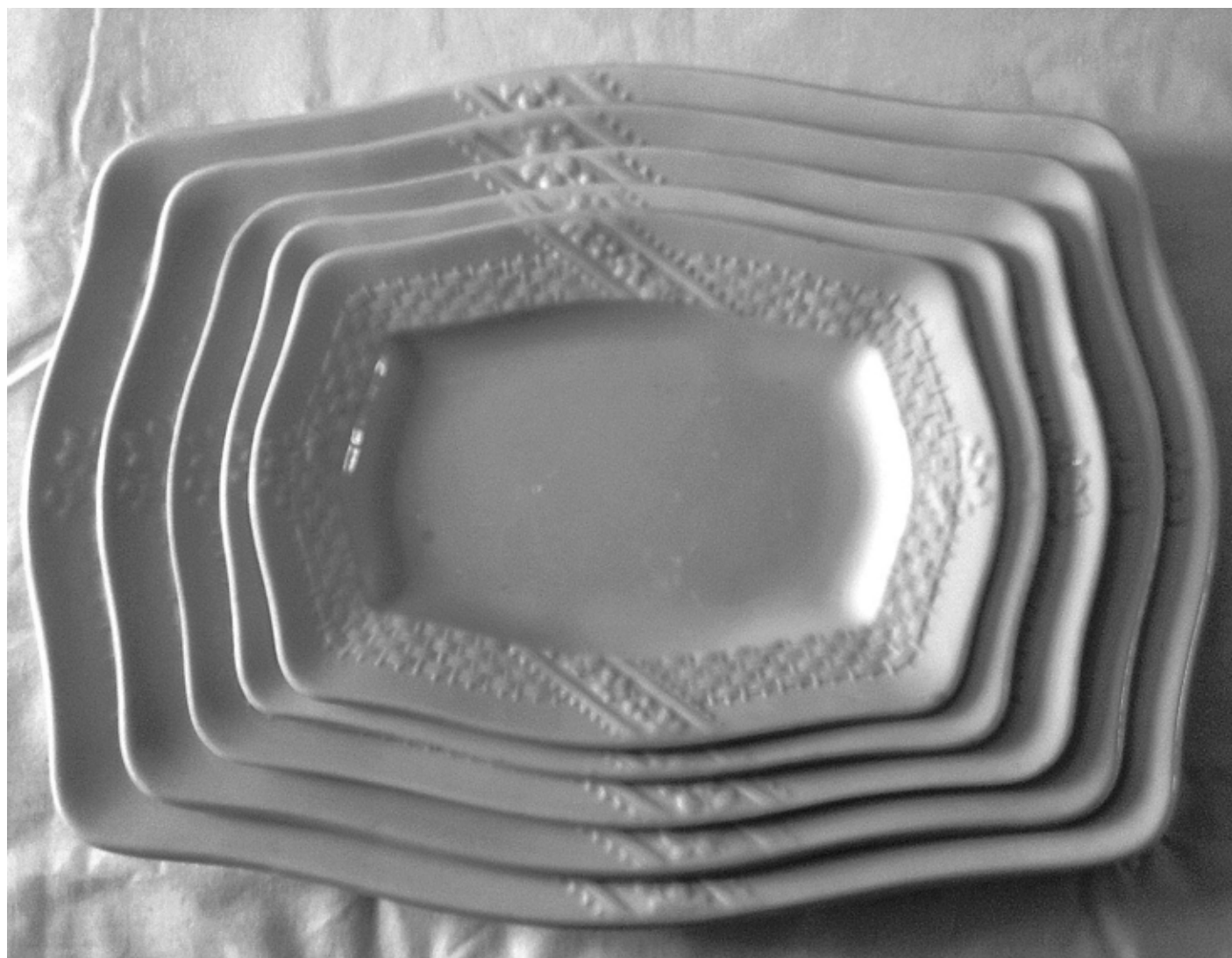


WHITE IRONSTONE NOTES

VOL. 14 No. 4



SPRING 2008



BASKETWEAVE SHAPES

A carved or embossed motif of woven cord, reed, or bamboo can be found on many earlier ceramics. The earliest examples we found were on ancient clay pots that had woven macrame-type designs impressed into the clay (while it was still wet) leaving its impressed design on the body. There are early examples of weaving designs embossed and also painted on Chinese and Japanese ceramics.

