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THE WHEAT PATTERN

An Illustrated Survey



Lynne Sussman

**Studies in Archaeology
Architecture and History**

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1985**

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INTRODUCTION

One of the puzzling aspects of ceramic history is the seemingly inexplicable popularity and persistence of certain patterns. The transfer-printed Blue Willow is perhaps the best example of this phenomenon. Another pattern, Blue Shell-edge, was so common that it came to be considered simply a decorative method rather than a specific pattern.¹ Other popular 19th-century patterns include Asiatic Pheasants, Wild Rose, and India Tree, the last pattern currently being produced by at least three different English potteries.

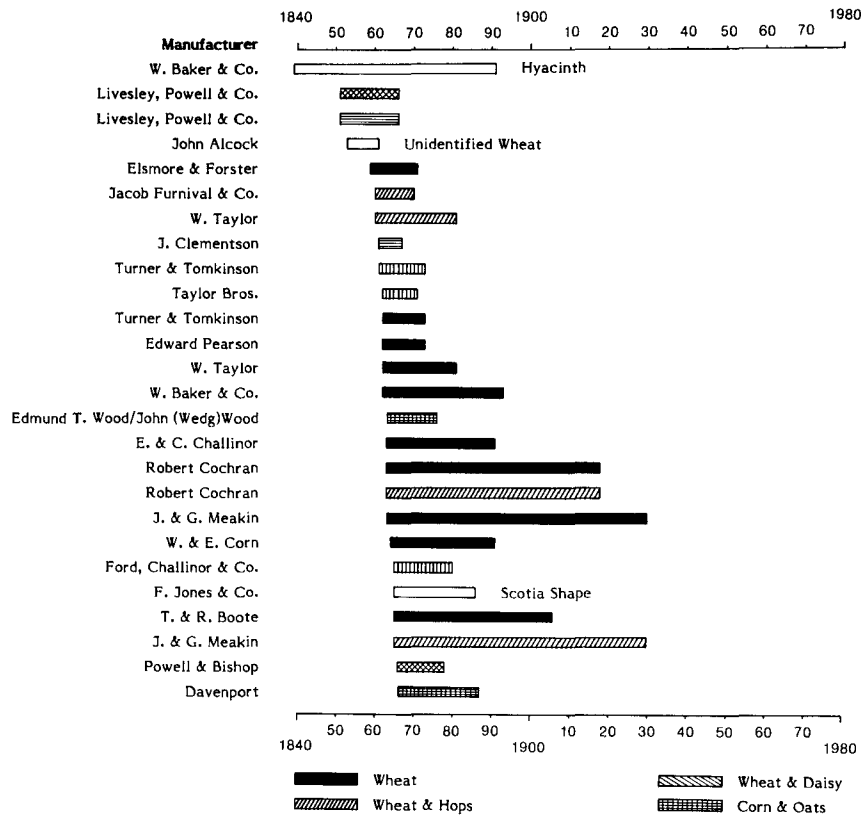
The Wheat pattern, or Ceres, as it was called earlier, is another prime example of a long-lived pattern, made in vast quantities by many manufacturers. The pattern, a raised design combining heads of grain and grass-like leaves, is found exclusively on a partially vitrified white earthenware body, generally called in the trade "ironstone" or "white granite." The ironstone referred to in this survey is not to be confused with Mason's Patent Ironstone, which was a harder, almost porcellanous body patented by Charles James Mason in 1813.

Marked examples of ironstone first appear in the 1840s and were usually plain; that is, they featured no raised designs other than the scallops, ribs and panels that were intrinsic to the shapes of the articles.² The first raised grain pattern registered with the British Patents Office was a design for a pitcher registered in 1848 by Minton and Company. Between 1848 and 1883 twenty grain-inspired raised designs were registered with the Patents Office. The most important of these was Ceres Shape, registered by Elsmore and Forster in 1859. The design has become the standard version of the Wheat pattern, was manufactured by at least twenty-three potteries, and has been in continuous production from 1859 to today. This survey records forty-two ironstone manufacturers who collectively produced fourteen different patterns employing wheat motifs. Forty of these manufacturers were British — thirty-eight of them operated in Staffordshire in one or more of the towns of Burslem, Cobridge, Fenton, Hanley, Longport, Longton, Stoke-on-Trent and Tunstall — and two were in Scotland. Of the remaining manufacturers, one, the St. Johns Stone Chinaware Company, was Canadian and the other was an unidentified French factory.

Although there is not to my knowledge concrete evidence of it, the Wheat pattern may have been manufactured in the United States. There were many American ironstone manufacturers, and Americans were certainly familiar with British-made wares in this pattern. Jean Wetherbee, in *A Look at White Ironstone*, noted that wheat motifs were used by American potters;³ however, these motifs seem to be associated with specialized articles such as bread platters. In any case, Wetherbee, like myself, has not discovered marked American-made examples of the standard Wheat pattern or of the other popular patterns using wheat motifs.

Most interestingly, the Wheat pattern and its variations, because they were made in ironstone, must have been virtually unknown to British buyers. Ironstone, or white granite, was manufactured specifically for export to North America. In *The Ceramic Art of Great Britain*, written in 1878, Llewellynn Jewitt recorded the production of British potteries operating at that date, as well as the histories of functioning

TABLE 1 PERIODS OF WHEAT PATTERN



Date ranges given above are estimated maximum periods of manufacture based on pattern dates of introduction, manufacturer operating periods, and mark date ranges.

and defunct potteries. The following excerpts demonstrate how particular was the market for ironstone:

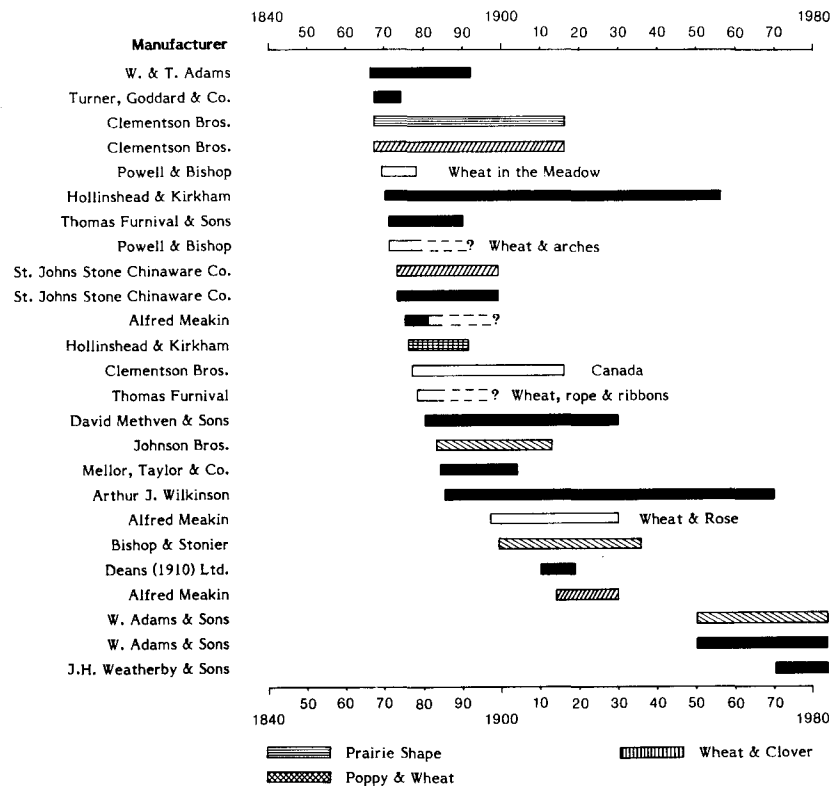
In 1866 the making of china was discontinued [by Cockson and Chetwyn] and the manufacture of white granite for the American trade substituted....

The operations [of Richard Alcock] are now confined to white granite-ware for the United States....

The productions [of William Taylor] are now confined exclusively to white granite for the United States and Canadian markets, of both qualities -- the bluish tinted for the provinces and the purer white for the city trade....⁴

From Jewitt's descriptions of all the British potteries it appears that ironstone production was a specialty. In general it was either a staple product for a factory or was not produced at all. With the exception of

PRODUCTION BY MANUFACTURER



Davenport, well-known, prestigious potteries such as Wedgwood, Copeland or Minton did not produce it.

Although ironstone was marketed as a durable ware rather than a luxury item, there is evidence that in the 1850s and early 1860s it was as expensive as transfer-printed earthenware, transfer printing being generally the most expensive decorative method used on earthenware.⁵ However, by at least 1897, ironstone china was the cheapest dinnerware offered for sale in the T. Eaton Company's mail-order catalogue. Moreover, the prices charged for moulded patterns, including Wheat, were the same as those charged for plain ironstone.⁶

The survey is meant to be of use primarily to those wishing to identify archaeological material. The Wheat pattern is ubiquitous on sites occupied during the second half of the 19th century. On many such sites ironstone forms a major part of the ceramic tableware and

toiletware. Because the designs are found only on the rims while the maker's marks are found only on the undecorated bases, it has been difficult to identify and date the fragmentary material retrieved in excavation. In the past, any moulded, raised wheat design in ironstone that could not be identified by association with a maker's mark has tended to be given a date of manufacture in the 1870s and 1880s. Although these twenty years were indeed the period of peak production, the Wheat pattern and its variations have been produced for over one hundred and thirty years (see Table 1).

The patterns are described in roughly chronological order, based on their dates of introduction. When more than one manufacturer produced a pattern, the maker who first registered or introduced the pattern is described first, followed by the other manufacturers in alphabetical order.

To those with specialized expertise, nuances of shape, thickness and execution can be helpful in dating a seemingly homogeneous ware. However, dates derived from known periods of manufacture are much more reliable and usually more precise. It is fortunate that the Wheat pattern was produced at a time when factory marks on ceramics were both common and well-documented. It has enabled us to use examples of the patterns themselves as means of identification and has provided a refined method of dating that requires nothing more demanding than careful scrutiny.

EARLY MOULDED DESIGNS: PRECURSORS OF THE WHEAT PATTERN?

In *Victorian Pottery* Hugh Wakefield devoted an entire chapter to decorated jugs, pointing out that "during early and middle Victorian times one particular ceramic vessel, the jug, was considered pre-eminently the subject for relief decoration."¹ Among the most frequently seen decorations were explicit drinking scenes and motifs connected with drinking, presumably because the jug was a vessel used to serve beer. Two motifs, the barley and the hop, were used symbolically to represent beer-drinking. The two have long been associated with drinking and beverage-serving articles in glass and Britannia metal as well as ceramics.²

Credit must be given to my colleagues Olive Jones and Eileen Whitehead who brought to my attention 18th-century glass and Britannia-metal drinking vessels decorated with these motifs. Obvious as it seems to me now, I had not associated the moulded grain motif with



1 Pitcher design registered 26 April 1851 by Edward Walley of Co-bridge. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/65, 78634; by permission of the Controller of H.M. Stationery Office.)

barley or beer, and the hop motif was not even recognized as such. Along with a number of collectors and antique dealers, I had assumed it to be a stylized blackberry. In the light of this new worldliness, it became apparent why early registered so-called "wheat" designs were for jugs or pitchers -- they were, in fact, barley designs associated directly with the shapes they were decorating.

Between 1851 and 1855, five pottery manufacturers registered designs for pitchers with grain motifs in relief: W. Ridgway in 1851, Edward Walley in 1851, Warburton and Britton in 1852, W.T. Copeland in 1853, and Ridgway and Abington in 1855.³

The most interesting of these designs, for two reasons, is Edward Walley's, registered 26 April 1851.⁴ Walley was an ironstone manufacturer whose firm was active until 1856,⁵ and his design -- unlike those registered by Minton, Copeland, and Warburton and Britton -- was probably executed in ironstone. Secondly, Walley's design was registered under the name "Ceres," after the Roman goddess of grain and agriculture. The mark associated with the pitcher is a raised, moulded diamond

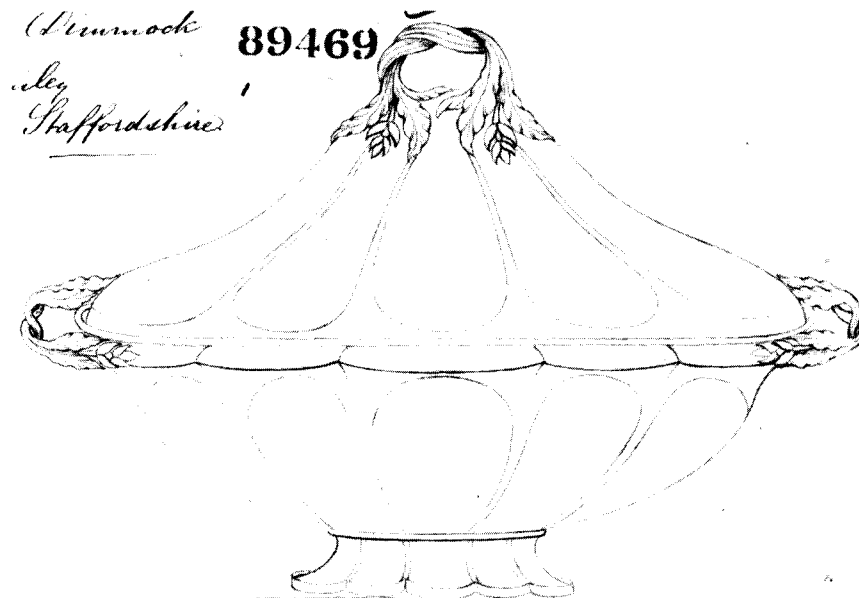


2 Pitcher design registered 27 September 1852 by Warburton and Britton of the Leeds Pottery, Yorkshire. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/66, 86857; by permission of the Controller of H.M. Stationery Office.)

registration mark that includes the name "Ceres."⁶ The pattern that is now well-known under the name "Wheat" was, throughout most of the 19th century, called "Ceres." The earliest instance I have found of the grain motif being acknowledged as wheat is in 1878 by Llewellynn Jewitt, who referred to the pattern by both names.⁷ By 1897 the T. Eaton Company was selling the pattern only under the name "Wheat."⁸

On 4 February 1853 a design for an ironstone tureen featuring moulded grain motifs was registered by James Pankhurst and John Dimmock of Hanley.⁹ (No Pankhurst and Dimmock pottery is known, but the reference might be to J.W. Pankhurst and Company, which had potteries in Hanley from 1850 to 1882.¹⁰) Their design may be indicative of a change in the role of the raised grain motif — from a motif associated exclusively with jugs or pitchers to one associated with all forms of tableware.

In 1859 when Elsmore and Forster registered Ceres Shape, the original of the standard Wheat pattern, the firm's designs included the shapes of all articles in a dinner service, tea service and toilet set.¹¹ No registered designs featuring raised grain motifs had previously been applied to flatwares, and only one design, that of the Pankhurst and Dimmock tureen mentioned above, had been applied to any tableware articles other than pitchers. Even if the grain motif on the Wheat pattern was meant to depict barley, not wheat (and there is no evidence for either intention), the use of the motif on such a wide range of objects was truly innovative. Whether or not the Wheat pattern would have been



3 Tureen design registered 4 February 1853 by James Pankhurst and John Dimmock of Hanley. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/66, 89469; by permission of the Controller of H.M. Stationery Office.)

designed had not the raised barley motif been popular on pitchers is difficult to say with certainty. I feel, however, that the similarity in appearance between these pitchers and the tableware and toiletware patterns in this survey is too strong to be coincidental. In my opinion, the barley motif on moulded jugs was the precursor of the Wheat pattern and its variations.



4 Wheat or Ceres Shape tea and coffee set, Elsmore and Forster. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/66, 123738; by permission of the Controller of H.M. Stationery Office.)

WHEAT

The differences among the Wheat patterns produced by various manufacturers are not striking, and in some cases patterns from different factories are indistinguishable. The pattern can be divided into two groups: those with three rows of kernels in the wheat head and those with only two rows of kernels. To make identification easier, they have been grouped in this manner. Because the original pattern, introduced in 1859, was one with three rows of kernels, that group is presented first.

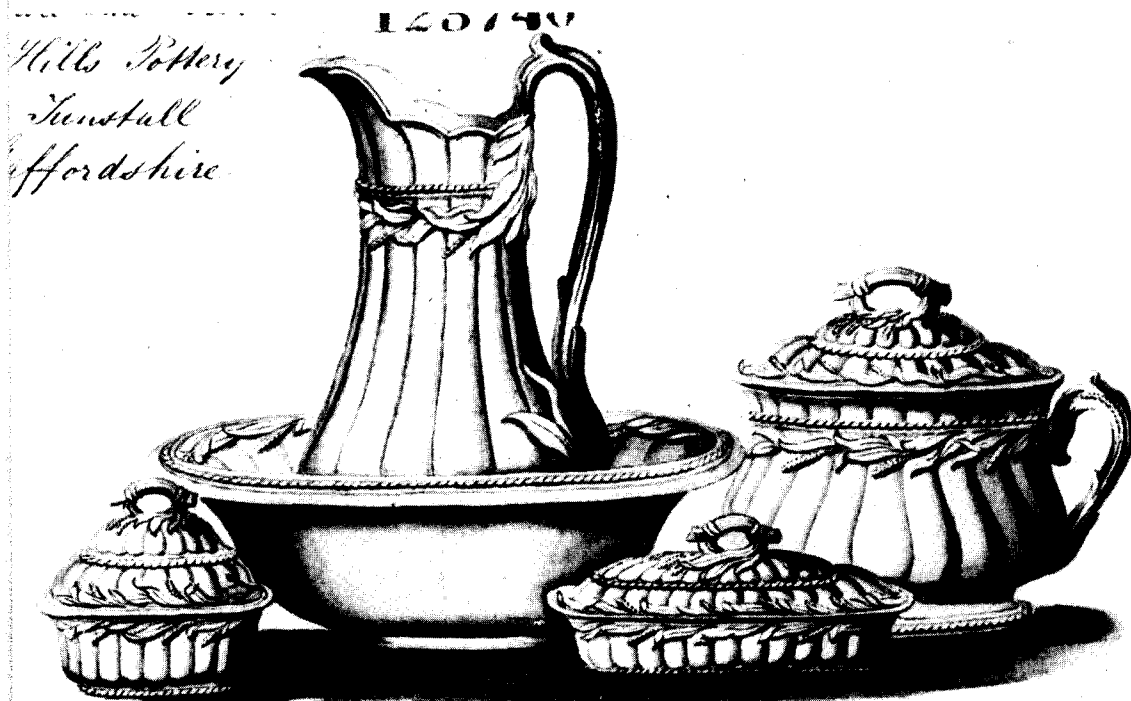
Wheat Head with Three Rows of Kernels

Wheat or Ceres Shape: Elsmore and Forster

The original of the standard Wheat pattern was registered 2 November 1859 by Elsmore and Forster of Tunstall. On the more elaborate



5 Wheat or Ceres Shape dinner set, Elsmore and Forster. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/66, 123739; by permission of the Controller of H.M. Stationery Office.)



6 Wheat or Ceres Shape toilet set, Elsmore and Forster. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/66, 123740; by permission of the Controller of H.M. Stationery Office.)

