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5 **Spode/Copeland Transfer-Printed Patterns Found at 20 Hudson's Bay Company Sites**

by Lynne Sussman

Canadian Historic Sites:  
Occasional Papers in Archaeology and History  
No. 22

*Cover:* Examples of Spode/Copeland transfer-printed ceramics. Front: Copeland and Garrett plate *circa* 1833–47, Byron Views pattern with the centre design "Bologna." Back: top left, saucer by W.T. Copeland or W.T. Copeland and Sons *circa* 1860–80, Star pattern; top right, small plate by W.T. Copeland *circa* 1850–60, Ivy pattern; bottom left, stand for a small serving piece by W.T. Copeland *circa* 1860–70, Garland pattern (the print has been delicately flown); bottom right, plate by W.T. Copeland or W.T. Copeland and Sons *circa* 1850–70, Continental Views pattern with untitled centre design. Not reproduced to scale. (Photos by R. Chan.)

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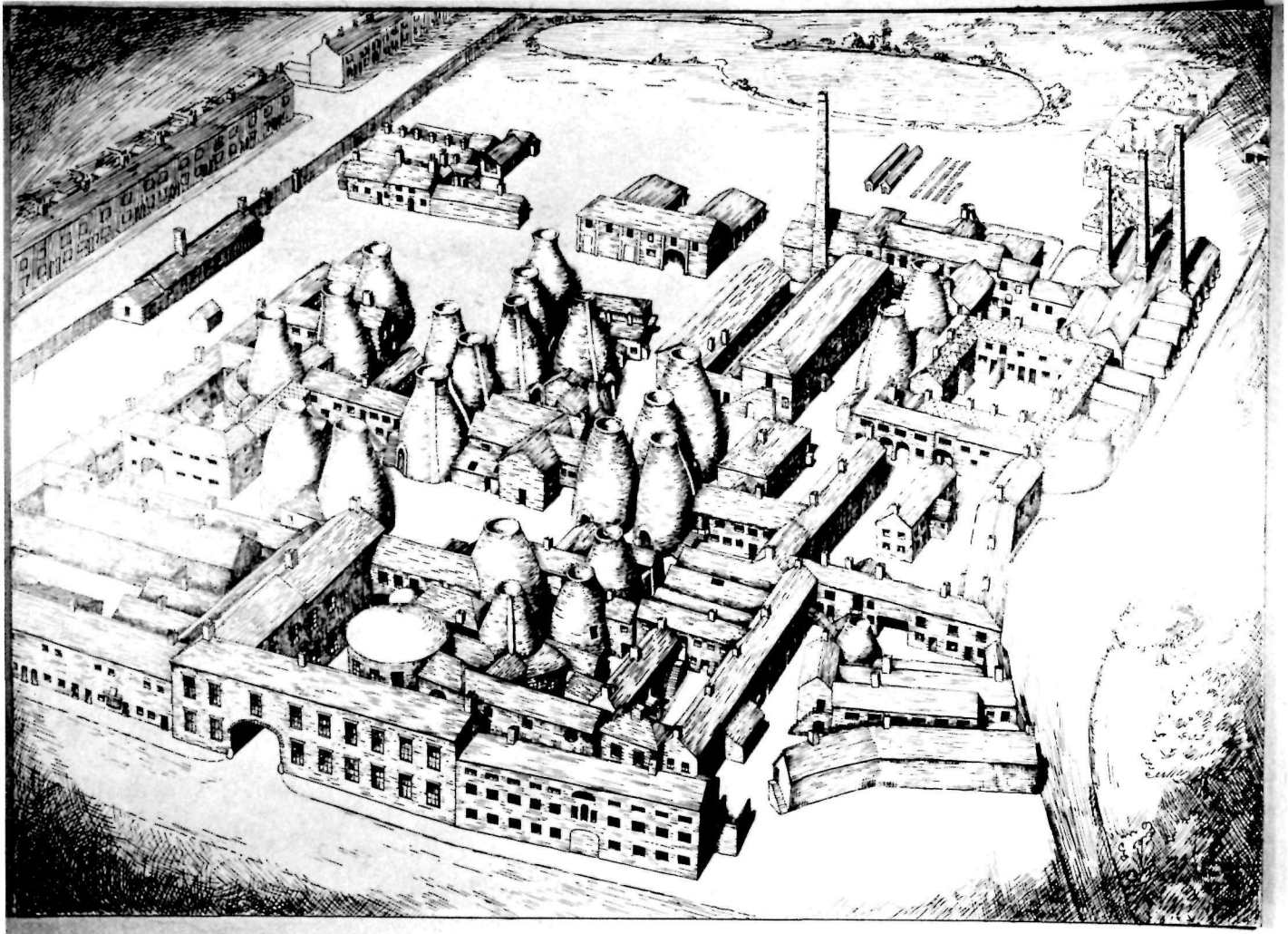
# **Spode/Copeland Transfer-Printed Patterns Found at 20 Hudson's Bay Company Sites**

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*Frontispiece: The Spode/Copeland factory as it was in 1834. The drawing is of an earthenware model which was based on an 1834 plan. The artist added features not shown on the model itself, such as the millpond and canal. (Drawing by H. Holdway; Spode Limited.)*



## **Abstract**

In the mid-1830s the Spode/Copeland pottery of Staffordshire became the supplier of tableware and toiletware to the Hudson's Bay Company. It continued in this capacity until the 1850s in the United States and until the early 20th century in Canada.

This catalogue illustrates and identifies 109 transfer-printed patterns on earthenware manufactured by Spode/Copeland and found to date at 20 Hudson's Bay Company sites in Canada and the United States. The majority of the illustrations are prints from the original engraved copper plates.

Submitted for publication 1977, by Lynne Sussman, National Historic Parks and Sites Branch, Ottawa.

## **Acknowledgements**

I owe a great debt to Mr. Robert Copeland of Spode Limited. Over the past eight years Mr. Copeland has identified the major portion of the patterns in this catalogue and has most generously supplied photographs of the patterns from the original copper plate engravings, from the factory pattern record books and from objects in the Spode Limited collection. Unless otherwise noted in the figure legends, the illustrations in this catalogue are courtesy of Mr. Copeland. He has also allowed free access to all relevant information available in the factory records as well as information gathered through his own research.

For his assistance and advice in so many matters, I would especially like to thank Lester Ross, formerly with the Fort Vancouver Archaeological Project, Vancouver, Washington, and now with the National Historic Parks and Sites Branch, Ottawa. Fort Vancouver yielded the largest number of excavated patterns and Ross's illustrated manuscript, "Fort Vancouver, 1829-1860," has been invaluable in identifying patterns from other sites.

For artifacts or information regarding the occurrence of Spode/Copeland patterns at archaeological sites, thanks are due to Michael Forsman, formerly with Parks Canada, Winnipeg; John V. Hodges, Regina; Mr. and Mrs. Harry Martin, Winnipeg; Donald Steer, Parks Canada, Western Region, Calgary; Dr. Jack Steinbring, University of Winnipeg; Roderick Vickers, University of Calgary; Robert Kidd, Provincial Museum and Archives of Alberta, Edmonton, and Ian Dyck, Ian Brace, Gil Watson and Diane Wilson, Saskatchewan Museum of Natural History, Regina. Thanks are also due to Elizabeth Collard, Montreal, for information regarding Montreal ceramic wholesalers.

To Leonard Whiter, I wish to acknowledge the helpfulness of the chart in his book *Spode; A History of the Family, Factory and Wares from 1733 to 1833* (1970).



## **Introduction**

In 1836 the Spode/Copeland pottery of Staffordshire began supplying transfer-printed earthenware to the Hudson's Bay Company. The 109 patterns identified and illustrated in this catalogue have been found to date at 20 Hudson's Bay Company sites in western Canada and the United States. The 20 sites were selected on the simple basis of the manufacturer of the excavated ceramics having been identified by either Lester Ross or the author. Because of the Hudson's Bay Company policy for the centralized purchase of supplies as well as its efficient system of distribution to its posts, one can expect the occurrence of some of these patterns at all of its post-1836 sites.

Ceramic artifacts, unlike written documents, seldom proclaim their ascription and date. To determine these, complex combinations of traits including fabric, glaze, decoration and shape must usually be considered; however, the Spode/Copeland patterns are now so well documented and so intensively researched that they are by themselves the most useful tool for identifying and dating Spode/Copeland ceramics.

In compiling this collection of patterns, I have had the fortunate opportunity of using prints ("pulls") from the original copper plate engravings. The Spode pottery was renowned for the excellence of its transfer-printed earthenware and Spode's successors maintained an equally high standard for the engraving and application of transfer prints. The catalogue, as a result, is more than a record of Spode/Copeland ceramic patterns. It is a superb collection of 19th-century engravings.

## **The History of the Spode/Copeland Pottery**

Josiah Spode was born at Lane Delph, Staffordshire, on 3 March 1733. By the age of seven he was put to work in a local pottery and in 1749, at the age of 16, he was apprenticed to Thomas Whieldon, at the time the most successful and enterprising potter in Staffordshire. During the following 20 years Spode married, had a son (Josiah Spode II) and became a master potter for William Banks of Stoke-on-Trent. In 1776 Spode purchased his own pottery in Stoke-on-Trent and two years later he opened, under the management of his son, a London warehouse for the sale of glassware and both his own and other manufacturers' ceramics. Around 1784 William Copeland, the son of a farmer near Lane Delph, joined the younger Spode as an apprentice and assistant in the London establishment.

During this time the English pottery industry was developing rapidly and among the most innovative and vigorous of the potteries was Spode's. The elder Spode pioneered the use of steam power for driving machinery in his pottery, mastered the art of underglaze transfer printing on earthenware and developed his recipes for bone china. The London business under the younger Spode was also extremely successful; expansion twice required a move to larger premises.

In 1797 Josiah Spode I died and his son inherited the large and flourishing business. In 1805 Josiah Spode II, his son William Spode and his experienced assistant William Copeland entered into partnership for the ownership and management of the London business, which then became known as "William Spode and Company." (Throughout this period and until 1833 the pottery itself retained the name "Josiah Spode" and all but two of the factory marks used only the name "Spode.")

Josiah Spode II then returned to Stoke-on-Trent to manage the factory, which continued to expand and prosper under his direction. In 1806, following a visit to the factory, the Prince of Wales appointed Josiah Spode II "Potter and English Porcelain Manufacturer to His Royal Highness." Spode perfected his production of bone china and transfer printing, and successfully introduced stone china in 1813 and feldspar porcelain in 1821.

The London firm continued successfully under the management of William Spode and Company. William Spode retired in 1811 and a series of partnerships were then formed among Josiah Spode II, William Copeland and the latter's son, William Taylor Copeland. The close association between the two families is reflected in the changing name of the London firm. From 1811 to 1823 it was called "Spode and Copeland," from 1824 to 1826 it was "Spode, Copeland and Son," and after the death

of William Copeland in 1826 it was again "Spode and Copeland" (Whiter 1970: 206–9.)

Josiah Spode II died in 1827 and the pottery and London business were then run by his son, Josiah Spode III, and his partner, W.T. Copeland. Two years later Josiah Spode III died and Copeland assumed the management of the business for the trustees of the estate. In 1833 Copeland purchased the entire enterprise – factory, London premises, enormous stocks of material, goods and equipment, shares in a colliery and houses for the factory workers. He entered into partnership with Thomas Garrett the same year and the firm became "Copeland and Garrett."

The change in the company name in 1833 marked the end of an era that began in 1776, an era that is referred to as the Spode period. (The Spode period is described in detail in a number of excellent books [Hayden 1925, Whiter 1970, Williams 1943].)

Although the maker's marks and official titles were immediately changed in 1833 to reflect the new ownership, the old and by this time prestigious connections with Spode were not ignored. At least two Copeland and Garrett backstamps included the words "Late Spode" and the London firm was identified as "Copeland & Garrett, Late Spode & Copeland."

In 1835 W.T. Copeland became lord mayor of London and in the same year his firm began its long association with the Hudson's Bay Company. In 1837 he was elected member of Parliament for Stoke-on-Trent, a borough he held, with but a five-year interruption, until 1865. The Copeland and Garrett partnership lasted until 1847 when W.T. Copeland assumed sole ownership of the company, which then became known as "W.T. Copeland." In 1867, at the age of 70, Copeland took his sons into partnership and the company name was changed to "W.T. Copeland and Sons." Although W.T. Copeland died the following spring, his sons, and their sons, continued to operate the company under this name.

In 1932 the company was incorporated and the Copeland family ceased to be solely responsible for running the business. In 1966 the company joined the international group of Carborundum Companies and in 1970 the company's name was changed to "Spode Limited." In 1976 Royal Worcester Limited and The Carborundum Company merged their china and tableware interests into one company, known as "Royal Worcester Spode Limited." Today Robert Copeland is the only remaining family member actively involved in running the business.

### **The Association Between the Hudson's Bay Company and the Spode/Copeland Company**

The Spode/Copeland company was the commissioned supplier of ceramic tableware and toiletware to the Hudson's Bay Company throughout most of the 19th century and possibly for some time into the 20th century. The following is an extract from a letter from the Hudson's Bay Company to Copeland and Garrett, dated 17 December 1835. It marks the beginning of the association between the two companies:

*Your letter to Mr. Simpson of 28th ult, quoting the prices at which you would supply the Hudsons Bay Co with Earthenware &c has been submitted to the Governor and Committee, and I am directed to acquaint you that the same has been accepted (Canada. Public Archives. Hudson's Bay Company Archives, A.5/11, p. 130).*

The earliest invoice for goods provided is dated 15 June 1836 (Whiter 1970: 233, n. 67) and the ceramics listed presumably reached North America the same year. The contract continued throughout the changes in company ownership and name: Copeland and Garrett, until 1847; W.T. Copeland, 1847 to 1867, and W.T. Copeland and Sons, 1867 to the end of the contract.

No documentary evidence has been found regarding the termination of the contract with Spode/Copeland. In the United States, restrictions upon the importation of British goods appear to have curtailed the supply of Copeland ceramics to Hudson's Bay Company posts after the 1850s (Ross 1976: 261). Archaeological evidence, in the form of date-marked pieces, has shown that Copeland was still supplying sizable quantities of ceramics to Hudson's Bay Company posts in Canada in the 1870s. The amount of Copeland ceramics found at Canadian Hudson's Bay Company sites declined in the 1880s and 1890s, and more variety in ceramic wares and manufacturers is evident in material from these later contexts. At some time during the 1880s or 1890s the Hudson's Bay Company began to receive Copeland-made ceramics through the China Hall of A.T. Wiley in Montreal (Collard: pers. com.). Hitherto, all Copeland ceramics had been shipped directly from England to Hudson's Bay Company points-of-entry (depots) and from there to the various posts. The latest Copeland artifact found to date at a Hudson's Bay Company site was manufactured between 1907 and 1937 and was supplied through the Wiley company.

The type of ceramic supplied by Spode/Copeland to the Hudson's Bay Company was almost invariably transfer-printed white earthenware, the most popular ceramic of the 19th century. All of the patterns illustrated in this catalogue were made using this

decorative technique. Briefly, the technique entails the following steps: 1) engraving the pattern on a copper plate; 2) applying to the copper plate a pigment in the form of a metallic oxide in an oil base; 3) printing the pattern onto special paper; 4) transferring the design from the paper onto the biscuit-fired ceramic object; 5) glazing, and 6) final firing which vitrifies the glaze and transforms the metallic oxide pigment into the desired colour.

Huge quantities of Spode/Copeland transfer-printed white earthenware have been found at the 20 Hudson's Bay Company sites included in this catalogue. In addition, a small amount of Spode/Copeland plain white earthenware and an even smaller amount of its transfer-printed bone china have also been recovered from these sites. Utilitarian articles of stoneware or coarse earthenware, such as crocks, mixing bowls and baking dishes, have never been made by the Spode/Copeland pottery. The company specialized in manufacturing good quality tableware and toiletware and its products account for the major portion of these wares found at 19th-century Hudson's Bay Company sites.

## The Catalogue

### Pattern Names

Unless otherwise noted, the pattern names cited in the catalogue are those given by the Spode/Copeland company. They have been verified by the factory pattern books, company catalogues, names engraved on the copper plates, or pieces on which the pattern name has been printed.

### Dates

The date range given for each pattern name includes, in most cases, the date the pattern was introduced and the latest date for which there is evidence that the pattern was considered usable by the factory. It is most unlikely that a pattern with a date range of, say, 50 years was used continuously throughout that period although it was not uncommon for the Spode/Copeland company to re-engrave, reintroduce and even reregister its patterns. For example, Italian, introduced circa 1816, does not appear in W.T. Copeland and Sons' 1882 catalogue but is being produced today by Spode Limited.

The introductory date of a pattern is most often deduced from its lowest recorded number in a Spode/Copeland factory pattern book. These numbers, when known, are included in the catalogue.

The main Spode/Copeland pattern number series, in use until 1852, simply began at number one and continued upward with each new pattern. The series was used to record painted and/or gilded patterns as well as transfer-printed patterns with painted or gilded embellishments. (The engraved copper plates for the transfer-print patterns were simply stored alphabetically by pattern name.) Very little painted or gilded decoration appears on Copeland transfer-printed ceramics from the 20 Hudson's Bay Company sites; nevertheless, it is still possible to assign dates to the patterns since most transfer-printed patterns were at one time embellished with painted or gilded decoration and therefore received numbers which can be used as indices of the introductory dates of the basic transfer-print patterns.

In 1822 a secondary numbering system employing the prefix "B" was introduced for recording underglaze decoration, including transfer-printing, but was abandoned in 1841 after the recording of fewer than one thousand patterns.

In 1852 the main pattern series had reached a cumbersome 10,000 and a new series, in effect a continuation of the main series, was begun using the prefix "D." Early numbers in the D series were given to variations of patterns already in the com-

pany repertoire. The first D number to appear with a new pattern was D317 (Copeland 1976a).

By 1874 the D pattern numbers had reached 10,000 and yet another series was introduced to continue the system. The new series divided china patterns from earthenware ones by the prefixes "1/" and "2/" respectively. The allotted 10,000 pattern numbers were eventually consumed, but not until the 20th century.

Leonard Whiter (1970) produced a reliable dating sequence for the majority of the main pattern numbers (those used until 1852) by the painstaking collection of scattered clues in the company records including dated watermarks in the pattern books. His interest centred around the Spode period, prior to 1833, and his sequence stops at that date. Using plentiful watermarks, Whiter also compiled another excellent dating sequence for the B series (1822–41) (Whiter 1970: 89).

Spode/Copeland pattern numbers are also summarized in a notebook compiled in 1956 by Sam Williams, the pattern record keeper for W.T. Copeland and Sons (Spode Limited, Factory pattern number summary . . .). Since Williams used only some of the watermarks as a dating device, his dates are rather less reliable than Whiter's. Extracts from Williams's dating keys are presented in Appendix B.

### **Excavated Material**

Reference in the catalogue to excavated examples are limited to pieces bearing maker's marks. The marks that have been found on excavated material are described and illustrated in Appendix C and Figure 249. The occurrence of the various patterns at the 20 sites is recorded in Table 1.

### **Colour**

No mention of colour is made in the catalogue. Most of the patterns were printed in a range of colours which were commonly used by other manufacturers as well. Although different colours were popular at different times, not enough is known about the introductory or terminal dates of the colours to make them an effective dating tool.

### **The Illustrations**

The transfer-print patterns are generally shown reduced from their actual size. In most cases the prints shown are designed for plates (every different type of object would have its own engraving and print of a pattern), but some of the prints for other objects are illustrated; for example, the print for a soup tureen (Fig. 23), for a sugarbowl and creamer (Fig. 203).

The centre designs are occasionally awry. Because the borders and centres of transfer prints are applied separately, there is no need for the various design elements to be positioned on the copper plates as they would appear on the finished pieces.

Besides the patterns themselves, various other elements may appear on the copper plates. As a general rule these would appear on the backs of the finished pieces, but were engraved on the same copper plate as the pattern. Maker's marks appear frequently with the exception of W.T. Copeland (1847–67) marks which were engraved on separate copper plates. Registration marks also appear, both the diamond mark, used from 1843 to 1883, and the simpler "Rd No" and number, used after 1883. Less frequently seen are club or association insignia or special inscriptions for custom orders; for example, "Public Rooms, Kamptee" (Fig. 34), "Rey's Hotel" (Fig. 131).

Table 1. Spode/Copeland Transfer-Printed Patterns from 20 Hudson's Bay Company Sites

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Aesop's Fables	x	x	x	x					
Alhambra		x	x	x	x	x	x	x	x
Antique Vase	x		x	x	x				
Antoinette				x					
Aquatic	x			x					
Arabesque		x		x					
Athenian		x			x				
Bedford			x						
Beverley			x	x	x				
Blue Rose	x		x	x					
Botanical				x					
Bramble							x	x	
British Flowers	x	x	x	x	x	x	x	x	x
Broseley	x	x		x	x	x	x	x	x
B700		x		x	x	x	x	x	x
B772	x	x	x	x	x	x	x	x	x
B773	x			x					
Byron Groups		x		x		x or		x	x or
Byron Views	x			x	x	x	x		x
Camilla	x	x	x	x	x	x	x	x	x
Castle				x					
Ceylon	x			x					
Chinese Flowers				x					
Chinese Gardens				x					
Chinese Plants				x					
Continental Views		x	x	x	x	x	x	x	x
Convolvulus					x				
Coral				x					
Corinthian						x		x	
Corn and Poppy					x				
Coronal						x			
Daisy and Grass								x	x
Elcho						x		x	



Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Field Sports									
Filligree				x					
Floral				x	x				
Flower Vase		x	x	x	x	x	x	x	
French (Radiating) Sprigs	x	x		x	x				
Fruit and Flowers		x		x					
Garland				x	x				
Geranium	x			x	x		x	x	x
Harlean				x					
Hawthorn					x		x		
Honeysuckle					x	x	x	x	
Honeysuckle Style									
Hudson's Bay Company Armorial									
India Tree							x		
Ionian					x				
Italian		x	x	x	x	x	x	x	x
Ivy					x	x	x	x	
Jasmine				x					
Lanjelijsen		x							
Lily	x	x	x	x	x	x	x	x	x
Lobelia				x					
Lotus	x	x	x				x		
Louis Quatorze	x			x	x		x		x
Macaw	x	x	x	x	x	x		x	x
Marble	x			x	x	x			
Meander						x	x		
Milkmaid				x					
Nymphaea					x				
Onyx					x				
Open Ivy					x		x		
Osborne					x			x	
Pagoda	x	x	x	x	x	x	x	x	





Pattern	Fort Nez Percé 1821-55	Fort Pelly I 1824-56	Fort Colville 1825-71	Fort Vancouver II 1829-60	Lower Fort Garry 1830-1911	Fort Alexander 1821-?	Fort Carlton 1810-85	Fort Pitt 1829-85	Rocky Mountain House II 1835-61
Passion Flower					x		x		
Pearls					x		x	x	
Pekin	x						x	x	
Pergola		x					x	x	
Persian									
Portland Vase	x	x	x	x	x	x	x	x	x
Raphaelesque		x	x	x		x			
Ribbon			x						
Roma					x	x			
Roman Beads									
Rose and Sprigs				x					
Rose Wreath		x					x	x	
Ruins	x	x		x	x	x	x		
Rural Scenes		x	x	x	x		x	x	
Sardinia						x	x	x	
Seasons or Seasons Variation			x	x	x	x	x	x	x
Seasons Star				x					
Seaweed				x	x				
7663							x		
Sevres				x					
Shagreen				x					x
Shamrock							x	x	
Ship Border		x		x			x	x	
Souvenir					x				
Star		x					x		
Statice		x		x					
Strawberry			x		x	x	x	x	
Temple				x					
Thistle					x	x	x	x	
Tower	x	x	x	x		x	x		
Tulip								x	
Turco							x	x	
Tuscan					x	x			
Union	x		x	x					

Upper Fort Garry 1835-92	Fort Desjarlais 1836-55	Bellevue Farm 1853-72	Fort Pelly II 1856- early 1900s	Ile-à-la- Crosse 18th C- present	Fort Victoria (Alberta) 1864-97	Last Mountain House 1869-72	Rocky Mountain House III 1868-75	Methy Portage ca. 1874-80s	Fort Saint James 1850s-1900s	South Battle- ford 1876-85
								x	x	x
					x			x		x
					x			x		
						x				
x									x	
x								x		
		x		x					x	
					x					
x		x	x	x	x	x	x	x	x	
x	x	x			x	x			x	
						x				
									x	
x				x	x			x		x
								x		
									x	
			x		x	x			x	x
										x
				x	x			x		

Pattern	Fort Nez Percé 1821–55	Fort Pelly I 1824–56	Fort Colville 1825–71	Fort Vancouver II 1829–60	Lower Fort Garry 1830–1911	Fort Alexander 1821–?	Fort Carlton 1810–85	Fort Pitt 1829–85	Rocky Mountain House II 1835–61
Venetia					x		x		
Violet					x		x		
Warwick Groups	x			x					
Waterloo				x	x				
Watteau	x	x	x	x			x	x	x
Wellington		x			x				
Willow				x					
Name unknown:									
grapevine		x					x	x	
honeycomb							x		

Upper Fort Garry 1835–92	Fort Desjarlais 1836–55	Bellevue Farm 1853–72	Fort Pelly II 1856– early 1900s	Ile-à-la- Crosse 18th C– present	Fort Victoria (Alberta) 1864–97	Last Mountain House 1869–72	Rocky Mountain House III 1868–75	Methy Portage ca. 1874–80s	Fort Saint James 1850s–1900s	South Battle- ford 1876–85
								x		
								x		
x	x	x						x	x	
x										
			x		x		x	x		

1-26 Aesop's Fables (ca. 1830-post-1879). Introduced by Spode in the late 1820s or early 1830s (Whiter 1970: 170). It reproduced Samuel Croxall's illustrations for *Fables of Aesop*, published in 1793 (Copeland 1976b: 1296). Exca-

vated examples were made by W.T. Copeland. A Copeland and Garrett mark is on one of the copper plates. The pattern was registered and reintroduced with additional centres in 1879. The later centres are not illustrated here.

1 Aesop's Fables: The Fox and the Lion.





3



10" plate & 8" comp.

4



7" plate

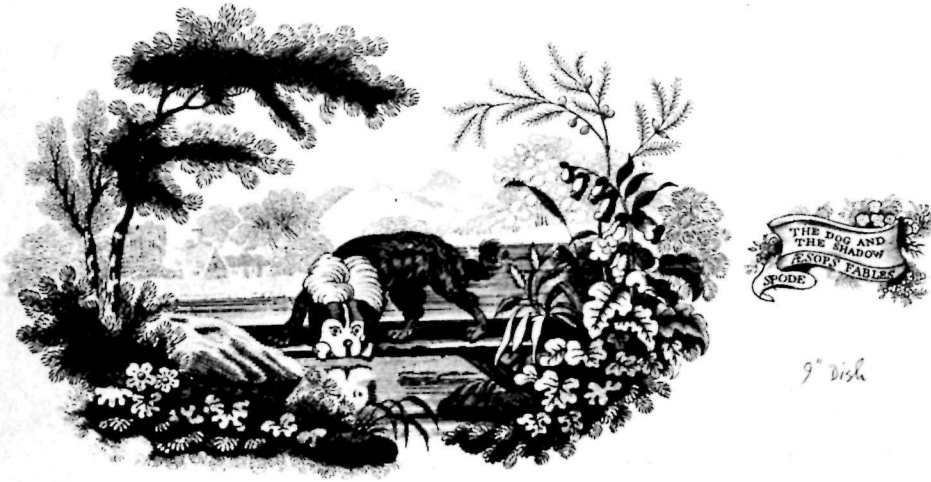
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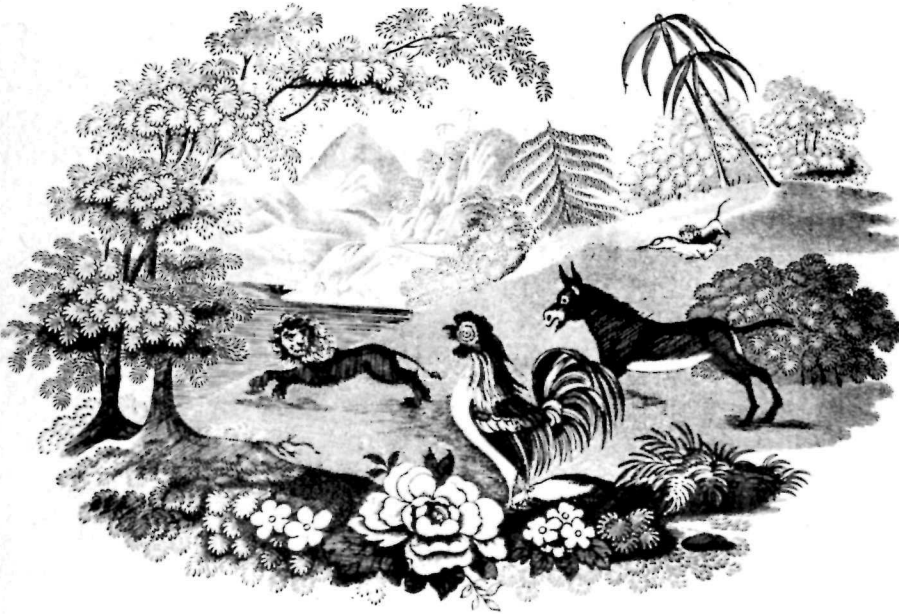
6 Aesop's Fables: The Dog and the Shadow.

7 Aesop's Fables: The Ass, the Lion and the Cock.

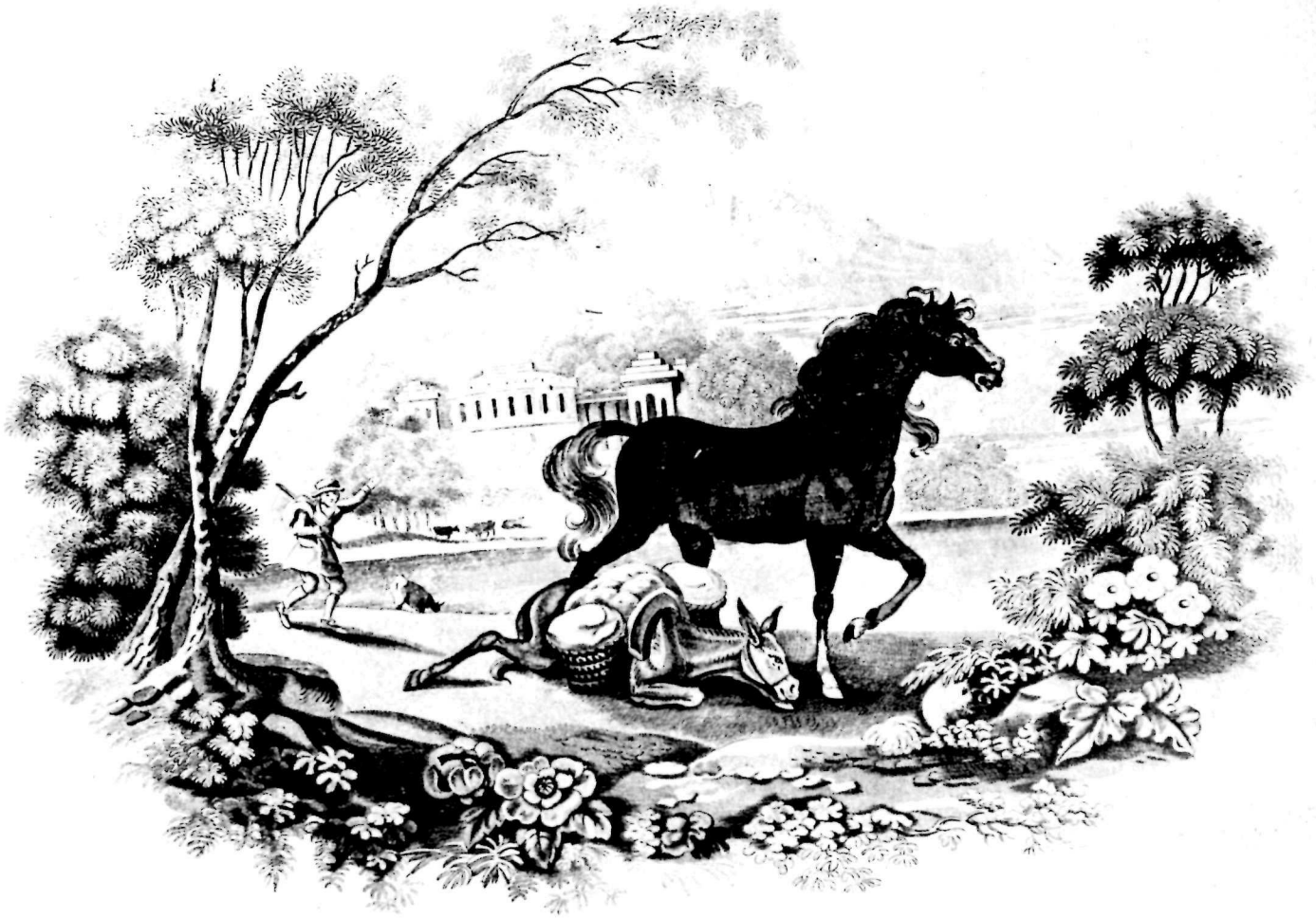
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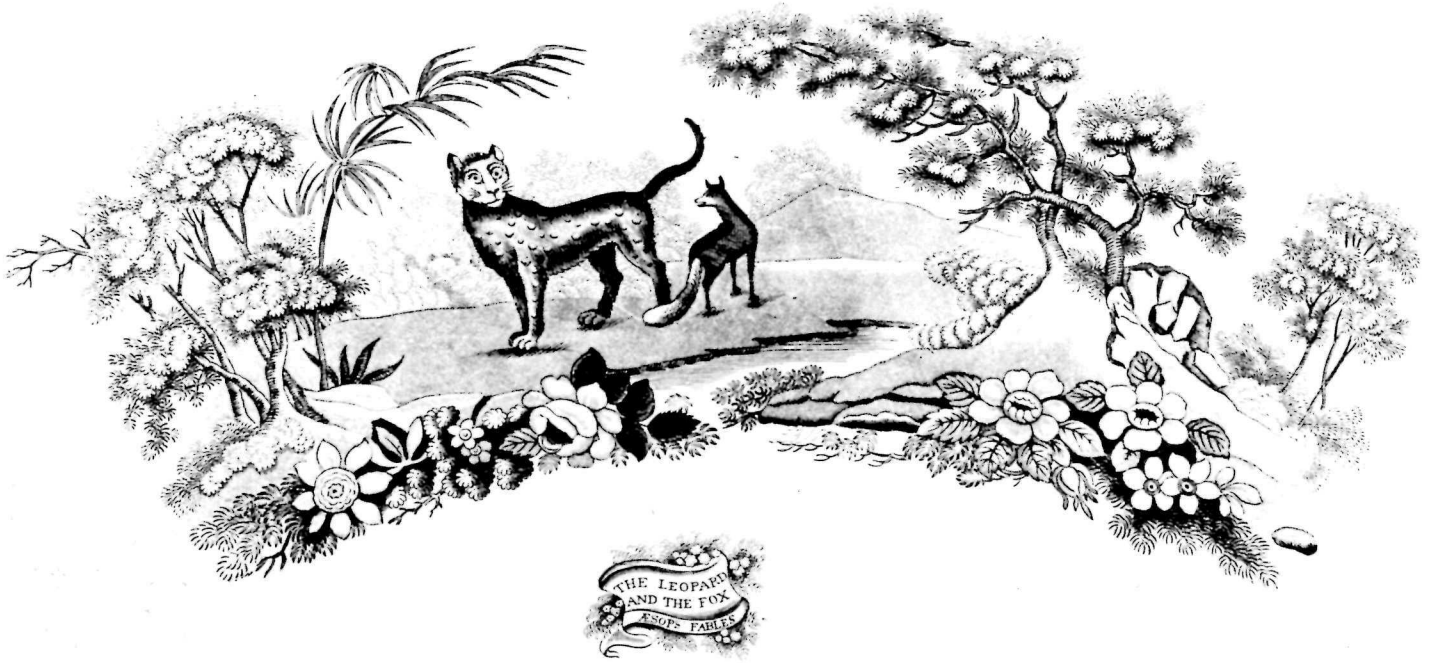




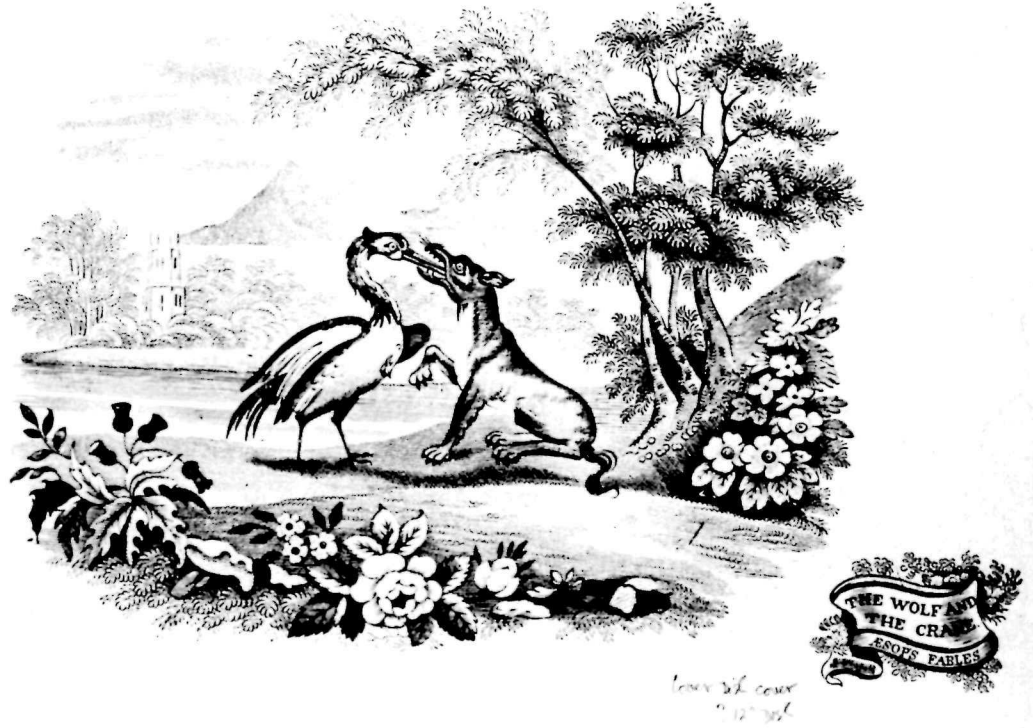




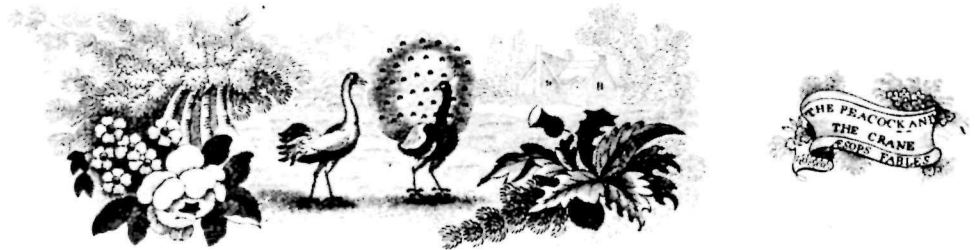




12



13



14



THE DOG AND THE WOLF  
A FABLE

15



THE OAK AND THE REED  
A FABLE

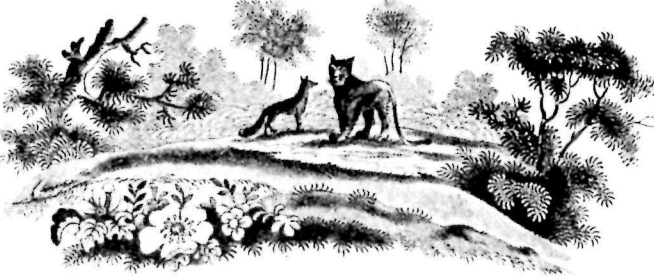


16



THE CROW AND THE PITCHER  
A FABLE

17



THE LIONESS AND THE FOX  
A FABLE



19



20

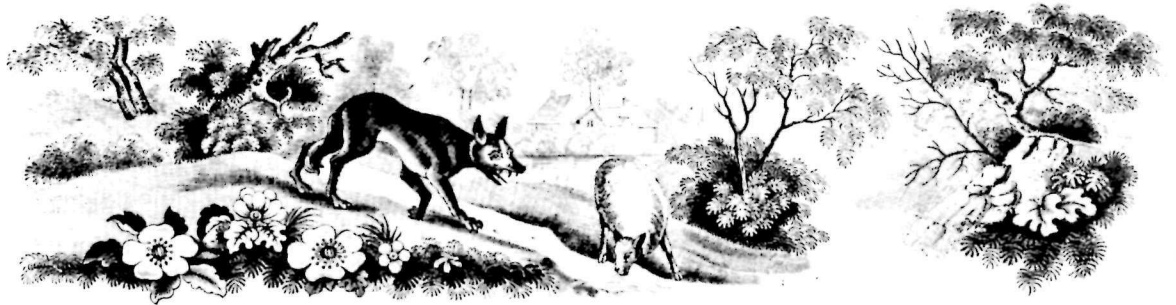




21



22



23



*Longman & Co.*

24



25

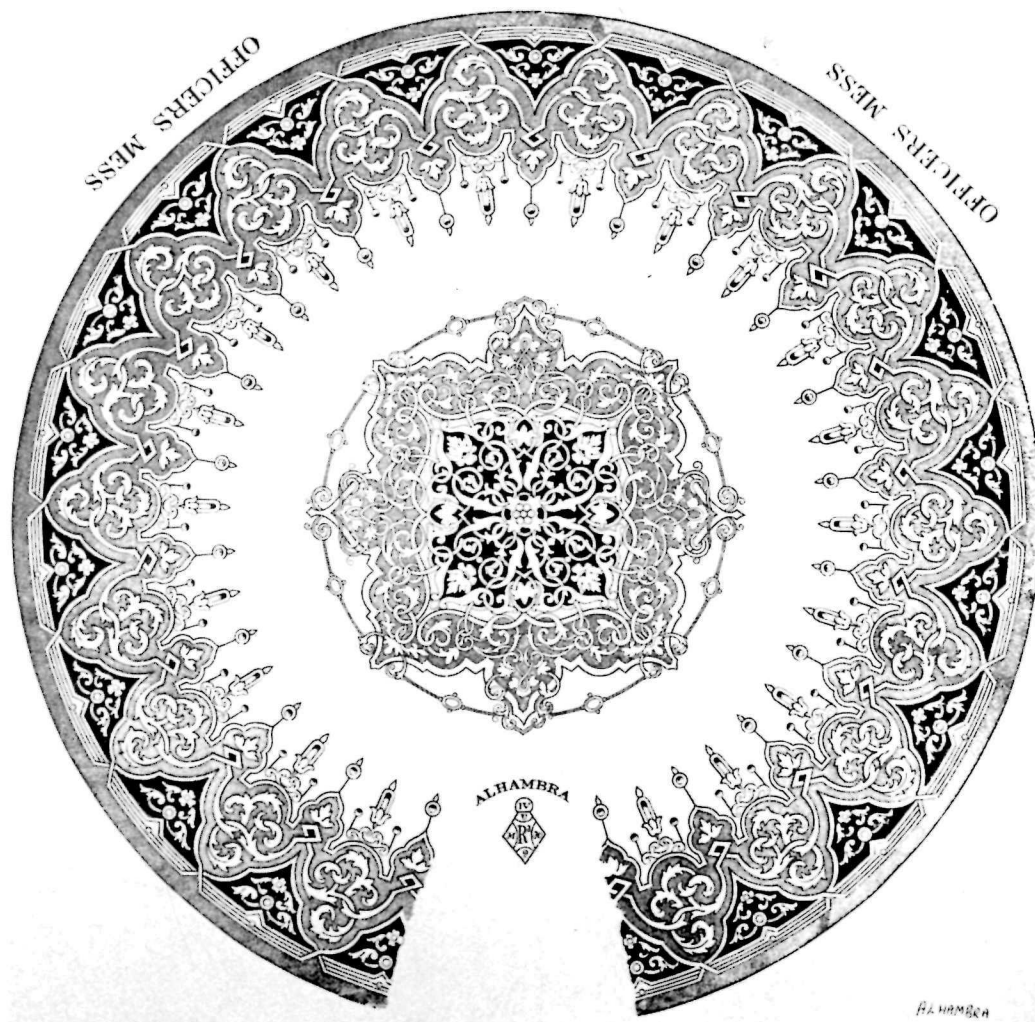


26



11<sup>th</sup> Dec

27 Alhambra (1848–post-1882). Registered 30 June 1848. Earliest pattern number 8163. Excavated examples were made by W.T. Copeland. It appears in W.T. Copeland and Sons' 1882 catalogue.



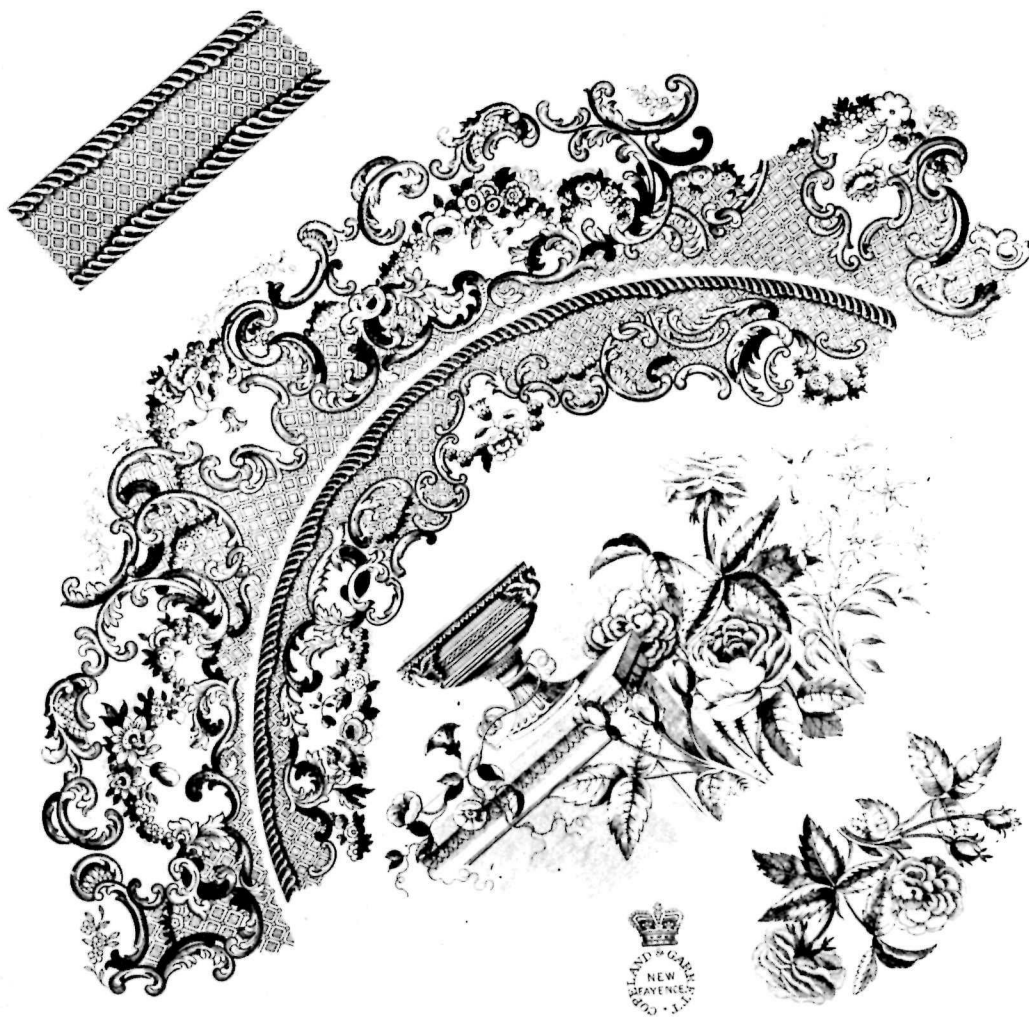
28-31 **Antique Vase** (pre-1847-20th century). Introductory date not known. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It was reintroduced in the 20th century under the name "Mimosa."

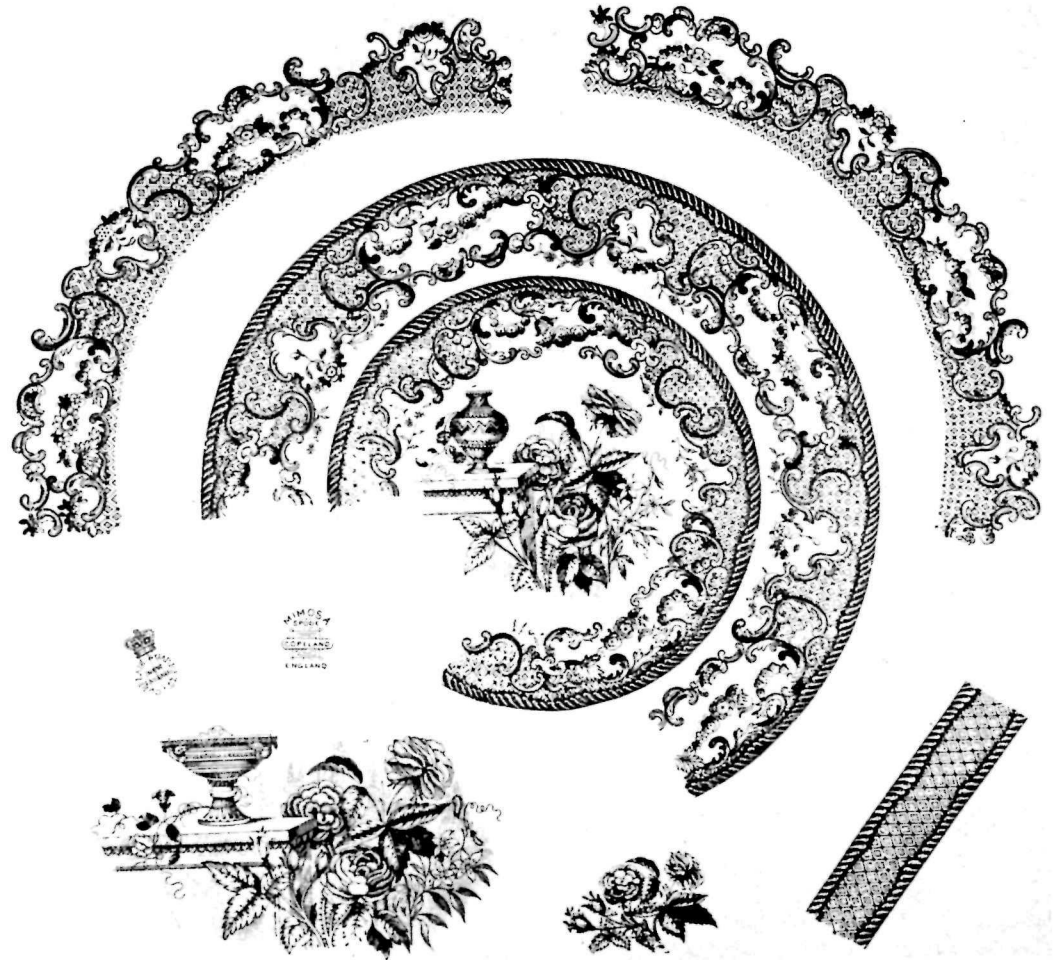
28 **Antique Vase**. The cartouche in the break in the border was used on the back of the object as part of a back-stamp.



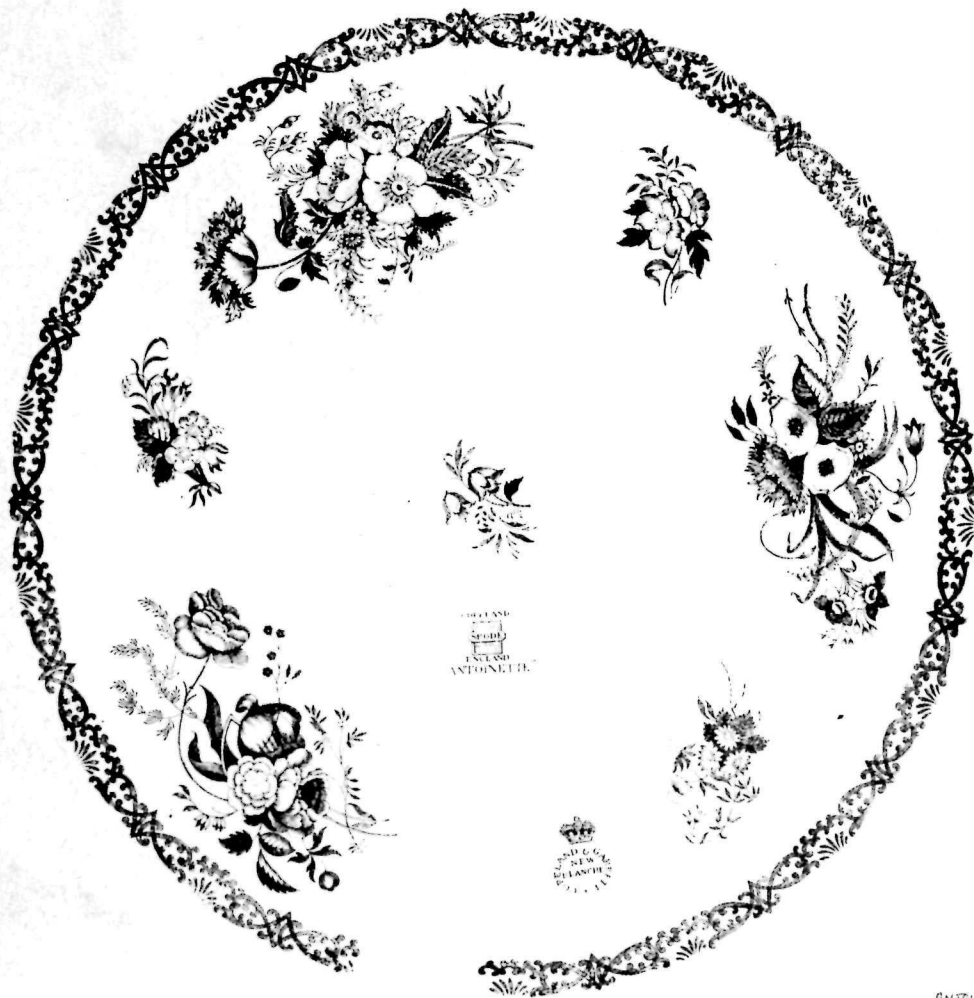


30 Antique Vase. The rectangular design in the upper left was probably used on a handle.





- 32 Antoinette (ca. 1837–20th century).  
Earliest pattern number is B606. A  
Copeland and Garrett mark occurs on  
the copper plate in addition to a 20th-  
century mark.



