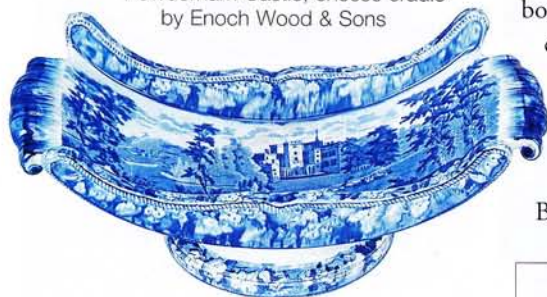


Blue Devon

Dick Henrywood looks at early scenes of Devon on blue-and-white printed pottery

Blue-and-white printed pottery was developed in the second half of the 18th century, and soon became a staple product for many potters. Initially patterns tended to copy or emulate those found on porcelain imported from China (eventually developed into the hugely popular Willow pattern), but soon after 1800 the potters started to diversify with other designs, covering people, places, animals, history, literature and the arts, floral patterns and many more. By the 1820s, scenic patterns including those of Devon had become hugely popular.

Powderham Castle, cheese cradle
by Enoch Wood & Sons



The patterns were used for decoration on all sorts of wares, but predominantly large dinner services, each consisting of 150-200 pieces, with a multitude of different plates and serving platters, dishes and tureens, and also less common objects such as fish drainers, knife rests, asparagus servers and butter boats. Tea wares are much less common, but toilet wares were widely made. These include wash jugs and matching bowls, soap dishes, covered boxes used for toothsticks or razors, all for use on the washstands of the day, and even bidets and portable water closets.

A typical dinner service would comprise 20 or 30 different views, usually individually titled on the reverse and views of Devon would nestle alongside scenes from Yorkshire, Wales, Scotland,



Luscombe,
small tea plate by
Enoch Wood & Sons



Luscombe, Devonshire: matching source print from John Preston Neale's 'Views of the Seats' (1818-25) (Vol 1)

and even Ireland. Virtually all the views were copied from prints in topographical books of the period – there was no effective copyright act before 1842.

Endsleigh Cottage in Milton Abbot is featured on a dinner plate made by Ralph Stevenson of Cobridge, was built for the Duke of Bedford between 1810 and 1816 to a

design by Jeffry Wyatt. The Cottage survives today and is currently listed Grade 1. Exactly the same view was used by John Meir of Tunstall.

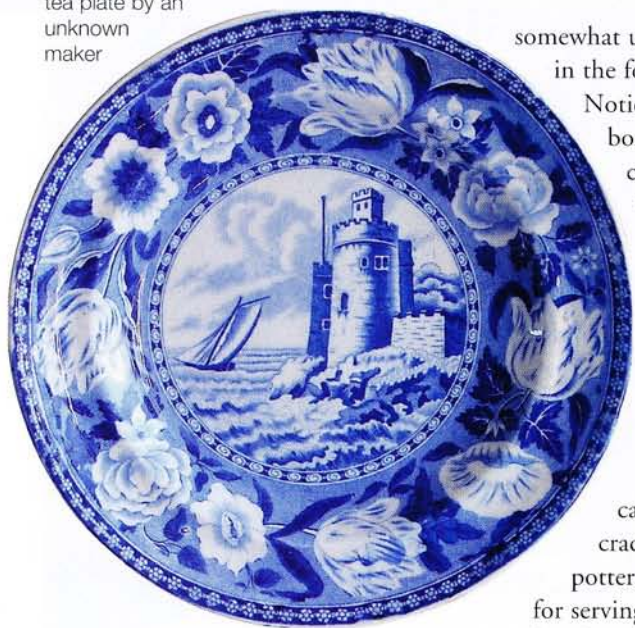
An untitled view of Dartmouth Castle appears on tea plates in a series of views by an unknown maker, which collectors refer to as the Tulip Border series, while another view of Dartmouth harbour was made by Enoch Wood & Sons in a series produced in dark blue for export to America.

Luscombe Castle, which lies just to the west of Dawlish graces a tea plate made by Enoch Wood & Sons. The



Powderham Castle, Devonshire: matching source print from John Preston Neale's 'Views of the Seats' (1818-25) (Vol 2)

Dartmouth Castle, tea plate by an unknown maker



Dartmouth Castle, Devonshire, matching source print from Britton & Brayley's 'The Beauties of England and Wales' (1801-15) (Vol 4)

house was designed by John Nash and built between 1800 and 1804 within grounds landscaped by Humphry Repton. Luscombe proved a popular subject amongst the potters, several of whom used it on dinner wares, but one

somewhat unusual piece is shown here in the form of a cow creamer.