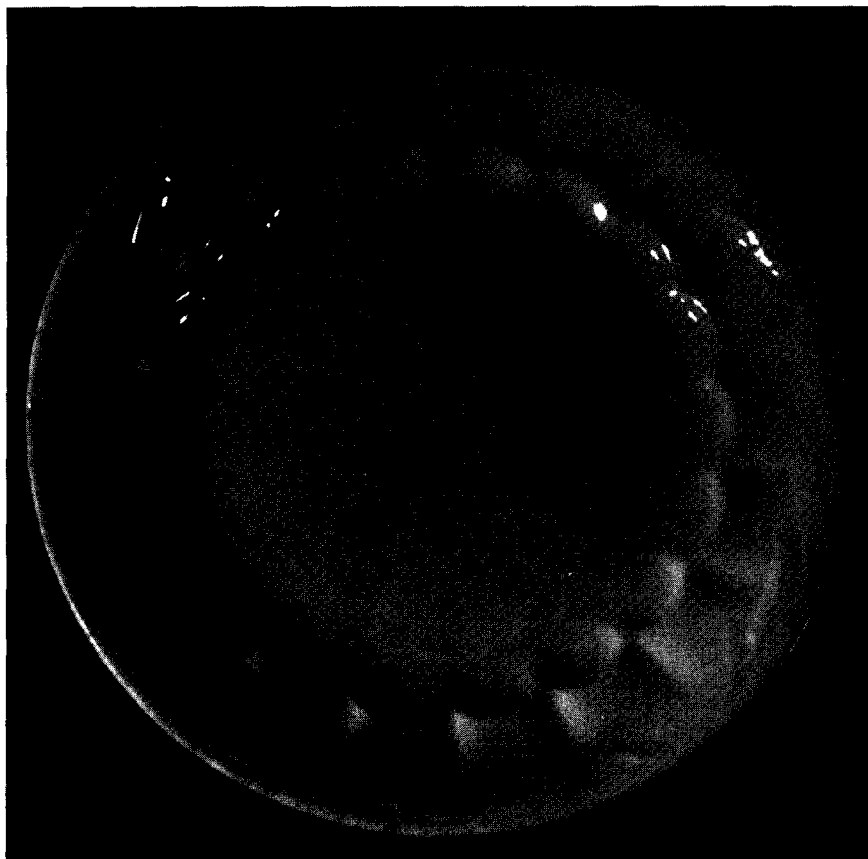
hollowware pieces, such as pitchers, teapots and tureens, the pattern is distinguished by a rope motif near the rim and base; however, cups, saucers and plates in the pattern did not have such a motif.¹

Elsmore and Forster was in business under that name until 1871, after which date the firm was called Thomas Elsmore and Son. Jewitt's description of the firm under the latter name makes no mention of white granite production.²

Wheat: William and Thomas Adams

William and Thomas Adams operated the Greenfield Works in Tunstall from 1866 until 1892.³ The Adams family, which had owned other potteries in Staffordshire since 1769, continued in business, operating potteries in Tunstall and Stoke-on-Trent, under the names William Adams and Company (1893-1917) and William Adams and Sons (1918 to the present).⁴

Marked examples of the firm's Wheat pattern sometimes include a diamond registration mark dated 21 January 1881. Initially it was thought that this registration mark referred to the pattern, but subse-



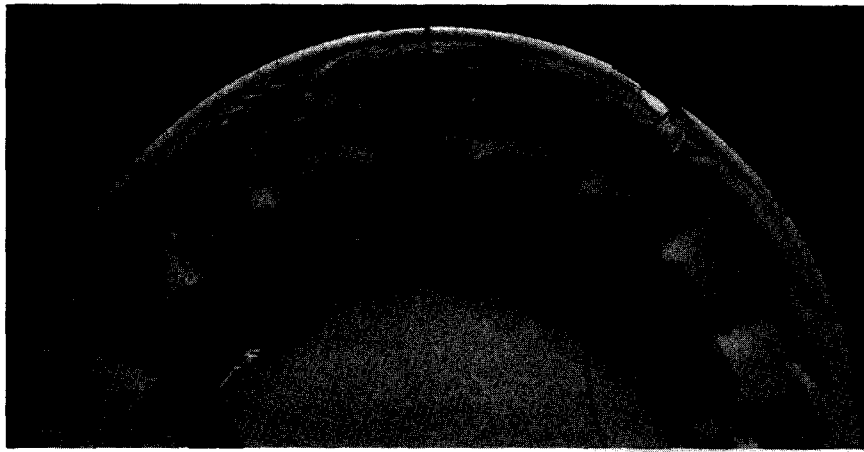
7 Wheat plate, William and Thomas Adams. The moulded design on this example is indistinct. A clear version of the pattern would look similar to Robert Cochran's (Fig. 11). (Photo by C. Lefebvre.)

quent research in the British Patents Office records revealed that the patent applied to the distinctive eagle and laurel-wreath trademark associated with the firm during its 1893-1917 period.⁵ The inclusion of ENGLAND in a mark on one of its Wheat pattern plates suggests that it manufactured the pattern at least until 1891.⁶

A 20th-century version of the Wheat pattern, with only two rows of kernels, was made by William Adams and Sons (see Fig. 21).

Wheat: William Baker and Company

We do not know at what date W. Baker and Company began producing the Wheat pattern. The firm's pottery in Fenton was active for 20 years before the pattern was introduced by Elsmore and Forster in 1859. Marked examples include the word ENGLAND in the marks and probably date after 1891, although there is some possibility that they were made



8 Wheat plate and mark, W. Baker and Company. (Photos by P. Vezina.)



9 Mark on Wheat pitcher, W. Baker and Company Limited. (Photo by R. Won.)

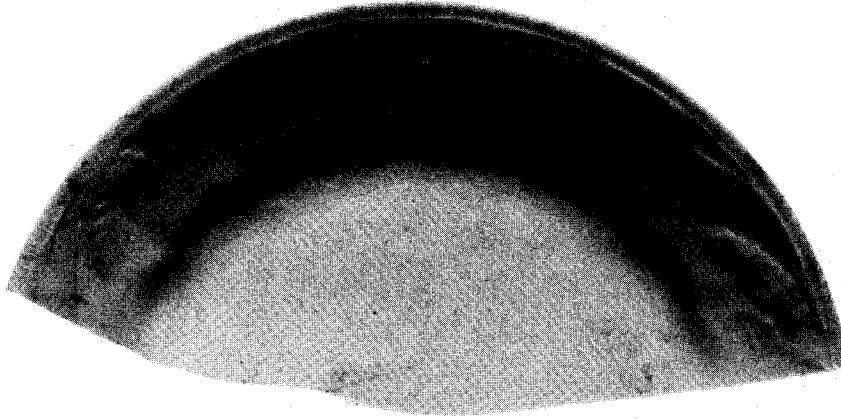


as early as 1880. In the 1880s a few English pottery manufacturers incorporated the word "England" in their marks.⁷ After the introduction, in 1891, of the McKinley Tariff Act requiring goods imported into the United States of America to be marked with their country of origin, virtually all English manufacturers of ironstone included the word in their marks.

The pattern was made at least as late as 1893, when "LD" (Limited) was added to the firm's marks. The firm ceased operation in 1932.⁸

Wheat: T. and R. Boote

The firm of T. and R. Boote has operated potteries in Burslem from 1842 to the present day.⁹ After about 1865 the firm "confined itself to the production of the ordinary white granite ware for the American markets," and after 1906 concentrated on the production of ceramic tiles.¹⁰ It may not have made the pattern illustrated in Figure 10 since its usual mark was a "crest and a greyhound couchant, collared and slipped, between two laurel wreaths," a mark used by the firm since at least 1878.¹¹



10 Wheat soup plate and mark, T. and R. Boote. (Photos by R. Chan.)



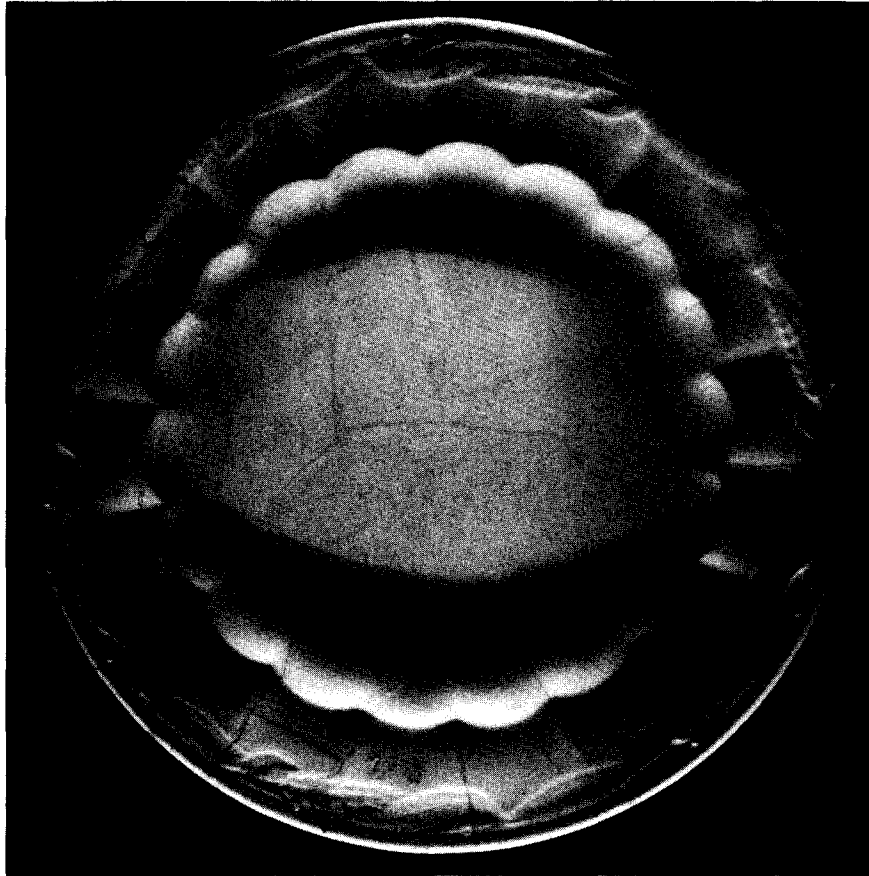
Wheat: E. and C. Challinor

We have no illustration of the Challinor Wheat pattern. The evidence for E. and C. Challinor's manufacturing a Wheat pattern is given by Jewitt, writing in 1878: "the white granite, or ironstone china is of good, hard, sound and durable quality; some of the most successful embossed patterns being Ceres or Wheat, the Garland, and the Vine-leaf patterns. In jugs, Messrs. Challinor produce Ceres...."¹² The firm was in business under the name E. & C. Challinor from 1862 to 1891.¹³

Wheat: Robert Cochran and Company

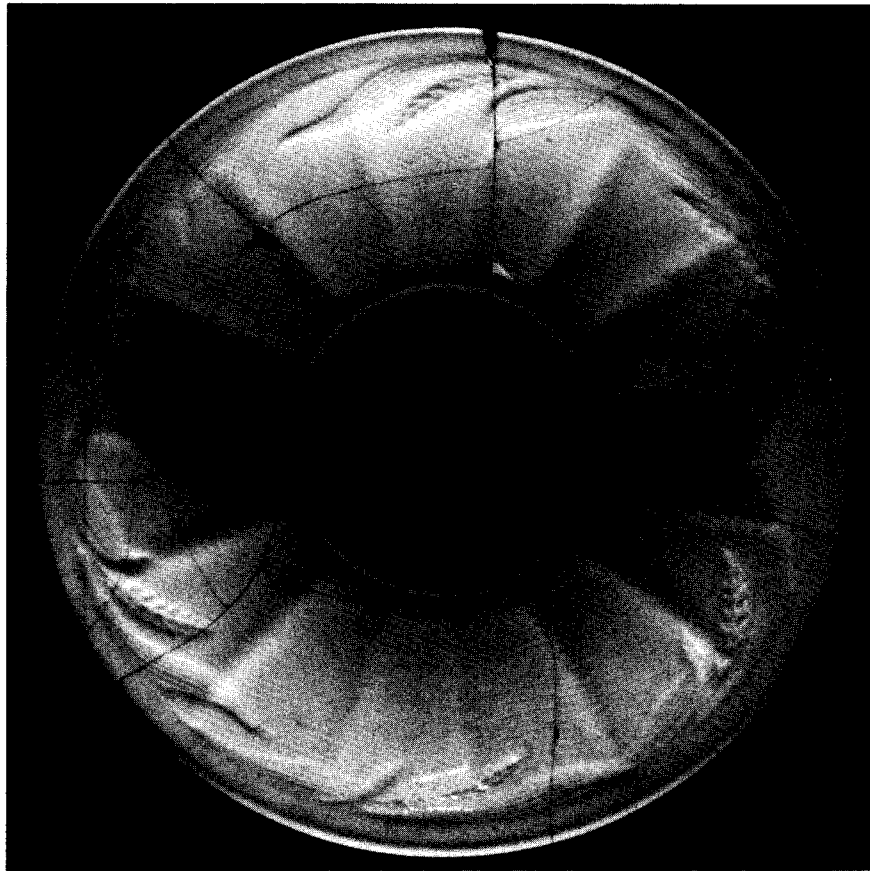
The Wheat pattern was produced at Robert Cochran's Britannia Pottery in Glasgow, Scotland, not long after 1863.¹⁴ Arnold Fleming's *Scottish Pottery* refers to the "pottery with 600 operatives subsisting on one single pattern ... 'Ceres' for fully fifteen years." Fleming also stated that the pattern was modelled by "David Chetwynd, who was reckoned one of the finest modellers in Staffordshire."¹⁵ There is a common misconception that the Wheat pattern was introduced by Robert Cochran, perhaps because Fleming's statement has been taken to imply that David Chetwynd modelled the Ceres pattern specifically for the Cochran firm. However, Cochran's version of the Wheat pattern must have been copied from Elsmore and Forster's Ceres Shape, which was registered in 1859 and which therefore would no longer have been protected in 1862.

Cochran's Wheat pattern on plates can be distinguished from those made by manufacturers such as W. Baker and W. and E. Corn by the relatively wide and distinct middle row of kernels in the wheat head.



11 Wheat plate, Robert Cochran and Company. (Photo by R. Chan.)

Robert Cochran and Company continued operations at the Britannia Pottery until 1896 and at the Verreville Pottery, also in Glasgow, until 1918.¹⁶

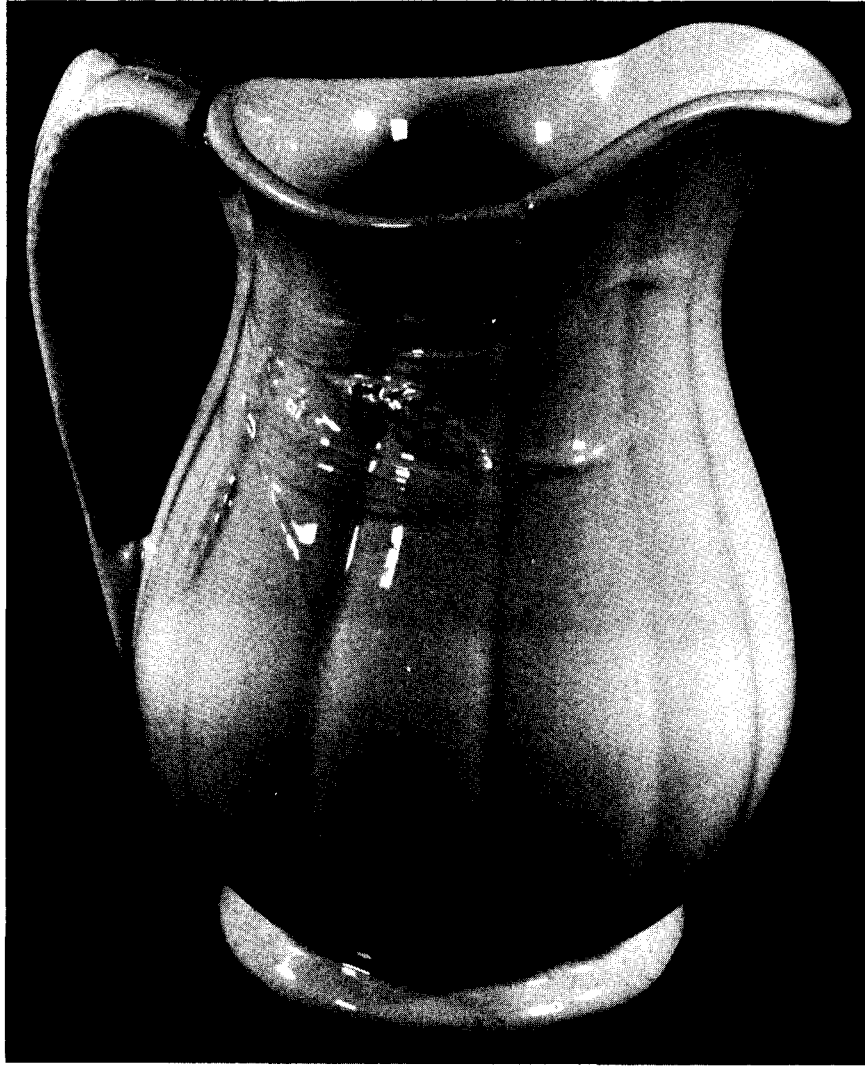


12 Wheat saucer and mark, Robert Cochran and Company. (Photos by R. Chan.)

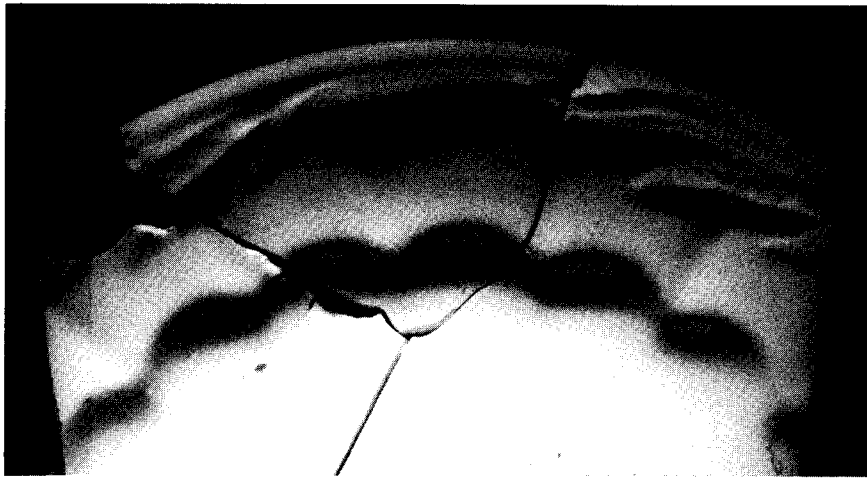


Wheat: W. and E. Corn

W. and E. Corn operated a pottery in Burslem from 1864 until 1891, and the firm was subsequently at the Top Bridge Works in Longport until 1904.¹⁷ Although most pre-1900 wares it produced were unmarked,¹⁸ a marked example from the period was found. Jewitt described the firm in 1878 as "exclusively devoted to the production of white graniteware for the United States and other foreign markets."¹⁹ A marked plate from the firm's 1891-1904 period is illustrated in Figure 14.