COPELAND  
MADE IN  
ENGLAND  
ANTOINETTE



ANTOINETTE  
B606



- 33 Aquatic (ca. 1837–post-1839). Earliest pattern number is B642. An excavated specimen from Fort Nez Percé bears the printed pattern number "B.776." The engraving on the copper plate is very worn, hence the uneven appearance of the print.

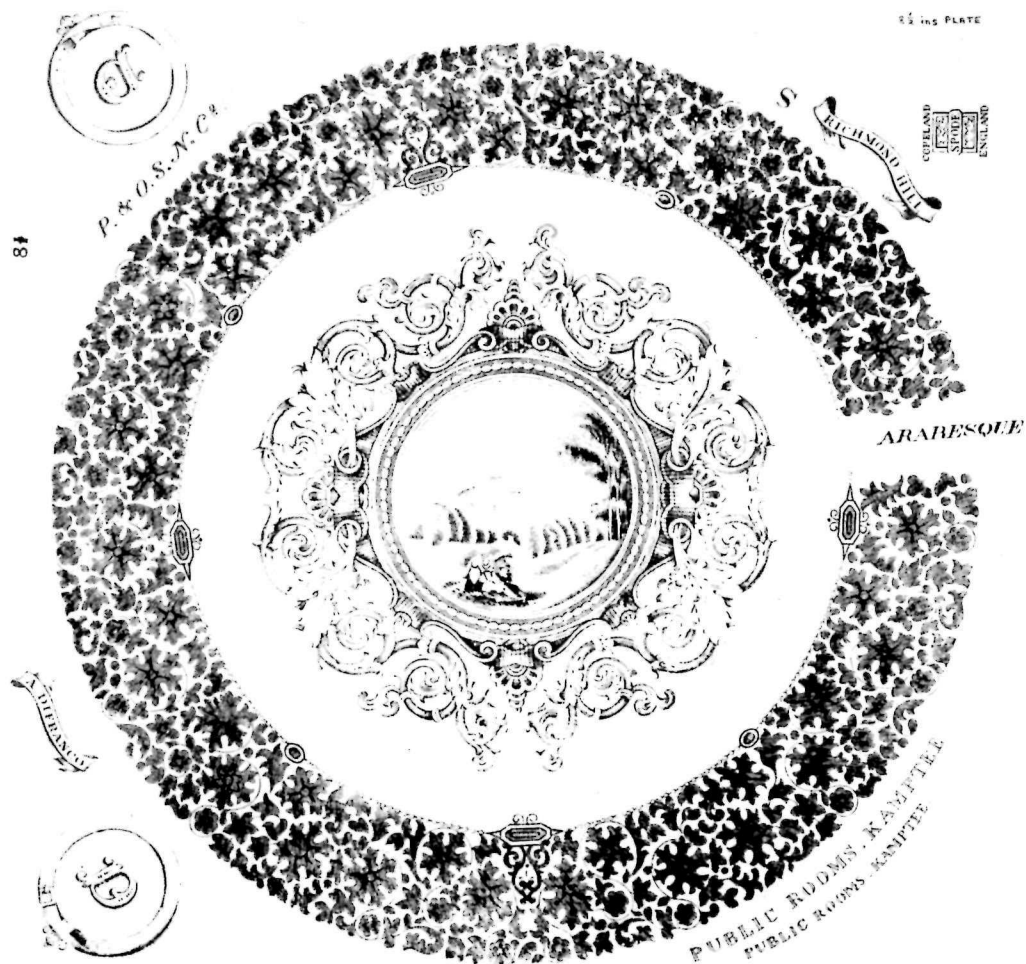


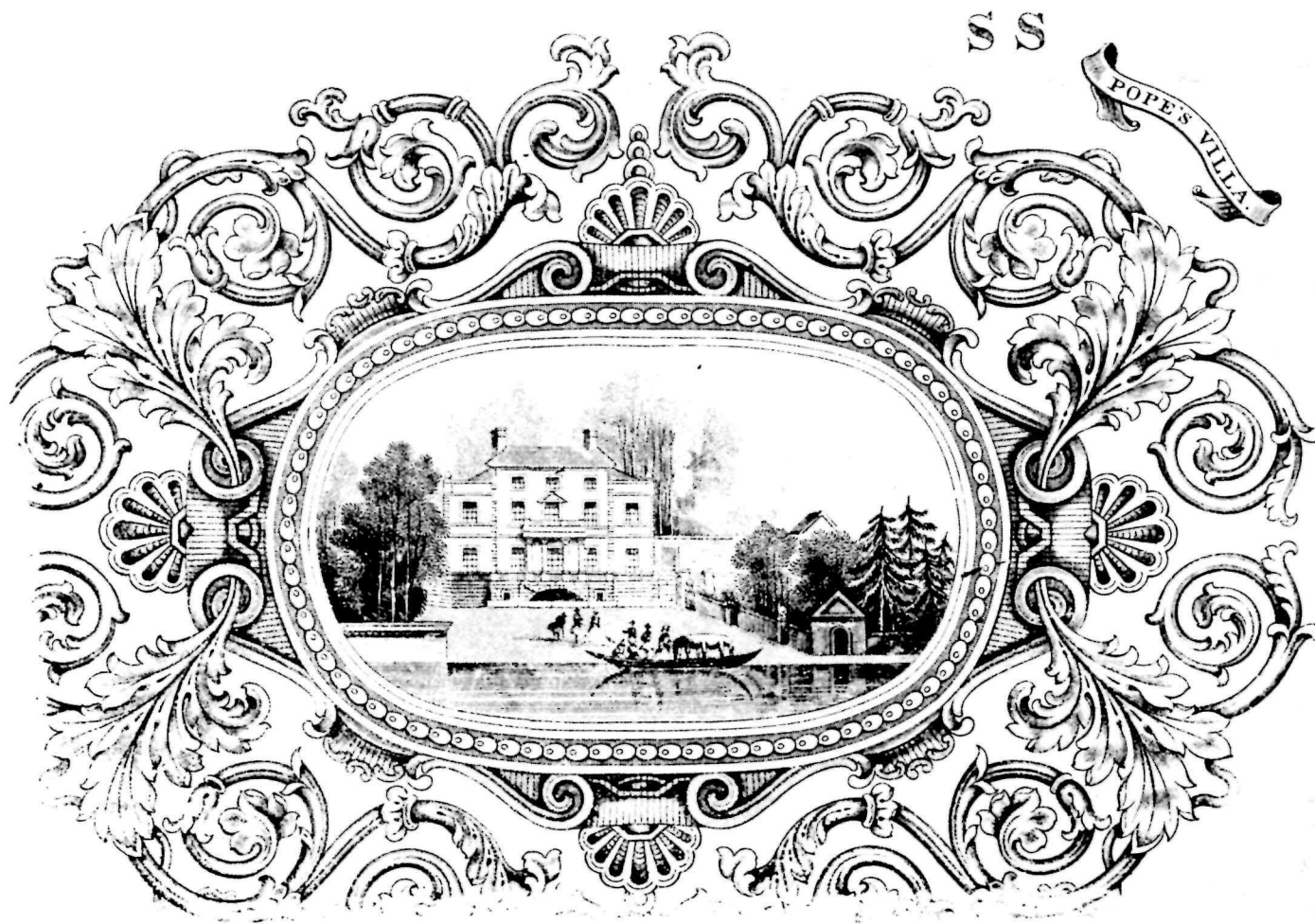
34-53 Arabesque (ca. 1835-post-1882). Earliest pattern number for border is 5268. The border was used on several different patterns. Alone, it is called Arabesque; with a series of English views, the name of each view is used as the pattern name (Tower of

London, Richmond Hill, etc.). Copeland and Garrett marks are found on copper plates of these patterns. With a series of Egyptian views, it is called Cairo. Cairo was introduced in 1881 (pattern number 2/1796). Both Arab-

esque and Cairo appear in W.T. Copeland and Sons' 1882 catalogue.

34 Arabesque border, Richmond Hill centre.

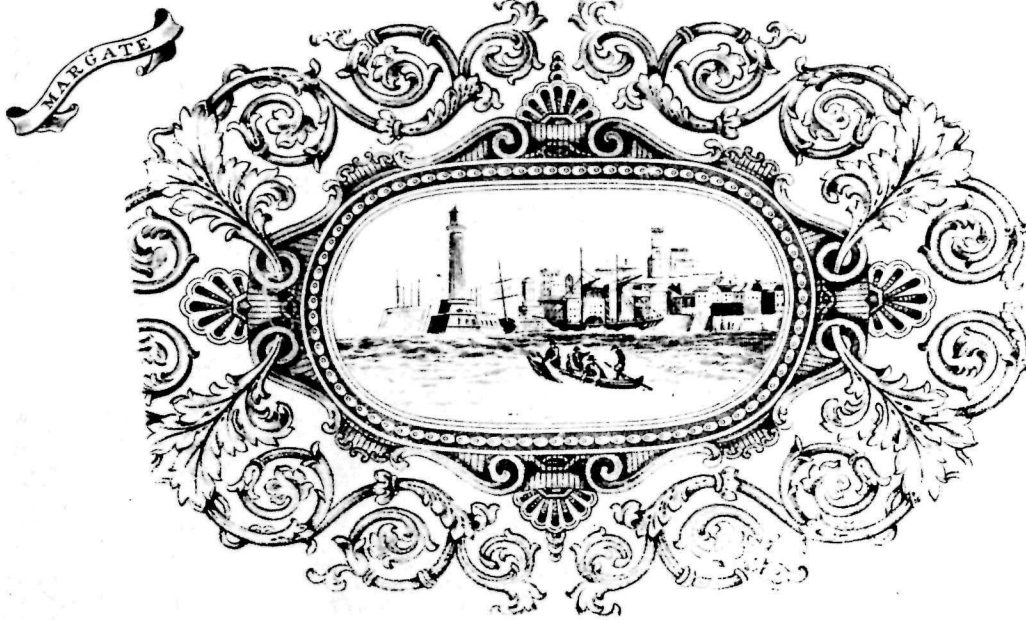




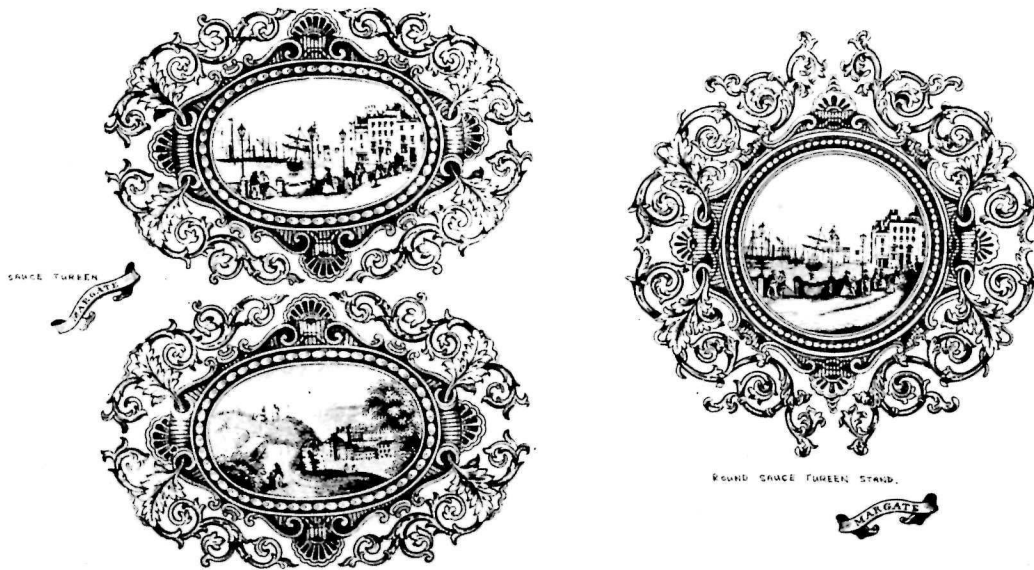
36 Margate centre.

37 Margate centres (top left, right); Hastings centre (bottom left).

36



37

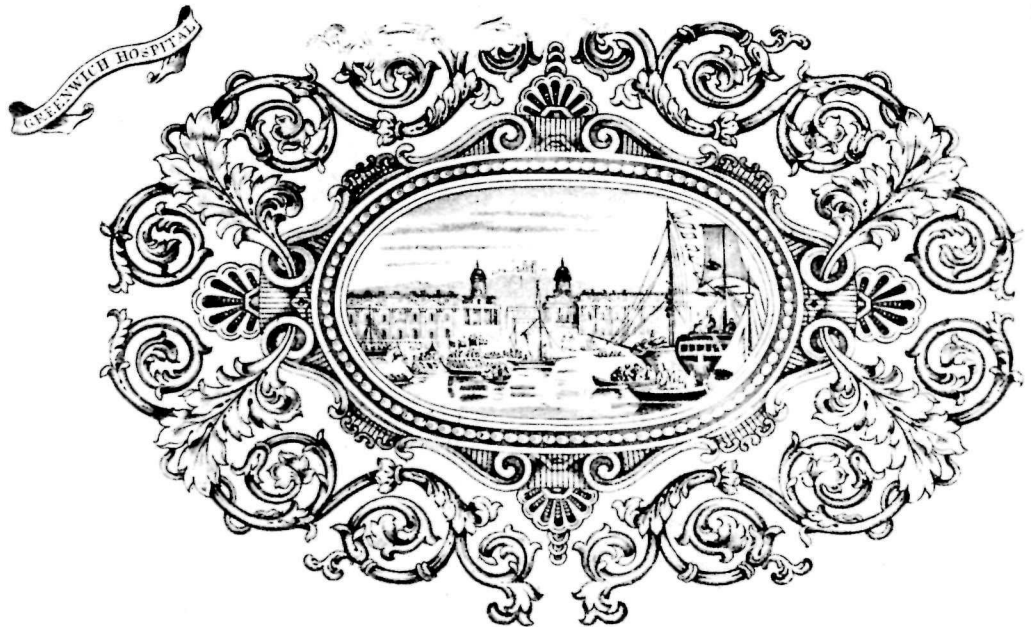


38

7 ins. PLATE.

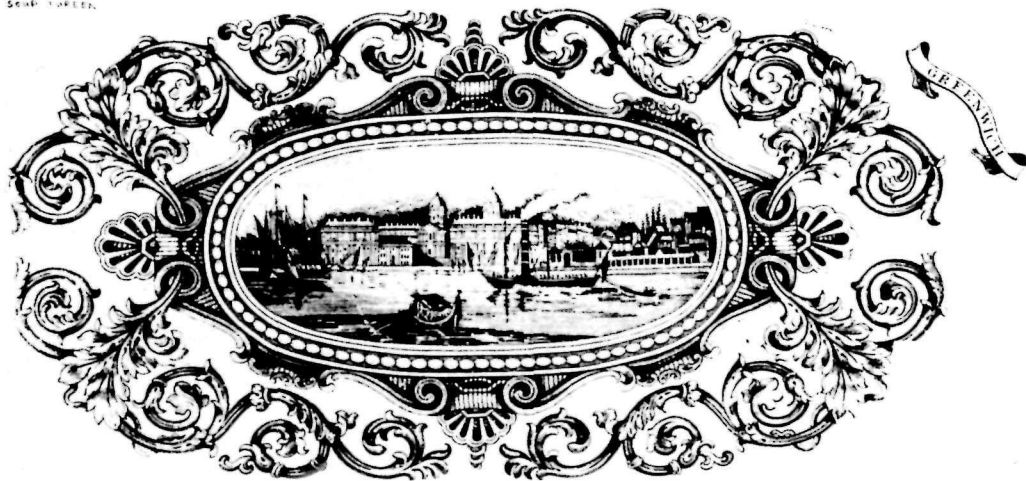


39

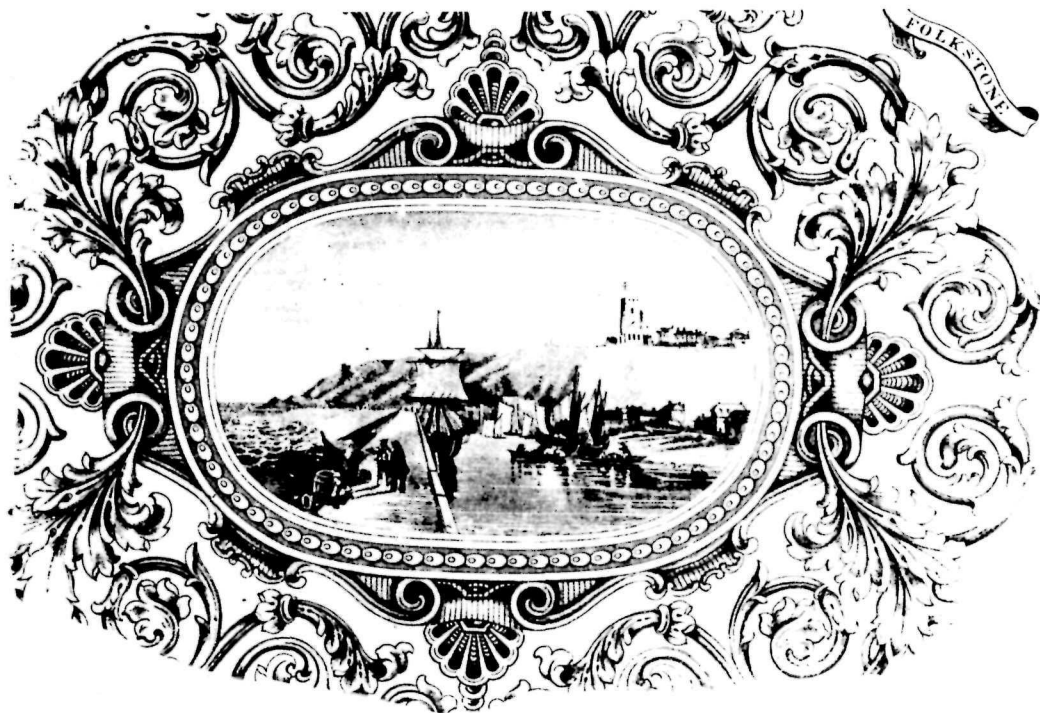


40

SEVEN TURRES.



41



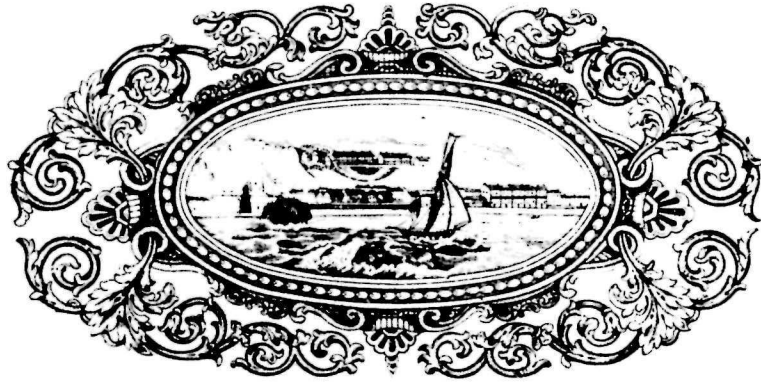
42



43

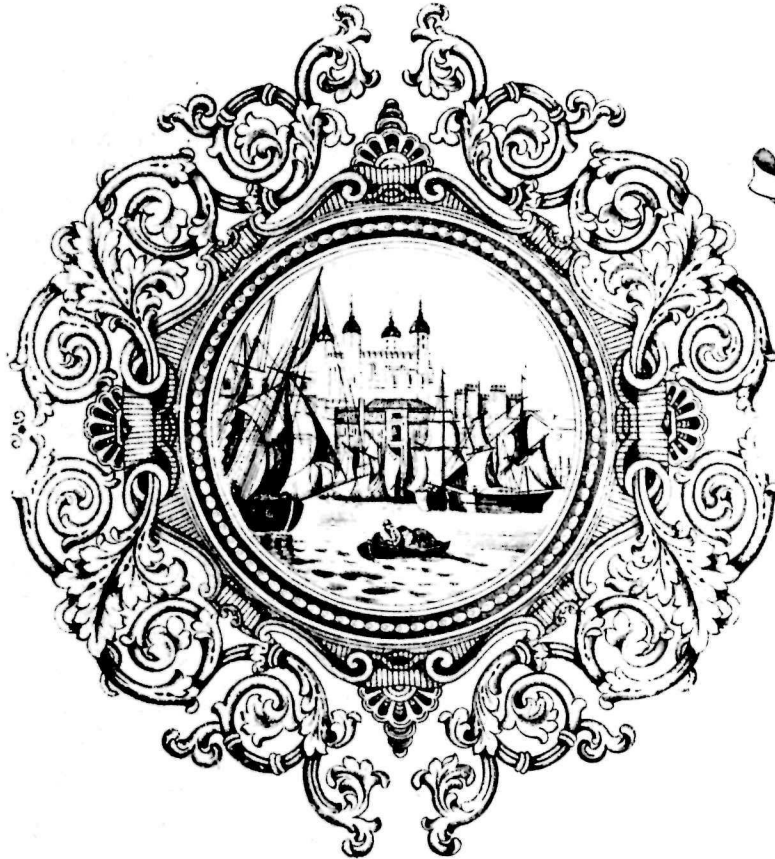


44



DOVER

45



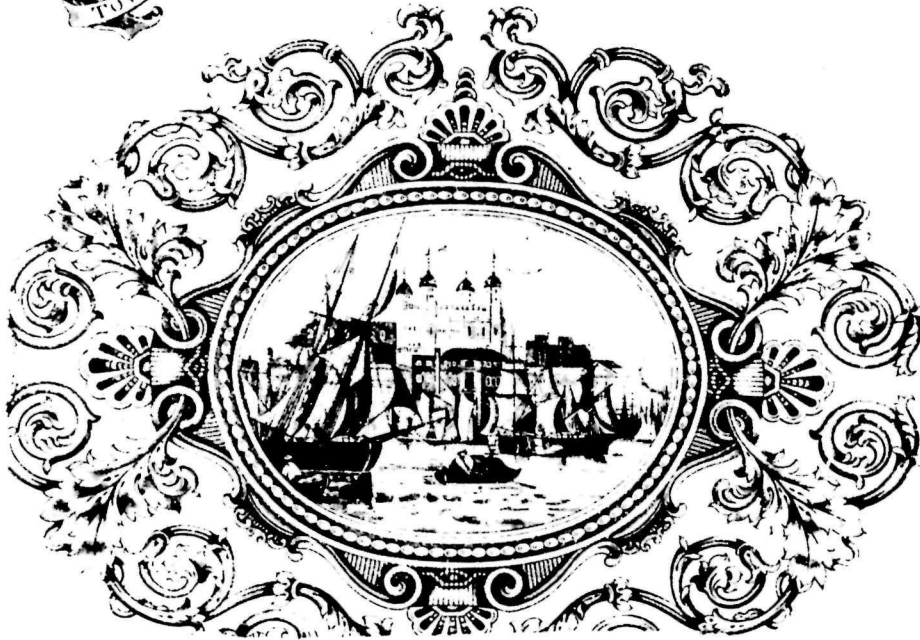
TOWER OF LONDON



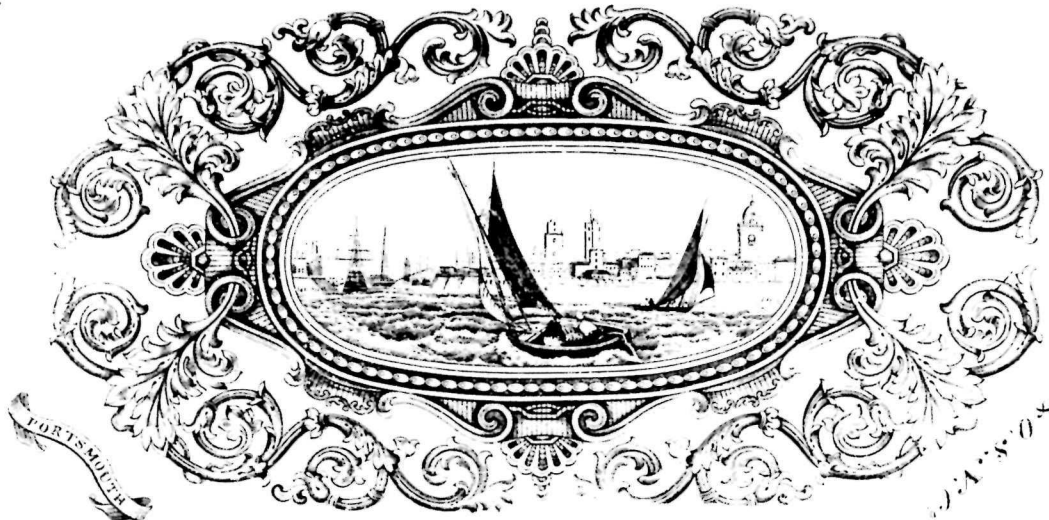
46

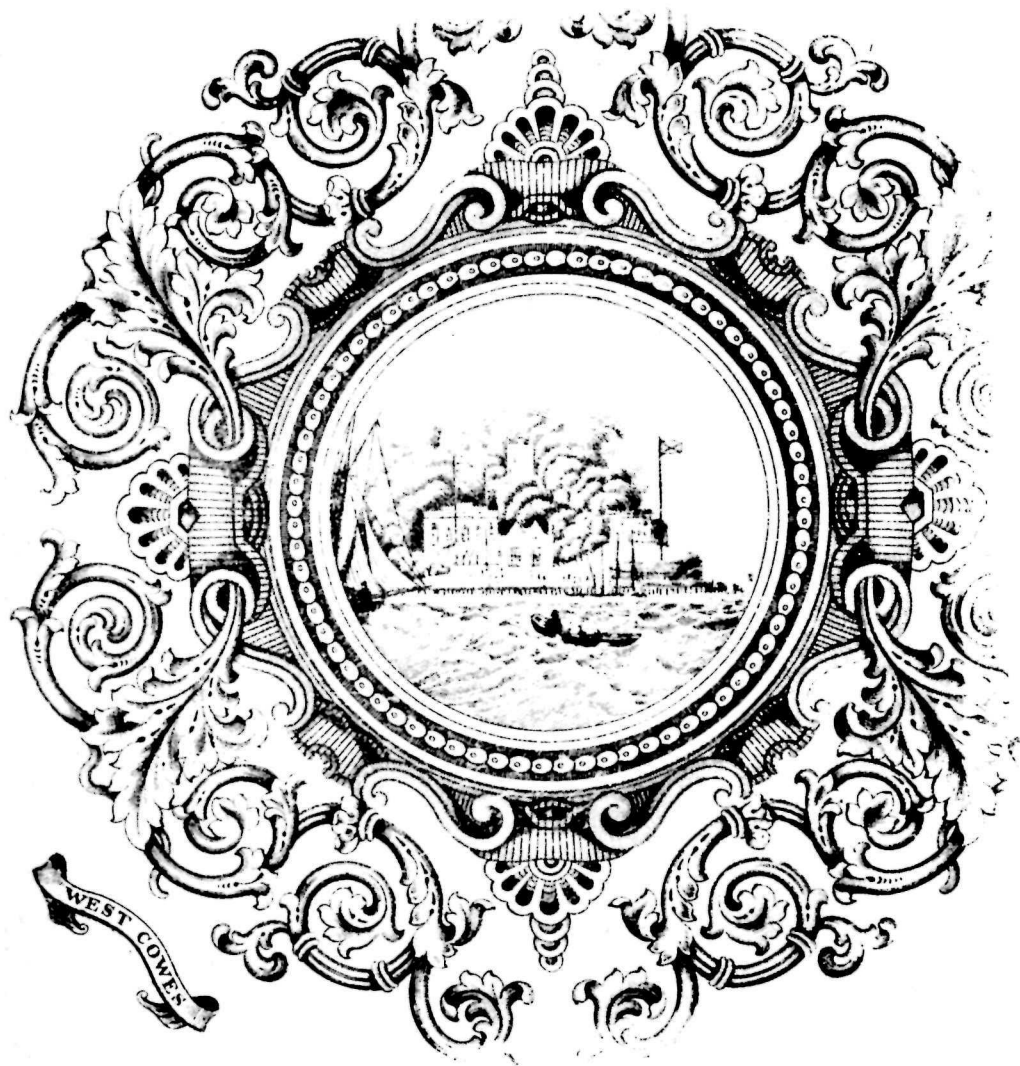
SCOTT & BROWN

TOWER OF LONDON



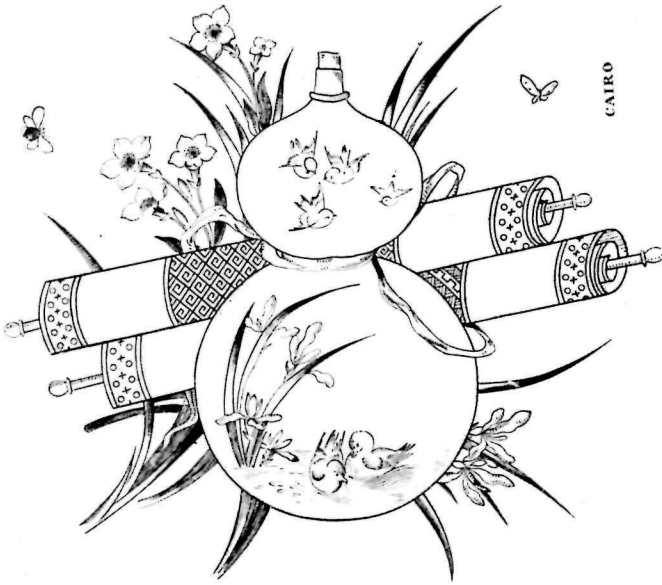
47







50



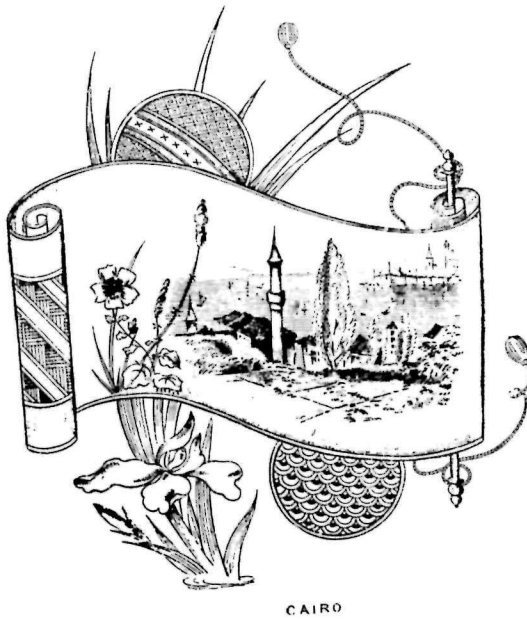
52



51

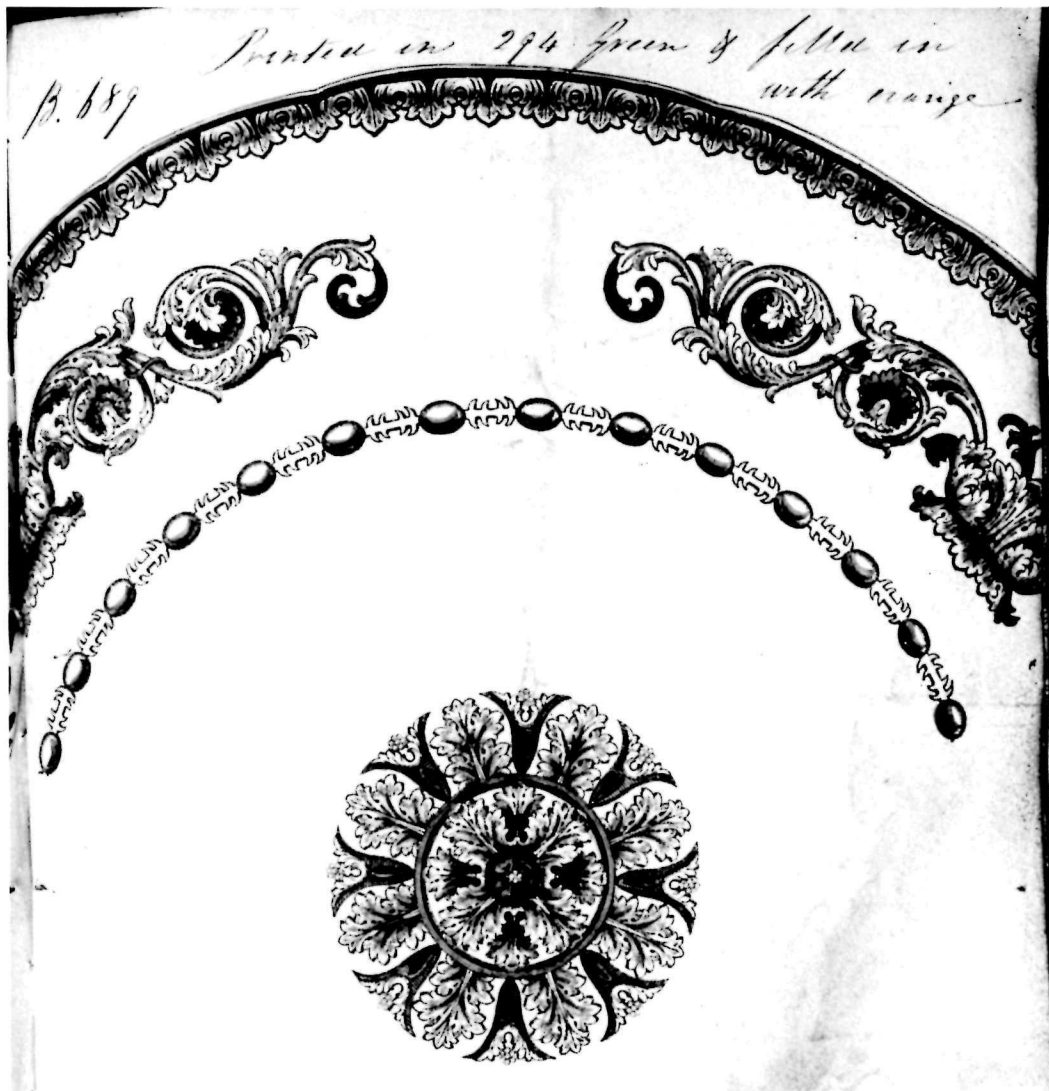


COPLAND  
SPADE  
ENGLAND

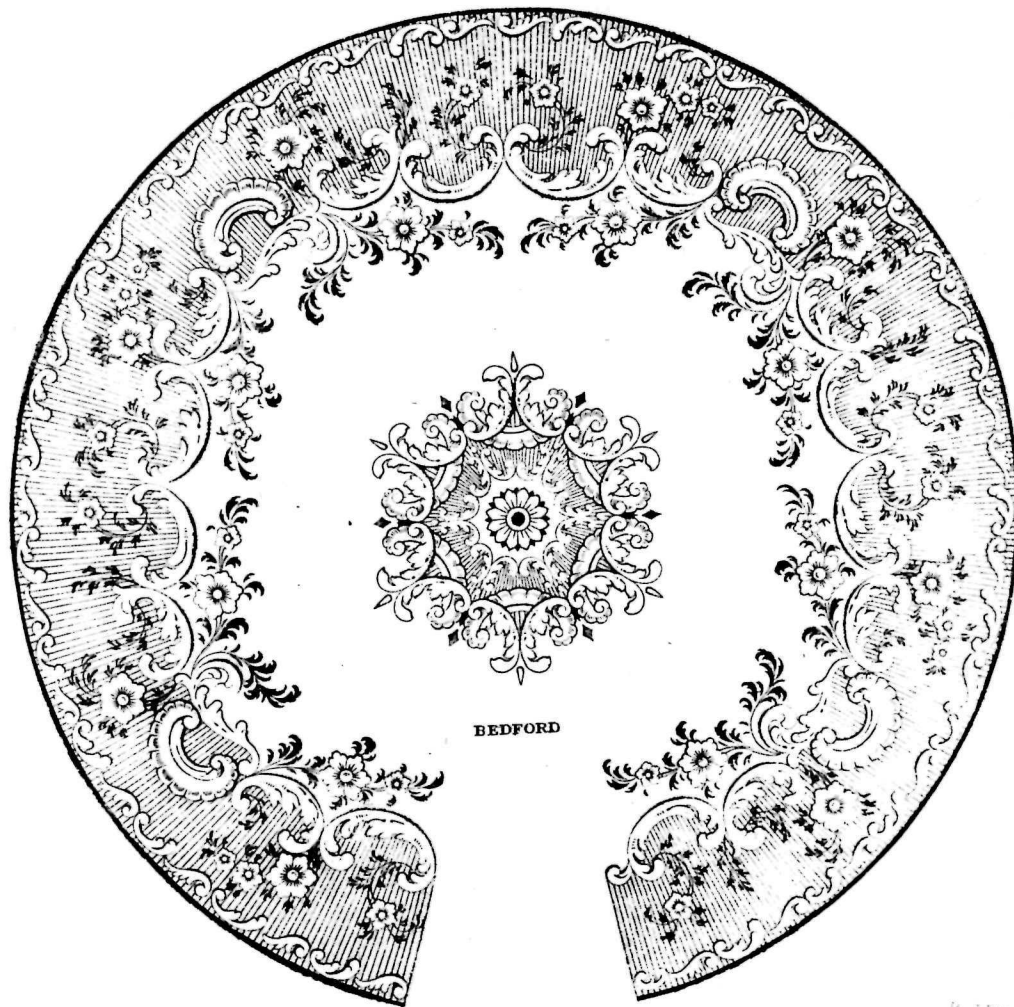


54 Athenian (ca. 1837-?). Earliest pattern number is B689. Only one excavated example has been found to date and although the mark on this fragmentary object is not known, the fabric and style of printing are characteristic of the Copeland and Garrett

period. (Illustration from factory pattern book.)



55 Bedford (ca. 1855–post-1865). Earliest pattern number is D340. It also has a later D number, 3999.



56 Beverley (ca. 1832–20th century). Earliest pattern number is 5136. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. Marks on the copper plate include a Copeland and Garrett mark and a 20th-century mark.

**SOUP**





57 **Blue Rose** (ca. 1825–post-1833). Earliest pattern number is 4162. Excavated examples were made by Copeland and Garrett. A late Spode mark (Whiter 1970: 226) is on the copper plate. In spite of its name, it

was manufactured in colours other than blue.

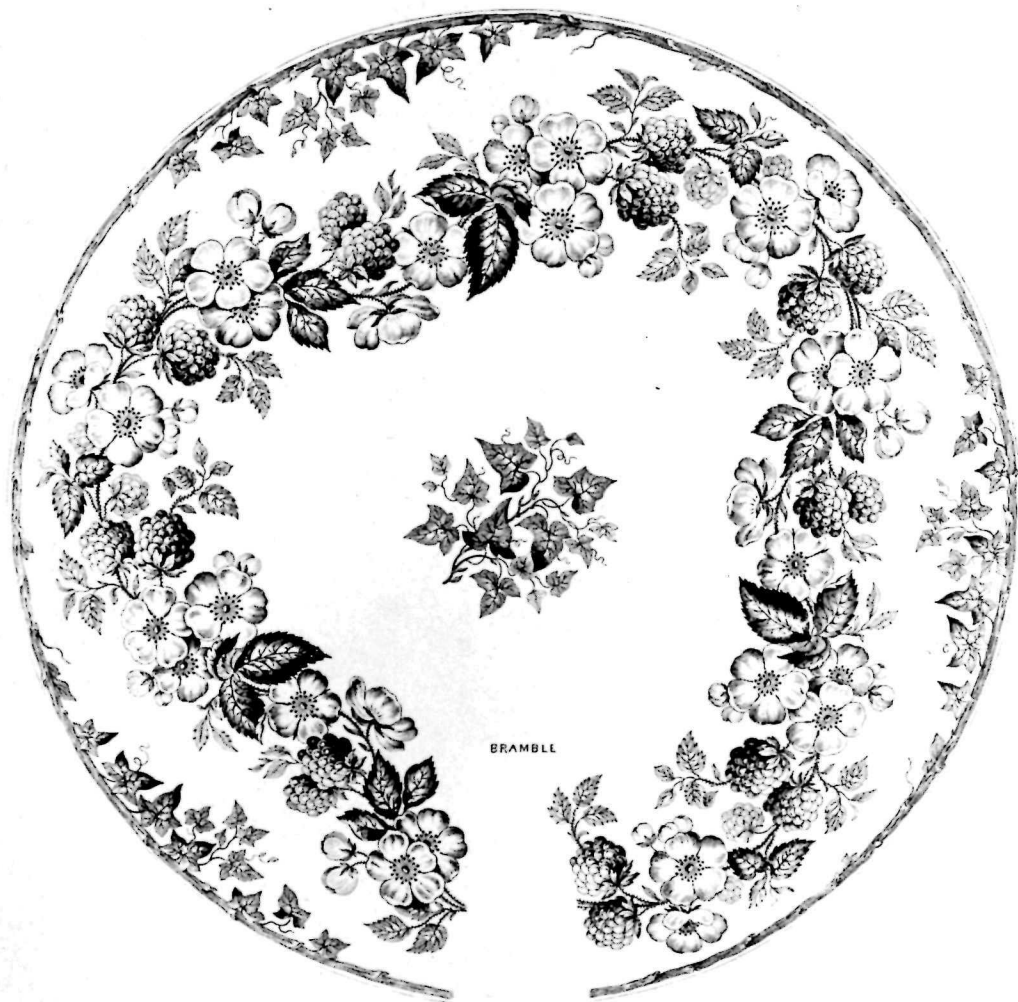


Earliest pattern numbers are 4565 and 6146. A slight variation was recorded later as B522. Many more floral centres were made than are illustrated here.





60 Bramble (post-1847-?). The centre is used with a different border to create Ivy. Ivy has been found only with W.T. Copeland marks.



61-62 British Flowers (ca. 1829-1974).  
Earliest pattern number is 4749. Ex-  
cavated examples were made by  
Copeland and Garrett, and W. T.  
Copeland. Twentieth-century ver-  
sions are Mayflower, Bouquet, Marina  
and Royal Jasmine as well as British

Flowers. Many more floral centres  
were made than are illustrated here.

61 British Flowers.



4749  
COPELAND  
MADE IN ENGLAND  
MAYFLOWER

COPELAND  
MADE IN ENGLAND  
MAYFLOWER  
S. 1829  
Spooker  
"Royal Jasmine"  
Copeland

BRITISH FLOWERS

62 British Flowers centres. The two small  
centre drawings show the remains of  
a chamberpot handle. (Drawing by I.  
Cameron.)

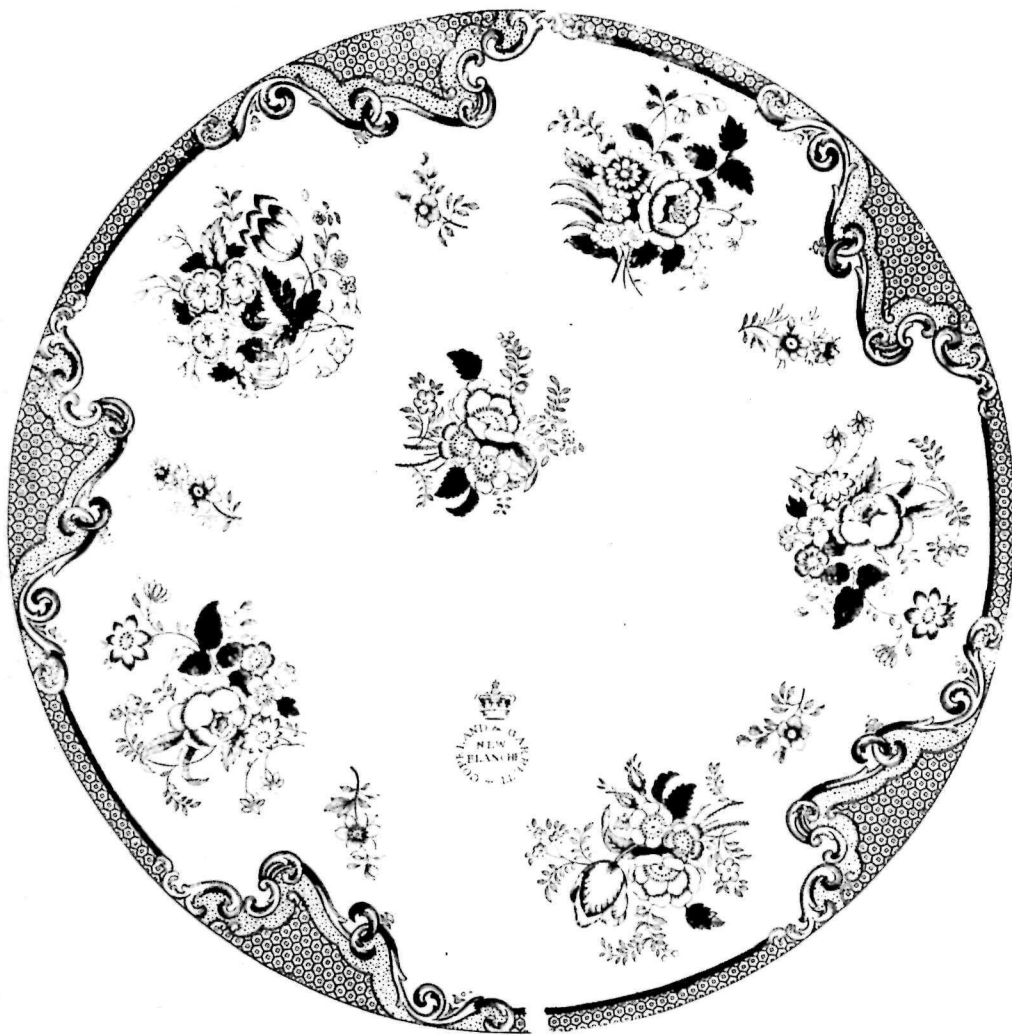


63 Broseley (ca. 1818–post-1847). Earliest pattern number is 2896 (Whiter 1970: 150). Excavated examples were made by Spode, Copeland and Garrett, and W.T. Copeland. This popular pattern was also made by other manufacturers throughout the

19th century. Broseley is very similar to another Spode pattern, Temple.



64 B700 (ca. 1838–post-1847). No pattern name. "B700" refers to the earliest pattern number. All excavated examples were made by W.T. Copeland. A Copeland and Garrett mark occurs on the copper plate.

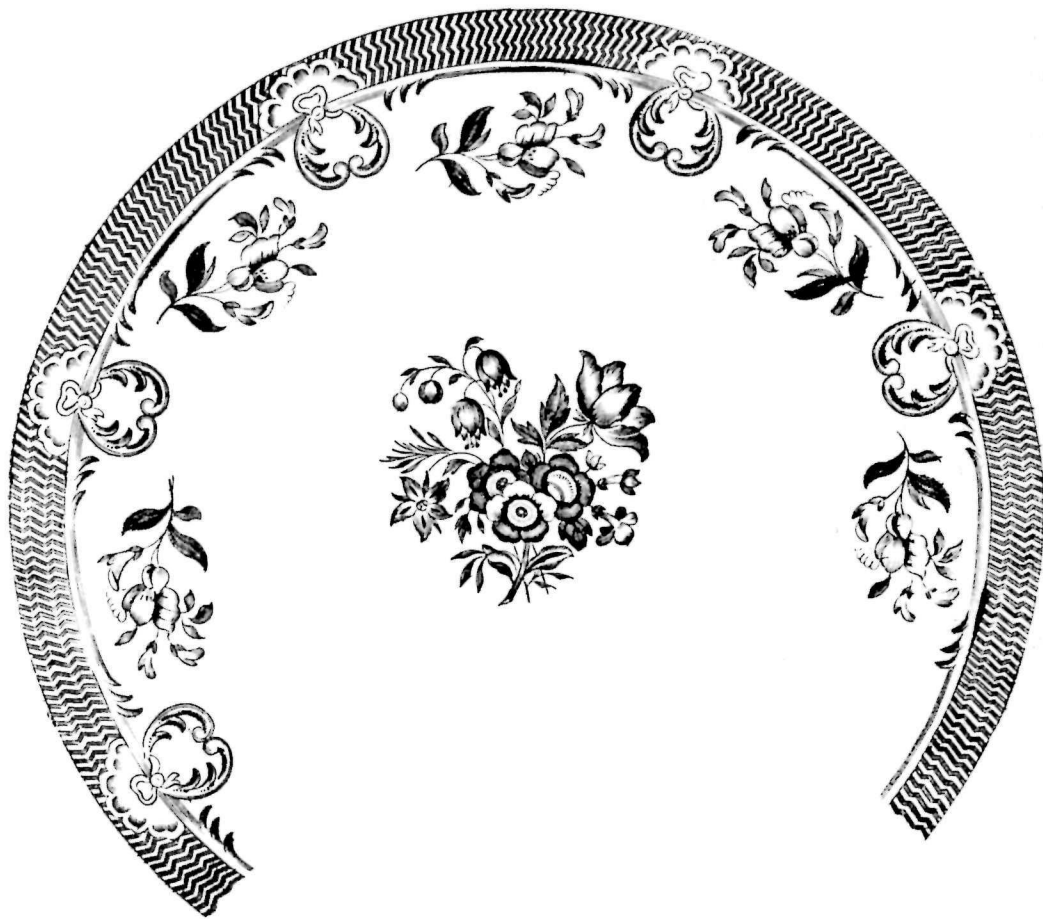




65-66 B772 (ca. 1839-post-1882). No pattern name. "B772" refers to the earliest pattern number. A Copeland and Garrett mark occurs on one of the copper plates. All excavated examples were made by W.T. Copeland. It seems to have been known by its

number; a W.T. Copeland saucer from Last Mountain House, Saskatchewan, is marked "B.772" and the pattern appears with the title "B772" in the W.T. Copeland and Sons' 1882 catalogue.

65 B772.





8772

67 B773 (ca. 1839–post-1847). No pattern name. "B773" refers to the earliest pattern number. It has been found on objects made by Copeland and Garrett, and W.T. Copeland.



68 **Byron Groups** (post-1833-?). Introduced between 1833 and 1847 during the Copeland and Garrett period. All excavated examples were made by Copeland and Garrett. It has the same border as Byron Views and the same centres as Warwick Groups.

69-84 **Byron Views** (ca. 1833-68). The name refers to a series of views engraved by Edward and William Finden and published by John Murray in *Finden's Landscape and Portrait Illustrations to the Life and Works of Lord Byron*. The first volume appeared in

1832 and two more volumes were brought out in the following years. Each view is given a title (Venice, Mount Olympus, etc.), but the correct name is not invariably printed on the back of an object so identification of a scene based on the mark alone is not

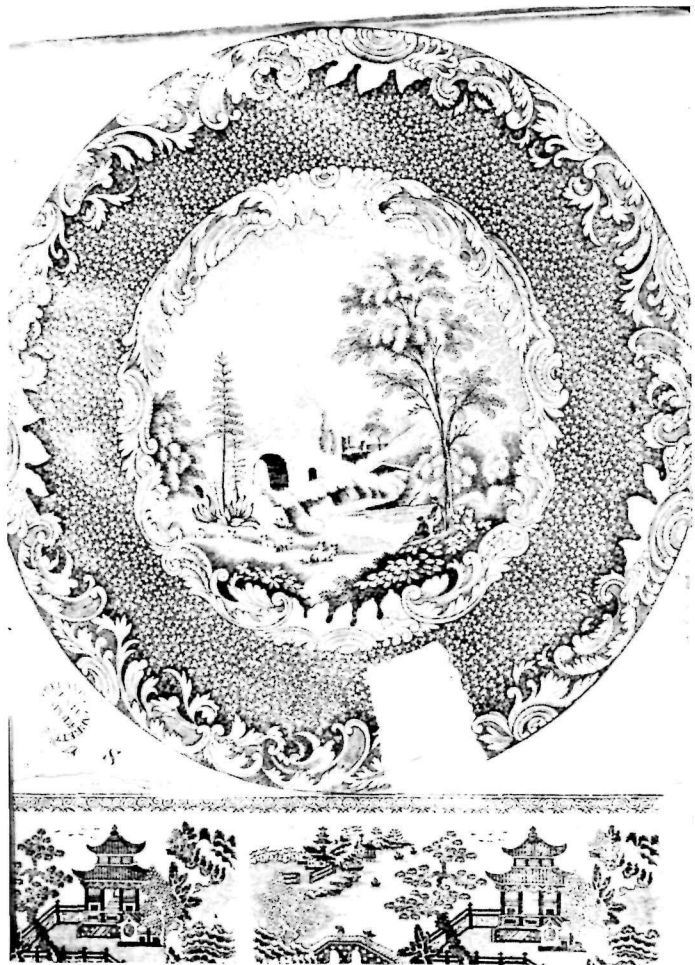


BYRON GROUPS

advisable. The pattern was introduced during the Copeland and Garrett period. In a factory pattern book a note referring to this pattern states "The pattern and plates . . . are destroyed commencing August 1868" (Copeland 1976b: 1296). Excavated

examples were made by Copeland and Garrett, and W.T. Copeland.

