The above photo is of a Trent master waste jar by John Alcock, owned by Dave & Karen Klein. I have heard some objections to the use of the term master waste jar, but that is exactly what it is. The used water from the ewer & basin were collected in this large vessel and taken somewhere for disposal. Now doesn’t that make you more appreciative of indoor plumbing. That the people of the Nineteenth Century (and some of the Twentieth) took pains to make the task a little more attractive with these handsome containers, impresses us. We are also impressed that so many of these beautiful, large waste jars have survived so much daily use to be admired today.

(Klein photo)
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FROM THE EDITOR’S DESK
Here we are, starting year fifteen of this newsletter. We remember wondering if there was going to be enough interesting information to write about. It turns out we didn’t have to worry, there’s plenty thanks to our members and the Internet. Everything else we had to say is better said in the President’s Letter on the next page. We apologize to Craig Mattice for putting his Treasurer’s Report on page 11 because of lack of space on these two pages.

LETTERS
Ironstone Sighting!
Carol and I recently traveled to the Southwest for the first time and arranged a visit to the home and studio of the artist Georgia O’Keefe in Abiquiu, New Mexico. It was preserved as she left it in 1986, when she died at the age of 98. In the kitchen, among the Corning Ware, Revere Ware pans, and other cooking items, was a beautiful Fig UNION vegetable tureen! I like to think that this was an heirloom from her family which settled on a farm in Sun Prairie, WI, in the 1840's. She must have appreciated it as there were no other antique items in her Modernist home.

Bill Lancaster

We just received White Ironstone Notes today with the letter regarding Berlin Swirl Soup Tureens. I have just cleaned (the dirtiest) a Berlin Swirl soup tureen and after reading the letters I measured ours. It is 16 1/4" wide, 14" tall with the 17" underplate. I just thought I would add to the information. It is the biggest tureen we have and has replaced, on the dinner table, a huge Fig Tureen. I have never seen anything this big.

It took me six months to get it clean, it had been so well used and loved. We drove over 100 miles to get it after seeing the pictures of it in an estate sale notice. That’s all we bought.

Anne Bedford

This ‘Ridgway’ baker - as seen in the photo (see Kowalsky, pg. 323, middle picture on the bottom with the little lion with the curled tail atop the crown) is beautiful but I cannot find that W. Ridgeway made this Gothic shape??/ help!

Janet Koorr

Page 570 in the Kowalsky Encyclopedia of Marks shows Win Ridgway, Son & Co. as using the phrase ‘Imperial Stone’ at the top of their mark. Although it hard to see in this picture, there is a small lion standing on the crown just under ‘Imperial Stone.’ Probably most of the potters made Gothic shapes at the time because of it’s popularity and there were no registry problems in the 1830s and until 1842. And much of it was covered with transferware.

FIRST JEAN WETHERBEE HONORS
AWARD PRESENTED
Committee seeks 2009 nominations

Jean Wetherbee is the first awardee of the Honors Award named for her. The presentation was made at WICA’s 2008 annual convention banquet on May 3. In Jean’s absence, Ellen Hill accepted the award for her. The citation read in part “...for extraordinary work in research and publication on white ironstone china, building the foundation for further research and enjoyment and... establishing the basis of knowledge for the creation of the White Ironstone China Association.” Author of the first books on white ironstone, Jean Wetherbee published for the first time the names of ironstone patterns and the names of potters, as well as other patterns and historical information.

The award was established by WICA’s Board and officers in 2007. A committee, including Elsie Finch, Chairwoman, Patty Hitt and Harry Lowe, developed four criteria for the award: extraordinary work in research and publication over time;... in leadership, including service as officer, board member or committee chair over time;... in other forms of volunteerism over time; or a combination of any of these.

