

A photo catalogue of Battersea (Ravenet) Enamel Wine Labels

This article is based upon a number of articles and reviews of these labels (1,2) I do not speculate on names not shown below, as this is thoroughly covered in The Wine Circle's book (3). I would also like to apologise for the quality of some of the photographs, but unfortunately these were only available to me as second or even third generation copies, some only in black and white.

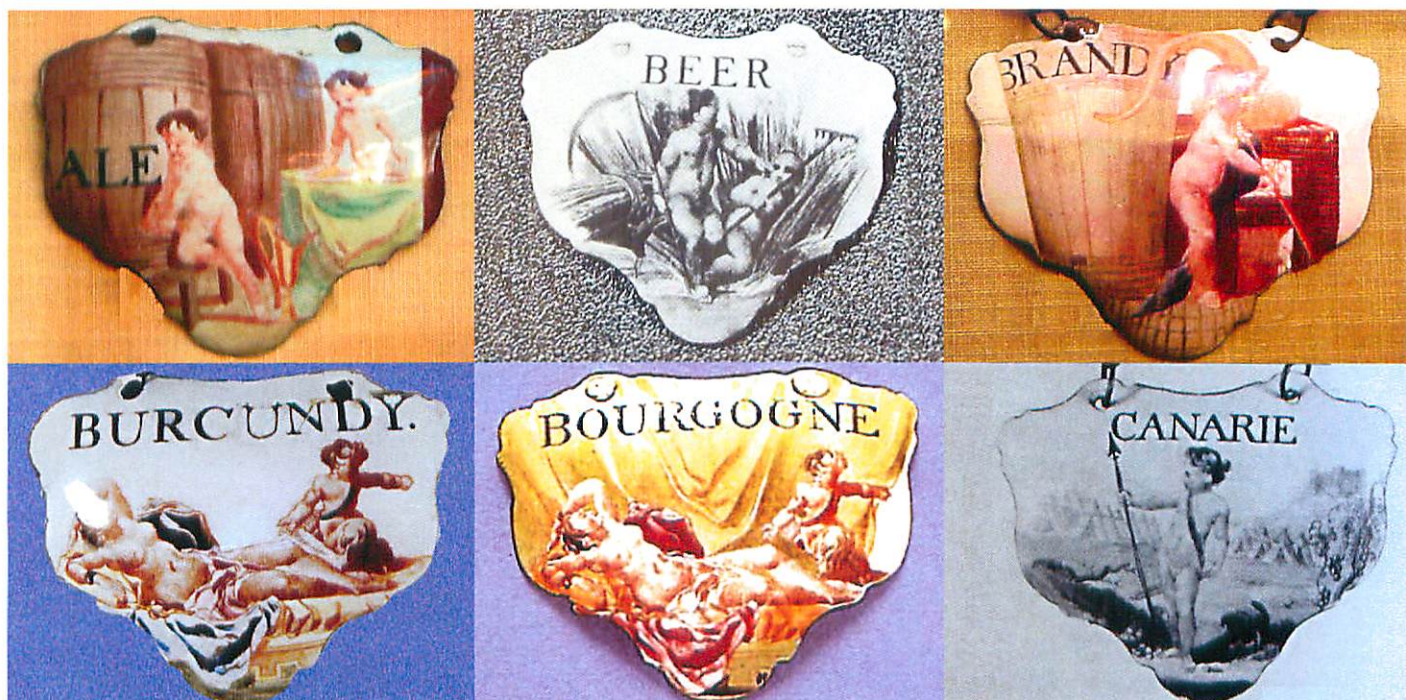
The first part of the article will focus on names, the second on the use of styles for various names and the third part on the variation of colour decoration for a Ravenet design. At the end I show monochrome versions of some of these labels, as well as "Birmingham" Ravenets.

