



Image references to “Plate x” are to Michael Berthoud books, the teapot Anthology in black and white, the teapot Directory and creamer Cabinet in colour. The final image of a vase is from Plate 626 of Staffordshire Porcelain by Geoffrey Godden.

In order to identify the likely period of Peover production, one can compare the historical records with the china shown in the gallery. The first identified reference to Fredrick Peover records the termination of a partnership with William Guest reported in the Staffordshire Advertiser on 4 April 1812, when Frederick was aged 28. In that report, the partnership business was described as “enamellers” located in Hanley, which evidences that Frederick Peover was in a business decorating ceramics before 1812.

Frederick had married Ann Mare in 1807 and it is noted that Ann had two brothers, James and John, who were both potters. Also, following the deaths of relatives in 1814 and 1815, Ann inherited money and property.

The first reference to a Peover pottery comes from rate records extending from July 1818 to August 1822 during a period when they rented a pottery on High Street, Hanley – so their occupation may have extended to some extent both before and after those dates. Frederick died in April 1820 and Ann continued in occupation.

Following the rate record of August 1822 showing occupation by Ann at that time, it is noted from the rates record that a John Mayer was in occupation from July 1823 to May 1825. As the names Mayer and Mare seem to have been inter-changeable in the early 19th century, it is not known whether this John Mayer was her potter brother, perhaps assisting Ann with a business continuation. However, one can surmise that Ann was not physically well as she died in March 1826.

The Directories recording Peover are Parson and Pigot in 1818, High Street and Edmund Street, Hanley respectively, and Allbut and Pigot in 1822, both at High Street, Hanley. Whilst the latter, recording Ann as the business owner, do not amplify the analysis, the Parson directory was dated 30 March 1818. So, taking account of the production period of a directory, there is no doubt that Frederick Peover was undertaking pottery business during 1817. He is not mentioned in the previous Underhill directory published in 1816, which would be recording businesses in existence the previous year.

As teaware patterns have been identified up to 500, there had been a concern that this could not be the case if a Peover pottery had been in existence based only on the short four year period of the rates records. Taking the whole of the above, it is likely that Peover was in production for a longer period.

The teaware shapes indicate a production period using typical London shapes, circa 1816 onwards, rarely Bell and Etruscan shapes, then distinctive round and oval shapes finishing

with Royal (Old English) shapes. These shapes fit well with the extended production period suggested above.

As the known output was china, the impressed mark “PEOVER” appears only on flatware, a saucer, plates, dishes and stands. The mark has been seen on two teaware patterns, one named “Retreating Peasant” and “Lady and Urn” and the other marked with a “200” pattern number. On dessert ware, it is known on three patterns, a simple flower marked “20” for pattern number, another of flowers within a gold leaf trim and much of a service that we name “Village Characters”. Apart from pattern 200, all these appear to be from an early production period. Also, it is recorded by Godden on a vase, current location unknown.

As much of the china was previously attributed by Berthoud to an unknown pottery, designated “Mrs Bowring”, some comparisons of known Peover teaware with Bowring were made in Newsletter Nos 207 and 208. As regards London shape cups, initially it was noticed that the handle angle tended to lean away from the body of the cup, particularly the embossed tea cups. Whilst extreme examples of teacups are seen, which may be bad potting, this is not true of coffee cups and the more normal shape is the vertical of the handle parallel with the body giving the appearance of leaning out. Another characteristic is that the vertical of the London handle is not round but has a seam on each side, apparent to the feel.

Thus, there is shown a range of London shape cup handles, appropriate to a middle range pottery lacking precision. Accordingly, many of the patterns are attributed to Peover on the basis of the serving pieces which have more consistency of shape.