

**CARLTON WARE NEWSLETTER #33**

From  
**Ian Harwood & Jerome Wilson**

**JULY / AUGUST 2006**

In Newsletter #31, we showed you a picture of the **Curled Lettuce** pieces we acquired from **Clive Graham** to the U.K. One of the tray for the Cress looking for the top. we would find one so June, one appeared as a soap dish that, make a nice mess on We won the auction our set was complete. with this addition to thought we would interesting shapes in



during our recent trip those pieces was the Drainer, which left us We had no idea that soon but, in late on eBay. It was listed without a base, would a bathroom vanity! and when it arrived We were so thrilled our collection that we show you the this pattern.

**Cress Drainer & Tray 1412**

One of the delightful things about this pattern is the total geometry in the design of each piece. This really reflects the art deco period in which these were produced. The series is usually found in the plain green colourway but a cream colourway was also produced that featured green highlights on the lettuce leaf part of the pattern. The remaining area of each piece is scored with fine close lines in a triangular pattern, enhancing the overall geometric design of each shape.



**Salad Bowl 1383; Mayonnaise Bowl & Stand 1392**

Salad Servers (1391) were also produced for the Salad Bowl and a Ladle (1392?) was made for the Mayonnaise Bowl; however, these were probably some of the easiest pieces to be broken, hence they are now quite hard to find.



**Sauce Boat & Stand (large) 1372; Sauce Boat & Stand (small) 1389**



**Crescent Dish (medium 10") 1382/2 and Crescent Dish (small 8") 1382/3  
Diamond Dish (large 10") 1367 and Diamond Dish (small 5") 1390**



**Square Plates (9", 8" & 7") 1385; Leaf Butters (large 7" & small 5") 1374**



**Triple Tray 1386; Oblong Dish 1375**

All of the above pictures are from our own collection of **Curled Lettuce**. Other than the Salad Servers and Mayonnaise Ladle previously mentioned, there are two other pieces missing from the range; a Cheese Tray (1542) and a Knife (1380). The Knife can often be found in a boxed set with the small Leaf Butter.

This is not an expensive set to collect although it is not that readily available. However, due to its well-designed shapes, it is a very interesting pattern to collect.

### LACECAP HYDRANGEA

**Lacecap Hydrangea** is a very pretty and popular Best Ware pattern. It is highly enameled in a multiple of colours. The design looks like a tree or a small bush with a black and gilded stem and branches. The flowers adorn the tree and are surrounded by gilded leaves of varying colours depending on the colourway. The base of the tree is air gilded and again depending on the colourway.

The flowers are enameled on different backgrounds, blue or mauve. The background is gilded and the flowers are surrounded by a border of single flowers. Both the border



themselves are different colours such as yellow, blue or mauve. The centre part of the flowers is dotted with tiny enameled flowers. Surrounding the larger flowers are smaller flowers and the centre

flowers are enameled in a multiple of colours, each complimenting the different background colours. The Carlton Ware paintresses seemed to use the whole palette available to them when they were painting this pattern. In addition to the main pattern, there is usually a border of multiple colour single flowers.



5½" vase **Lacecap Hydrangea** pattern number **3966** Gloss Pale Green  
4½" vase **Lacecap Hydrangea** pattern number **3969** Gloss Pale Blue & Pink

We know of three colourways in this pattern; the Ruby Lustre (**3967**) and the Gloss Pale Green (**3966**) are probably the most common colourways to find whereas the Gloss Pale Blue & Pink (**3969**) turns up much less often. Whatever the colourway, this is a very pleasing pattern and a lovely addition to any collection.



6½" vase **Lacecap Hydrangea** pattern number **3967** Ruby Lustre  
4½" vase **Lacecap Hydrangea** pattern number **3969** Gloss Blue & Pink

Thanks to **Jack Segal from Australia** and **Barry & Elaine Girling from the U.K.** for providing all the pictures.

## Provenance

Your readers may recall that, in your newsletter #30, I was showing off my latest Carlton Ware acquisitions, including a tiny yellow lustre sample bowl, which Carlton Ware manufactured specifically for the 1924 Empire Exhibition at Wembley.

This tiny bowl had only one previous owner who, whilst employed on the Carsons Chocolates stand at the Exhibition, bought the sample bowl as a souvenir.

Muriel Clapham, a pretty 18-year-old, had been invited by Carsons (a Bristol firm) to work on their stand at the Empire Exhibition because of her skill in decorating their "Famous Faces" chocolates for special orders. Muriel nagged her Pa relentlessly to allow her to stay in London for the entire three months of the Exhibition - which obviously paid off. Her son, Bob Powell, relates that she had the time of her life.



That's Muriel on the right of the conveyor belt. Love the mob caps! I wonder if the gentlemen in the photo were simply appreciating the decorating process - or were they admiring the delightful young ladies instead?

Learning the charming history of a piece such as this adds to the joys of collecting and it is wonderful to catch a glimpse of the spirited teenager who bought the little bowl all those years ago.

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***Photograph of Muriel at the Carsons Chocolates stand courtesy of Bob Powell***

### **And Finally:**

We don't know whether to tell you the outcome of this letter from **Eduardo & Liu in Montevideo, Uruguay** or to just let you read it as we received it. In the end, we decided to let you enjoy the story as it unfolded for us.



“Every Thursday, we go to a Montevidean auction where we have sometimes achieved very good purchases. Liu and I usually go every Wednesday to see the previous exhibition, and then we form an idea of what is possible to acquire the following day. This Wednesday we could not go there but rather we arrived on Thursday a few minutes before the beginning of the auction. Generally, the pieces are located in the cabinets with a serial order of the lots according to an approach of quality from less to more. That is to say

that, at the beginning, the pieces are placed estimated by the auctioneers to be cheaper, to conclude with the most expensive or valuable. They frequently make mistakes, many times true nonsense!

“When we arrived, I saw that Liu became pale and tense. She was looking at a lamp placed glumly on one of the cabinets in the not important pieces zone. I came closer, and I felt that the blood was frozen in my veins. Then I felt that my heart began to gallop to finish in a stampede. That color!! Those enamels!! The matt tones!! Those silhouettes!! But in front of which of the Carlton Ware patterns known by us were we?



“I took the piece in my hands, suspecting that perhaps, it was a temple jar adapted to work as lamp. No. It was, undoubtedly, a single piece, made originally as a lamp. Almost impeccable, with a slight crazing in the cream white enamel. The silhouettes.... A fairy scene with goblins, giant mushrooms, dancers with pointed ears, and rabbits in the night dance, while an orchestra of gnomes play flutes and fives. But this is not the "Dancing Figures" pattern. So what is it? To unscrew the brass base to see the backstamp and pattern number

didn't seem advisable in that moment. But I was sure it was an early Carlton piece, with texture and identical colour to the matt colour of the early years. I decided to buy it at all cost. And, well, we bought it!

“Later, when arrived home with the piece, we were absolutely astonished. I would have sworn that it was, in fact, a Carlton Ware piece. When I unscrewed the brass base, we could not believe that this adorable piece had not left the old Wiltshaw & Robinson factory in Stoke. Instead it was the Wilkinson, Royal Staffordshire Pottery.



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Carlton Ware pattern photo files:

<http://albums.photo.epson.com/j/AlbumIndex?u=4099843&a=30595301&pw=>