambrian Pottery, the Glamorgan Pottery, Swansea and the South Wales Pottery at Llanelly. In general terms it seems that public commemorative pieces produced by the Cambrian Pottery tended to be early in date whilst the private commemorative pieces are of a later date. Of course there are exceptions to this. Public commemorative pieces are of major political, social, and royal events whereas private commemorative pieces take into the private lives of ordinary members of society, who they were, and what they did.

GEORGE III's RECOVERY FROM ILLNESS

George III was born in 1738 and reigned from 1760 to 1820. He was the King at the time of the Boston Tea Party on 16th December, 1773 and the ensuing battles for American independence. Many of George III's peers spoke of him as 'the king who lost the Colonies'. He was also known as 'Farmer George' because of his interest in crop rotation and its use in improving crop yield. In fact he had his own farm at Windsor.

This mug shows the portrait of George III. It commemorates his recovery from a much-publicised bout of illness. He is shown wearing some royal regalia and a tricorn hat.

This piece is extremely rare, although another example is illustrated in P.D.Pryce's *Welsh Commemorative Pottery* where he is of the opinion that its date is likely to be c.1789 thus coinciding with what is believed to be the earliest date of Swansea transferware production.

The mug is printed in the greenish-black often recorded on early pieces of Swansea's transferware production. The plain loop handle's pattern is the same as that around the rim of the mug and is a pattern found accompanying other different patterns of Swansea's early production. The height of the mug is 3 ¾ ins and its diameter to handle end is 4 1/4ins.



Pryce suggests that the pattern was produced in 1789 to celebrate the King's recovery from his first bout of madness. (It is now understood that George III suffered from the blood disorder known as porphyria). It is likely to have been produced subsequent to the Service at St. Paul's Cathedral to give thanks for the King's recovery held on 15th March, 1789.

We now know that there had been a previous very short episode of his madness in 1765, but that the second episode which commenced in 1788 was much more severe. In fact the bout was so severe that Parliament had passed a Regency Bill authorising the Prince of Wales as Prince Regent through the House of Commons but, before it had passed through the House of Lords and become a Regency Act and thus become Law, the King recovered from his illness. It is likely then that this mug was produced in 1789.

KING AND CONSTITUTION (Jug)



This jug shows the busts of George III and Queen Charlotte. The cartouche of the heads is round and carries the inscription around the inside of one edge of the circle:

'A King Rever'd A Queen Belov'd' (and under the heads)

'George III' and 'C'.

A wreath of leaves surrounds the sides of the cartouche and positioned at the base are the words

'Long May They Live'

The jug is printed in a greenish-black and around the rim is the 'Neat Geometric' border. The handle pattern

is one found on a number of Swansea pieces as is the neat geometric border.

It is possible that this was produced to celebrate the commencement of the War with France in 1793. This pattern was also produced later but without the anti-Jacobin sentiment in 1809 to celebrate the King's 'Grand National Jubilee' which commenced on 25th October, 1809. The height of the jug is 6 1/2ins and its diameter is 7 1/4ins.

KING AND CONSTITUTION (Mug)

P.D.Pryce writes that:

"Similar but not identical transfers and inscriptions are also found on bowls and mugs, more often in the greenish-black than blue" and that "borders and vignettes on these pieces are very much in Rothwell's style".

Here the pattern is shown on a rare blue-printed mug. The cartouche is oval and is decorated with wreaths of leaves and a rose and thistle.. A crown tops the cartouche. Printed around the cartouche is the inscription:

'King and Constitution' (and above the heads of the royal couple) 'A King Rever'd A Queen Belov'd' (and below the heads) 'Long May They Live'



The mug has a plain loop handle and is printed with the squared flower border as is the inside border of the mug itself. The squared flower border is one found accompanying other commemorative pieces and also on other early transfer printed Swansea pieces.

The 'King and Constitution' pieces are more commonly found on punchbowls where the cartouche is round---as found on the jug we illustrate. Seemingly the height of the mug lent itself better to the oval shape. The height is 4 5/8 ins. and diameter 4 3/4 ins.

DUKE OF YORK



The first 'Duke of York' mug is shown without a border on its exterior; it is shorter than the second mug as clearly there is no space for a border. The interior has a honeycomb border. The handle pattern is distinctive and one found on other Swansea commemoratives and patterns. The height is 4 1/8 ins. and its diameter is 5 ins. There is an incised ring on the base.

The second 'Duke of York' mug shows a 'Fan and Lattice' border around its exterior rim and a very distinctive handle pattern found on other early pieces of Swansea pottery. Its height is 5 ins. and its diameter is 5 ins. The mark is a printed circle and dot. The pattern on these mugs is one found on jugs, mugs and bowls.

The printed inscription on both mugs is 'His Royal Highness FREDERICK DUKE OF YORK'. The inscription on both mugs is in the same typeface.

Once the King and Queen of France were executed the French Convention declared War on England and Holland on 1st February, 1793 English public opinion and the English Establishment united to take positive action against France. A British military expedition was sent to Flanders to join with the Austrian army under the command of the Prince of Coburg. The English contingent was commanded by George III's second son, Prince Frederick Duke of York. The English/Austrian army soon drove the French army out of Belgium and defeated the French again at Tournay and Farmars.

They then laid siege to Valenciennes on the 13th June and captured it on 26th July 1793.



LA GUILLOTINE (Mug)



This mug has one of the Swansea 'Fan' borders as found on 'La Guillotine' jug, although the border on the inside of the mug is of necessity down-sized to fit the small piece. Its marks are an underglazed printed stroke and dot and a very small impressed circle. Such marks are found on sherds excavated and recorded by S.H. Williams where he writes of the sherds

"I came to the conclusion that the pottery sherds dated between 1785 and 1796" which fit precisely the date of this 'La Guillotine' mug.

The pattern, which by today's standards, is rather gruesome and was produced c.1793. It commemorates the execution of Louis XVI, King of France. The banner print states:

'La Guillotine or the modern/ Beheading Machine at Paris/ By Which Louis XVI late King of France/ was Beheaded Jan 21 1793.'



(These mugs come in two different heights, the shorter version has the position of the Guillotine and pattern rearranged to accommodate the limitations of the height of the mug). The height of the mug is 4 ½ ins and its diameter is 5 ins.



