

WHITE IRONSTONE NOTES

VOLUME 1 No. 3



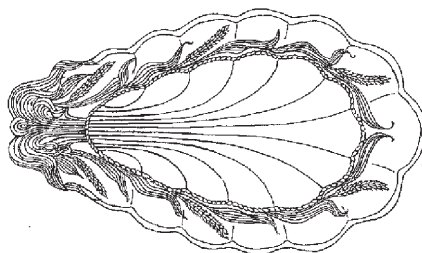
SPRING 1995

PATTERN PROFILE: CERES SHAPE by ELSMORE & FORSTER

By Bev and Ernie Dieringer

Ceres, the most collected wheat pattern, was named after the Roman goddess of agriculture. Elsmore & Forster registered the shape in 1859. Turner & Goddard registered an almost identical shape, most pieces without cables, a few years later.

When analyzing the design, it's easy to see why it's the most pleasing of the many wheat patterns. The detail is superb. Every grain of wheat and every vein of the leaves can be seen equally clearly on the large soup tureens and the tiny cup plates. The tea sets and ewers have twelve ribs, and the vegetable, soup and sauce tureens have twenty. The slightly bulbous ribs of Ceres are wide enough to make one think of pumpkins and melons, with strong vertical movement enhanced by horizontal bands of wheat and cables. It's an opposition in perfect balance, making rich form and surface detail that just radiate abundance! Perfect for the new agricultural markets opening in the Ohio valley and west to the plains. The cable detail of Ceres (and only on the tea service of Turner & Goddard) sets it apart from all the other wheat patterns. Most soup, sauce and vegetable tureens have the cable, but a few don't. Relish dishes also come with and without a cable. And Ceres had three rows of kernels in the



wheat head, while some later patterns had only two.

Ring finials and handles are bundles of wheat stems looped out and brought back, working their ends of grain and leaves on to the body as basket weavers do.

Soup tureens come in oval and possibly round shape. We've seen a round stew tureen but we've never seen a round sauce or vegetable tureen (as in Sydenham or President). Platters come in seven sizes and are rounded ovals, not pointed ovals as in other patterns, (see drawing page 5).

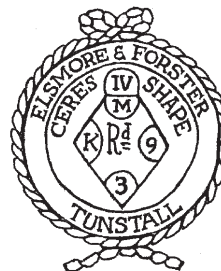
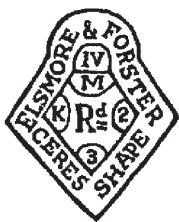
We've never seen a well and tree platter or foot bath. We've heard of a master waste jar which we will show you in Ceres Pattern Profile P.S.: in the Summer issue. The bath set has two different sizes of potties, shaving mugs and ewers and basins. A third size ewer is in the collections of both Sally Scrimgeour and Jane Diemer. It is shorter than the twelve inch one and has a narrow neck and an unusu-

al bulbous body. Sally believes it is a child's size and is looking for a smaller size basin. (See drawings on page 7.)

We would like to thank Adele and Dick Armbruster, Jane Diemer, Dan Overmayer and Sally Scrimgeour for their very generous contribution of fine quality photos for this article. (continued on page 4)

PATTERN PROFILE : CERES SHAPE by ELSMORE & FORSTER (continued)

Two incised marks are shown. The diamond registry mark is always impressed never printed. The diamond mark encircled by a rope is an applied, raised mark. A coin-like pad of clay was impressed with the design and attached to the bottom of a piece with very liquid clay called slip. This mark shows



the town of Tunstall, site of the Elsmore & Forster factory in Staffordshire England. The printed mark includes the French phrase "Dieu et Mon Droit", the motto of the British monarchy. Loosely translated "God and my right".



It's easy to see why collectors prefer (and the prices are higher on) pieces with cable design when you compare these two styles of vegetable tureen. One with the cable bisecting its lid and on its foot, the other with no cable on the lid. Both pieces are clearly marked Elsmore & Forster. (photo and collection Armbruster)



A Ceres sauce tureen with the exceptionally rare ladle. Before these photos, we had never seen a Ceres ladle and had assumed that only President shape had pattern in the ladle bowl. (Note this one's concave ribs.) Also of note is the cable detail around the center of the lid, on the foot and on the edge of the under plate. (Collection and photo Overmayer) Sally Scrimgeour sent us the detail of her large soup tureen



This serving bowl comes in many sizes. We show it here to illustrate how the designers inverted the ribs on plates, bowls and basins. This concave ribbing compliments the convex ribs of the ewer especially well on the bathroom set. (Armbruster collection and photo)

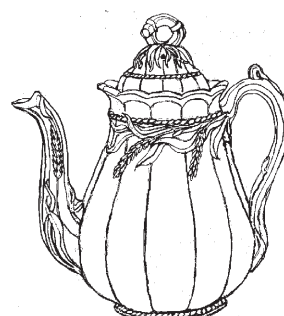
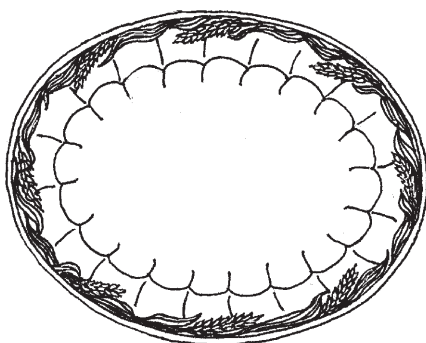


The photos on this page and those of the bath set and the row of pitchers on page 7 are of a collection of Ceres given to our daughter Joan as part of her dowry when she was married. Photo above has regular and child's size tea sets. The only pieces on the table that are not Elsmore

& Forster are the large handled cup and saucer. In the child's set we have found mini cups with and without handles

The bowl of the large sugar is not the same as the mini one. It has a wide bulbous body and no pedestaled foot, but both are marked the same. Drawings

below show the regular teapot and the rare variant teapot with cable foot. Below is a table setting with relish dishes used as salad plates. The lid on the sauce tureen has no cable. All pieces are marked Elsmore & Forster.





