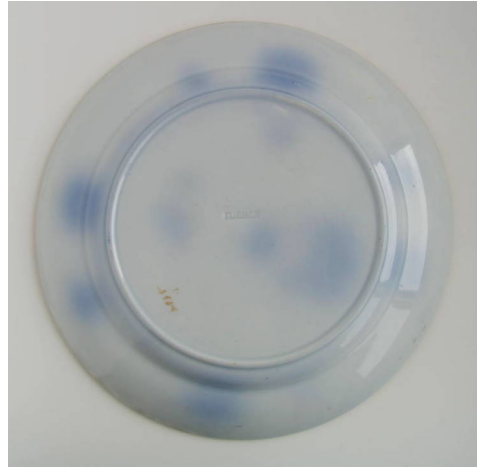


Pottery Designs of the potters Turner of Lane End.

Flowing Effect



Flowing Effect or Flow Blue?

When researching *Flow Blue* you find that it was popular around 1830, with some experts dating it as early as 1820. However, I have seen a 'Flow Effect' (as I call it) on the work of several potters which I date before 1800, including a John Turner piece impressed with the Prince of Wales Feathers which dates it to 1784-1787.

I prefer to use the term 'Flowing Effect' as the result is intentionally slight, whereas *Flow Blue* is a deliberate overdosing of ammonia or lime which produces a very blurred result. Some writers claim that it was an experiment that went wrong, but nobody attributes the invention to an actual potter. I do know that Davenport was producing it around 1830 as an intentional production process.

The plate above is marked in the tight style of the Turner impression, so it will be by the son, William Turner, when he re-established himself 1824-1829. Few would deny that this is genuine *Flow Blue*, especially when they see the 'Flowing Effect' ghosting on the back. Other pieces of that same design that I have seen do not show the ghosting to the back.

Let's step back in time to pieces marked 'Turner's Patent' which has a set production date of 1800-1804. This photo is of a badly worn plate where the overglaze enamel is worn away, but it shows the underglaze blue transfer print with an intentional 'Flow Effect'.

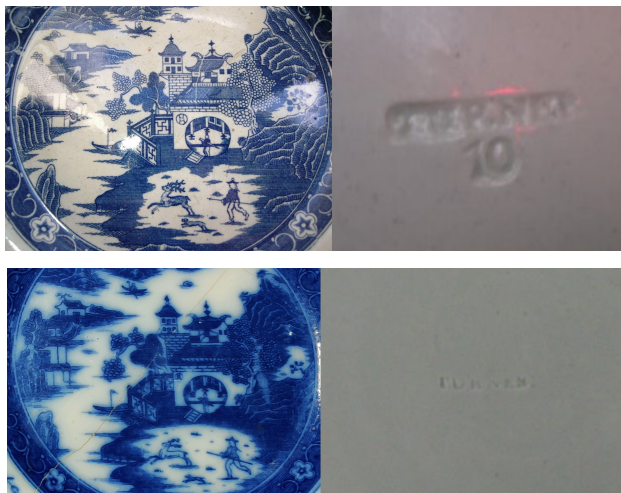


These Imari style plates on 'Turner's Patent' stoneware all show the same 'Flow Effect' to the blue. The enamel colours were applied by London based decorators working within the Turner & Abbott store in Fleet Street, London. There were many Imari style pieces produced during this period featuring a 'Flow Effect' beneath the enamel designs.



Moving this discussion back to before 1800. I'm starting to understand that this flow effect was being used to enrich cobalt blue transfer prints. When copperplates wear, less ink is applied to the transfer, so making the ink flow would extend the usable life of valuable hand engraved plates.

Here are two 8" Turner 'Stag Hunt' plates.



The first plate's impression dates it to around 1800. I see no flow/bleed/blur effect. The sharpness of it reveals it to be from a newly engraved copperplate which would have replaced the one used on the earlier plate in the second photo. I'm questioning if the flow effect is being used to hide the wear or to smooth out a patchy print? The impression on this example dates it to around 1795 (before the additional second factory). It could also date it to before the Prince of Wales Feathers but I don't see that as being likely.

Notice that the blue is bleeding into the plate body surface. Even the white more solid scroll pattern around the centre image is heavily tinted blue.

Studying the Turner plates in my collection, I notice this bleeding/blurring effect on some other pieces, but it is only very slight and I believe it was done purely to enhance the colour or coverage.

So when did the Turners start to use a flow effect on transferware? Some time ago, there was a piece on eBay which I should have purchased because it was clear to see a flow to the transfer print and it had the 'Prince of Wales Feathers' logo above the Turner impression. That impression dates the piece to 1784-1787 and by John Turner Snr. himself. This means that he knew how to produce flow in cobalt.

I have in my collection, a 'Boy on Elephant' segmented condiment dish featuring the same 'Prince of Wales Feathers' impression. After comparing it with other transfer prints of this same pattern I can see that the blue print has flowed very slightly. Sadly, it is not a good argument piece to convince others that the flow effect was there before John Turner's 1787 death. One day I will find another where the flow is more obvious.

I conclude that the "Flow Blue" effect was known as early as the mid 1780s and was used to enhance/alter the appearance of cobalt blue transfer printing.

Sometime around the 1830s was when heavily flow treated pottery pieces became all the rage and the name "Flow Blue" was coined to describe it.

*I am not a pottery expert but I do know my Turner of Lane End pieces.
Please feel free to contact me to discuss anything that may prove or disprove my beliefs/findings.*

*Yes I know that many folk do not accept that anything that
is not the full blown effect could be called Flow Blue but this discussion
is really about where and when the technology was known.*

*I am not claiming that John Turner invented it.
I am only saying that he was using it before his 1787 death.*

*I can be emailed: (by sorting out this intentionally garbled address)
old-bonez (at the usual hot place for mail)*

*or on Facebook you can search for
Robert Fountain
Lidcombe NSW
(Sydney Australia)*