The above handsome stack of graduated platters is Alfred Meakin's

late 19th century design - collectors have named this pattern Basket Weave with Band. Dorothy Riley wrote a delightful article describing her years of passionately hunting this elusive pattern. Shapes with similar basket weave motifs by A. J. Wilkinson, A. Shaw and others are also presented on pages 4 through 11.

Following it on page 12 is a short profile of T&R Boote's Union Shape.

BASKETWEAVE WITH BAND

It all started in 1982 in Sebringville, Ontario, at a yard sale where I found and fell in love with two Alfred Meakin, Basketweave with Band ironstone plates, one plate 10" diameter and the other 11". I picked the plates up and then put them down. I walked around the yard, looking at other items, went back to pick up the plates and put them down. I continued this routine several more times. I told myself I didn't need plates, but there was something about the way they looked and felt. I picked them up once more and paid for them. I loved the design so much that it eventually became an obsession to find twelve place settings for our dinner table.

As my collection grew, I had a card printed proclaiming boldly "Wanted Ironstone China, Basketweave Pattern by Alfred Meakin". I distributed it wherever ironstone hunting seemed promising.

In 1994 WICA was established. In July of that year some of us met informally in Bouckville, NY. There was a lot of ironstone for sale, but to my dismay not one piece of Basketweave with Band. As I spoke to each of the dealers selling ironstone, I was told that they didn't see much of it and when they did see it they usually passed it by because it was a late pattern. This was good news. It meant that I was free to corner the market on Basketweave with Band. With the very first issue of WIN Volume 1 Number 1, in the "Spare Parts Wanted" was my wish list "Basket weave with Band pattern by Alfred Meakin. Wanted any". Jean Wetherbee and John Yunginger answered my ad and I purchased a soap dish with lid and a chamber pot with cover.

Like many members of WICA I didn't know anything about ironstone until I found Jean Wetherbee's book *A Second Look at White Ironstone*. Jean was at the get together in Bouckville and she kindly autographed my copy of her book. She asked me to send photos for her next book. Part of our collection is shown in *White Ironstone A Collector's Guide* page 144.

Joe Eidukaitis and I met in 1995, and we continue to buy Basketweave ironstone. The majority of the pieces have come from Ontario. To date we have over 500 pieces of Basketweave with Band in our collection. Our dinner plate collection is so plentiful that we use them every day.

Dinner sets: We have butter pats and fruit nappies. The plates we have are in five sizes ranging from 6 1/2" to 11". We have platters that are rectangular and in five sizes ranging from 11 x 8" to 18 x 13", open bakers in five sizes, nested severing dishes in 8 sizes, 2 sizes of soup bowls, 9" and 10". We have three sizes of rectangular vegetable dishes. The highlight of the WICA Convention, May 5, 2002 was finding a soup tureen in the pattern. We owe Ed Rigoulot a thank you for sending us in the right direction when the doors opened for the Sunday morning sale. We also have what is either a gravy boat under tray or a relish dish. We're hoping it's a gravy boat under tray and that one day we will find the elusive gravy boat. Diane Dorman showed us a photograph of a piece she owns. It is a covered dish with a ladle opening, probably a sauce dish. It's another piece we dream of finding one day.

Tea sets: We've found two differently shaped teacups. I suppose we could say 3 shapes if you count handleless teacups as a separate shape. Along with the teacups are 2 different saucers. We have two creamer sizes, in two different styles,

three sizes in waste bowls 4 1/2" x 2 1/2" high to 6" x 3 1/2" high. We have teapots of 3 different heights and cookie/cake plates. The sugar bowls are two distinct sizes.