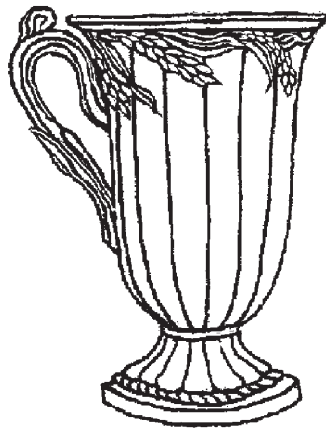
Ceres egg cup, 2 5/8" high. An egg cup is very rare in any pattern and probably was a special order. Photo and Collection of Dan Overmayer



Covered syllabub or hot toddy bowl is surrounded by a dozen syllabub cups. (Joan Fox)



A covered hot beverage server is a prized piece in the collection of Adele and Dick Armbruster of Michigan. Photo, Armbruster.



Covered pancake server. Collection and photo Armbruster.



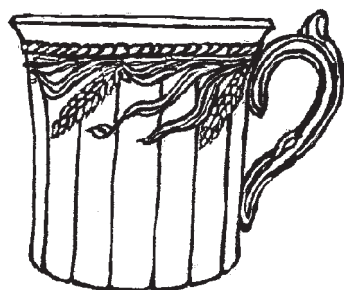
Large Ceres waste bowl. Collection and photo Armbruster.



These three footed compotes are from Jane Diemer's collection. The small inset photo of a small individual serving dish is one of eight she owns that accompany a compote. The inset photo is in scale to show the size of the dish in relationship to the compotes. Photos, Diemer.



Above: Soap dish. Photo & collection Armbruster.



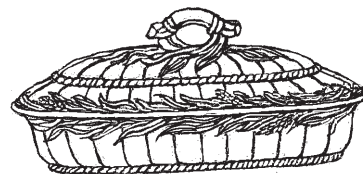
This shaving or beverage mug comes in two sizes and possibly three. We've heard that a round-bellied one is in the Armbruster collection.

Right: Parts of a bathroom set with bottom of butter dish used as a soap dish and placed on a Victorian dresser. The toothbrush vase is unmarked. All other pieces are Elsmore & Forster. (Joan Fox)

Below are seven sizes of pitchers from twelve inches down to the child's creamer from the mini tea set. Sizes thirteen and eleven inches are missing, one larger than the tallest and one smaller. Also note that the third from left creamer has a slimmer neck similar to the three ewers (a variant?). (Joan Fox)



This Ceres vertical toothbrush holder is waiting for its underplate. Photo & Collection Jane Diemer.



Above drawings of ewers show the regular style and the rare variant shape. (Some think the variant is possibly a child's ewer.)



VARIATIONS ON A THEME: ELSMORE & FORSTER CERES SHAPE

By Arene Burgess

In its eighteen years in business, Elsmore and Forster registered sixteen shapes from which the company produced more than sixty-five patterns and variants. The origins of the firm are somewhat of a mystery. Operations began in 1853 just about the time Thomas Walker died. At least three patterns carry Walker's name as well as E & Forsters'. E & F like many other potters "borrowed" other companies' designs, modifying them slightly to avoid copyright problems. However, one they did not "borrow" was Ceres which the firm registered in 1859. If one were to guess, whoever designed Ceres also probably designed Morning Glory. Both these shapes are an all-over design type.

This firm more than most of its contemporaries utilized a marketing device still in use today: A basic white shape could have color added or a transfer applied at little additional cost. Ceres was made in at least seven vari-

ants. Two Ceres oddities are the variant shape and the mottled brown Rockingham type glaze.

Elsmore and Forster ironstone also stands out from its competitors in other ways. One is the blue-white glaze which emphasizes the intricate embossing (modeling). Unmarked E & F can often be identified by the handles which are sometimes unbelievably intricate. A raised foot or base is also an integral part of an E & F piece.

Although the markings seem to have no plan or design, there is a definite system. Generally only the plain white pieces are marked with elaborate cartouches and raised pads. Sometimes both were used on the same piece. Patterns with copper luster added were marked with the applied pad or E & F Tunstall in a rectangular box or half circle. Occasionally E & F is impressed under the unglazed rim of footed pieces. Forster is sometimes spelled "Foster." The

number "2" is also a common mark. Decorated pieces are often marked haphazardly, if at all. These pieces can be identified by the shapes.

Judging by the amount and variety still available today, Ceres must have been produced for many years. The seven positively identified variants are:

- plain white
- plain white, variant shape
- white with detail in two shades of blue
- white with copper luster detail
- white with yellow and green and luster
- Rockingham-type glaze
- White with detail in other colors (black, purple and red) have been reported.

Imitation may be the sincerest form of flattery, but none of the Ceres imitators comes close to the original. Of those who tried, only Turner and Pearson almost succeeded.



Photo above is a Rockingham type sugar bowl in Ceres-marked with E & F raised pad, 7 1/2" tall to top of lid. Could this piece have been made by an American potter using a Ceres shape to make a mold? I have seen one other besides this one-advertised several years ago in Maine Antique Digest.

Photo at the right is of the bottom of the variant teapot with the Elsmore & Forster clearly marked.



Above left : detail is painted with two shades of blue. The teapot on the right is painted with green and yellow luster wheat.