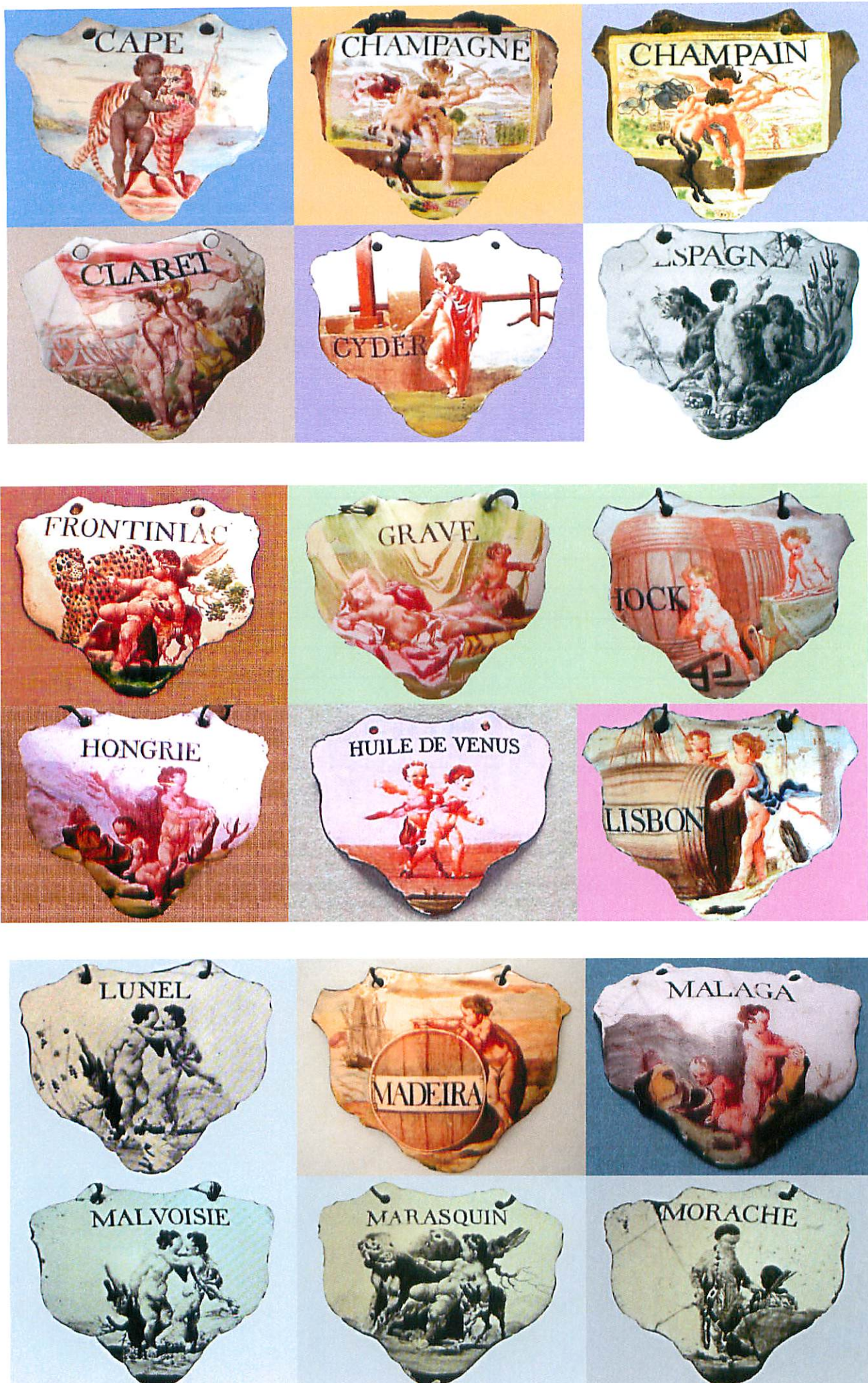
List of names shown in the photographs below.

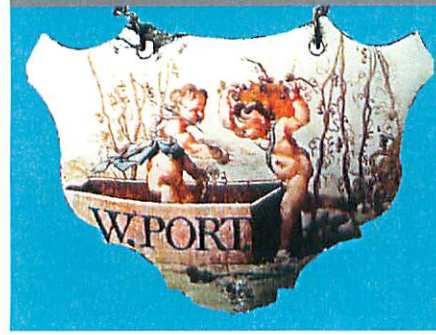
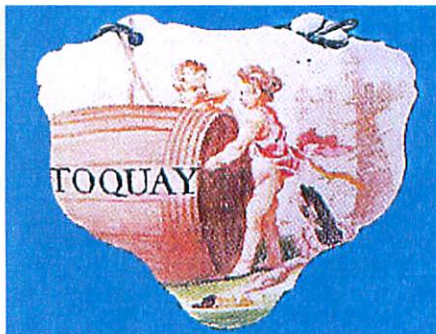
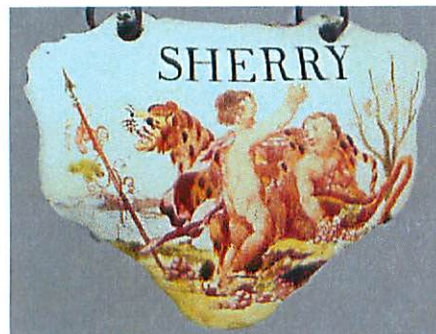
ALE	GRAVE	PALME
BEER	HOCK	PONTAC
BRANDY	HONGRIE	PORT
BOURGOGNE	HUILE DE VENUS	PUNCH
BURGUNDY	LISBON	RANCIE
CANARIE	LUNEL	RHEIN
CAPE	MADEIRA	RHENISH
CHAMPAGNE	MALAGA	ROTA
CHAMPAIN	MALVOISIE	RUM
CLARET	MARASQUIN	SHERRY
CURRENT*	MORACHE	S'. EMELION
CYDER	MOSELLE	TOQUAY
ESPAGNE	MOUNTAIN	W.PORT
FRONTINIAN	MUSCAT	W.WINE