69



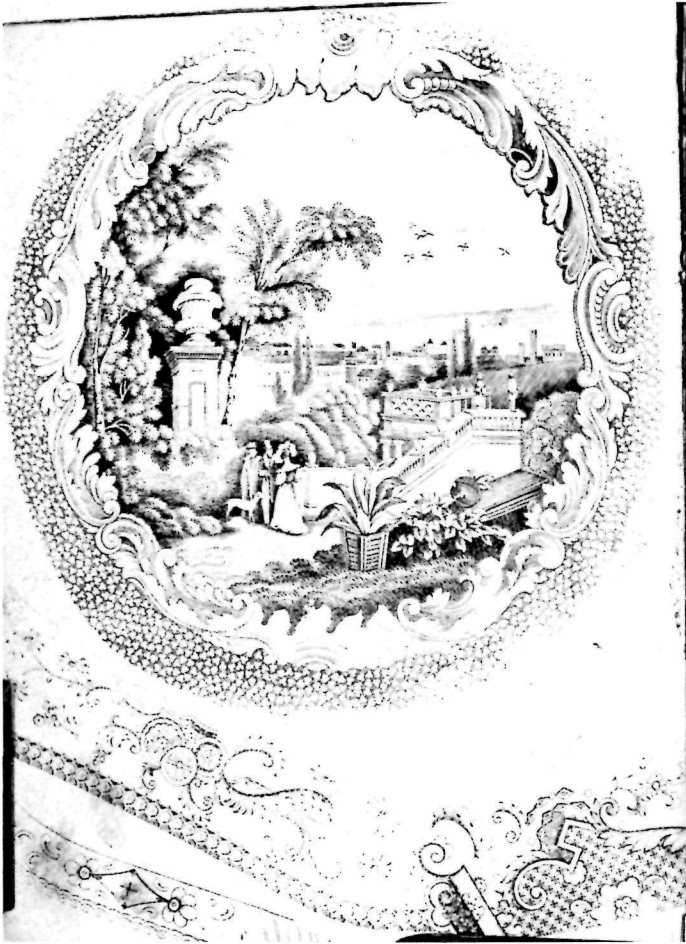
70

69 Byron Views: Etna (from factory pattern book). The unidentified scene below is not part of the pattern.

70 Byron Views: Franciscan Convent, Athens (from factory pattern book). The unidentified scene below is not part of the pattern.

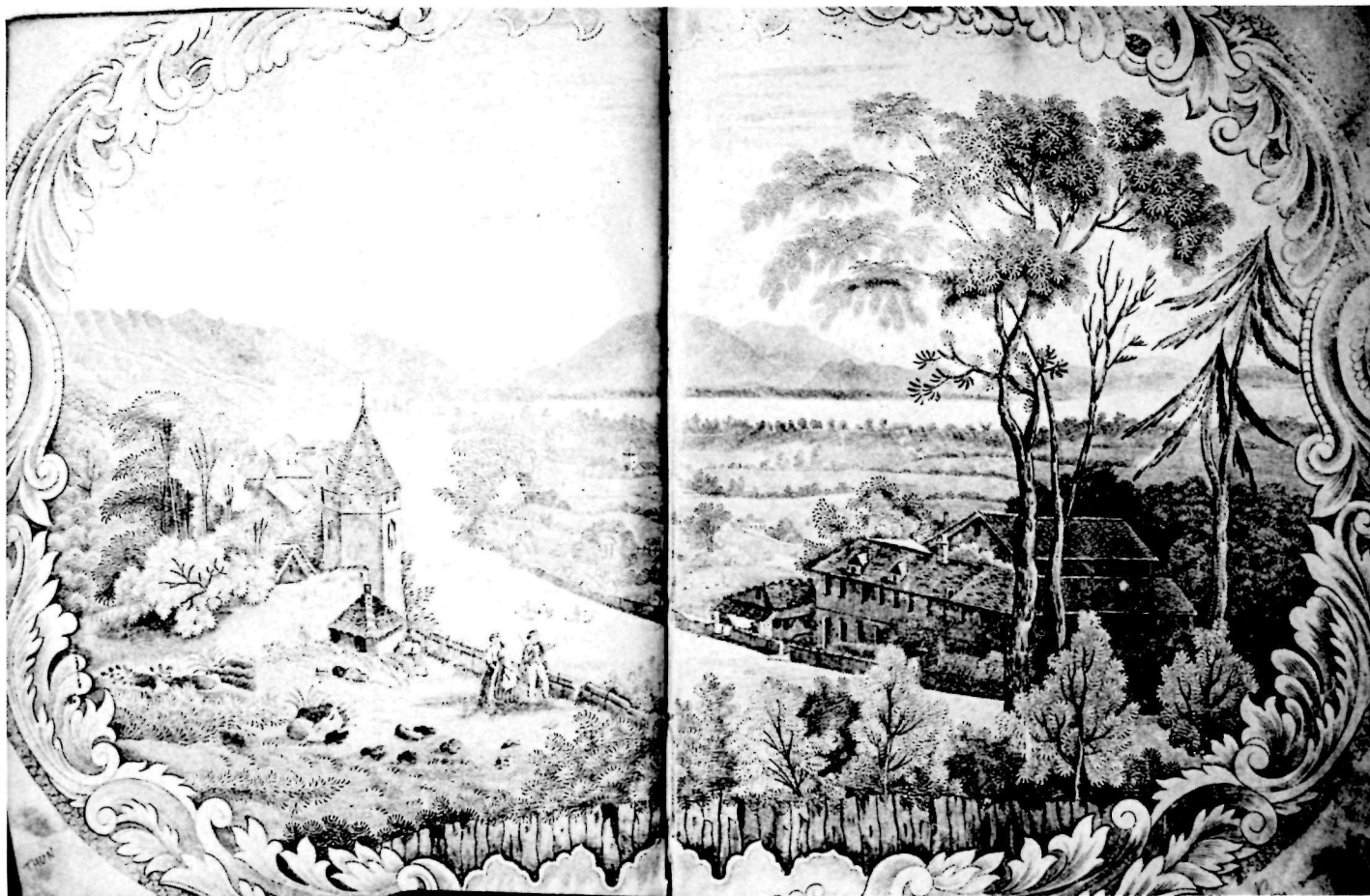


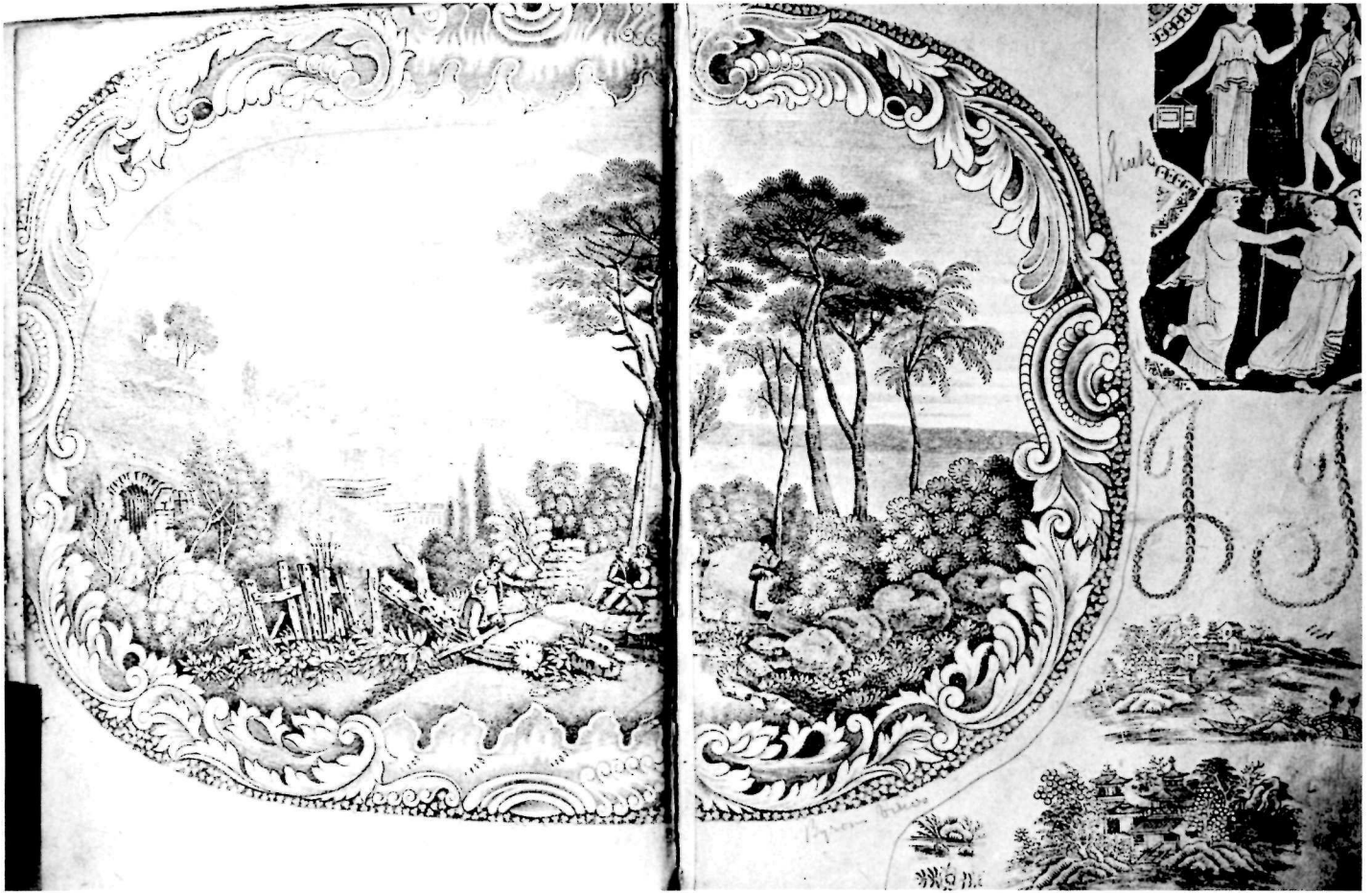
71 Byron Views: Bologna (from factory pattern book). The unidentified designs below are not part of the pattern.



72 Byron Views: Cintra (from factory pattern book).

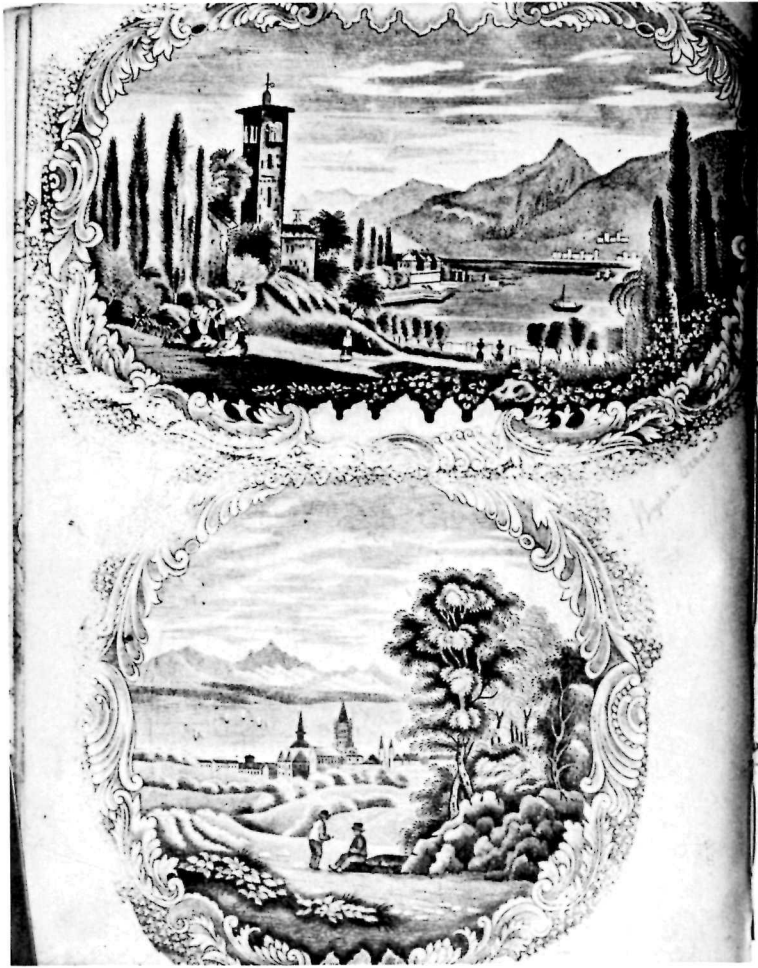






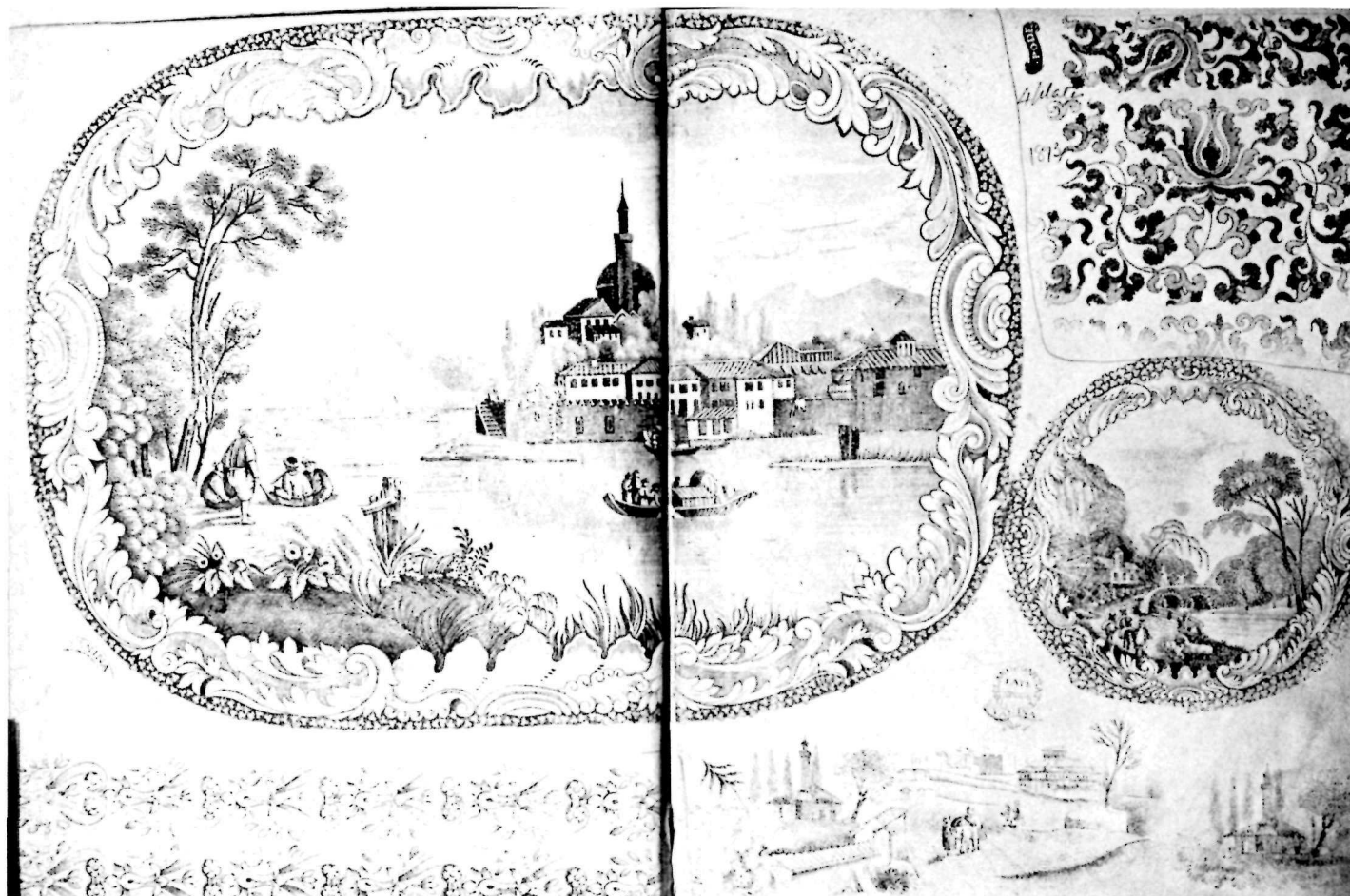


75 Byron Views: top, Bellagio, Lago di Como; bottom, Lausanne (from factory pattern book).



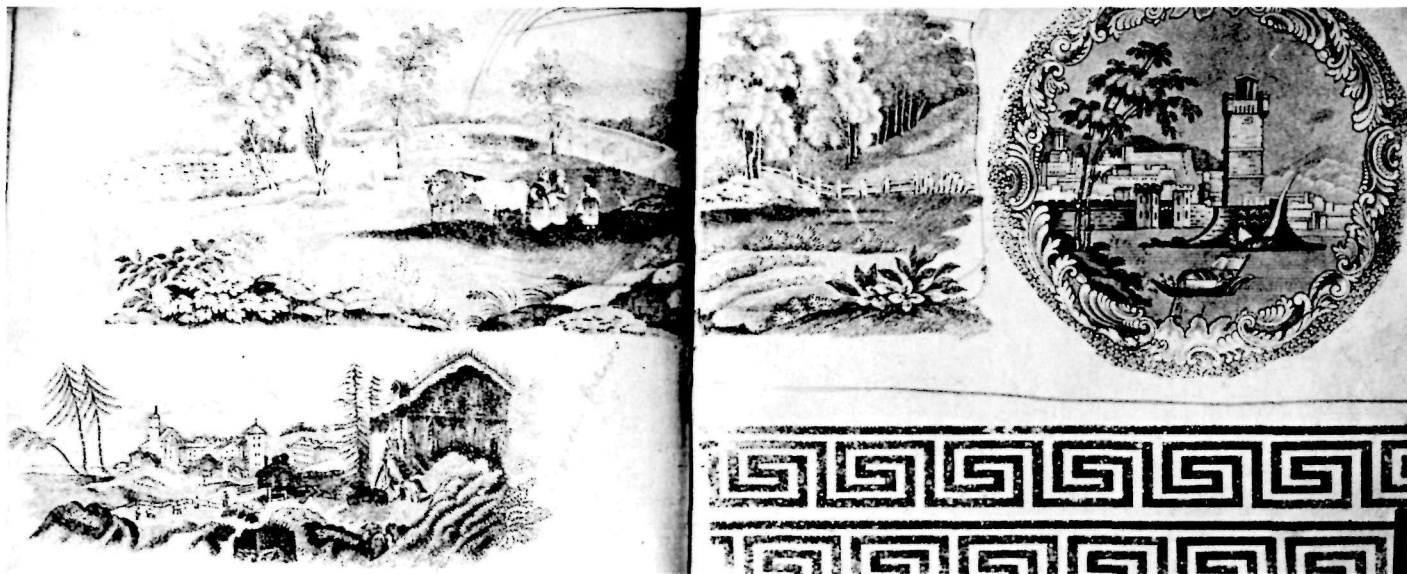
76 Byron Views: small round-bordered scene, unidentified; rectangular-bordered scene, Yanina (from factory pattern book). Below and slightly to the right of the rectangular-bordered scene is a small scene with no border; this too is a scene of Yanina. The de-

signs in the upper right and bottom left are not part of the pattern.

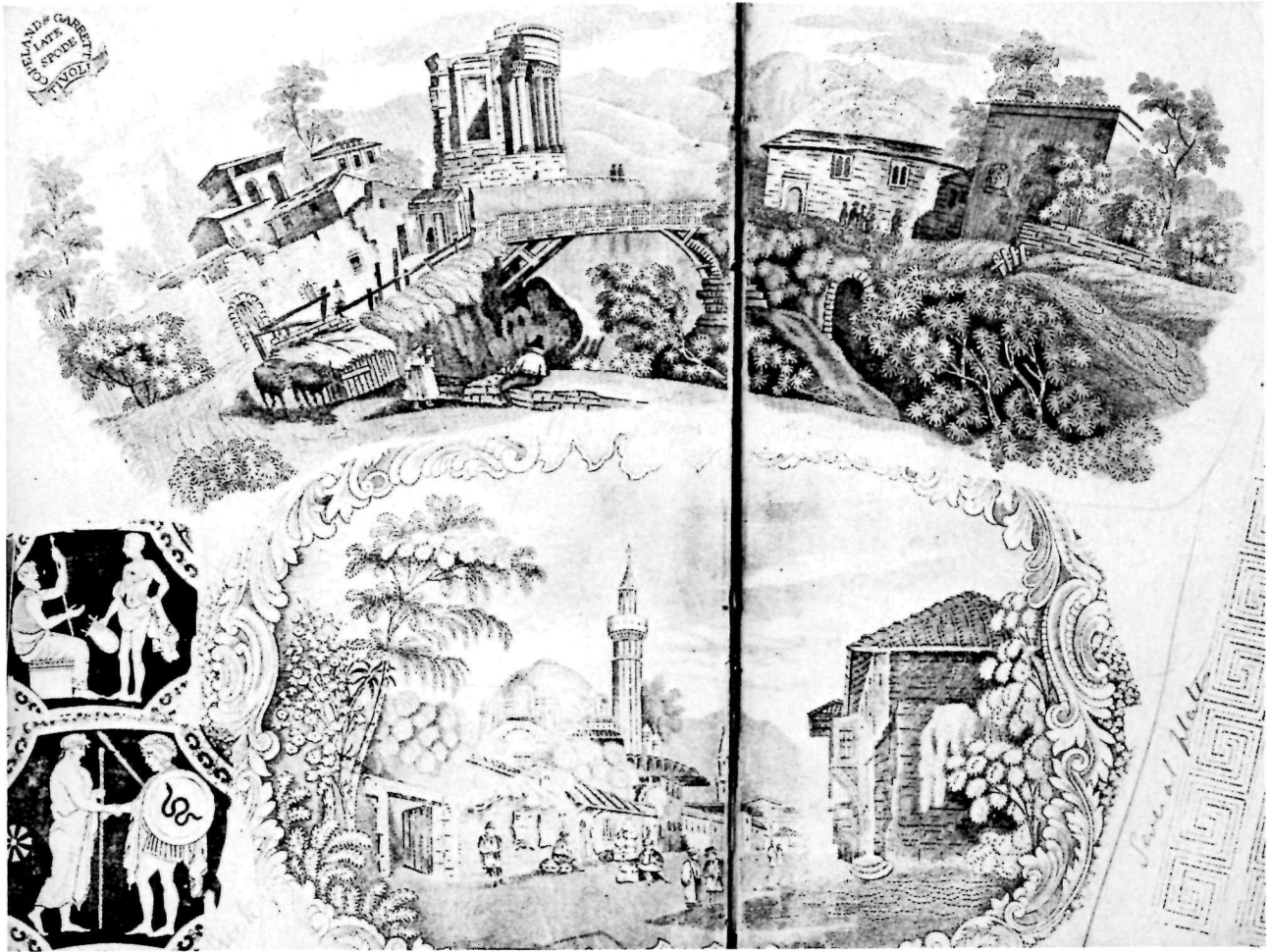




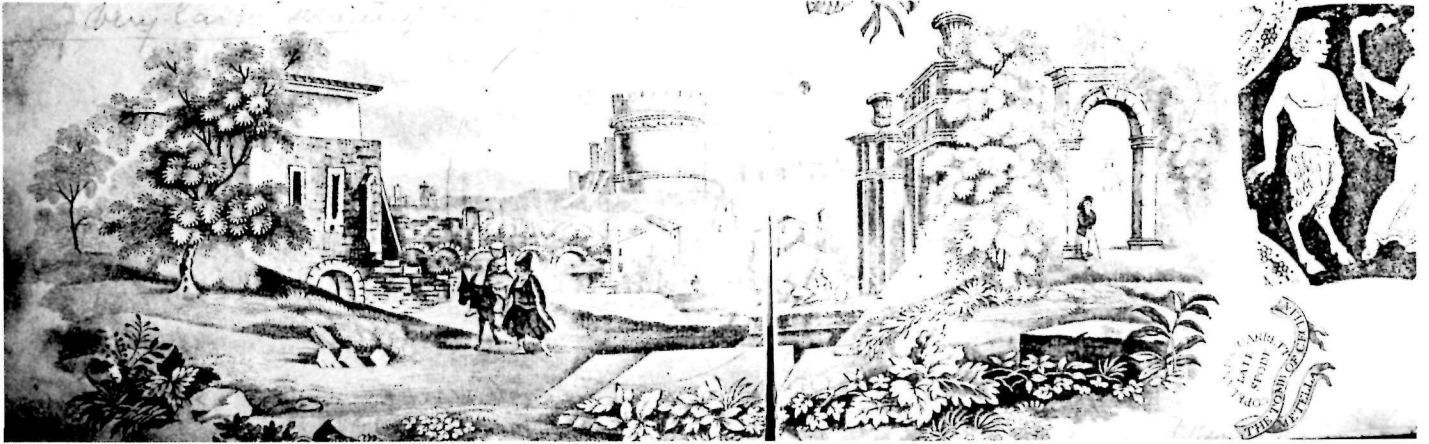
78 Byron Views: top left, Lachin y Gair;  
top right, Rhodes; bottom left, The  
Simplon (from factory pattern book).  
The Greek key is not part of the pat-  
tern.



79 Byron Views: top, Tivoli; bottom, Patras (from factory pattern book). The Greek designs are not part of the pattern.



80 Byron Views: The Tomb of Cecilia, Metella (from factory pattern book). The Greek design is not part of the pattern.



81 Byron Views: top, Mount Olympus; bottom left, Bay of Salamis; bottom right, Socrate (from factory pattern book). The Greek designs in the upper right are not part of the pattern.



82 Byron Views. The scene on the vegetable dish at the top is The Tiber. The scenes on the soup plate (left) and the dinner plate are Interlachen and Bologna.





83 Byron Views: unidentified scene on a large round platter. (Photo by R. van der Ham.)



84 Representative pieces from a large Byron Views dinner service. When patterns are composed of a series of views or floral centres, it is customary for each different shape in a service to bear a different central design.



85 Camilla (ca. 1833–present). Earliest pattern number is 5419. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It is still being manufactured by Spode Limited under this name.



86 Castle (pre-1833-?). Excavated examples were made by Spode.



87 Ceylon (ca.1846–post-1869). Earliest pattern number is 8492. Later it was given D number 6360. (Illustration from factory pattern book). The pattern on the right-hand page is Rose Wreath.



88 Chinese Flowers (ca. 1815–post-1847). Earliest pattern number is 2486. Excavated examples were made by Copeland and Garrett, and W.T. Copeland.

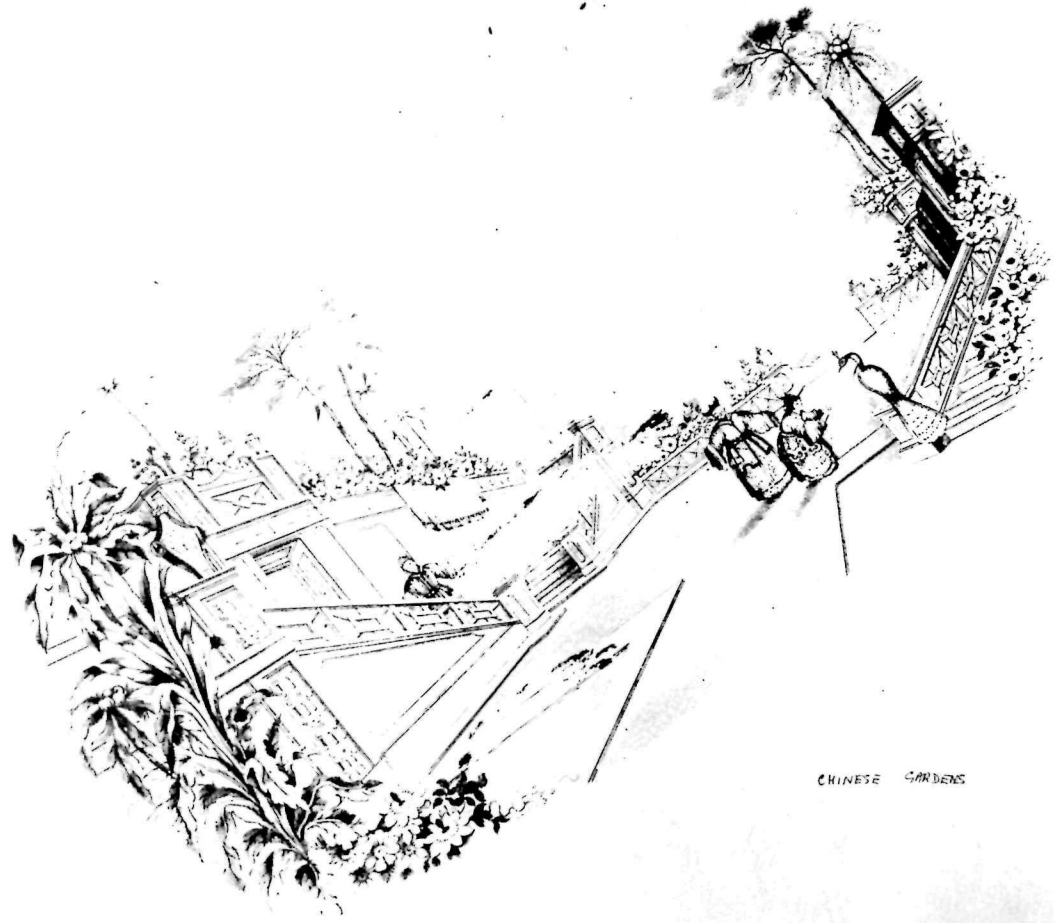


89-94 Chinese Gardens (ca. 1834-pre-1879). Earliest pattern number is B408. Copeland and Garrett marks occur on the copper plates. A note "Engravings destroyed" occurs in a factory pattern book compiled between 1868 and

1879. The dark splotches on several of the engravings result from irregularities on the reverse sides of the copper plates.

89 Chinese Gardens.



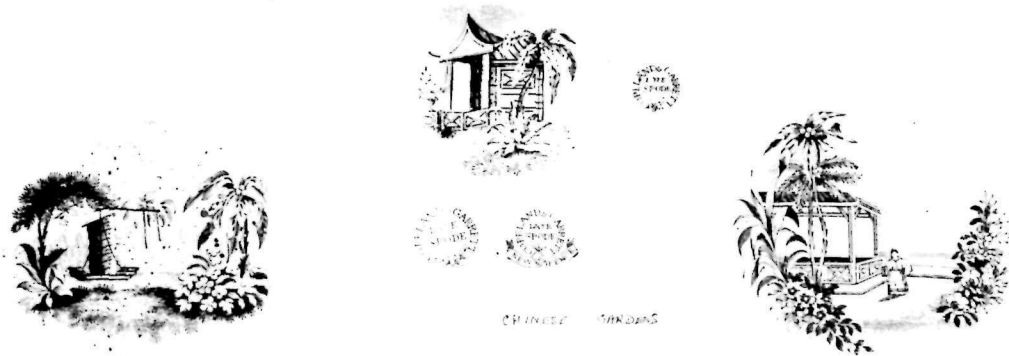




91



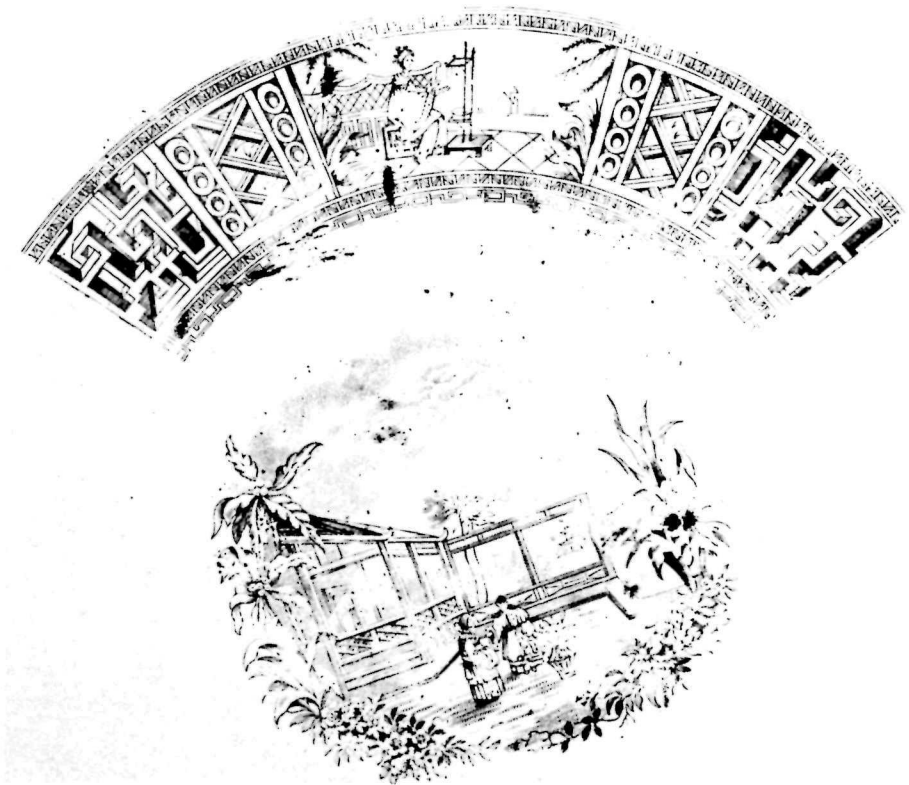
92



93



94



- 95 Chinese Plants (ca. 1932–present).  
Earliest pattern number is 5135. Ex-  
cavated examples were made by  
Copeland and Garrett. A 20th-century  
mark occurs on the copper plate with  
the pattern's later name, "Aster."



96-109 Continental Views (1845-post-1882). Registered 21 October 1845. The border was registered on 2 December 1844 under the name "Louis Quatorze." The central designs for the latter patterns are considerably smaller and less elaborate than those

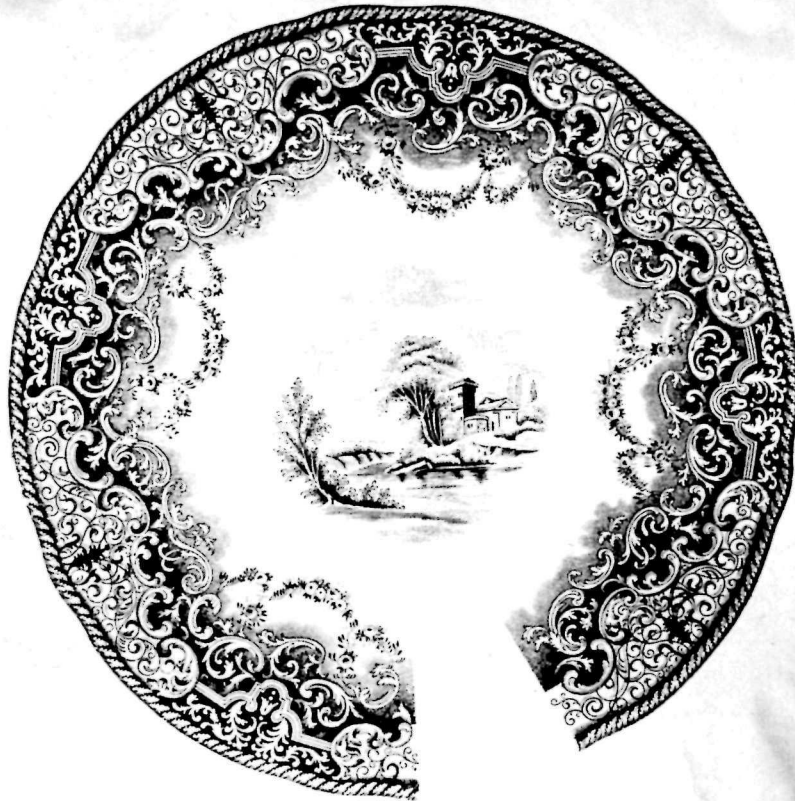
of Continental Views. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. Continental Views appears in W.T. Copeland and Sons' 1882 catalogue.

96 Continental Views.

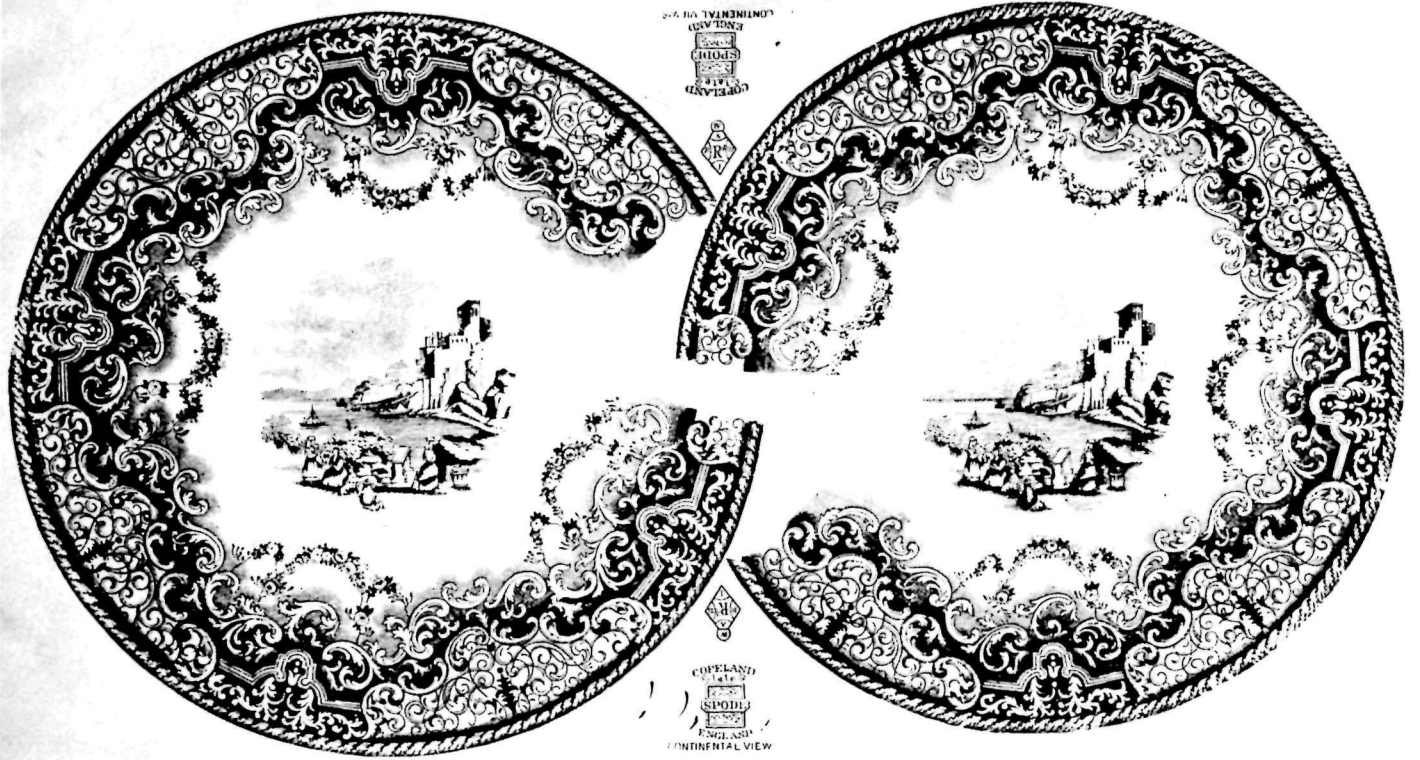


493. 7" PLATE.

'CONTINENTAL VIEWS'



526. 6" PLATES.



99

484. 9" PLATE.



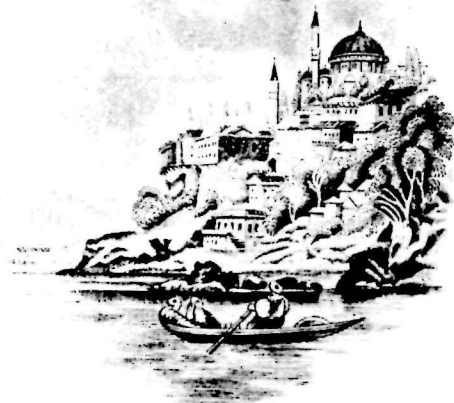
100

489 SOUPTUREEN CASE.



101

492. 8 1/2"

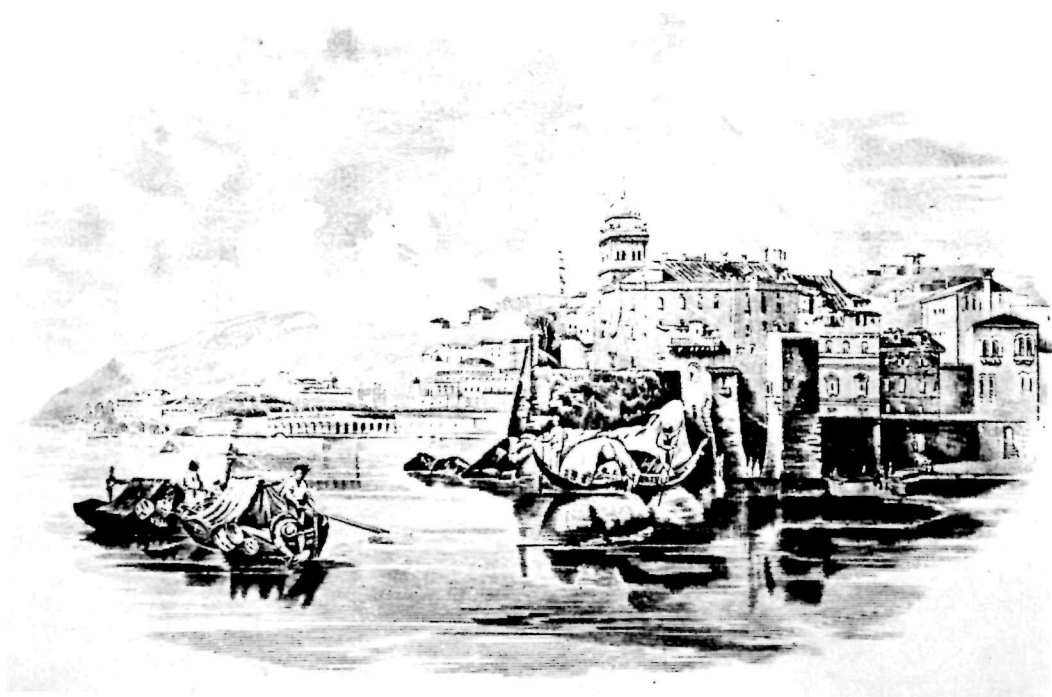


102

535. 10" DISH.



79. 16" DISH.

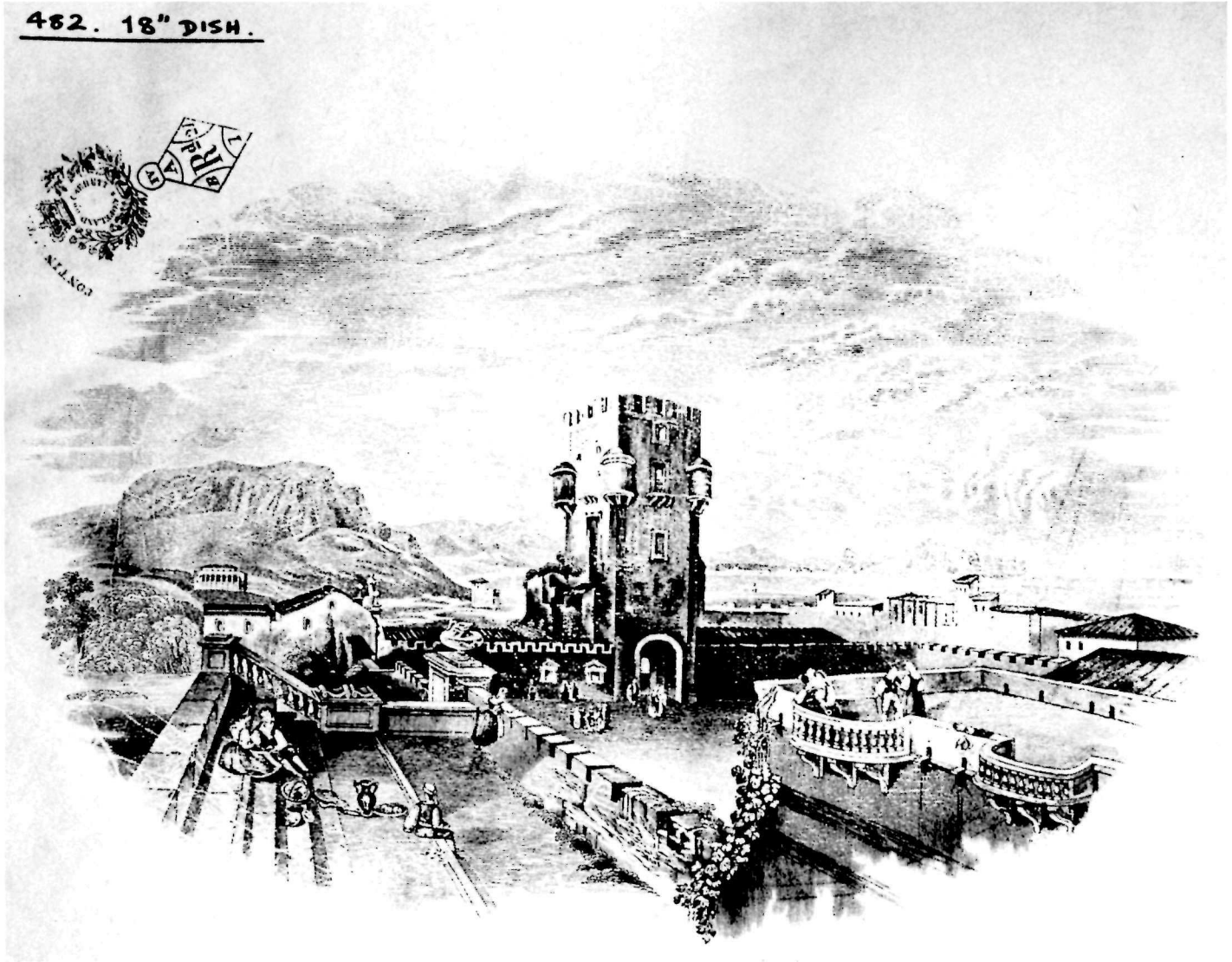




534. BOWL BOTTOM.

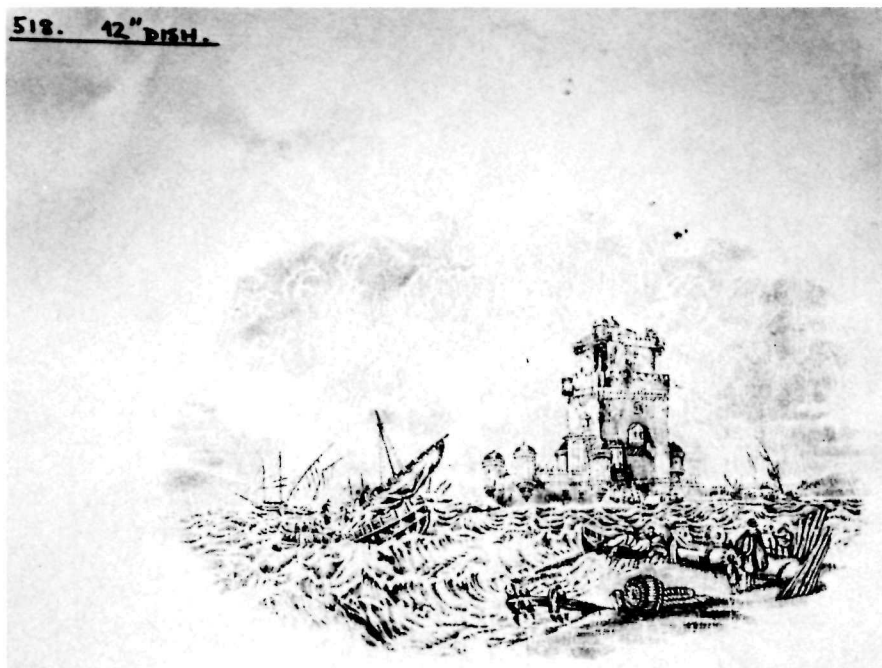


482. 18" DISH.



106

518. 12" DISH.



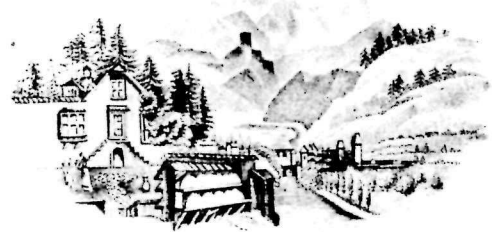
107

560. 14" DISH.