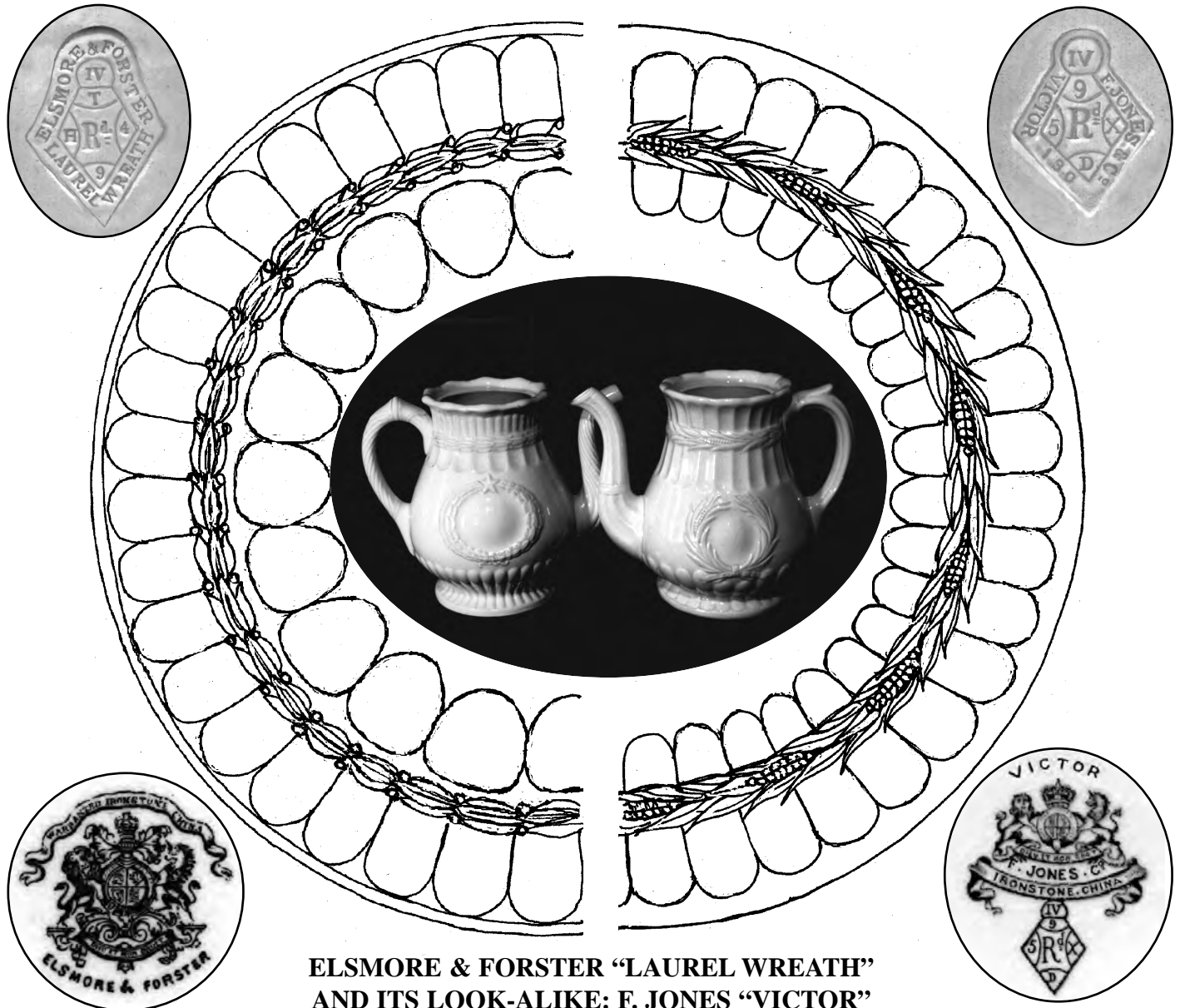
Arene Burgess is also a member of the Tea Leaf Club and has written a more comprehensive article in the latest issue of TEA LEAF READINGS on E & F covering all the shapes that they manufactured. Copies available from TLCI.

WHITE IRONSTONE NOTES

VOLUME 2 No. 4



SPRING 1996



**ELSMORE & FORSTER "LAUREL WREATH"
AND ITS LOOK-ALIKE: F. JONES "VICTOR"**

Laurel wreath is a striking example of the great classic revival that began in England with Robert Adam in the 1760's -- and lasted well into the Victorian era on both sides of the Atlantic. This symbol of victory in olympic competition was an equally apt symbol for a



thriving new republic about to celebrate its centennial. Collectors covet a Laurel Wreath tea service with transfer print portraits of George Washington in the wreath. (See Wetherbee's Second Look, page 128.) (continued on page 4)

LAUREL WREATH and its Look-alike, VICTOR

(continued from page 1)

Elsmore & Forster registered Laurel Wreath April 4, 1867 and, for unknown reasons, registered the identical shape under the name Victory Shape the same day. It seems to have sold best and is more frequently found in Pennsylvania and the Washington, D.C. area. Some collectors believe that Laurel Wreath was a more diplomatic name than Victory for selling the shape in the South so soon after the Civil War.

On September 9, 1868 -- almost a year and a half after Laurel Wreath's debut -- F. Jones introduced Victor, a remarkably similar shape that's sometimes mistaken for Laurel Wreath. The body lines of the two patterns are indeed very much alike. But a close look shows some distinct differences. Wreaths of corn ears and leaves are substituted for laurel wreaths. Spiral twist handles are replaced with smooth ones, and some, but not all, ribbing is changed from convex to concave. Laurel Wreath's finial is a knotted rope, and Victor's finial is a ring of corn ears and leaves.



This last fall we drove to Jane and Wes Diemer's home in Wilmington, Delaware, where we were warmly welcomed to photograph from their extensive collection of Laurel Wreath. Jane kindly allowed us to remove all but the Laurel Wreath pieces from her cupboard for this article. She usually mixes patterns in her well arranged displays. Wes was an invaluable helper in lighting for these photographs and we were able to achieve good detail of the

embossing.

Jane said that her first piece of Laurel Wreath was the shaving mug shown on page six. She said "It called, come and get me." It was ten dollars and she found it at a Sunnybrook show in Pottstown, PA over twenty years ago. In those days, small towns in Lancaster County, PA also had fire house shows. They were organized by the local charities to help fund the fire departments. Women would set up tables of country chicken and corn soup and other Pennsylvania Dutch foods to lure the

crowds for the dealers. Back then, dealers were able to find whole tea sets of ironstone as well as single pieces of dinnerware and chamber sets. Old time dealers like the Gibsons, the Goods and Clyde Youtz had at least a third of their table tops covered with white ironstone. Firehouse shows would be able to attract up to fifty dealers and charged only \$1.50 admission.

Elsmore & Forster patterns, Ceres, Laurel Wreath and Morning Glory were most commonly found in house and tag sales in these agricultural communities. They were originally owned by the farmers and local towns people who loved their familiar motifs of flowers, leaves, grains, vines and melon ribs. Jane and Wes like and collect Ceres and Morning Glory as much as they do of Laurel Wreath. Jane Says that she was attracted to these Elsmore & Forster shapes because of their stunning, beautiful design and their clean, white, uncrazed glazes. Since that first mug called out "come and get me," the sight of white ironstone still emits the same call!

We spoke to Patty Hurt in Texas recently. Patty collects Laurel Wreath / Victory Shape and has always wanted to rename it the Texas Shape because of the lone star on the laurel wreath!