* In the monochrome section

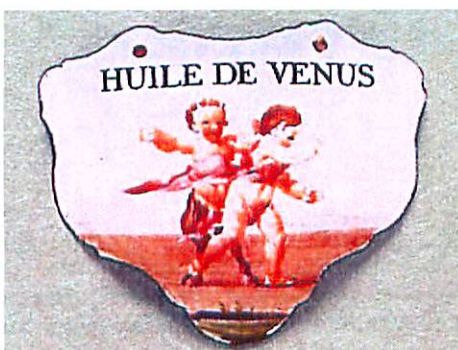
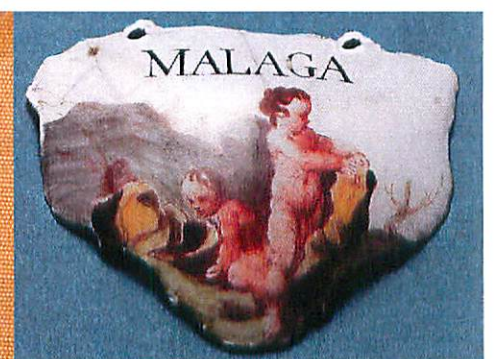
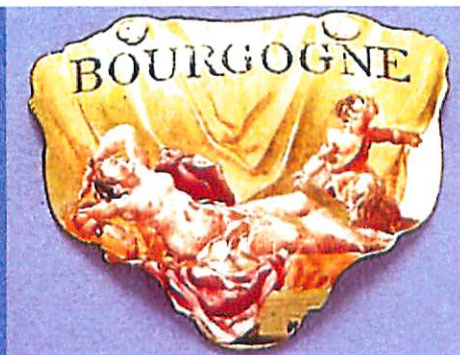
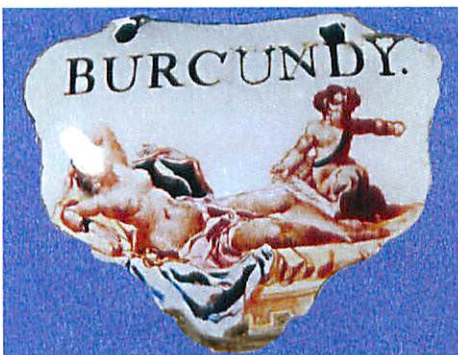
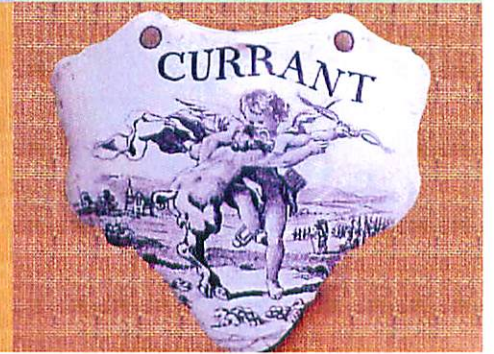
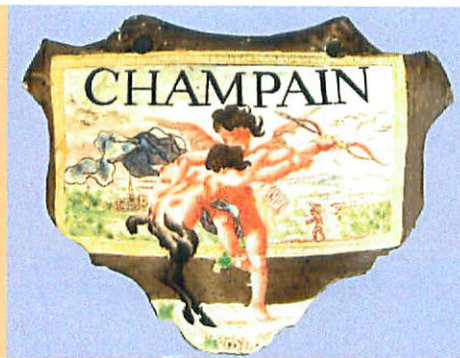
Photographs of names shown in the table above