The 2009 committee is now seeking 2009 nominations. Members are urged to write or email (no phone calls, please) any member of the current committee, keeping in mind the award criteria in their nominations; the chairwoman will send email copies of the complete language of the criteria to any member who wishes to nominate. The 2009 committee members are Elsie Finch (elsiefinch@jaredfreeman.com), Carol Lancaster (lancastermonroe@charter.net) and Shirley Parmer (parmershir@aol.com). Members can submit more than one nomination, provided each is accompanied by reference to the criteria. Nominations close in January, 2009. The award will be given on the basis of nominations and the judgment of the committee at the 2009 annual meeting in Chautauqua, NY.
Thank you to WICA for awarding me the framed award. I missed all of you at the convention. Missed the great friends too - Have a great year.
Jean Wetherbee.

MARK YOUR CALENDARS
for October 11, 2008.
That is the date for the WICA Regional to be held at Bob and Bonne Hohl’s house in Reading, Pennsylvania. While the time and program has not yet been finalized, there will be an interesting program, plenty of space for table sales, time for show and tell, time and space to mingle and socialize and of course some good Pennsylvania Dutch food. You need not be a resident of this region to come to the meeting. If you are not in this region and are interested in attending, please drop the Hohl’s a note with your address or contact information. When the registration material is sent out to regional members, they will make sure that you are included.

PRESIDENT’S LETTER
As you will see from this issue of Notes, WICA’s 2008 convention in Grantville, Pennsylvania, was a great success. The Alcock exhibit organized by the Hohls and Moseleys, and highlighted by Jim Kerr’s talk, was extraordinary. George Miller’s keynote address was illuminating. Dennis Jackson, our new professional auctioneer, more than lived up to his billing. Congratulations to Convention Chair Adele Armbruster and the many event coordinators and other volunteers responsible for the enjoyment of all who attended.

The big news on the Board front is the report of the Strategic Planning Committee, co-chairied by Jean Gortzig and John Yunginger. This committee took a broad look at nearly every aspect of WICA and came forward with a wide-ranging set of recommendations, many of which the Board adopted at its meetings on May 2 and May 4. Let me give you some of the highlights, most of which involve ongoing work by an existing or newly created WICA committee.

A number of the initiatives relate to WICA’s status as a 501(c)(3) organization. A Development Committee has been formed, which will be chaired by Jean Gortzig, to explore the ways in which WICA can seek funding to further its educational and research activities. One fund raising method, to be launched next year, will be to create a new membership class for WICA members who wish to support its research activities by contributing, on a tax deductible basis, an amount above the regular $30 dues level. At the same time, the Education & Research Committee will be asked to develop procedures and criteria to determine what research projects WICA should initiate or support.

A major research resource of WICA is the extensive archive of photographs of ironstone accumulated by the Dieringers as Editors of White Ironstone Notes. Much of this material is not in digital form, but it should be in order for proper preservation and to make the material more accessible to members and researchers. Accordingly, a committee, which will include Jim Kerr and John Yunginger, will consider how best to convert these non-digital archives to digital form. With respect to the organizational records of WICA, an effort led by Elsie Freeman Finch has been launched to identify and organize such materials for appropriate archival preservation.

With respect to WICA as an organization, a Governance Committee has been established, chaired by new director Bob Hohl, to consider possible changes in our structure. The committee will consider such issues as possible term limits for directors and/or officers, the method of election of same, the size and composition of the Board, and other approaches to governance that may increase transparency and widen member participation and leadership. WICA’s website gets good reviews, but there is a sense that it could be even more useful. A committee co-chaired by Heather Diamond, our webmaster, and Denise Andre, chair of our Public Relations Committee, will consider how best to go about taking our website to the next level.

With respect to the annual convention, a new Program Committee has been formed to oversee the speakers and exhibits at conventions, thus freeing the Convention Chair to focus on the many other arrangements necessary for a successful convention. There are other elements involved in the ongoing strategic planning effort, and you will hear more about them in the coming issues of Notes. In the meantime, if any of the particular areas mentioned above are of interest to you, and you would like to volunteer some time to work on one of these committees, please be in touch with me.