13 Wheat pitcher bearing the mark IRONSTONE CHINA/ W & E CORN/ BURSLEM. (Photo by C. Lefebvre.)

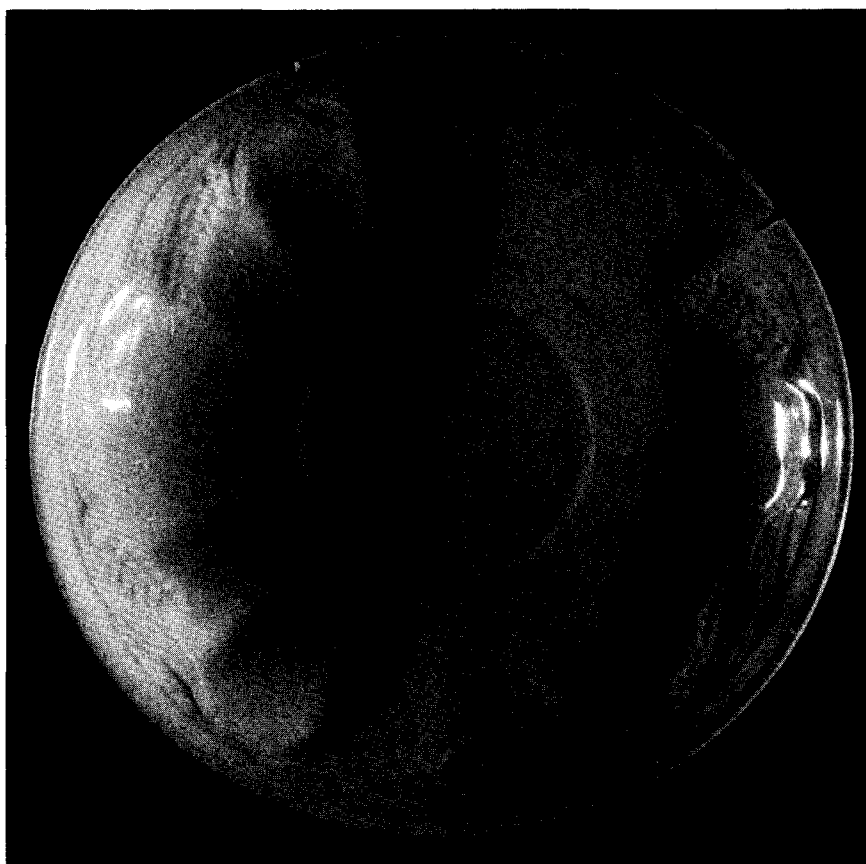


14 Wheat plate and mark, W. and E. Corn; from archaeological excavations at Heritage House, Smith Falls, Ontario. (Photos by R. Chan.)



Wheat: Deans (1910) Limited

The short-lived firm of Deans (1910) Limited operated a pottery in Burslem from 1910 until 1919.²⁰ The saucer illustrated in Figure 15 is unusual in that it has both a ridge around the cup-well and a line formed by the abrupt termination of the reeding on the sides. Usually Wheat pattern saucers have either one or the other.

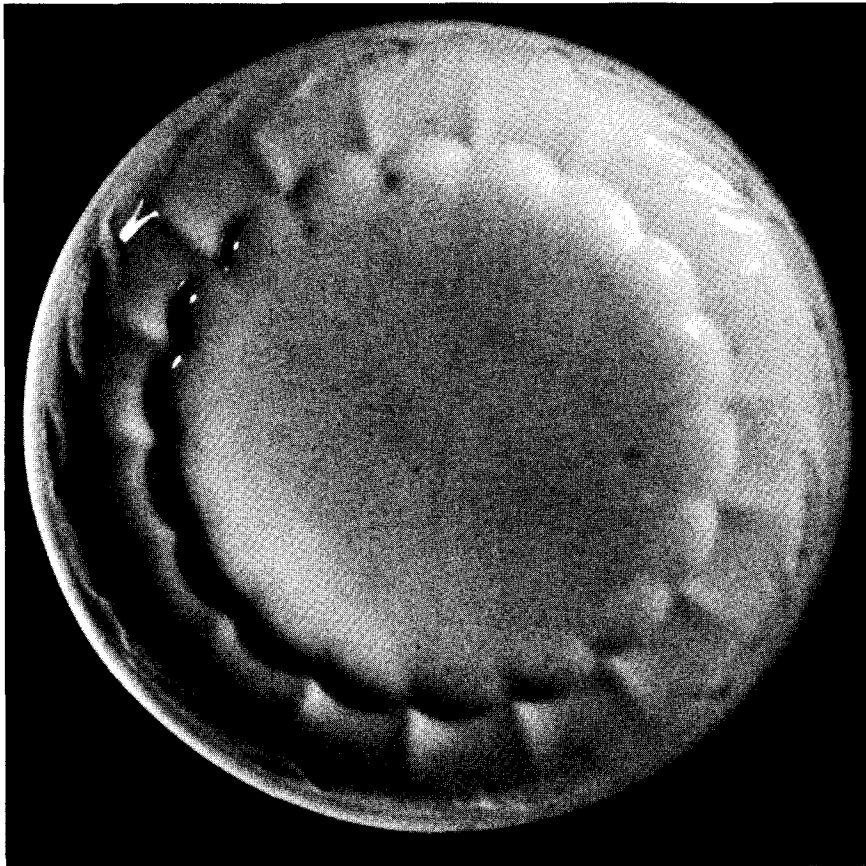


15 Wheat saucer and mark, Deans (1910) Limited; from archaeological excavations at Pinhey House, Kanata, Ontario. (Photos by R. Chan.)

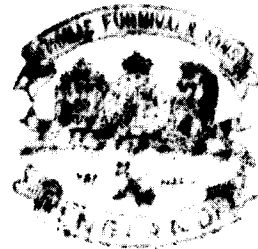


Wheat: Thomas Furnival and Sons

Thomas Furnival and Sons operated a pottery on Elder Road in Cobridge from 1871 until 1890.²¹ Marked examples of its Wheat pattern incorporate the firm's registered trademark and were therefore manufactured after 1878.²²

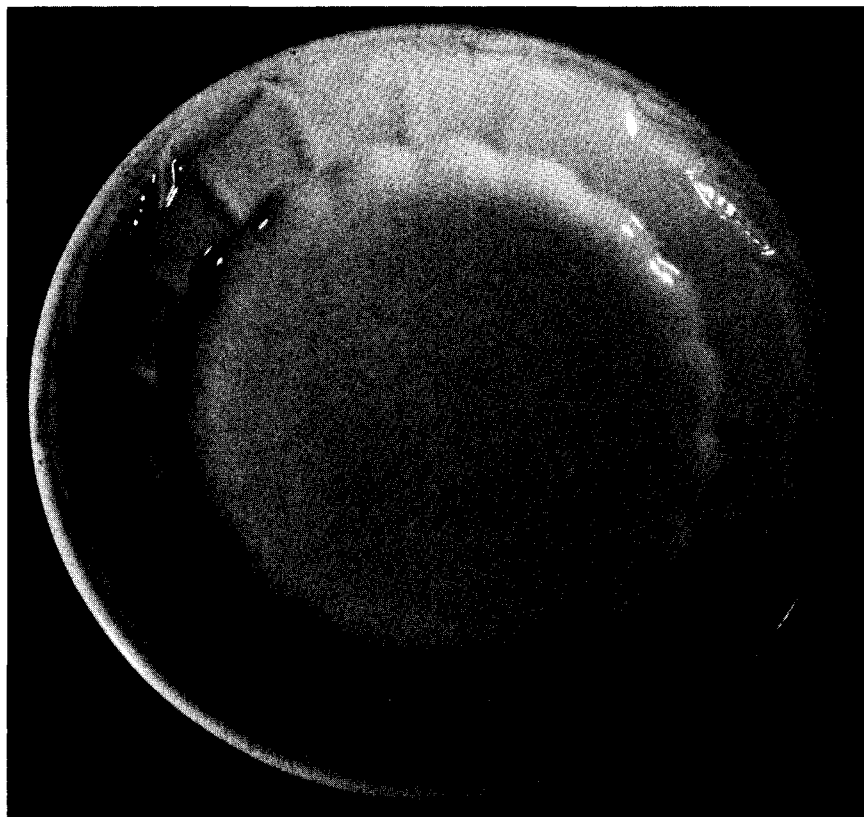


16 Wheat plate and mark, Thomas Furnival and Sons. (Photos by C. Lefebvre and D. Heddon.)



Wheat: Hollinshead and Kirkham

Hollinshead and Kirkham ran factories in Burslem and Tunstall from 1870 until 1956.²³ Some examples of its Wheat pattern are marked H & K/LATE WEDGWOOD and date from 1876 when the firm acquired the Woodland Pottery in Tunstall from Edmund T. Wood.²⁴ Edmund Wood was the successor of John (Wedg) Wood, who used the mark J.



17 Wheat plate by Hollinshead and Kirkham, marked H & K/LATE WEDGWOOD. (Photo by C. Lefebvre.)

18 Mark on Wheat saucer, Hollinshead and Kirkham; from archaeological excavations at Heritage House, Smith Falls, Ontario. (Photo by R. Chan.)



WEDGWOOD.²⁵ There has been some confusion about the date of this mark because Hollinshead and Kirkham later (in 1890) acquired the Unicorn Pottery in Tunstall from Wedgwood and Company, an entirely different firm owned by Podmore, Walker and Enoch Wedgwood.²⁶ Neither of the two firms should be confused with the famous Josiah Wedgwood company. Authors of ceramic mark books have erroneously dated the LATE WEDGWOOD mark after 1890. The presence of ENGLAND in marks on Wheat pattern items indicates that Hollinshead and Kirkham produced the pattern until at least 1891.

Wheat: Alfred Meakin Limited

Alfred Meakin has operated potteries in Tunstall from 1875 to the present day.²⁷ A marked example of the firm's pattern includes the word ENGLAND and postdates 1880. The number of rows of kernels in the pattern has not been determined because the single, fragmentary example does not include the grain-head portion of the design. No illustration of the complete pattern is available.

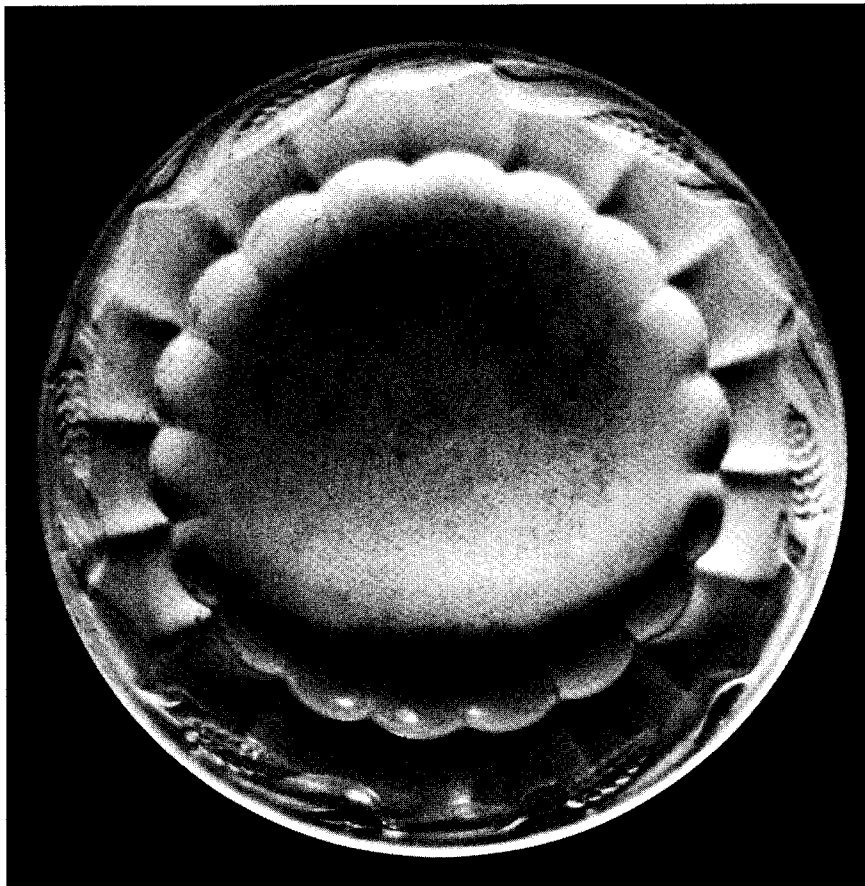
Wheat: Turner, Goddard and Company

Turner, Goddard and Company ran the Royal Albert Pottery in Tunstall from 1867 until 1874.²⁸

On the plate illustrated (Fig. 19) the middle row of kernels on the wheat heads is unusually distinct.

Wheat: J.H. Weatherby and Sons Limited

The Wheat pattern is today manufactured by J.H. Weatherby and Sons at its Falcon Pottery in Hanley. The firm began producing the pattern in 1970, taking over from Arthur J. Wilkinson Limited of Burslem. Since Weatherby and Sons acquired the blocks, cases and master moulds from Wilkinson, there is likely very little difference between the patterns produced by both companies.²⁹ The manufacturing materials were actually purchased by a New York-based firm, Crownford Gifts (hence the ROYAL CROWNFORF IRONSTONE in the mark), when Wilkinson ceased operation, and Weatherby and Sons was then requested to produce the pattern.³⁰ In Canada the distributor of the pattern is Frederick Dickson and Company Limited, which, prior to 1970, supplied the Wilkinson-made Wheat pattern to Canadian stores.

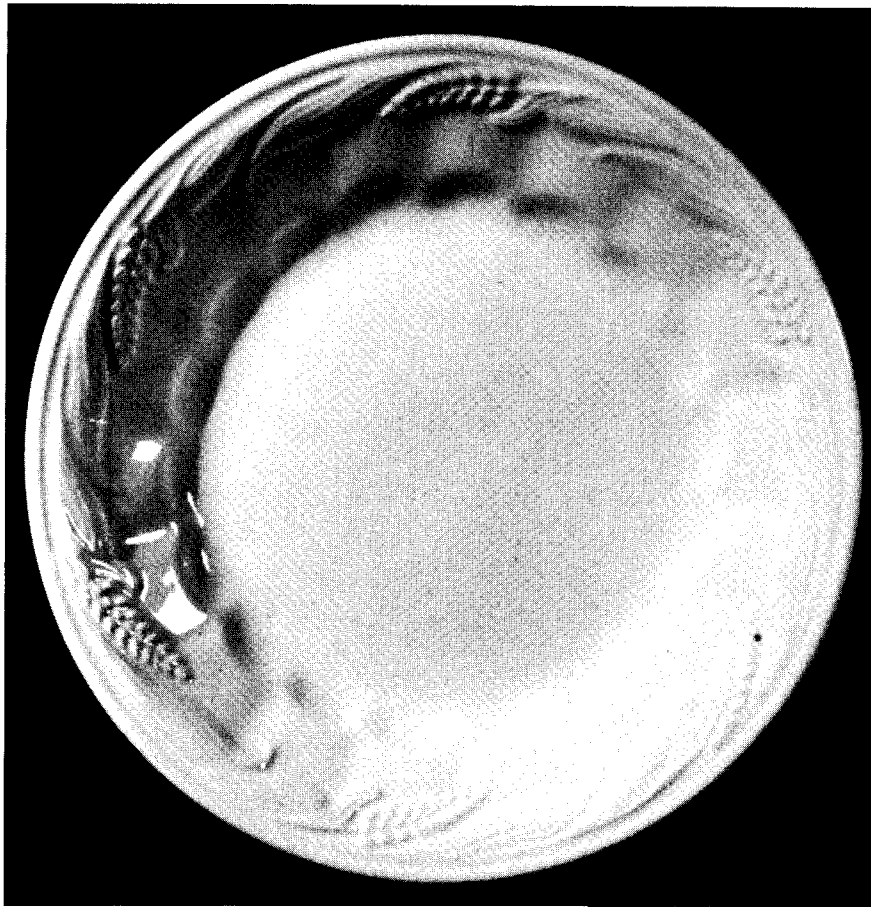


19 Wheat plate and mark, Turner, Goddard and Company. (Private collection, George L. Miller; photos by R. Chan.)

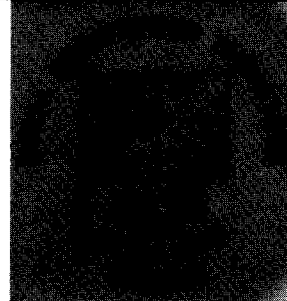


Wheat: Arthur J. Wilkinson Limited

Arthur J. Wilkinson Limited supplied the Wheat pattern to Canadian stores through the distributor Frederick Dickson and Company Limited from 1953 until the pottery ceased operations in 1970.³¹ The blocks,



20 Wheat plate and mark, J.H. Weatherby and Sons Limited. (Photos by C. Lefebvre and R. Chan.)

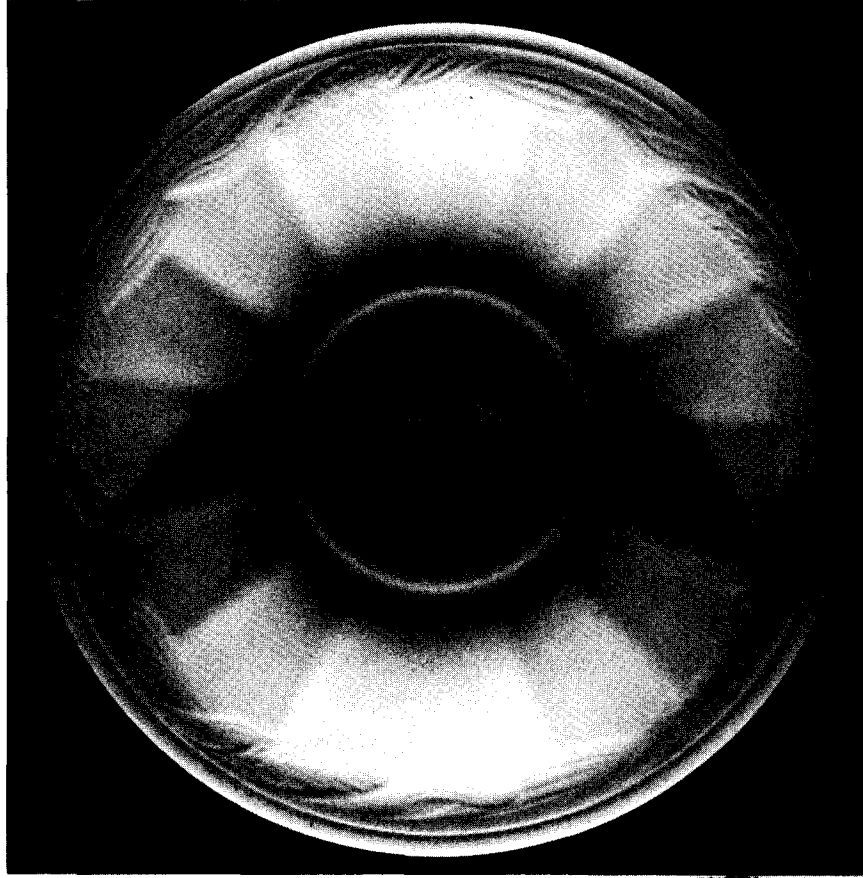


cases and master moulds for the pattern were acquired by J.H. Weatherby and Sons Limited, which continued to supply Canada through the same distributor.³² A.J. Wilkinson undoubtedly made the Wheat pattern prior to 1953, but examples have not been found (see Fig. 20 for the Weatherby and Sons Wheat pattern).

