



Enoch Wood's No. 106 Series
Database Discoveries – Contribution # 9
Transferware Collectors Club

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Enoch Wood's No.106 Series of European views was probably produced in the early to mid 1830s. Unlike many series of patterns dating from that time, it was not made in a variety of hues, but always in a very attractive two-color combination, a yellow printed border with contrasting floral sprays and central design in brown or black. Yellow, of course, is the rarest of transferware colors, and it follows that items in this series are also uncommon. At best the average collector might hope to encounter a stray plate here and there, often "Oberwessel on the Rhine". But a few years ago Judie Siddall was lucky enough to get pictures of a number of items from a complete dinner service. When the owner had bought the set she had no idea of its rarity or value, only that she liked it. She generously shared pictures of what she had, and those comprise the majority of the patterns represented in the database.

Unlike some other transferware series which received their inspiration from a single publication, it appears the Wood factory snatched the images for No. 106 from several travel books of the period. The one thing they all have in common is having been published in 1832, and it seems likely the production of the dinner service dates from soon after that. Unfortunately most of the source prints haven't become available to us so, save for a couple of exceptions, they can't be illustrated here. However, the examples here shown from this desirable series gives an idea of what is available for viewing in the database.

The first views illustrated are after prints published In "Heath's Illustrated Annual for 1832", and based on drawings by the artist Clarkson Stanfield. "The Dogano, Venice" (Figures 1 and 2), is found on a 10.5 inch footed compote.



Fig. 1 The Dogano, Venice



Fig. 2 – The Dogano (center)

"Strasburg" (Figure 3) is on a 15 inch platter. "Trent" (Figure 4) appears on a 13 inch platter, and "Venice" (Figure 5) - actually a view of the Church St. Pietro di Castello in that city - is printed on a 7 inch plate.



Fig. 3 - Strasburg



Fig. 4 - Trent



Fig. 5 - Venice

At least two views were taken from "The Tourist in Italy", published in 1832, and were after drawings by John Duffield Harding. "Cetara, Bay of Salerno" (Figure 6) is on an 8 inch tray for a sauce tureen. The example in the database is mismarked "Corfu", however the source print (Figure 7) sets the record straight.



Fig. 6 – Cetara, Bay of Salerno



Fig. 7 – Cetara, Bay of Salerno
(source print)

"Castle of Nepi" (Figure 8), is on a 9.25 inch plate.



Fig. 8 – Castle of Nepi

"Bellagio, Lake of Como" (Figure 9), found on an 11 inch platter, was lifted from the pages of "Finden's Landscape and Portrait Illustrations to the Life & Works of Lord Byron". Henry Gastineau drew the original scene engraved for the book.



Fig. 9 – Bellagio, Lake of Como

Last of all is the view first mentioned above, "Oberwessel on the Rhine" (Figure 10), on a 10.25 inch plate, along with its mark (Figure 11). Its source print, "Oberwesel (sic) on the Rhine" (Figure 12) was from "The Literary Souvenir (for 1832)", published by Longman, Rees, Orme, Brown and Green, and was after a watercolor by the famous artist David Roberts, probably best known for his beautiful depictions of the Holy Land.



Fig. 10 – Oberwessel on the Rhine



Fig. 11 – Oberwessel on the Rhine
(mark)



Figure 12 – Oberwesel (sic) on the Rhine (source print)

Other views can be seen in the database, including the titled pieces "Dresden" and "Mainz", also a sauce tureen and a 17.5 inch platter which so far have not been identified. Sam Laidacker and other authorities state that the series was found on an extensive dinner service, which suggests that there may still be other pieces from the service out there. Has anybody seen them?



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