Notice the so-called 'smoke ring' border around the base and the cow's head. Cow creamers like this were quite widely produced in the early 19th century, with manufacturers from the North East and South Wales making versions alongside many from Staffordshire.

A view of Powderham castle is seen here on a cheese cradle. These large pieces of pottery were designed to be used for serving a Stilton cheese lying on its side. This cradle is another product of Enoch Wood & Sons, who used the same view on wash jugs.

Although this article has concentrated on blue-and-white views, other colours do exist, including a fascinating series of British views copied from British topographical engravings printed in black by Villeroy & Boch of Mettlach in Bohemia, now Germany. The example shown here is an arcaded dessert plate with a view of Powderham Castle, but other views in the series show Kellerton Park, Tiverton Church and Shaugh Bridge. The same prints can be found on normal plates with blue-printed borders.

Another series printed mostly in black was made by Dillwyn & Co, and their successors Evans & Glasson at Swansea, and includes a view of Mount Edgcumbe.

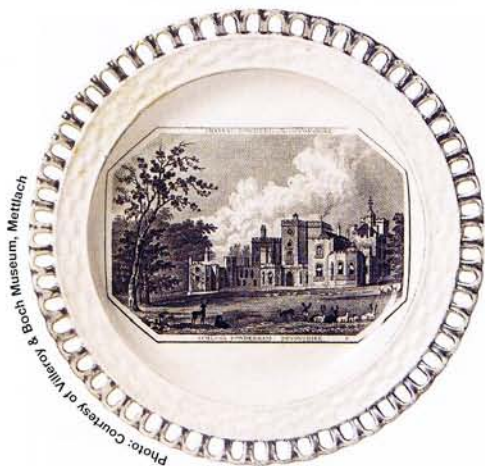
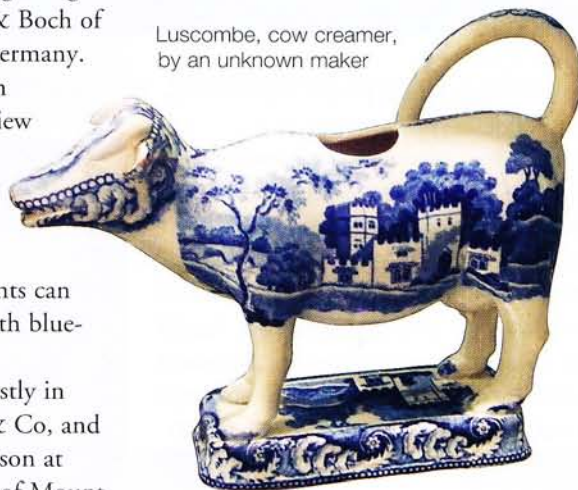


Endsleigh Cottage, dinner plate by Ralph Stevenson

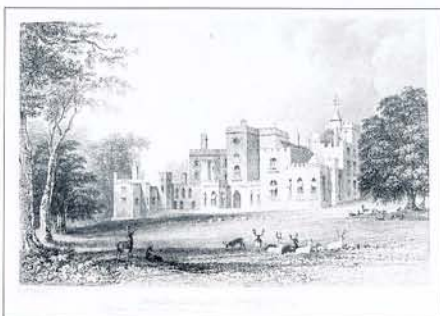


Endsleigh Cottage, Devonshire: matching source print from John Preston Neale's 'Views of the Seats' (1818-25) (Vol.1)

Luscombe, cow creamer, by an unknown maker



Powderham Castle, Devonshire: matching source print from Britton & Brayley's 'Devonshire & Cornwall Illustrated' (1832)



Powderham Castle, Devonshire: matching source print from Britton & Brayley's 'Devonshire & Cornwall Illustrated' (1832)

More Devon Scenes...

- Ivybridge: small plates made by Ralph & James Clews;
- Mamhead: a pierced dessert basket made by William Adams;
- Exeter is one of a series of English Cities produced by Enoch Wood & Sons;
- Plymouth appears in a series of southern seaside towns made by Copeland & Garrett. □

I am indebted to Michael Grana and Messrs Dreweatt-Neate of Newbury for assistance with illustrations.