Wheat Head with Two Rows of Kernels

Wheat: William Adams and Sons

William Adams and Sons is the 20th-century name of a long-lived firm that has had factories in Tunstall and Stoke-on-Trent from 1769 to today. An earlier (ca. 1881) version of the Wheat pattern, using three



21 Wheat saucer and mark, William Adams and Sons. (Photos by R. Chan.)



rows of kernels in the heads, was made by the firm when it bore the name William and Thomas Adams (Fig. 7).

The marks on examples of the Wheat pattern made by William Adams and Sons are similar to one of the company's marks that is dateable to the 1950s.

Wheat: John Alcock

A sketch of a wheat design on a washbowl made by John Alcock appears in Jean Wetherbee's *A Look at White Ironstone*.³³ This design may not, in fact, be the Wheat pattern as John Alcock was in business in Cobridge from 1853 until 1861,³⁴ while Elsmore and Forster's registration of the original pattern protected it until 1862. No clear illustration is available, but the wheat head in Alcock's design appears to have two rows of kernels.

Wheat: Alfred Meakin Limited

The firm of Alfred Meakin has operated potteries in Tunstall from 1875 to the present day.³⁵ A marked example of its pattern includes the word ENGLAND and postdates 1880. The number of rows of kernels in the pattern has not been determined because the single, fragmentary example does not include the grain-head portion of the design. No illustration of the complete pattern is available.

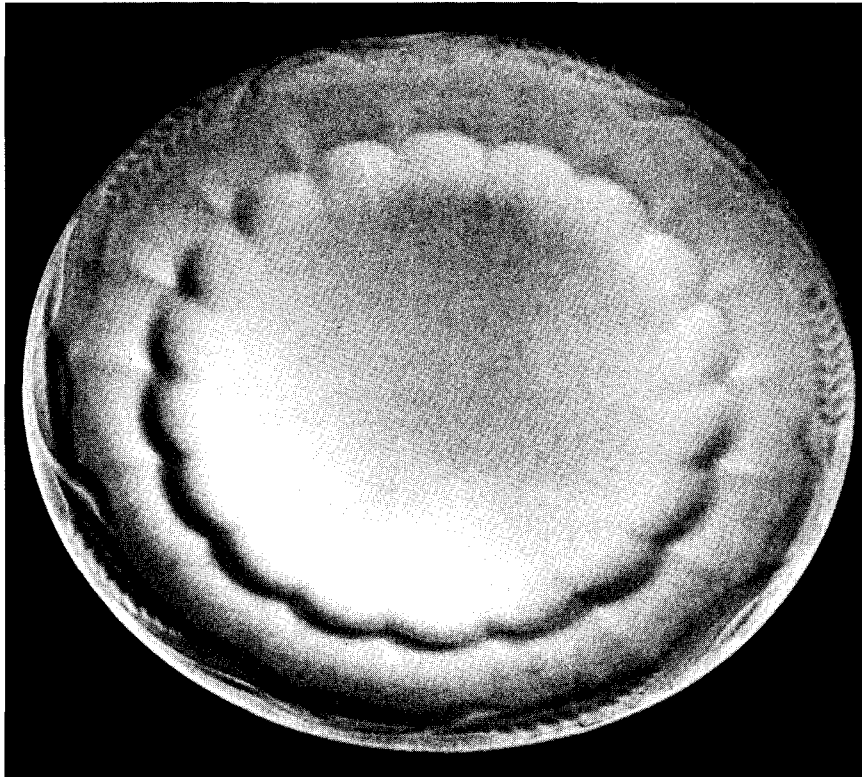
Wheat: Henry Meakin

Examples of the Wheat pattern by Henry Meakin have not been found. The firm was described by Jewitt as "late Edward Pearson ... white granite ware for the American markets only has of late been produced."³⁶ It is likely that H. Meakin produced the same version of the Wheat pattern as Edward Pearson (Fig. 25). H. Meakin operated the Abbey Pottery in Cobridge from 1873 until 1879.³⁷

Wheat: James and George Meakin

The firm of J. and G. Meakin was one of the largest producers of the Wheat pattern in Staffordshire. It had potteries in Hanley, Cobridge and Burslem from 1852.³⁸ Marked examples of its Wheat pattern include those without "England" in the marks and those with the early version of the SOL trademark, and date from pre-1890 to the 1930s.³⁹ The firm is still active today.

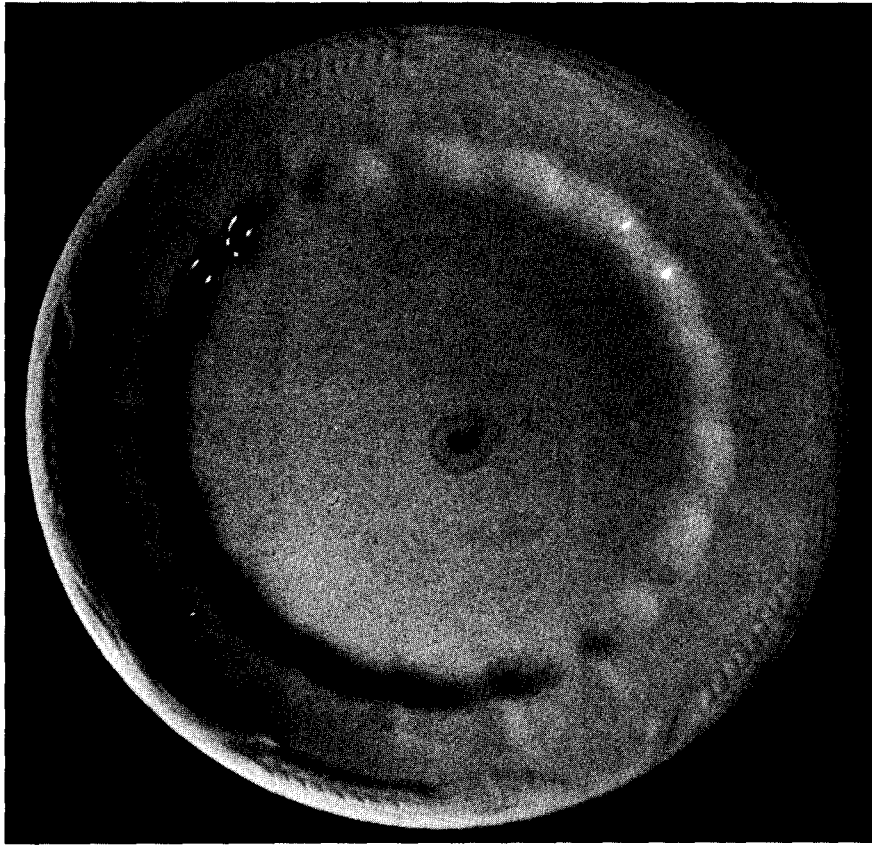
J. and G. Meakin's Wheat pattern was sold by the T. Eaton Company through its mail-order catalogues from 1897 through 1904. The firm was apparently well-regarded, as the description of its wares in the catalogue began: "the goods quoted below are manufactured by J. & G. Meakin which is a sufficient guarantee of their quality."⁴⁰



22 Wheat plate, J. and G. Meakin. (Photo by C. Lefebvre.)

Wheat: Mellor, Taylor and Company

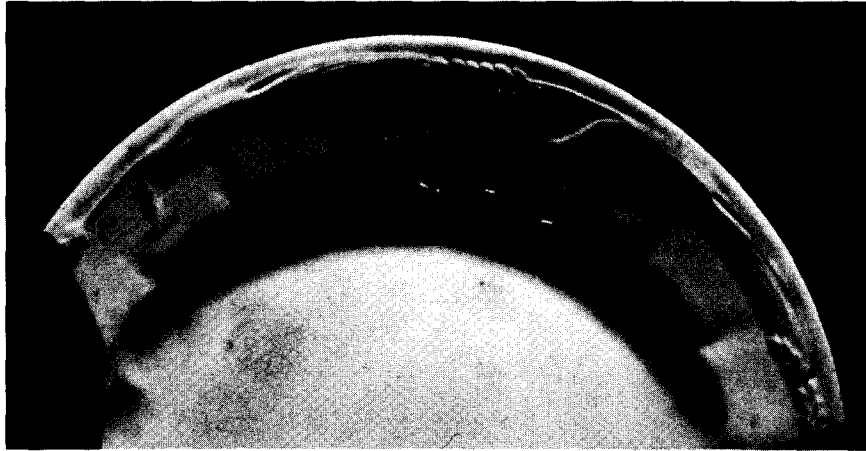
Mellor, Taylor and Company operated a factory briefly in Longport in 1883 and then ran one in Burslem from 1884 until 1904.⁴¹



23 Wheat plate, Mellor, Taylor and Company. (Photo by C. Lefebvre.)

Wheat: David Methven and Sons

David Methven and Sons operated a pottery in Kircaldy, Fifeshire, Scotland, from the first half of the 19th century until *circa* 1930.⁴² The example of its Wheat pattern includes SCOTLAND in the mark and was manufactured after 1880 and possibly after 1890.

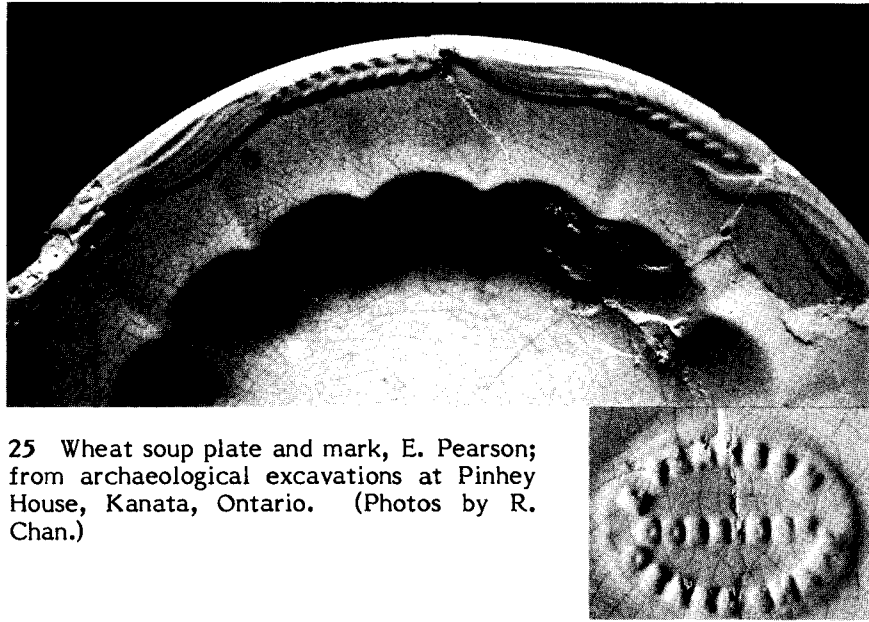


24 Wheat plate and mark, David Methven and Sons. (Photos by R. Chan.)



Wheat: Edward Pearson

Edward Pearson had a pottery in Cobridge from 1853 until 1873.⁴³ The impressed mark on the soup plate in Figure 25 reads E. PEARSON/CO-BRIDGE/CERES SHAPE.

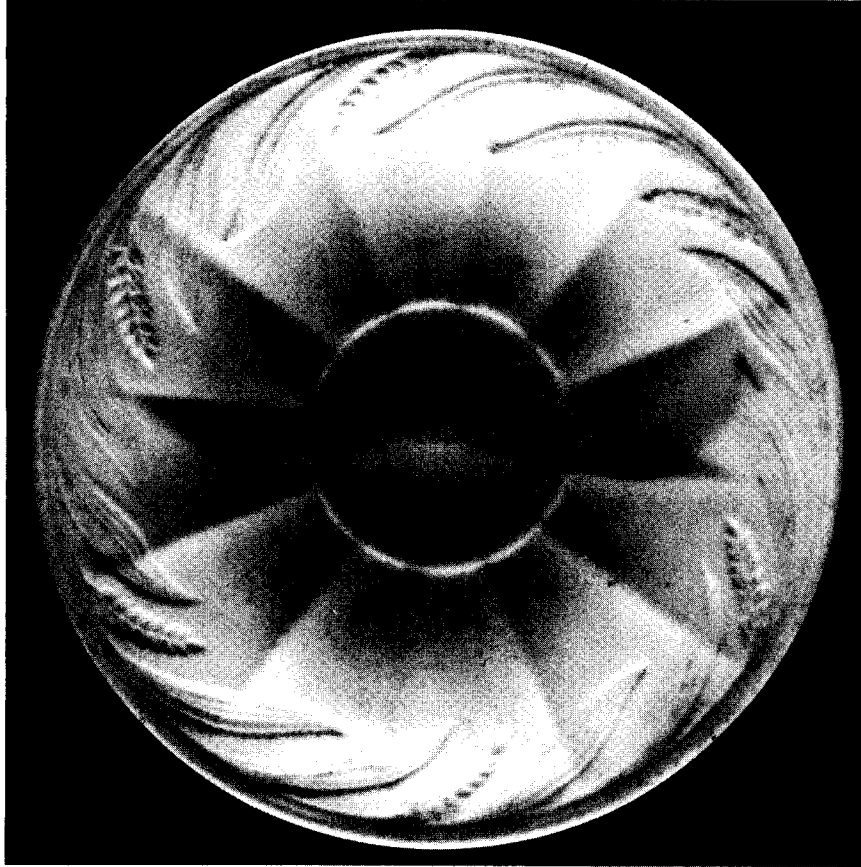


25 Wheat soup plate and mark, E. Pearson; from archaeological excavations at Pinhey House, Kanata, Ontario. (Photos by R. Chan.)

Wheat: St. Johns Stone Chinaware Company

The St. Johns Stone Chinaware Company of St. Johns (Saint-Jean), Quebec, was the only successful Canadian manufacturer of whiteware during the 19th century. Elizabeth Collard's *Nineteenth-Century Pottery and Porcelain in Canada* includes an excellent chapter on the history of the company, which was in business from 1873 until 1899.⁴⁴

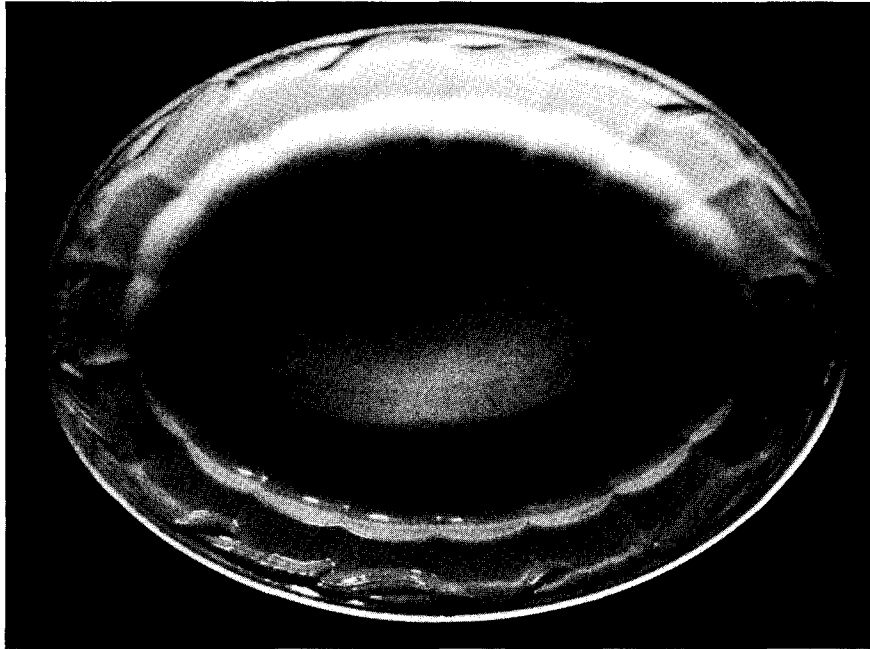
Recent excavations at the site of the St. Johns Stone Chinaware Company by James V. Chism for the Ministère des Affaires Culturelles



26 Wheat saucer and mark, St. Johns Stone Chinaware Company. (Photos by R. Chan.)



du Québec have unearthed large quantities of wheat-patterned ceramics. While almost all of the firm's Wheat pattern was the version with two rows of kernels, at least two dinner-plate wasters were found whose wheat design had four rows of kernels. The mark found on these plates is one not readily associated with the firm; similar to that illustrated in Figure 28, it reads only IMPERIAL IRONSTONE CHINA.



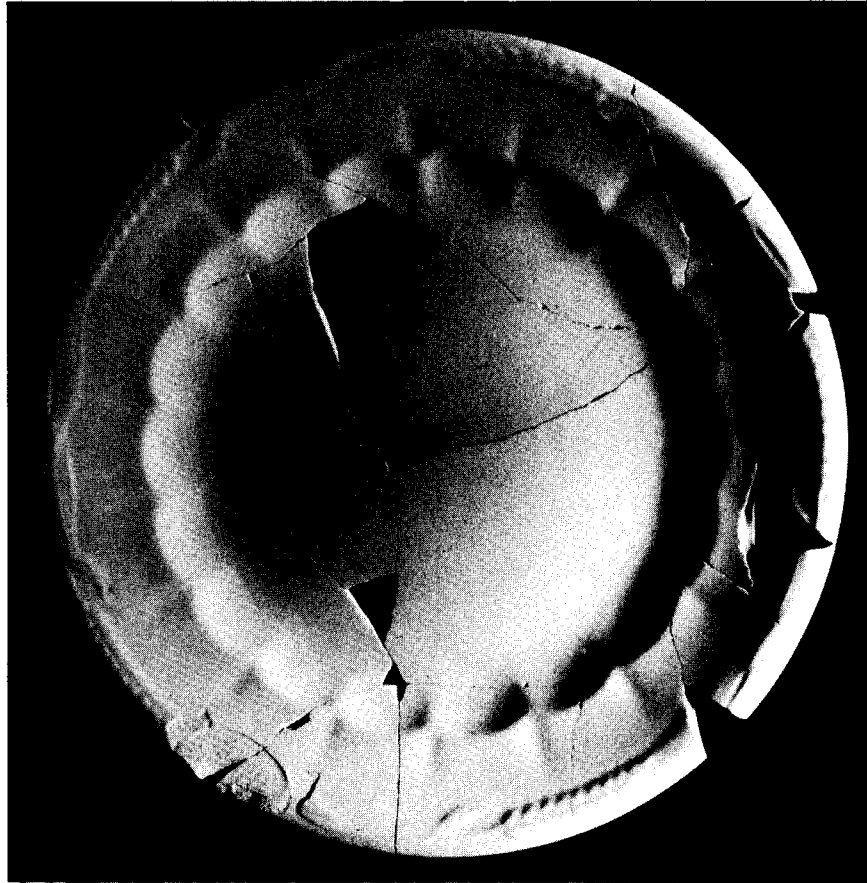
27 Wheat platter, St. Johns Stone Chinaware Company. (Photo by R. Chan.)

28 Mark on waster excavated at the St. Johns Stone Chinaware Company site. Mark reads IMPERIAL IRONSTONE CHINA. (Drawing by D. Kappler.)



Wheat: William Taylor

William Taylor operated the Pearl Pottery in Hanley from 1860 until 1881. The firm was described as producing two types of white granite, "the bluish tinted for the provinces and the purer white for the city trade."⁴⁵ The plate illustrated in Figure 29 is pure white.