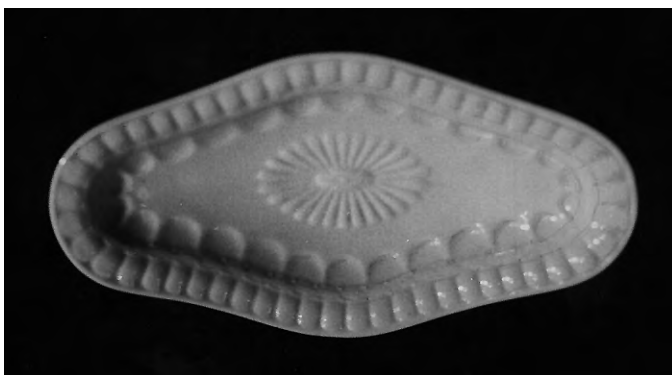
We still have not found a ladle, a well and tree platter, a master waste jar, a foot bath, a child's tea or dinner set, a punch bowl or syllabub cups or a covered pancake dish in Laurel Wreath Shape. If you have any of these items, send photos for the pattern P.S.

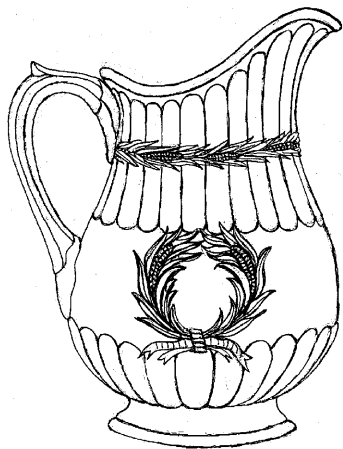


Above is a photo of Jane Diemer's corner cupboard. Top shelf holds two sizes of tea pots, and creamers, a sugar bowl and cups with and without handles and saucers and one of her three waste bowls. Three sizes of covered vegetable tureens grace the middle shelf along with two platters and a large dinner plate. Two rare cup plates are in front. The lower shelf has

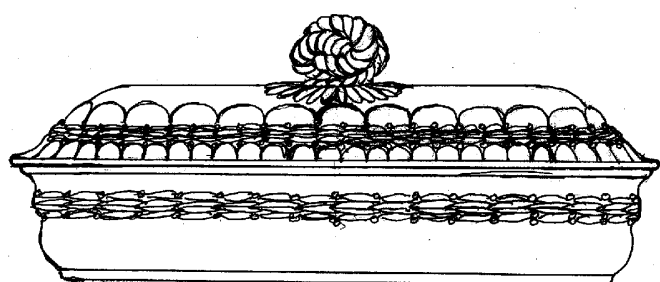
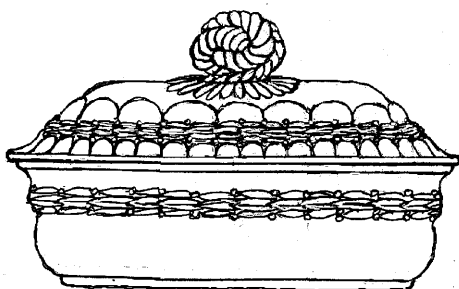
the exceptional three piece sauce tureen, a pair of relish dishes, stacks of cups and saucers (enough to serve a large crowd), as would the stack of dinner plates with some soups and luncheon and pie plates on top. A stack of berry dishes in the back, in between the cups. See other photos for the rest of the collection.

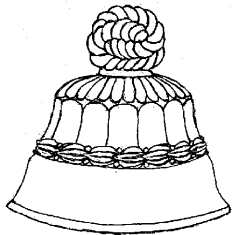
Right: Compote with ribbed pedestal, 5 1/8" high, 9 1/2" diameter. All the pieces on this page are in the Diemer Collection with the exception of the soup tureen below top left, photo & collection of Dan Overmayer. It is 11 3/4" high by 15" long and 9 1/2" wide. Dated April 4, 1867. (Dan would love to find the undertray.)The three piece sauce tureen in the next photo is a different proportion with fewer ribs. The gravy (or sauce) boat best shows the detail of the spiral twist motif on the handles of all Laurel Wreath pieces. Also the central wreath shows the three overlapping rows of laurel leaves with a lone star on top. The two covered vegetable tureens are 11" and 12" handle to handle. Lower left corner: Relish dish to the pattern is unusual because it is symmetrical. The butter dish lid is sitting on a plate, waiting for its proper base.



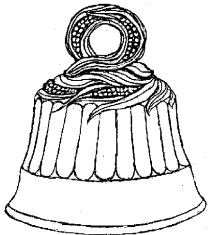


Upper left photo and the drawing below are Victor Shape. The designer did not copy the spiral turning on the Laurel Wreath handles but all the other elements of the design are similar. The drawing clearly shows the corn motif on the wreath and collar of the ewer. (Moreland collection) Above: Four Laurel Wreath pitchers. Largest pitcher is 11 1/2" tall and is shown again in the photo below. The table pitcher is 8" tall. The creamers are 6, and 5 1/4 " tall. The bath set below is nearly complete and very impressive. Pitchers and bath set in Diemer collection. The Moreland's horizontal toothbrush holder was the model for the drawing below. Covered soap dish drawing is our idea of what it should look like. We would love a photo of the real thing if anyone has one, to put in the profile P.S. of the next issue of the newsletter.





Above: Tea set in two sizes, missing the second sugar bowl. Cups with and without handles. The pour spout on the tea pots are unique. They are not noticeably larger at the point where they attach to the teapot body and end with a blunt cap rather than a shaped pour spout. The sugar finial is turned to show the knot in side view. (Diemer collection)



Left, above: Laurel Wreath tea lid. Left, below: Victor teapot lid.

Right: This photo came with these comments written on the back. *Patty and Jack Hurt's cupboard full of the "Texas" ironstone in the "Lone Star Pattern" known to some (including Mr Elsmore and Mr Forster) as "Laurel Wreath."* As you can probably guess, the Hurts are from Texas.



Left: Three sizes of waste bowls (Diemer collection) make one believe there may be three tea sets in graduated scale.

Below: Laurel Wreath with copper luster enhancements. Photo and collection, Dale Abrams.



