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 platers 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.
The WHITE IRONSTONE CHINA ASSOCIATION, INC. is a not-for-profit corporation whose purpose is to further our knowledge and enjoyment of white ironstone china. WHITE IRONSTONE NOTES © is the official newsletter of the corporation. Photographs submitted by members become the property of WICA, Inc. and no article, photograph or drawing may be reproduced without the express permission of WICA, Inc.

WHITE IRONSTONE NOTES is published and edited by Ernie and Bev Dieringer with associate editor, Jim Kerr. Drawings and photos are by Ernie and Bev Dieringer unless otherwise noted. Please send all news notes, articles, photos, suggestions, questions and listings for advertising or for the Spare Parts column to:

WICA, c/o Dieringer
718 Redding Road
Redding, CT 06896.
203-938-3740
e-mail Dieringer1@aol.com.
WICA web page:
www.whiteironstonechina.com

ADVERTISING RATES
Advertisements will be accepted in order of receipt from WICA members and, space allowing, from non-members. Rates (subject to change): $10 per column inch (7 lines). Non-members, $20 per column inch. Payment in full by check made out to WICA, and each ad must accompany each ad. Send to newsletter address.

PUBLISHING DEADLINES are Nov. 15 for Winter, Feb. 15 for Spring, May 15 for Summer, Aug. 15 for Fall.

Members can list white ironstone Parts & Pieces Wanted and For Sale without charge in the Spare Parts column of each issue.

APPLICATION FOR MEMBERSHIP or ADDRESS CHANGES
Send $30 for one or two individuals at the same address with check made payable to WICA, Inc. to: WICA c/o Suzanne Nielsen
PO Box 6052
Chesterfield, MO 63006-6052
e-mail: m1132@earthlink.net
Membership year is June 1st to May 31st.

INDEX
Pg. 4 Basketweave Shapes
Pg. 12 Union Shape
Pg. 15 Show & Tell
Pg. 16 Care & Cleaning of White Ironstone
Pg. 18 Parts Wanted
Pg. 18 Collector’ Showcase

FROM THE EDITORS’ DESK
Recently we sent an email request for your needs for Parts Wanted and For Sale. Quite a few came back to us as rejected. We suspect that many of those e-mails wound up in your spam file. Please set your computer to accept any mail that is marked WICA, or check your spam folder every week. This is such an easy way to communicate and we wouldn’t want you to be left out.

At the end of this newsletter is a supplement prepared by Adele Armbruster, the Convention Chairperson, which gives a preview of some, but not all of the great pieces of ironstone that will be up for auction. If you are having trouble finding white ironstone, the Convention is the one place each year that you can wallow in the opportunity to buy it for a couple of days. Not to mention seeing old friends and making new ones.

Please take note of some contact information changes! The Membership and address changes contact is now Suzanne Nielsen, and her information is in the lower left corner of this page. Dave Klein’s WICA Shoppe contact information is in the lower right of page 3.

LETTERS
Did you happen to watch the TV mini-series Comanche Moon? The series is based on Larry McMurtry’s book about the Texas Rangers (Lonesome Dove) and is set in Austin Texas, and follows the original series to pre and post Civil War. One of the first scenes shows the general store opening a crate of Staffordshire transfer ware which ends up being bought by the southern nympho wife of one of the main characters. She ends up using the dinner plates for skeet shooting... my heart stopped!!!

The last installment showed a little boy reaching under his dying mother’s bed for his box of treasures...right next to the box was a small chamber pot, white ironstone and looked like the finial on the lid was a flower like Prize Bloom (it could have been any flower but if you saw it I bet you could identify it).

Anyway, I thought these details were nice touches and authentic to the period...have not read the book so I don’t know how things were described in words.

Cynthia Blum

*********************************

We did see that series and had somewhat the same response to the skeet shooting.

*********************************

Bev & Ernie – The attached picture is of two Berlin Swirl soup tureens. The one on the right is 13” high with a length of 15” – excluding the underplate. The one on the left is 11” high with a length of 14”. The underplate on the right is an inch longer than the one on the left. 17” to 16”. Could the one on the left be something other than a soup? The larger soup tureen is Mayer & Elliot. The smaller one is Liddle, Elliot & Son.