29 Wheat plate and mark, William Taylor.
(Photos by P. Vezina.)



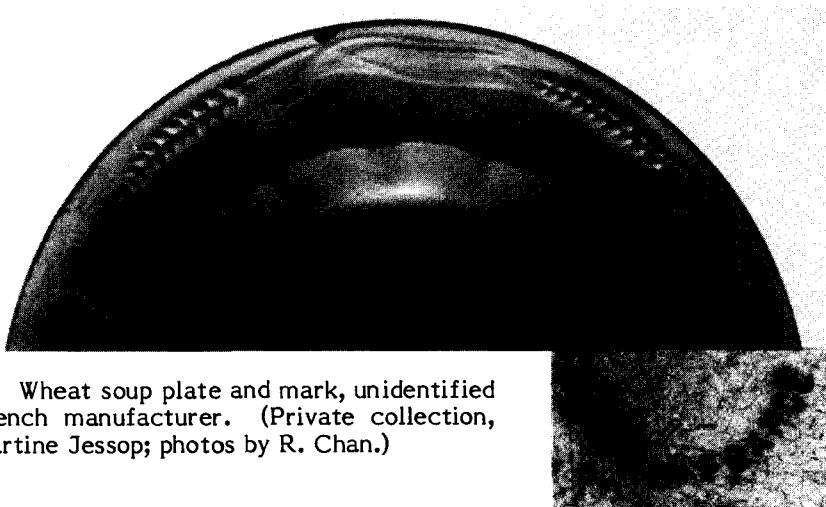
Wheat: Turner and Tomkinson

Under the name Turner and Tomkinson the firm operated the Victoria Works in Tunstall from 1861 until 1873, when the firm's name was changed to G.W. Turner and Sons.⁴⁶ Turner and Tomkinson have been identified as manufacturers of the Wheat pattern by Jean Wetherbee.⁴⁷ No illustration is available.

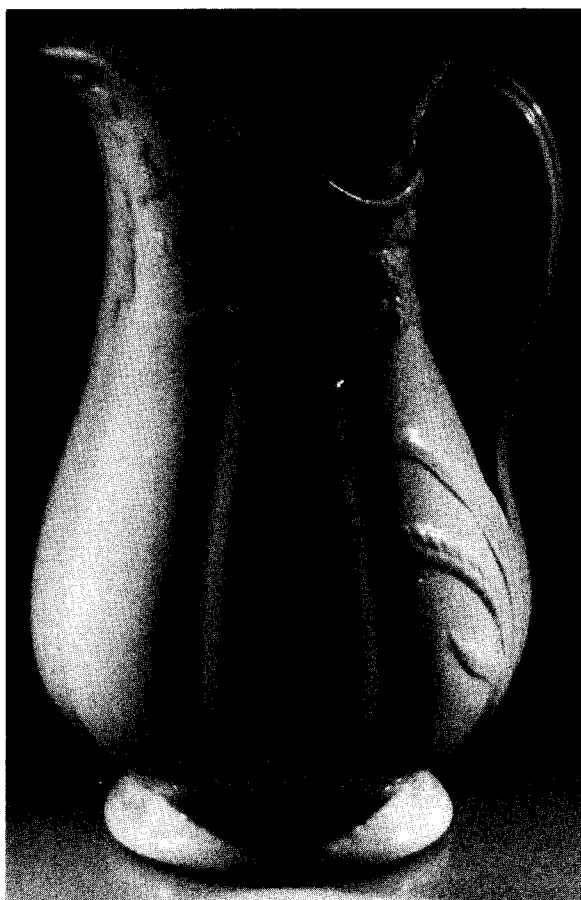
Wheat: Unidentified French Manufacturer

Although the maker of the soup plate illustrated in Figure 30 is not known, the piece is particularly interesting because it was made in France. It is not really surprising to find a popular British pattern being made there: from the 18th century, British potters worked in and even owned French potteries. Throughout the 19th century much French earthenware production echoed common British techniques and patterns. The French Wheat pattern did not differ appreciably from the British or North American versions. However, the shape of the soup plate is distinctively French: small (about 22 centimetres) with a particularly small base (about 9 centimetres). A British or North American soup plate of the late 19th or 20th century was generally 26 centimetres or more in diameter with a base measurement of about 13 centimetres.

The MADE IN FRANCE mark indicates that the plate was made in the 20th century.



30 Wheat soup plate and mark, unidentified French manufacturer. (Private collection, Martine Jessop; photos by R. Chan.)



31 Wheat and Hops pitcher and mark, Clementson Brothers. (Private collection, R. Whate; photos by R. Chan.)

WHEAT AND HOPS

The Wheat and Hops pattern is known to some ceramic collectors and antique dealers as "Wheat and Blackberry," but comparison of the "blackberry" with botanical drawings confirmed it to be a hop plant. Moreover, the prevalence of the barley and hop as decorative motifs, especially on ceramic jugs, raises the possibility that the Wheat pattern, known earlier as "Ceres," was originally meant to depict the barley plant.

The pattern has in the past been regarded as a different pattern from the Wheat or Ceres pattern; however, it does not seem to have been used to decorate flatware shapes such as plates and platters, or common hollowware shapes such as cups and bowls. It was manufactured by firms that also made the Wheat pattern and is, I believe, contemporaneous with that pattern. There is no evidence as to what pattern name was actually used by the manufacturers. Except for an unusual version by J. and G. Meakin, the patterns made by the various manufacturers were almost identical.

Wheat and Hops: Jacob Furnival and Company

I found no examples or illustrations of the Jacob Furnival Wheat and Hops pattern; however, Wetherbee stated that the firm originated the pattern *circa* 1860.¹ The firm was active in Cobridge until 1870.²

Wheat and Hops: Clementson Brothers

The Clementson brothers operated two potteries in Hanley from 1867 until 1916.³ The firm had previously been owned (1839-67) by their father, Joseph Clementson, who produced other patterns with raised wheat motifs and who may have also made the Wheat and Hops pattern.

Wheat and Hops: Robert Cochran and Company

No examples or illustrations of Cochran's Wheat and Hops pattern were found. Marked examples apparently do exist, since Wetherbee has identified Robert Cochran as a manufacturer of the pattern.⁴ Cochran is believed to have begun production of the Wheat pattern not long after 1863.⁵ The firm operated potteries in Glasgow until 1918.⁶

Wheat and Hops: Alfred Meakin Limited

Alfred Meakin has operated factories in Tunstall since 1875. The marked example in Figure 32 dates from *circa* 1914 to *circa* 1930.⁷



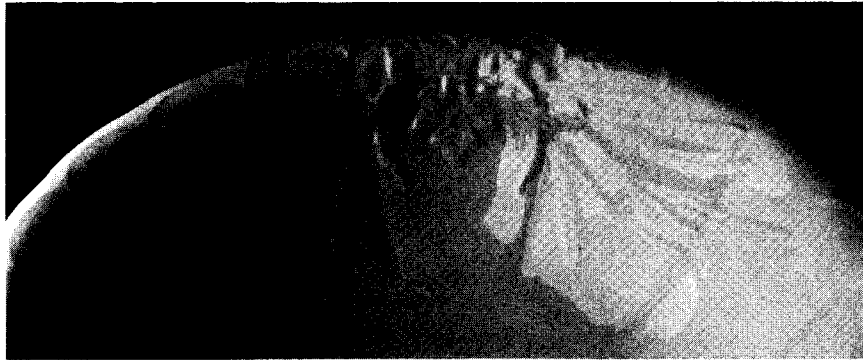
32 Wheat and Hops covered chamber pot and mark, Alfred Meakin. (Photo by C. Lefebvre; drawing by D. Kappler.)



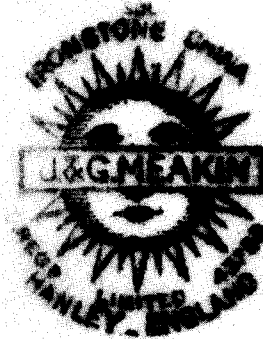
Wheat and Hops: James and George Meakin

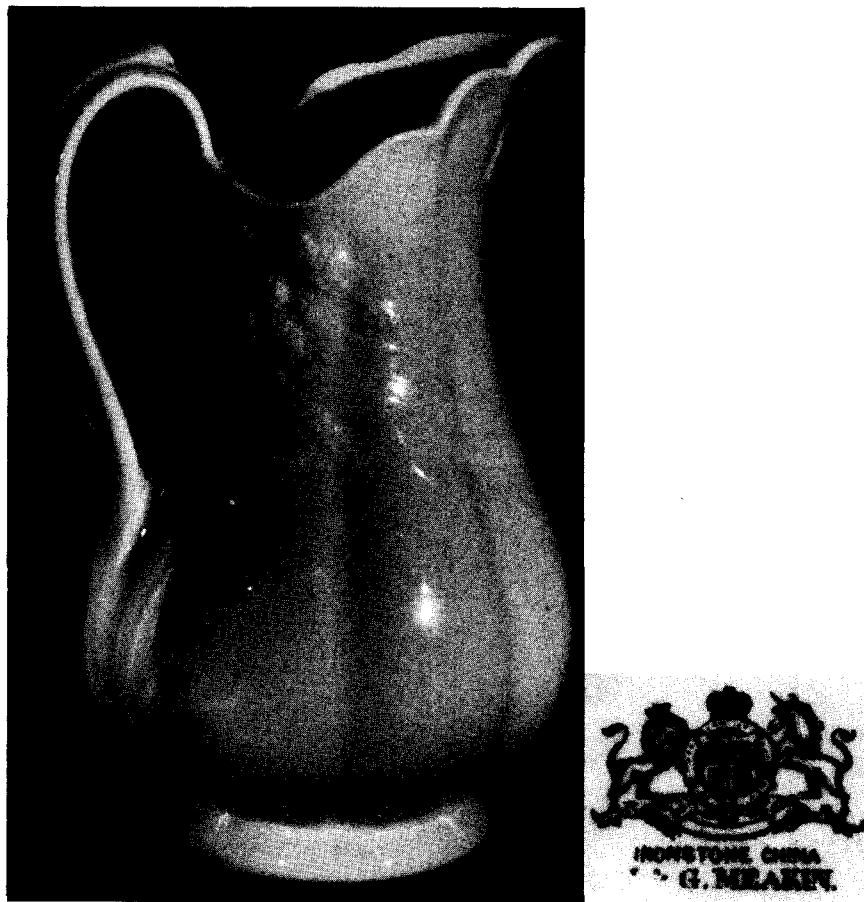
The firm of J. and G. Meakin has operated potteries in Hanley, Cobridge and Burslem from 1852.⁸ Wetherbee stated that the firm first made the pattern about 1865; marked examples date from prior to 1890 to the 1930s.⁹

The washbasin illustrated in Figure 33 is the only example of the Wheat and Hops pattern I have found that used the combined motifs as a major decoration covering most of the sides of a vessel. On all other pieces wheat and hop clusters appear as decoration around handles, knobs or pouring lips. Since the basin bears a mark that dates at least 22 years later than that on its matching ewer (Fig. 34), it was probably a replacement for an earlier, broken basin. This unusual version of the Wheat and Hops pattern must have been available from at least 1890 until after 1912.

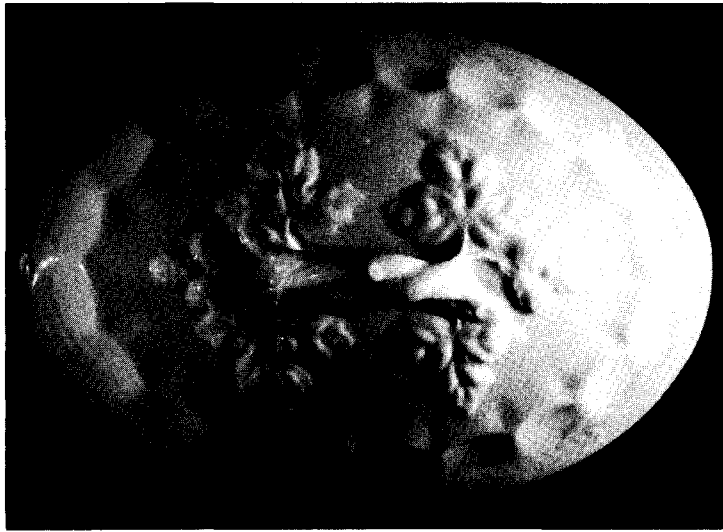


33 Wheat and Hops washbasin and mark, J. and G. Meakin. (Photos by J. Dewhirst.)

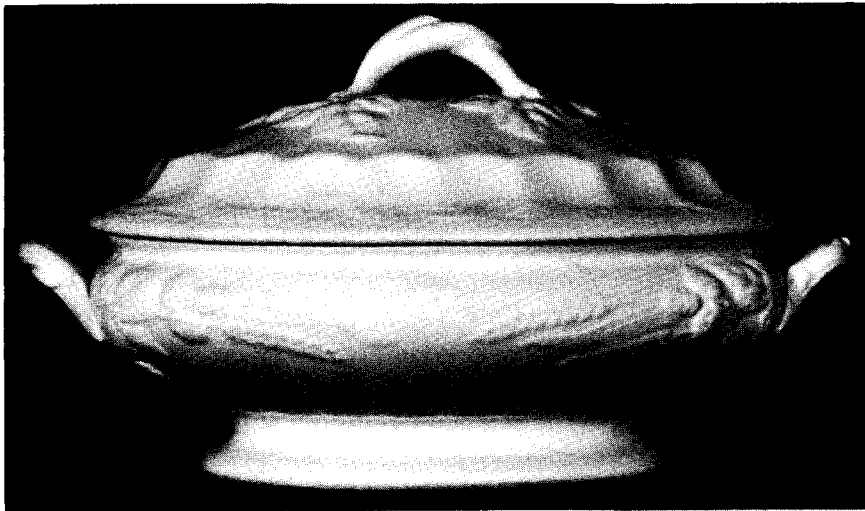




34 Wheat and Hops ewer and mark, J. and G. Meakin. (Photos by C. Lefebvre and J. Dewhirst.)



35 Wheat and Hops dish cover (see also Fig. 36), J. and G. Meakin.
(Photo by R. Chan.)

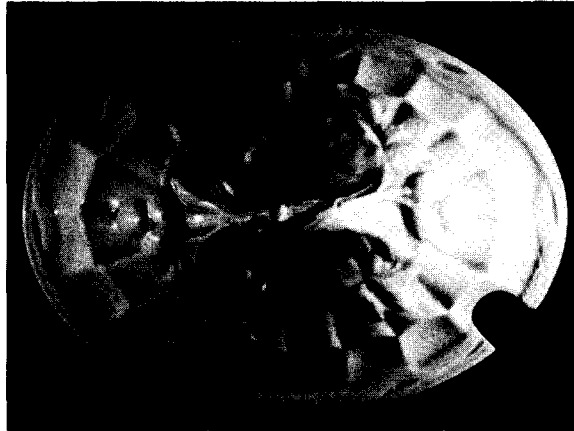


36 Wheat and Hops covered dish and mark,
J. and G. Meakin. (Photos by R. Chan.)

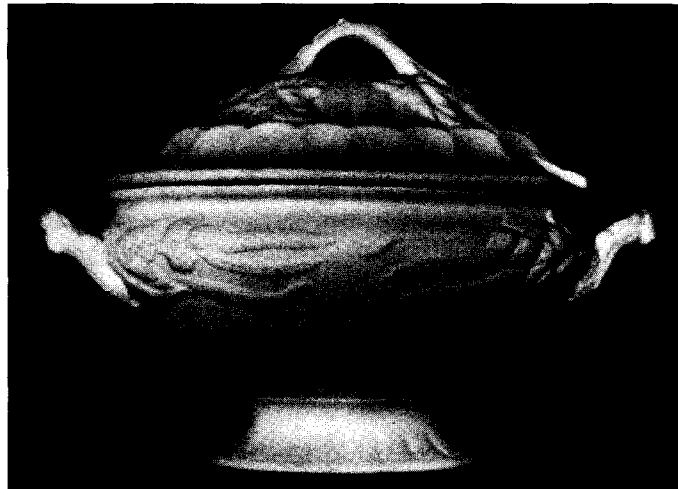


Wheat and Hops: St. Johns Stone Chinaware Company

The St. Johns Stone Chinaware Company, a Canadian pottery in Saint-Jean, Quebec, was in business from 1873 until 1899.¹⁰



37 Wheat and Hops tureen lid (see also Fig. 38), St. Johns Stone Chinaware Company. (Photo by R. Chan.)

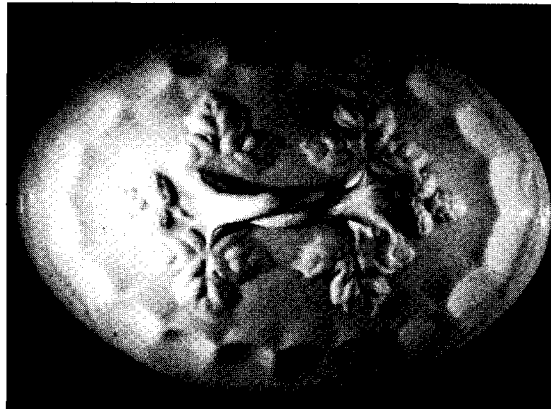


38 Wheat and Hops covered tureen and mark, St. Johns Stone Chinaware Company. (Photos by R. Chan.)



Wheat and Hops: William Taylor

William Taylor operated the Pearl Pottery in Brook Street, Hanley, from 1860 until 1881.¹¹



39 Wheat and Hops dish cover (see also Fig. 40), William Taylor. (Photo by R. Chan.)



40 Wheat and Hops covered dish and mark, William Taylor. (Photos by R. Chan.)



PRAIRIE SHAPE

The Prairie Shape pattern, incorporating wheat and poppy motifs, was introduced by Joseph Clementson in 1861. It seems to have had only two manufacturers, Joseph Clementson (later Clementson Brothers) and Livesley, Powell and Company. It should not be confused with two similar patterns, Poppy and Wheat and Scotia Shape.

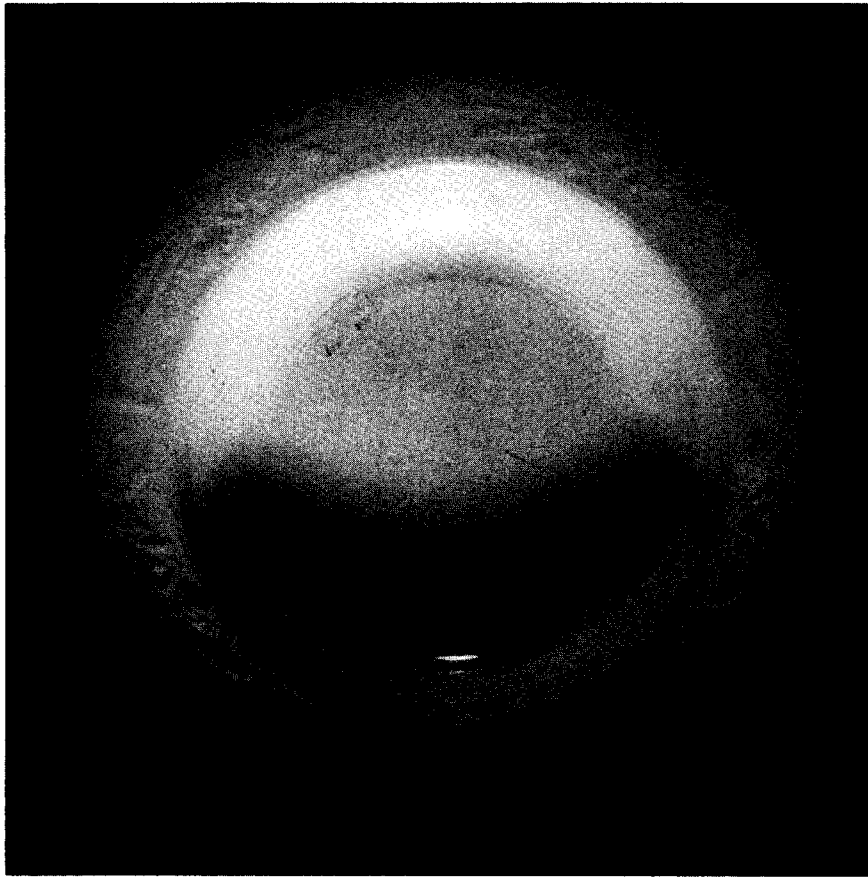
Prairie Shape: Joseph Clementson and Clementson Brothers

Joseph Clementson operated two potteries in Hanley until 1867 when he retired, leaving the firm to his four sons. They continued the firm, under the name Clementson Brothers, until 1916.¹ The Prairie Shape pattern was registered twice, first on 15 November 1861 and then on 4 July 1862.