WHITE IRONSTONE NOTES

VOL. 7 No. 2



FALL 2000



MORNING GLORY & IVY WREATH

Morning Glory / Halleck Shape by Thomas Elsmore & Thomas Forster, 1855-71. The Morning Glory and Halleck Shape names are found on the same body Shape. One can only guess why it was named twice or when it was made. No registry mark has yet been found. This beautifully carved shape which is covered with morning glory vines, leaves and blossoms is reminiscent of another design by Elsmore and Forster, the great classic Ceres Shape registered in 1859. Geoffrey Godden wrote that David Chetwynd was a modeler whose name is associated with E. & F.'s Ceres Shape. And Arene Burgess, author and collector of E. & F.'s ironstone china, believes that the same mod-

eler designed and carved both Ceres and Morning Glory Shapes. The two shapes are similar. Both are covered with all-over relief carving and have oval and round bodies with similar gracefully shaped pedestals, pour spouts and handles. Their handles and finials are made of incredibly detailed carved stems and leaves. As much detail has been put in the Morning Glory blossoms as in Ceres' wheat heads. The brush vases have the same elongated shape with little arm-like handles and the compotes look so much alike that we have to look twice to be sure of the difference. The pedestals of the compotes are identical, with melon ribs and cable. (continued on page 4) (continued from

MORNING GLORY BY ELSMORE & FORSTER



Morning Glory Shape (also found marked Halleck Shape) was made by Elsmore & Forster, potters in Tunstall between 1855 and 1871. The printed mark appears on most dinner pieces. The drawing of the Morning Glory mark is often found on the serving pieces and is a raised 'pad' instead of the usual impressed mark of other potters. To date, no diamond registry mark has been found on Morning Glory. Our guess is that it was

marked after Ceres Shape (1859) and before Olympia Shape (1864). The plate above is from Wally Skinner's collection.

Below: Our Heavenly Blue Morning Glories came into bloom just in time to photograph for this issue. We wish the photo was in color. The shape of the leaf is slightly different from the older English version.

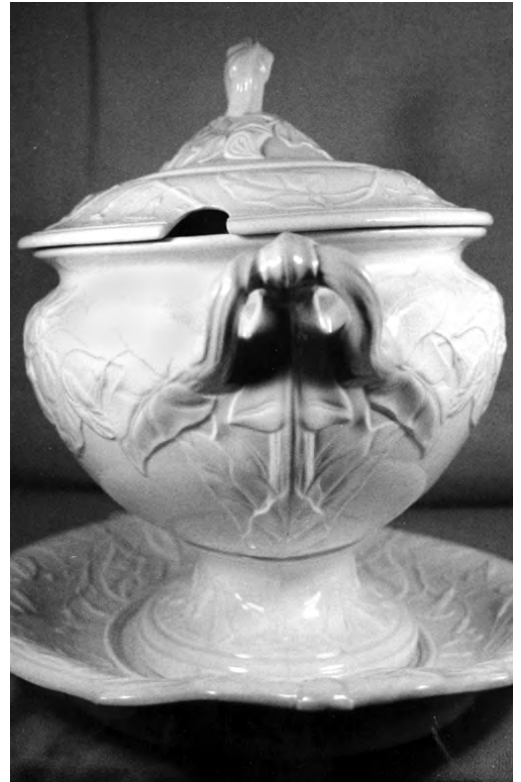


page 1)

Both shapes have a clean blue-white color and are found with printed lion and unicorn marks, regularly impressed marks and occasionally, the unusual raised pad mark. The pad is made by impressing a pad of clay and applying it to the body with slip.

The Morning Glory Shape is scarce. We could not find a cup and saucer, sugar bowl, creamer, tea bowl, ladle, vanity box, nor any of the rarer pieces like butter or pancake dishes, master waste jar, or foot bath. Whether or not David Chetwynd was the modeler of Elsmore & Forster's Morning Glory and Ceres Shapes, and when Morning Glory was registered will have to wait until more research is done in England.

MORNING GLORY



Above: Magnificent three-piece soup tureen. Almost all of the tureen surface has embossed design. There is even great attention to detail under the handles. (Rigoulot coll.)



Above: Vegetable tureen with the same shape handles as the soup tureen. These tureens are known to have been made in three sizes. (Diemer coll.)



Above: This compote or tazza is marked Halleck Shape. It is so close in design to the Ceres compote that you have to look carefully to be sure. The pedestal is identical to the Ceres Shape compote and the bowl has the same scalloped ribs, however, the brim has carved morning glory vines. (Moreland coll.)

MORNING GLORY



Above: Five very impressive items of a bath set. Notice that the vertical brush vase is similar in design to the Ceres Shape. We know that the ewer and basin, potty, and mug were manufactured in at least two sizes and possibly three. (Diemer coll.)

Above: Large mug 3 5/8" high by 4" diameter. This mug was possibly a cider or hot soda mug. If a part of a bath set, it was the largest size set. (Dieringer coll.)

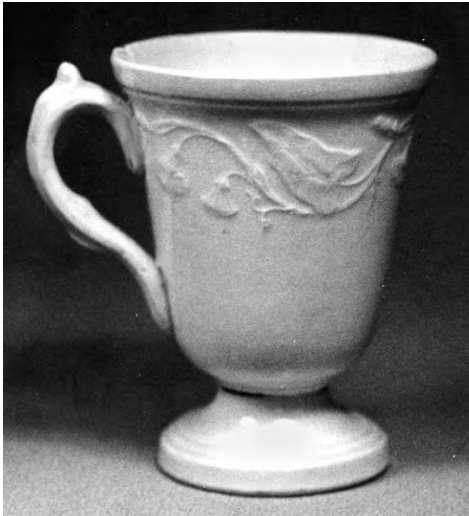
Right: A Morning Glory teapot and an Ivy Wreath teapot by Meir, shown together for comparison purposes. Collectors often mix and match these two Shapes to complete sets. The pots have similarly shaped bodies with branch handles and finials, step-down bordered lids, scalloped rims and pedestal bases. Ivy Wreath is controlled in border bands and Morning Glory meanders across the body.



MORNING GLORY

Right: A wonderful covered punch bowl. The slight fluting on the body of the bowl is also seen on the ewer, brush vase and teapot.

These images were sent to us over the Internet by Jane Diemer. We are pleased that we are often able to adapt digital images for use in the Newsletter.



Above: Morning Glory syllabub cup 4" high by 3" diameter. (Dieringer coll.)



Above and right: A top view of the covered punch bowl and detail of the punch bowl lid. The handles and finial are leaf-wrapped vines.