LA GUILLOTINE (Jug)



The C-scroll handle on this jug is as those found on cabbage leaf jugs produced by Swansea. The border on the outside of the jug is a larger version of the 'Fan' border found on the 'La Guillotine' mug. The interior border on the jug is the 'squared flower' border also to be found on the 'Duke of York' pieces and other Swansea pieces that carry different patterns.. The jug's shape is also identical to

a 'Duke of York' jug illustrated in P.D.Pryce's *'Welsh Commemorative Pottery'* page 7. The jug has an incised concentric circle and an underglazed blue-painted 'X'---this is a well-documented tally mark and is found under a 'St Michael's Mount' plate and other and commemorative patterns of this early period. The jug also carries a distinctive 'Floral Bouquet'—this is also to be found on a cabbage leaf mug that has the underglazed painted stroke and dot as found on the 'La Guillotine' mug. The height of the jug is 6 ¾ ins and its diameter is 6 ½ ins.



When the Bastille was stormed on July 14th, 1789 and the opening shots of the French Revolution were fired, the British attitude to the events in Paris was supportive. It was felt in Britain that such reforms as the abolition of serfdom, the droit de seigneur, dues, tithes and the equality of taxes were long overdue as many of these had already happened in the Bloodless Revolution in Britain in 1689.

It wasn't until Thomas Paine published his magnum opus *The Rights of Man* that British political attitudes to the French Revolution became divided. By 1792 when the French Convention decree offered help to any country wishing to overthrow its king British political opinion hardened. Indeed it had changed so much that Paine was threatened by arrest. He fled to France to continue his radical writing. By this date too the British public had been sickened by the atrocities committed in the name of Liberty and Freedom in France.

It is certain that both the 'La Guillotine' pieces we illustrate were produced soon after the execution of Louis XVI on 21st January, 1793. The print derives from William Lane's broadsheet published early in 1793. He, however, simply altered an existing woodcut illustrating 'Dr Guillotin's Humane Method of Execution' and altering the title to 'Massacre of the French King!'

A NEW PUZZLE OF PORTRAITS



Mugs with this pattern come in two different heights as do the 'La Guillotine' and the 'Duke of York' mugs. The taller version has a border positioned above the pattern, the shorter version illustrated here has no room for a border. The mug has two fine raised circles on the base near the footrim.

The 'Puzzle' on the mug is that on the left are emblems of the British crown, the royal crown, the thistle and a rose resting on what appears to be a vase but which, in fact is a silhouette of the British King and Queen facing each other. On the right of the pattern are emblems of the French throne—a fleur de lys, a broken crown and a broken sceptre cunningly engraved in a

tangled root shape are the silhouettes of the late King and Queen of France.

Printed above is the inscription

'A New Puzzle of Portraits' (*and below the two structures is inscribed*)

'Likenefs of the King and Queen of England and

the late King and Queen of France'.

The design was first seen on an engraving published and sold by Orme at No. 14 Old Bond Street Jan 18th 1794 on an original Broadsheet in the Banks Collection in the British Museum. King Louis XVI was executed on 21st January, 1793 and Marie Antoinette on 16th October, 1793. The mug is ochre-rimmed, is 3 5/8 ins. high and 3 7/8 ins in diameter.



SHAKESPEARE COMMEMORATIVE



This mug has a slightly flared base as do a number of early Swansea mugs. It is printed in the typical greenish-black long associated with the Cambrian Pottery's early transferware. The handle is of simple loop form and carries a border used on other commemoratives, and also known to

link to other Swansea patterns. On the interior of the mug is a blue printed 'Neat Geometric' border. This border links to other commemoratives and also to other patterned pieces.

The Shakespeare pattern itself is repeated on the reverse side. It shows a bust of Shakespeare at the centre of the print surmounted by a putto holding the snake swallowing its tail---symbolising eternity. Both the bust of Shakespeare and the

putto are linked to the central orb. The interpretation of the image may be read as Shakespeare's genius and his literary gifts to the world that will remain eternal. In the foreground and sides are further putti and symbols representing other facets relating to the subject of this piece. An obvious plaid kilt worn by one putto suggests a reference to the famous Scottish tragedy. Other images of Medusa, flags and winged horses in clouds all have their 'parts to play'.

In the Swansea Bicentenary Catalogue item 105 we find a teabowl and saucer also printed in greenish-black that has panels showing scenes from 'A Midsummer Night's Dream'. There were incised rings on the bases of these items and they were in the Collection of P.D.Pryce.

The height of the mug is 4 ¾ ins and its diameter is 4 ¾ ins. It also carries a very deliberate blue dot on the body of the mug just above the inside of the base of the handle.

UNITY



This mug commemorates the Newquay Unity Fishing Company which was one of many Seine fishing concerns in Cornwall. The 'Unity' cellars (premises for storing and processing pilchards) were situated at the bottom of Gower Lane, Newquay but in 1817 they were offered for sale with the added attraction of being "supplied with a constant supply of water". In 1832 the Unity Company became amalgamated with the Rose Company. In 1880 the concern was purchased by Mr Ennor, a local historian, and in 1896 the Unity Company was wound up and its materials and equipment were sold. The 'Unity' pottery pieces all date from the early period of Swansea' Cambrian production.

The 'Unity' oval cartouche is more frequently found with the Swansea 'Chinoiserie Palm' pattern and it is also recorded with the 'Longbridge' pattern. The pattern on this small mug is the 'Chinoiserie Fern' pattern. An impressed 'SWANSEA' mark is found on a plate held by the National Museums and Galleries of Wales whilst a tea bowl and saucer is held by the City and County of Swansea Collection. The 'Unity' pattern is also found on jugs.

The illustrated mug has three underglaze blue dots in the form of a triangle, again an early Swansea mark. Its height is 3 ½ ins and its diameter is 4 ins. The cartouche replaces the Chinoiserie Fern part of the pattern.



St MICHAEL'S MOUNT

The 'St Michael's Mount' mug carries the Cornish motto 'ONE AND ALL' and the Cornish toast 'FISH TIN AND COPPER'. The shield on the mug holds fifteen dots representing the fifteen besants of Cornwall.

This early pattern is extremely rare. Its production was probably based on the close affiliation between the Swansea Pottery and its importation of clay etc. from Cornwall and its return journey of Swansea pottery to be sold in the South West. Clearly the 'Fish, Tin and Copper' relates directly to the Cornish industries and would be of interest to the Cornish Celts.





A plate with this pattern in Cardiff Museum has an underglaze painted 'X' and the impressed star mark. The mug we illustrate has two incised concentric circles, the inner circle of which is deeply incised. It also has two underglaze blue painted strokes. The height of the mug is 4 5/8 ins and its diameter to the handle edge is 4 5/8 ins.