41 Prairie Shape saucer, Joseph Clementson. The dark line around the rim is pink lustre. (Photo by C. Lefebvre.)

Two different marks, both including pattern name, maker and diamond registration marks, were used.⁶² The firm produced the pattern until at least 1870.³



42 Prairie Shape plate, Clementson Brothers. (Photo by R. Chan.)

Prairie Shape: Livesley, Powell and Company

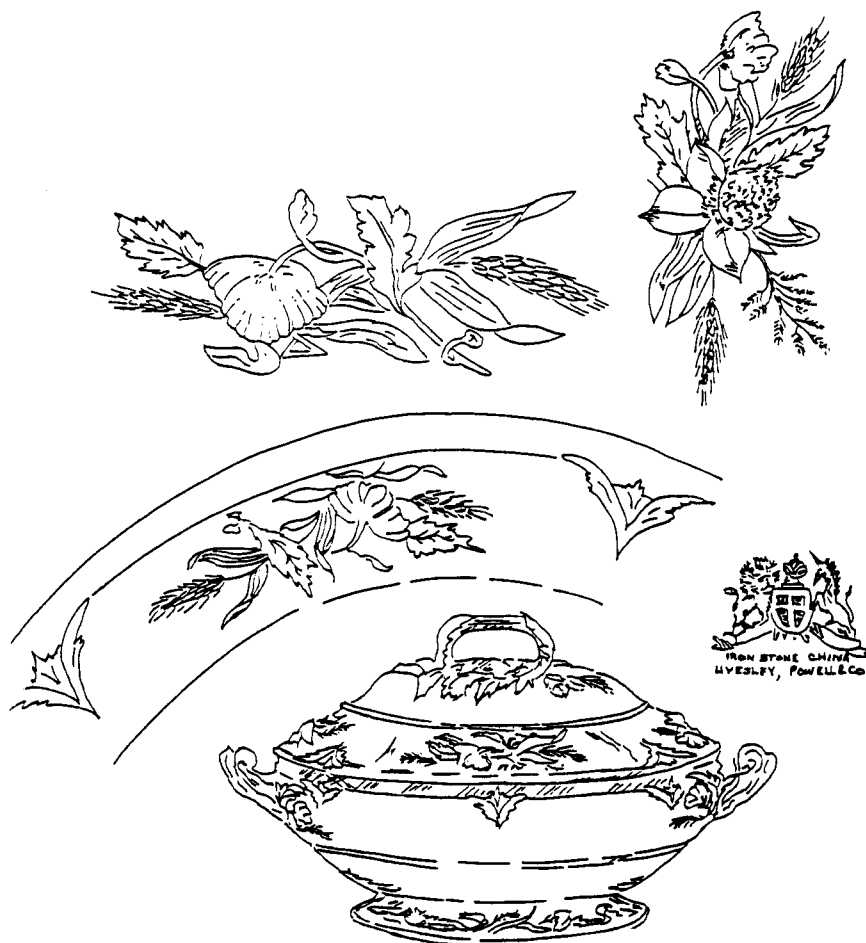
No illustration is available of Livesley and Powell's version of Prairie Shape, the existence of which is mentioned in Wetherbee's *A Look at White Ironstone*.⁴ As Livesley, Powell and Company the firm operated potteries in Hanley until 1866, when its name was changed to Powell and Bishop.⁵

POPPY AND WHEAT

Poppy and Wheat is distinguishable from two other similar patterns featuring wheat and poppy motifs, Prairie Shape and Scotia Shape, by the long beards in its grain motif. The pattern is called "Poppy and Wheat" or "Prairie Flowers" by collectors; its original name is not known.

Poppy and Wheat: Livesley, Powell and Company

The Hanley firm of Livesley, Powell and Company was in business under



43 Poppy and Wheat, Livesley, Powell and Company, and Powell and Bishop. (Jean Wetherbee, *A Look at White Ironstone* [Des Moines: Wallace-Homestead Book Co., 1980], p. 74.)

that name from 1851 until 1866 when its name was changed to Powell and Bishop.¹ The pattern was also manufactured by Powell and Bishop.

Poppy and Wheat: Powell and Bishop

The firm formerly known as Livesley, Powell and Company was active in Hanley under the name Powell and Bishop from 1866 until 1878 when John Stonier joined the firm and its name was changed to Powell, Bishop and Stonier.²

SCOTIA SHAPE

The Scotia Shape pattern, incorporating wheat and poppy motifs, should not be confused with two other similar patterns, Prairie Shape and Poppy and Wheat. It seems to have had only one manufacturer, Frederick Jones and Company, which operated potteries in Longton from 1865 until 1886.¹



44 Scotia Shape, Frederick Jones and Company. (Jean Wetherbee, *A Look at White Ironstone* [Des Moines: Wallace-Homestead Book Co., 1980], p. 75.)

CORN AND OATS

The Corn and Oats pattern does not actually feature a wheat motif. However, the close resemblance between its ear of corn and the usual head of wheat, as well as the overall appearance of the pattern, argue for its inclusion in this survey. There is no evidence that the "Corn and Oats" name was used by British manufacturers. In Britain the word "corn" refers to cereal grains such as wheat and oats rather than to Indian corn or maize. I suspect that "Corn and Oats" is a name used by



45 Corn and Oats plate and mark, Edmund T. Wood. (Photos by R. Chan.)



American ceramic collectors and antique dealers. The pattern was introduced in 1863 under the mark J. WEDGWOOD.

Corn and Oats: Edmund T. Wood

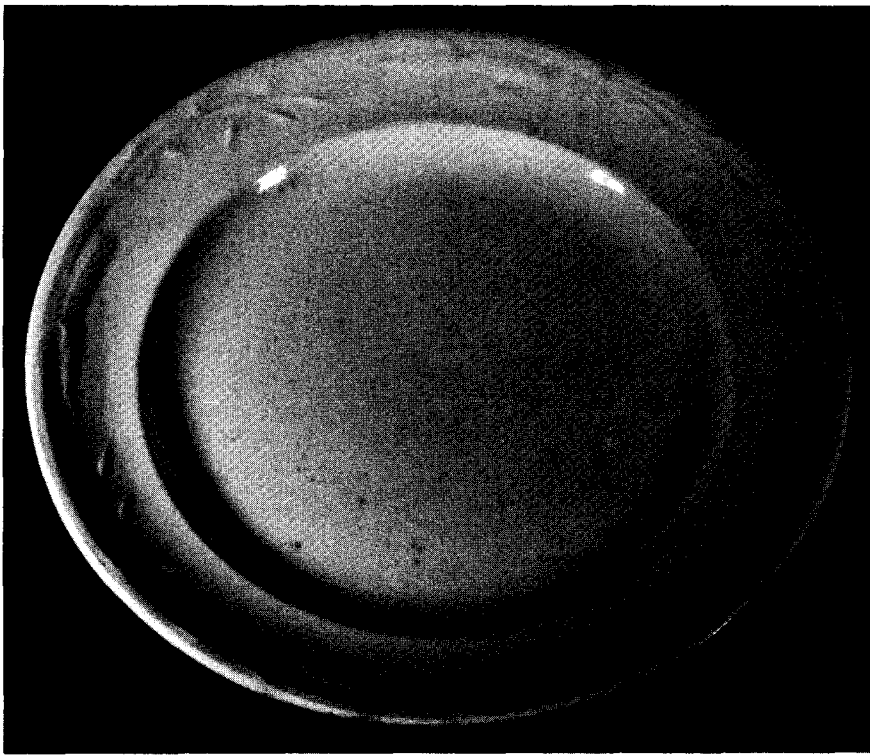
The first Corn and Oats pattern was registered 31 October 1863 by Edmund T. Wood, successor to John Wood (in business from 1841 to 1860).¹ The latter had adopted the middle name "Wedg" and marked his wares J. WEDGWOOD. Edmund Wood continued to use that mark and any Corn and Oats articles bearing it date from 1863 to 1876 when his Woodland Pottery in Tunstall was sold to Hollinshead and Kirkham.² The pattern continued to be manufactured by Hollinshead and Kirkham.

Corn and Oats: Davenport

Illustrations of marked examples of Davenport's Corn and Oats appear in Jean Wetherbee's *A Look at White Ironstone*.³ Differences between this firm's version of the pattern and the version made by Edmund T. Wood and later Hollinshead and Kirkham are not evident. Corn and Oats articles bearing the Davenport mark could date from November 1866, when Edmund Wood's pattern would no longer have been protected, until 1887, when the Davenport firm ceased operations.⁴

Corn and Oats: Hollinshead and Kirkham

Hollinshead and Kirkham acquired the Corn and Oats pattern when it bought the Woodland Pottery in Tunstall from Edmund T. Wood in 1876.⁵ The Corn and Oats pattern it produced is apparently no different than that produced by Edmund Wood under the J. WEDGWOOD mark. Hollinshead and Kirkham used LATE WEDGWOOD in its mark after 1876. The firm continued until 1956, but no examples of the Corn and Oats pattern have been found that would date after 1891.



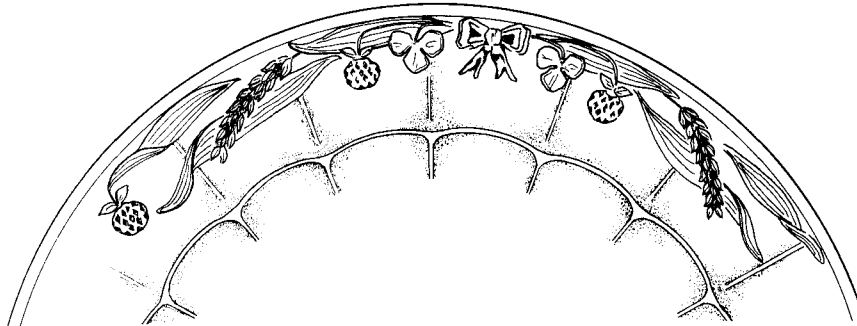
46 Corn and Oats plate, Hollinshead and Kirkham. (Photo by C. Lefebvre.)

WHEAT AND CLOVER

It is not known who first introduced the Wheat and Clover pattern. It was made by at least three manufacturers active in the 1860s and 1870s, and by one manufacturer, Tomkinson Brothers and Company, about which nothing other than the company name is known. There is no evidence that the name "Wheat and Clover" was used by manufacturers.

Wheat and Clover: Ford, Challinor and Company

Ford, Challinor and Company, also listed in records as Ford and Challinor, operated the Lion Works in Sandyford, Tunstall, from 1865 until 1880.¹



47 Wheat and Clover plate and mark, Ford, Challinor and Company. (Private collection, George L. Miller; drawing by J. Métivier, photo by R. Won.)



Wheat and Clover: Taylor Brothers

Taylor Brothers has been identified as a manufacturer of the Wheat and Clover pattern by Jean Wetherbee.² Taylor Brothers operated a pottery in Market Street, Hanley, from 1862 until 1871.³ While a firm called Taylor Brothers operated the Leeds Pottery in Yorkshire for a few years after 1878,⁴ it is more likely that the Staffordshire firm is the manufacturer identified by Wetherbee. No illustration is available.

Wheat and Clover: Tomkinson Brothers and Company

No record of Tomkinson Brothers and Company exists in Jewitt's works or in any of the ceramic mark books. An example of the Wheat and Clover pattern with this firm's mark has been found by Wetherbee.⁵

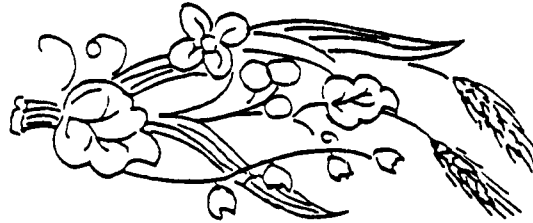
Wheat and Clover: Turner and Tomkinson

Under the name Turner and Tomkinson the firm operated the Victoria Works in Tunstall from 1861 until 1873, when the firm's name was changed to G.W. Turner and Sons.⁶ A sketch of the pattern and its mark are illustrated in M.W. Kamm's *Old China*.⁷ Except for the manufacturer's name, the mark is the same as that used by Ford, Challinor and Company, even to the words PEARL IRONSTONE CHINA.

WHEAT IN THE MEADOW

The Wheat in the Meadow pattern was registered 29 October 1869 by Powell and Bishop of Hanley.¹ The firm operated under the name Powell and Bishop from 1866 to 1878, as Powell, Bishop and Stonier from 1878 to 1891, and as Bishop and Stonier from 1891 to the 1930s.²

The original illustration of the pattern registered with the British Patents Office is unfit for reproduction; however, the pattern has been illustrated in Jean Wetherbee's *A Look at White Ironstone*.³ She has sketched the moulded design from an object bearing the Patents Office diamond registration mark. The pattern name, Wheat in the Meadow, is apparently one adopted by Wetherbee to distinguish this pattern from others using wheat and floral motifs.



48 Wheat in the Meadow, Powell and Bishop. (Jean Wetherbee, *A Look at White Ironstone* [Des Moines, Wallace-Homestead Book Co., 1980], p. 77.)

HYACINTH

Although the Hyacinth pattern does not include a wheat-head motif, the leaves are the same as those in the standard Wheat pattern. The floral motif depicts the original, uncultivated hyacinth rather than our modern florists' version of that plant.¹ The widely spaced ribs and the absence of a scalloped brim can also serve to distinguish fragmentary archaeological examples of the Hyacinth pattern from the Wheat pattern.

William Baker and Company operated a factory in Fenton from 1839 until 1932,² but marked examples of the Hyacinth pattern do not include the word "England" and therefore predate 1891. In 1878 Jewitt described the factory as producing "pearl-white granite."³ The marks illustrated in Figure 50 both refer to this ware. The printed mark includes the words PEARL CHINA, and the impressed mark includes the initials PW, for pearl white.



49 Hyacinth plate, W. Baker and Company. (Private collection, George L. Miller; photo by R. Chan.)

50 Marks on Hyacinth plate (Fig. 49), W. Baker and Company. (Private collection, George L. Miller; photo by R. Chan.)



UNNAMED PATTERN WITH WHEAT AND ARCHES

An unnamed toiletware design featuring wheat and arches was registered 11 May 1871 by Powell and Bishop of Hanley.¹ The original photograph, taken in 1871, is of poor quality, and the moulded design on the ewer is virtually indiscernable. The firm operated under the name Powell and Bishop from 1866 to 1878, as Powell, Bishop and Stonier from 1878 to 1891, and as Bishop and Stonier from 1891 to the 1930s.² As no marked examples of this pattern have been found, it is not known whether tableware shapes were also produced.



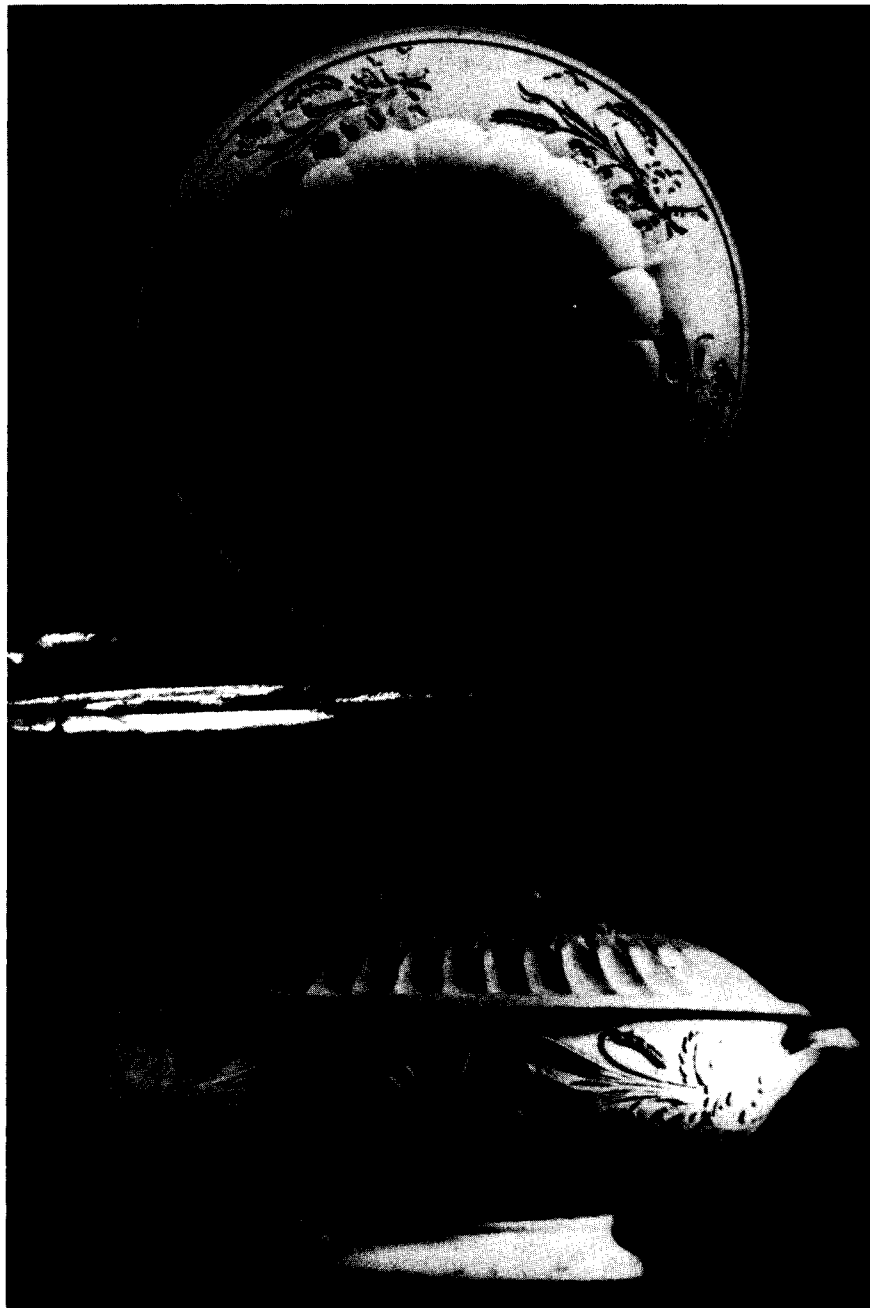
51 Washbasin and ewer in unnamed pattern with wheat and arches, Powell and Bishop. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/69, 252487; by permission of the Controller of H.M. Stationery Office.)