Wash sets: We have two styles of ewers; one is rectangular and one is round; there are rounded wash bowls and rectangular wash bowls. We have toothbrush holders, razor holders, and soap dishes with liners. One item we don't have is the mug pictured in WIN Volume 5 number 2. I am heartsick to see the photo and know we don't have one. At least the photo shows mugs exist.

STILL WANTED: It's now 25 years later and we still don't have enough for twelve place settings for our table, although we're getting there. We have only four 6" bread plates, 6 fruit nappies and 11 teacups. We are still hoping to find that elusive gravy boat. Part of me hopes we never complete the collection, because the hunt has been adventurous and fun.

We also have pieces in a similar pattern produced by A.J. Wilkinson. It has ribs spaced among the quadrants separating the Basketweave with Band pattern. It also has a ribbed pattern behind the design in the Band where as the Alfred Meakin's Band has a smooth background. I used to consider it a nuisance pattern. I would see it from a distance and my heart would start to pound; then when I got closer, my shoulders and smile would sag, as it turned out to be Wilkinson. I like to study the design differences.

I thank Bev and Ernie for asking me to write this article. I went on a trip down memory lane looking at photos, receipts and letters collected over the years. There have been bargains, and there was one memorable event in October, 1994. I received a letter from a dealer in Ontario inviting me to visit for a private viewing of several pieces of Basketweave with Band; no prices were listed in the letter, but that was not unusual. I called, made an appointment and went to visit. She offered me a ewer and bowl for \$450 and a chamber pot, with no lid for \$110. In 1994 I was able to buy ewers for about \$50 to \$75 and chamber pots were usually about \$25 to \$35. I thanked her for her time and left empty handed.

Thirteen years later, I pulled out her letter and discovered there is more to the story. In March 2006 we received a telephone message from a woman telling us she had our ironstone card and wondered if we were interested in buying her ironstone collection. She had lost her husband the year before and wanted to downsize her collections. Joe and I went to see her and we bought her ironstone collection, 117 various pieces and about 27 different patterns of ironstone for a reasonable price. Today I reread a letter from 13 years ago and discovered it was the same woman. Her price was definitely more reasonable than it had been in 1994. For the record the Basketweave with Band \$450 ewer and bowl and the \$110 chamber pot were not among the pieces we bought in March 2006.

I thank all the people at WICA that have emailed, sent letters and sold us Basketweave with Band over the years. - Dorothy Riley

Dorothy Riley: is a charter member of WICA and we thank her for the history she included in her article as well as the photos. We are interested in similar illustrated tales of collecting by members for future issues of Notes.

BASKETWEAVE WITH BAND

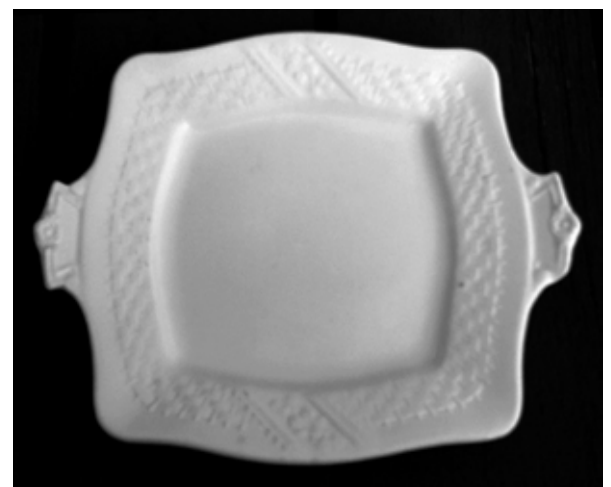
By A. MEAKIN

Few Meakin shapes have been found with registry marks and none have been found as yet on Alfred Meakins shapes. Basket Weave with Band is an 1890's shape. The marks found were used from 1891 to 1897, and includes the word ENGLAND which was required by law after 1890. These two marks which were sent by Dorothy Riley, vary only slightly and mostly in the Lion and Unicorn.