The border on the interior of the mug's rim is the 'Twisted Rope' border; the one normally found with this pattern. The border, however, is also to be found accompanying other early Swansea patterns. The handle pattern on this mug is identical to the handle pattern on some of the 'Duke of York' mugs---one of which is illustrated in this paper.



TREATY OF AMIENS



The Treaty of Amiens between England and France was signed on 25th March, 1802 but on the 16th May, 1803 England declared war on France. Other potteries also commemorated the Treaty of Amiens in Staffordshire and elsewhere but their prints were naturally different from the Swansea version.



The blue jug we illustrate matches one illustrated by P.D.Pryce. The shape of the jug is Swansea and the honeysuckle pattern is one is easily recognised by serious collectors. The blue printed jug has a small central 'dimple' and a small piece of transfer as a tally mark---this mark we have illustrated on a number of pieces coming from this early period.

To the *right* of the wrap-around pattern we see Britannia seated in a chariot that is pulled along by a pair of lions with crowns. Britannia holds a portrait of George III and 'Forever' and a portrait of Bonaparte and the words 'Down with 'BONAPARTE''. The blue printed jug has a small central dimple on the base and a small piece of transfer as a tally mark. A cupid astride a lion holds a banner 'BRITONS REJOICE' whilst a flying cupid carries a banner with 'May PEACE be Restored'.

The central part of the pattern shows three cupids---two dancing and one playing a pipe. Behind and above the cupids are trees and a domed and spired building. The *left* side of

the pattern shows a Goddess holding a Horn of Plenty filled with fruit; she sits on a chair beneath a tree in which is a dove of peace. To the left and close to the Horn of Plenty there is a beehive and bees in flight (representing Industry). Not present on our jug but placed around the neck of the jug in P.D.Pryce's paper are the inscriptions: 'Britannia's triumph on the restoration of peace' and 'Plenty attending the blessing of Peace'.

We illustrate also a second jug printed in greenish-black. This jug is one of the pineapple-moulded jugs, (the pineapple at this time stood for wealth, status and hospitality and such shapes are found on stone finials on the top of impressive entrance gates to large estates and houses. They are also found in stone as garden ornaments or dressings.

The complete wrap-around pattern on both jugs is identical. Both jugs are ochre-rimmed and carry the same border. Additionally both jugs carry the same honeysuckle handle pattern.



The greenish black pineapple-moulded jug is 6 ½ ins. in height and its diameter is 8 ins. There is no mark. After the initial euphoria of the taking of Valenciennes the English campaign rather lost its momentum and by 1794 all allied forces had been pushed out of all Europe except for Gibraltar. There were successes at sea but the war dragged on inexorably to stalemate. Ultimately on 25th March 1802 (Germinal, Year X in the French Revolutionary Calendar) a Peace Treaty was signed at Amiens by Joseph Bonaparte and Marquis Cornwallis as a 'Definitive Treaty of Peace'. It was the only period of peace during the Great French War which lasted from 1793 to 1815. Among other things the Treaty recognised the French Republic as well as bilateral withdrawals from occupied territories.

After many recriminations by the British, who felt they had given away too much, and the expansionist activities of Bonaparte the peace broke down. Negotiations between Talleyrand and Whitworth failed and the British declared war on the French on the 18th May, 1803.

ADMIRAL LORD NELSON



Admiral Lord Nelson is Britain's most famous and illustrious hero. He was adored and admired by all! Swansea produced jugs, mugs and bowls commemorating his tragic death and loss to the Nation. His death was commemorated by other potteries but the Swansea version must have been profuse as it is found on a variety of different pieces and the Swansea version seems to be the one most frequently found. This is understandable when one discovers the background and the special relationship Nelson had with South Wales and Swansea itself including the Pottery. We know of no other pottery to have such close links with the great hero. The majority of such pieces are printed in blue and have ochre rims.

Nelson's portrait is enclosed in an oval cartouche that includes the inscription:

'ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY'.

Beneath the portrait is inscribed:

'Shew me my country's Foes the Hero cry'ed

He saw He fought He conquered-And He di'd'

On one side of these pieces there is the portrait in an oval and naval trophies whilst beneath the oval are distinctive wreaths of leaves and flowers. On the reverse is a print of HMS Victory firing a broadside.

Examples of the Nelson pieces are also illustrated in the *Swansea Pottery Bicentenary Catalogue 1968*, Grant-Davidson's book and fig. 7 in P.D.Pryce's *Welsh Commemorative Pottery*. We also illustrate it in Tanner's Book I.

The illustrations show the pattern, blue printed on a mug, yellow printed on a brown jug and a brown printed pineapple-moulded jug. The pineapple jug is also yellow ochred on handle and rim as is the blue printed jug. It is important to emphasise that the yellow printed on brown jug has a white pearlware interior; this Grant-Davidson was keen to point out that Swansea yellow on brown pieces always have white pearlware interiors. A 'Greek' pattern jug is illustrated in Tanner's Book II page 117. A 'Carnation/Chrysanthemum' piece is also recorded with the same pearlware interior.

The height of the blue printed jug is 5 ins. its diameter is 6 ¼ ins. The height of the yellow on brown jug is 5 ins. and its diameter is 5 ¾ ins. (approximately). The height of the brown pineapple moulded jug is 6 ins. and its diameter is 6 ½ ins.

In 1804 there was an engagement at sea when a Spanish treasure convoy of four ships was waylaid by British frigates under the impression that the treasure from the Americas was meant for the French in a Treaty agreement between the Spanish and French under which the Spanish guaranteed £2,880,000 or 12 ships and 2,400 men. One of the Spanish ships was sunk and the other three were captured. This was crucial in retrospect because on December 14th 1804 the Spanish declared war on England. Inevitably this led to the Battle of Trafalgar and the death of Nelson, which confirmed the English supremacy on the sea while Napoleon still reigned supreme on land.

As has been said the Peace of Amiens ended in 1803. In only two years on Monday 21st October, 1805 the Battle of Trafalgar commenced. The Battle began at 11.50am when the French fired on the Royal Sovereign commanded by Collingwood. When the Battle was concluded the Franco-Spanish fleet was annihilated. Eighteen of their thirty three ships were captured, four surrendered later and eleven reached Cadiz and never left. Some 20,000 prisoners were taken, there were 2,800 fatalities and although there were only 429 English casualties the victory was greeted with a muted reaction as the great Admiral Lord Nelson was dead. The British potters to a man produced tributes to Nelson as quickly as they could including the Cambrian Pottery. The large mug we illustrate like pieces from other potteries had the famous signal, all of Nelson's titles and a short poem about his death, although each pottery had its own distinctive version.