WHITE IRONSTONE NOTES

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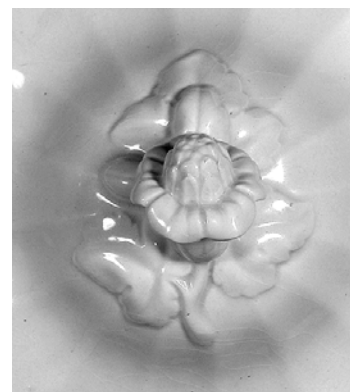
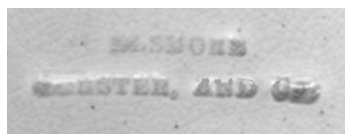
FALL 2004



Portland Shape & Paris Shape

Above are photos of the details on Portland Shape. The middle photo is a Tithonia blossom that Carl Gortzig identified as a possible modern version of the flower on the finial. See the article on page four for more information.

PORTLAND SHAPE



Portland Shape & Paris Shape

Because of the many times collectors have confused some pieces of Portland Shape and Paris Shape, we decided to do a profile of both shapes.

Portland Shape by Elsmore & Forster and is not easily found in white ironstone. Elsmore & Forster also exported it decorated with Copper Lustre Morning Glory and occasionally with Reverse Teaberry. Almost half of the pieces used in this profile of Portland Shape are lustre decorated.

Many of E&F's other shapes are found with a patent registry date. However, no patent registry mark has been found on a white or lustre decorated Portland piece -- only a black printed lion and unicorn mark and an impressed circle with E&F surrounding PORTLAND SHAPE. We can only surmise that, like many similar paneled shapes, it was made between 1855 and 1865. The 12-paneled plates are frequently mistaken for Paris Shape although they have a deeper, more pronounced carving (see pages 5 and 8.)

The bodies of covered pieces have a heavy, robust form with rounded vertical panels, almost ridge-like raised dividers on a pedestal foot, and an appropriately large finial in a trumpet blossom shape with a dome protruding from its center. An in relief version of that blossom with lush foliage is repeated on the handles of the Portland trays and tureens and also on the ladle.

We asked Carl Gortzig (WICA member and Professor of Horticulture at Cornell U) to identify the carved botanical motifs used on Portland Shape. He replied that it was an interesting finial, one that had puzzled him for a long time. He said that Jean Wetherbee refers to it as a trumpet flower, but it definitely is not any of the common species that have trumpet-shaped flowers, e.g., lilies, trumpet vine, petunias. Carl thought it looked a bit like a marigold but the foliage did not match at all, and that it could possibly be a plant native to Mexico called a Tithonia (*named after Tithonus -- a Greek God*). He brought us a real modern hybrid tithonia which we photographed (see cover). It had the same domed center surrounded by petals and its leaves were a very good match to those on Portland ironstone. But he added that it was hard to believe that the pottery designers would have been familiar with this plant although it may well have been used in the gardens of the 1800s. However, he didn't believe it was common enough to be that well known. Carl asked, "Could it be another one of those stylized guys that the modelers were so good at devising?" He said he doubted that, because it was too meticulously detailed and too realistic looking a flower and set of leaves.

The covered toddy/syllabub bowl (page 5) was identified as Portland because of the trumpet finial and the black printed E&F mark. (Curiously, the same toddy bowl has been found with a tulip finial--perhaps E&F intended it as their Tulip Shape toddy?) We think the one shown here with a trumpet is Portland even though it has many narrow fluted panels and doesn't match the toddy cups. (which are shaped like most other Portland pieces) We are certain that the white cups are Portland because they match those found with lustre Morning Glory. (page 6.) Cups are rarely marked, but when Flow Blue or Tea Leaf collectors find a cup, they have the advantage of identifying the potter or shape by the decoration (an example of how important our fellow ironstone collector clubs are when researching). We would still be looking for the relish dish and mug if they had not been identified because of the Morning Glory and the E&F marks found by Dale Abrams (page 5).



Sauce tureen. (Harrison coll.)



Although the plate has 12 segments, the platter only has 10.



Below: Detail of the fluted toddy bowl with a tulip finial which was possibly for Elsmore & Forster's Tulip Shape.

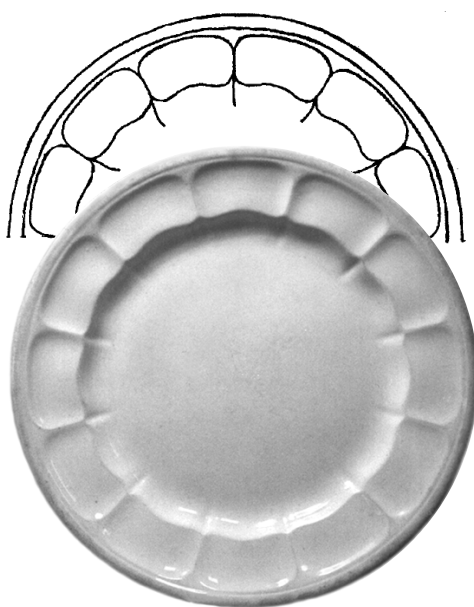


Top: Group with a 10" diameter syllabub or toddy bowl, sauce tureen, 10" vegetable tureen and table pitcher. Note, the toddy bowl is a different body style with many simple fluted panels. The handle is also plainer, without flower or foliage. (Allers coll.)

Above: This sauce tureen was found with a matching ladle which is not marked and looks like the Paris ladle.



Oval vegetable tureen 12" long. (LaCombe coll.)



Portland plate.



This relish dish was identified because it was marked Elsmore & Forster and had Portland's Morning Glory motif.



Above: 12" long oval compote.

Below: Bottom of a butter dish.





Portland pitchers have a large decorative leaf under the pour spout as well as at the handle terminal.

The cups and waste bowl were modeled with much lower relief and flare out at the top -- an upside down version of the teapot, sugar and creamer. The cups were recently identified by Dale Abrams as Portland because of the Morning Glory lustre motif. All the photos of lustre decorated Portland pieces are courtesy of Dale Abrams.



Two lustre-decorated versions of creamers. One rim is more pronounced and has a very small foot. The other has a leaf under the pour spout and a pedestal foot.



This waste bowl has eight panels with Morning Glory lustre. Undecorated, white bowls are probably not recognized as Portland Shape since, like the cups, they do not look like the tea set pieces.



Tea or punch cup.
(Allers coll.)



Syllabub, punch or toddy cup.
(Addy coll.)



Two lustre enhanced lids showing a split pod and a more typical trumpet blossom.



Gravy boat. (Abrams photo & coll.)