This late 19th Century design shows the influence of the Japonaise style with weave patterns and the asymmetrical, diagonal bands of blossoms. The angular shaped handles have no woven motifs but all have a small distinguishing circular form in the center.



A nest of five sizes of plates that range from 6 11/16" to 11".



Above: Cookie or bread and butter plate.

Left: Joe Eidukaitis and Dorothy Riley in front of their cabinet that is devoted to the Basketweave and Band collection. They live in Drumbo, Ontario, Canada.

BASKETWEAVE WITH BAND

By A.MEAKIN

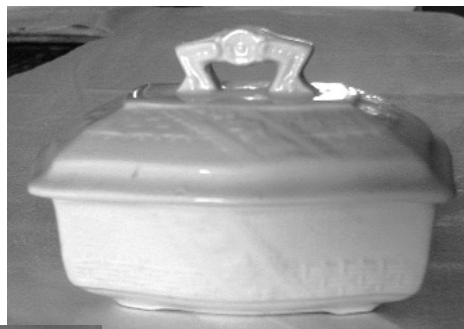


Four pitchers, creamer, 4 5/8" high, next is 6 1/2" high, next is 8 1/8" high and the ewer is 11" high.

Below is a perfect potty.



Above is a round and square version of the ewer and basin. The handles on all pieces clearly show the small circular motif that distinguishes this Basketweave with Band shape from the one by Wilkinson.



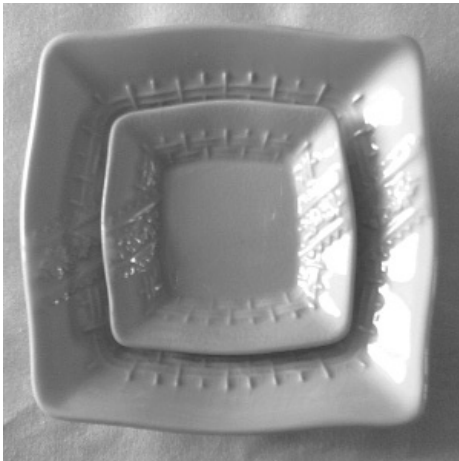
The Riley bath set is completed with the covered soap box, razor or vanity box and the toothbrush vase.

All the photos on this page are from the Riley collection.



BASKETWEAVE WITH BAND

By A. MEAKIN



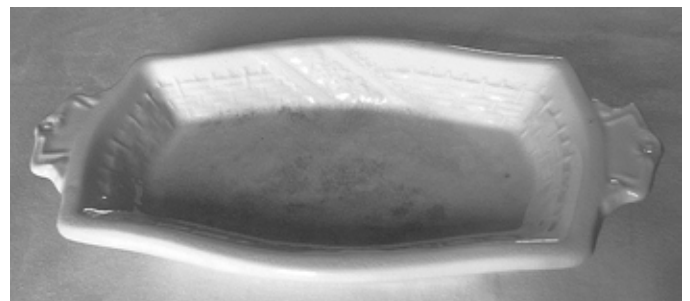
A butter pat (2 3/4" square) nestled in a fruit nappy (4 1/4 x 4 3/8). Butter pats are unusual in embossed ironstone before 1880. They seem to have been added to the late shapes.



Above are views of four nested bakers from the side and from the top.



One of a set of nested bowls that are taller than the bakers.