On or about August 13th, 1802 Lord Nelson, who was making a Tour through Monmouthshire and South Wales, visited Swansea and the following day attended a banquet in his honour given by the Portreeve of Swansea and was then given a tour of the pottery, harbour and pier. Later orders arrived from Nelson for specimens of Swansea Pottery.

Lord Nelson's Tour around Monmouthshire and South Wales was a journey of thanks as well as the progress of a hero. He visited Monmouth (where there is now a famous Nelson Museum) to give thanks to the area for the provision of timbers for the hulls of his ships; he visited the Cyfarthfa Ironworks at Merthyr Tydfil to see cannon being produced and to thank the workers who had produced the 104 cannon for HMS Victory.



It is unsurprising that he visited Swansea which was the copper capital of the world at that time. All his ships were, of course, copper-bottomed to prevent the teredos boring beetle from destroying the wooden hulls. Copper-bottoming also increased the speed and manoeuvrability of Nelson's ships. Part of his visit was to thank the copper workers of Swansea.

There were other links too between HMS Victory, the victory at Trafalgar and the mug we illustrate. Probably the most famous is that of Lieutenant Lewis Rotely of the Marines who took a prominent part in the Battle of Trafalgar. Lewis was from Swansea, his father being landlord of the Mackworth Arms in Wind Street, Swansea. Lewis had long links with Lord Nelson for it was Nelson, who as a result of meeting Lewis in 1802 in Swansea, wrote a letter of introduction for Lewis to the Royal Naval College at Portsmouth. At the Battle of Trafalgar Lieutenant Lewis, although injured gathered his strength and led the Marines in a successful counter offensive against the French snipers on the Indomitable. Nelson's bloodstained stockings ended up with Lieutenant Rotely, and his family donated them to the Royal Maritime Museum at Greenwich. He was the person who arranged that Nelson's body should be sent home in a barrel of brandy to preserve it. As a final note there were 31 Welshmen on the muster roll of HMS Victory. Lieutenant Rotely wrote a famous account of the Battle and soon was Officer in Charge of HMS Victory. He died in 1861 and is buried in Swansea where there is a memorial to him. It is unsurprising then that there are a variety of shapes and coloured printed pieces to commemorate the great Lord Nelson.

BONAPARTE

The pattern on both these jugs is identical. The red print on yellow jug shows the wrap-around pattern from the left and coloured version which is transfer black printed overglaze, shows the right hand side of the pattern. The red on yellow jug is transfer printed underglaze. The yellow jug has an ancient metal replacement handle.

The print is by James Brindley and is a caricature of Napoleon Bonaparte chained in a field surrounded by gesticulating men and women with speech balloons emerging from their mouths. A horned devil endeavours to pull Napoleon to Hell. The neck of the jug is inscribed:

'BONAPARTE DETHRON'D April 1st 1814'

The men and women are saying things like

'What says Conscience now eh, Boney'

and another says:

'Galloping Boney, Walloping Boney, where are you now'.



Bonaparte says:

Oh, cursed Ambition, what hast thou brought Me to Now? The oval body shape and double kick handle are characteristic of the Cambrian Pottery.

The height of the red printed yellow jug is 6 ¼ ins. and its diameter is 6 ½ ins. (approx.) The height of the coloured jug is 5 ½ ins and its diameter is 6 ins. It has an incised concentric circle.

By 1814 the French were in retreat and on the 31st March the Allied forces entered Paris and it was obvious that Bonaparte was defeated. Like most potters the Cambrian Pottery celebrated this event. Although Bonaparte did not abdicate until the 6th April 1814 the Cambrian Pottery produced its Bonaparte Dethroned jugs and dated them April 1st, 1814---April Fool's Day.

DUKE OF WELLINGTON

The illustration shows a medallion portrait of Wellington under the spout. There is a half circle of bay leaves under the portrait with the name 'Wellington'; some pieces are found with 'Marquis Wellington' which gives a date of 1813 because his elevation to a Dukedom followed within months of his being dubbed Marquis.. On one side of the jug is a seated Britannia with shield, spear and lion trampling the French flag underfoot. On the other side is a winged Victory grasping a laurel wreath in one hand and a symbolic palm leaf for peace in the other. These jugs are usually marked with an underglaze blue 'Dillwyn & Co' in a circle as is this jug.

P.D.Pryce believed that the finest of the Swansea commemorative pieces was a series of jugs. Each of the jugs of which there were two sizes has a portrait of Wellington decorated with an arc of bay leaves underneath the name Wellington.



In 1808 Wellington commanded the British, Portuguese and Spanish

forces in the Peninsular War. After a series of victories he forced the French invaders to withdraw from Spain and Portugal. He returned to Britain a hero and was created a Duke. Briefly he served as ambassador to the French but when Napoleon returned to power in 1815 the Duke of Wellington with the help of von Blucher and the Prussian forces he defeated the French at the Battle of Waterloo.

These jugs have, in most cases, printed flags inscribed with the Allied victories in the Peninsular War—Albuera, Almeida, Roderigo Fuentes, Badajos, Vimiera, Talavera and Salamanca. Pryce suggested that as these jugs were marked with a unique blue transfer 'Dillwyn & Co. Swansea' in a circle they were designed and engraved locally in Swansea.



There is a variant of this design i.e. Wellington's portrait with bay leaves, seated Britannia trampling the French flag underfoot, and, on the reverse winged Victory grasping a peace palm in one hand and extending a laurel leaf in the other. The variant is always in black and has the winged Victory and Britannia figures replaced by naval and merchant ships.

A small jug also exists transfer printed in brown with a central motif of military trophies and two flags, one inscribed:

'Victory of Salamanca July 22nd 1812', the other:

'Entry into Madrid Aug 12th 1812'.

These unmarked jugs are attributed to Swansea by additional floral sprays exactly matching those known on contemporary Swansea tea wares impress marked 'Dillwyn & Co. Swansea' in a straight line.