Finally, there are two other committees at work that deserve your attention. The Nominations Committee, chaired this year by Craig Mattice, is responsible for nominating officers and directors for the coming fiscal year. Please be in touch with Craig if you would like to propose someone (including yourself) for a director or officer position. Next, as you will read elsewhere in the Notes, our Honors Committee, headed by Elsie Freeman Finch, is seeking nominations for our annual Jean Wetherbee Award. Essentially, the purpose of this award is to recognize someone who has given outstanding volunteer service to WICA, but it can also recognize achievements in research or publications. If you have a proposed nominee, please be in touch with Elsie.

As we swelter in 100 degree heat here in Chataququa, New York, one can’t help but long for foot baths. With respect to WICA as an organization, a Governance Committee has been established, chaired by new director Bob Hohl, to consider possible changes in our structure. The committee will consider such issues as possible term limits for directors and/or officers, the method of election of same, the size and composition of the Board, and other approaches to governance that may increase transparency and widen member participation and leadership. WICA’s website gets good reviews, but there is a sense that it could be even more useful. A committee co-chaired by Heather Diamond, our webmaster, and Denise Andre, chair of our Public Relations Committee, will consider how best to go about taking our website to the next level.

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As we swelter in 100 degree heat here in New York, we look forward to the two fall regionals we hope to attend: September 6 at the home of Mimi and Joe Trapani in Wallkill New York, and October 11 at the home of Bob and Bonnie Hohl in Reading, Pennsylvania (for Region 7). I hope to see many of you at one of these regionals, and hope that some of the other regions will also organize events later this year as well.

Thomas H. Moreland
Tmoreland@kramerlevin.com
(212) 715-9246

WHITE IRONSTONE BOOKS
WHITE IRONSTONE: A COLLECTOR’S GUIDE
Jean Wetherbee, $30.00

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Kathy Hughes, $29.00

Single back issues of WHITE IRONSTONE NOTES are available to members only at $7.50 each. Volume 1 has 3 issues. Volumes 2 through 10 have 4 issues each.

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The Alcock Potters

The Alcocks were a family of bankers and potters from Burslem and Cobridge in Staffordshire England that produced white ironstone china from the 1830’s right through the early 1900’s. A chronology from the early Samuel, to John & George to Samuel Jr. & John, to John and ending with Henry and Richard - can be found in Kowalsky’s Encyclopedia of Marks. It is not unusual to find a single shape made by an early, mid and late Victorian Alcock potter. It is possible that they shared shapes and even modelers. Divided Gothic and Trent shape have been found with three different Alcock potters marks. They are found easily and they were probably successful enough to warrant continuing by succeeding potters. It is evident that there was a close working and financial relationship existed between the Alcock families.

The Following is in a chronological format used both by the Convention exhibition and in Jim Kerr’s power point presentation of the Alcock potters and the shapes they made. We have included some photos of pieces that were not in the exhibition or Jim’s talk. There is not enough space here to show an example of all of the shapes the Alcocks potted. If someone would like to do a book on the Alcocks - much of the research has been done by members and is available in WICA’s archives.

The timeline of the Alcocks given in the presentation by Jim Kerr with research by Barbara Brown.

Samuel Alcock and Co., 1828-1853
1799 Samuel was born, the youngest of nine children of Thomas & Katherine Alcock.
1828 Samuel operating the Hill Top Pottery works in Burslem.
1838 Samuel ends partnership with three nephews Joseph, George and John Alcock who had run the Burslem Commercial Bank with him.
1841 Census lists Samuel at age 41 and listed as a China Manufacturer and living at Elder House, Cobridge/Burslem, a son is also listed Samuel age 15, potter is also listed in the 1841 census.
1848 Samuel Alcock died on November 10, 1848 and was buried at Kingsley.

John & George Alcock, 1839-1846
1835 The Elder Road Pottery became the property of John & George Alcock, John is a nephew of Samuel Sr.
1841 Census lists John as living at Market Place, Burslem and as age 30 and an Earthenware manufacturer born in Staffordshire. George is a nephew of Samuel Sr.
1851 George lives at Church Lane, Burslem and is listed as a potter age 58 with a wife, Mary.
1861 George lives at 1 Regent Street, Burslem and is listed as a potter and age 69.
1871 George is listed at Regent Street, Burslem and listed as formerly a potter.
1881 George’s wife Mary is listed as a widow.