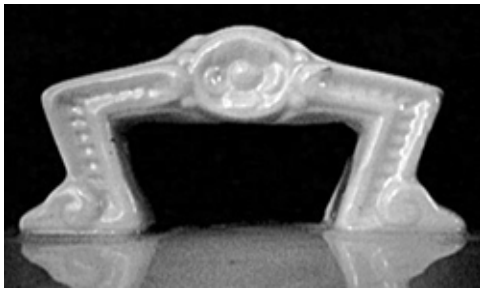
This piece is the undertray to a gravy boat, not a relish dish.

BASKETWEAVE WITH BAND

By A. MEAKIN



Tea set pieces minus the creamer which is shown on page six.



Vegetable tureen.
(Riley photo & coll.)



Soup tureen. The above handle detail is common to all the hollow pieces. (Riley photo & coll.)



Sauce tureen, with smaller feet and lid handle.
(Dorman photo & coll.)

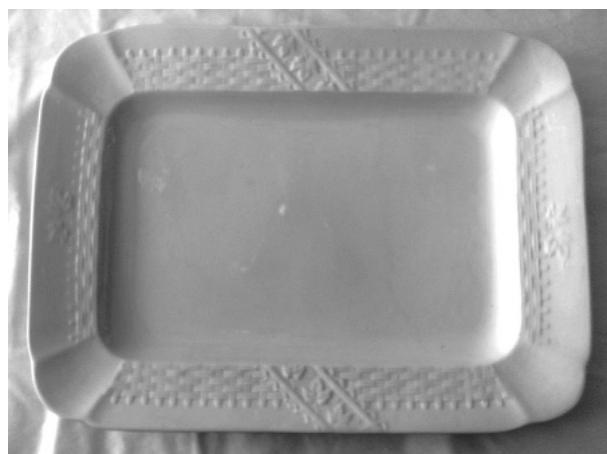
BASKETWEAVE WITH BAND & RIBS

By A. J. WILKINSON

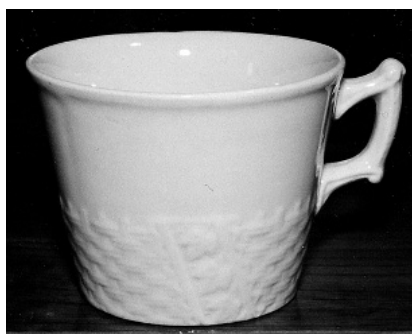


Like the Meakin version, Wilkinson's Basket Weave with Band has round and square bodies with the woven motif on the rims of the flat ware and at the base of all other pieces. It shows the influence of Japanese style in the use of the asymmetric diagonal overlay band of prunus flowers and foliage. And, as Dorothy observed, is distinguished by the four divisions (quadrants).

Compare the pieces on this page with the Meakin shape on the previous page.



Ewer & basin with detail of basin below.
(Riley photos & coll.)



Compare this cup to the ones
on page 8, by Meakin.
(Riley photo & coll.)



BASKETWEAVE BY A. SHAW



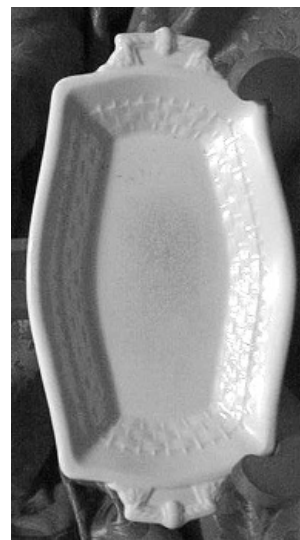
BASKET WEAVE by Anthony Shaw

Basket weave is a late shape by Anthony Shaw. It was registered with No.7245 in 1887 using the number system introduced by the Patent Registry Office after discarding the diamond registry mark in 1884. Fortunately - some potters marked their late shapes with registry numbers.

The basket weave motif used by Anthony Shaw resembles wicker and can be found as a border decoration on plates and on the lower areas of all other pieces. The bodies can be round or square. Serving pieces have square or rectangular bases. The angular handles are also carved to look like they were made of woven materials.