SWANSEA'S CAMBRIAN POTTERY PRINTED COMMEMORATIVE WARES

PART II : PRIVATE COMMEMORATIVE POTTERY

THOS, DALE, LAMBOURN, 1793



The interior of this pedestal bowl shows one of the 'Fan' borders used fairly frequently on early Swansea pieces. The only other pottery using similar borders was the eighteenth century Caughley porcelain manufactory. It seems they emulated these borders as it did patterns used by Caughley. The pattern on the side of the bowl is the 'Precarious Chinaman'. The diameter of the bowl is 6 ¼ ins. and its height is 3 1/8 ins.

Thomas Dale was landlord of the Red Lion Inn, Lambourn from 1774 until his death in 1796. His widow ran the pub until 1803 when Isaac Bravant became the landlord.

Thomas Dale was apparently a prominent member of the community although he does not appear as one of those who signed the annual Churchwardens' accounts. Most of those who signed the accounts were farmers and landowners.

In company with Thomas Spicer, a local farmer, he collected money in the town to buy a "third rate fire engine" in 1781. They collected £47-17-6, and an engine costing £59-10-0 was purchased from John Bristoe of London. The balance was paid from the Rates. The two organisers of the collection subscribed 10/6 each.

Dale also subscribed 5/- towards the keeping of a watch in Lambourn from Michaelmas 1780 to Michaelmas 1781. This cost 1/- per night plus 15/- for the candles.

It is also recorded that Thomas supplied 'victuals, liquor etc' for the Revd. Mitchell who was confined to the vicarage after he went mad in 1785. To date we have not identified the reason for the presentation of the bowl illustrated.



THOMAS AND MARY TURNER

The pattern on this magnificent bowl is composed of isolated islands in the Chinoiserie style. The pattern is repeated on the inside and outside of the bowl.

The diameter of the bowl is 12 ins. And its height is 5 1/8 ins.

The legend inside the bowl reads:

“One, Bowl, More, And, Then, Thomas, And, Mary, Turner 1800”

The legend encircles a print of a Chinese style boat in the centre of the base of the bowl. The style of the inscription and the liberal use of commas indicates that it was the work of the so-called ‘comma painter’ referred to by W. J. Grant-Davidson both in his lecture given at the Victoria and Albert Museum on *Early Swansea Pottery 1764-1810* in 1967 and in the pre-Sir Leslie Joseph Sale Lecture in Cardiff 1992.

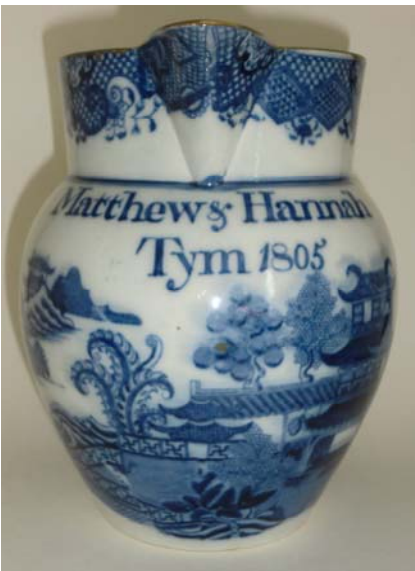


When Mr Grant-Davidson commented on the bowl

he was of the opinion that it was a product of the Swansea Pottery because of its size, the feel and quality of the potting and the style of the comma painter.

He commented also that sometimes potteries with links to each other such as those of Caughley and the Cambrian Pottery gave retirement presents as tokens of their regards for a fellow potter. This is of particular relevance because Thomas Turner of the Caughley Pottery retired in November 1799 and his wife’s name was Mary. Attribution to this particular Thomas and Mary Turner is, of course, tentative, but it cannot be ruled out.

MATTHEW AND HANNAH TYM 1805



The jug carries the very popular ‘Chinoiserie Fern’. The pattern is found on a number of early dedicated pieces. The ochred is very distinctive including its finial ends. The height of the jug is 8 ¼ inches. There are no marks.

This jug has one of the Cambrian Pottery’s most popular patterns and given its title by the engraver’s distinctive feature that resembles an extremely large fern. The pattern is often referred to simply as the ‘Fern’ pattern. This pattern is most commonly found on mugs and jugs; the jugs have a variety of different handle types. The mugs are found in



plain body and also in moulded cabbage leaf form The moulded bases of the handle are found on a number of jugs and mugs made at the Cambrian.

After much research we have discovered that the jug was presented to Matthew and Hannah Tym to celebrate the baptism of their daughter, Hannah on 24th November, 1805. She was baptised at St Chad's Church, Chadkirk, Cheshire.

EVAN GRIFFITHS ABERDARE 1815

This is another example of the use of the 'Chinoiserie Fern' pattern, still popular as its production over a lengthy period of time proves. The height of the jug is 6 ½ ins. and its diameter is 7 ¼ ins. to handle end. The mark is a single blue dot.

The jug is printed with the familiar 'Chinoiserie Fern' pattern and was produced by the Cambrian Pottery, Swansea. The jug is 6 ½ inches in height and 7 ½ inches in diameter from spout to handle edge. We illustrate this pattern on a variety of different pieces in our two books.

Evan Griffiths was a prominent member of the Aberdare community. He lived in Ty Mawr (The Big House) where he ran what must have been a large grocery business judging by the size of the house in later photographs. The biggest house in Aberdare it was built by the Richards family of Blaengwawr. Evan was also a draper and ironmonger who also owned a number of boats on the Glamorgan Canal and acted as carrier of goods to and from Cardiff. With regard to his role as a carrier he first had to obtain wharfage on the Glamorgan Canal. In 1813 on 1st and 2nd of February a Lease and Release was granted from William Pitt, Lord Amhurst, Charles Viscount Whitworth by direction of the Other Archer, Earl of Plymouth to Evan Griffith, Esquire a