108

516. BREAKFAST CUP.

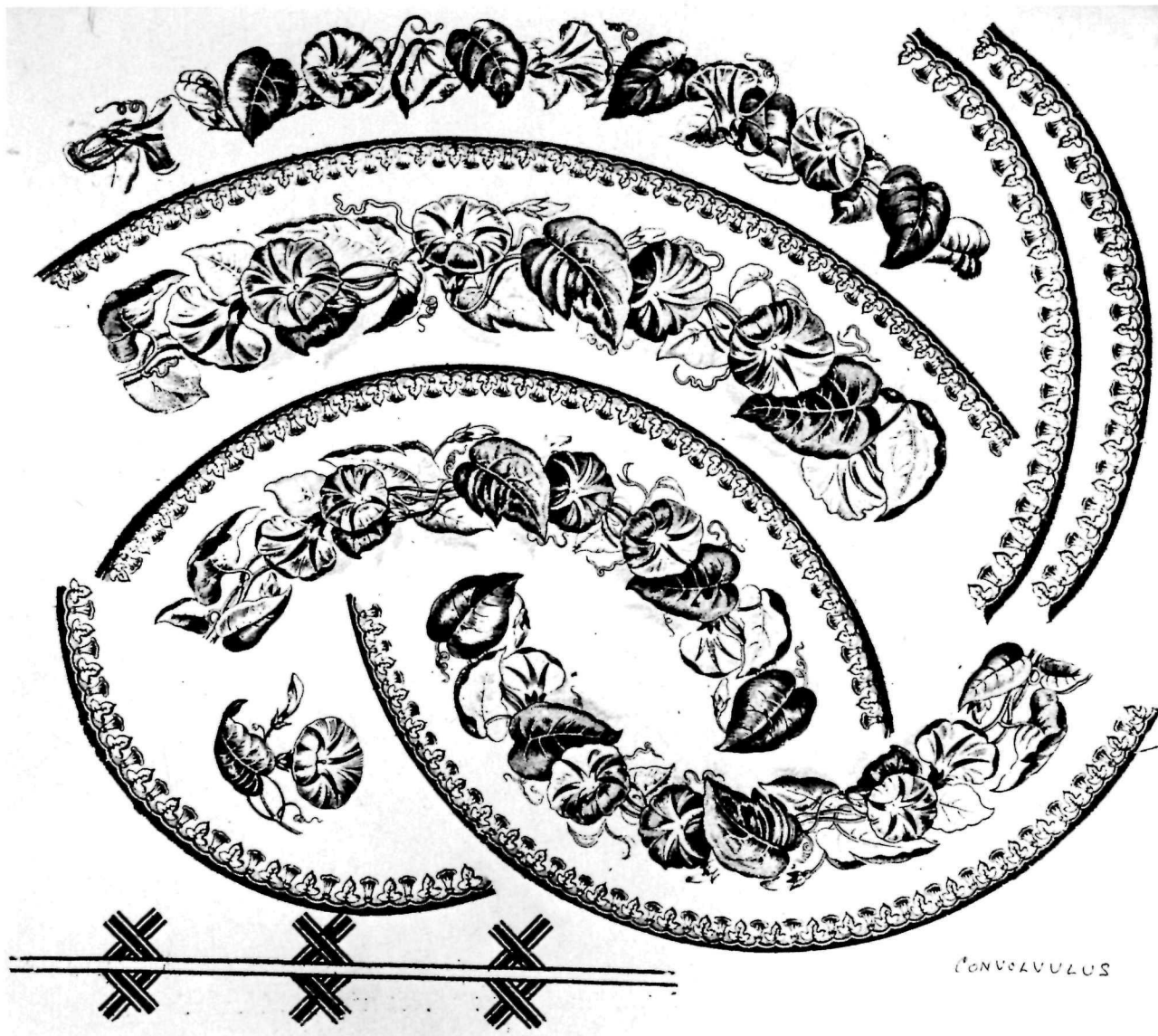


109

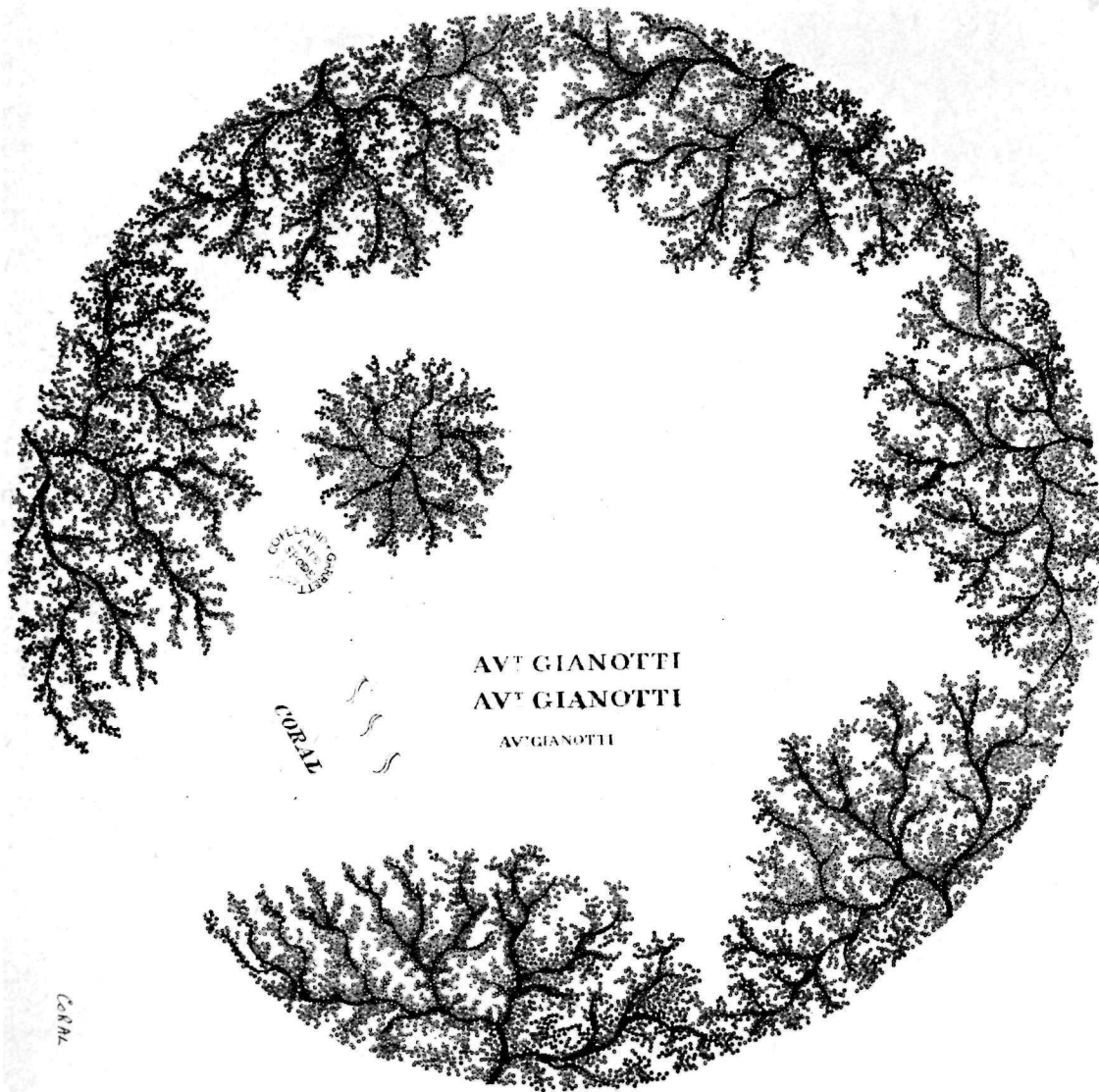
517. TEA CUP.



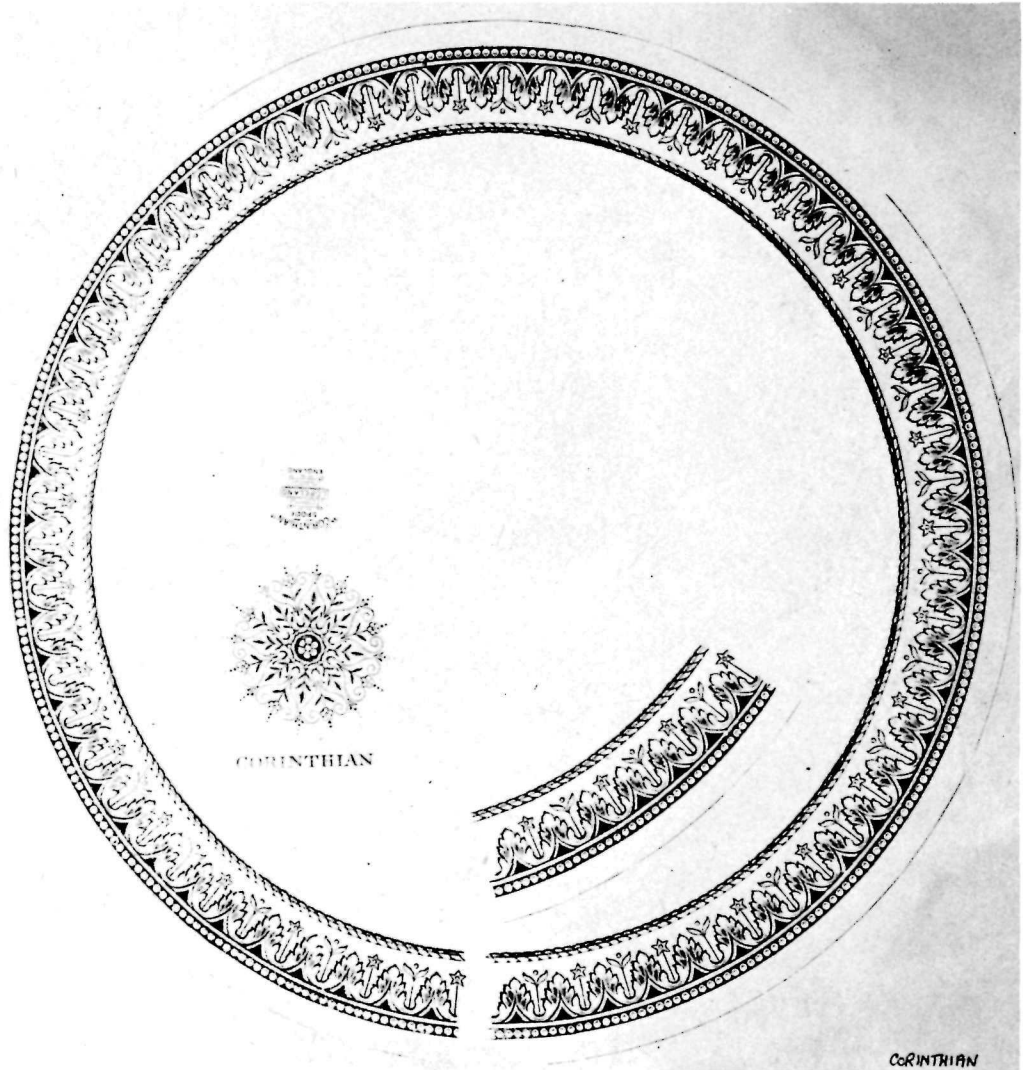
110 Convolvulus (ca. 1849-?). Registered 17 August 1849. The bead (a narrow, secondary border) is the same as that on Garland. The design at the lower left is associated with Convolvulus, but where it would be applied is not known.



- 111 Coral (ca. 1832–post-1847). Earliest pattern number is 5153. Excavated examples were made by W.T. Copeland. A Copeland and Garrett mark occurs on the copper plate.

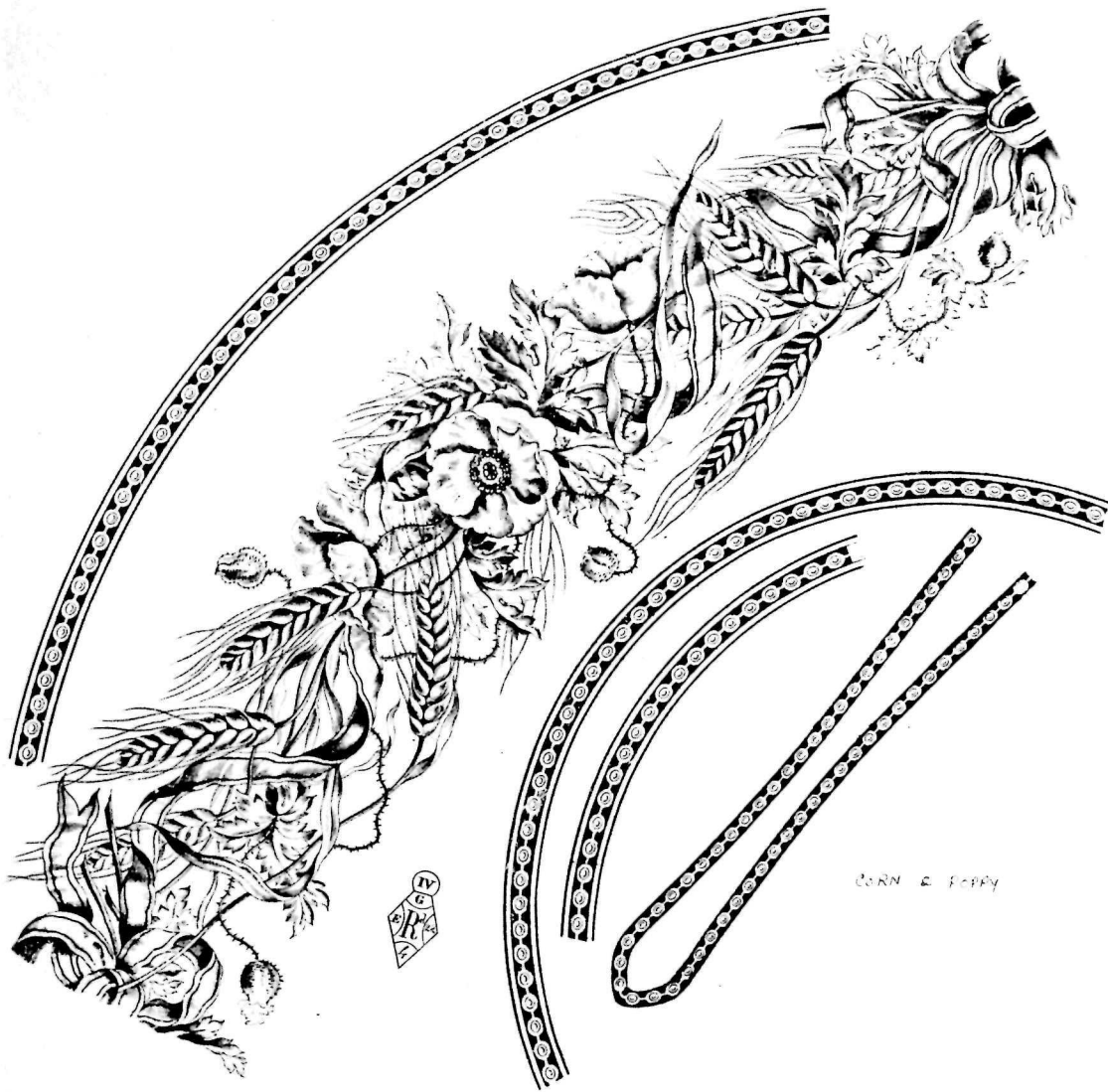


112 Corinthian (pre-1822–20th century).  
The earliest reference to it is an illustration in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.



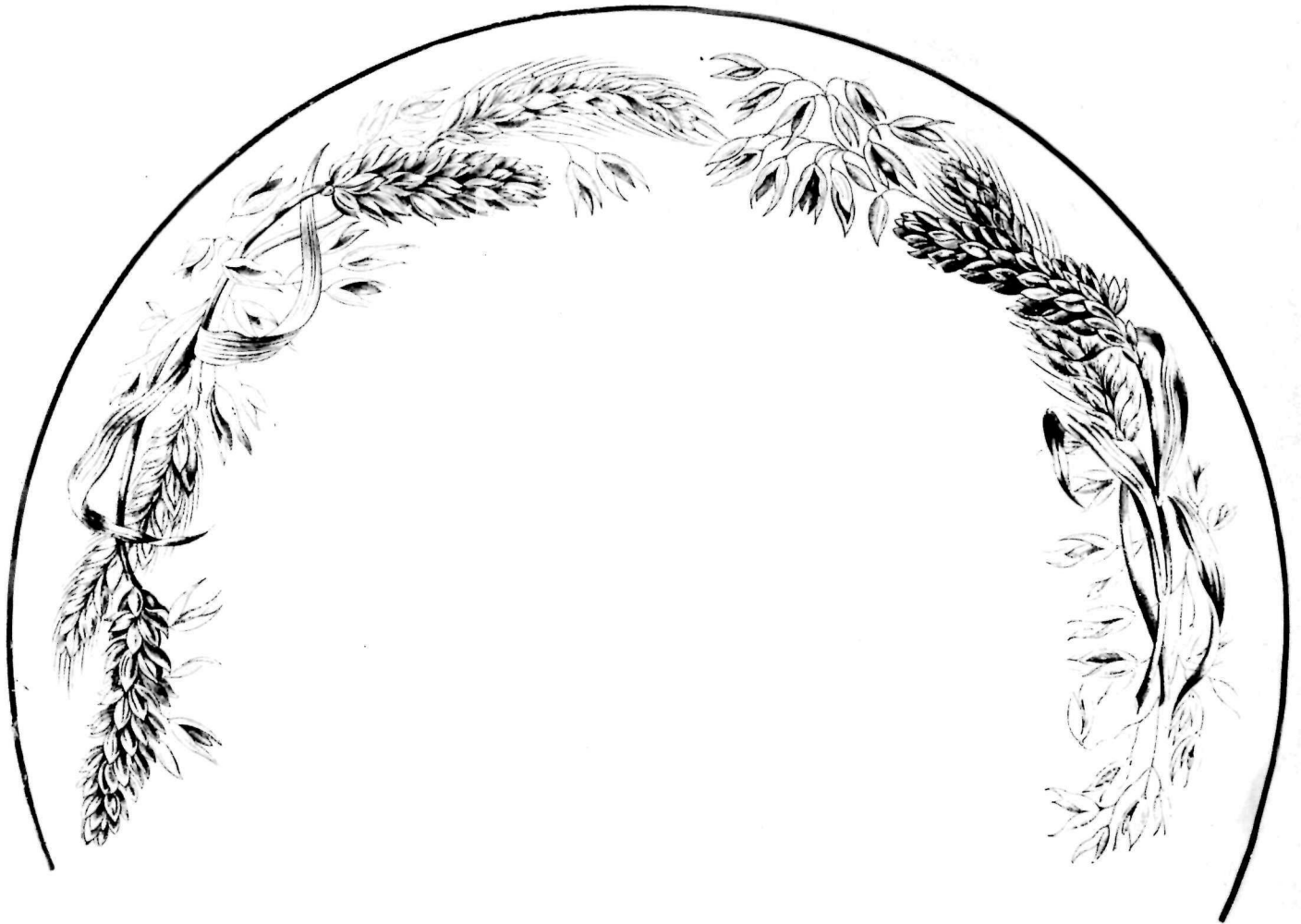
113-114 Corn and Poppy (1863-?).  
Registered 22 May 1863. Excavated  
examples were made by W.T. Cope-  
land and Sons.

113 Corn and Poppy.





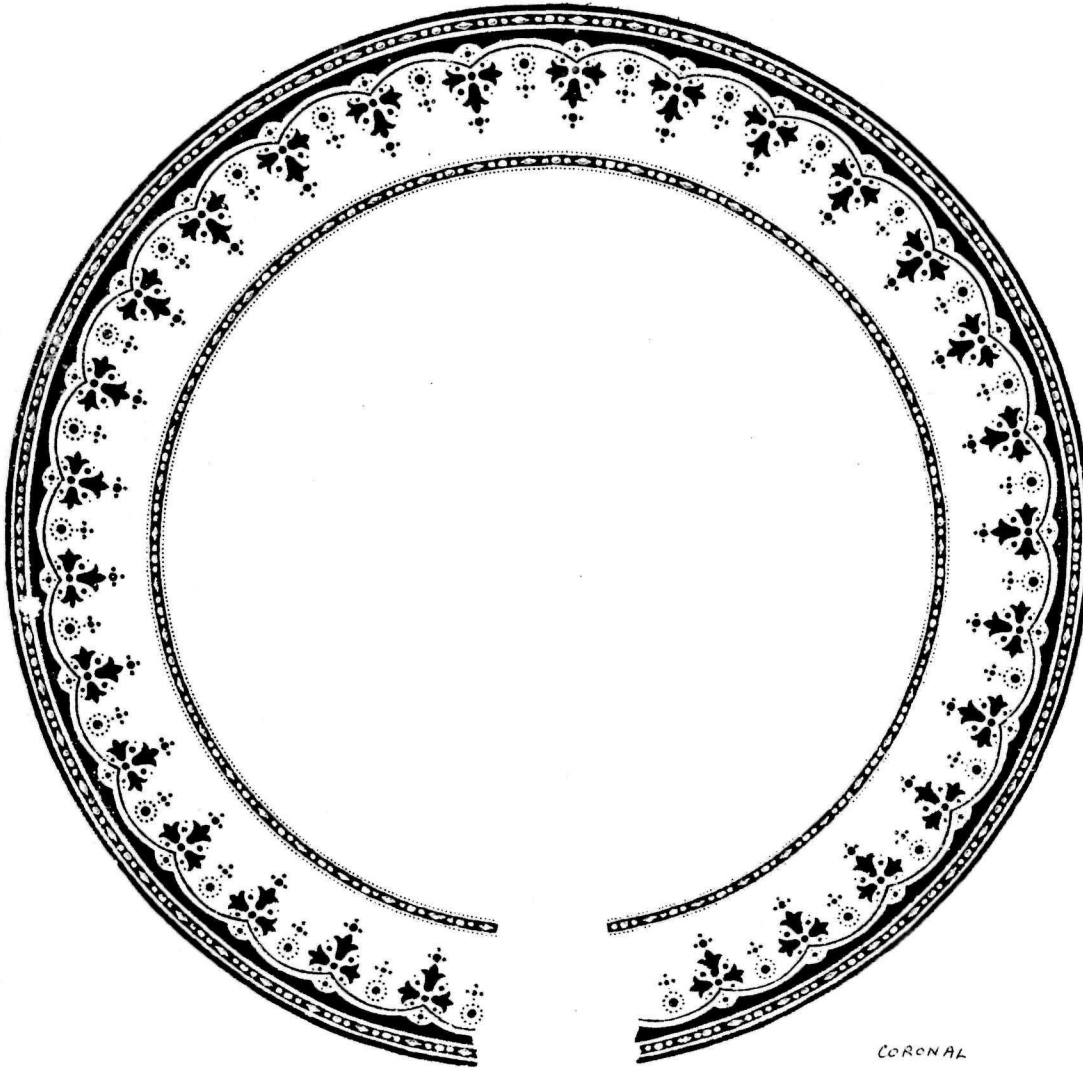
114 Corn and Poppy. This simpler border was probably used on smaller pieces such as soap dishes or small pitchers.



CORN & POPPY

Border

115 Coronal (ca. 1882). The only datable record in which Coronal appears is the 1882 catalogue of W.T. Copeland and Sons.

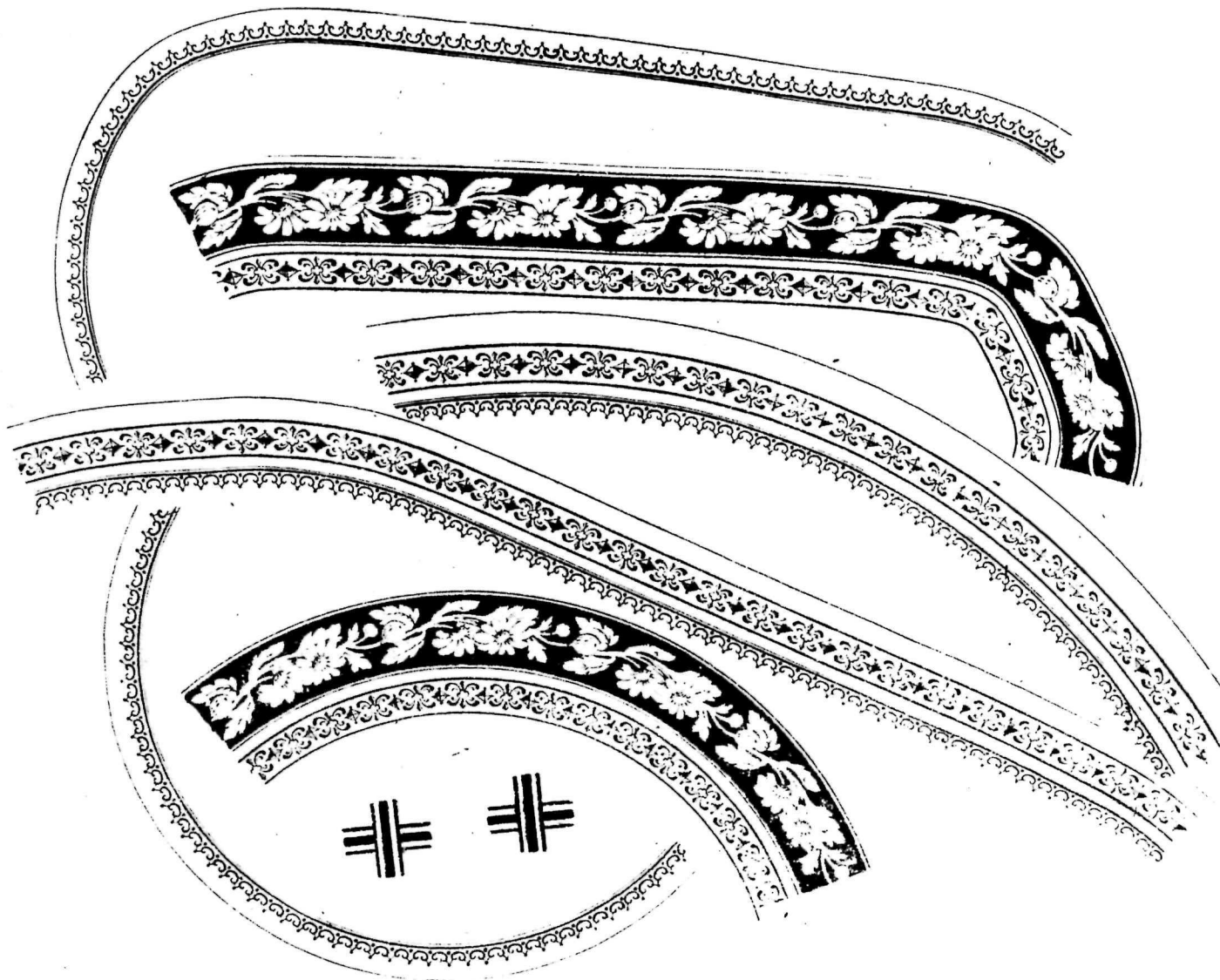


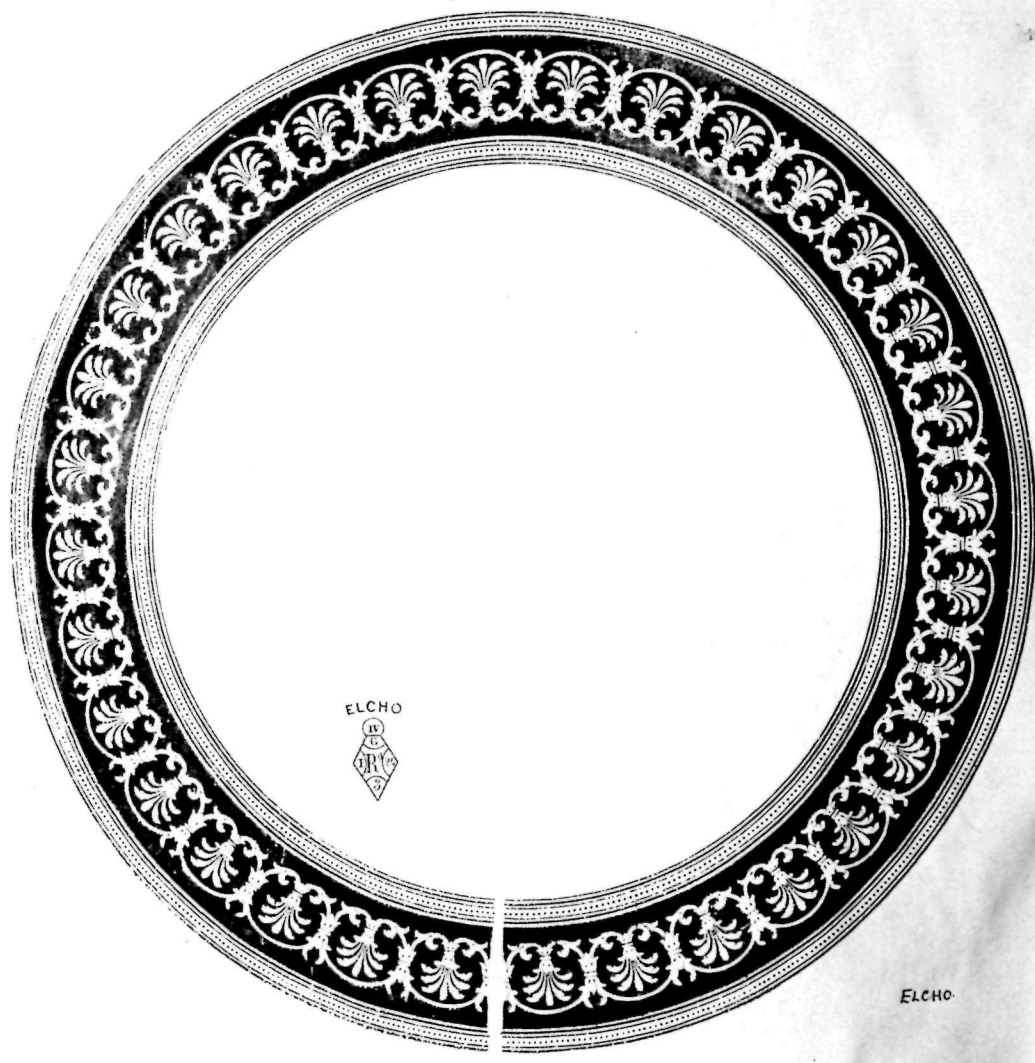
116–117 Daisy and Grass (ca. 1869–20th century). Earliest pattern number is D6396. It is illustrated in the 1882 Copeland catalogue. An alternative name is Grass and Flies. A 20th-century mark on the copper plate includes the name "Daisy."

116 Daisy and Grass.



COPELAND  
MADE IN  
ENGLAND  
DAISY





ELCHO

119-121 Field Sports (1846-20th century). Registered 14 September 1846. Excavated examples were made by W.T. Copeland. Copeland and Garrett marks occur on the copper plates as well as a 20th-century mark.

119 Field Sports.



10 DISH 590



6 MIFFIN

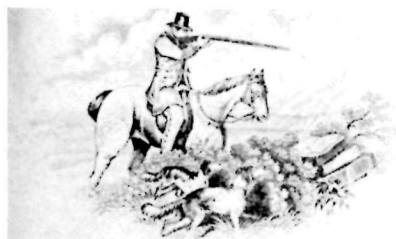


7 IN. PL.



9 IN. PL.





COV. DISH COVER.

H-910  
H-911  
H-912  
H-913  
H-914

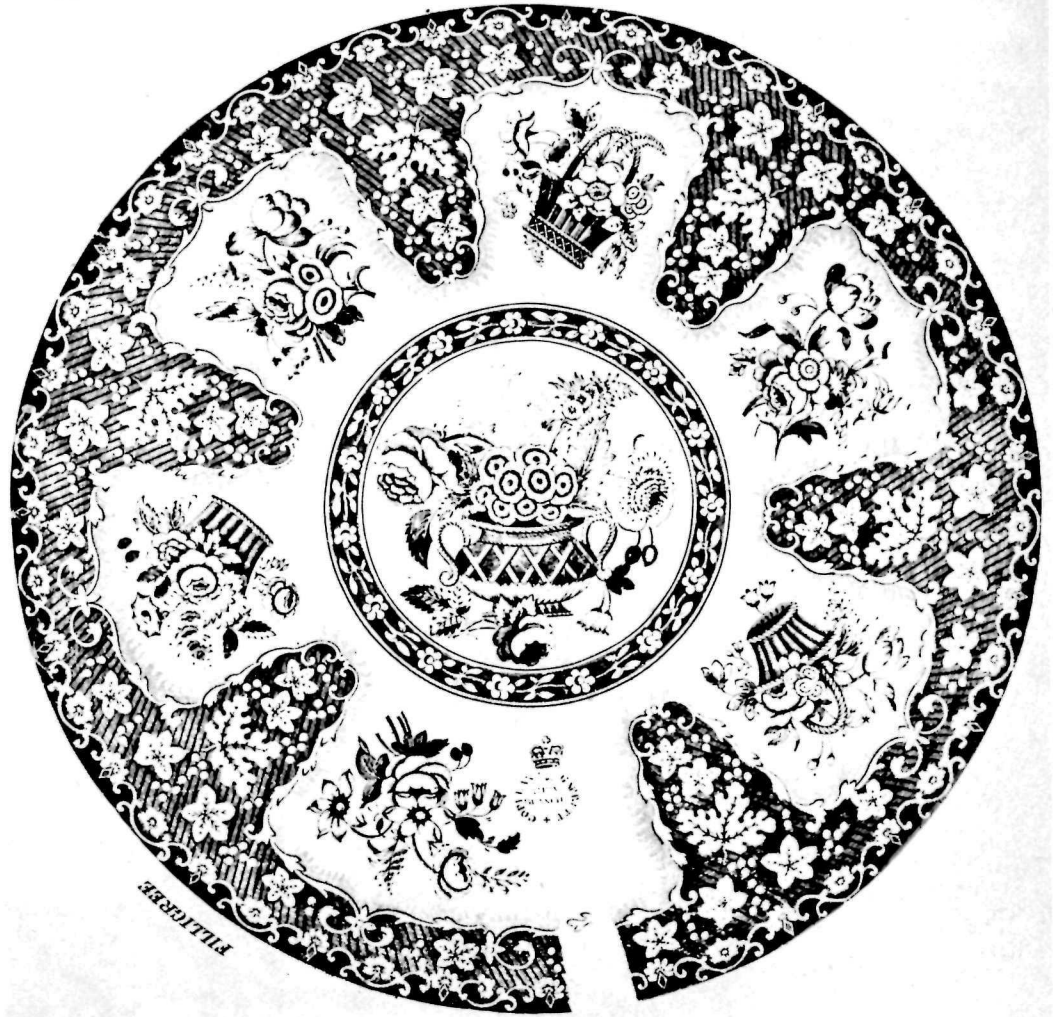


8 1/2 in.

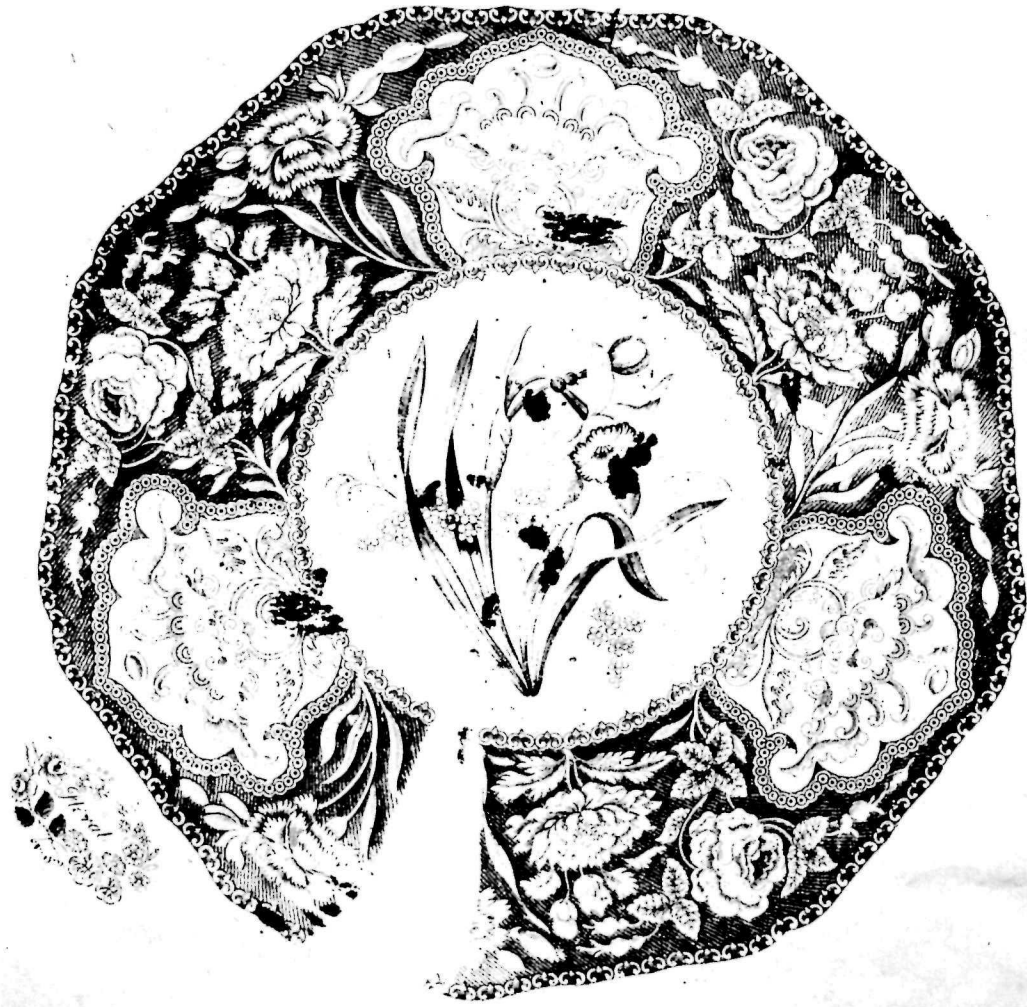




122 *Filligree* (env. 1823–post-1833).  
Premier numéro assigné à ce motif:  
3914. Les pièces des collections archéologiques décorées de ce motif  
furent exécutées exclusivement par  
Copeland and Garrett.



123 Floral (ca. 1830-?). Earliest pattern number is 4977. Black splotches are due to damage to the copper plate.



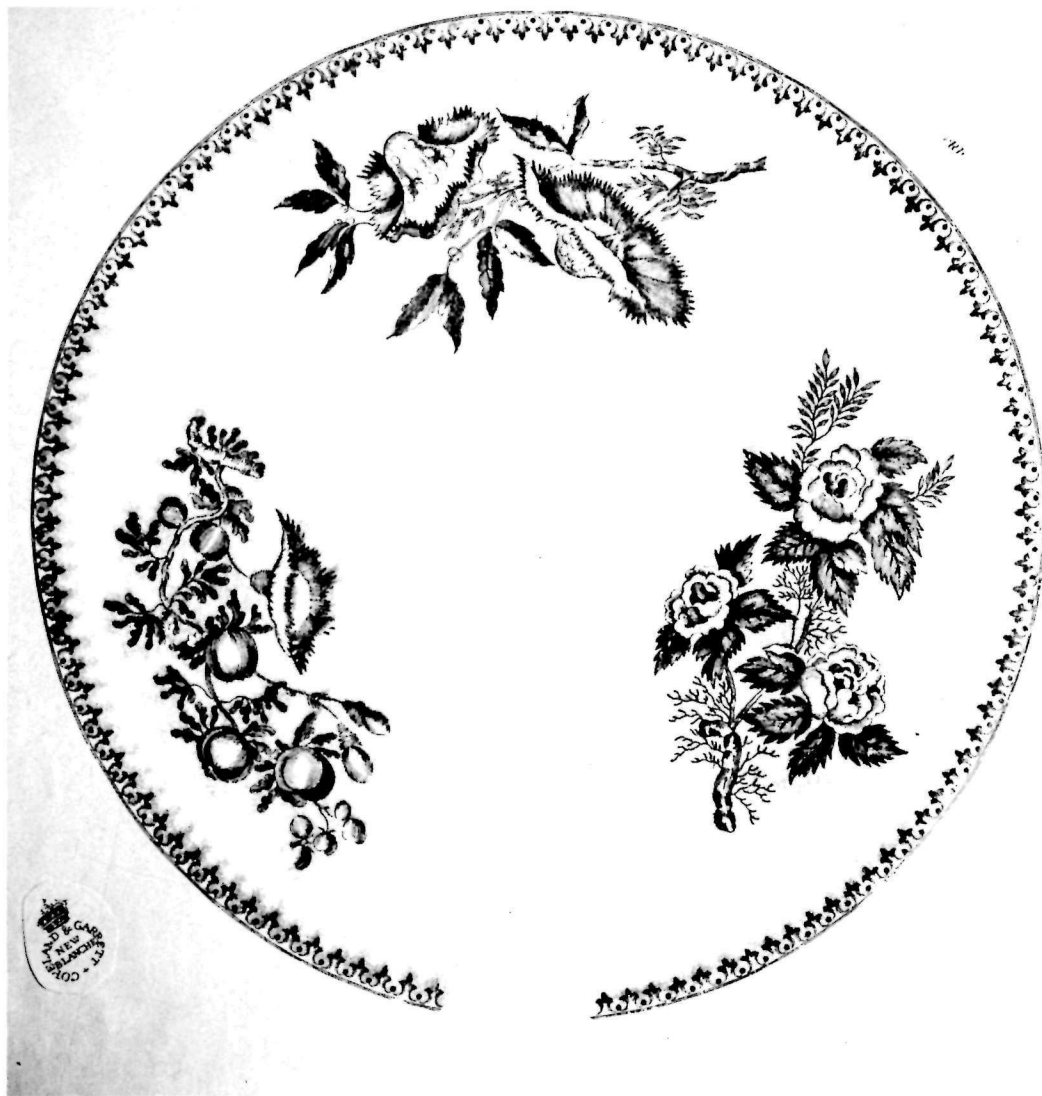
124 Flower Vase (ca. 1828–20th century). Earliest pattern number is B192. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. A 20th-century mark occurs on the copper plate.



125-129 *French (Radiating) Sprigs*  
(Post-1833-post-1847). Premier nu-  
méro assigné à ce motif: L108. Nous  
ne connaissons pas les dates corres-  
pondant à cette série de numéros.  
Les pièces des collections archéolo-  
giques décorées de ce motif furent

exécutées par Copeland and Garrett  
et par W.T. Copeland.

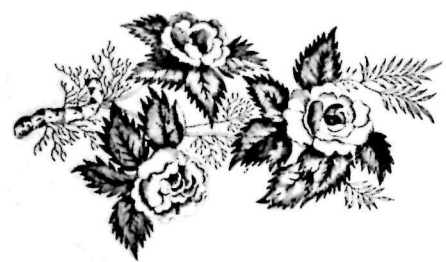
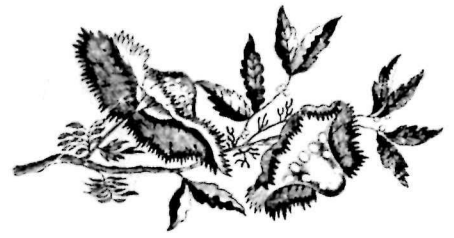
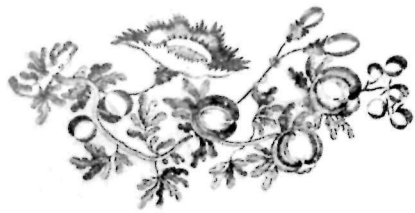
125 *French (Radiating) Sprigs.*











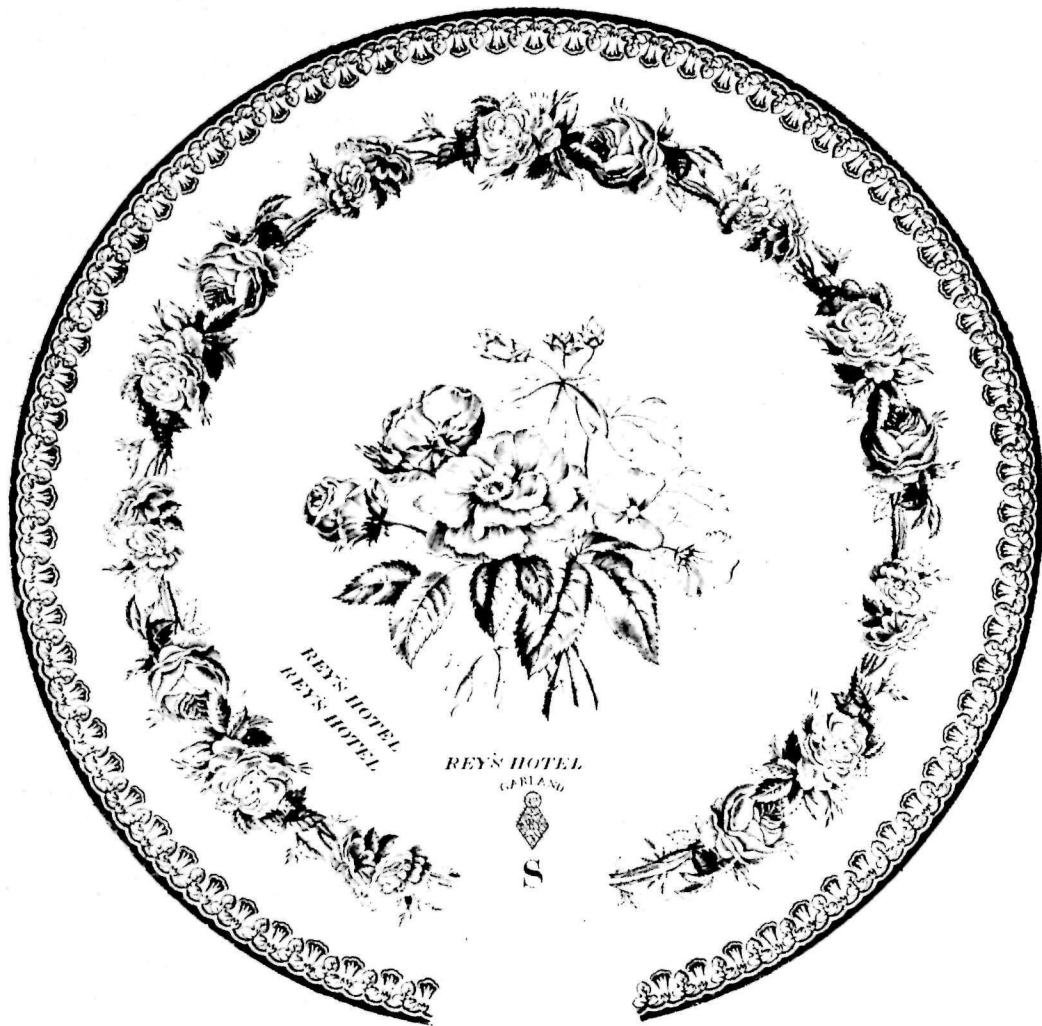


130 Fruit and Flowers (ca. 1826–20th century). Earliest pattern number is B139. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. On the copper plate are a Spode mark and several 20th-century marks. Whiter states that the

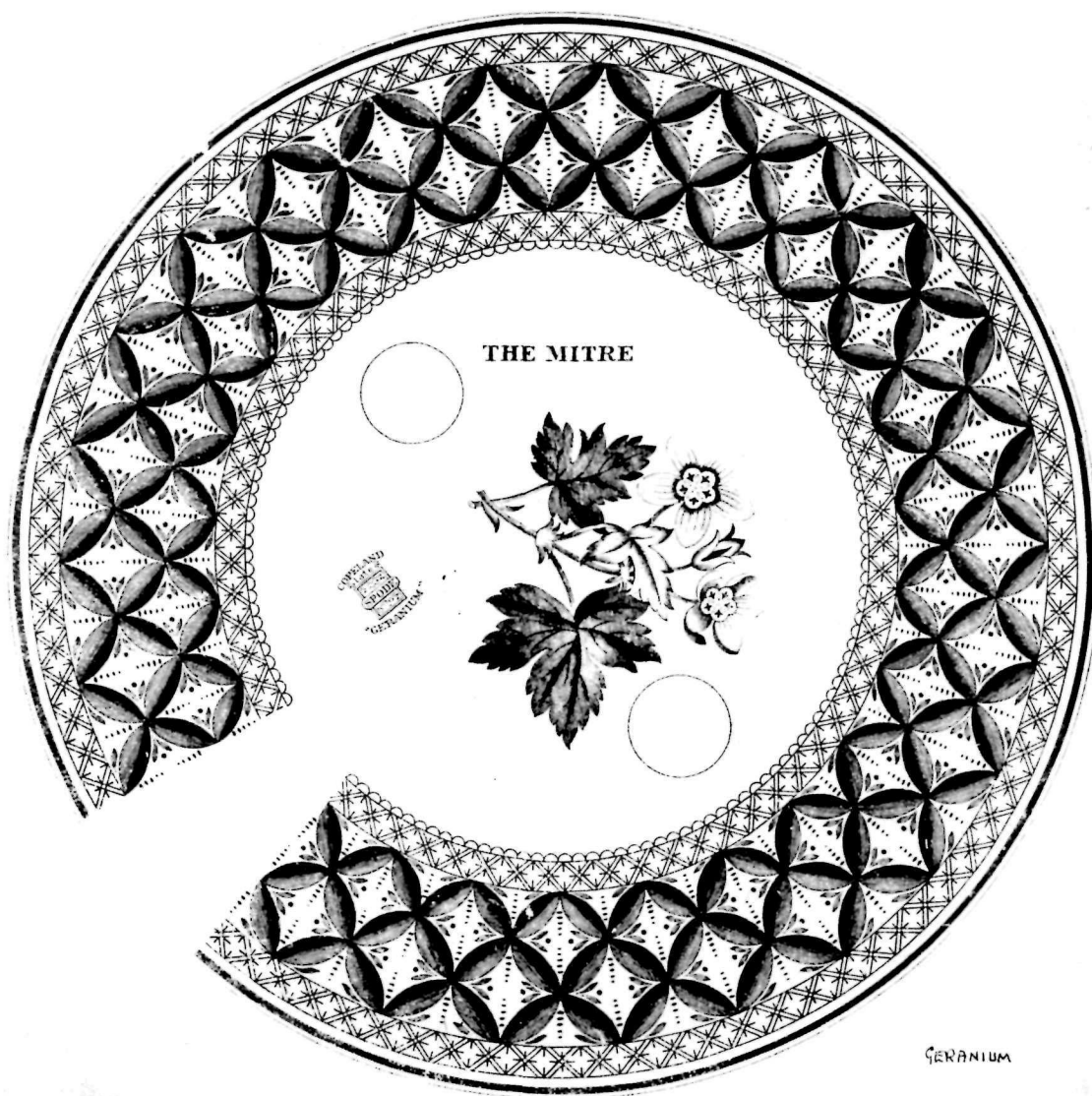
name refers to the border (Whiter 1970: 160). The pattern was registered in 1882 and again in 1884 under the name "May."



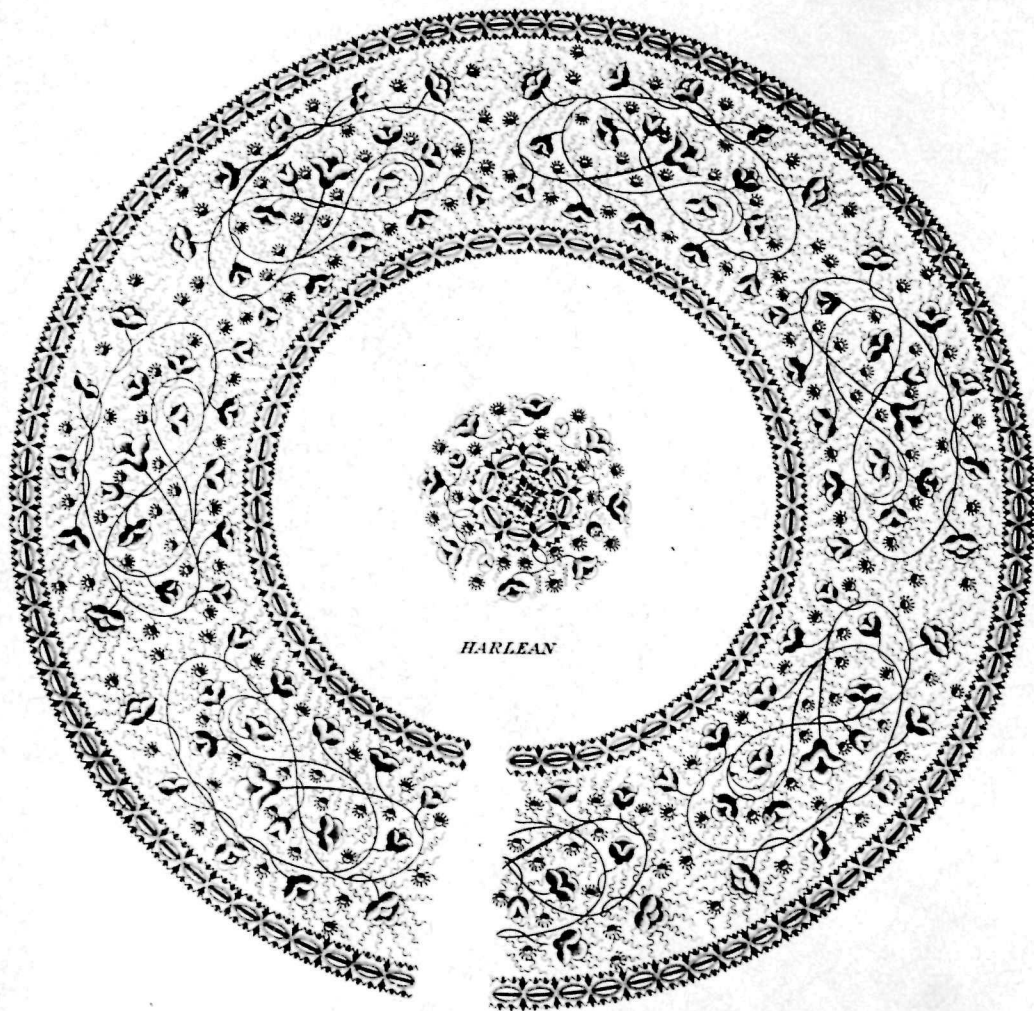
- 131 Garland (1849–post-1882). Registered 17 August 1849. Excavated examples were made by W.T. Copeland. It appears in the W.T. Copeland and Sons' 1882 catalogue. An alternative name is "Rose Briar."



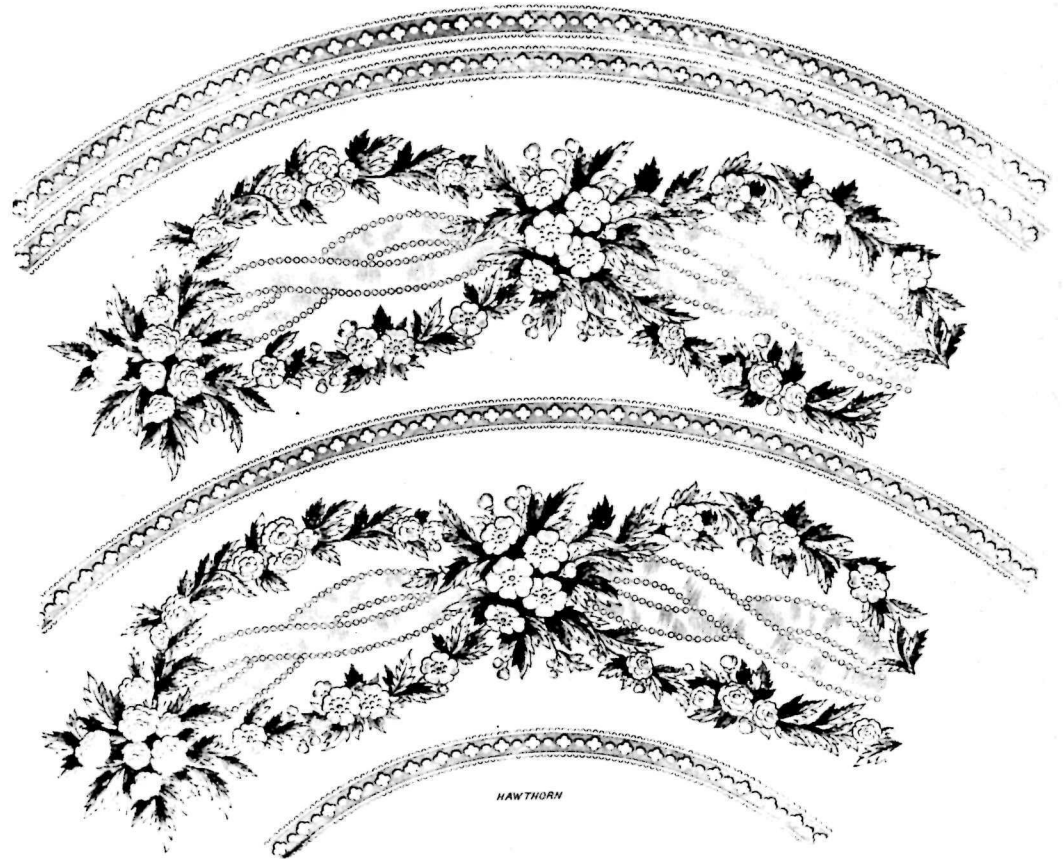
- 132 Geranium (ca. 1818–20th century).  
Earliest pattern number is 3037. Excavated examples were made only by Copeland and Garrett. On the copper plate is a 20th-century mark. The purpose of the two circles is not known.