Potty and brush box in white, which leads us to believe that there are other white pieces of the bath set out there. (Gosselin/Vasseur coll.)



Ewer & basin. (Abrams photo & coll.)



Soap box with lustre-enhanced finial and Morning Glory motif. An undecorated white one has never been found. (Abrams photo & coll.)



Mugs in two sizes. (Abrams photo & coll.)

WHITE IRONSTONE NOTES

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SUMMER 2012



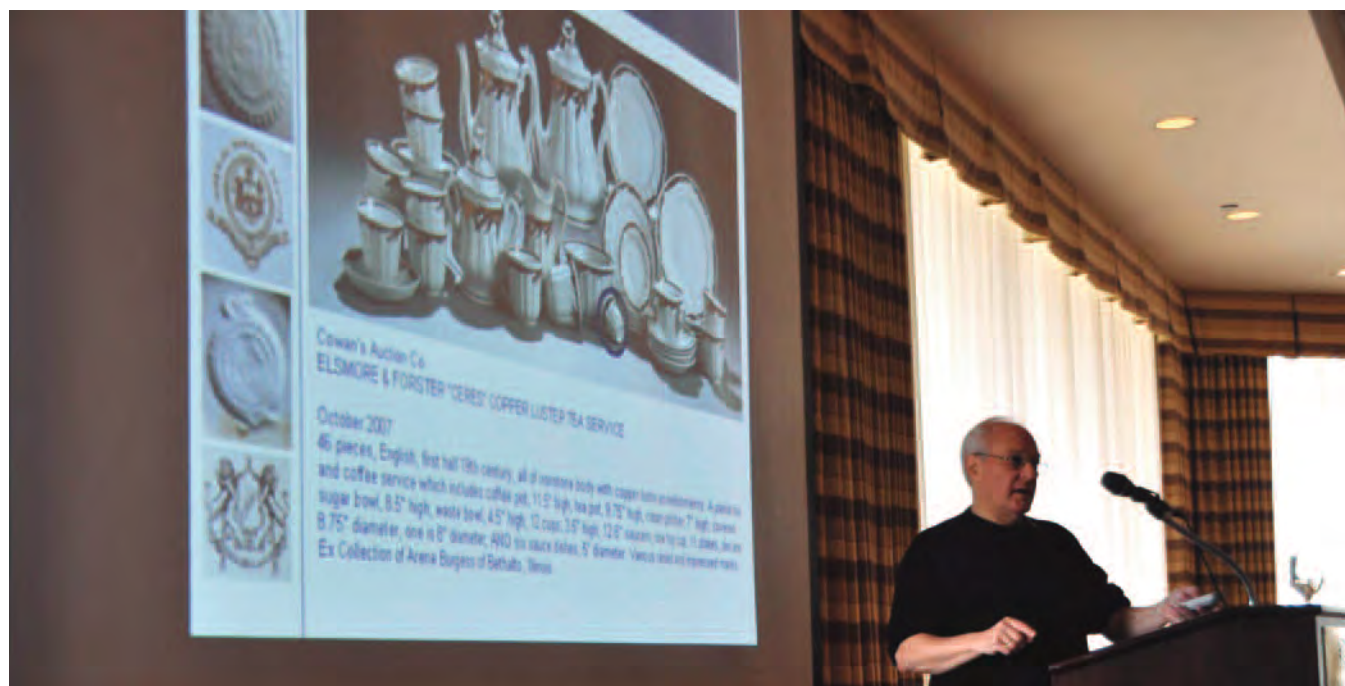
CONVENTION COVERAGE ELSMORE & FORSTER

Pictured above is an exceptional Charles J. Mason soup tureen which was brought to the Show & Tell event at the 2012 Convention. See page 11 for more information on this tureen.

In conjunction with Dale Abram's informative talk on the Elsmore & Forster pottery we are giving an overview of all the shapes we know of that they manufactured.

This issue also includes a memoriam to Jean Wetherbee who passed away on March, 18, 2012. Jean was the most knowledgeable person on white ironstone china that we ever knew. Her books are still the most informative and accurate information to be found. She was also responsible for motivating a few of us collectors to create the White Ironstone China Association. We thank her.

ELSMORE & FORSTER



Dale Abrams, shown above, gave an outstanding program on everything known about Elsmore & Forster. His research was incredibly thorough including contacting museum people in England. We are not giving a synopsis of his speech here but it is available on a DVD available by contacting the WICA Shoppe. We are including an overview of the shapes that Elsmore & Forster merchandised in the U.S.

Known shapes made by Elsmore and Forster are:

- Arched Forget-Me-Not
- Baltic Shape
- Ceres Shape
- Crystal Shape
- Laurel Wreath aka Victory Shape
- Morning Glory Shape aka Halleck Shape
- Olympic Shape
- Pacific Shape
- Portland Shape
- Tulip Shape



The design for this Arched Forget-Me-Not soup tureen may have been from Ralph Scragg, the same modeler who did Grape Octagon Shape.

ELSMORE & FORSTER



Below: Two versions of the popular Ceres Shape relish dishes. The wider one on the left is a plain shell shape. The one on the right has an added cable and lobed scallops on the rim.



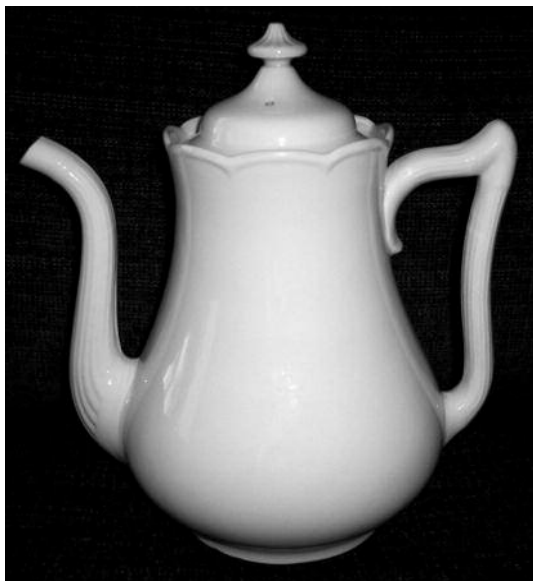
Although marked Number 2 Shape, this teapot was also made by many potters who used impressed marks with Baltic Shape. This was another shape that Elsmore & Forster bought from the modeler, D. Chetwynd in 1855.