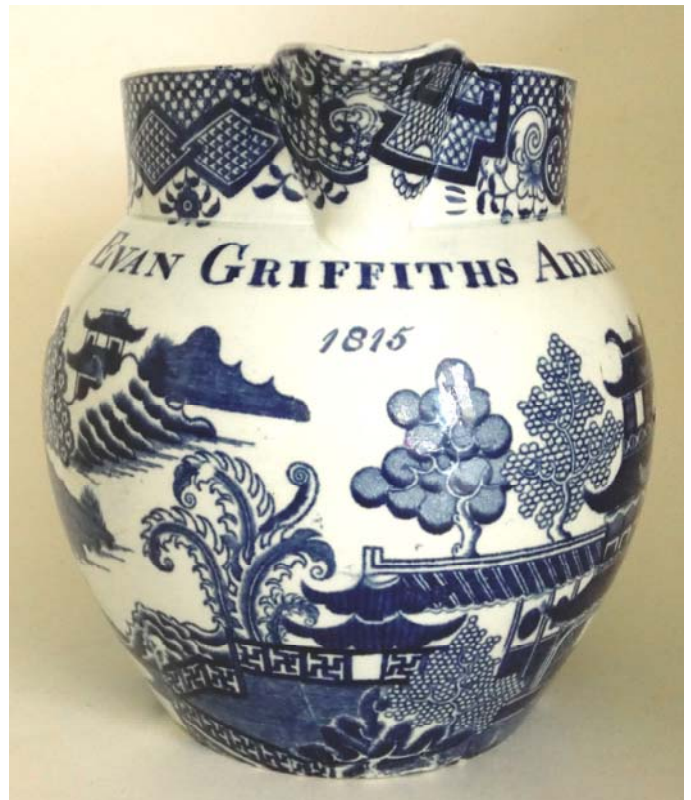
“Message of 35 acres of land and portion of the Glamorgan Canal Bank”

In March of 1823 Evan Griffiths re-leased the land to Richard Griffiths who then in his will dated 1824 appointed his nephews Thomas and George Thomas as his Trustees. (Richard died in 1826). The four main carriers including, of course, Evan Griffiths were thus given wharf space at Canal Head, Ty Draw where four 80 foot wharves were constructed. Wharf space was also granted to the four at the pound at Cardiff Sea Lock. Unfortunately because of the economic downturn the Glamorgan Canal remained unused from 1813 to 1815.

Evan was an important member of the Calvinistic Methodist faith. Under his instigation the congregation at Pentwyn Bach chapel moved to the Carmel Welsh Calvinistic Methodist chapel on the Old Hirwaun Road. The chapel was built in 1829/30 especially to hold them. The eldest of Evan's sons also named Evan, trained as an architect/surveyor and planned and built Trinity Calvinistic Methodist chapel in Foundrytown, Aberdare in 1867. The chapel is now Grade 2 listed.

Evan Griffiths was involved also in the development of the British School in Aberdare. After a meeting at Siloah Chapel on February 23rd 1848 the nonconformist community in Aberdare elected a committee to formulate plans for a British School. The Chair of the Committee was Alaw Goch, John Jones (druggist) was his deputy, the Secretary was Dr Thomas Price of Penpound. Also involved were the Rev. William Edwards of Ebenezer Welsh Congregational Church, Tre-cynon, David Price of Siloa Chapel, Joshua Thomas of Saron Chapel, Aberaman and the Calvinistic Methodist leader Evan Griffiths of Ty Mawr.

The Committee acquired a site from the Marquis of Bute who was Lord of the Manor of Miskin where the common was



situated. Subscriptions were given by Lord Aberdare, Thomas Fothergill, Thomas Wayne of the Gadlys Ironworks, Dr J. Lewis Roberts of Gadlys Uchaf. Alaw Goch's will benefited the fund by £100.00. £120.00 was collected from the ironworkers, miners and colliers. Evan Griffiths' son Evan jnr. who was an architect and surveyor drew up the plans for the school and within seven months at a total cost of £530.00 the first Aberdare British School was ready.

What else do we know about Evan Griffiths? The 1841 census tells us that he was born in 1786 and that his wife Ann was born in 1791. The two sons still living at home were William born in 1821 and Lewis who was born in 1826. The 1851 census gives a little more information, Evan was a Greengrocer and was born in Llanwonno, Ann was born in Gelligaer. The eldest son then at home was Thomas who was a millwright. Also at home was Lewis who was a grocer. Both were born in Aberdare. In the 1861 census we find Evan Griffiths jnr. He was aged 36 and was an architect and surveyor. His wife Mary was aged 34 and their two children were Anne aged 8 and Sarah aged 6. According to Slaters Commercial Directory of 1858-1859 Lewis Griffiths was a Grocer in High Street, Aberdare, William Griffiths was an ironmonger also in High Street, Aberdare.

Detailed research has not uncovered any reason for the presentation of the jug to Evan Griffiths in the year 1815. After the Griffiths' time Ty Mawr became a surgery for the practice of Banks, Banks and Ogilvie. It was prophetic then that when Ty Mawr was demolished in the 1970's the site was used for the construction of Aberdare Health Centre. This piece is of particular interest to us as Aberdare is Arleen's home town'

S. E. TREVETHAN 1821

The Cambrian Pottery used a number of patterns produced by the Spode Pottery—'Castled Gatehouse'/'Castle', 'Net', 'Vine and Grapes', and 'Bridge of Lucano'. The pattern on this puzzle jug is the 'Blue Italian'. There are, however, two different borders on the jug. (How typical of Swansea!) The shape of the puzzle jug is again typically Cambrian with the tall straight-sided neck, three hollow nozzles and the hidden hole under the handle. The rounded rim at the base is found on other Swansea jugs too—the 'Tintern Abbey', the 'Pulteney Bridge, Bath' and the 'Squabbling Birds' jug for example, (see our Book I, page 164 for the latter example). The perforations on Swansea puzzle jugs too are indicative—hearts, ovals, circles and diamonds. The perforations on this puzzle jug are circles and ovals.



The height of the jug is 8 ins. and its diameter is 7 1/4 ins.

Named and dated commemorative pieces add that historical piquancy—who was the person? What did he/she do? Why was the present given at this particular time?

The name Trevethan originated in Cornwall in the lead mining districts of Peranzabuloe, St. Issey, Kenwyn, St. Merrin and Chacewater. The Cornish connection is understandable for Cornish china clay was exported to Swansea for the Cambrian Pottery who then exported its pots back to Cornwall.

Sampson Trevethan was born in Chacewater in 1795. He married Eliza Symonds in 1820. In 1821 their son Sampson was born named after his father. It is possible then that this puzzle jug was a gift to the family to commemorate the birth of their son.

The next mention we found of Sampson senior, now Captain Sampson Trevethan was in the Company report of the Bryn Yr Arian Mine in Mid Wales in which he owned 80 shares. The name of the mine translates as 'Silver Hill. Mine Managers at this time were called 'Captains'.

In the 1881 census we find that his son, Sampson had followed in his father's footsteps as he was a mining engineer working in the Cardiganshire area of Mid -Wales. In 1862 Captain Sampson now aged 67 with a partner took over the Powell's Mine and by 1868 had increased the mine's output from 30 tons of lead per annum to 300 tons per annum.