Boyd

*********************************

Boyd - Those two soup tureens make you a major Berlin Swirl collector. No one has two of them and we know of someone that waited years to find one of them! There are usually two or often three sizes of soup tureens that customers could order depending on the sizes they needed or could use. Strangely the sauce tureens don’t always come in two or more sizes as in the Sydenham and Ceres shapes. Having said that - we will now all find them in different sizes. As Jean Wetherbee said years ago "never say - never or always".

Isn’t Berlin Swirl a remarkable design. It is so original for its time. It almost looks 20th Century Art Deco.We wonder who the modeler was. It must have sold well since it was in production for so many years and all the succeeding owners of the pottery continued making it with their mark.

*********************************
MEMBERSHIP DIRECTOR CHANGE

For the past 10 years, WICA has been fortunate to grow its membership, which is great for everyone including the Membership Director, Diane Dorman. She has been a committee of one, doing the work of many, by creating and maintaining the records and information connected with our organization. She was responsible for timely communication with members, keeping lists of members by region, composing and updating the WICA Directory, as well as many other tasks that are seamless, and go unnoticed, but are the glue that holds our organization together.

Diane has retired from both her regular job and the Membership Committee to allow more time for travel and photography. She has taken the candid photos at all the national conventions before 2007 and created a montage by each year which shows the changes over the years. She is a charter member of WICA as well as a past member of the board, so please join me in thanking Diane for all her work over the years, and wish her luck in her travels. She will continue as WICA’s photographer.

Suzanne Nielsen will try to fill the big shoes left behind by Diane, by taking the helm of the membership committee. Both Diane and Suzanne hope to make the changeover invisible to the membership, by keeping the information correct and current. The new address for WICA inquiries and membership renewals is:

WICA, Inc.
P O Box 6052
Chesterfield, MO 63006-6052

* HELP *

TREASURER NEEDED

Craig Mattice, who has been WICA’s Treasurer for the past two years, is unable to continue in the position due to the increased responsibilities, travel, and workload associated with his "day job." Thus WICA needs a new Treasurer before the start of its next fiscal year on June 1, 2008. The Nominating Committee urgently seeks your help in identifying possible candidates for this position.

While important, the Treasurer’s position typically does not take more than an hour or two of work per week. Craig has set up systems that are efficient, and will help orient his successor. Some limited experience in bookkeeping or accounting, or service as treasurer for another organization, would be valuable qualifications. If you believe you might be able and willing to serve as Treasurer, or know another WICA member who might qualify, PLEASE contact me as soon as possible. Many thanks.

Denise Andre,
Chair WICA Nominating Committee
dandre_onh@yahoo.com
773-804-1575

NOMINATING COMMITTEE PICKS SLATE

The Nominating Committee of the WICA Board of Directors will propose the following slate of officers and directors for election at the WICA Annual Meeting to be held on May 3, 2008, at the Convention in Grantville, Pennsylvania:

Board Members (three year term)
Ted Brocken (returning)
Jean Gortzig (returning)
Bob Hohl (to replace John Yunginger)
Dave Klein (returning)

Officers (one year term)
President - Tom Moreland
Vice President - Harry Moseley
Treasurer - open (see separate notice)
Secretary - Cindy Barber

The Nominating Committee membership is: Denise Andre’ (Chair), Bev Dieringer, Elsie Finch, Olga Moreland, and non-Board members Janet Knorr and Daryl Spadaccini.

Further biographical information about the proposed directors and officers will be available at the convention. Nominations for directors also may be made by any member at the Annual Meeting.

CALENDAR

MAY 2-4, 2008 WICA CONVENTION
Adele Armbruster, chairperson,
Grantville, Pennsylvania

September 6, 2008, Region 8
Regional hosted by Mimi & Joseph Trapani. 914-895-1828
joetrapani@hvc.rr.com

WICA SHOPPE BOOKS

WHITE IRONSTONE: A COLLECTOR’S GUIDE
Jean Wetherbee, $30.00

WHITE IRONSTONE CHINA, PLATE IDENTIFICATION GUIDE 1840-1890
Ernie & Bev Dieringer, $25.95

WHITE IRONSTONE PITCHERS II
Ernie & Bev Dieringer, $30.00 each

RELIEF-MOLDED JUGS BOOK
Volume II
Kathy Hughes, $29.00

Single back issues of WHITE IRONSTONE NOTES are available to members only at $7.50 each. Volume 1 has 3 issues. Volumes 2 through 10 have 4 issues each.