CANADA

The Canada pattern, composed of sprays of wheat and poppies, was introduced by Clementson Brothers of Hanley on 20 March 1877. The firm was in business until 1916.¹ An example has been found with the mark "Meikle Brothers/Liverpool";² however, no record has been found of a ceramic manufacturer by that name and it is possible that the mark refers to a china dealer. The most common mark associated with the pattern appears to be the pattern name along with the fabric name, Royal Opaque China. The mark on the plate in Figure 52 includes the moulded diamond registration mark, the pattern name, and the manufacturer.



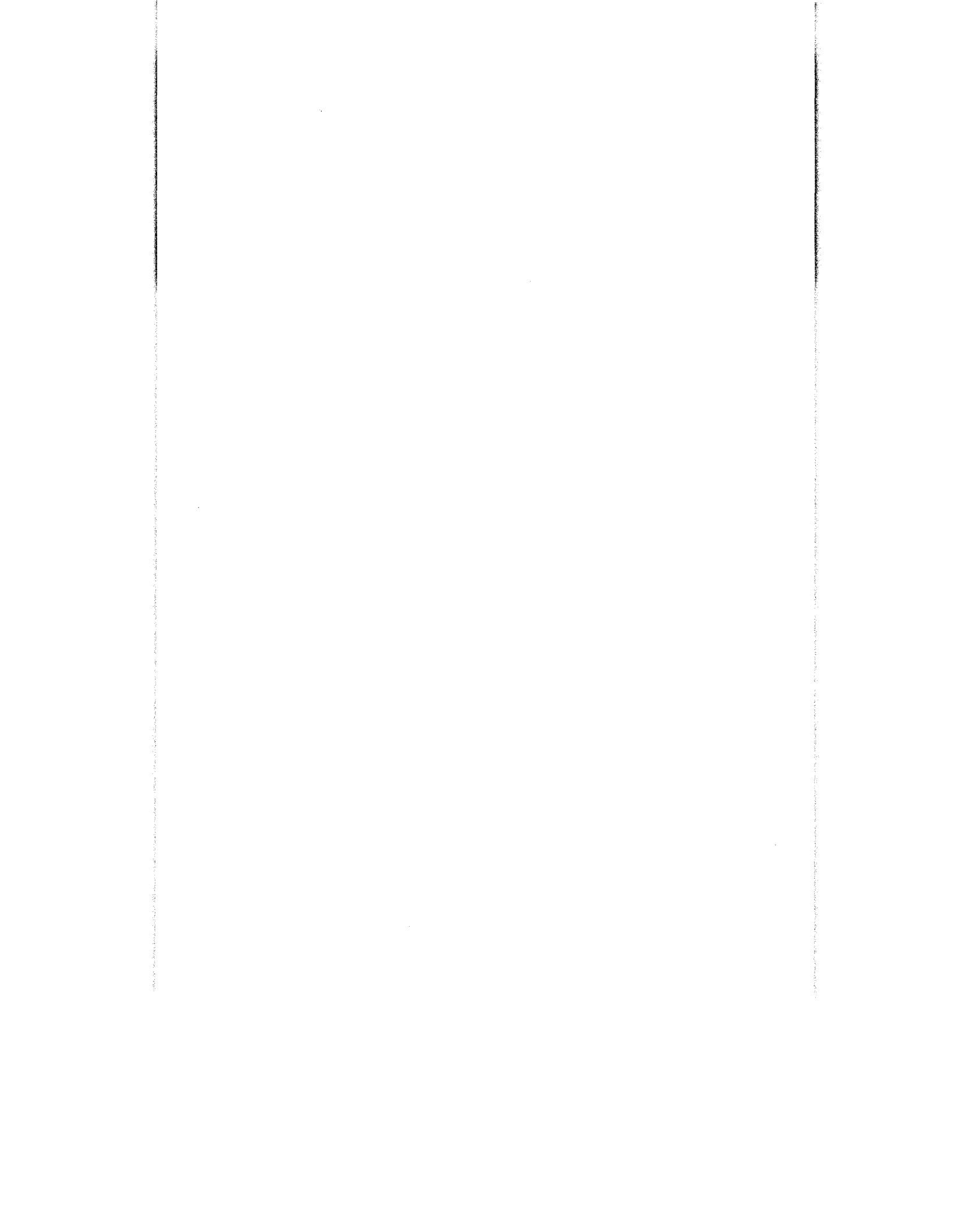
52 Canada plate, Clementson Brothers. (Photo courtesy Elizabeth Collard.)



53 "Design for Dinner Ware, 'Canada' Shape," Clementson Brothers.
(Great Britain, Public Record Office, Registers and Representations of
Designs and Trademarks, BT43/71, 308650-2; by permission of the
Controller of H.M. Stationery Office.)

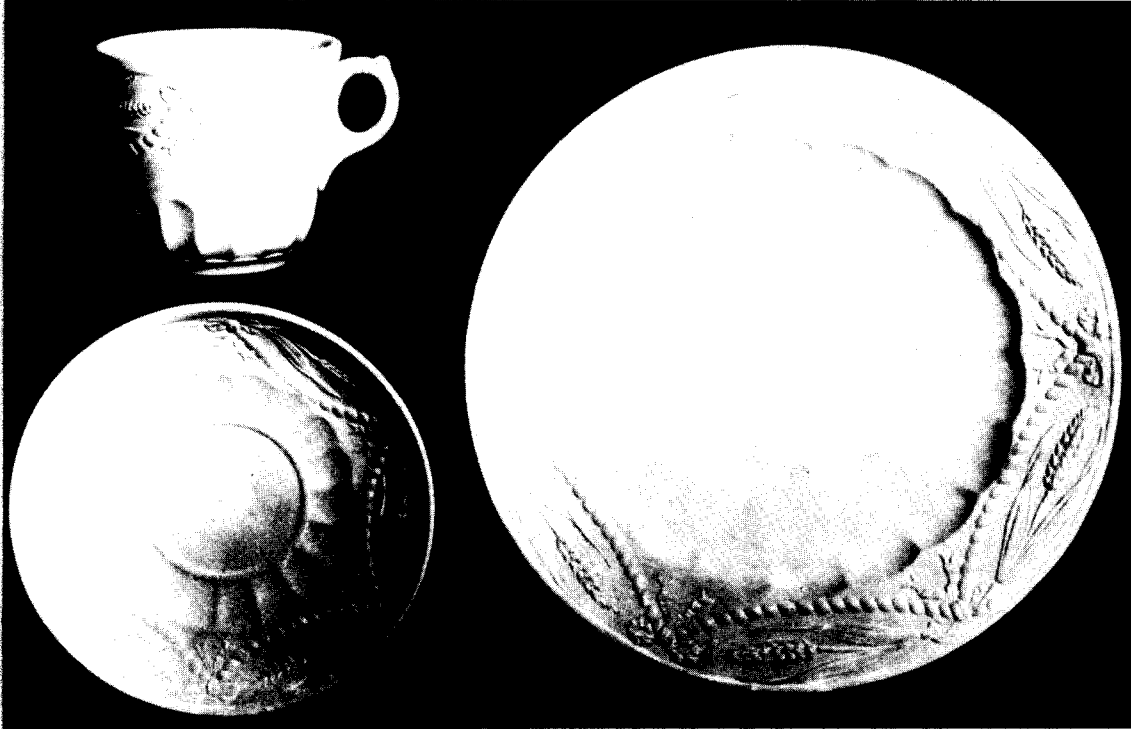


54 "Design for Tea Ware, 'Canada' Shape," Clementson Brothers.
(Great Britain, Public Record Office, Registers and Representations of
Designs and Trademarks, BT43/71, 308650-2; by permission of the
Controller of H.M. Stationery Office.)

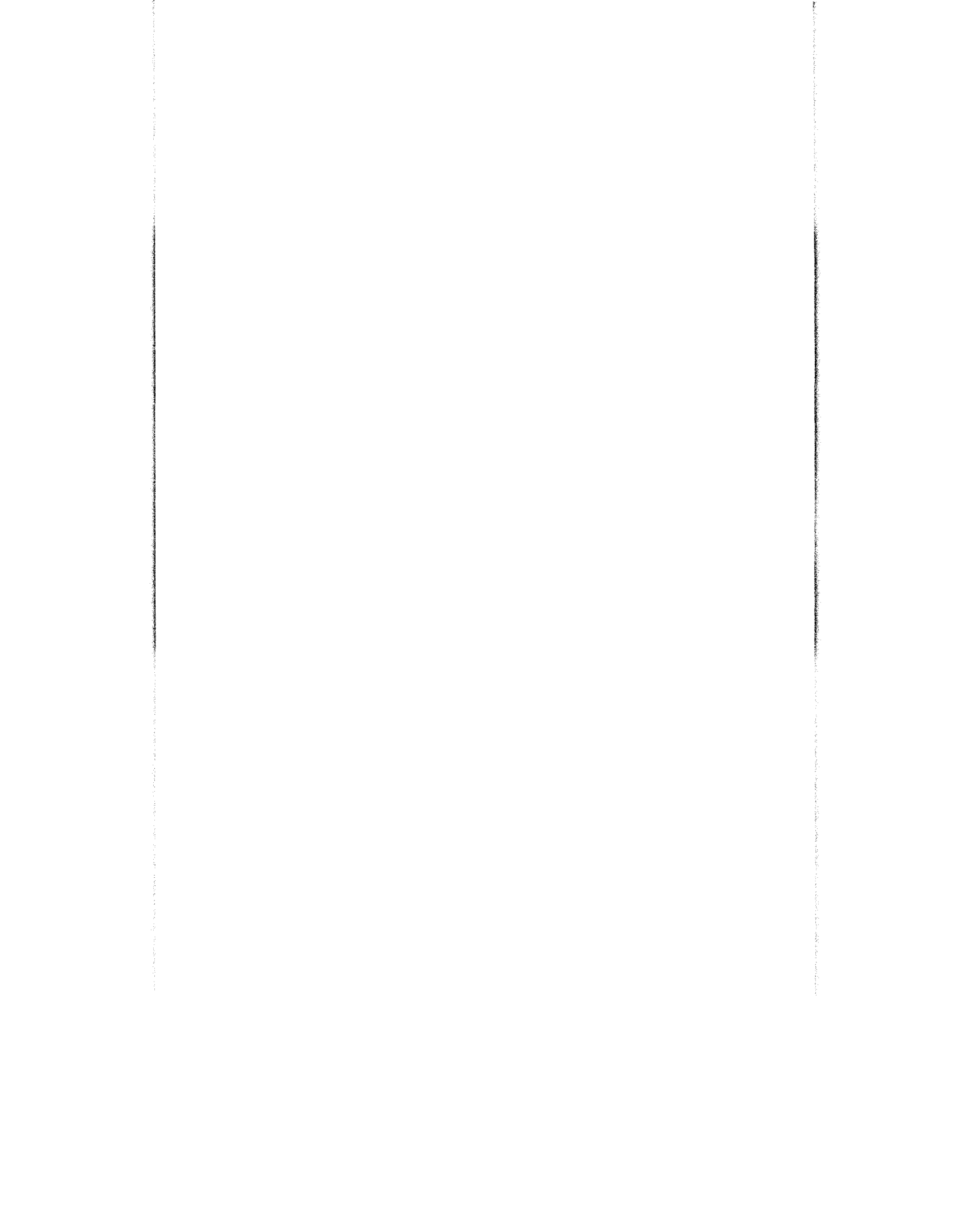


UNNAMED PATTERN WITH WHEAT, ROPE AND RIBBONS

An unnamed pattern featuring wheat, rope and ribbons was registered by Thomas Furnival and Sons of Cobridge on 20 April 1878.¹ The firm was active under that name until 1890, and under the name Furnivals Limited from 1891 to the present day.² As marked examples of this pattern have not been found, there is no saying how long it was produced. There is no evidence that the pattern was produced by any other manufacturer.



55 Plate, cup and saucer in unnamed pattern with wheat, rope and ribbons, Thomas Furnival and Sons. (Great Britain, Public Record Office, Registers and Representations of Designs and Trademarks, BT43/71, 320606; by permission of the Controller of H.M. Stationery Office.)



WHEAT AND DAISY

This pattern, called for convenience Wheat and Daisy, was introduced in the late 19th or early 20th century. The grain heads are bearded and resemble heads of barley more than those of wheat. The pattern is found on articles that have been thinly potted in comparison to articles of the same period that were decorated with other wheat patterns. The plates, unlike those in other wheat patterns, have scalloped rims. The original name of the pattern is not known.

Wheat and Daisy: William Adams and Sons

William Adams and Sons is the 20th-century name of a long-lived firm that operated factories in Tunstall and Stoke-on-Trent from 1769 to the

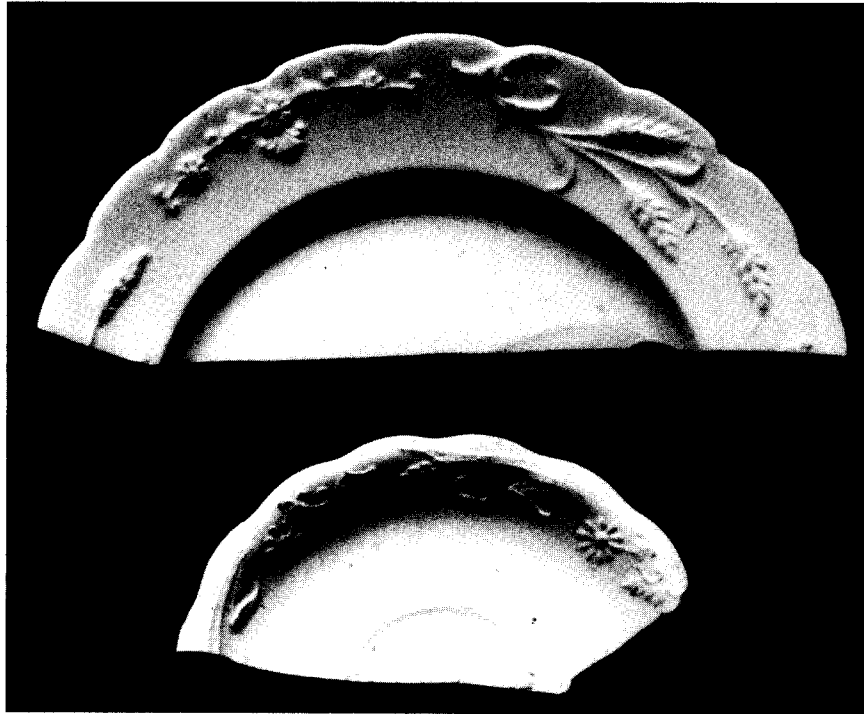


56 Wheat and Daisy soup plate, William Adams and Sons. (Photo by R. Chan.)

present day.¹ Marks (see Fig. 21) on examples of William Adams and Sons' Wheat and Daisy pattern are similar to one of the company's marks that is dateable to the 1950s.²

Wheat and Daisy: Bishop and Stonier

Bishop and Stonier, previously Powell, Bishop and Stonier, operated factories in Hanley from 1891 until 1939.³ Marked examples of the Wheat and Daisy pattern by Bishop and Stonier are dated 1899-1936.⁴

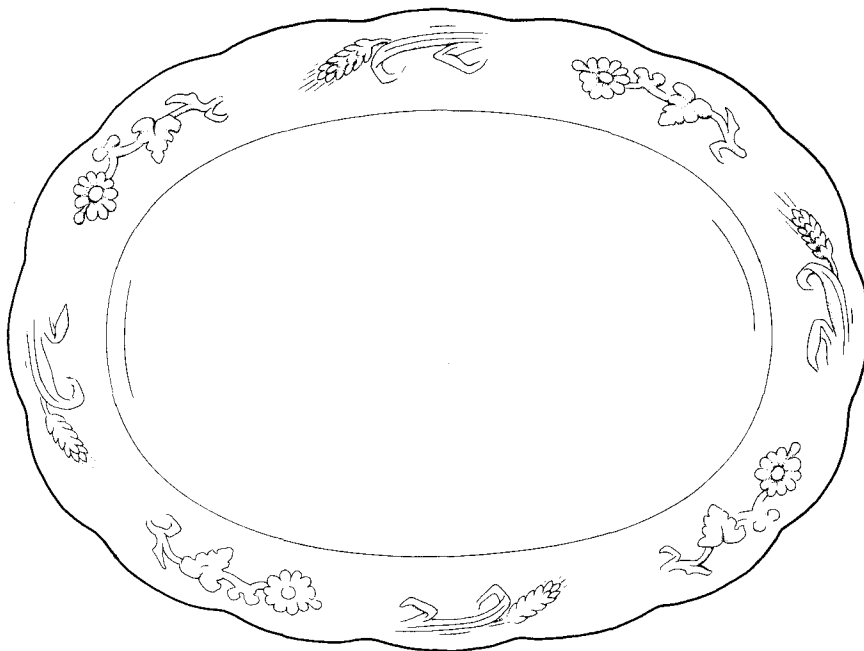


57 Wheat and Daisy plate and saucer and mark, Bishop and Stonier; from archaeological excavations at Heritage House, Smith Falls, Ontario. (Photo by R. Chan; drawing by D. Kappler.)



Wheat and Daisy: Johnson Brothers Limited

Johnson Brothers Limited has operated potteries in Hanley and Tunstall from 1883 to the present day. Marked examples of its Wheat and Daisy pattern date from 1883 to 1913.⁵



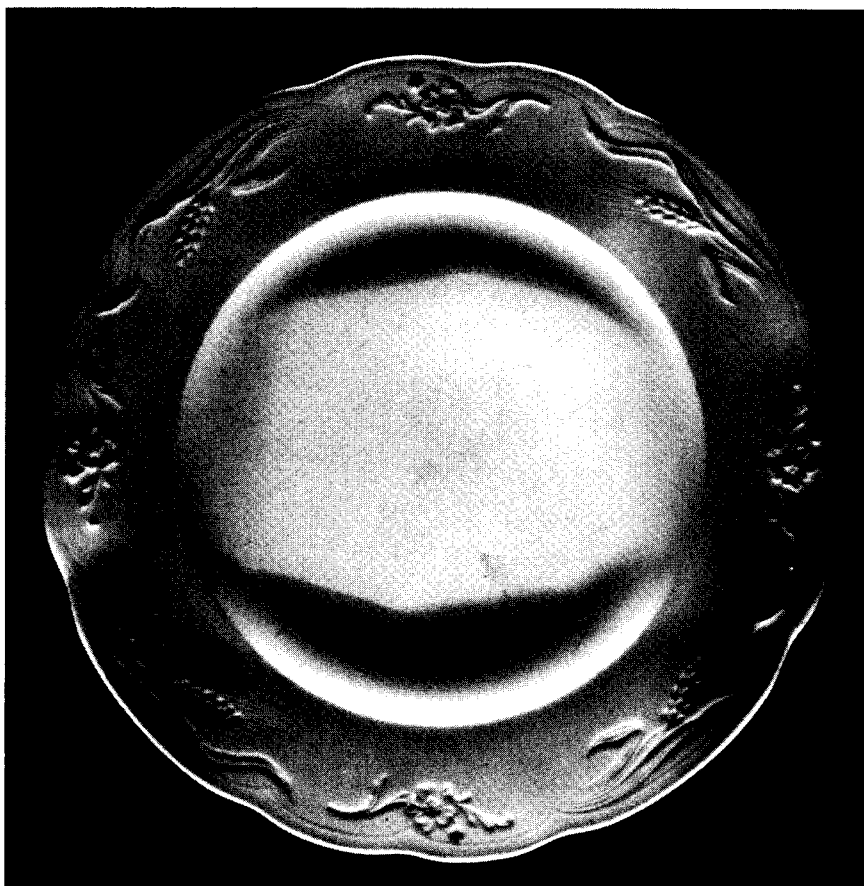
58 Wheat and Daisy platter and mark, Johnson Brothers Limited. (Drawing by D. Kappler; photo by D. Heddon.)