133 *Harlean*. Dates unknown. It was found only at Fort Vancouver II, which was occupied between 1829 and 1860.

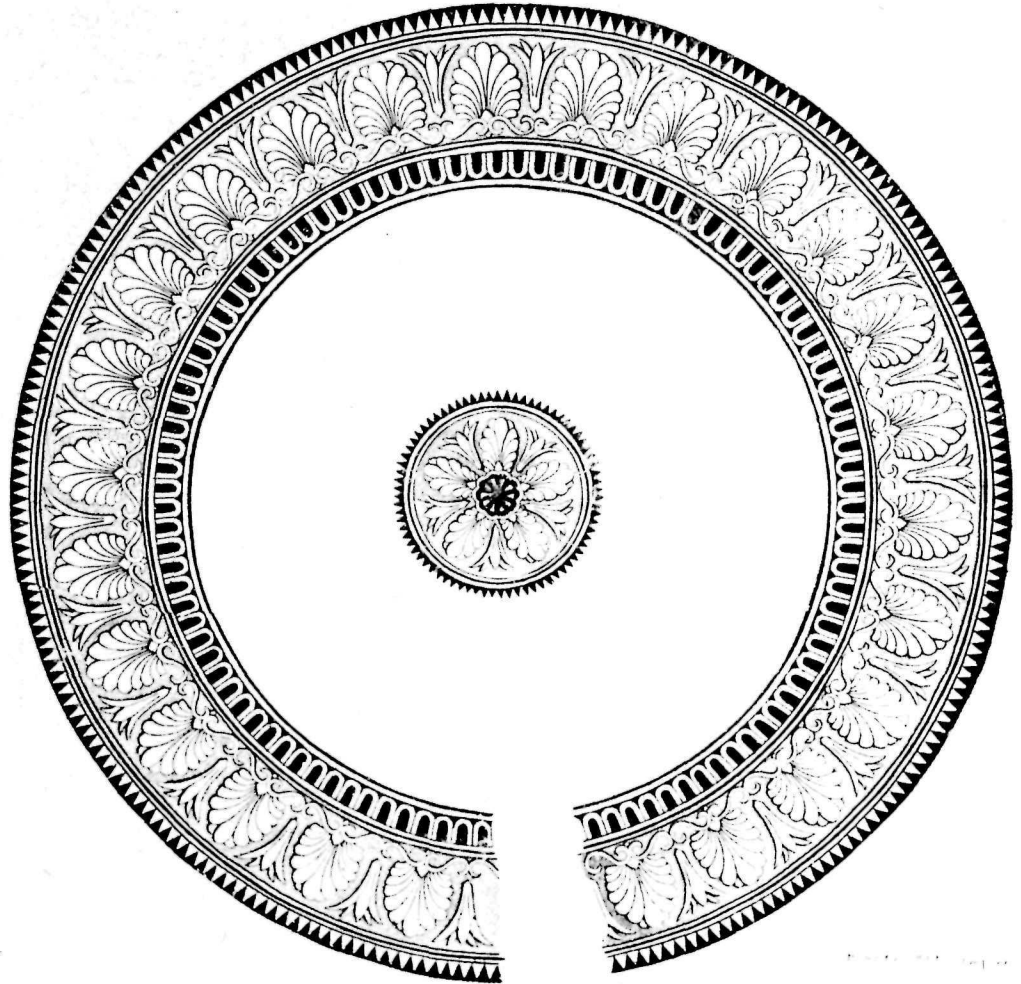


134 Hawthorn (ca. 1873). Excavated examples were made by W.T. Copeland and are date-marked 1873.



135 Honeysuckle (1855–post-1882). Registered 7 April 1855. It appears under this name in Copeland's 1882 catalogue. An alternative name is "Empire." The same pattern was made by Wallis Gimson & Co., 1884–90 (Godden 1964: 273); exam-

ples bearing the maker's mark and the pattern name have been found at several Hudson's Bay Company sites.



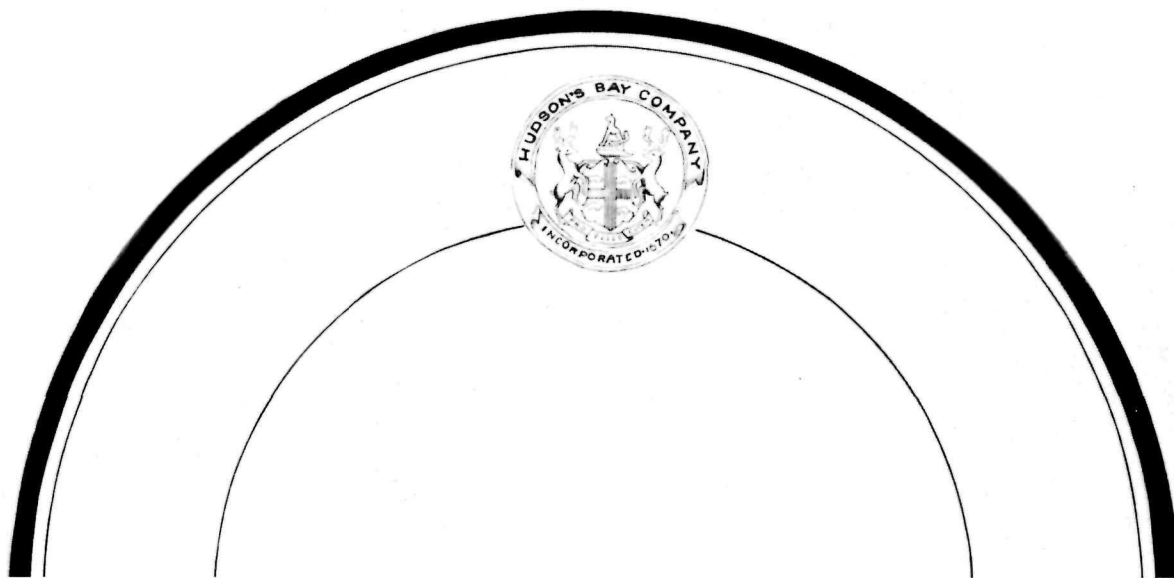
136 Honeysuckle Style (ca. 1855–post-1868). Neither name nor number has been found. It is markedly similar to Honeysuckle, which was registered in 1855. Both patterns are illustrated, in close proximity, in a factory pattern

book compiled between 1868 and 1879.



137 Hudson's Bay Company Armorial (1907-?). Engraved July 1907 (Copeland: pers. com.). Copeland also executed another crest for Hudson's Bay Company tableware, but it has been found only on museum specimens of unknown provenance. At least two

other pottery companies manufactured armorial tableware for the Hudson's Bay Company during the early 20th century: John Maddock & Sons of Burslem, Staffordshire, and an as yet unidentified company. (Drawing by K. Gillies.)





138 India Tree (1878–present). Earliest pattern number is 2/959. Excavated examples were made by W.T. Copeland. It is still being manufactured, under the name "Indian Tree," by Spode Limited.

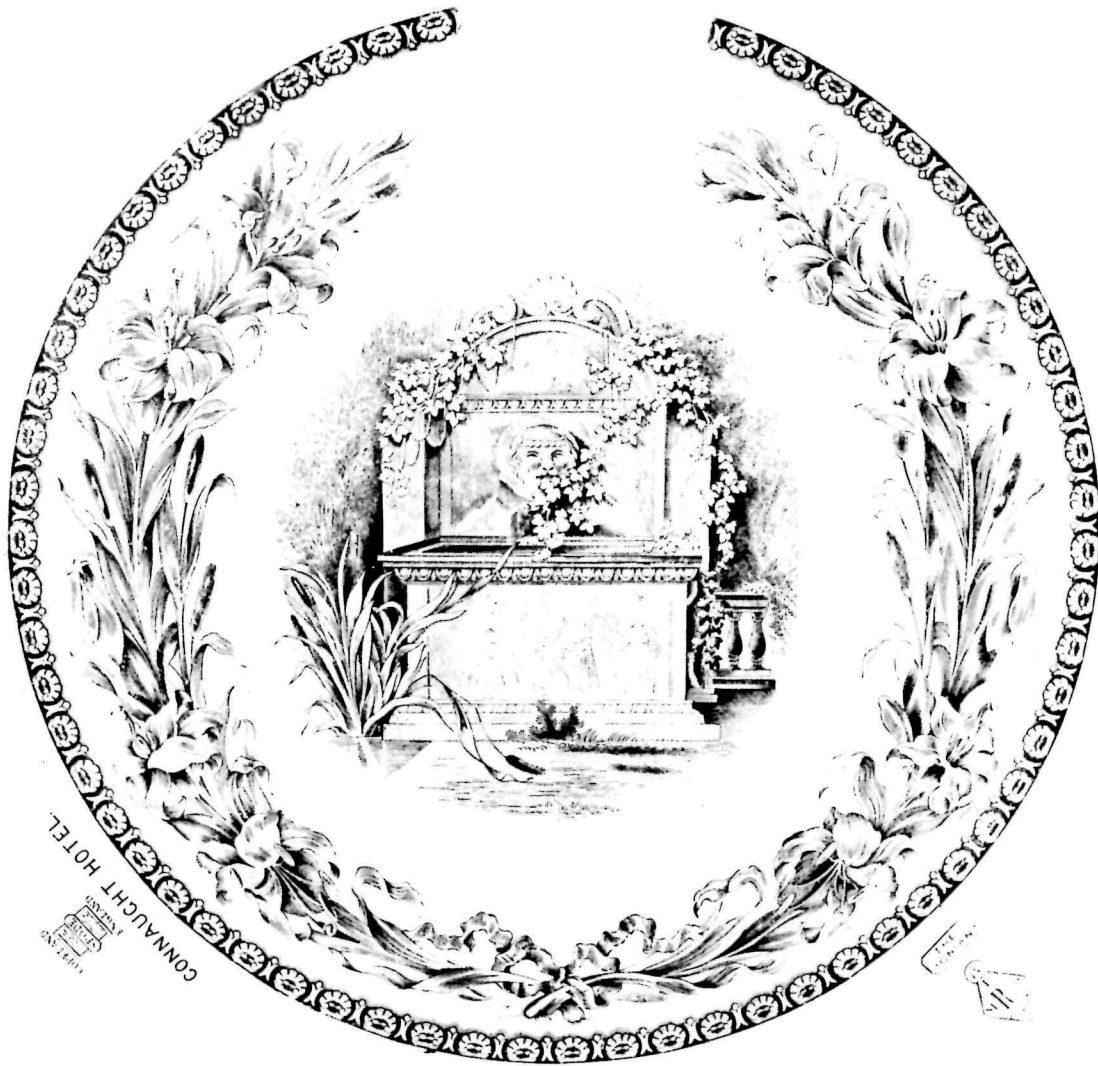


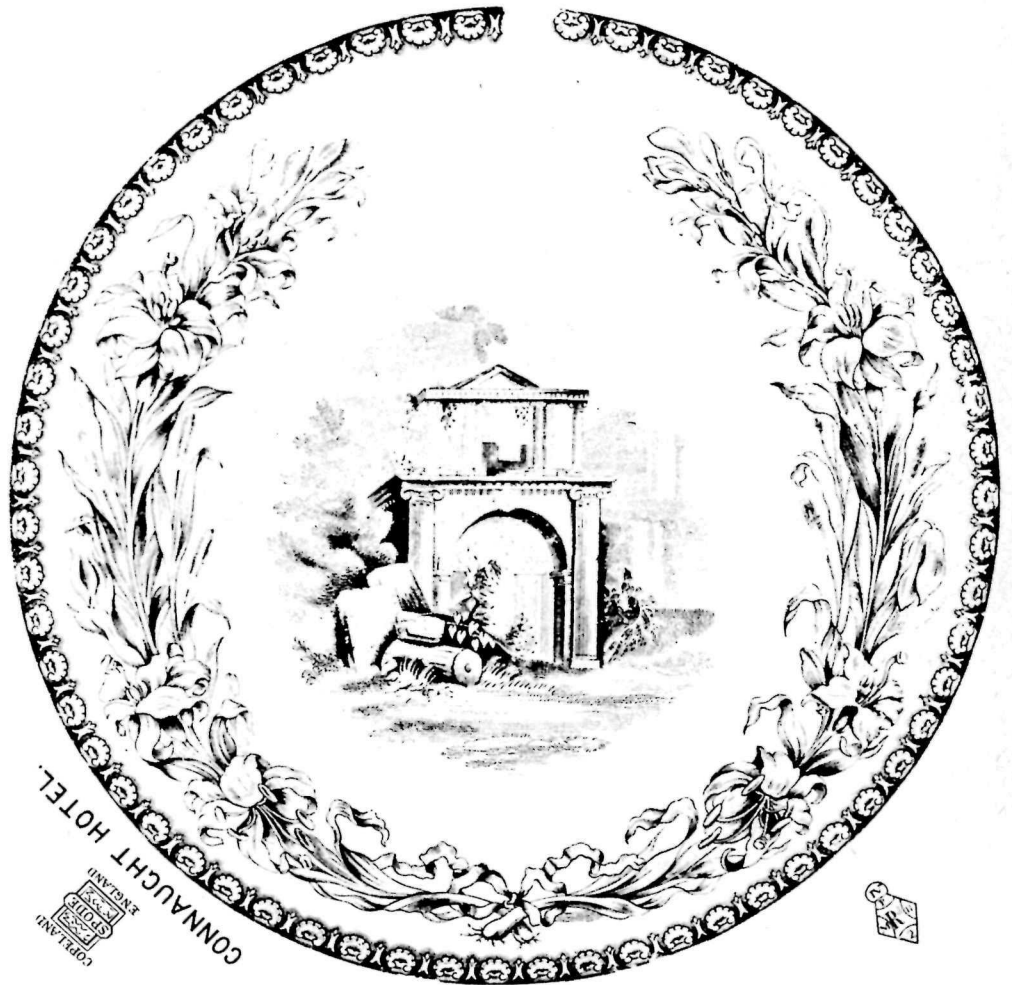
139-142 Ionian (1851-20th century).  
Registered 11 June 1851. Twentieth-century marks occur on the copper plates.

139 Ionian.









IONIAN

143 Italian (ca. 1816–present). Earliest pattern number is 2614. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It is still being manufactured by Spode Limited.

10" PLATE  
No 5.

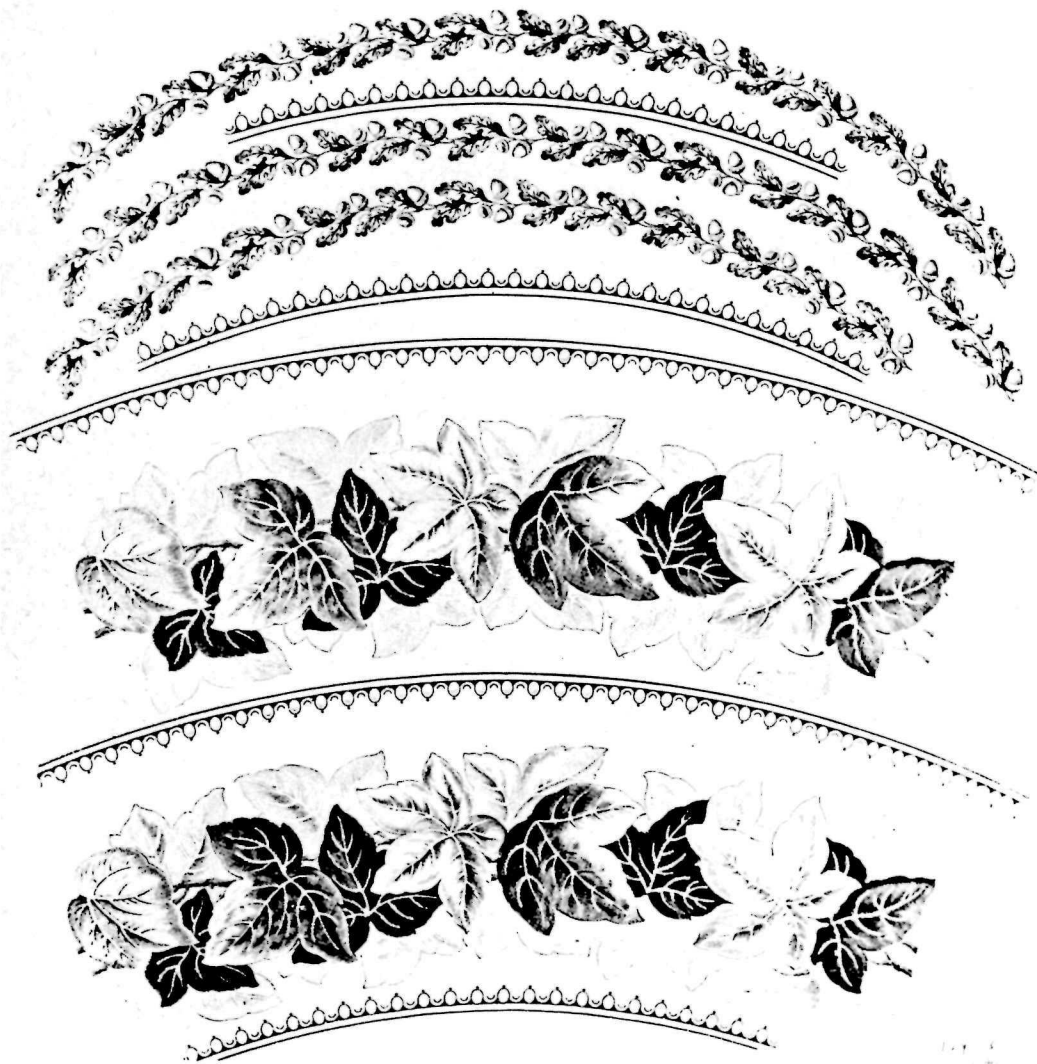


144-145 Ivy (1845-post-1865). Registered 1845. Excavated examples were made by W.T. Copeland. In 1861 it was given D number 2314 and in 1865 the oak bead was given D number 4217.

144 Ivy.



145 Ivy. The acorn design was used as a secondary border on cups, bowls and other hollowware.

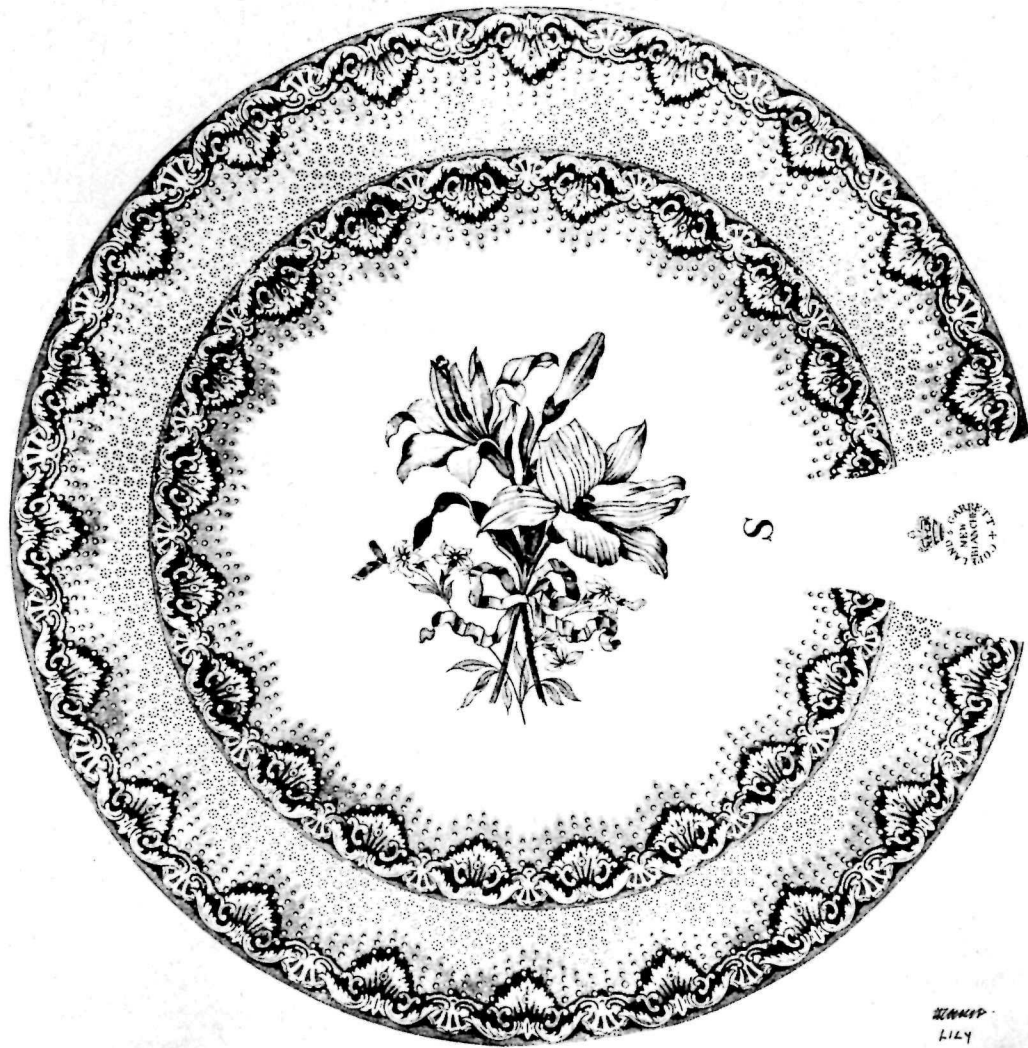




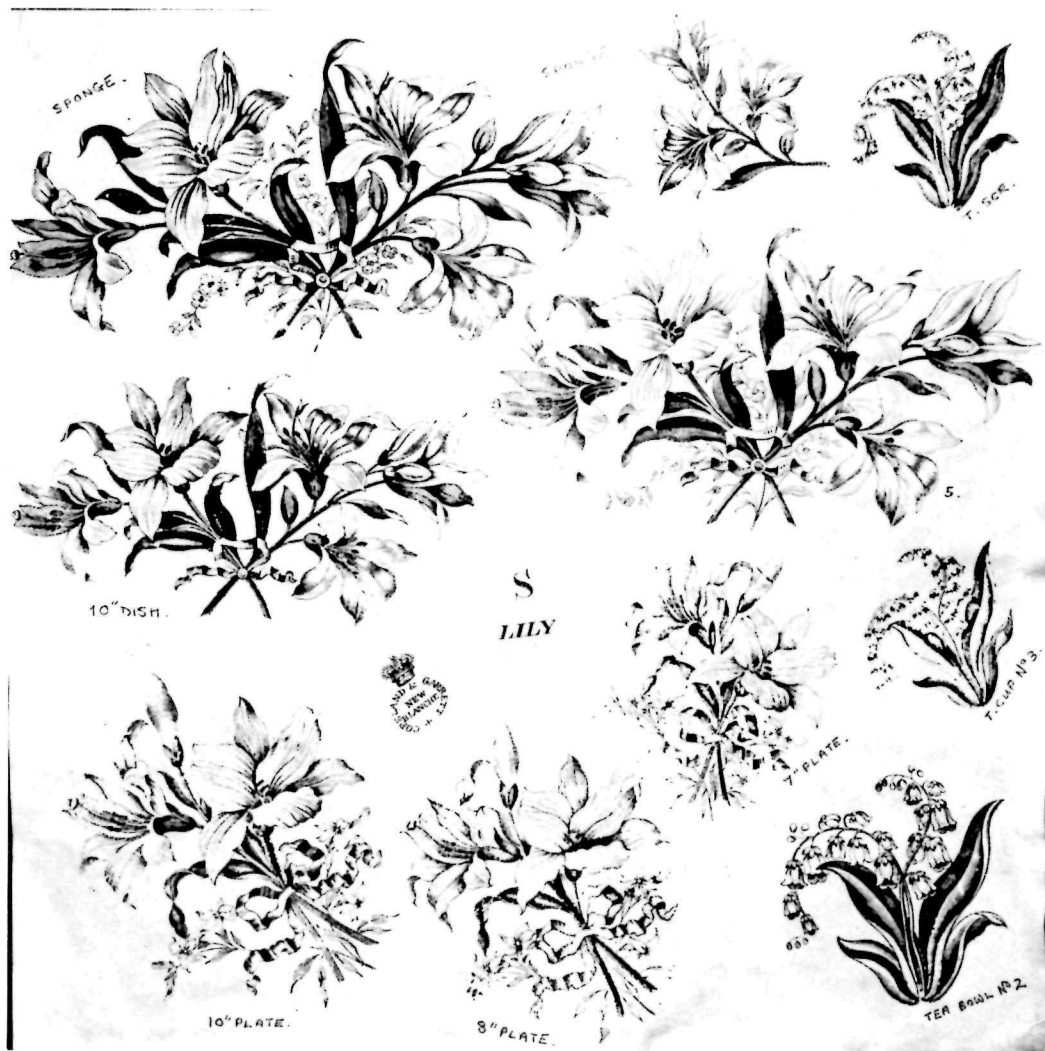


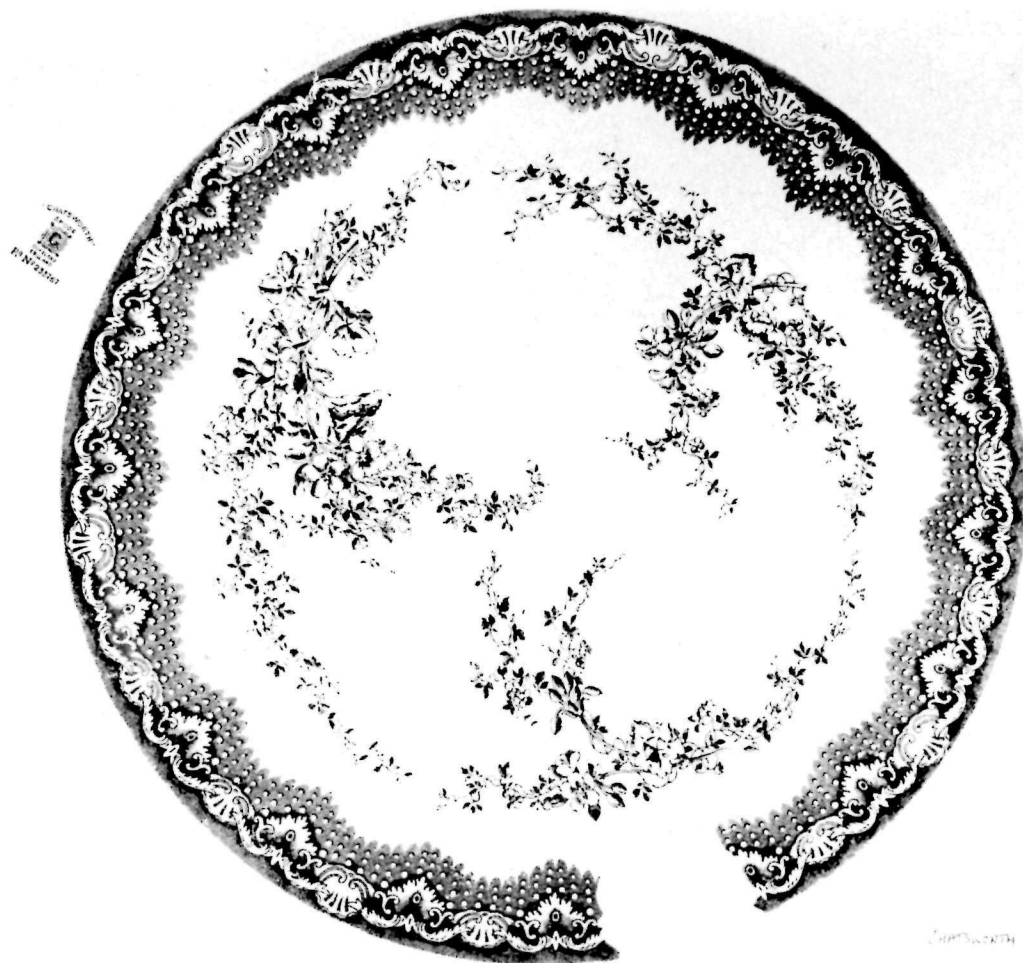
147-150 Lily (ca. 1837-20th century).  
Earliest pattern number is B756. Ex-  
cavated examples were made by  
Copeland and Garrett, and W.T.  
Copeland. The border was used in a  
pattern registered in 1894 under the  
name "Chatsworth."

147 Lily.









151-152 Lobelia (1845-post-1868).  
Registered 19 June 1845 by George  
Phillips of Longport. The copper  
plates were apparently purchased by  
the Copeland company after Phillips  
went out of business in 1848.

151 Lobelia. Black splotches are due to  
damage to the copper plate.



152 Lobelia (from factory pattern book  
compiled between 1868 and 1879).  
The floral fragment on the left is not  
part of the pattern.



153 Lotus (1850-?). Registered 20 December 1850. Excavated examples were made by W.T. Copeland. (Illustration from factory pattern book.)





154-155 Louis Quatorze (1844-?). Registered 2 December 1844. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The border was combined with more elaborate centres and registered on 21 October 1845 as Continental Views.

The two patterns were used at the same time.

154 Louis Quatorze.

155 Louis Quatorze.

154



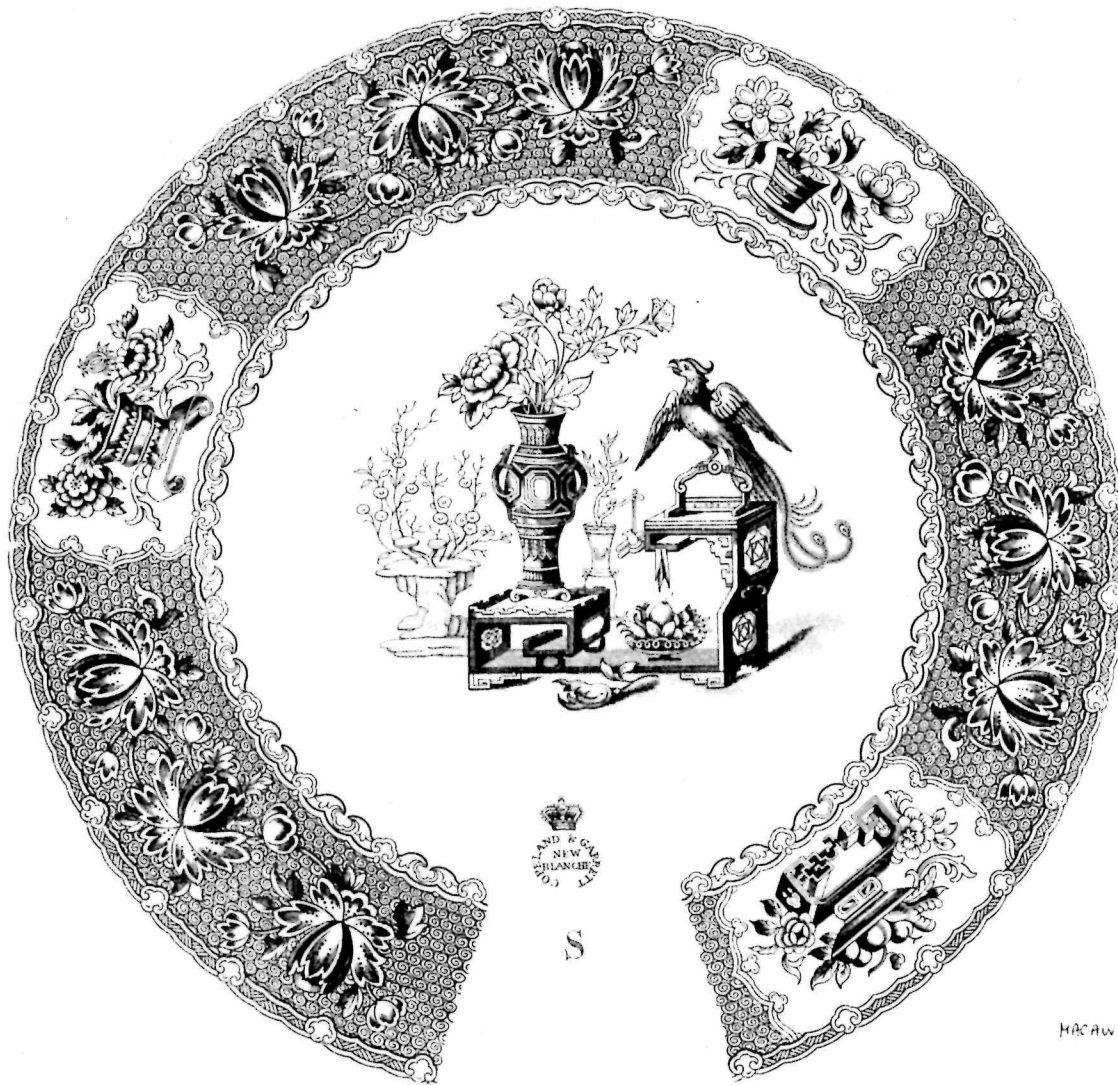
155

429. SOUPTUREEN COVER.

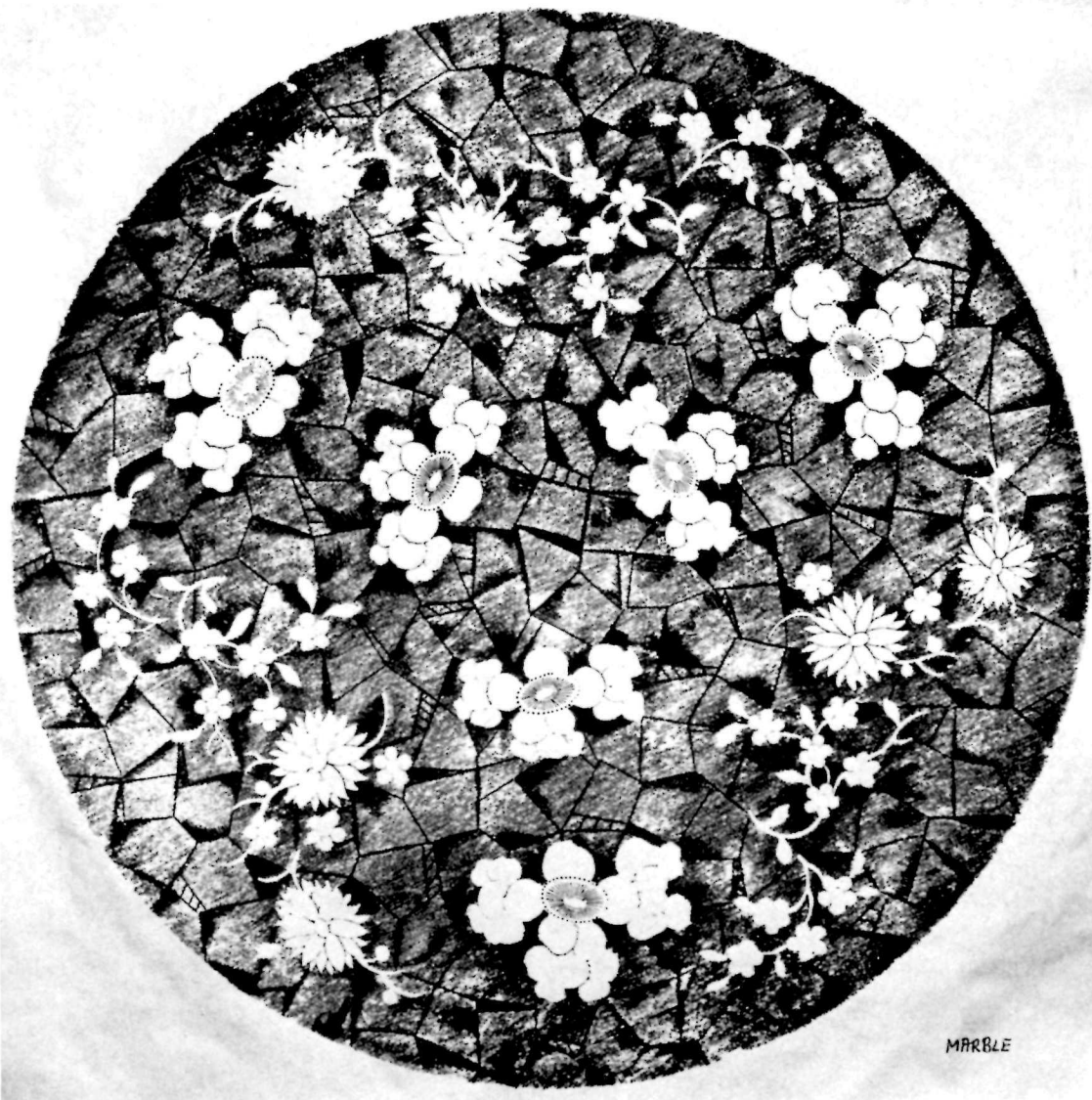


156 Macaw (ca. 1838–post-1872). Earliest pattern number is 6250. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The border was used in another pattern, Pagoda, which is numbered 6249. The two patterns were used at

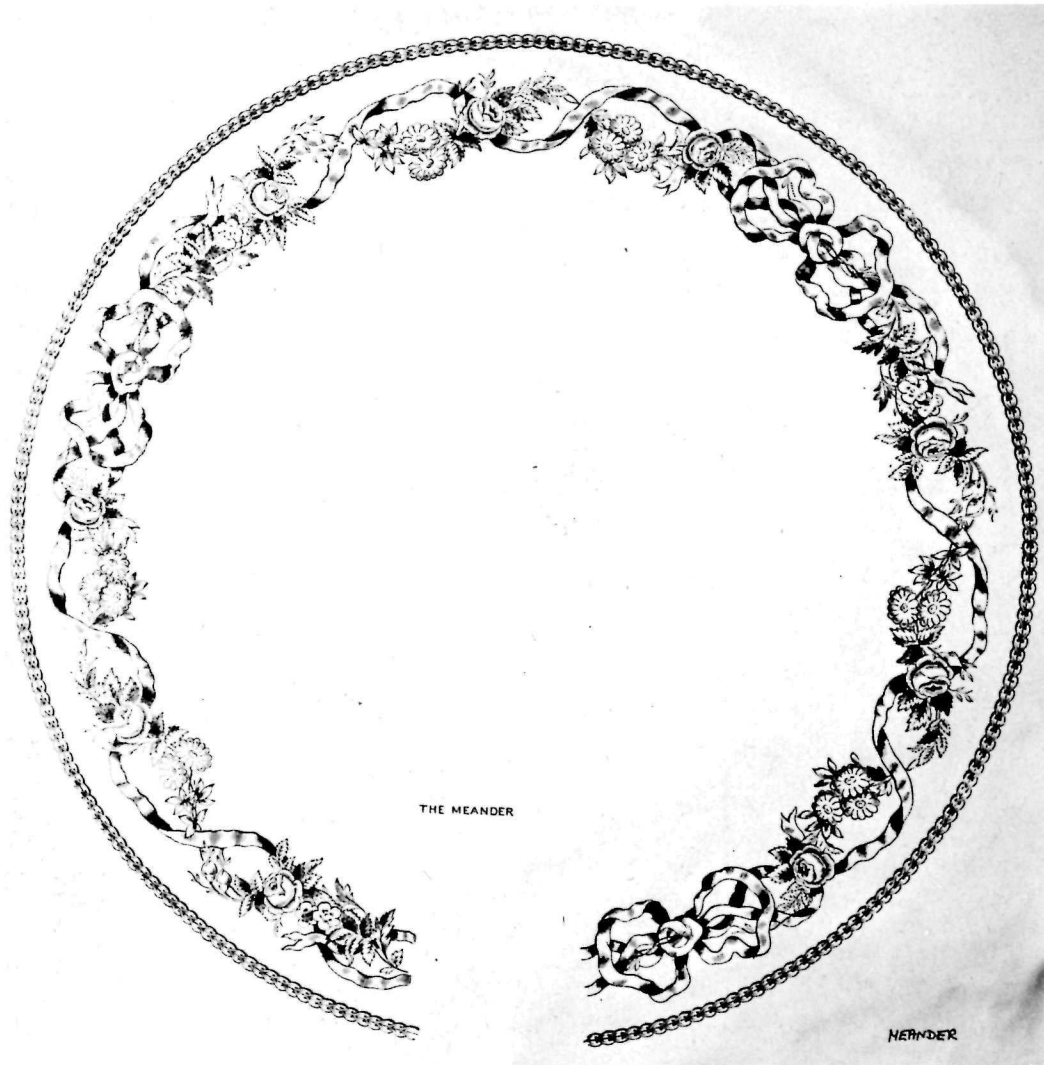
the same time. Both were given other numbers in the D series (D9013, D9014) between 1872 and 1873. This might mean that they were still in use at that date.



157 Marble (ca. 1822-?). Earliest pattern number is 3739. An alternative name is "Cracked Ice and Prunus."



158 Meander (ca. 1882). It appears in W.T. Copeland and Sons' 1882 catalogue.

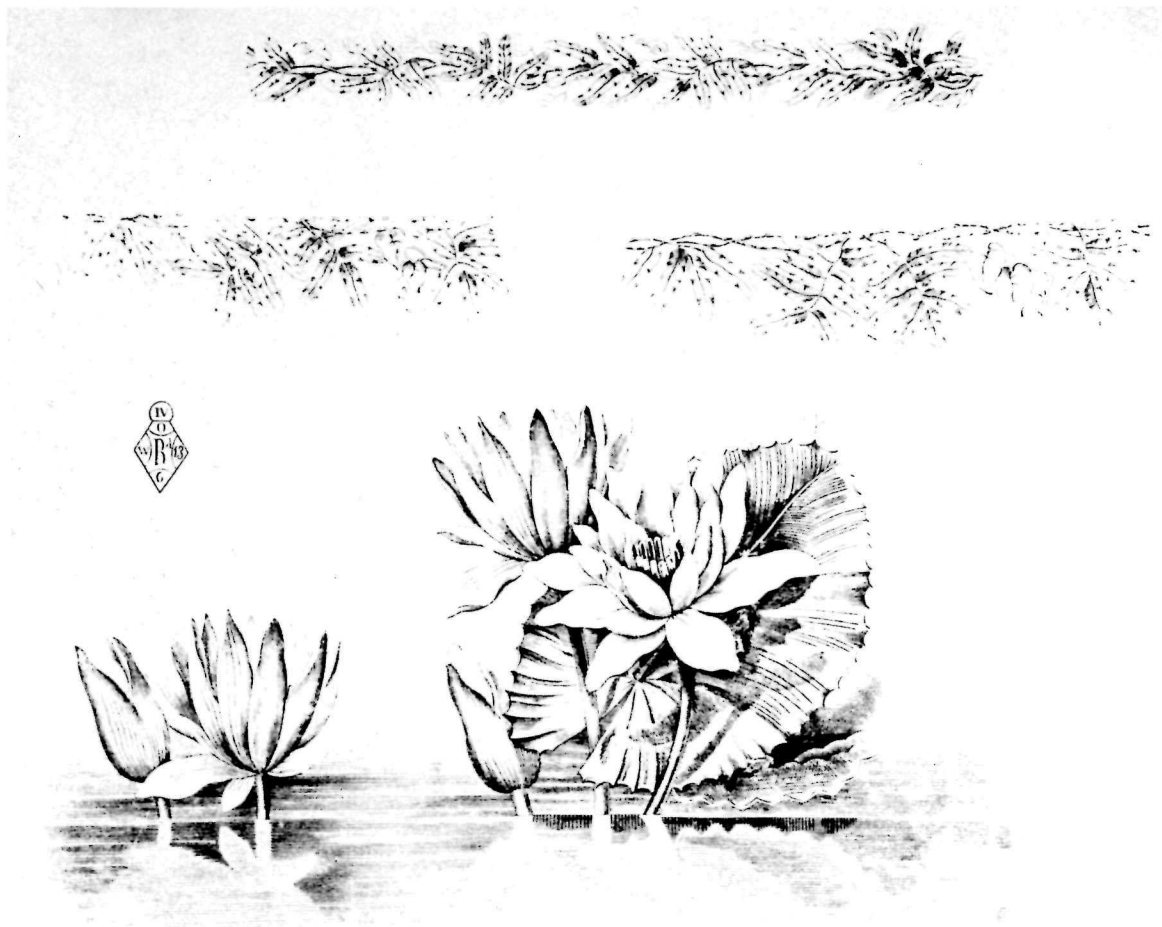


159 Milkmaid (ca. 1819–20th century).  
Earliest pattern number is 3166 (border only). The same border was used with the well-known pattern Tower, still being made by Spode Limited.



160 *Nymphaea* (1862–post-1882). Registered 13 March 1862. It appears in W.T. Copeland and Sons' 1882 catalogue. Excavated examples bear post-1850 Copeland marks. Unlike most Spode/Copeland patterns, it ap-

pears to have been used exclusively on toiletware.



161-162 Onyx (ca. 1862-post-1873).  
Earliest pattern number is D3017. It  
was given number D7986 in about  
1871. Excavated examples were  
made by W.T. Copeland and Sons  
and are date-marked 1873.

161 Onyx (from factory pattern book).

*Fig. 25. "Sabbath Salt" Same as D7927 but Marone Band  
in Place of Blue*

*47926*

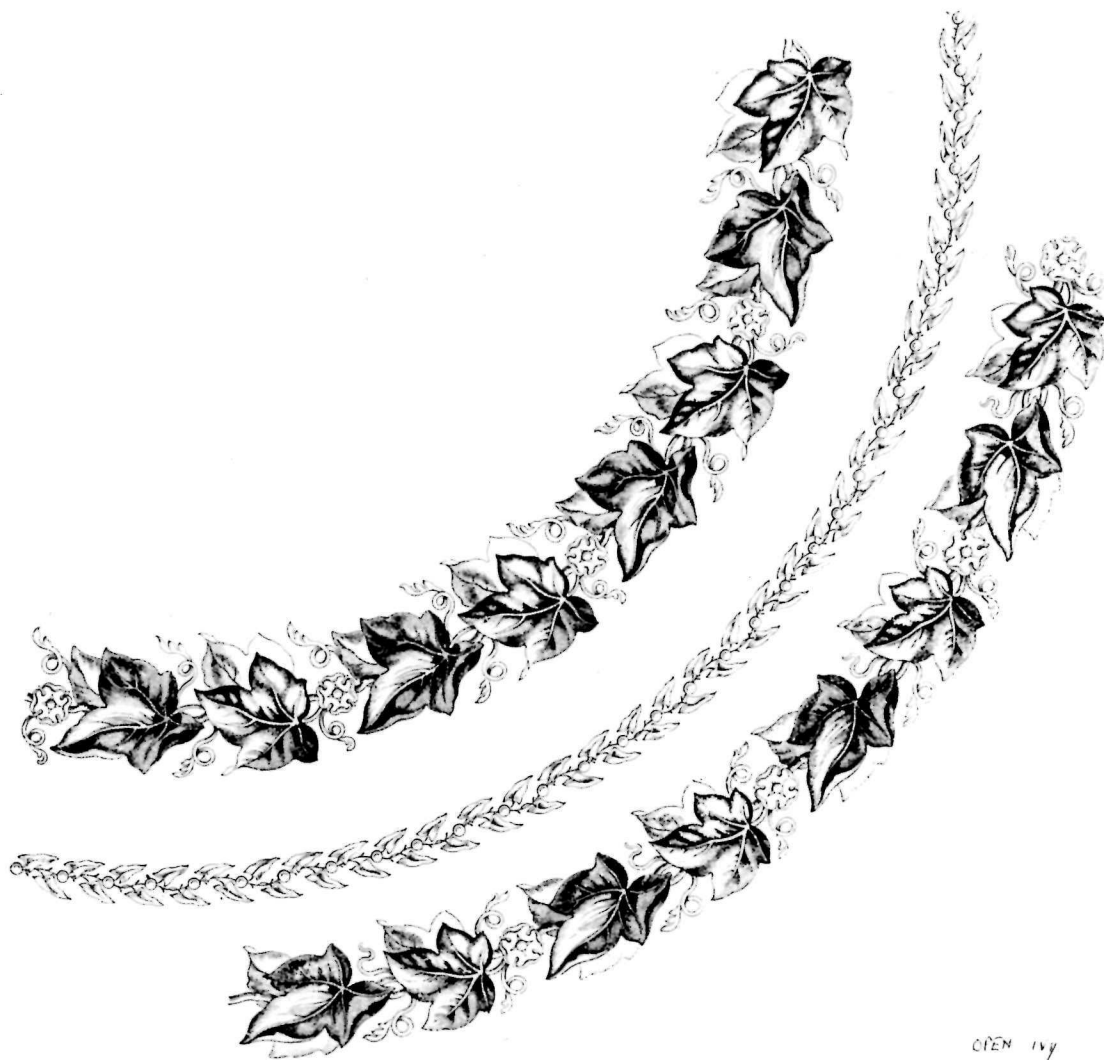
*N. B. 4/3/73  
arranged  
from*



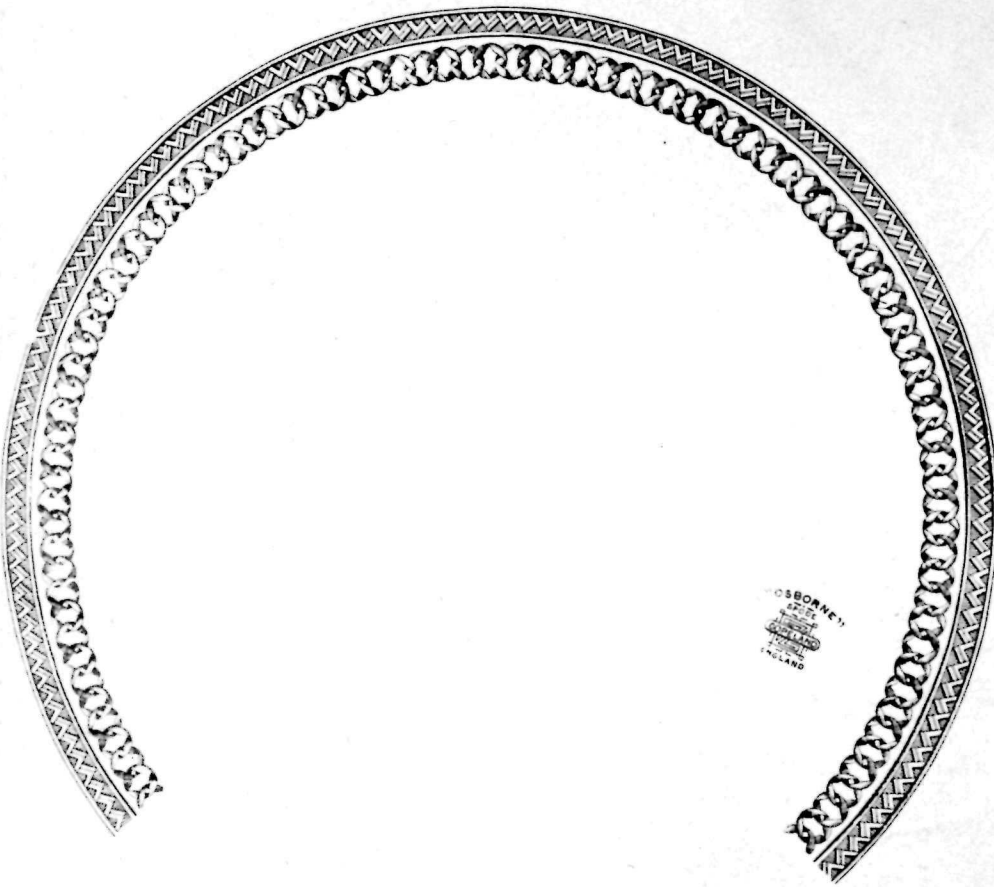




163 Open Ivy (1850-?). Excavated examples were made by W.T. Copeland and/or W.T. Copeland and Sons. Marked examples bear a post-1850 factory mark.



164 Osborne (ca. 1868–post-1882). It was given number D6427 about 1868. It appears in W.T. Copeland and Sons' 1882 catalogue.



165 Pagoda (ca. 1838–post-1872). Earliest pattern number is 6249. The same border was used on Macaw, which was given number 6250. Both patterns were given other numbers in the D series (D9013, D9014) between 1872 and 1873. A Copeland and Gar-

rett mark appears on the copper plate.