John & Samuel Alcock, 1848-1850
John & Samuel Alcock probably succeeded John & George Alcock
Samuel, age 15 potter is also listed in the 1841 census so by 1848 Samuel [Jr] is 22 years old

John Alcock & Co, 1848-1861

Probably successor to John & Samuel Alcock.
John Alcock rebuilt the Front range of the Elder Road Pottery in 1848 and put his initials “JA” and the date 1848 on the gate posts.
1851 Census John’s address is Elder House, Rushton Grange, Stoke on Trent. He is 40 years old and listed as a banker and earthenware manufacturer, born in Burslem.
1861 Census lists his address as Elder House, Village of Rushton Grange, Burslem and he is age 51, and a banker and earthenware manufacturer employing 59 men, 22 women, 26 boys and 5 girls and born in Burslem.
1871 Census lists John as a retired banker age 61 born in Burslem.
1881 Census lists John as a retired banker age 71 born in Burslem.
1886 John Alcock died at Wolstanton at the age of 76.

Henry Alcock & Co., 1861-1910
1861 Henry Alcock & Co., started in 1861 at the Elder Road Pottery in Cobridge formerly operated by John Alcock. They produced earthenware including white graniteware using the names Ironstone China and Parisian Porcelain for the American market.

Richard Alcock, 1870-1881
Probably no relation to the earlier Alcock potters of white ironstone.
1870 Richard succeed Burges & Leigh in the Central Pottery to establish Richard Alcock. He enlarged, rebuilt and remodeled the works. He died in 1881 and the works became Wilkinson & Hulme.
1881 Census lists Richard Alcock as living at Hollies House, Wolstanton, he is listed as an earthenware manufacturer employing 150 persons. He does not show up in earlier census listings.
1885 Became Arthur J. Wilkinson.
Beautiful early vegetable by J. & G. Alcock was one of the items presented in Show and Tell by Adele Armbruster.

Only a few shapes in white ironstone were marketed by J. & G. Alcock. Most of their ironstone production was decorated in Blue Transfer, Flow Blue and Mulberry.

Pierced Scroll chestnut bowls with liners. (Dorman photo)

Curved Gothic sauce tureen. (Klein coll.)

A rare early children’s-size teaset. (Dorman photo)

Unnamed shape by J. & G. Alcock.
Atlantic Shape vegetable by S. Alcock & Co., registered May 10, 1859. Only a few shapes were marketed as white. Most of S. Alcock & Co. was decorated with blue transfer, flow blue and mulberry.

Stafford Shape tureen is similar to Trent Shape but has different handles and finials. It was registered to S. Alcock, Sept. 5, 1854. Later, it was redesigned and registered as Trent Shape by John Alcock.


Primary Shape child’s teaset by John Alcock. (Hohl coll.) (Dorman photo)

Various Gothic shapes by John Alcock including Cameo Gothic compote far left, Full Panel Gothic in the middle and a Classic Gothic sauce tureen at the right behind a Cameo Gothic relish dish. (Dorman photo)
Most of John Alcock’s production was intended as white embossed ironstone.

All three sizes of Divided Gothic tureens. The largest and smallest are marked John Alcock, the middle one is marked S. Alcock. The small item in the foreground is a knife rest. (Klein photo & coll.)

Flora Shape by John Alcock (registered Feb. 7, 1855) and a Trent Shape ewer (registered June 7, 1855, and the teaset on Dec. 24, 1853) in the background. (Dorman photo)

At the right is a Flora Shape vegetable tureen.

John Alcock corn shape food mold. (Bergner photo & coll.)

Ribbed Raspberry was first registered by John Alcock and later, Henry continued producing this shape. (Moreland coll.)
Paris Shape by Henry Alcock. Paris Shape was introduced by John Alcock who registered it March 20, 1857. It has also been called Chinese Shape because of some similar motifs but later, collectors found pieces clearly marked Paris Shape. (Dorman photo)

Gothic Octagon well & tree platter by Henry Alcock. Henry revived this Classic Gothic shape and registered it June 8, 1883.