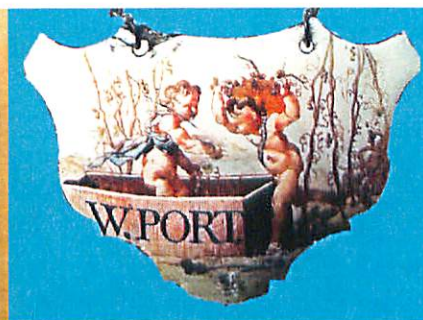
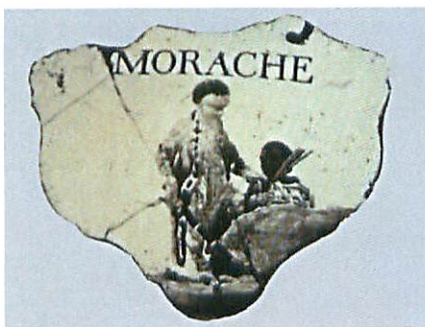
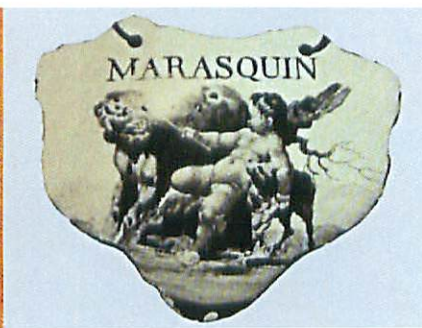
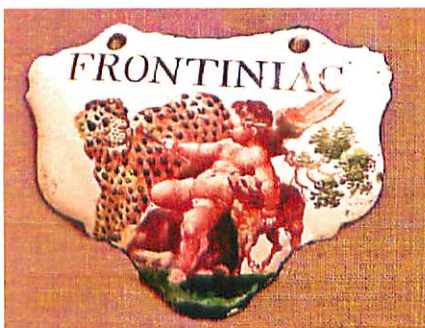
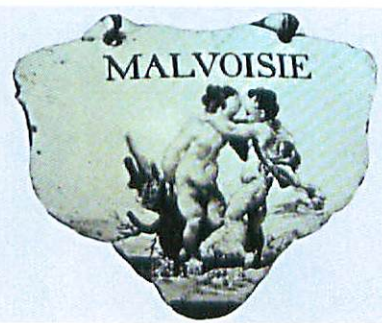
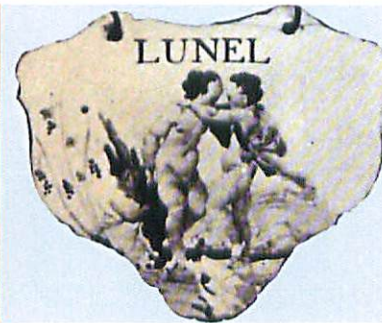
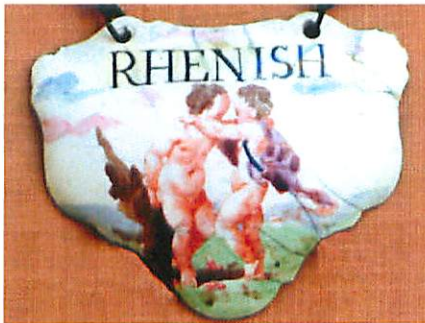
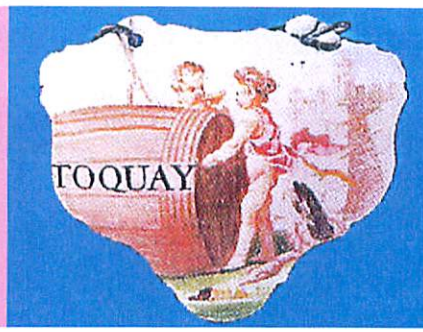