In 1868 his son was working as a mining engineer at the Ponterwyd Mine in Mid Wales. One of the shafts in the mine was named after him

From our research we have found that Captain Sampson Trevethan was a very important man in the mining industry in Mid and North Wales. He contributed his expert opinions to the Mining Journal on a number of occasions. As yet we have been unable to ascertain where and when he died.

ROBERT MOORE STOGUMBER 1828

This jug has 'The Drover' pattern and unusually a cartouche under the dedication composed of agricultural implements. In the centre of the cartouche a farmhand ploughs a field with a horse-drawn plough. Underneath the cartouche is the motto 'Success to the Plough'.



This must be very rare on a Swansea piece.

The height of the jug is 6 ¼ ins. and its diameter is 8 ½ ins.

The jug is dedicated to Robert Moore of Stogumber and dated 1828. Stogumber is a small parish and market town 13 miles north west of Taunton.

Robert was the son of Isaac and Mary Moore and was

born on 1st October, 1807 and baptised on 25th October 1807. It seems, therefore that this jug was presented to him on his 21st birthday. We know that Robert was a farmer as the parish records show that his son, William was born to Robert Moore and his wife Ann on 5th June 1833 in Stogumber. Robert's occupation was given as 'Farmer'.



J.F. GLYNCORRWG

This 'Hunting Scene' pattern is seen on the 'Glyncorrwg' jug from the Sir Leslie Joseph Collection. The jug is dedicated to 'J.F. at the Glyncorrwg Hotel. Between the initials and the hotel name is a print of a goat; all are printed in black. Glyncorrwg is a former mining village in the Afan Valley near Port Talbot which is only 8 miles from Swansea. The height of the jug is 4 ¾ ins. and its diameter is 5 ¾ ins.

The jug, which was included in the *Swansea Pottery Bicentenary Catalogue 1968*, is typical of the gifts given to publicans and those eligible to vote as incentives by candidates such as Dillwyn in Parliamentary elections prior to and after the 1832 Reform Act.

The scene represented in this print could well depict the Beaufort Hunt because of the many links between the Dillwyn and Beaufort families. William Dillwyn purchased the lease of the Pottery Mill for the Cambrian Pottery from the Duke of Beaufort in 1802. The Duke owned a huge amount of land in South Wales and in October 1824 the Duke of Beaufort and his son the Marquis of Worcester spent a weekend with the Dillwyn family at Penllergaer. Incidentally Lewis Weston Dillwyn was very fond of hunting and possessed some hounds while his son John owned a pack of hounds.



There is an incised circle under the base. It also has the labels for the Swansea Bicentenary Exhibition and the Sir Leslie Joseph Collection. The jug is 4 ½ ins. in height and its diameter is 5 ¾ ins. to handle end.



NATIONAL SYMBOLIC COMMEMORATIVE

PRINCE OF WALES THREE FEATHERS

This handsome bowl has on its interior the emblem of the Prince of Wales which also stands as the emblem for the Welsh Nation. Wales was and still is a Principality whilst Scotland and Northern Ireland come under the Act of Union with England. Wales is not part of the Union.



Wales became a Principality when Edward I of England in 1301 “gave” his son to the people of Wales in order to appease the warring factions of the Welsh hence the first Prince of Wales from the English crown was so declared. Since then the heir to the British throne is always known as the Prince of Wales.

Even today when we see the rose on English rugby shirts, the thistle on the Scottish shirts and the shamrock on the Irish shirts Welsh players always carry the three feathers emblem of Wales on their shirts. The Welsh Regiments in the British Army also have this emblem with the motto ‘Ich Dien’ (I Serve) underneath.

The three feathers motif in the centre of the bowl is

accompanied by musical trophies, floral garlands and a deep “Corn Husk” border. The side of the bowl carries another version of the ‘Precarious Chinaman’ pattern; this time the attendant to the left of the ‘Precarious Chinaman’ wears the same style hat as the latter. As stated in our *Book I. pages 125-131* there are various differences in the engravings of this pattern all done by the Swansea Pottery. The pattern’s source is found in ‘The Ladies’ Amusement’. In the recently published and long overdue book by the late W. J. Grant-Davidson he also expresses similar views to our own.



'Fishing with a Dip Net' is printed on the opposite side of the bowl. The border is a deep 'Corn and Husk'. Sherds of this border are listed in S. H. Williams paper on sherds. This pattern is found also on coffee pots bearing the 'Elephant and Howdah' pattern on the reverse side. The mark under the bowl is an underglaze blue dot. The diameter of the bowl is 11 ½ ins. and its height is 4 ½ ins.

POTTERY RELATIONSHIPS—COMMEMORATIVE WARES

Our intention in this section is to illustrate how, by examining patterns, handle patterns, marks (both impressed and under-glaze printed) and shapes it is possible to identify how previously unattributed and recently mistakenly attributed pieces can be shown to be of Cambrian Pottery manufacture. This forensic examination of transferware needs to be undertaken to identify a pottery's pieces as much as a fingerprint can identify an innocent or guilty party. It is a technique peculiarly suited to transferware. Hand enamelled pieces are much more difficult to attribute because one is dealing with the less precise notion of style. Take just one example—the 'Duke of York' mug which has a 'Fan and Lattice' border (a border unique to Swansea). Its border, handle pattern and its under glaze circle and dot tally mark can all be linked by precisely matching its features to those found on other Swansea pieces. The new pieces so matched have themselves other features and again these too link to more Swansea pieces—similar to DNA links in generic familial groupings.

EXAMPLE 1



The border on the George III mug (Recovery from Illness) is identical to the border found on the cabbage leaf jug. The handle pattern on both pieces are also identical.

EXAMPLE 2

The 'Neat Geometric' border is found on the 'King and Constitution' jug, the 'Floral Bouquet' cabbage leaf mug, a tea bowl carrying the 'Venus clipping the Wings of Cupid' pattern and printed in blue on the interior of the greenish-black printed Shakespeare mug.



EXAMPLE 3



The handle pattern on the Shakespeare Commemorative mug is the same as the handle pattern on the 'King and Constitution' jug.

EXAMPLE 4



The handle pattern on the 'King and Constitution' black printed jug and the Shakespeare Commemorative mug are also found on the jug carrying the 'Chinese Figures and Playful Dogs' pattern (this pattern was first illustrated by P. D. Pryce and S. H. Williams in *Swansea's Blue and White Pottery*). Another cabbage leaf mug showing the 'Man in a Canoe' pattern with 'Chequered Walled Steps' on its reverse side also has the same handle pattern, unsurprisingly it also carries the 'Neat Geometric' border.