Two versions of Jumbo Shape ewers by Henry Alcock & Co.

Draped Leaf ewer by Henry Alcock.
Richard was taken over by Wilkinson & Hulme, 1881-1885, and then by Arthur J. Wilkinson, 1885-1970.

Unnamed shape vegetable tureen.

Scalloped bowl.

Plain ewer by Richard Alcock.

Thanks to the wonderful Tea Leaf Handbook, we found that the name of this shape is Daisy ‘n’ Chain.
George Miller, this year’s keynote speaker, is an expert in Archaeology and Ceramics. His talk had a lot of information about the bills and invoices for white ironstone. One of the pieces of information was that White Granite was the name used on invoices but the pieces were impressed “Ironstone.” Another bit of information was, impressing the maker’s mark right in the ironstone was cheaper than printing the mark with a transfer paper. Some of the shorthand marks on the invoices like W G meant White Granite and C C meant cream color. Inspired research with lots of good information.

George’s talk was one of the many reasons why attending a convention is so valuable. It’s one of the few places that this information is available.  
(Dorman photo)
TREASURER’S REPORT

WICA had a pretty good year financially. The net income after all expenses was just over $3,200, well over expectations. This was due to lower than anticipated discretionary expenses and increased attendance at the convention which resulted in a convention profit of approximately $2,300. The auction ended with a net profit of just over $1,125. The Raffle was highly successful and provided over $1,040 as a direct contribution to the Education Fund. Donation income was $255, down almost exactly 2/3 from last year. Pitcher Book II sales were below expectations and we are therefore now carrying a larger inventory on the balance sheet than anticipated. WICA Shoppe sales were down but profit was still over $1,450. Membership dues income as expected fell well short of covering the combined cost of publication of White Ironstone Notes and other general operating costs. The largest line items of general operating cost were insurance, professional services for tax filings as a non-profit, and Board of Director travel expenses for the mid-year meeting. One piece of data that many might find interesting: well over $25,000 in white ironstone china changed hands at the convention through the Saturday night auction, Friday night tops and bottoms/flea market, and Sunday Sale. There is no doubt that the WICA convention provides the best single opportunity to buy and sell white ironstone, plus meet and socialize with the wonderful people of WICA.

Craig Mattice, Treasurer

One of the many outstanding items for sale on Sunday was this Framed Leaf Hot water pitcher by Pankhurst.

A sampling of what was available at the 2008 Sunday Show & Sale. Where else could you see so much and pick up and touch it too? (Dorman photo)
This grand American made Sydenham-type shape footbath made by the U.S. Pottery Co. in Bennington, Vermont, 1847-1858, was found by the Armbrusters in their home state of Michigan.

Kris Wagner showed an umbrella stand, 18” tall with an 8” diameter opening. Possibly American, no marks. The embossed design looks late Victorian, possibly the 1890s.

Barbara Burnett brought an unmarked, unknown shape, small sugar with flower finial. It had a creamy color and may also be American manufacture.

Denise Andre, host on right, is quieting down the ohhs and ahhs when this handsome footbath made around 1860-1871 by Cork edge & Malkin, was shown by Bertica Vasseur, on the left.

All the photos of our members holding their items are by Diane Dorman.
SHOW & TELL

Boyd Payne found this plain 4” diameter plate that he and everyone else were surprised to find an impressed mark reading Tomato Shape by Penman Brown & Co.

No other pieces of Tomato Shape have yet been found.

Carol Fleischman brought a potty lid with unusual raised edge panels and a grape cluster finial with foliage. It resembles JF’s Paneled Grape but is different. Still a mystery.

This white ironstone diamond paneled ewer and basin, is known only by one shown in Barrets Book of Bennington Wares, made in scrottle ware by the U.S. Pottery Co., of Bennington, Vermont, 1853-1858.