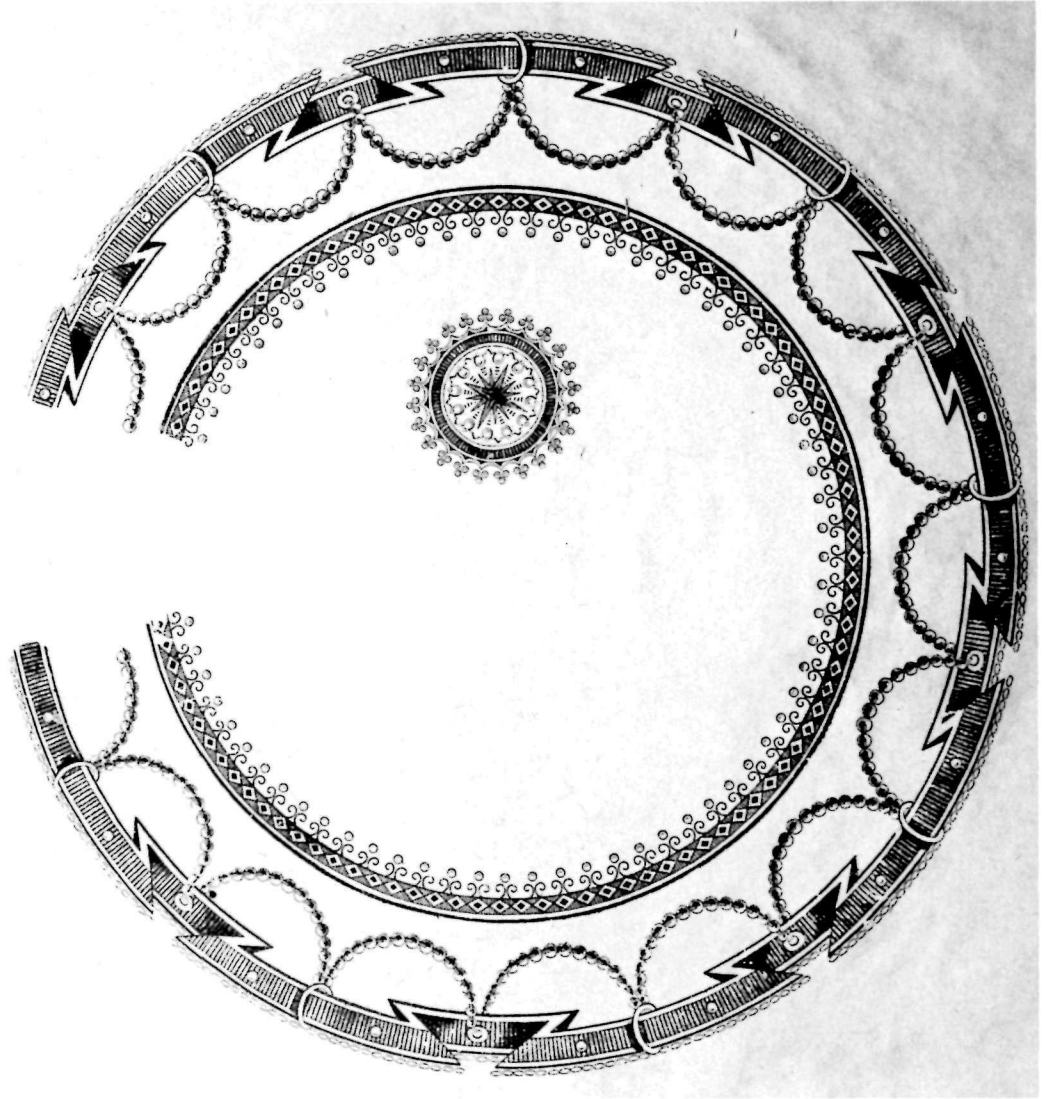


PA-707A

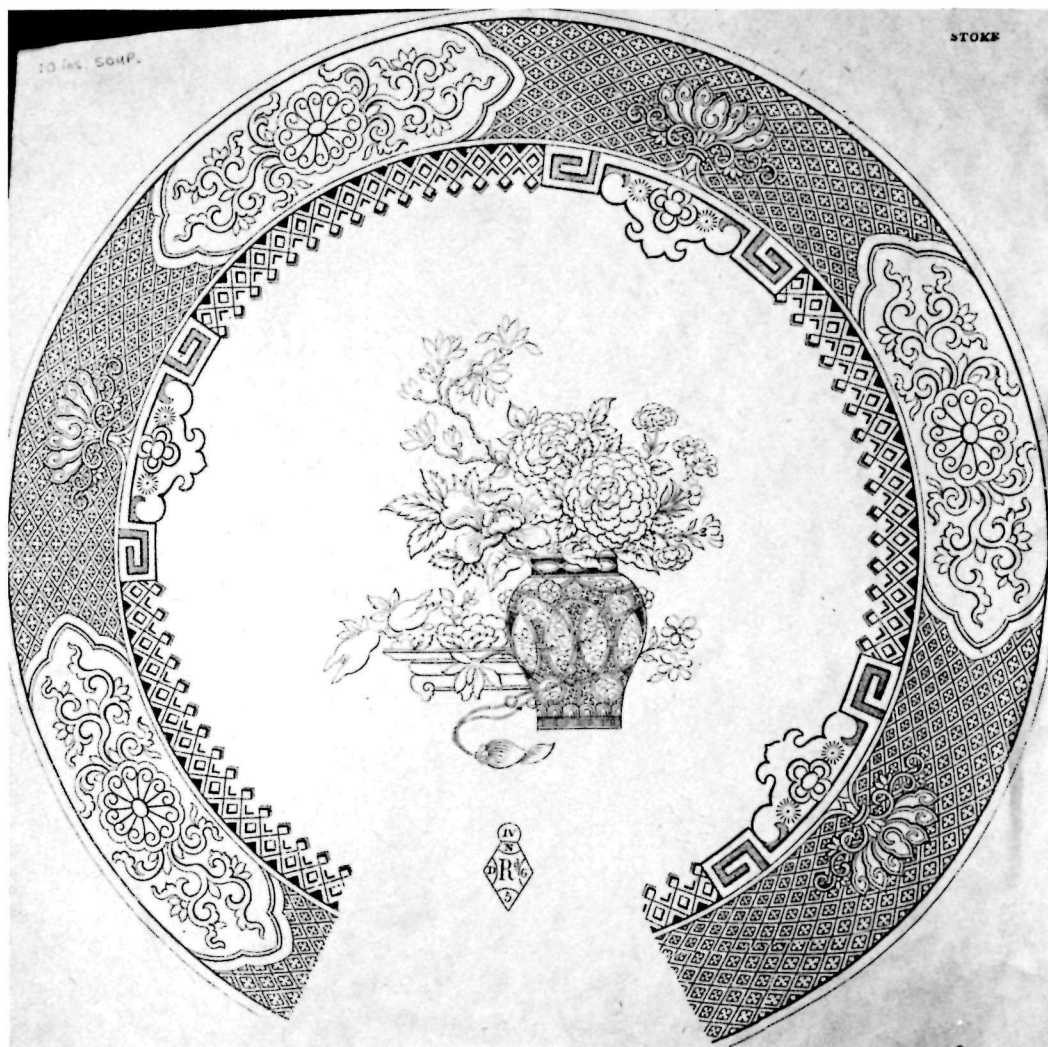
166 Passion Flower (pre-1873–20th century). Excavated examples were made by W.T. Copeland and Sons and are date-marked 1873. A 20th-century mark appears on the copper plate. It has no centre design. (Drawing by I. Cameron.)



167 Pearls (post-1850–post-1882). It appears in W.T. Copeland and Sons' 1882 catalogue. All excavated examples bear post-1850 factory marks.

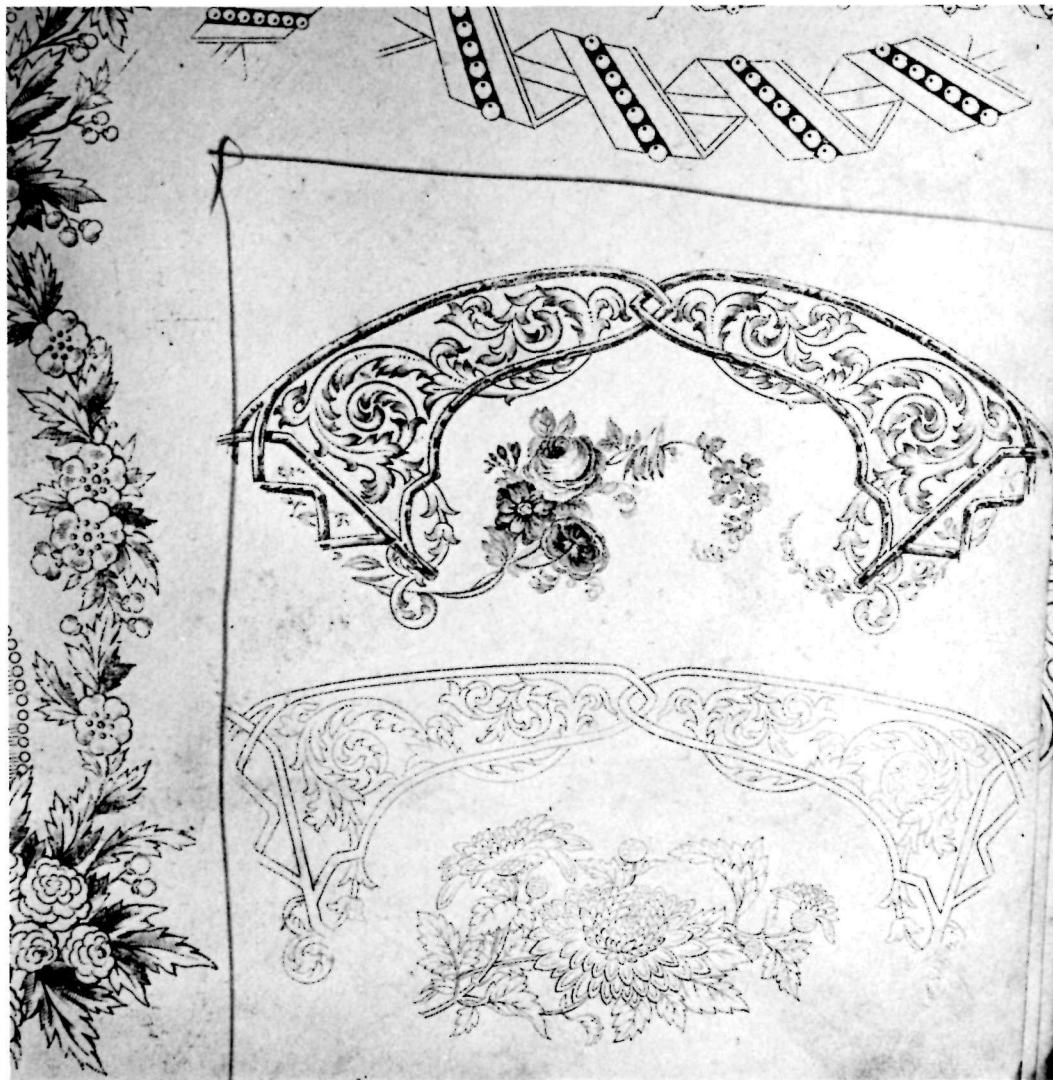


168 Pekin (1864–post-1882). Registered  
6 September 1864. It was given a  
number in the D series in 1865. It ap-  
pears in W.T. Copeland and Sons'  
1882 catalogue.



169 Pergola (ca. 1844–post-1868). Earliest pattern number is 8084. Prints of it appear in a factory pattern book compiled between 1868 and 1879. The name "Pergola" has only tentatively been ascribed to it. (Illustration from factory pattern book.) The designs at

the top and right are not part of the pattern.



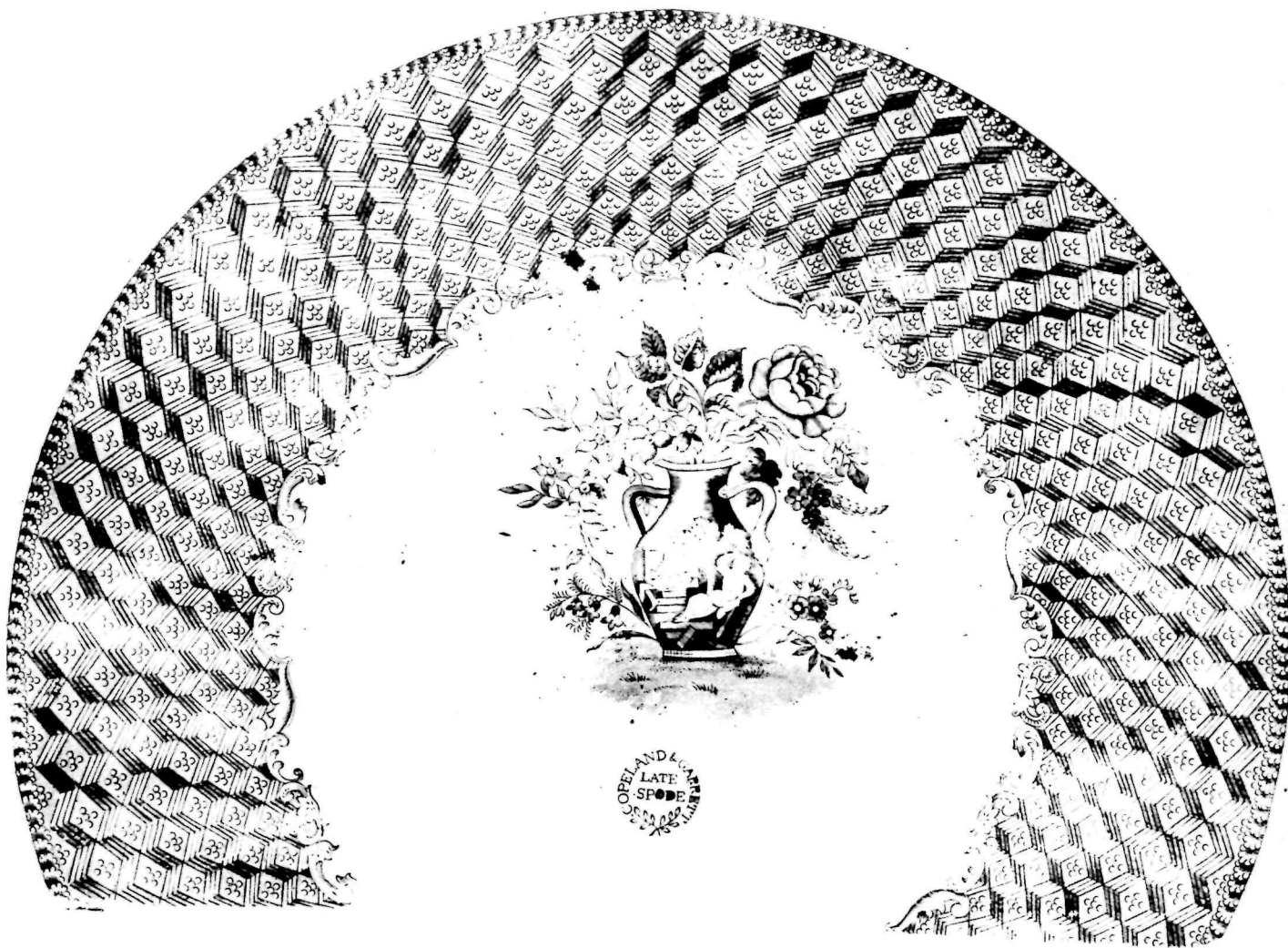
170 Persian (1859–post-1882). Registered 14 October 1859. It appears in W.T. Copeland and Sons' 1882 catalogue.

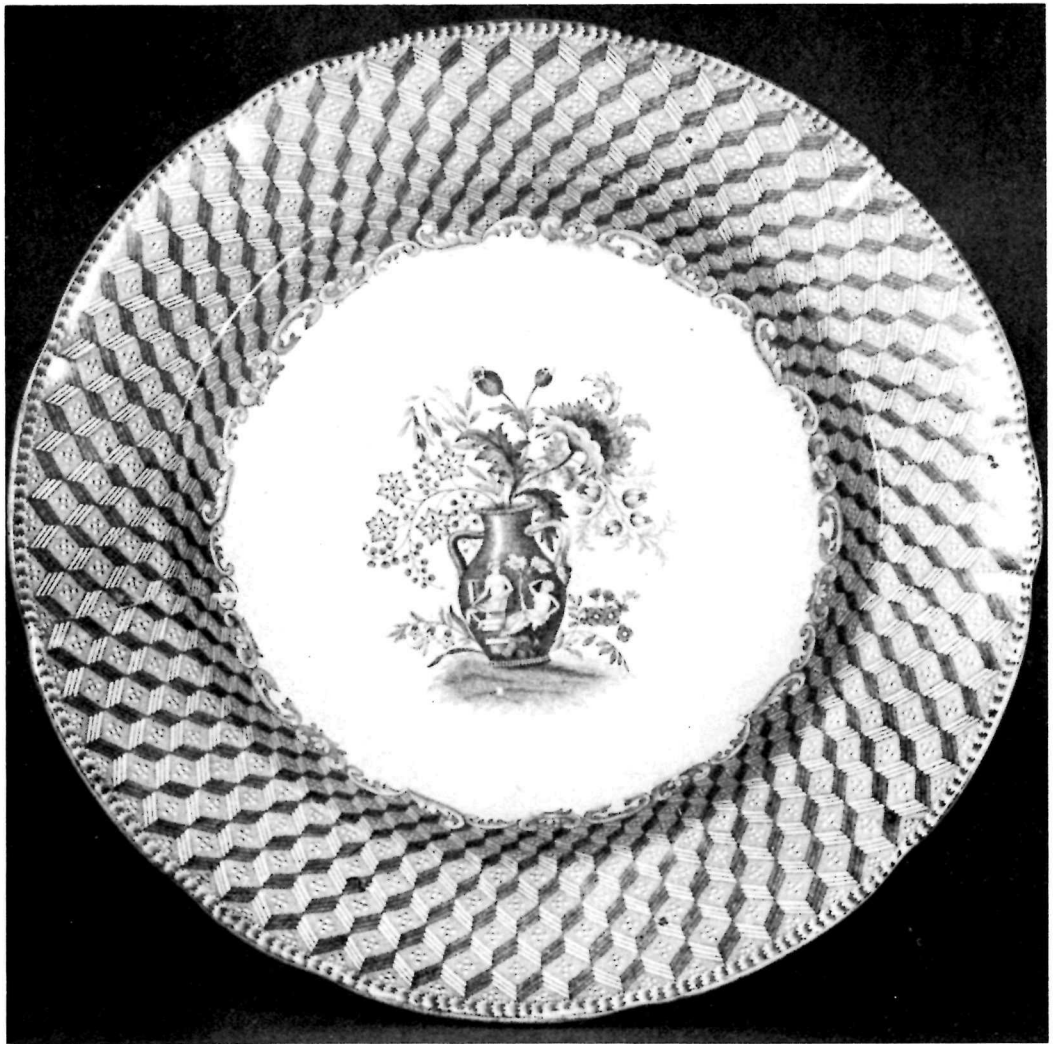




171-172 Portland Vase (ca. 1831-post-1833). Earliest pattern number is 5057. Excavated examples were made only by Copeland and Garrett. Because of the intricacies of the border, it was difficult and therefore expensive to produce.

171 Portland Vase.



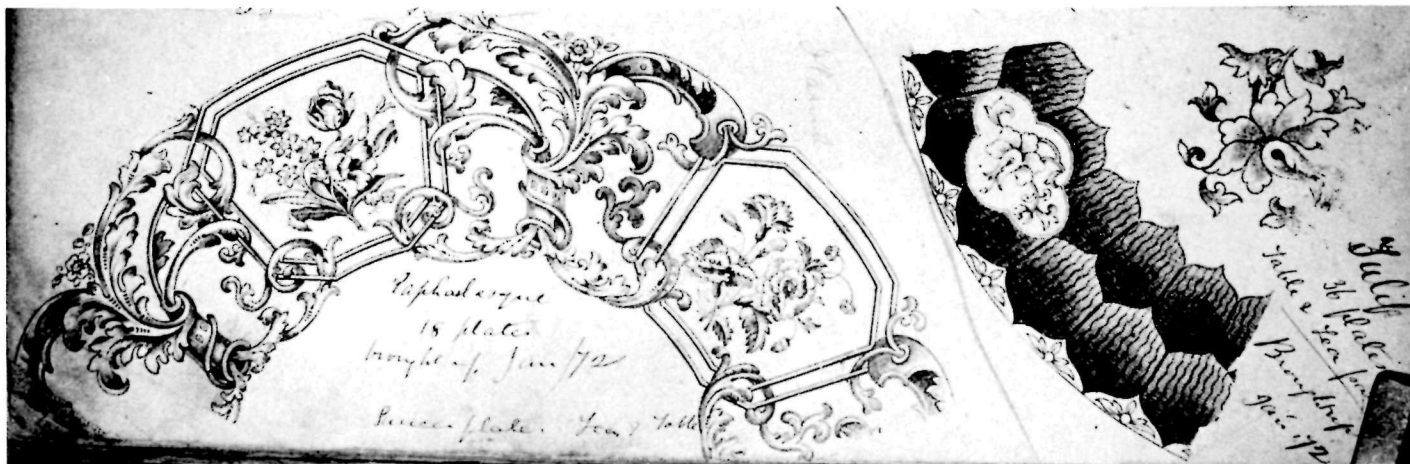


173-174 **Raphaelesque** (1845-post-1872). Registered 25 April 1845. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. The earliest pattern number, 7384, might indicate a slightly earlier introduction date, about 1841.

There is a notation dated January 1872 in a factory pattern book regarding it (Fig. 173). It was given D numbers 2578 and 2579 in 1861. Notations above these numbers state "Copper destroyed" (Fig. 174), but it

is not known when this occurred or if new copper plates were engraved.

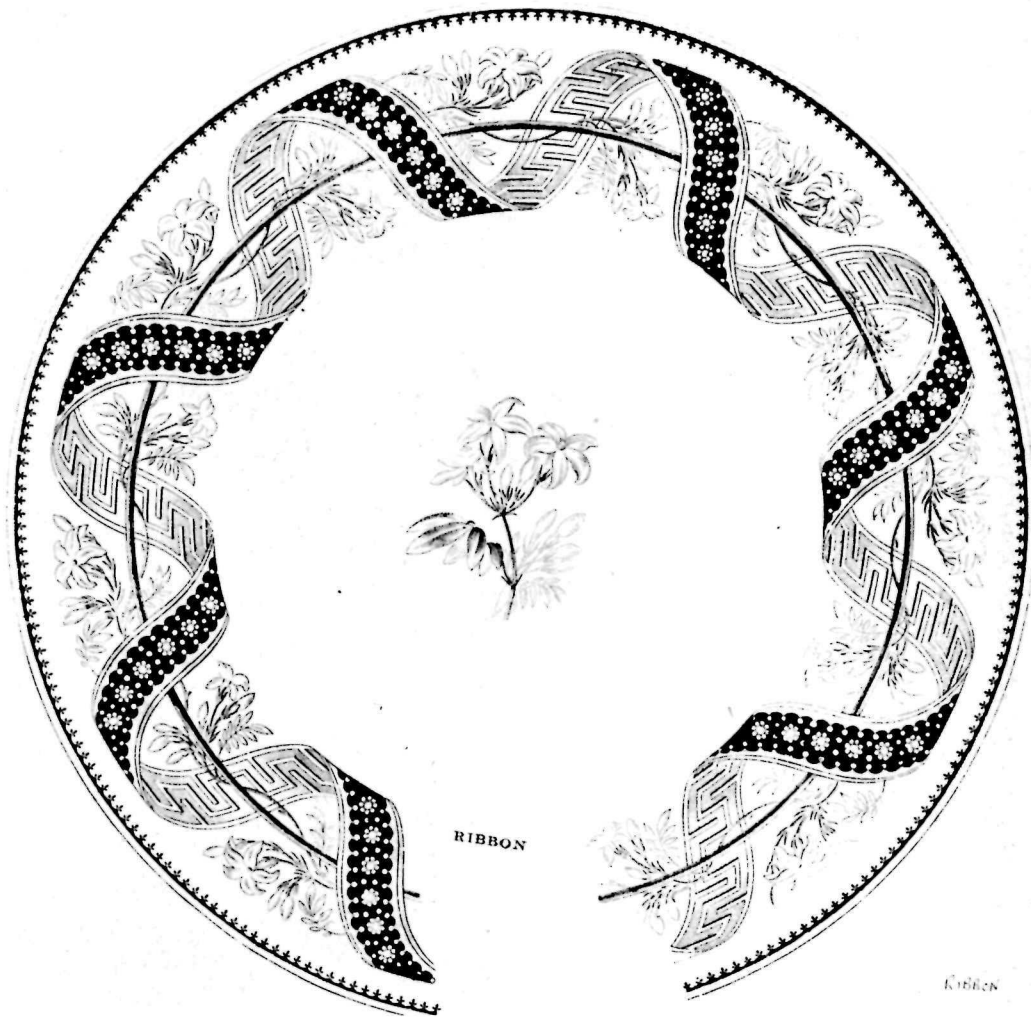
173 **Raphaelesque** (from factory pattern book). The pattern on the right is Tulip.



174 Raphaellesque appears under numbers D2578 and D2579 (from factory pattern book). Pattern D2577 is Watteau. The designs on the right are not part of Raphaellesque or Watteau.



175 Ribbon (ca. 1847-?). Earliest pattern number is 8960. Excavated examples were made by W.T. Copeland.

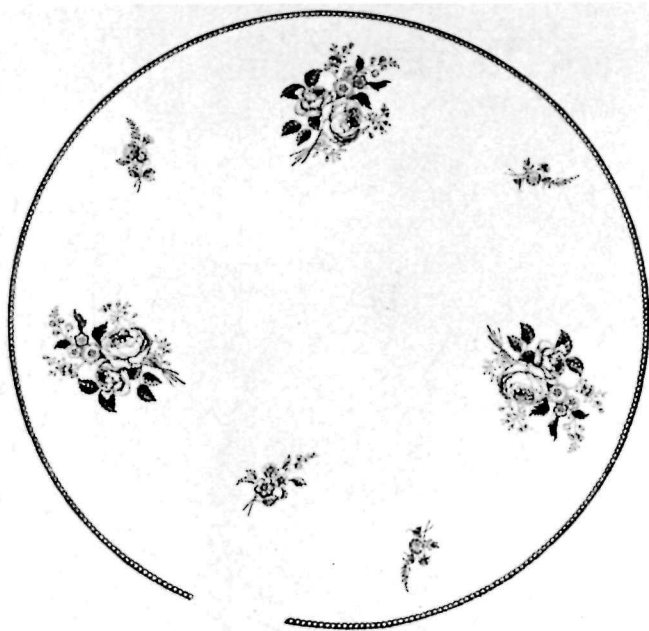


176 Roma (ca. 1872–post-1882). Earliest pattern number is D8920. Excavated examples were made by W.T. Copeland and Sons. It appears in W.T. Copeland and Sons' 1882 catalogue.



177 **Rose and Sprigs** (ca. 1847-?). Introductory date unknown. It has been found on objects bearing a moulded registration mark dated 9 January 1847 and printed W.T. Copeland marks. With a different border, it is

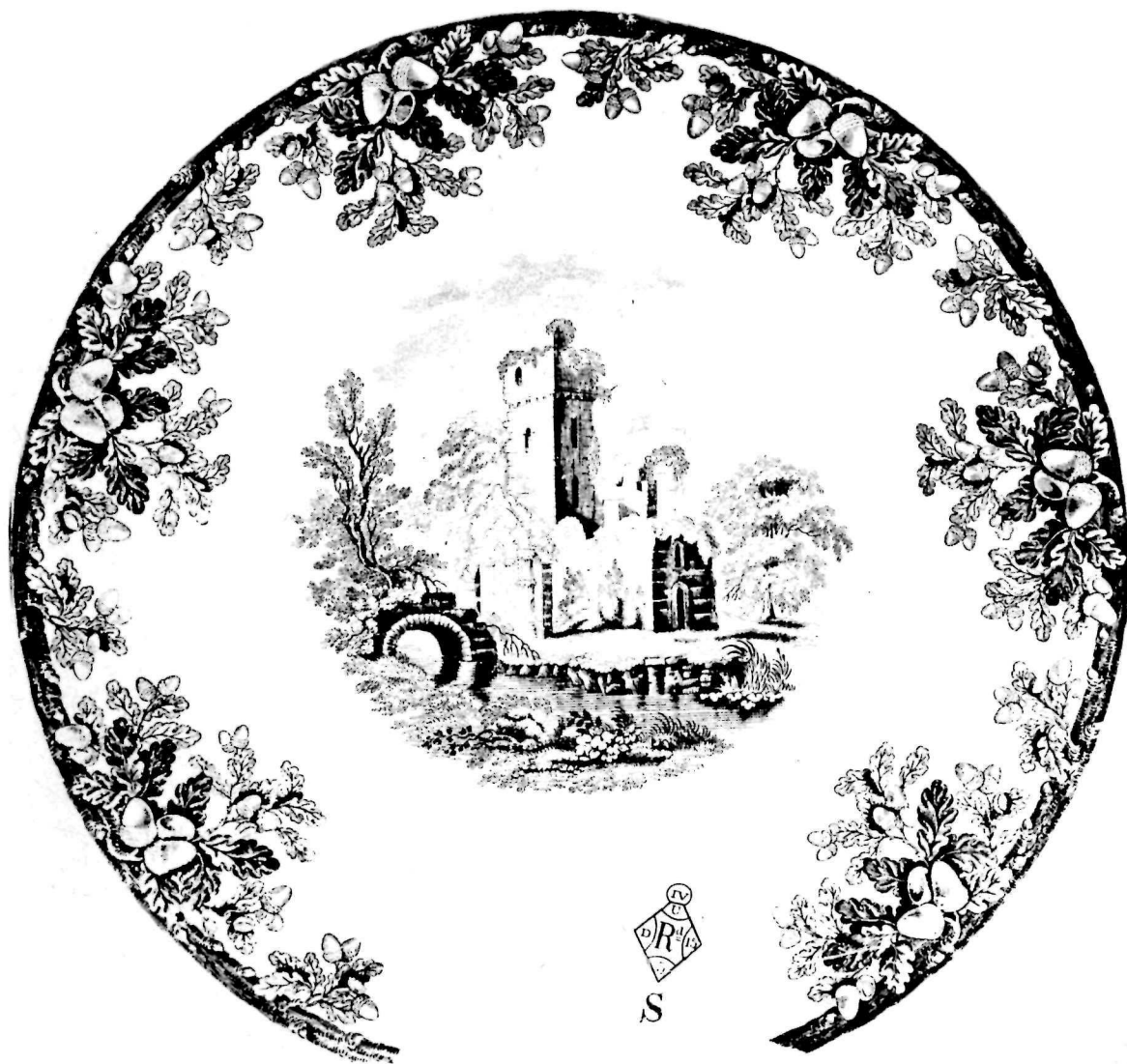
called "Sevres." (*United States National Park Service.*)



178-188 Ruins (1848-20th century).  
Registered 15 September 1848 under  
the names "Ruins" and "Melrose."  
Excavated examples were made by  
W.T. Copeland. It appears under both  
names in W.T. Copeland and Sons'

1882 catalogue. Twentieth-century  
marks occur on the copper plates.

178 Ruins.





10" PLATE N<sup>o</sup> 1.

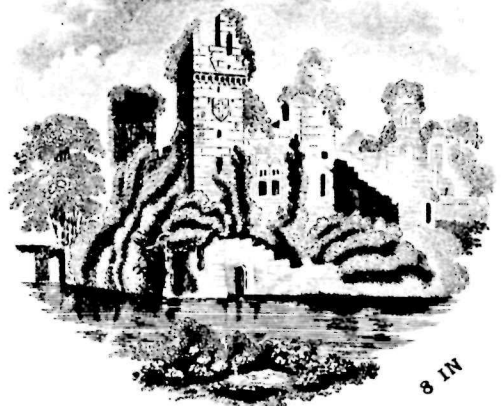


COPELAND  
PUBLISHED  
BY  
S. COPELAND  
ENGLAND

RUINS  
IN  
A  
DIAMOND  
S

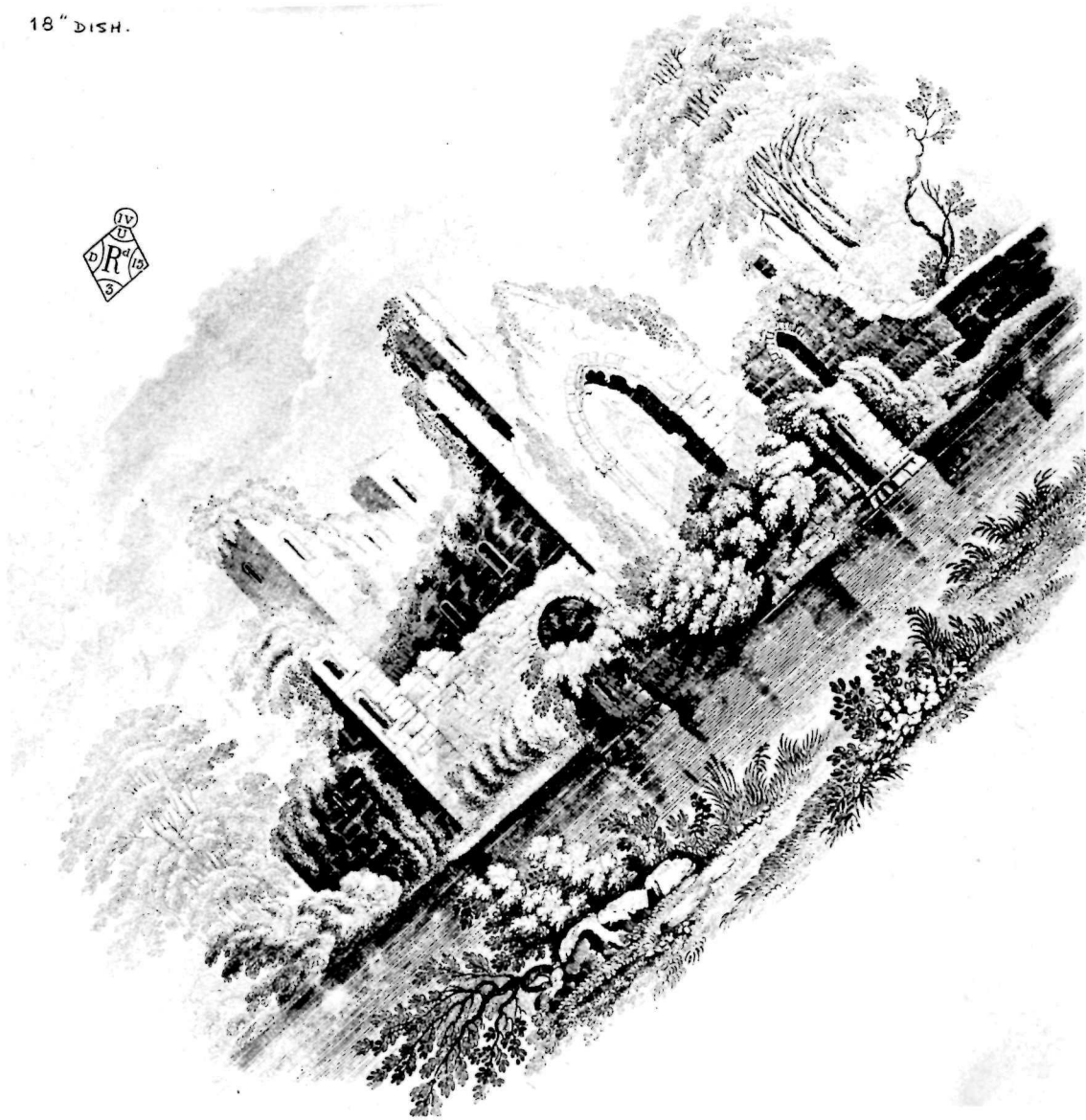


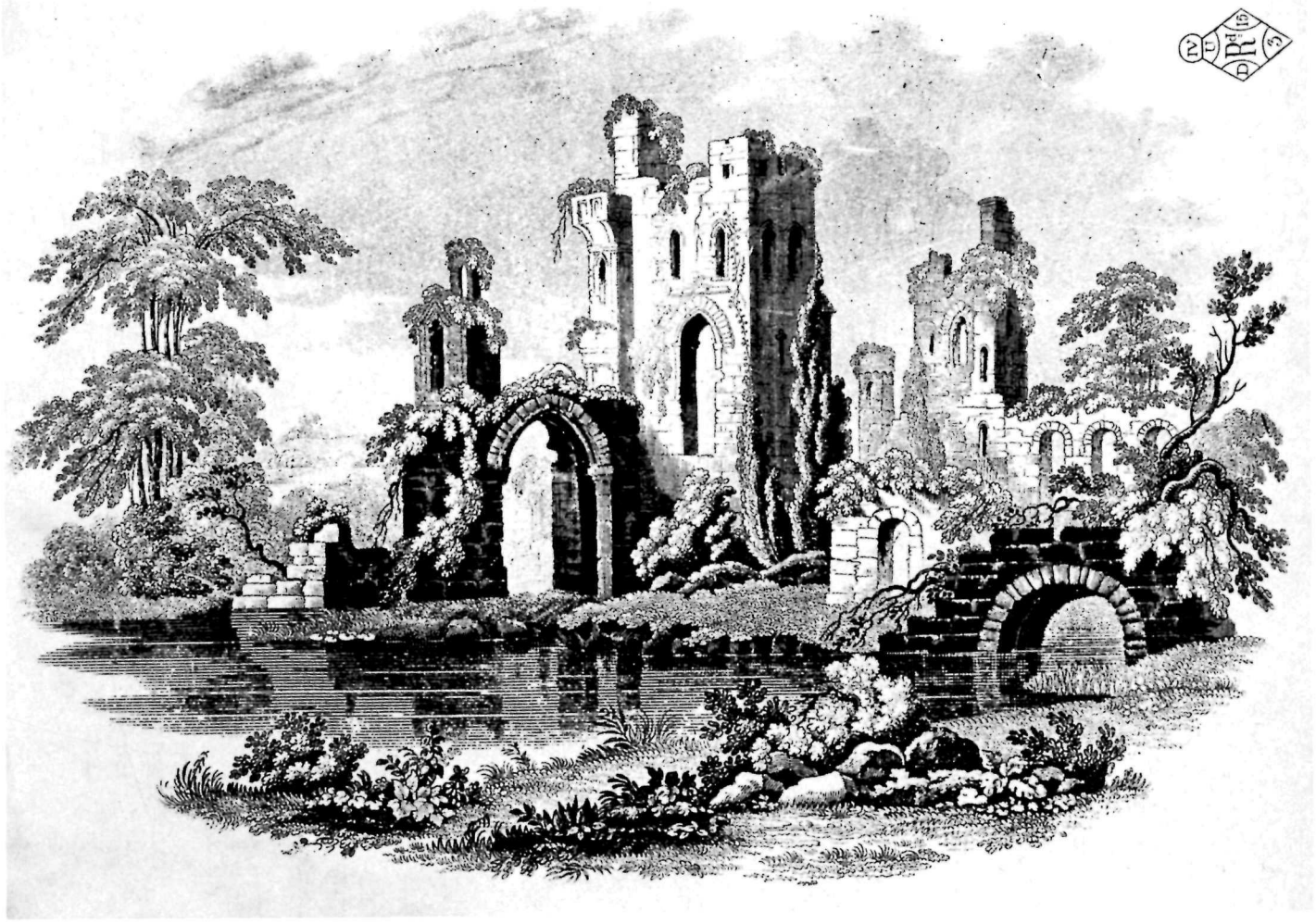
7 IN



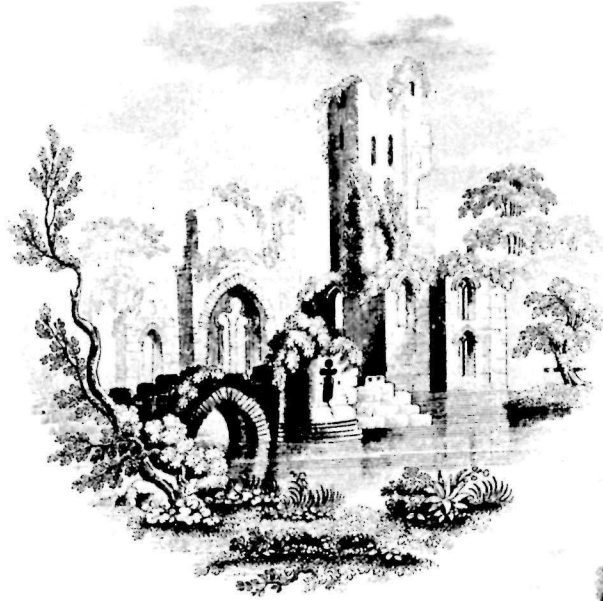
8 IN

18" DISH.





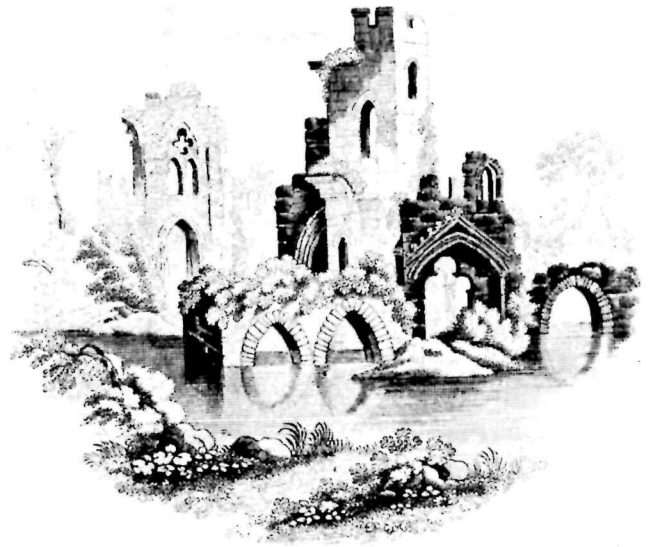




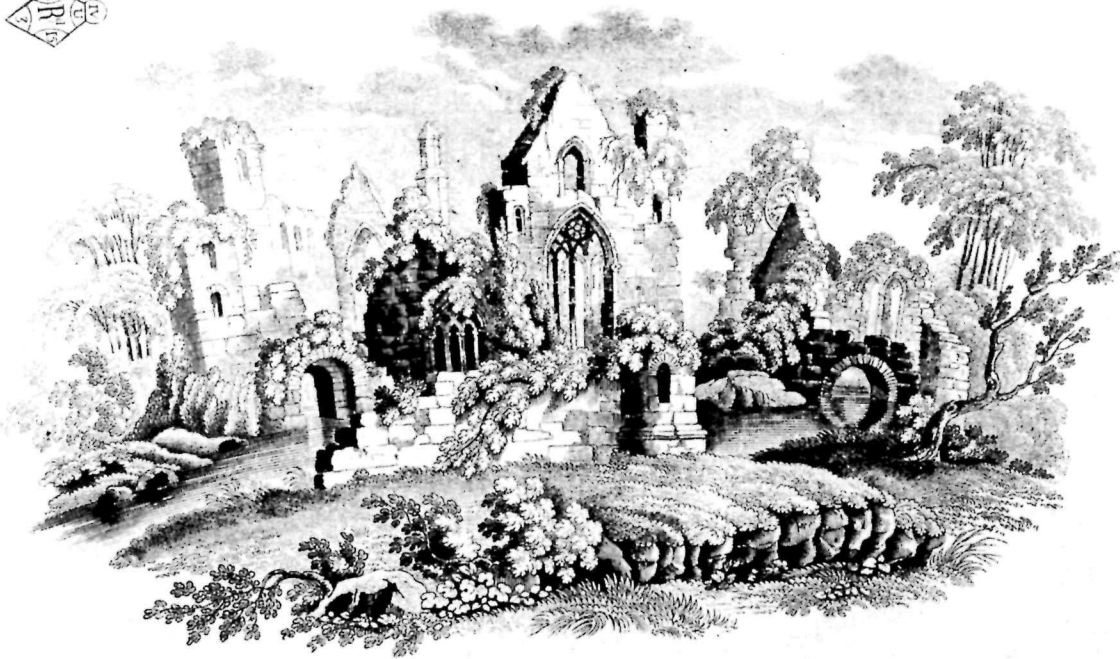
SCULPTUREEN STAND.



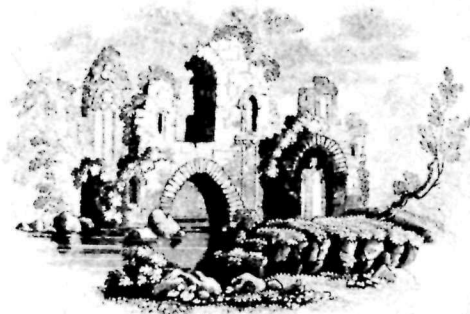
COVERDISH BASE.



SOUPTUREEN SIDE.



BREAKFAST CUP.



SOUPTUREEN COVER.

EWICK



TEALUP



BREAKFAST SAUGER.



COVERDISH COVER.



JUG 2



PLATE

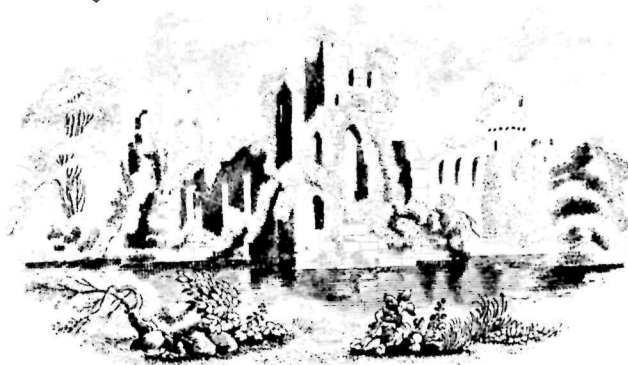


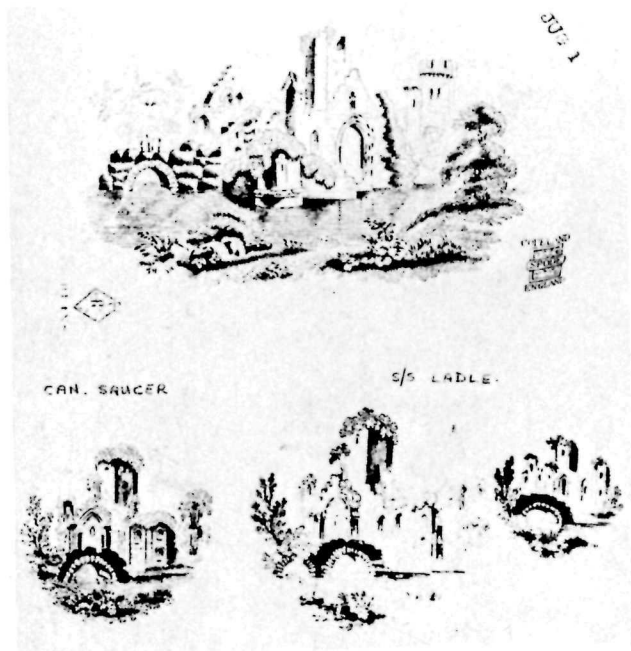
WELSH  
STONES  
FURNACE

SAME THREE STAND



127 2148





189-204 Rural Scenes (1850-20th century). Registered 19 September 1850. Excavated examples were made by W.T. Copeland. The centre scenes are derived from watercolours by Edward Duncan and without the border it is called "Duncan Scenes." Both

patterns appear in W.T. Copeland and Sons' 1882 catalogue. During the 20th century the pattern, complete with border, was called both "Duncan Scenes" and "Priscilla Alden."

189 Rural Scenes.





CHAMBER.



7" PLATE.



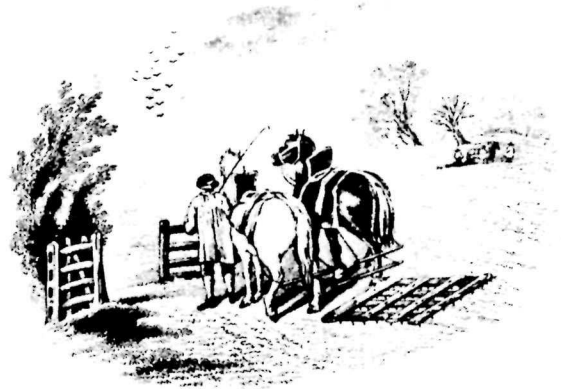
8" PLATE.

COPELAND  
&  
SONS  
ENGLAND





10" DISH.



10" SOUP.

193 Rural Scenes. The scene at lower right is a 20th-century re-engraving of the scene immediately above it.

SOUP TUREEN COVER



BREAKFAST SAUCER.



24 BOWLS.



6" PLATE.



TEA SAUCER.

COPLAND  
 &  
 SPODE  
 ENGLAND  
 "PRISCILLA ALDEN"



SAUCE STAND.

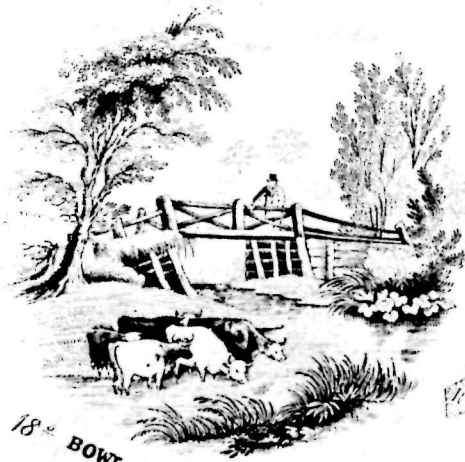


COPPLAND  
STODD  
ENGLAND  
PRISCILLA ALDEN

BOWL BOTTOM.

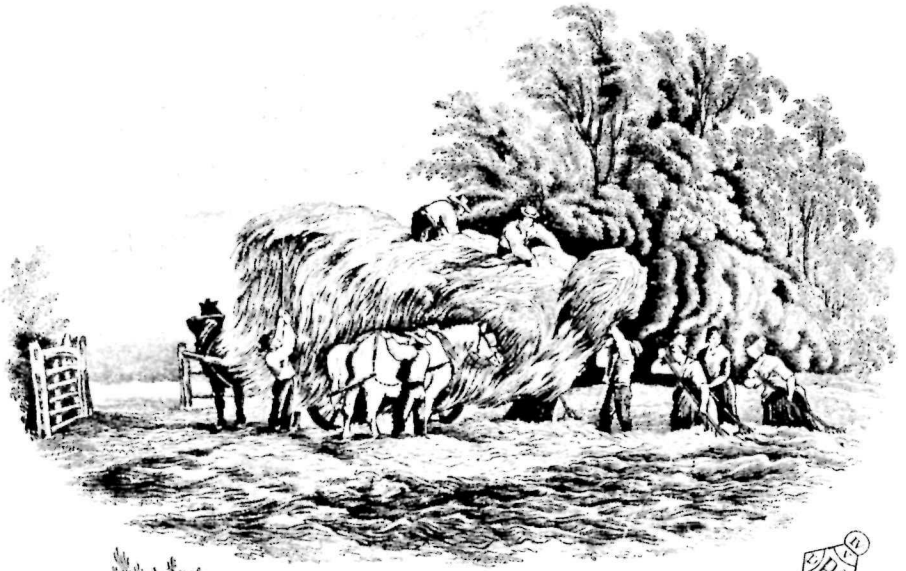


EMER 18 5



18<sup>th</sup> BOWL





14" DISH.



COVERDISH.