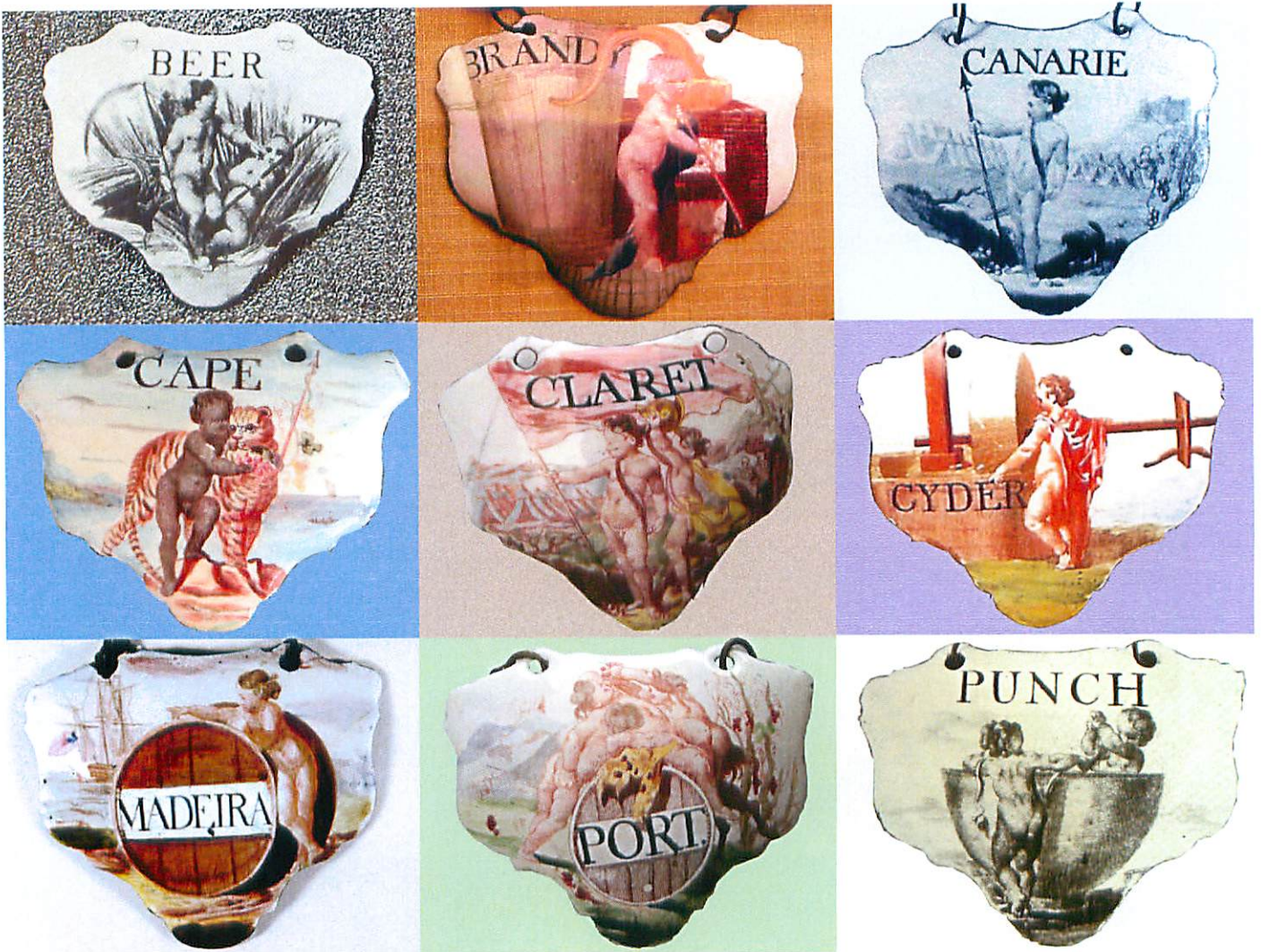


Labels of same design but different names

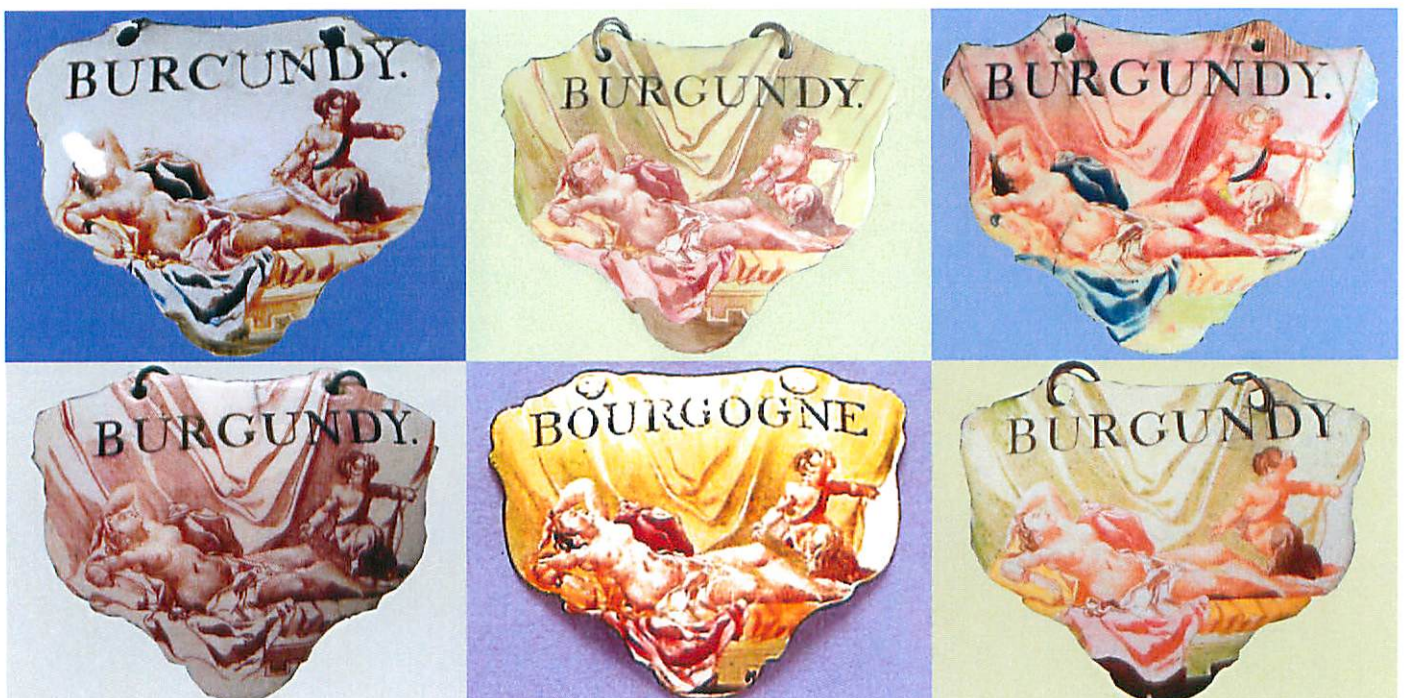


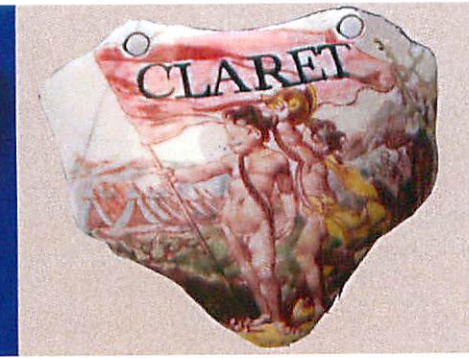
