

## Decoration on post-medieval pottery found in Herefordshire

### Printed ware



A 12inch whiteware plate with Whampoa pattern. This printed manufacturer's mark has the pattern name 'Whampoa' and the manufacturer's initials 'S. K. & Co.'. This is Samuel Keeling & Co of Hanley, Stoke-on-Trent, a firm operating between 1840 and 1850.

Transfer printing was first used about 1755, possibly in one of the Liverpool factories. It speeded up and standardised decoration, so making it less expensive, underglaze transfer printing needed only one firing. An impression from an engraved copper plate was made, transferred onto paper and applied it to the ceramic body. Transfer printing could be done with overglaze or underglaze and was used on porcelain and pottery.

Early examples were monochrome, sometimes with hand enamelling. Colour printed designs were developed in the 1840s. Patterns had to be specially amended for different shaped wares.

Printed decoration on whiteware is by far the most common type of ware found in 19th- and early 20th assemblages. They were in their day the most expensive ceramics available. Blue was the most commonly-used colour, being suitable for oriental subjects, landscapes and floral patterns, but prints in other colours were introduced from the late 1820s. Green, lilac, red, black and brown were all used.

The development of printed patterns is dealt with by many writers. The most common blue-printed pattern is willow which was used for table wares during the first half of the 19th century.

The light blue printed pattern 'Broseley' was reserved for use of tea wares at this time, another pattern is 'Whampoa', another pattern with no standard name is a light blue floral pattern, another pattern found in more than one context is that sometimes referred to as 'sea leaf', although there are different names and variations of this. 'Asiatic Pheasant pattern came increasingly to dominate groups of printed wares from the 1850s onwards.