Packing & Shipping Charges
Up to $25.00 $4.99
$25.01-$50.00 $5.99
$50.01-$75.00 $8.99
$75.01-$100.00 $10.00

Make check payable to WICA, Inc. and send to:
Dave & Karen Klein
1513 Perry St.
Davenport, IA 52803
563-514-7116
rvman@mchsi.com

NEXT ISSUES

SUMMER: Convention coverage with a profile on Alcock shapes and Jim Kerr’s Keynote address. Of course, our usual photos of the Show & Tell pieces.

FALL: We are doing a profile on foot baths. Please send pictures of yours.
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 sizes of rectangular vegetable dishes. 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.
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

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.)

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

Vegetable tureen. (Riley photo & coll.)
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.)
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.
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.)
T&R Boote registered Union shape for a patent on Aug. 22, 1856. Union Shape was a name chosen by Thomas & Richard Boote. The first shape after their highly successful and often imitated Boote's 1851 and Sydenham Shape (1853-4). We believe that it was created by the same modeler (who is yet to be discovered). It is a surprisingly stark, plain design for the time. It has oval tureens and a slightly tapered cylindrical (almost cone shaped) ewer, teapot and sugar - with no panels. The teapot and pitchers beautiful handles are a variation of the loop or ring handles on the 1851 shape. The lids are nicely domed with vegetable shape finials and accompanying foliage.

Jean Wetherbee describes it as having a gleaming white body with a few clearly modeled leaves and stems. Very little of it can be found, which could be because it wasn’t successful or more likely, that their Sydenham shapes popularity continued well beyond its introduction to the American market.

The pitchers are exceptionally beautiful, simple designs. Unusual tapered cylindrical sides with a bold raised band at the foot and neck. The ring-shaped handle is as graceful as the carved leaves under the spout.
The potty (we have never seen the lid) has a handle that, like the ewer, is almost a ring shape. The handles on all pieces are an interesting variation on the ring design.

The plate is absolutely plain with a simple turned edge design.

The plain conical body shaped sugar and teapot with the only detailed carving on and near the handles, lids and spout. The creamer is on the facing page.
The handles of the tureens are elaborate, elongated scrolled carved leaf shapes that split at the top and wrap around left and right, ending in relief carved leaves. The bottom terminals end in a fleur de lis shape.

Union Shape vegetable tureen.
(Allers coll.)

Soup tureen and details above left.
(Moreland coll.)
SHOW & TELL

Seen on the Internet by Rick Nielsen, a platter similar to Berlin Swirl but with E. & C. Challinor marks. The printed mark is green and dates around 1890. The platter measures 18” by 14 1/2”. Below is a regular 1850s Berlin Swirl platter to show the differences in the pattern.

Another eBay offering this February was this 8 1/4” jug with James A. Garfield on both sides. Garfield was our 20th President, born November 19, 1831, shot on July 2, 1881 and died a few weeks later on September 19, 1881. The jug possibly dates from the 1880s.

Jane Diemer found this great impressed mark on her Morning Glory soup tureen. Elsmore & Forster made some of the most beautifully embossed ironstone.
White Ironstone China – What Is It?

When anyone asks me to describe what this white ironstone china stuff I collect is, I always tell them to think of the Norman Rockwell paintings of the Four Freedoms. The one entitled “Freedom from Want” shows a family sitting down to a holiday dinner, complete with huge turkey on a large white platter. The plates are white, and in a prominent place on the table is a large white tureen. The china on that table is white ironstone. The pattern is Ceres, with heavily embossed designs of wheat stalks and husks. Ceres, named after the Roman goddess of agriculture, is the most collected wheat pattern in white ironstone china. The pattern was first registered by Elsmore and Forster in 1859.

Ironstone china is not porcelain; it is a porous, glaze-covered earthenware, consisting of clay mixed with iron slag and feldspar, and a small amount of cobalt. First patented in 1813 by Charles James Mason in Staffordshire, England, it was decorated with under-glaze transfer patterns. Eventually, by the 1840’s, undecorated, or white ironstone china, was being manufactured for export to the Americas. This is the white ironstone china collected today. Older white ironstone has an almost bluish cast to it, due to the cobalt, while later examples have a creamy color.