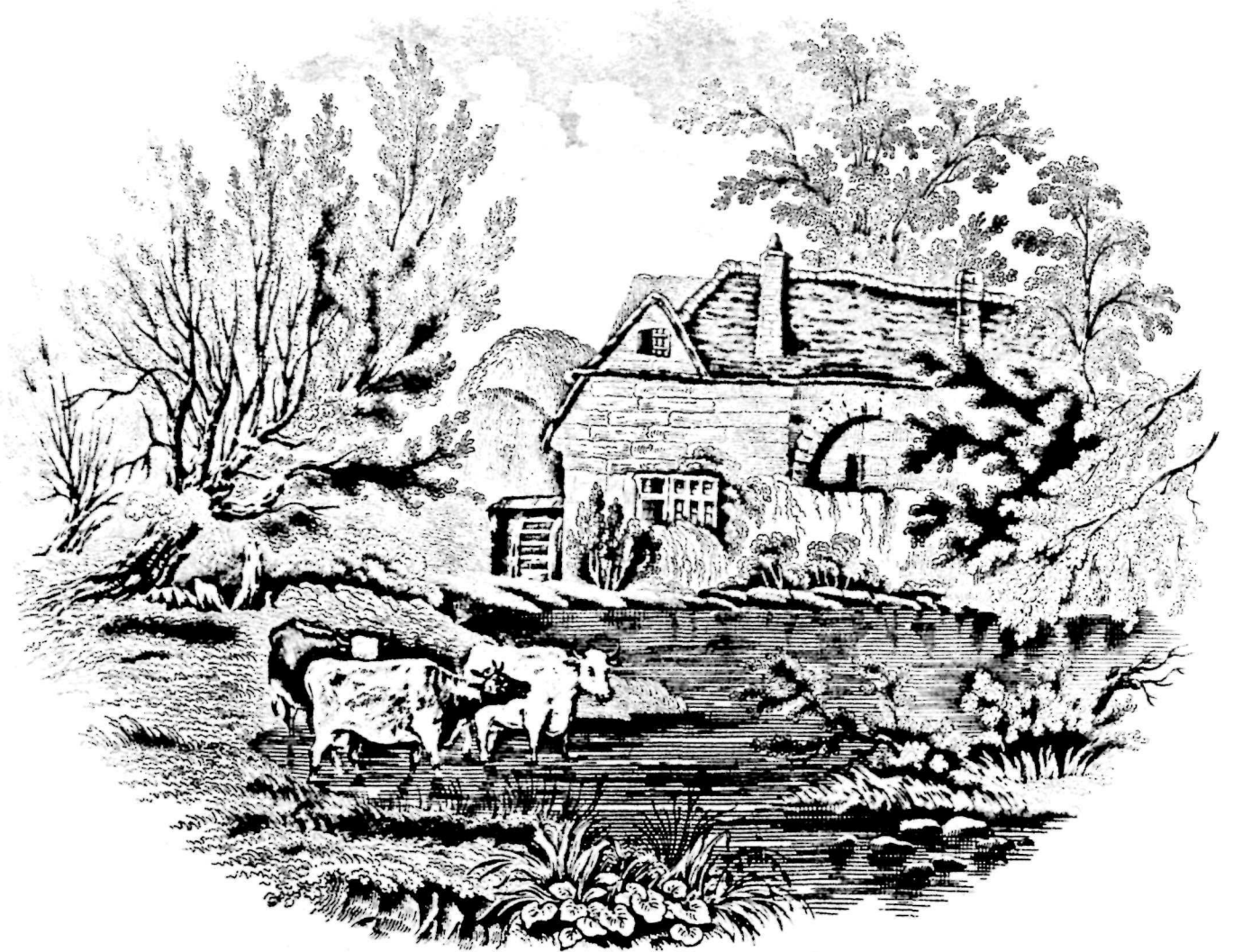


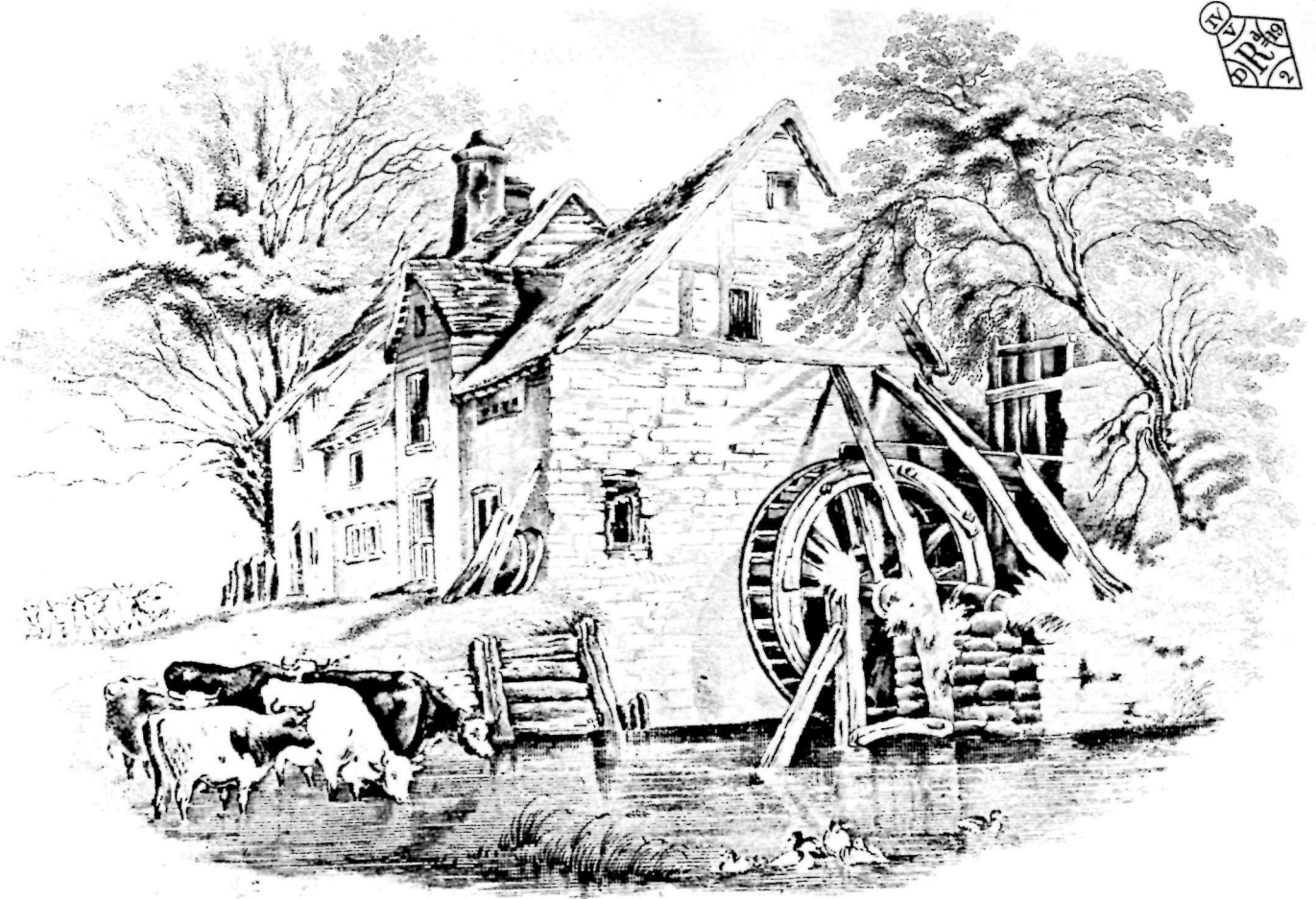
198



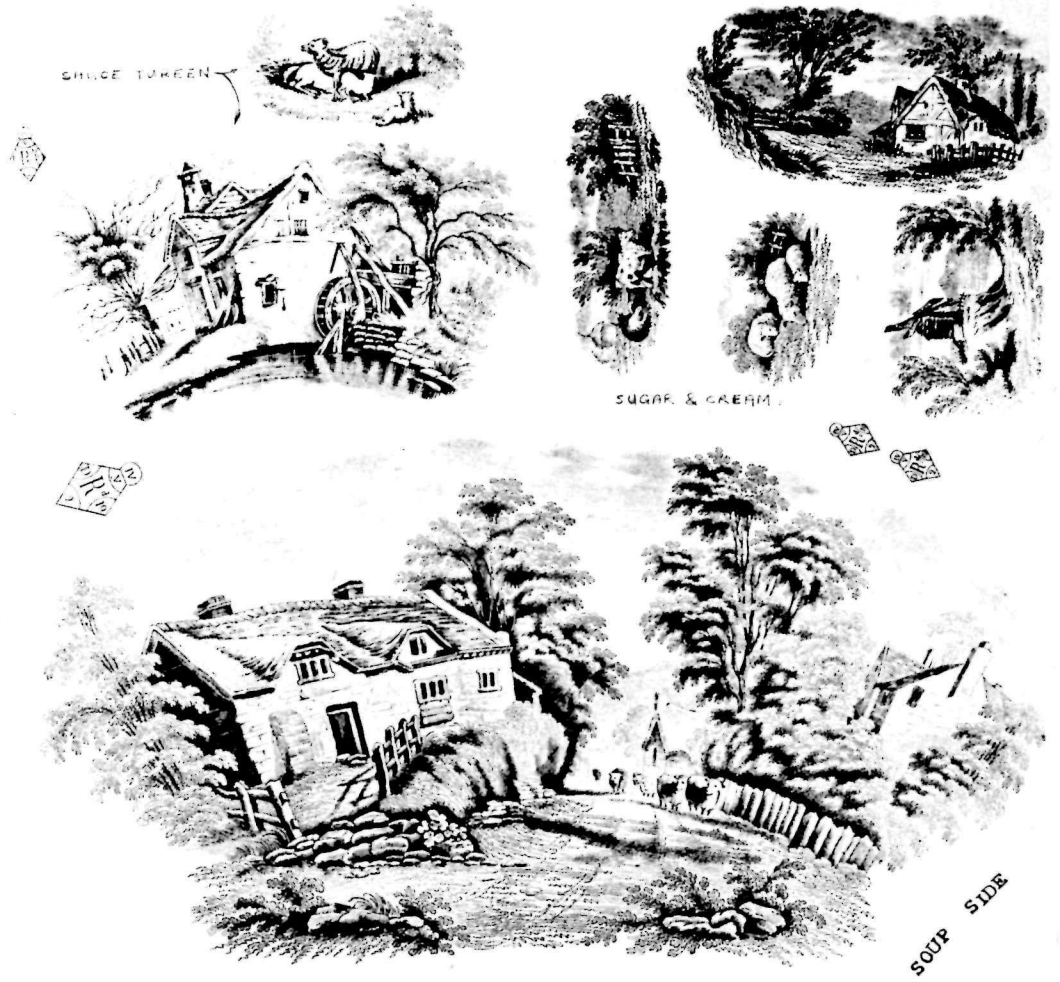
199

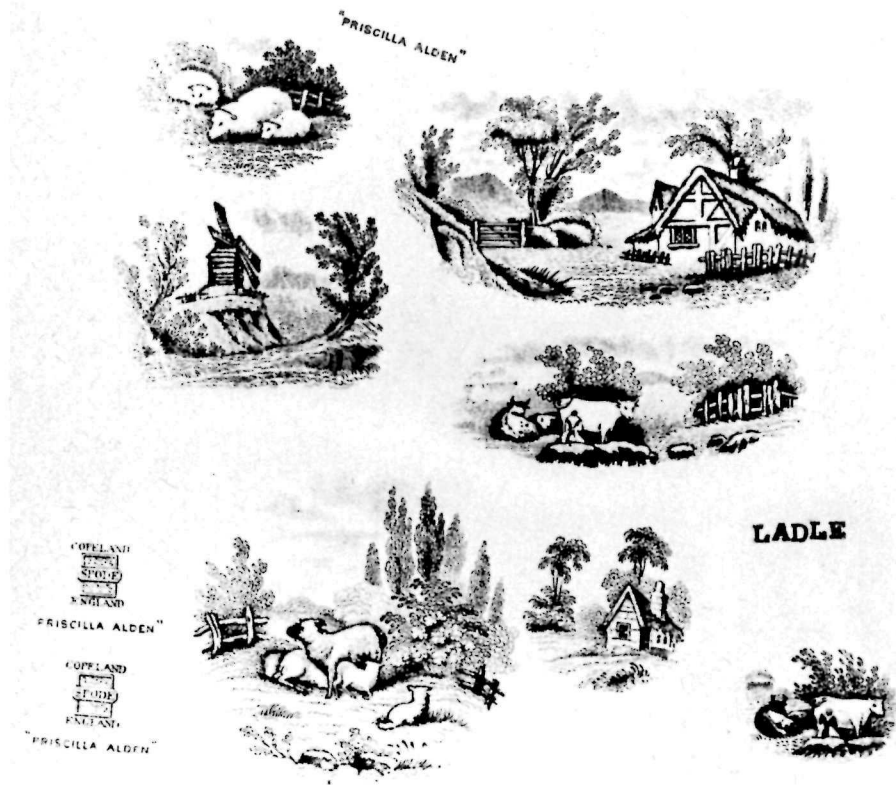






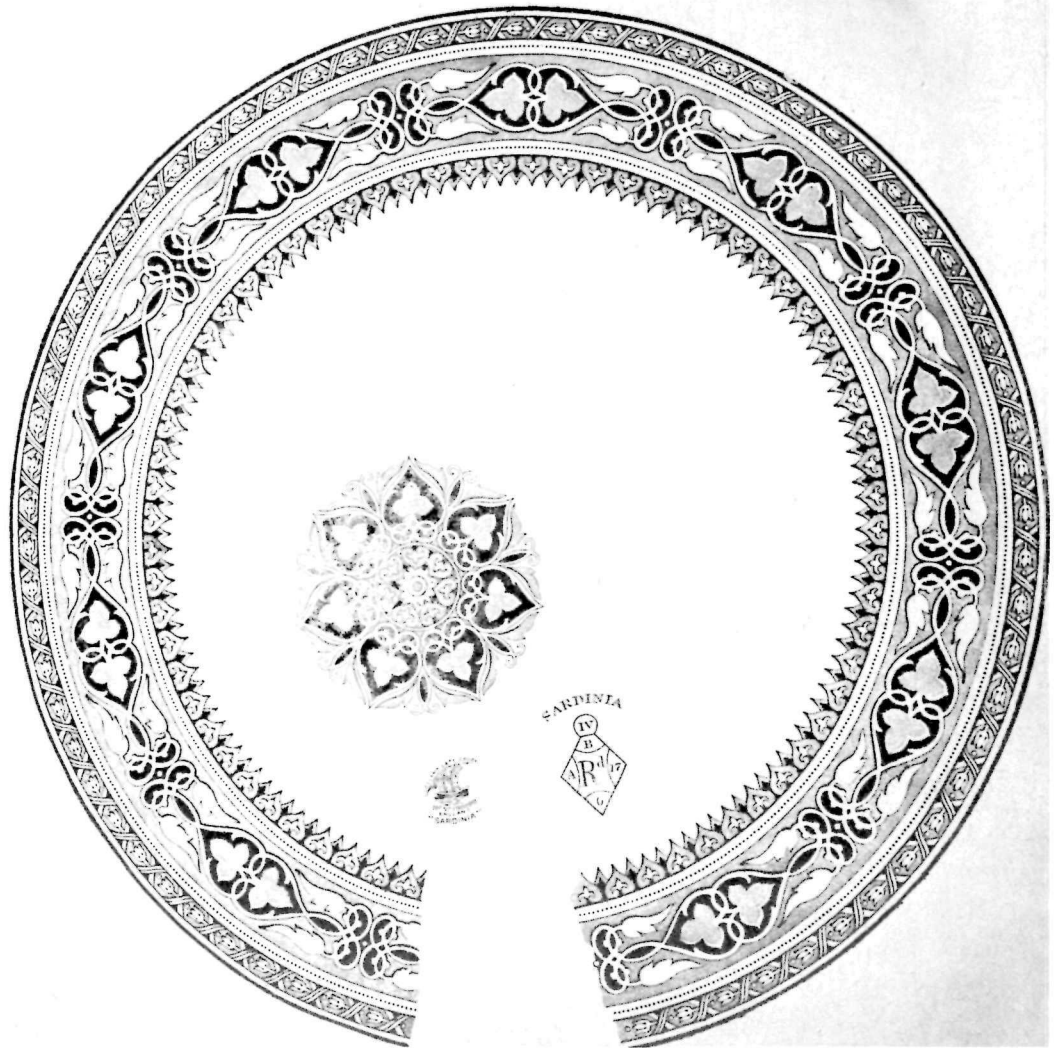








205 Sardinia (1858–1910). Registered  
17 December 1858. It appears in W.T.  
Copeland and Sons' 1882 catalogue.  
A mark used between 1894 and 1910  
(Godden 1964: 172) appears on the  
copper plates.



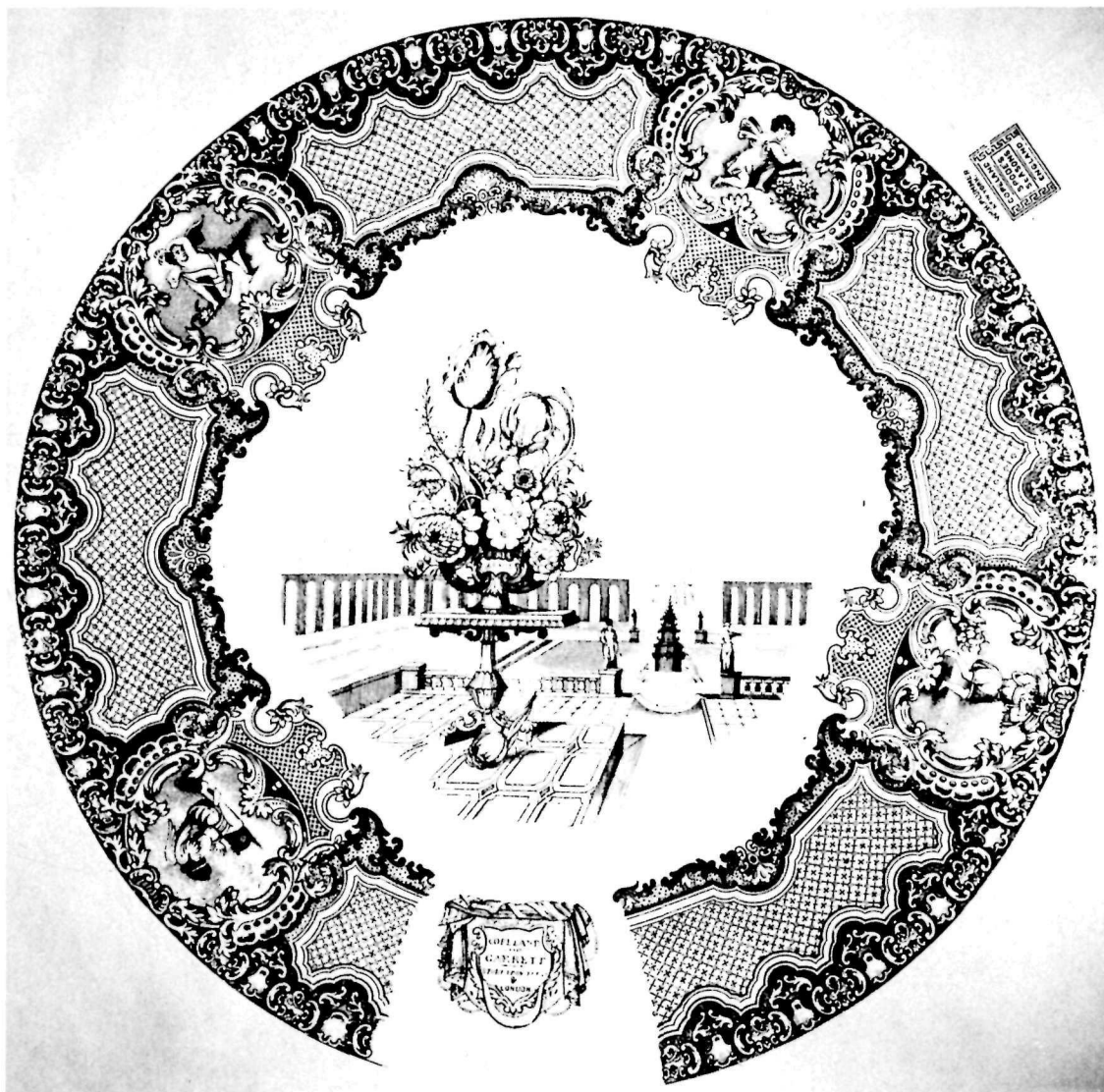
206–215 Seasons (ca. 1835–20th century). Earliest pattern number is B454. Excavated examples were made by W.T. Copeland. Copeland and Garrett marks occur on the copper plates as well as 20th-century marks. The name derives not from the centre de-

signs but from the four figures in the border reserves. There is no evidence that the name was used when the pattern was designed by Copeland and Garrett; however, a 20th-century mark refers to the pattern as "Spode's Seasons." There are two

series of centres: one depicts specific places (Windsor Castle, The Alps, etc.); the second, Italian Garden, depicts formal gardens. In both series a vase of cut flowers appears in the foreground. The name of a month or season usually appears on the vase.

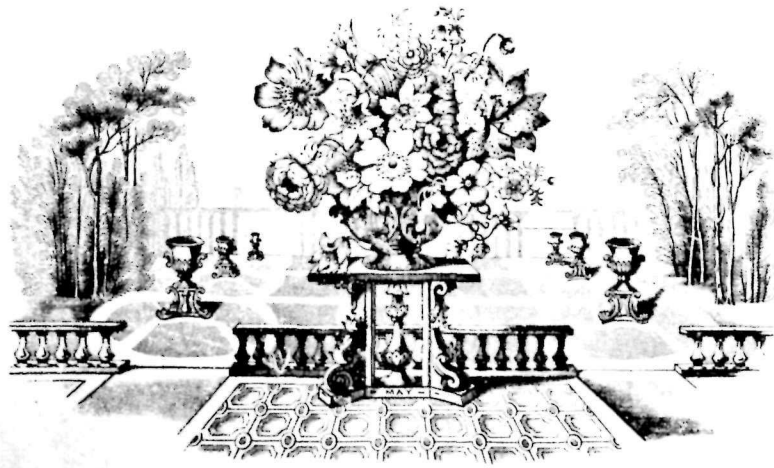
There are as well smaller floral arrangements which were probably included as secondary designs on large objects such as soup tureens.

206 Seasons: Italian Garden/April.





THE ALPS

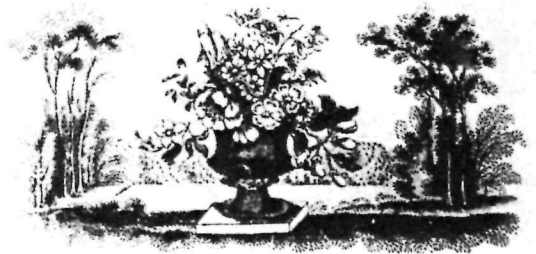


THE ITALIAN GARDEN



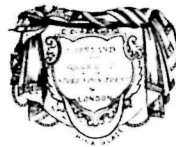
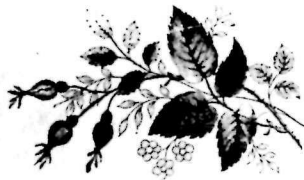


209 Seasons: top left, unidentified scene/  
July; second from top, Italian Garden;  
second from bottom, floral arrange-  
ment; bottom, unidentified.





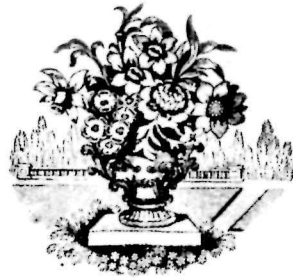
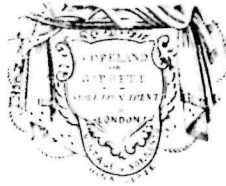
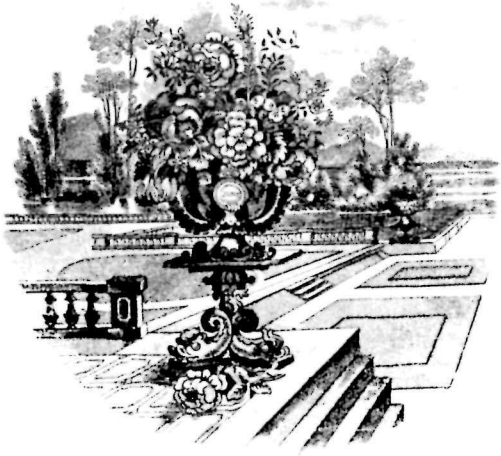
211 Seasons: top, unidentified scene;  
centre, floral spray; bottom, unidenti-  
fied scene/October.



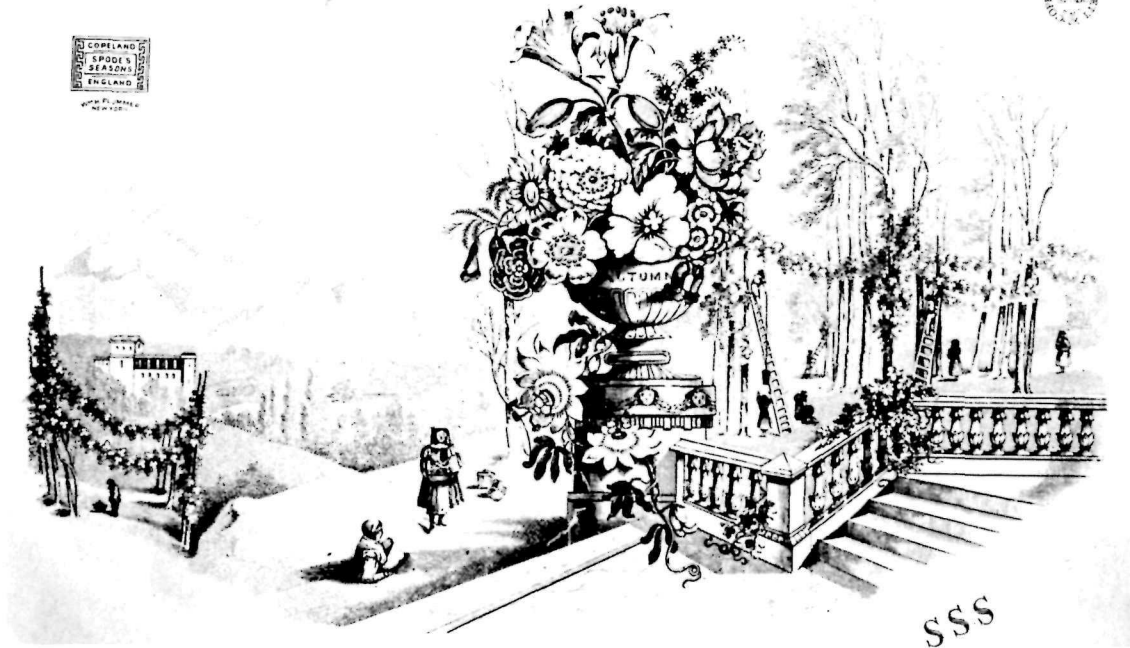
212 Seasons: top left, unidentified scene/  
January; top right, unidentified  
scene/November; bottom, Windsor  
Castle/September.



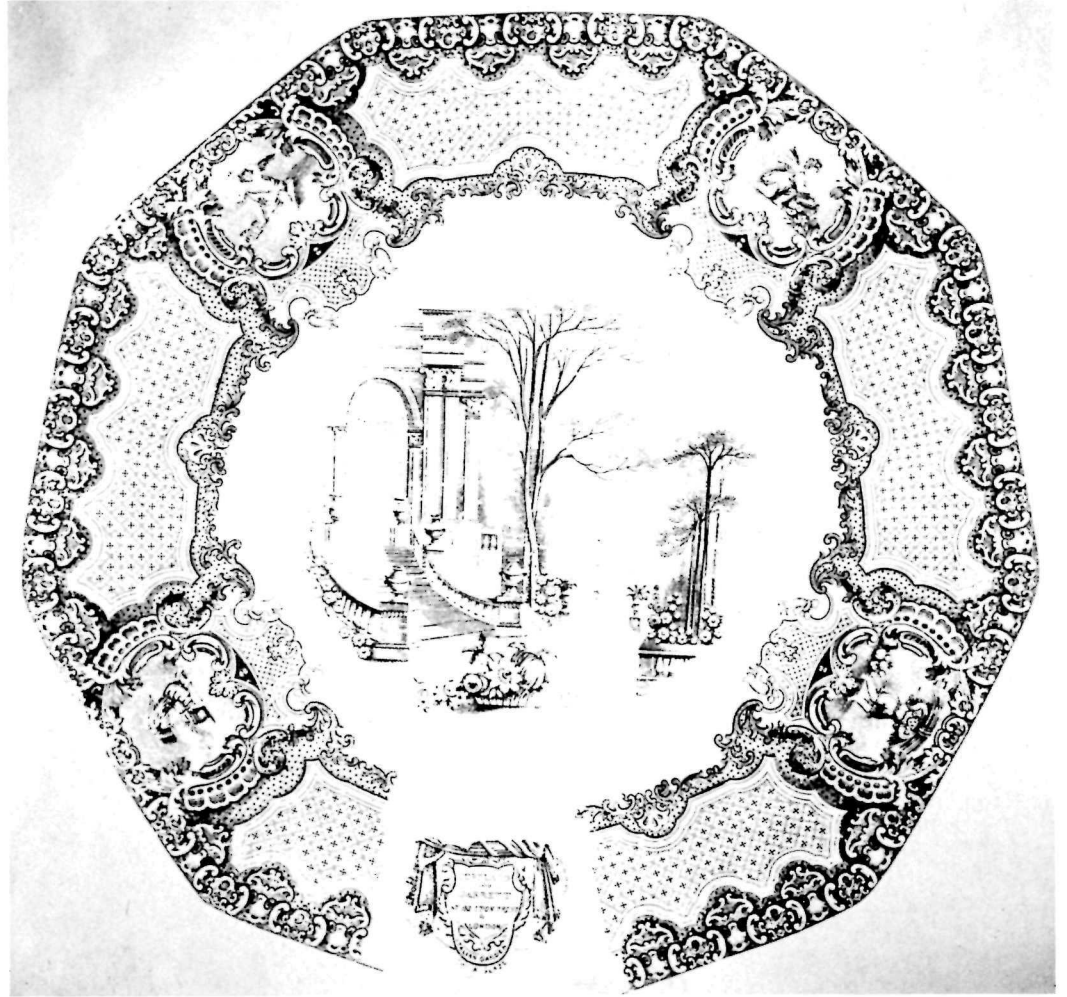




CORBELAND  
SPRINGS &  
SEASONS  
ENGLAND



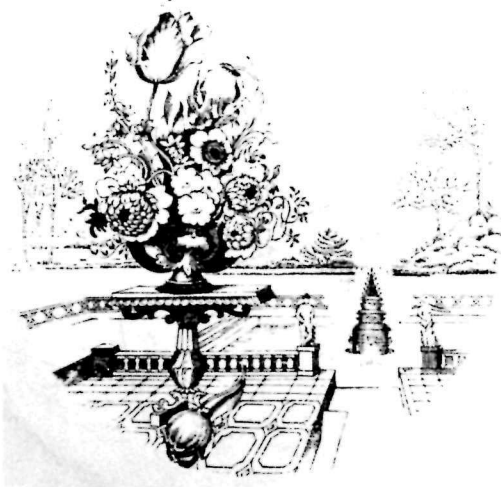
SSS



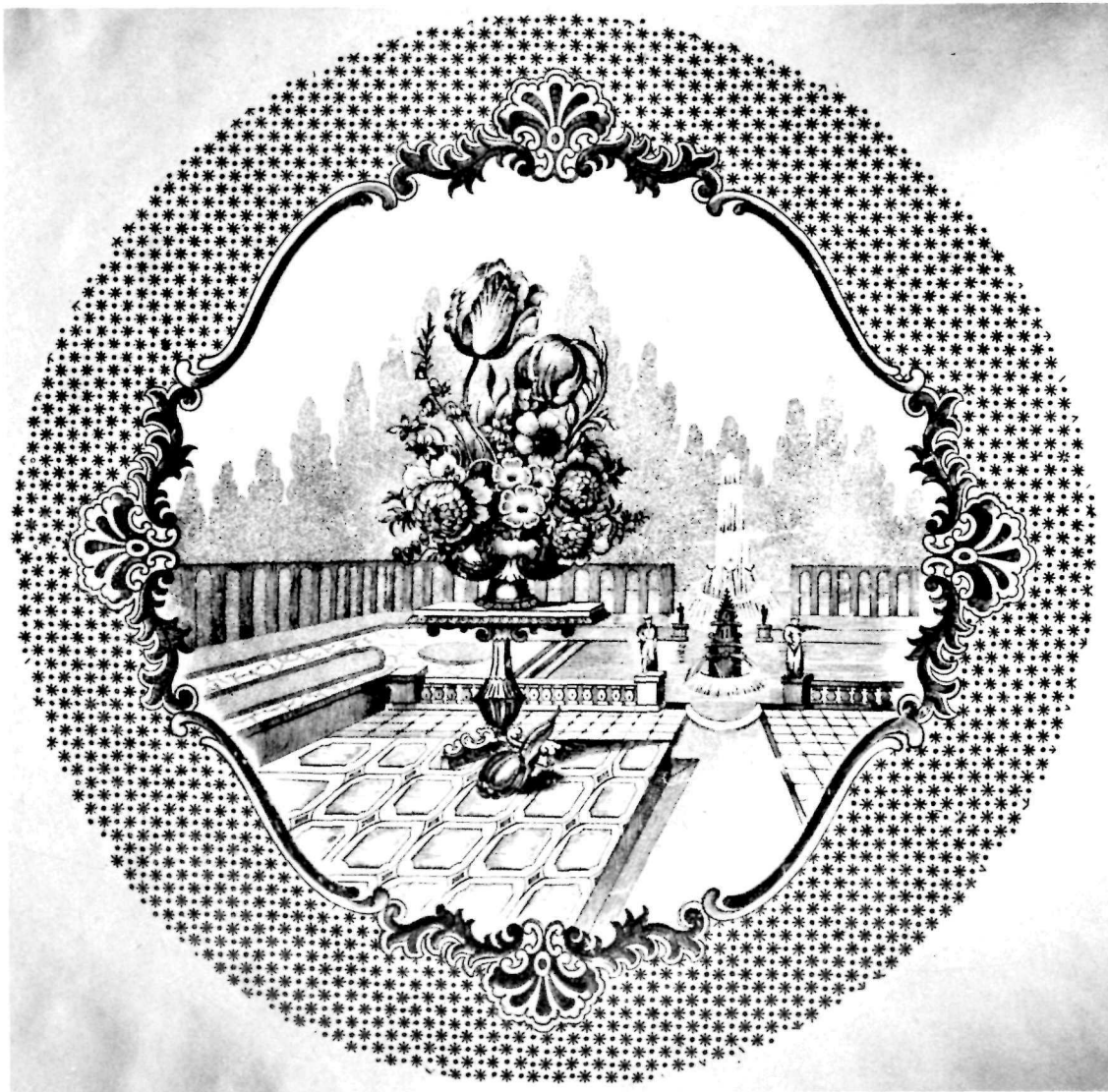
215 Seasons: top three, floral arrangements; centre right, handle decoration; bottom left, Italian Garden; bottom right, unidentified scene.



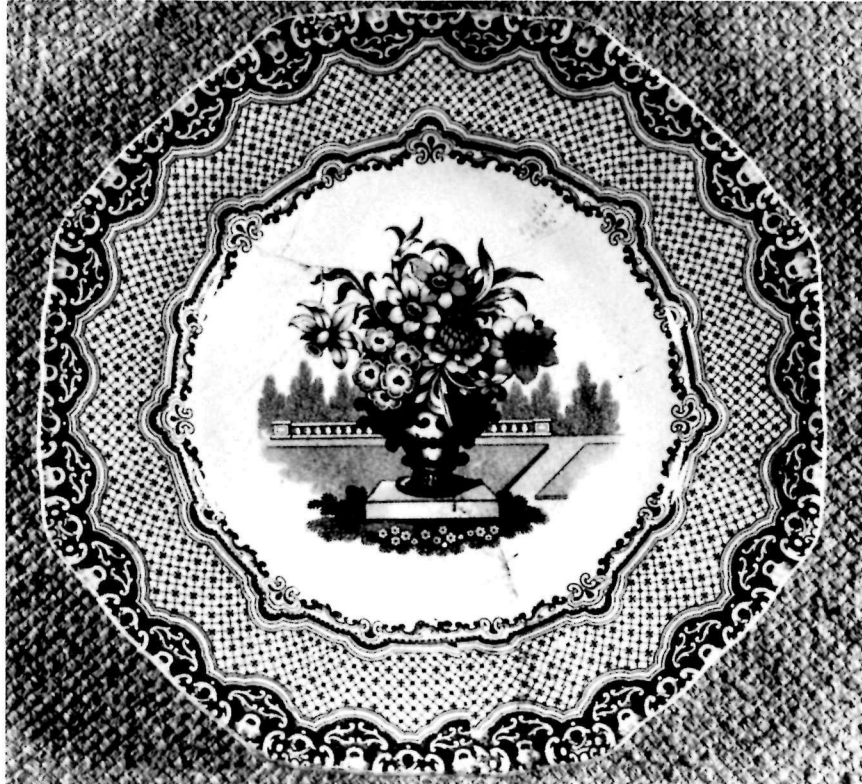
COPLAND  
SCOTCH  
SEASONS  
ENGLAND



216 **Seasons Star** (ca. 1836–post-1838).  
Earliest pattern number is B473. It has  
the same centres as Seasons, but a  
variation of the Star border. The num-  
ber "B736" occurs on the copper  
plate.

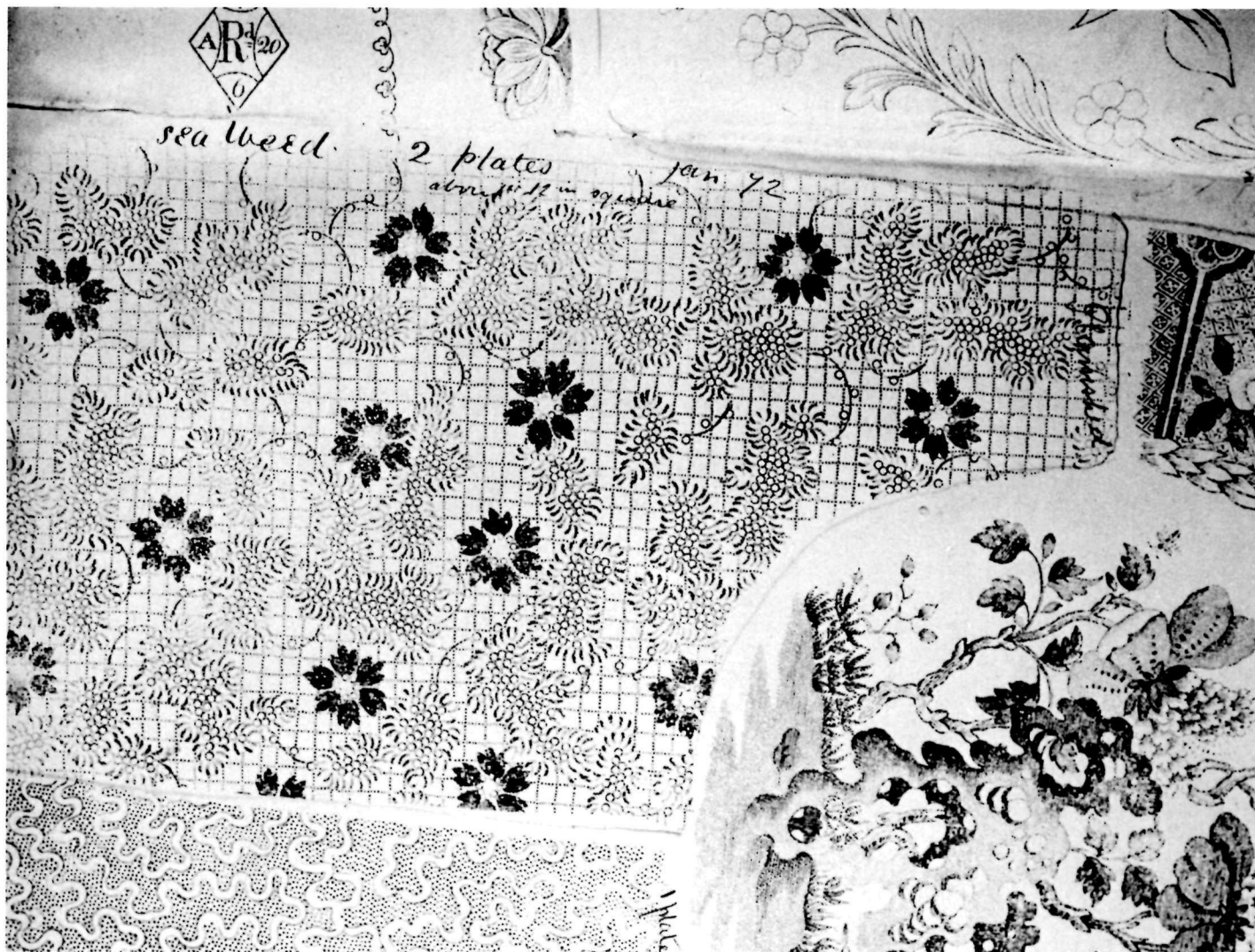


217 **Seasons Variation** (ca. 1835-?). No known name. It uses the same motifs as Seasons excepting the reserves of the four seasons in the border. Excavated examples were made by Copeland and Garrett. (*United States National Park Service.*)



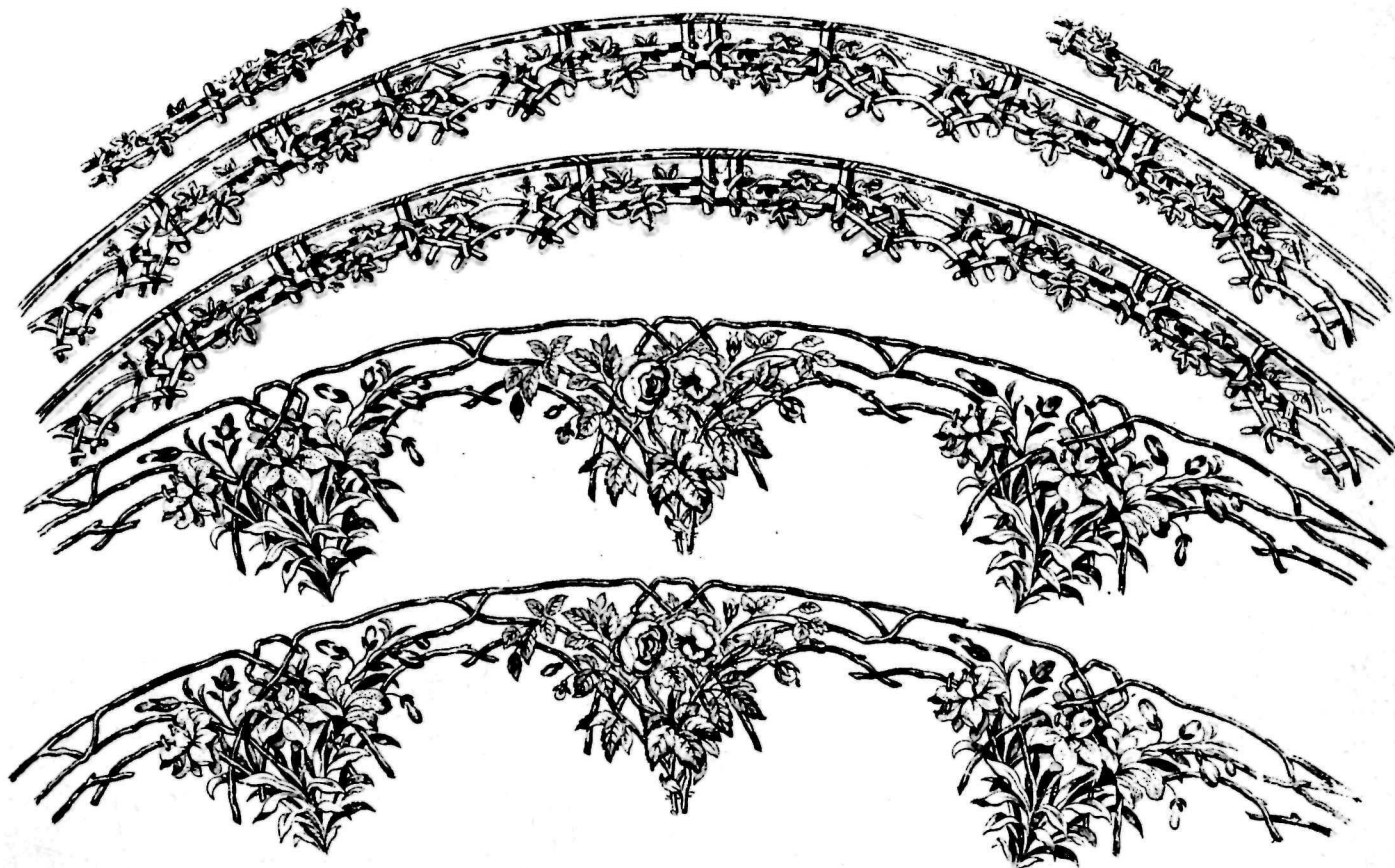
218 Seaweed (pre-1847–post-1872).  
Introductory date not known. Exca-  
vated examples were made by Cope-  
land and Garrett. A notation regarding  
it was made in January 1872 in a fac-  
tory pattern book. (Illustration from  
factory pattern book.) The designs at

the top, right and bottom are not part  
of the pattern.

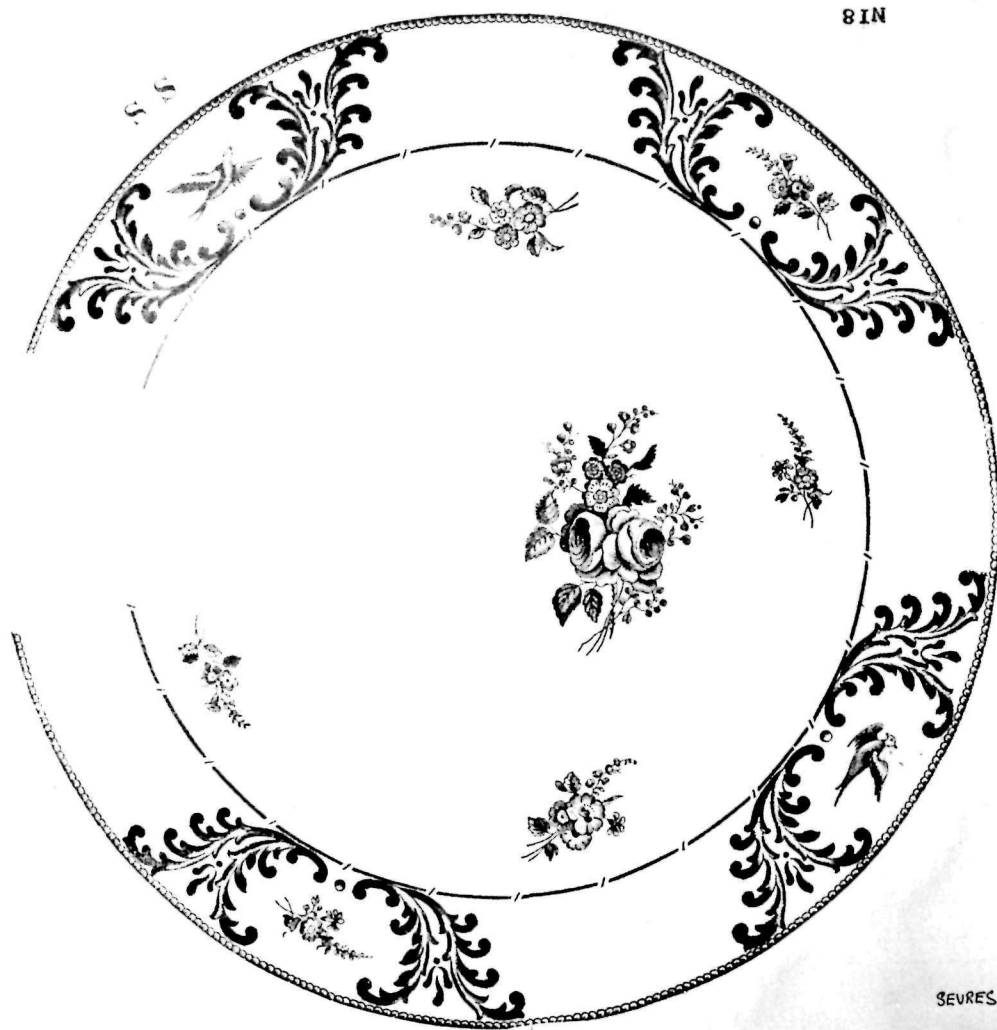


219 7663 (ca. 1842–post-1847). No pattern name has yet been found. "7663" refers to the earliest pattern number. It is illustrated only in the china pattern book and has been found only on bone china. The narrow borders are the same as those on

Statice. It was given another number, 8042, about 1815. Excavated examples were made by W.T. Copeland.



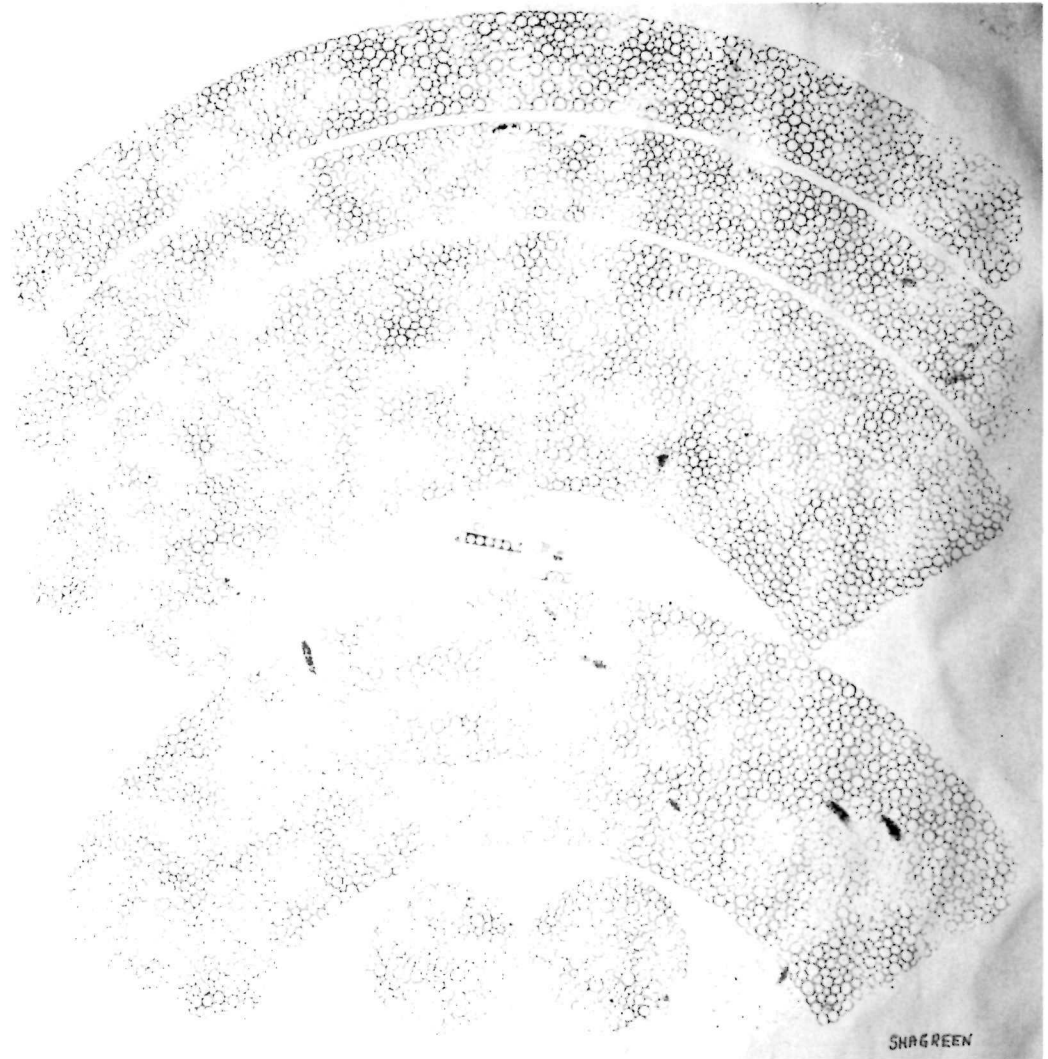
220 Sevres. Manufacturing dates not known. Examples have been retrieved from sites with a date range from 1824 to 1860. Its centre designs are the same as those on Rose and Sprigs.



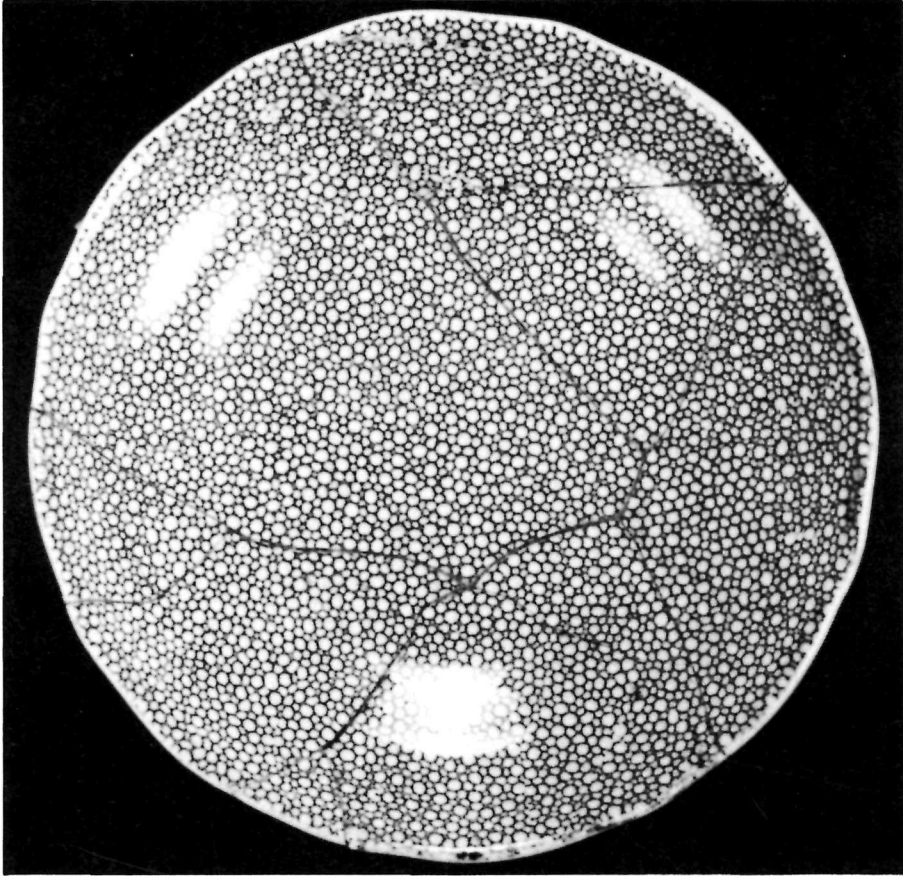


221-222 Shagreen (ca. 1834-20th century). Earliest pattern number is B436. Excavated examples were made by Copeland and Garrett. Its 20th-century name is "Broth."