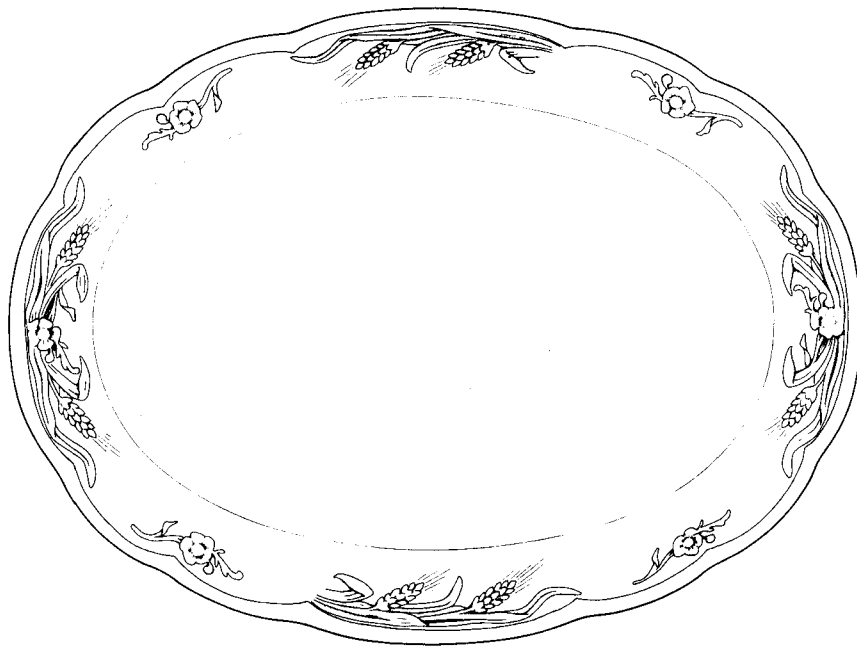
WHEAT AND ROSE

Wheat and Rose is similar to, and sometimes confused with, Wheat and Daisy. Like the latter, Wheat and Rose is found on thinly potted articles made in the late 19th and early 20th centuries. The original name of the pattern is not known.

Only one firm has been identified as making the pattern: Alfred Meakin Limited, which has operated potteries in Tunstall from 1875 to the present day. Examples of its Wheat and Rose pattern postdate 1897. The mark on the platter in Figure 60 includes LTD and dates from 1897 to about 1913; a mark on another platter does not include the word "Limited" and dates from *circa* 1914 to *circa* 1930 (see Fig. 32 for an illustration of the later mark).¹



59 Wheat and Rose plate, Alfred Meakin Limited. (Photo by R. Chan.)



60 Wheat and Rose platter and mark, Alfred Meakin Limited. (Drawing by D. Kappler; photo by R. Chan.)



APPENDIX A
REFERENCES TO WHEAT PATTERN MANUFACTURERS:
MARKED EXAMPLES AND OTHER SOURCES

Abbreviations used:

- AD Archaeological Research Division, Parks Canada, Environment Canada, Ottawa.
 ID Interpretation Division, Parks Canada, Environment Canada, Ottawa.
 HH Heritage House Archaeological Collection, Archaeological Unit [Ottawa office], Heritage Branch, Ontario Ministry of Citizenship and Culture.
 PH Pinhey House Archaeological Collection, Archaeological Unit [Ottawa office], Heritage Branch, Ontario Ministry of Citizenship and Culture.
 PC Private collection.

Maker	Pattern	Example
Adams, William, & Sons	Wheat Wheat & Daisy	ID: x.72.39.10 ID: x.72.39.90
Adams, William & Thomas	Wheat	ID: x.75.476.8 ID: x.75.476.2
Alcock, John	Wheat	Jean Wetherbee, <i>A Look at White Ironstone</i> (Des Moines: Wallace-Homestead Book Co., 1980), p. 73
Baker, William, & Co.	Hyacinth Wheat	PC: George Miller, No. 9 AD: 18G33A9-9Q
Bishop & Stonier	Wheat & Daisy	HH: Types 18 and 19
Boote, T. & R.	Wheat	AD: 1U5A1-49
Challinor, E. & C.	Wheat	Llewellynn Jewitt, <i>The Ceramic Art of Great Britain....</i> (London: Virtue & Co., 1878), Vol. 2, p. 409
Clementson Bros.	Canada	Great Britain, Public Records Office, Registers and Representations of Designs and Trademarks

		(hereafter cited as PRO), Pat. No. 308651-2 AD: 18G33A10-21Q PC: Ron Whate
	Prairie Shape Wheat & Hops	
Clementson, Joseph	Prairie Shape	ID: x.72.147.16
Cochran, Robert, & Co.	Wheat Wheat & Hops	AD: 1K80B1-8 Jean Wetherbee, op. cit., p. 71
Corn, W. & E.	Wheat	HH: type 40
Davenport	Corn & Oats	Jean Wetherbee, op. cit., p. 70
Deans (1910) Ltd.	Wheat	PH: 36N/44E/A/24
Elsmore & Forster	Wheat (Ceres Shape)	PRO, Pat. No. 123738
Ford, Challinor & Co.	Wheat & Clover	PC: George Miller, No. 67
Furnival, Jacob, & Co.	Wheat & Hops	Jean Wetherbee, op. cit., p. 71
Furnival, Thomas, & Sons	Unnamed pattern with wheat, rope & ribbons Wheat	PRO, Pat. No. 320606 ID: x.75.476.1
Goddard & Burgess (This firm appears to be an exporter of pottery, not a manufacturer.)	Ceres	Bill of lading, PC: George Miller
Hollinshead & Kirkham	Corn & Oats Wheat	ID: x.72.589.13 ID: x.75.476.22 HH: 2.3.B.16
Johnson Bros.	Wheat & Daisy	ID: x.77.454.35
Jones, Frederick, & Co.	Scotia Shape	Jean Wetherbee, op. cit., p. 75
Livesley, Powell & Co.	Poppy & Wheat Prairie Shape	Ibid., p. 74 Ibid., p. 73
Meakin, Alfred	Wheat Wheat & Hops Wheat & Rose	PC: M. Sutherland ID: x.73.210.7 ID: x.71.226.18

Meakin, Henry	Wheat	Llewellynn Jewitt, op. cit., Vol. 2, p. 295
Meakin, J. & G.	Wheat Wheat & Hops	ID: x.72.193.16 ID: x.73.210.1
Mellor, Taylor & Co.	Wheat	ID: x.75.476.21
Methven, David, & Sons	Wheat	AD: 1K99A1-222
Pearson, Edward	Wheat	PH: no number
Powell & Bishop	Poppy & Wheat Unnamed pattern with wheat & arches Wheat in the Meadow	Jean Wetherbee, op. cit., p. 74 PRO, Pat. No. 252487 Jean Wetherbee, op. cit., p. 77
St. Johns Stone Chinaware Co.	Wheat Wheat & Hops	ID: x.72.611.1 ID: x.71.232.3
Taylor Bros.	Wheat & Clover	Jean Wetherbee, op. cit., p. 75
Taylor, William	Wheat Wheat & Hops	AD: 18G33A10-13Q ID: x.71.369.2
Tomkinson Bros. & Co.	Wheat & Clover	Jean Wetherbee, op. cit., p. 75
Turner, Goddard & Co.	Wheat	PC: George Miller, No. 5
Turner & Tomkinson	Wheat Wheat & Clover	Jean Wetherbee, op. cit., p. 72 Ibid., p. 75
Walley, Edward	Ceres	PRO, Pat. No. 78634
Weatherby, J.H., & Sons	Wheat	ID: x.76.52.9
Wedgwood (see Wood, Edmund T.)		
Wilkinson, Arthur J.	Wheat	J.R. Weatherby, pers. com.
Wood, Edmund T. (His mark was J. WEDG- WOOD, the same as his predecessor, John Wood.)	Corn & Oats	ID: x.72.589.12

1. The first step in the process of creating a new product is to identify a market need. This is often done through market research, which can involve surveys, focus groups, and other methods of gathering information from potential customers.

2. Once a market need has been identified, the next step is to develop a product concept. This involves creating a detailed description of the product, including its features, benefits, and target market.

NOTES

Introduction

- 1 Arnold R. Mountford, "Documents relating to English Ceramics of the 18th & 19th Centuries," Journal of Ceramic History, No. 8 (1975), pp. 3-41.
- 2 Jean Wetherbee, A Look at White Ironstone (Des Moines: Wallace-Homestead Book Co., 1980), pp. 18, 37.
- 3 Ibid., pp. 135-36.
- 4 Llewellynn Jewitt, The Ceramic Art of Great Britain.... (London: Virtue & Co., 1878) (hereafter cited as The Ceramic Art), Vol. 2, pp. 296, 283, 340.
- 5 George L. Miller, "Classification and Economic Scaling of 19th Century Ceramics," Historical Archaeology, Vol. 14 (1980), pp. 10, 21, 22, 32.
- 6 T. Eaton Company catalogues (imprint varies, Canadian Library Association Newspaper Microfilming Project: T. Eaton Catalogues, 1884-1952).

Early Moulded Designs: Precursors of the Wheat Pattern?

- 1 Hugh Wakefield, Victorian Pottery (New York: Thomas Nelson & Sons, 1962), p. 37.
- 2 Jugs dated 1794 and 1806, decorated respectively with barley and hop motifs, are illustrated in Geoffrey A. Godden, British Pottery and Porcelain, 1780-1850 (London: Arthur Barker, 1963), Pls. 11, 23; P.C. Trubridge, "The English Ale Glasses, 1685-1830" in The Glass Circle 1, ed. R.J. Charleston, Wendy Evans and Ada Polak (Newcastle upon Tyne: Oriel Press, 1972), pp. 53-57; P.C. Trubridge, "The English Ale Glasses, Group 3. The Tall Baluster and Flute Glasses for Champagne and Ale," in The Glass Circle 2, ed. R.J. Charleston, Wendy Evans and Ada Polak (Old Woking, Eng.: Unwin Bros., 1975), pp. 33-36; Salem, Mass. Essex Institute. Sample books of Britannia candlesticks, teapots and other tableware, n.p., [18--?], Vol. 2, "Brittania [sic] Metal Goods."
- 3 Hugh Wakefield, op. cit., p. 48; Great Britain. Public Record Office, Registers and Representations of Designs and Trademarks (hereafter cited as PRO), BT43/65, 78634; BT43/66, 86857, 89958 and 104397.
- 4 PRO, BT43/65, 78634.
- 5 Geoffrey A. Godden, Encyclopaedia of British Pottery and Porcelain Marks (New York: Bonanza Books, [1964]) (hereafter cited as Encyclopaedia), p. 644.
- 6 A copy of the mark is in the records of the Victoria and Albert Museum, London. It is also illustrated in Geoffrey A. Godden, Encyclopaedia, Pl. 8.
- 7 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 409.
- 8 T. Eaton Company catalogues, op. cit., 1897.
- 9 PRO, BT43/66, 89469.
- 10 Geoffrey A. Godden, Encyclopaedia, p. 481.
- 11 PRO, BT43/67, 123738-40.

Wheat

- 1 PRO, BT43/67, 123738-40.
- 2 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 430.
- 3 Geoffrey A. Godden, Encyclopaedia, p. 23.
- 4 Ibid., pp. 21-22.
- 5 PRO, BT43/72, 360954; Geoffrey A. Godden, Encyclopaedia, p. 22; William Chaffers, Marks & Monograms on European and Oriental Pottery and Porcelain, 15th ed. rev. (London: William Reeves, 1965), Vol. 2, p. 56.
- 6 Marked plate x.75.476.2 in Interpretation Division collections, Parks Canada, Ottawa.
- 7 This is pointed out in Geoffrey A. Godden's appendix, "Marks and Dating," in Llewellynn Jewitt, Jewitt's Ceramic Art of Great Britain, 1800-1900 ... being a revised and expanded edition of those parts of The Ceramic Art of Great Britain by Llewellynn Jewitt, F.S.A., dealing with the nineteenth century, ed. and rev. Geoffrey A. Godden (New York: Arco Publishing, 1972) (hereafter cited as Jewitt's Ceramic Art), p. 257.
- 8 Ibid., p. 48.
- 9 Geoffrey A. Godden, Encyclopaedia, p. 84.
- 10 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 11; Geoffrey A. Godden, Encyclopaedia, p. 84.
- 11 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 257.
- 12 Ibid., p. 409.
- 13 Geoffrey A. Godden, Encyclopaedia, p. 137.
- 14 Arnold J. Fleming, Scottish Pottery (Glasgow: MacLehose, Jackson & Co., 1923), p. 111.
- 15 Ibid., p. 112.
- 16 Geoffrey A. Godden, Encyclopaedia, p. 157.
- 17 Ibid., p. 175.
- 18 Ibid.
- 19 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 281.
- 20 Geoffrey A. Godden, Encyclopaedia, p. 196.
- 21 Ibid., p. 263.
- 22 Ibid., p. 264.
- 23 Ibid., p. 332.
- 24 The change in ownership is mentioned in Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 430; the date of Hollinshead and Kirkham's move to Tunstall is given in Geoffrey A. Godden, Encyclopaedia, p.332.
- 25 John Patrick Cushion, comp., Pocket Book of British Ceramic Marks, including Index to Registered Designs, 1842-83, 3rd ed. rev. (London: Faber and Faber, 1976), p. 313, in which a pattern that is consistently marked J. WEDGWOOD has been registered by Edmund T. Wood.
- 26 Geoffrey A. Godden, Encyclopaedia, pp. 501, 655.
- 27 Ibid., p. 425.
- 28 Ibid., p. 625.
- 29 J.R. Weatherby, pers. com.
- 30 Tom Joyes, pers. com.
- 31 Ibid.
- 32 J.R. Weatherby, pers. com.
- 33 Jean Wetherbee, op. cit., p. 73.

- 34 Geoffrey A. Godden, Encyclopaedia, p. 27.
- 35 Ibid., p. 425.
- 36 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 295.
- 37 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 35.
- 38 Ibid., p. 75.
- 39 Geoffrey A. Godden, Encyclopaedia, p. 427.
- 40 T. Eaton Company catalogues, op. cit., 1897-1904, passim.
- 41 Geoffrey A. Godden, Encyclopaedia, p. 432.
- 42 Ibid., p. 433.
- 43 Ibid., p. 728.
- 44 Elizabeth Collard, Nineteenth-Century Pottery and Porcelain in Canada (Montreal: McGill University Press, 1967), pp. 281-90.
- 45 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 75.
- 46 Ibid., p. 144.
- 47 Jean Wetherbee, op. cit., p. 71.

Wheat and Hops

- 1 Jean Wetherbee, op. cit., p. 71. The source of this information is not given.
- 2 Geoffrey A. Godden, Encyclopaedia, p. 262.
- 3 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 75.
- 4 Jean Wetherbee, op. cit., p. 71.
- 5 Arnold J. Fleming, op. cit., p. 111.
- 6 Geoffrey A. Godden, Encyclopaedia, p. 157.
- 7 Ibid., p. 426.
- 8 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 75.
- 9 Jean Wetherbee, op. cit., p. 71; Geoffrey A. Godden, Encyclopaedia, p. 427.
- 10 Elizabeth Collard, op. cit., pp. 281-90.
- 11 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 75.

Prairie Shape

- 1 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 70.
- 2 Objects x.72.147.16 and x.73.23.23 in the collections of the Interpretation Division, Parks Canada, Ottawa.
- 3 Archaeological Research Division, Parks Canada, Ottawa, artifact 18G33A10-21Q bears a mark that is dated ca. 1870+ (Geoffrey A. Godden, Encyclopaedia, p. 150).
- 4 Jean Wetherbee, op. cit., p. 73.
- 5 Geoffrey A. Godden, Encyclopaedia, p. 392.

Poppy and Wheat

- 1 Geoffrey A. Godden, Encyclopaedia, p. 392.
- 2 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 67.

Scotia Shape

- 1 Geoffrey A. Godden, Encyclopaedia, p. 359.

Corn and Oats

- 1 John Patrick Cushion, comp., op. cit., p. 392; Geoffrey A. Godden, Encyclopaedia, p. 687.
- 2 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 142.
- 3 Jean Wetherbee, op. cit., p. 70.

- 4 Geoffrey A. Godden, Encyclopaedia, p. 189.
- 5 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 142.

Wheat and Clover

- 1 Llewellynn Jewitt, Jewitt's Ceramic Art, pp. 140-41.
- 2 Jean Wetherbee, op. cit., p. 75.
- 3 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 58.
- 4 Ibid., p. 202.
- 5 Jean Wetherbee, op. cit., p. 75.
- 6 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 141.
- 7 Minnie Watson Kamm, Old China (Grosse Pointe, Mich.: Kamm Publications, 1951), p. 48.

Wheat in the Meadow

- 1 PRO, BT43/69, 235401.
- 2 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 67.
- 3 Jean Wetherbee, op. cit., p. 77.

Hyacinth

- 1 Ann Leighton, American Gardens in the Eighteenth Century; "for Use or for Delight" (Boston: Houghton Mifflin, 1976), p. 432.
- 2 Geoffrey A. Godden, Encyclopaedia, p. 51.
- 3 Llewellynn Jewitt, The Ceramic Art, Vol. 2, p. 408.

Unnamed Pattern with Wheat and Arches

- 1 PRO, BT43/69, 252487.
- 2 Llewellynn Jewitt, Jewitt's Ceramic Art, p. 67.

Canada

- 1 Geoffrey A. Godden, Encyclopaedia, p. 149.
- 2 Jean Wetherbee, op. cit., p. 76.

Unnamed Pattern with Wheat, Rope and Ribbons

- 1 PRO, BT43/71, 320606.
- 2 Geoffrey A. Godden, Encyclopaedia, pp. 263-64.

Wheat and Daisy

- 1 Geoffrey A. Godden, Encyclopaedia, pp. 21-23.
- 2 Ibid.
- 3 Ibid., p. 76.
- 4 Ibid., p. 77.
- 5 Ibid., p. 355.

Wheat and Rose

- 1 Geoffrey A. Godden, Encyclopaedia, pp. 425-26.

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- Adams, William, & Co. See William & Thomas Adams; William Adams & Sons.
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1. The author of the text is a member of the scientific community, a specialist in the field of psychology, who has conducted extensive research on the topic of the text. The author's name is not mentioned in the text, but it is clear from the content that the author is a professional in the field.

2. The text is a scientific article, which is a type of text that is written by a specialist in a particular field and is intended to provide information about a specific topic. The text is written in a formal, academic style and is intended to be read by other specialists in the field.