Other related collectible china includes Tea Leaf ironstone, which is white ironstone china decorated with copper lustre banding and tea leaf shaped and other variant lustre motifs. Transferware is the transfer-decorated ironstone that was first patented by Mason. Flow Blue is ironstone with a blue design, either a transfer pattern or hand painted brush stroke, that has been fired in an atmosphere containing volatile chlorides which has caused the design to blur or bleed into the clear over-glaze.

Serving Food On White Ironstone

In general, ironstone can be used safely for serving food. There are no harmful chemicals in the glaze or in the china itself. To avoid cracking when putting hot foods in or on white ironstone, preheat platters or tureens at a low oven (175) for 10 or 15 min. Boiling water can crack ironstone at 212 degrees, so keep oven temperatures below 200.

I have a number of pieces of white ironstone china with small chips or holes in the glaze. I rarely use these pieces to serve food, as any time there is a hole in the glaze, it is very easy for grease or food particles to seep into the clay under the glaze. Occasionally, I will put a little clear nail polish over a hole or chip in the glaze to seal it. I only do this when I want to display the piece – I never use it for eating, and you shouldn’t wash the piece. But for display it’s fine.

Washing White Ironstone

Scrape any food off the plates with a rubber spatula or sponge – don’t use metal flatware, as that can scratch or leave marks. Rinse the china as soon as possible after the meal is over. Foods with high fat or grease content or acidic foods can damage your ironstone china if you’re not careful, by seeping through the glaze and into the porous china underneath.

As a rule, don’t wash white ironstone china (or any other antique china) in your dishwasher. The water may be too hot, and the detergent too strong. For crazed pieces, prolonged submersion in water can cause damage. The term "crazing" means minute hairline cracks in the glaze, which do not go into the body of the ware. Sometimes they’re easy to see, sometimes they’re not clearly visible. Some collectors use their dishwashers all the time, without any damage to their white ironstone. It is up to you. If you decide to try the dishwasher, use a gentle cycle, warm vs. hot water, and a mild detergent, and wash those pieces that have no crazing.

As when hand-washing any antique or valuable china, line the bottom of the sink with a rubber mat or dish towels. Line the sides with dish towels as well, to help prevent any damage from bouncing. In addition, wash one piece at a time so they don’t hit each other. Don’t let pieces sit in the sink to soak. Only use mild dish detergent; never abrasive or harsh cleansers, and use a soft sponge or dishcloth. If you have a piece of china that really needs scrubbing use baking soda, it’s non abrasive and won’t harm the finish. Don’t use anything with bleach in it, and don’t use any lemon-scented detergent, as it can contain acid. Warm water, not hot, is best. Although white ironstone china is very sturdy, and doesn’t break easily, don’t take any unnecessary chances.

Dry your dishes with a soft towel, don’t leave them to air dry. Also, don’t stack them too high. They can topple, and white ironstone china dishes are heavy!
Cleaning Stains

Silverware can leave gray marks on china. Use a little toothpaste on a soft cloth to rub them away.

Some of the most common stains seen on white ironstone china are dark staining under the glaze. Sometimes the whole piece can look dirty, and often a buyer won’t think of purchasing it. Some stains have gone deep in the clay itself, and won’t come out, but quite often they can be removed quite successfully.

Common cleaners that will remove some stains include naval jelly & ZUD (rust stains), denture tablets, Calgon water softener with a Z code, and ammonia (sealed in plastic).

You don’t see professional cleaning instructions here because of the danger involved – chemicals can explode, and they can cause injury. There are people who do professional china cleaning, and it can be well worth it to engage them to clean valuable pieces for you.

Using Hydrogen Peroxide to Clean Stains

The only relatively safe chemical that we know of to clean white ironstone china is hydrogen peroxide, and it is used frequently. Its chemical formula (H2O2) is very similar to water (H2O), but it has an extra oxygen atom. This gives hydrogen peroxide the ability to oxidize organic and inorganic materials, producing water at a reaction byproduct. This makes it useful as an agent to both whiten the stain and make the stain easier to be flushed from the china.