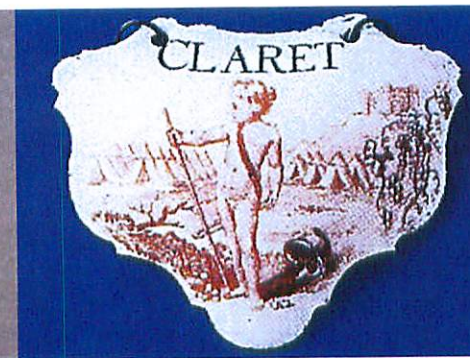
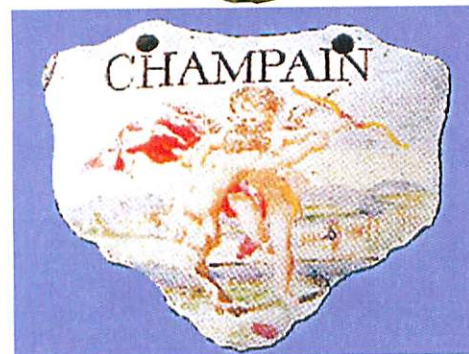
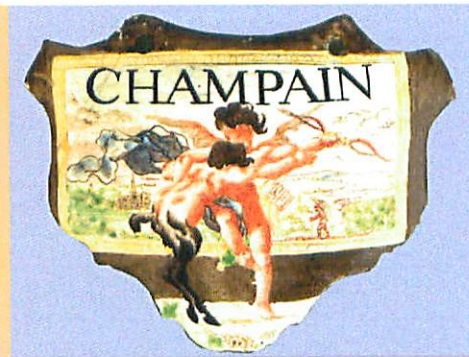
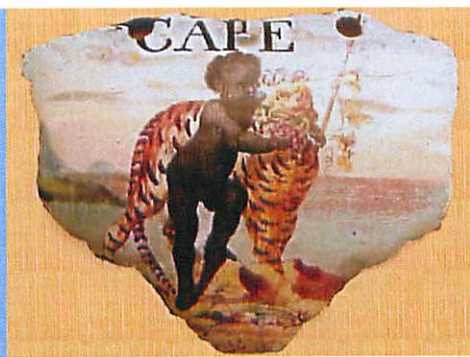