EXAMPLE 5



The 'King and Constitution' mug has the 'Squared Flower' border on the interior rim; this border is found also on the interior of the 'La Guillotine' jug. The 'Squared Flower' border is also to be found on some 'Duke of York' jugs and mugs. The same 'Squared Flower' border is found also on the small tray carrying the 'Boy on a Buffalo' Type 'D' pattern.



EXAMPLE 6



The handle patterns on these two mugs are the same; The mug to the left carries the 'Duke of York' pattern which has a honey comb inner border whilst the second mug carries the 'St. Michael's Mount' pattern showing an inner 'Twisted Rope' border.

EXAMPLE 7





The second 'Duke of York' mug we illustrate has the 'Fan and Lattice' border around its exterior rim. This early border is shown also on the 'Idiosyncratic Boy on a Buffalo' fluted finger bowl standing next to it. A motto jug, which has flowers and roses on its sides, has the 'Fan and Lattice' border on its interior rim. The border is also recorded on 'Elephant and Howdah' pieces. Note how the handle pattern on the 'Duke of York' matches that on the 'La Guillotine' jug. Note also the 'Corn and Husk' border on the exterior of the motto jug.

EXAMPLE 8



The 'La Guillotine' mug has one of the distinctive 'Fan' borders on its interior. The mug sits alongside a fluted coffee can also showing a 'Fan' border; the can has one of the Swansea 'Floral Bouquet' patterns printed on its side. The puzzle jug has the same border around its rim and bears the 'Carnation/Chrysanthemum'

pattern. The coffee pot also has the same border and is printed with the 'Small Deer in Landscape' pattern, (It bears the 'Sir Leslie Joseph Collection' label). These are just a very few examples carrying this border; there are many more including the 'Thos Dale' bowl, 'La Guillotine' jug and mug etc..



The only other pottery to use 'Fan' border similar to Swansea was the 18th century Caughley porcelain pottery. Swansea/Caughley connections are also found in a number of common patterns. Swansea was probably emulating work done by Caughley and also Worcester. Certainly Swansea was influenced enough to produce pearlware cabbage leaf jugs and mugs copying Worcester and Caughley and thus undercutting the more expensive porcelain examples.

EXAMPLE 9



The pattern on this coffee pot is 'Chinese Tea'. It is included here because its handle pattern matches the handle pattern on the 'La Guillotine' mug. Its shape, base, handle and knob are all of the familiar Swansea type.

EXAMPLE 10



The 'St Michael's Mount' mug has the 'Twisted Rope' border on its interior rim. Its handle pattern matches that of the 'Duke of York' mug with the 'Fan and Lattice' on its exterior rim. The 'Twisted Rope' border is rare but is found with a number of other pieces –such as the saucer with the 'Period Gentleman and Shepherdess'. It is found also on spill vases carrying a variety of 'Floral Bouquet' patterns.



EXAMPLE 11



Here we show two examples of 'Floral Bouquet' patterns found with the 'Twisted Rope' border spill vases. Both 'Floral Bouquet' patterns match 'Floral Bouquet' patterns found on the cabbage leaf mugs. The mugs have 'Neat Geometric' borders and thus we find a link to the 'Twisted Rope' border and cabbage leaf production.



EXAMPLE 12



Here we find a 'Floral Bouquet' pattern on a cabbage leaf mug printed with a 'Neat Geometric' border. The same 'Floral Bouquet' is found on the 'La Guillotine' jug, which carries a 'Fan' bordered rim whilst its handle pattern matches the handle pattern on the 'Fan and Lattice' bordered 'Duke of York' mug.

EXAMPLE 13



The 'Tho,s Dale' bowl has a 'Precarious Chinaman' pattern and a 'Fan' border. The comma under the 's' of the abbreviated form of Thomas instead of a full stop suggests that it may be one of the early examples of the Swansea 'comma painter'. The base of this bowl has two incised concentric circles.

EXAMPLE 14

The inscription in the Thomas and Mary Turner punchbowl certainly reveals the 'comma painter' at work—he places a comma between each word in the legend inside the bowl.



EXAMPLE 15

The 'Prince of Wales' Three Feathers' punchbowl carries one of the deep 'Corn and Husk' borders. The patterns on the sides of the bowl are the 'Precarious Chinaman' on one side and 'Fishing with a Dip Net' on the reverse. Swansea produced 'Corn and Husk' borders in various depths according to the space available or actual size of the pot to be decorated. A narrower form of the border is shown on the outside of the motto jug, which has the rose and floral bunches on its sides, the interior border of which is the 'Fan and Lattice' (as found on the 'Duke of York' mug). The motto jug has two under glaze blue dots and two incised concentric circles near the edge of the base.



A second example of a deep 'Corn and Husk' border is found on another punchbowl that is printed with the 'Herdsmen, Cattle, Farmhouse and Barn' pattern on its interior whilst on the exterior is the 'Smartly Dressed Shepherd' pattern. The deep 'Corn and Husk' border is also to be found on the bowl's exterior rim. This punchbowl is 11½ ins. in diameter and 4½ ins. in height, the same size as the 'Prince of Wales Three Feathers' punchbowl.



EXAMPLE 16



A coffee pot that has the 'Smartly Dressed Shepherd' pattern printed in greenish-black shows its handle pattern also printed on the lower end of its spout. This handle pattern is identical to the border found on the handle of the 'Rural Lovers' mug; the mug too is printed in greenish-black. A jug with the 'Rural Lovers' pattern is housed in Cardiff Museum, the jug has the underglaze blue 'X' mark and two incised concentric circles. The jug came from the E. Morton Nance Collection.

Shards of the 'Corn and Husk' border were unearthed at Swansea and recorded by S.H. Williams.

MARKS INVOLVED

The under-glaze marks found in this account are:

1. the single blue dot, two blue dots and three blue dots in the form of a triangle;
2. the under-glaze painted 'X' and 'V';
3. the under-glaze single painted stroke and two painted strokes;
4. the printed circle and dot mark;
5. a small piece of under-glaze transfer (for other examples of this feature tally mark see Tanner's Book II);
6. a tiny impressed circle;
7. a single incised concentric circle, two incised concentric circles, two raised concentric circles.

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