Sauce tureen



Relish dish



Bath set mug.
(Rich coll.)



Teapot with copper
lustre.
(Abrams coll.)



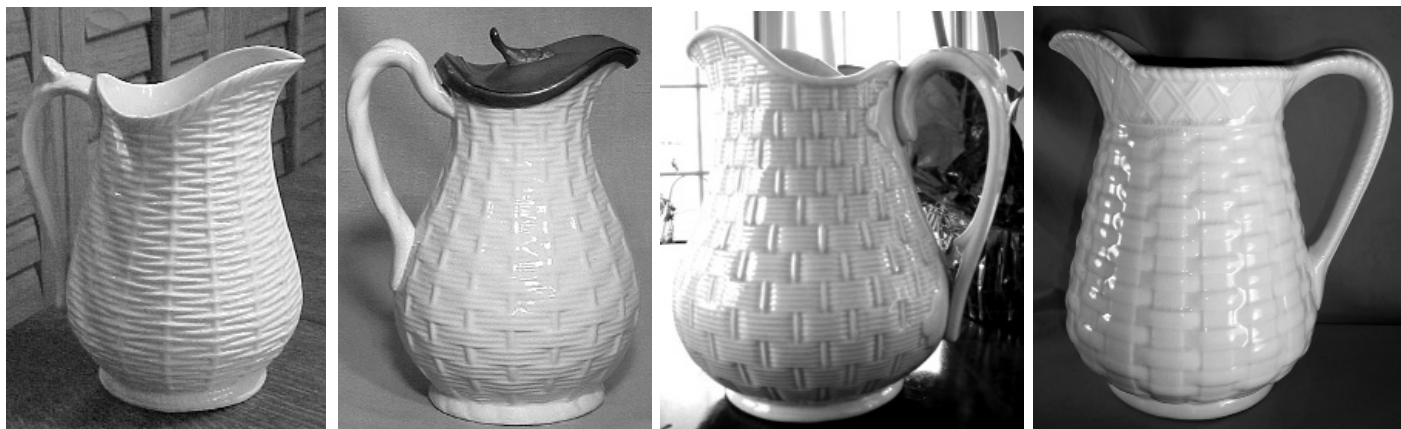
Bath set above and dinner service pieces below.
(Rich coll.)



Sugar bowl.
(Dorman photo & coll.)



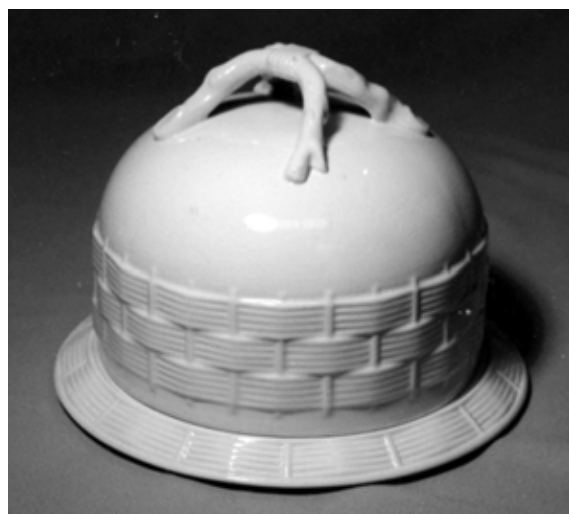
ADDITIONAL BASKETWEAVE SHAPES



Above are examples of different versions of basketweave. Some are more horizontal and some are vertical.



Beautiful basketweave 20" well and tree platter, possibly A. Shaw. There is only the woven motif on the rim, no divisions or diagonal bands. (Ted Brown coll.)



Basketweave is a common motif for cheese domes and plates. This is just one version.



Basketweave ladle.
(Riley photo & coll.)



7 1/2 " diameter bowl potted by East Liverpool Potteries Co., Ohio.
(Riley photo & coll.)