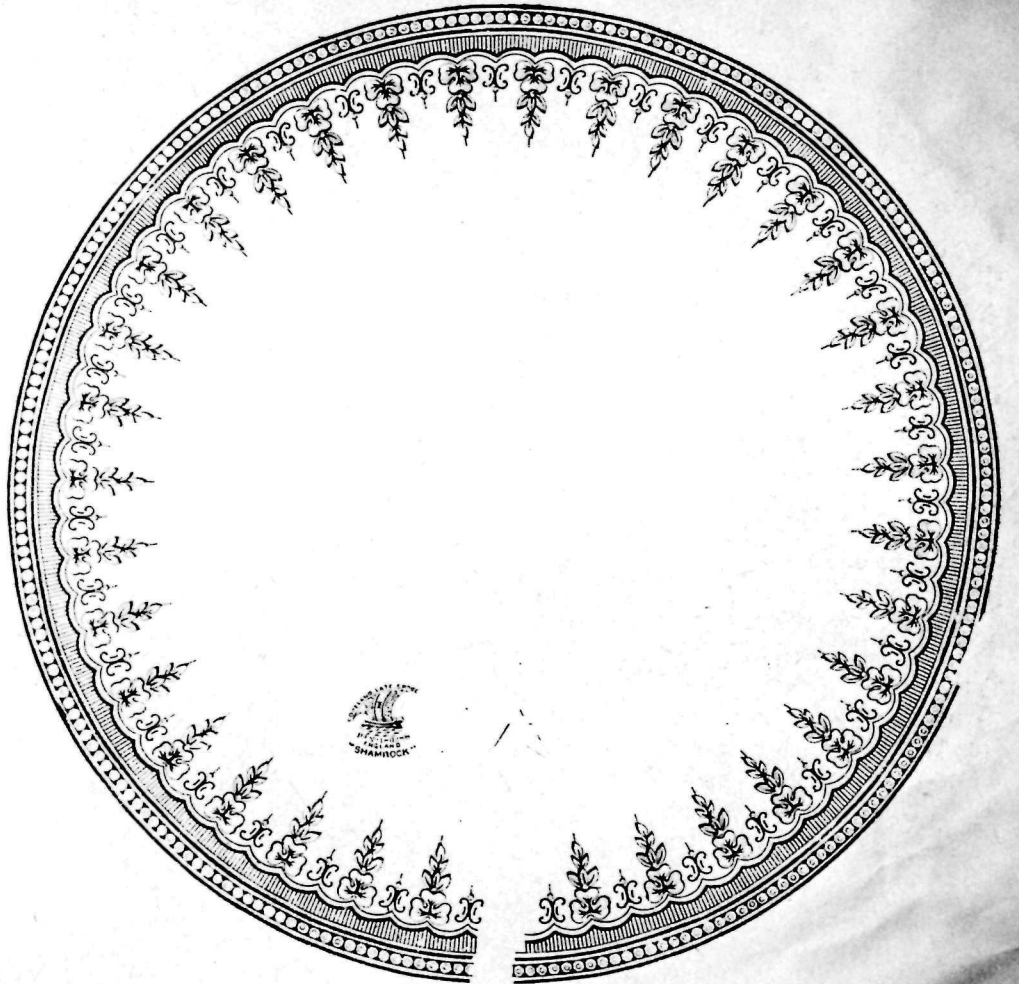
221 Shagreen. The copper plate is badly worn.



222 Saucer with sheet version of Sha-green. (United States. National Park Service.)



223 Shamrock (1861–1910). Registered 17 September 1861. It appears in W.T. Copeland and Sons' 1882 catalogue. A mark used between 1894 and 1910 (Godden 1964: 172) appears on the copper plate.



224-225 Ship Border (ca. 1820-1910).  
The border is part of a Spode pattern that was used over many years. Earliest pattern number is 3025. It was registered in 1884 and, under the name "Bertha," in 1894. A mark used between 1894 and 1910 (Godden

1964: 172) appears on one of the copper plates in conjunction with the 1884 registration number. It is possible that this mark was introduced earlier than has been supposed.

224 Ship border, Star centre.

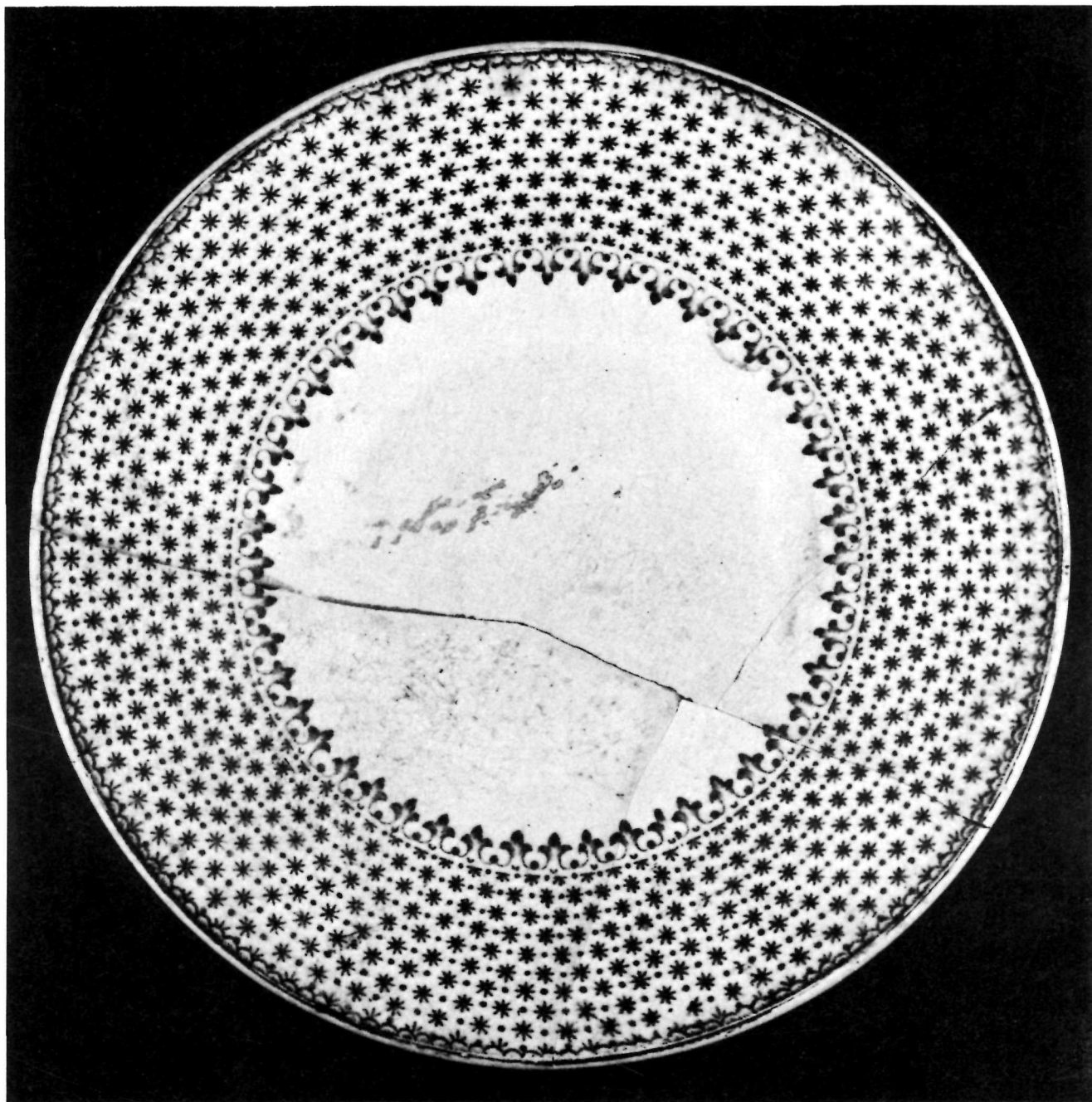




226 Souvenir (1861–20th century). Registered 18 October 1861. It appears in W.T. Copeland and Sons' 1882 catalogue and seems to have been reserved for toiletware. It was reregistered in the 20th century under the name "Lady Anne."



227 Star (pre-1867-?). Introductory date not known. Excavated examples were made by W.T. Copeland. The Star border with different beads was used with the centre designs from Seasons to form Seasons Star. (Photo by G. Taudien.)



228 Statice (1844-?). Registered 14 October 1844. The border design is also used on pattern 7663.





229 Strawberry (1825–20th century).  
Registered 1 October 1852. Exca-  
vated examples were made by W.T.  
Copeland and/or W.T. Copeland and  
Sons. It appears in W.T. Copeland  
and Sons' 1882 catalogue. Originally  
it had no centre design, but in the

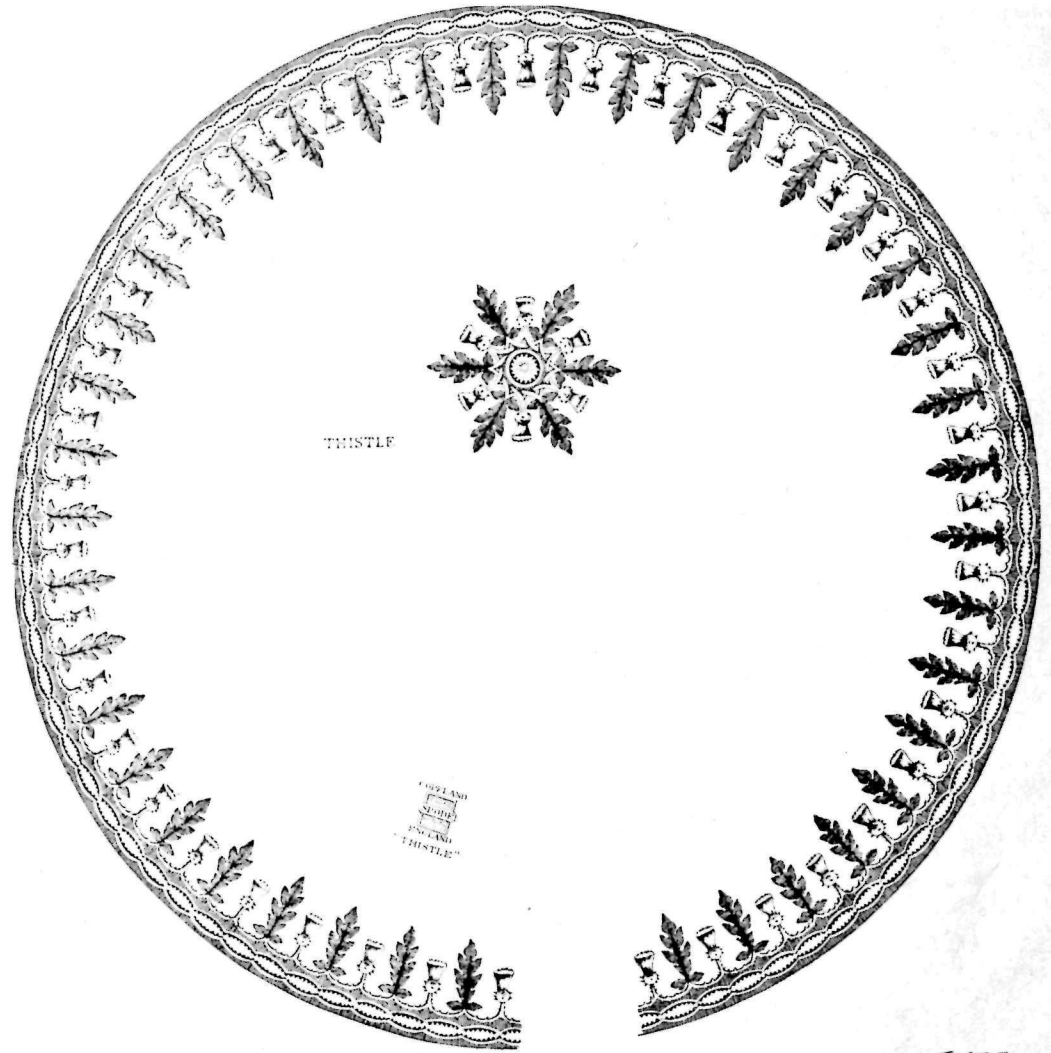
20th century a scenic centre was  
added and the name changed to Old  
Salem.



230 Temple (ca. 1814-?). Introduced circa 1814 (Whiter 1970: 150). Excavated examples were made by Spode. It is very similar to the popular Broseley.

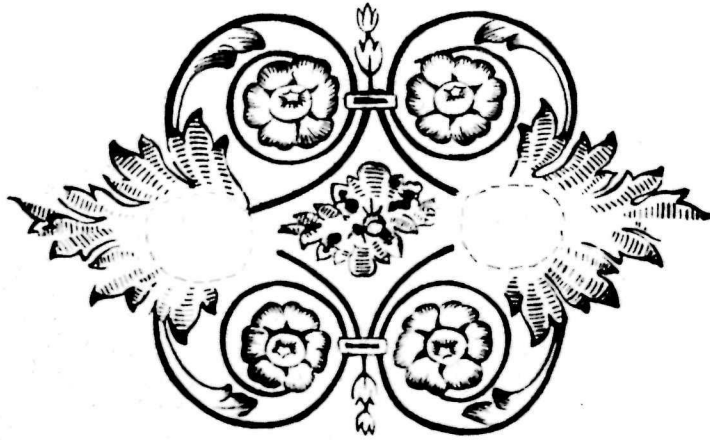


231-232 Thistle (ca. 1869-20th century). 231 Thistle.  
Earliest pattern number is D6426.  
It appears in W.T. Copeland and  
Sons' 1882 catalogue. A 20th-  
century mark appears on the copper  
plate.



THISTLE

232 Thistle. This design is found superimposed on moulded relief around handle terminals and on flanged handles. It is also used with Coronal and probably with other patterns as well.  
(Drawing by I. Cameron.)



233 Tower (ca. 1819–present). Earliest pattern number for the border, which is the same as the Milkmaid border, is 3166. Excavated examples were made by Copeland and Garrett. It is still manufactured by Spode Limited.



TOWER

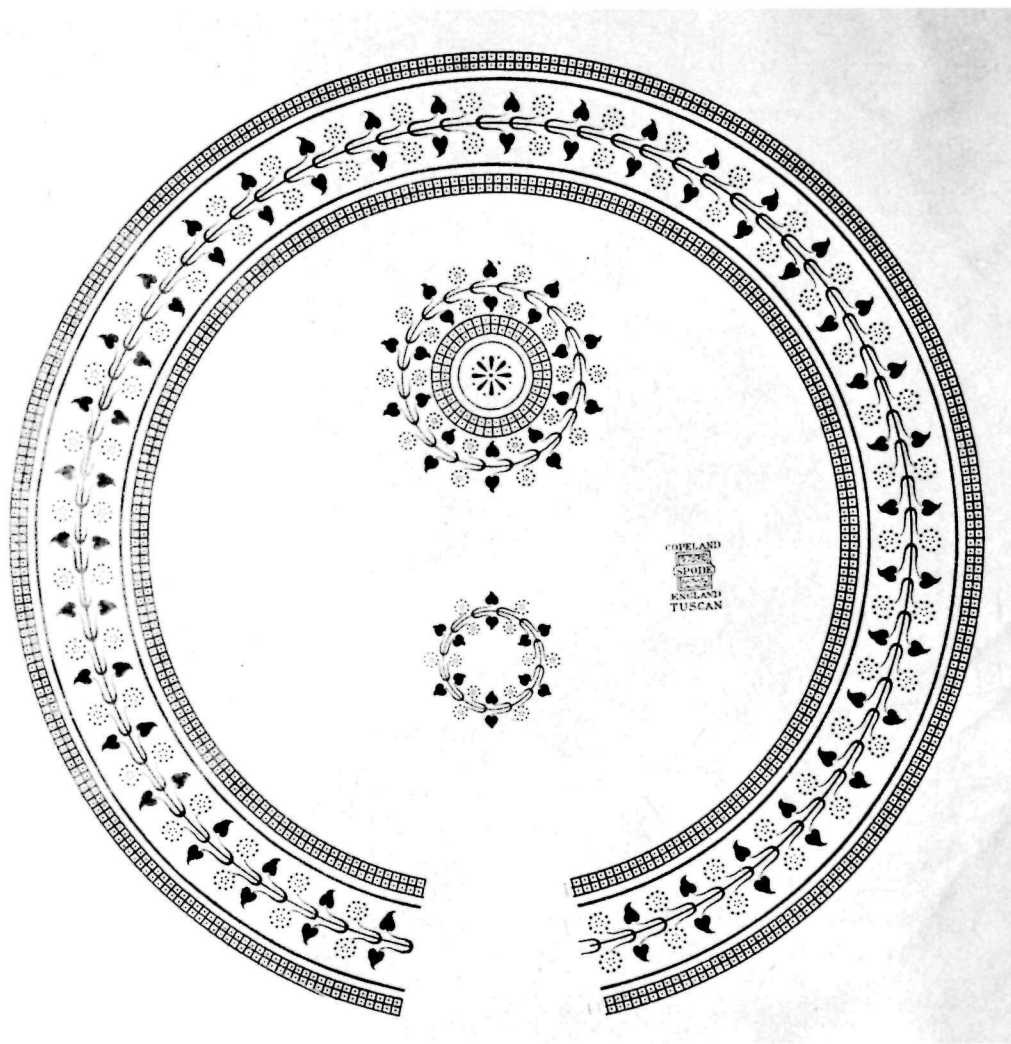
234 Turco (1865–post-1882). Earliest pattern number is D4365. It appears in W.T. Copeland and Sons' 1882 catalogue.



TURCO

TURCO

235 Tuscan (1852–20th century). Registered 14 June 1852. It appears in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.



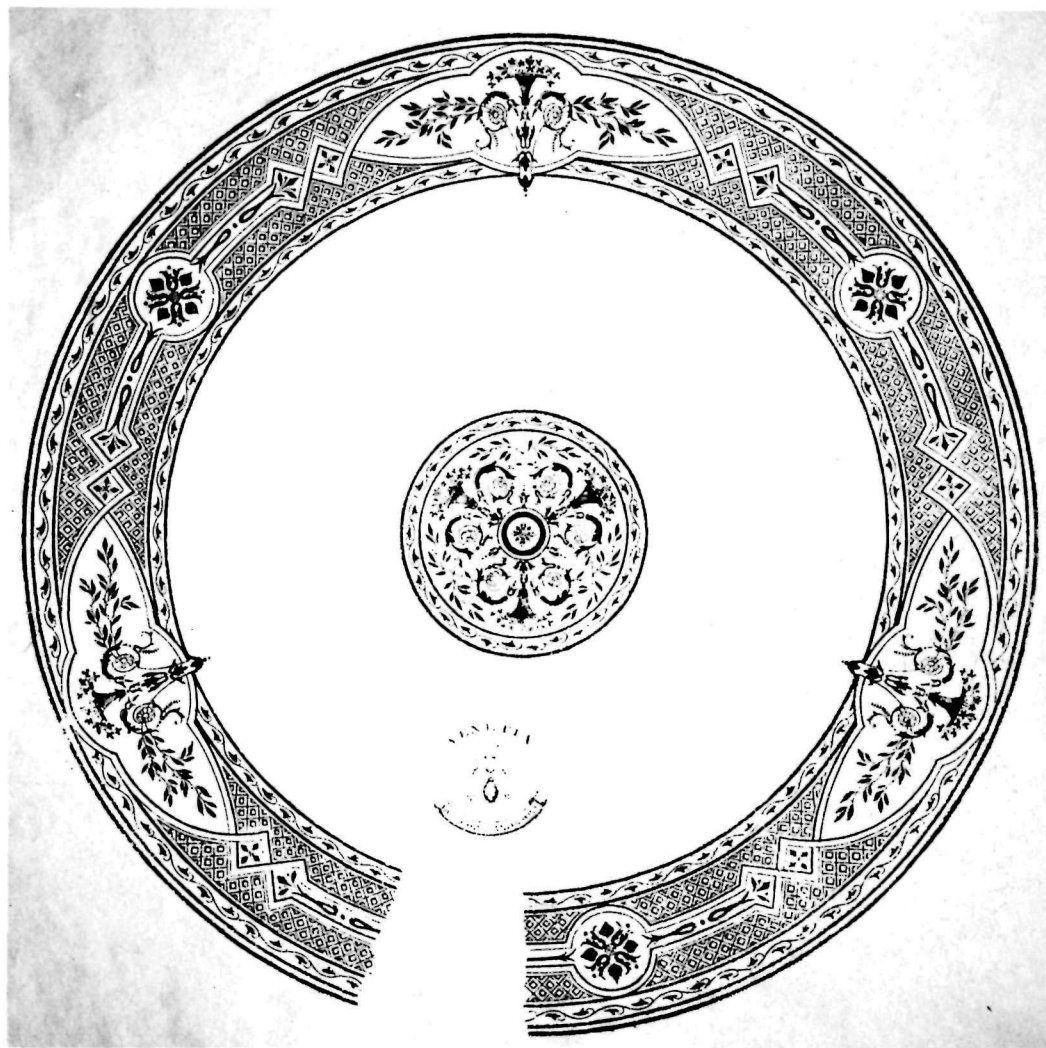
236 Union (ca. 1822–47). Earliest pattern number is 3839. Excavated examples were made by Copeland and Garrett. Its border is the same as that on Spode's *Girl at Well*. About 1825 the central design of Union was redesigned as a border and called Union

Wreath (Whiter 1970: 164). For some reason Union later became known as "Union Wreath, Third."

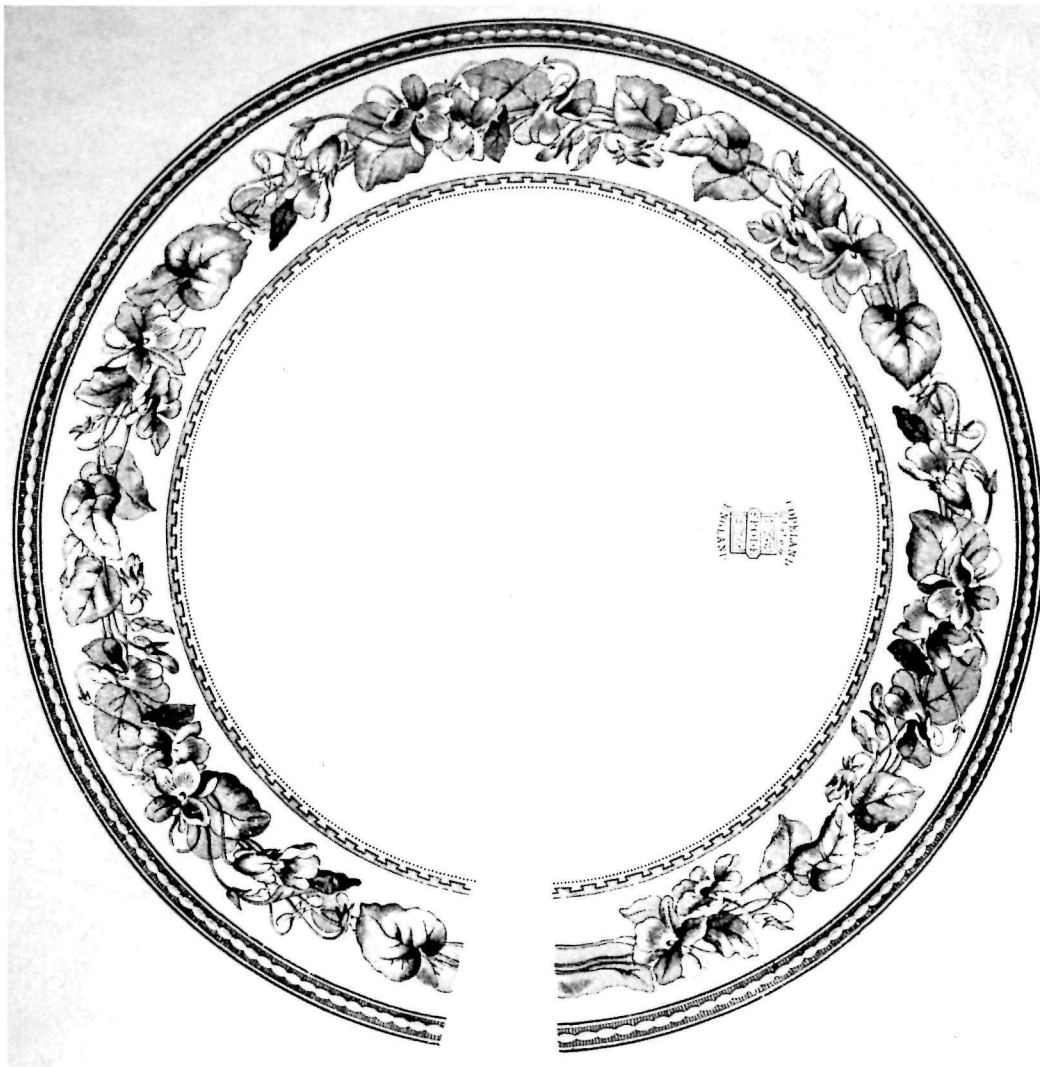




237 Venetia (ca. 1870–post-1882). Earliest pattern number is D7724. It appears in W.T. Copeland and Sons' 1882 catalogue. The mark on the copper plate was used between 1867 and 1890 (Godden 1964: 171).



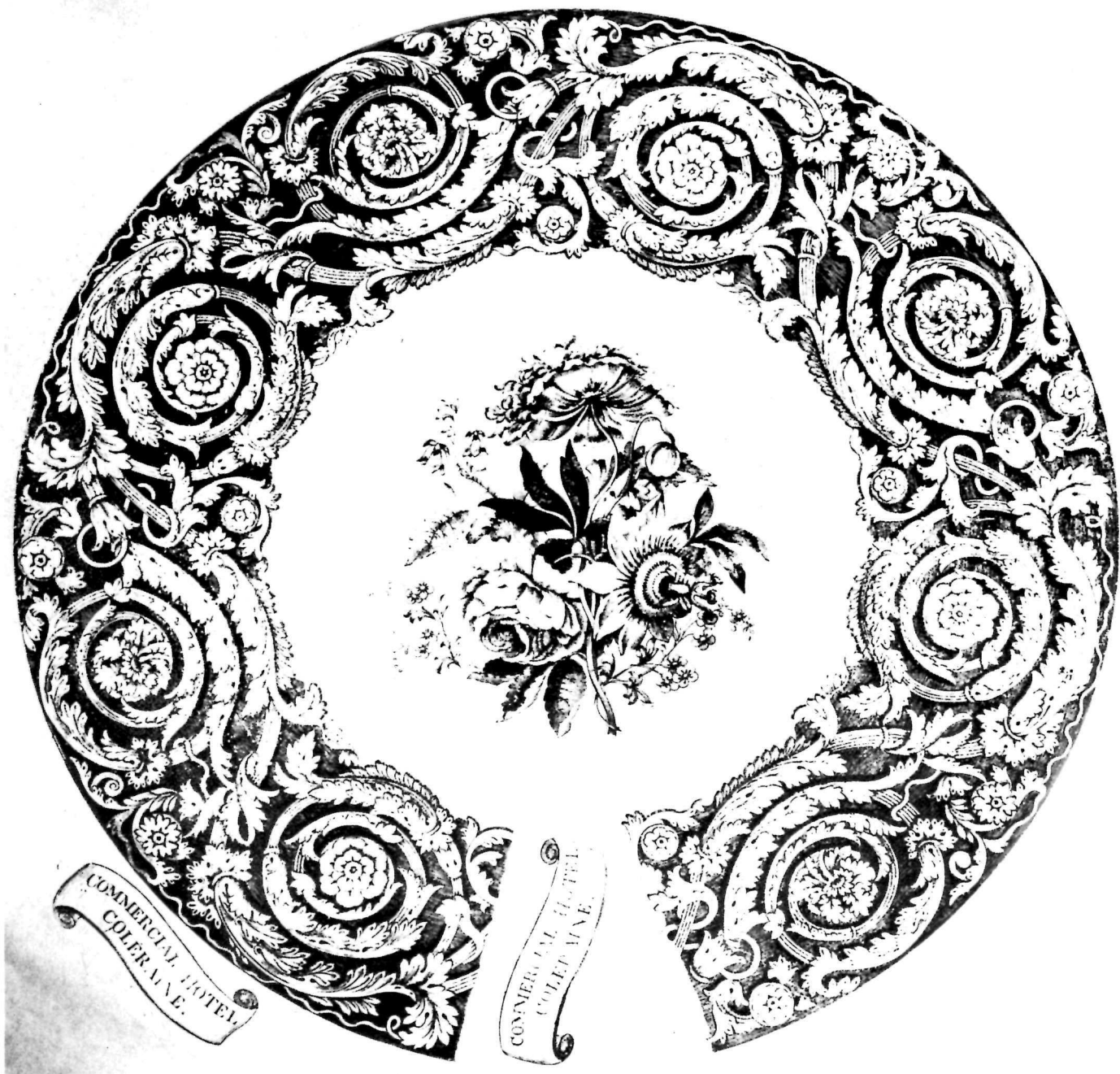
238 Violet (pre-1867–20th century). Introductory date not known. Excavated examples were made by W.T. Copeland. It appears in W.T. Copeland and Sons' 1882 catalogue. A 20th-century mark occurs on the copper plate.



239–240 Warwick Groups  
(pre-1847–20th century). Introductory date not known. Excavated examples were made by Copeland and Garrett. A 20th-century mark occurs on one of the copper plates.

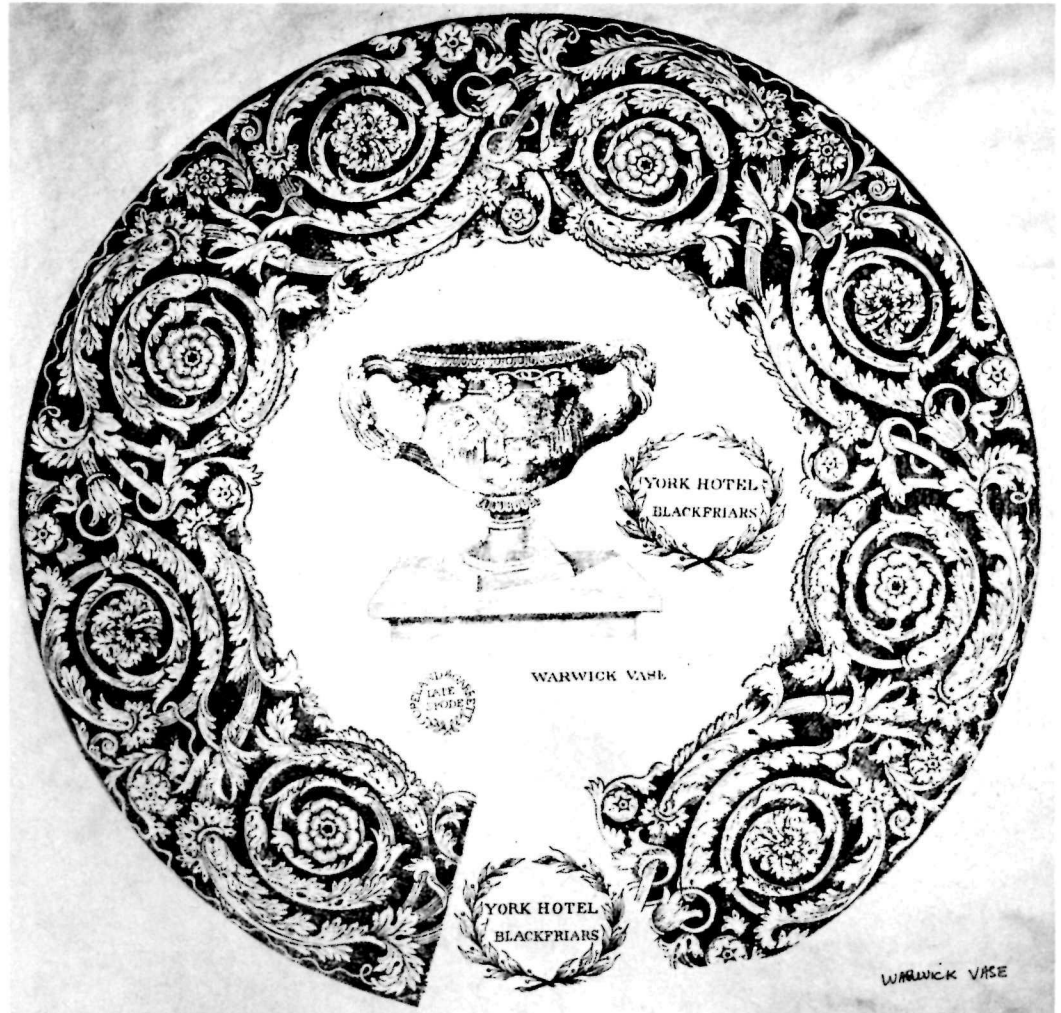
239 Warwick Groups.





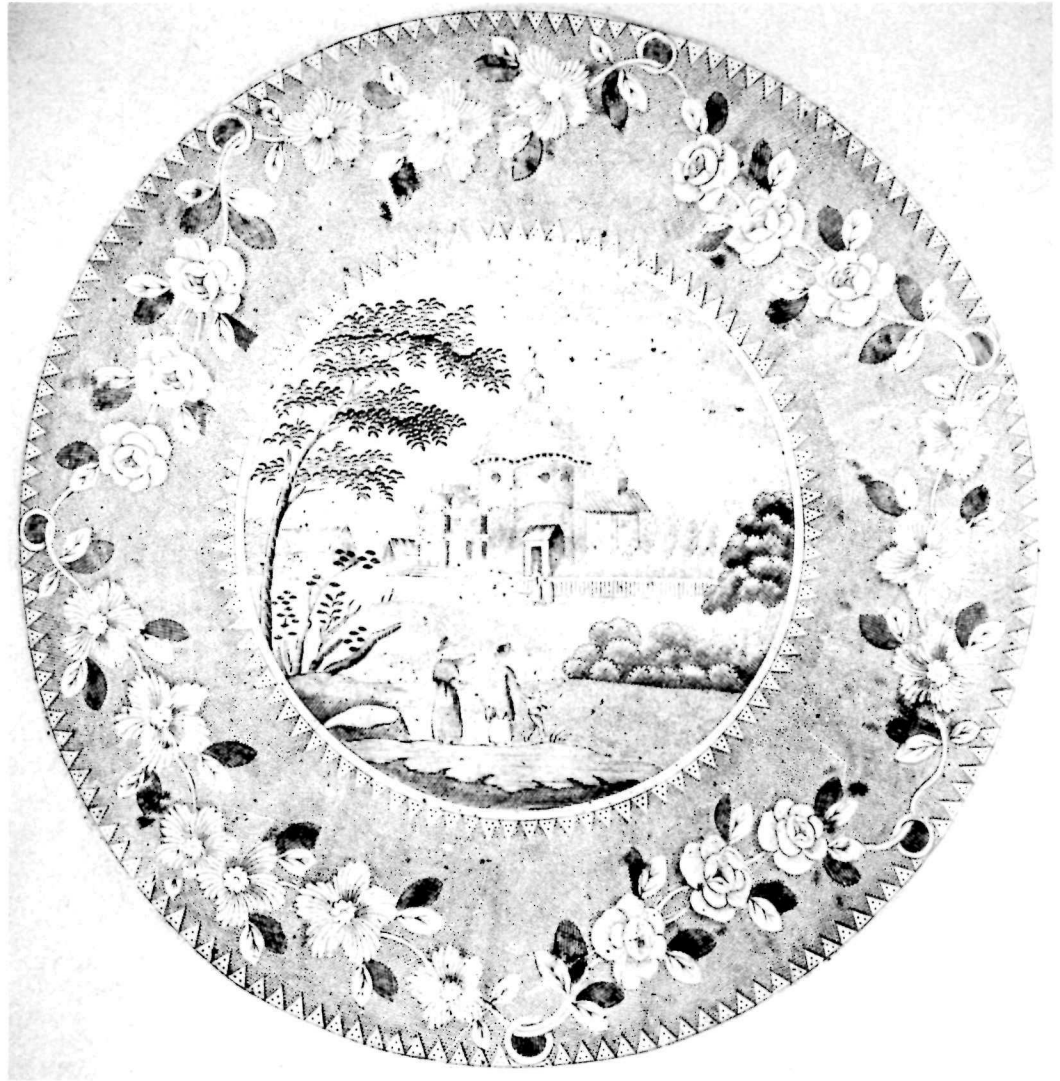
241 Warwick Vase (pre-1847-?). Examples have not been retrieved in excavations but a fragment of border design could belong equally to it or Warwick Groups. It predates Warwick Groups and the latter was made during the Copeland and Garrett period.

A marked Copeland and Garrett Warwick Vase dinner plate is illustrated in Whiter (1970: 171).

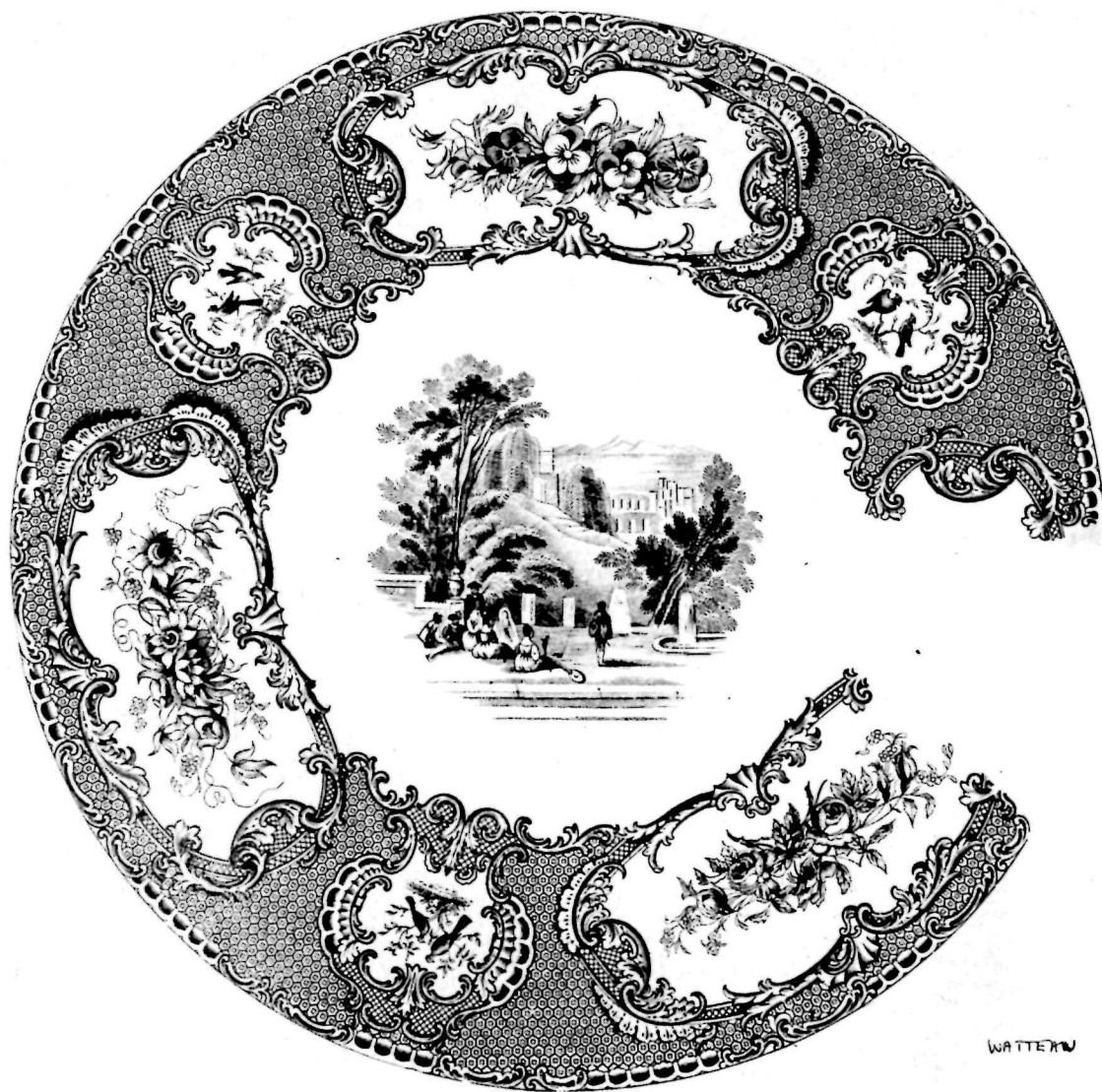


242 **Waterloo** (ca. 1820-?). Earliest pattern number for border is 3395. Excavated examples were made by Spode, and Copeland and Garrett. Many authors have referred to it as "Italian Church," but according to Robert

Copeland, the church represented was the church at Waterloo.



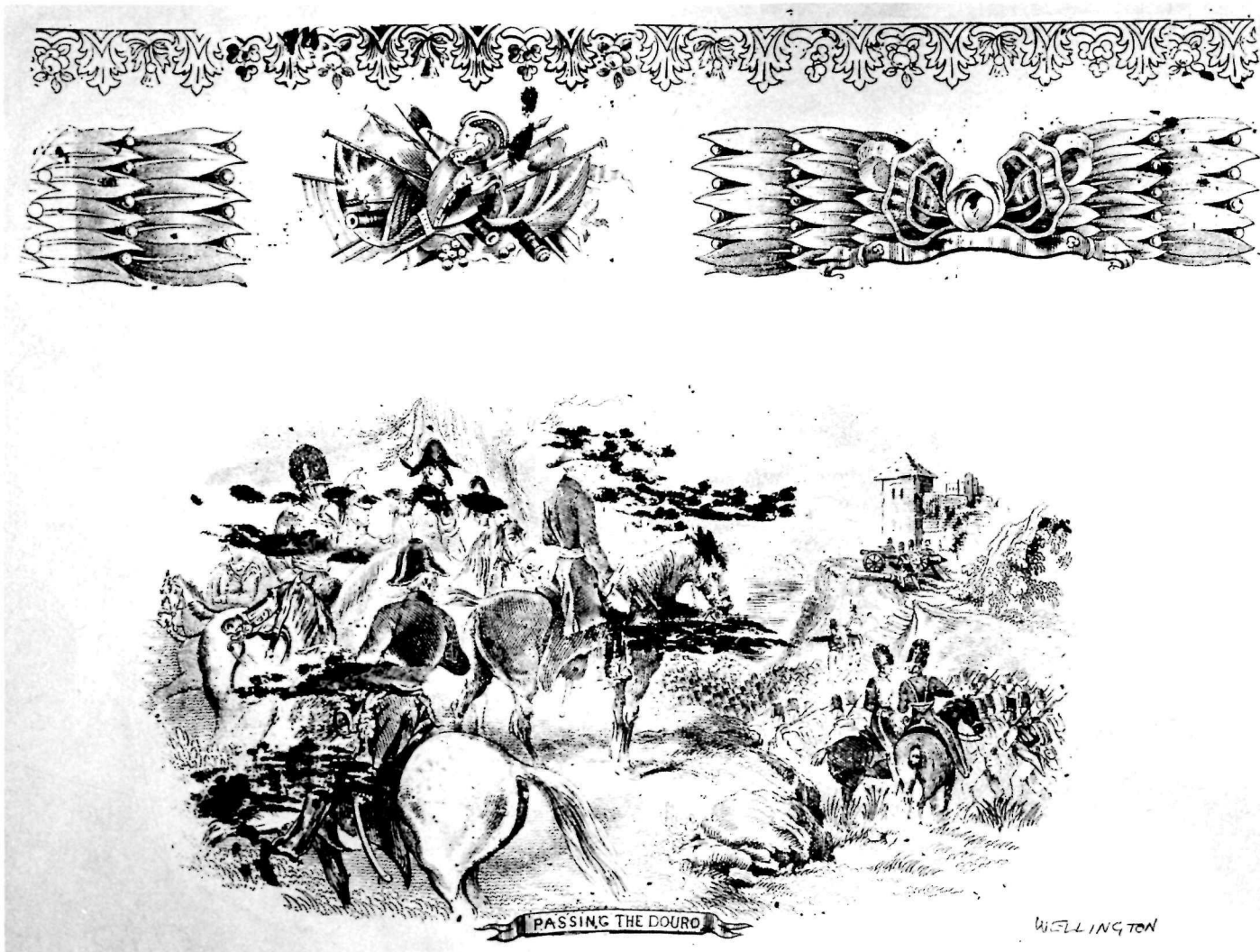
243 Watteau (pre-1847–post-1861). Introductory date not known. Excavated examples were made by Copeland and Garrett, and W.T. Copeland. It was given D number 2577 about 1861. On bone china it is called "Queen Mary."



244-246 Wellington (ca. 1839-?). Earliest pattern number is B907. It is a series of scenes depicting events in the military career of the Duke of Wellington. A Copeland and Garrett mark appears on one of the copper plates. The copper plates have been en-

graved on the back with another pattern and this plus wear has caused the obliteration of part of the designs.

244 Wellington: Passing the Douro.







246 Wellington: top, Battle of Fuentes de Oñoro; bottom left, Triumphal Entry into Paris; bottom right, Battle of Busaco.



247-248 Willow (1780s-20th century).  
This famous pattern was made from  
the late 18th century until the 20th  
century. Excavated examples were  
made by Copeland and Garrett.

247 Early version of Willow, made by  
Spode.





### **Appendix A. Additional Patterns.**

A number of Spode/Copeland patterns recently identified as occurring at Hudson's Bay Company sites have not been included in the body of the catalogue. They are discussed below.

**Grapevine** (post-1847–?). No known name. Excavated examples were made by W.T. Copeland. The pattern consists of a grapevine as a border design and a similar grapevine cluster as the centre design. There is no bead (narrow, secondary border) at the rim. Whereas the grape leaves and vine are realistic, the grapes could be mistaken for berries.

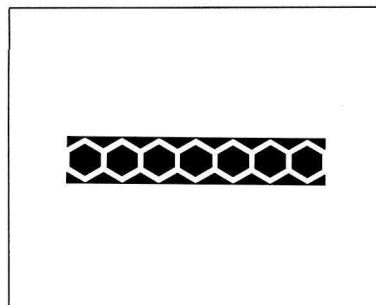
**Honeycomb** (1853–?). No known name. Registered 3 January 1853. See Figure 249.

**Lanjelijsen** (pre-1833–?). This well-known pattern was introduced during the Spode period. It is illustrated in Whiter's *Spode* (1970: 152).

**Roman Beads** (pre-1882–20th century). Illustrated in W.T. Copeland and Sons' 1882 catalogue. Twentieth-century marks occur on the copper plate. In 1895 the pattern was registered under the name "Exeter."

**Rose Wreath** (1847–post-1870). Registered 9 September 1847 by W.T. Copeland. It was given number D6361 about 1870. It is illustrated at the right of Figure 87.

**Tulip** (?–post-1872). A factory pattern book entry dated January 1872 notes that the pattern was "brought up," that is, taken to the London store. It is illustrated at the right in Figure 173.



**Appendix B. Extracts from Factory Pattern Number Summary Compiled by S. Williams.**

Spode Numbers

1 to 500 1804 dates on re-entered sheet, water  
 500 to 1000 1806 date in the paper, these were done  
 1000 to 1500 to replace the worn sheets of the  
 1500 to 2000 original Spode sheets, the Spode  
 2000 to 2500 period comes years before 1804.

2500 to 3000 1817

3000 to 3500

3500 to 4000

4000 to 4500

4500 to 5000 1831

5000 to 5500

5500 to 6000 1837

6000 to 6500

6500 to 7000 1839

7000 to 7500

7500 to 8000

8000 to 8500

8500 to 9000

9000 to 9500

9500 to 9999 1852

D Numbers

1 to 2000 1852 to Nov. 1860

2000 to 4000 to Jan. 1865

4000 to 5500 to 1868

5500 to 8500 to Dec. 1871

8500 to 9500 to Dec. 1873

9500 to 9999 to Dec. 1874

1/ Numbers in the C[hina] Books

1 to 500 Nov. 1874 to Jan. 1876

500 to 1000 to May 1877

1000 to 1500 to March 1879

1500 to 2000 to June 1880

2000 to 2500 to June 1881

2500 to 3000 to Oct. 1882

3000 to 3500 to Dec. 1883

3500 to 4000 to Jan. 1885

4000 to 4500 to March 1886

4500 to 5000 to Feb. 1887

5000 to 5500 to April 1888

5500 to 6000 to Aug. 1889

6000 to 6500 to Oct. 1890

6500 to 7000 to Sept. 1891

7000 to 7500 to Dec. 1892

7500 to 8000 to June 1894

8000 to 8500 to Jan. 1896

8500 to 9000 to Sept. 1897

9000 to 9500 to Nov. 1898

9500 to 9999 to Feb. 1900

2/ Numbers in the E[arthenware] Books

1 to 500 Nov. 1874 to Oct. 1876

500 to 1000 to Aug. 1878

1000 to 1500 to March 1880

1500 to 2000 to March 1882

2000 to 2500 to Nov. 1884

2500 to 3000 to May 1888

3000 to 3500 to March 1891

3500 to 4000 to Aug. 1894

4000 to 4500 to Feb. 1898

4500 to 5000 to April 1902

5000 to 5500 to July 1905

5500 to 6000 to Sept. 1908

6000 to 6500 to June 1913

6500 to 7000 to June 1917

7000 to 7500 to Dec. 1921

7500 to 8000 to Sept. 1925

8000 to 8500 to Dec. 1928

8500 to 9000 to Sept. 1930

9000 to 9500 to March 1932

9500 to 9999 to July 1933

(Spode Limited, Factory pattern number summary . . .).

Spode Marks

**SPODE**

a

**SPODE**

b

Copeland and Garrett Marks



c



d



e



f



g



h



i



j

COPELAND & GARRETT

k



l



m



n

**S**

o

W.T. Copeland (and Sons) Marks

**Copeland Late Spode**

p

**Copeland Late Spode**

q

**COPELAND LATE SPODE**

r

**COPELAND**

s

**Copeland**

t



u

**COPELAND**

v

**COPELAND B**

w



x



y



z

**Y 88**

aa

**COPELAND ENGLAND**

bb

## Appendix C. Maker's Marks on Spode/Copeland Transfer-Printed Ceramics Recovered from 20 Hudson's Bay Company Sites.

### Spode Marks

See Figure 250.

- a* Printed mark used until the end of the Spode period in 1833 (Whiter 1970: 225).
- b* Impressed mark used until the end of the Spode period in 1833. It is distinguished from earlier Spode marks by the serifs on the capital S (Whiter 1970: 225).

### Copeland and Garrett Marks

See Figure 250.

All Copeland and Garrett marks are datable to the period 1833 to 1847.

- c* Printed and impressed mark.
- d* Printed and impressed mark. "New Blanche" is the name of the body (fabric).
- e* Printed mark. "Alba" is the name of a body.
- f* Printed mark. "New Fayence" refers to a body. *n* is an impressed variation of this mark.
- g* Printed mark.
- h* Printed mark. The banner with "Saxon Blue" refers to the colour of the transfer print. This mark is very rare and has to date been associated with only one pattern, Lily.
- i-j* Printed marks.
- k-n* Impressed marks.
- o* Printed mark. Although this mark has only been found on objects made by Copeland and Garrett, it appears on copper plates designed during the W.T. Copeland period.

### W.T. Copeland (and Sons) Marks

See Figure 250.

It is less easy to assign terminal dates to the marks used during the W.T. Copeland period than to those used during the Spode or Copeland and Garrett periods.

- p-t* These printed marks are generally given the date range 1847–67 (Godden 1964: 171) and archaeological evidence supports this range.
- u* Printed mark used from 1851 to 1890 (Godden 1964: 171).
- v-y* Impressed marks used during the W.T. Copeland period, 1847–67, and during the subsequent W.T. Copeland and Sons period. Each of these marks has been found at least once in combination with an impressed date mark (*aa*).

These date marks were introduced in 1870 (Copeland: pers. com.).

- z* Printed mark used by W.T. Copeland and Sons, 1867–90 (Godden 1964: 171).
- aa* Impressed date mark. The numbers refer to the last two numbers of the year and the letter refers to the month: J, January; F, February; M, March; A, April; Y, May; U, June; L, July; T, August; S, September; O, October; N, November; D, December. This marking system was introduced in 1870 and discontinued in 1970.
- bb* Printed mark used by W.T. Copeland and Sons after 1891.



251 Smart's store, Battleford, Saskatchewan, by S.P. Hall, circa 1881. This privately owned store is typical of the general store and trading post of the 19th century and is similar to Hudson's Bay Company stores of this period. It was in such a setting that the

printed ceramics illustrated in this catalogue were sold. (*Public Archives Canada, C-12984.*)



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**Spode/Copeland Transfer-Printed Patterns Found  
at 20 Hudson's Bay Company Sites**

by Lynne Sussman

This catalogue illustrates and identifies 109 transfer-printed patterns on earthenware manufactured by the Spode/Copeland pottery of Staffordshire and found at various Hudson's Bay Company sites in North America. The firm supplied tableware and toiletware

to the Hudson's Bay Company from 1836 to the early 20th century. Most of the illustrations are prints from the original copper plate engravings. The Spode pottery was renowned for the excellence of its transfer prints and Spode's successors, the Copelands, maintained equally high standards. As a result, the catalogue is more than a record of ceramic patterns; it is a fine collection of 19th-century engravings.