Tom Moreland also brought an impressive cheese keep with lily decoration. It is by Edge Malkin and is 12” high and 13” diameter.
SHOW & TELL

Rick Nielsen is shown holding an Inverted Ribbed cheese dish. It has no mark and is not in the Dudson Cheese Dish book, which is the only reference book we have found on this tableware. Rick, who has a very large collection of syrups, showed a new shape he had found which he calls Quarter Panels (right). It is 6 1/2” high. He also brought a small unmarked syrup (below right) 3 1/2” high in an embossed Bamboo with Leaves pattern. Rick’s final item was a rare Adriatic Shape butter dish by Barrow & Co., 7” diameter (below).

Harry Moseley is holding a well & tree hot water plate which was perfect for keeping the meat dish warm in drafty and cold dining rooms.

He also brought a Blanket Stitch creamer by C. Challinor & Co. This shape is usually known to be by Henry Alcock but with a different handle. Wetherbee shows a drawing of Blanket Stitch with a J. & G. Meakin mark.
Fairy lamp brought by Janet Knorr. See more of what Janet brought on page 16. We have shown this delightful night light before in Vol. 8, No. 1, but it’s so much fun that we decided to show it again with all its printed history and advertising. The numbered registry of 91241 indicates it was patented in 1888. The earlier Fairy Lamp also came with a lid.

Cindy Barber brought this very small relish dish (3 3/4” by 2 5/8”). It is marked Clementson Bros, Hanley. It was sold as a spoon rest. Some speculate that it is a child’s piece but it doesn’t relate to the childrens dinner sets we’ve seen. Those relish dishes are almost less than an inch long.

David Klein holds his mini high relief, 3 1/4” tall pitcher marked, Published by S. Alcock & Co., Burslem. This pattern is called Gipsey.
Janet Knorr brought all the items on this page. She is holding a surprisingly tiny mold in the shape of a melon (above right). It was marked Copeland. Janet also found this wonderful ironstone strainer with an elegantly turned wood handle (right).

Her third piece was a vegetable tureen with a First Place ribbon from a Pennsylvania Fair. Janet thought it odd that manufactured ceramics were judged since things in Fairs are always home made by people. It is an unknown shape and marked G. B. & Co. A similar mark by Goddard & Burgess (exporters) has been seen but not with Stoke (below left).

Her last piece was an early William Ridgway, octagon compote or tazza with a black transfer of Historic Harpers Ferry from the Potomac Side.
Here is your chance to show the world your love of Ironstone. W.I.C.A. has arranged to get beautiful Polo Style shirts with 3 inch embroidered organizational logos for the members.

You can order your choice of either black shirts with white logos, or white shirts with black logos. These shirts are made by the “Colorado Timberline Co.”, and are 60% cotton and 40% polyester. These shirts are made with a permafold collar, 3 buttons and a finished vented waist. An oversized cut and superior fabric finish set these a cut above less expensive shirts, while the logo will last through many washes.

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Fill in the above information, and mail the Order and Shipping Information forms, along with a Check or Money Order to:

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C/O WICA Shoppe
1513 Perry Street
Davenport IA  52083

(Please, Allow 30 days for delivery)
PARTS WANTED

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WINDING VINE by T&R Boote teapot lid,
PEAS & POD soup tureen lid & undertray,
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BOOTE’S 1851 sugar lid.
Marcia Waldemar, 301-320-4615
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WHEAT & CLOVER miniature sugar bowl,
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UNNAMED teapot lid (see Teapot Book, pg. 60 by Alcock)
overall width 4 1/2”.
FIG/UNION vegetable lid 8” by 10 1/2”.
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 PARTS FOR SALE

2 CERES potty lids,
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SYDENHAM vegetable bases in several sizes,
SYDENHAM large sugar lid,
FIG/UNION teapot base, CERES vegetable base,
and many other parts and pieces.

We may have what you need, call or e-mail for prices and wants.
Ed Rigoulot and Ted Brockey
817-354-4644 - edrigoulot@gmail.com

In keeping with our Alcock theme for this issue, we offer this
Wheat Harvest potty by John Alcock. It’s an example of high
relief embossing which was unusual compared to most white
ironstone of the time. Jean wetherbee observed that an apple
finial she had seen had seen on
this shape was life-size.