

# Collecting Daffodilia

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I started collecting daffodilia about 30 years ago and it soon became clear that my pockets were not deep enough, nor did I have the room to store it all, so some kind of selection cull had to take place.

This was re-affirmed some 25 years later when visiting Jan and Lynne Dalton, the eaves of their ceiling were bending under the weight. But I had known for many years that I could not compete with them so had to find a way in which I could enjoy collecting., The answer was to specialise. So I settled for cups, saucers and plates known in the trade as Trios, of UK origin, which have always given me, and still do, much enjoyment.

Then of course there was my small collection of Torquay Ware, these pottery items that were made in the late 18th and early 19th centuries in Devon. The red clay, slip-painted pots were made for the Victorian tourists to buy as souvenirs only costing a few pence, they come in many different designs and forms with mottos on, but one popular line was K2 or daffodils.

I already had about ten items and so kept these in the hope of adding to my collection.



Fig 1  
1891 -1910  
Aller Vale 3in  
Trumpet vase

There were three main potteries in Devon, Alter Vale, Watcombe and Longpark; there are others but these were the main three. To date I have 33 pots and still collecting, but that's another story!

Finding daffodilia is not easy. Trios are not always available so I have to make do with just a cup and saucer and to date I have 70 plus designs mostly from the Staffordshire potteries. I also decided that I would save both earthenware and porcelain pieces.

Charity shops are useful places to find the odd cup and saucer; my best buy ever was a complete Shelley tea set with daffodil design for £5, (Fig 2); the cake plate alone made me £65. The other cups saucers, plates, creamer and sugar bowl also made a good price and I got to keep the trio I needed for my collection. In total I have seven examples of Shelley cups and saucers; four of them being trios. All of them are very collectable, but one of them is missing a cup!



Fig 2  
1925-1940 Shelley Trio

I have also found many items on eBay; one strange fact being that many of the items I have bought come from the USA and Canada. It took some time for me to work this out, but it seems many items of pottery were sent over during and after WW2 in payment of the National debt.



Fig 3  
c1930-51 New Hall Pottery Co. Ltd. (Trio)

The New Hall trio shown above (Fig 3) is one of my favourites; the soft cream and peppermint glaze make this simple design, to my eye, most attractive. It was bought at a collectors' fair in Blackpool, one Boxing Day, for the sum of £4, knocking them down from £6. It was the only daffodil item in the Winter Gardens that day but worth the two or so hours looking for it!

As you look at each design you can see the decades they come from. The Art Deco style of 1930s looks so good to me now, but as a child I did not like it at all.



Fig 4  
John Aynsley  
& Son Ltd.  
c1891

The black glazed Aynsley cup and saucer shown in Fig 4 is another favourite. The black finish is so thick it looks like enamel with the delicate hand-painted small-cupped daffodils in both yellow and white with red rims to the cups. I have it also in a grey-green finish with the same mark but think it is a later addition, a line that was first started in 1891 hut carried on into the 1900s.

This Paragon cup and saucer (Fig 5) was a later addition to one that was a soft green and black inside the cup, painted with the same design, and produced from 1939-49. I have found many times during my collecting that a design is changed or modernised; this time from black to gold and it is most attractive.



Fig 5  
Paragon China Co Ltd c 1956-



Fig 6  
Chapman c1889 -1906

This Chapman trio (Fig 6) is one of my oldest, made of fine thin porcelain. As you can see it is festooned with trumpet daffodils and also painted on the inside of the cup. This is always regarded as a good asset and a sign of good quality, which means you pay more!

This has been just a short insight into my collection; it is a most enjoyable pastime and I have learned much about the English potteries and the ceramic culture throughout the ages.