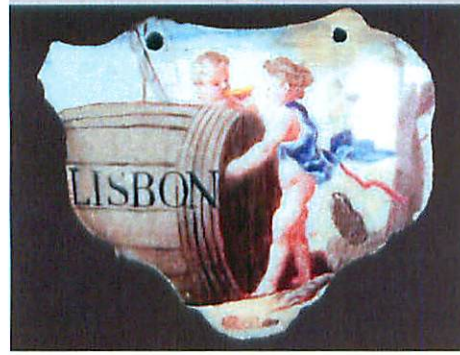
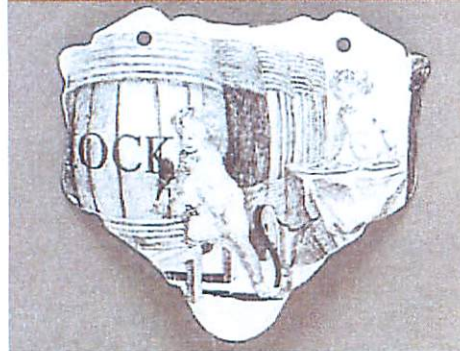
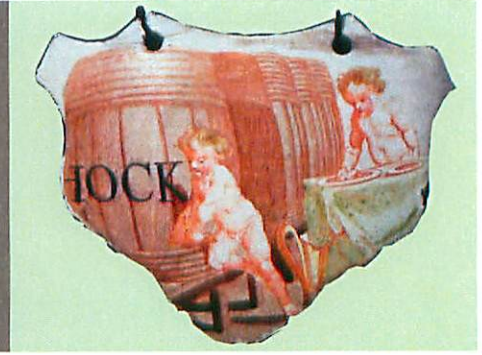
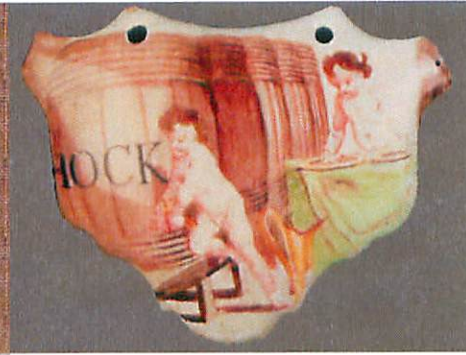
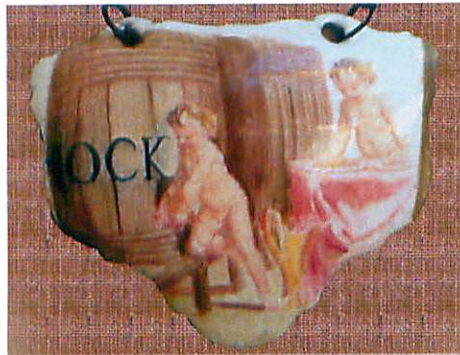
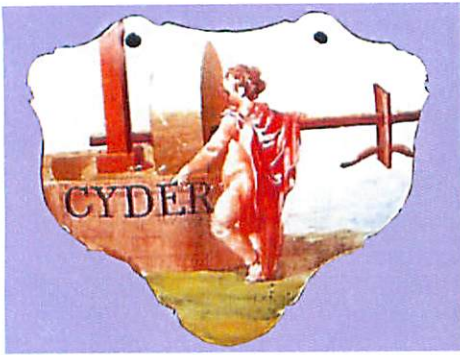
Unique name-decoration combination, from first section above