Left: A Ceres Shape ribbed pedestal compote with four raised feet. The inverted ribs on the interior of the bowl have an added inner rim of wheat heads and leaves. Registered on November 2, 1859.



ELSMORE & FORSTER



Left: Crystal Shape teapot. The pour spout and handle have narrow embossed ribs. Note the scalloped rim. No registry has been found for this shape.



Below: Morning Glory or Halleck Shape. It was sold marked with either name. The carving is among the finest in all ironstone. The botanic detail is perfect and covers the entire body of this soup tureen. No registry date has been found but we suspect it was potted in the early 1860s.



Above: A hefty knotted rope is used as a finial on all of E&F's Laurel Wreath Shape pieces including this potty. It was sold as both Victory Shape (probably in the Post Civil War North) and Laurel Wreath Shape. It can be found with a transfer portrait of George Washington inside of the wreath. Registered April 4, 1867.



WHITE IRONSTONE NOTES

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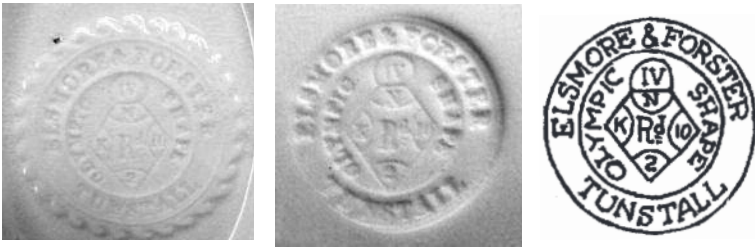
FALL 2012



OLYMPIC SHAPE HANGING PEAR JUMBO

This issue gives you a triple treat of profiles plus all our regular features. The picture above is of an Olympic Shape cookie plate by Elsmore & Forster. An elegant and timeless piece of pottery if ever there was one. We hope you enjoy this newsletter.

OLYMPIC SHAPE



Above: A raised pad mark and a directly embossed one with a drawing of the mark.

Olympic Shape was registered for a patent on November 10, 1864 by Elsmore & Forster. Its plain rounded body with uplifted handles is a fore-runner of their other shapes of the 1870s-1880s. The uplifted handles are squared and ebossed with fine reeding. It has spire-shaped finials. It is rare. The pieces shown here are the only ones found by collectors in over thirty years. Perhaps it was not marketed in the US for long. The list of pieces not found is long. A ewer & basin, soap dish, brush box or vase, large waste jar, footbath, soup tureen, ladle, well & tree platter, salad bowl, punch bowl, hot beverage pot, coffee pot, butter dish, pancake server or even a platter. Elsmore & Forster followed this shape with its more elaborate Laurel Wreath Shape which must have been much more successful since it is easier to find than Olympic Shape.



Above: The registry page from the Patent Registry Offices at Kew, England. It shows the registry Number #181215 was used for both the dinner and toilet services even though the image is missing any pieces from the toilet service. Perhaps the jug is a hot water jug from the toilet service. Note that the relish dish and platter are illustrated but neither of them have yet been found by collectors.



Above: Another page from the Patent Registry Offices - this one is #181214 and is of the tea and coffee service. Interesting that it included a butter dish which has also never been found.

Below: The classical compote is beautifully proportioned with a decorative border on the bowl's inner rim and also a smaller border on the foot.



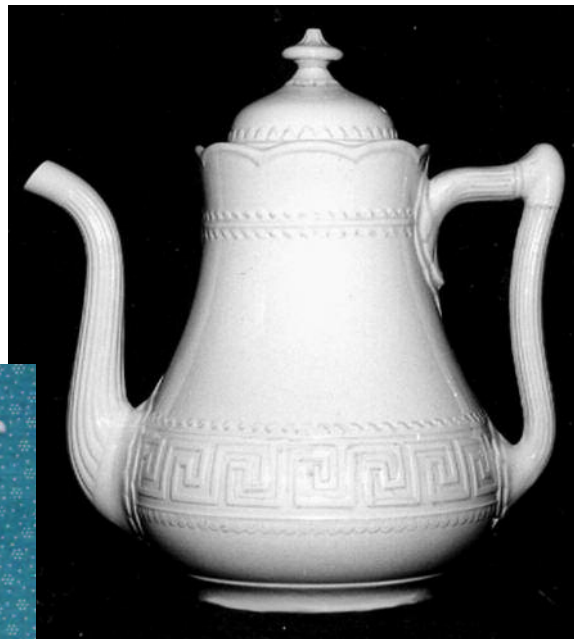
OLYMPIC SHAPE

Below: Large and small size vegetable tureens shown with the sauce tureen. Note the rectangular shape uplift handles with reeding.



This plate and drawing illustrate the classical greek key border and outer and inner rope accents.

OLYMPIC SHAPE



This tea service illustrates how well the simple classic round body shape works when decorated with a Greek key border at the hip or under the rim of the cups and bowls. A smaller delicate border is used at the neck. Handles on the tea service are embossed with fine reeding. There are simple spire-shaped finials that Jean Wetherbee described as pagoda-type. Note that a scalloped rim is used only on the teapot and sugar bowl.

The syllabub cup at the right is not a part of the tea set but it fit nicely on the page.

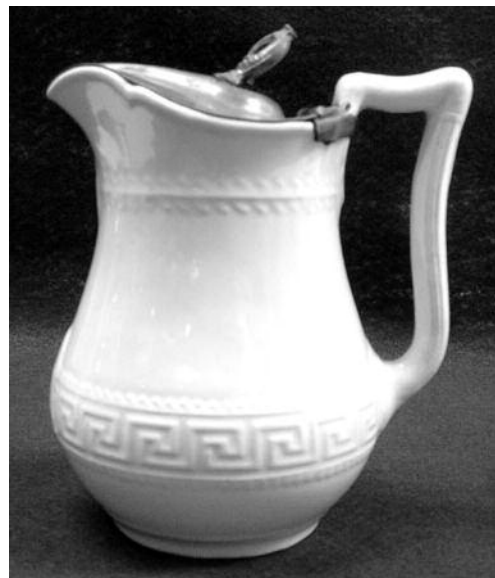


The tea waste bowl is a lovely and useful piece all by itself.

OLYMPIC SHAPE



This potty and the mug below are the only pieces of the toilet set that have been found so far.



It is remarkable that this lovely metal-lidded syrup has been found when a ewer & basin and a platter or soup tureen haven't!