If you want to try cleaning a piece with hydrogen peroxide, by the regular 3% hydrogen peroxide in the grocery or drug store. Buy enough to cover your piece as you soak it. Put the peroxide in a tightly lidded plastic container. After several days, take the piece out and put it in strong sunlight, so the hydrogen peroxide vaporizes from the heat. You can also try to bake the piece in an electric oven, at the lowest possible temperature, not to exceed 200 degrees. Using a gas oven could cause a fire or an explosion when the hydrogen peroxide is heated. Heating in an electric oven is safe to you, but your dishes could very well break. Heating in sunlight takes longer, but is safer for the dishes. You can repeat this process until the piece is clean.

WARNING!! Using a stronger solution of peroxide is extremely dangerous. It can burn the skin off your hands and cause permanent damage to mucous membranes, and unless you know chemistry very well you could have an explosion. Leave the work with stronger hydrogen peroxide to the professionals.

After you have cleaned your white ironstone piece, wash it thoroughly, as any cleaning chemicals that remain can migrate into your food.

DON’T USE BLEACH!

One of the most common mistakes is to use Clorox or some other chlorine bleach to attempt to clean white ironstone. You may get rid of the stain, but you likely also will ruin your dish. Chlorine gets under the glaze and has a chemical reaction with the clay and glaze. Chlorine bleach has the ability to exist in several states, liquid, gas and crystal. The bleach penetrates the glaze and goes into the clay body. There, when it dries, it turns into crystals, which expand and will push the glaze right off the piece. The clay body of the piece is dissolved by the chemical, and the ironstone breaks back down to clay particles.

You will sometimes find a piece of white ironstone that is covered by a white powder. It may have been cleaned with bleach. Often these pieces will smell like chlorine bleach, and the surface is crumbling to the point where the glaze is coming off. Over time, the piece will continue to deteriorate, and eventually the clay body will begin to crumble. Soaking the piece in white vinegar will stop the deterioration, but won’t repair the damage.
PARTS WANTED

FLUTED PANELS/CORAL by J. Wedgwood lid for sauce tureen.
Barbara Burnett, 609-882-1718 or e-mail babs@tellurian.com

BOOTE’S 1851 SHAPE gravy tureen underplate 6 3/4” diameter.
Jeanne Atkinson, 212-859-4610 or e-mail Jeanne.atkinson@verizon.net

NEED the following size round liners/inserts: 5 3/8”, 5 5/8”, 6 7/8”.
Bertica Vsseur, 603-899-2886 or e-mail elmwoodct@aol.com

CORN & OATS Wedgewood soup tureen underplate to fit 7 5/8” by 6” oval base,
Sauce tureen lids for RIBBED RASPBERRY, OLYMPIC, STAFFORD,
JUMBO and PRAIRIE SHAPE, creamers in MORNING GLORY, SCOTIA, and
SUNFLOWER.
Bill Lancaster, 608-325-5724 or e-mail lancastermonroe@charter.net

Wanted to buy BERRY CLUSTER SHAPE by Jacob Furnival.

CERES, WHEAT & HOPS T-pot covers,

PARTS FOR SALE

Sauce tureen base & tray in GRAND LOOP by JF (fancy one), oval sauce
tureen tray for GRAND LOOP, oval lid to BERIN SWIRL soap dish, BERLIN
SWIRL teapot lid (believe the large one),
LAUREL WREATH by E&F sauce
tureen lid, PRAIRIE SHAPE by Clememson oval sauce tureen tray.
Bob & Bonne Hohl, 610-775-2240 e-mail
krh11340@ptdprolog.net

Glass domes of many sizes to fit cake
stands, sold individually. Please call or e-
mail for sizes and prices.
Janet Allers, 978-567-0974 or e-mail
janar9@aol.com

COLLECTORS’ SHOWCASE

This spectacular waste jar (some call them Master waste jars) is Paneled Columbia shape
by J. Clememson (c.1855) It appeared on eBay in late February and was won by member
Charles Torgerson. We thought - what a great chamber set it must have been part of - and
then remembered the matching footbath that the Diamond's found in New Hampshire a couple
of years ago. Both the body shape and especially the handles are beautifully carved. The
footbath is shown here again so we can see the two rare big pieces of the set together. After all
these years of hunting there still are wonderful new unknown pieces found by members
every year.