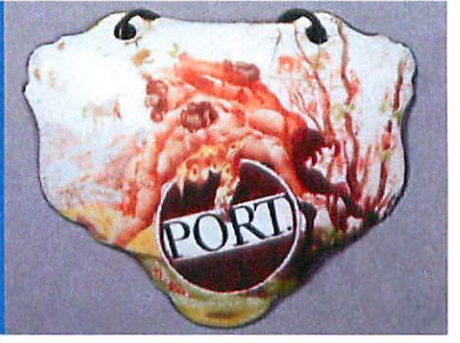
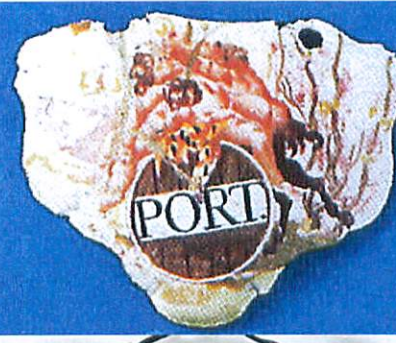
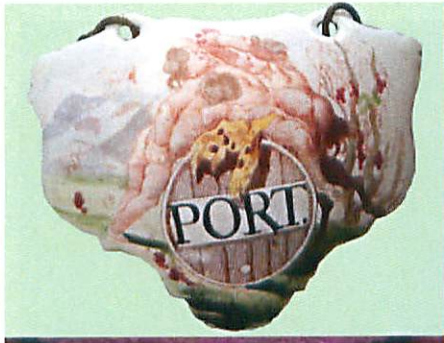
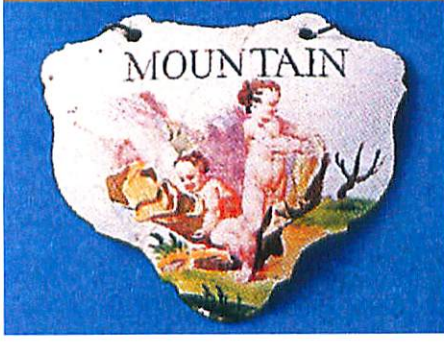
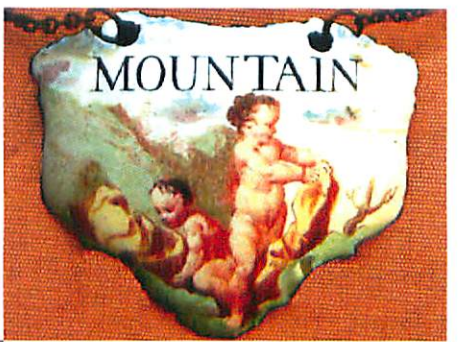
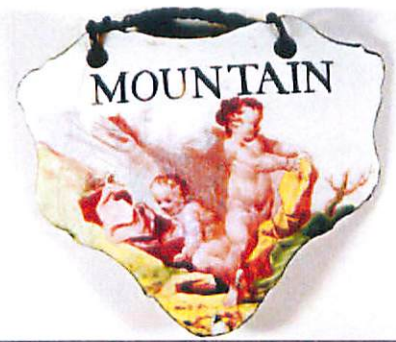


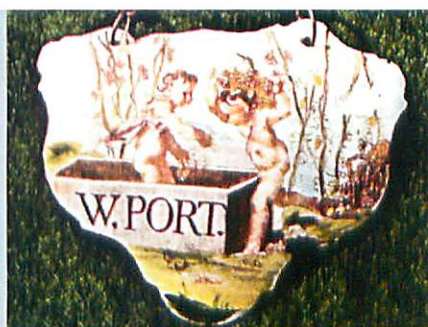
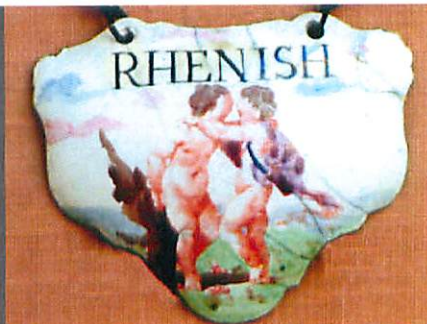
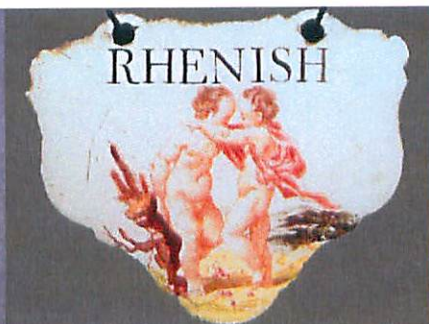
Same name, different decoration











Monochrome and/or “Birmingham” Battersea labels



Comments and observations

The use of various designs across several name types is interesting, but not surprising given the number of names on these labels. Also of interest is how a design was modified by rotation (PORT), use of colour (BURGUNDY), design (claret, with one or two figures), reversal of figures (RHENISH compared to BURGUNDY, CLARET, MADEIRA, immediately above) and name modification (W.PORT to PORT) by over-colouring the W.

Acknowledgements

The author wishes to gratefully acknowledge the kind contribution of The Victoria and Albert Museum London, The Museum of London, The Wolverhampton Museum, and members of the Wine Label Circle, who graciously allowed reproductions of their enamel labels for this photo catalogue. Use has also been made of information in the public domain such as auction catalogues and photographs of items for sale.

References

THE WINE LABEL CIRCLE JOURNAL, VOLUME 5 : NO. 6 December 1973

THE BOOK OF THE WINE LABEL, N.M.PENZER WHITE LION PUBLISHERS 1947

WINE LABELS 1730-2003, EDITED BY JOHN SALTER, Antique Collectors' Club, in association with the Wine label Circle 2004

Request If anyone has alternative or additional photos/scans of labels in this paper, especially those in black and white, I would appreciate it, if you contact me at the email address below.

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