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NELSON, Christina Hine,
A SELECTED CATALOGUE OF THE LIVERPOOL-TYPE
HISTORICAL CREAMWARES AND PEARLWARES IN THE
HENRY FRANCIS DU PONT WINTERTHUR MUSEUM.

University of Delaware, M.A., 1974
Fine Arts

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A SELECTED CATALOGUE OF THE LIVERPOOL-TYPE
HISTORICAL CREAMWARES AND PEARLWARES
IN THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM

by

Christina Hine Nelson

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A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture.

May 1974
A SELECTED CATALOGUE OF THE LIVERPOOL-TYPE
HISTORICAL CREAMWARES AND PEARLWARES
IN THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM

by

Christina Hine Nelson

Approved: [Signature]
Professor in charge of thesis on behalf of the Advisory Committee

Approved: [Signature]
Chairman of the Department of Early American Culture

Approved: [Signature]
Dean of the College of Graduate Studies

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Today the name "Liverpool-type" ware is applied to late eighteenth- and early nineteenth-century English-manufactured creamwares and pearlwares decorated with historical or commemorative overglaze transfer prints. These objects, frequently pitchers of distinctive baluster or globular shape, were imported from England between approximately 1790 and 1825, and although this ware was not all made in Liverpool, it has taken the name of the principal place of export rather than the area of manufacture. In recent years, the name "Liverpool-type" was given to these products to indicate the widely spread areas of manufacture.

In an effort to better understand the place of this popular ceramic type in American history of the late eighteenth and early nineteenth century, an expanded, interpretative catalogue of the Liverpool-type wares in the Henry Francis du Pont Winterthur Museum was undertaken. This museum has an excellent and representative collection of these wares, and because an in-depth study of all Liverpool-type ceramics was far beyond the reasonable scope of a Masters thesis, it was decided to limit the topic to the Winterthur group.

To determine the cultural importance, importation, and
popularity of these objects, an effort was made to find references to Liverpool-type historical wares in newspaper advertisements, merchants' order books, and shipping papers. Unfortunately, historical wares for the American market were not mentioned specifically in any of the material examined and other avenues of documentary investigation were pursued.

The search for print sources was more rewarding. As the wares were specifically for the American market, the transfer designs were frequently taken from American prints with which the purchaser would have been familiar. The transfer print engraver was eclectic, and the prints were copied from many sources including books, magazines, and single graphics. The pastoral scenes, landscapes, flowers, and other secondary decoration were taken from English sources and frequently occurred on ceramics for the English market. Just as the American prints were often by the best and most important artists of the day, the English prints were closely tied to the mainstream of English art. More important, many of the prints were dated and could serve as a device for dating the manufacture of the ceramic wares.

In this catalogue of the Liverpool-type wares in the Winterthur collection, objects have been attributed to potteries, dates have been assigned, and print sources have been listed with greater accuracy. This study tested the validity of using the graphic design as a method of documenting transfer-printed wares.
The results are encouraging, but for the present this catalogue must be considered not as a definitive work but as a prelude to a more detailed investigation.
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This thesis is dedicated to the memory of Thomas Hine
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INTRODUCTION

"Queensware" and the more general "Liverpool ware" are among the terms used for cream-colored earthenware produced in the eighteenth and early nineteenth century. Of the total volume produced, probably a relatively small percentage was decorated. Today the name "Liverpool-type" ware is applied to late eighteenth- and early nineteenth-century English-manufactured creamware and pearlware of distinctive shapes decorated with historical or commemorative overglaze transfer prints. These wares, which included many baluster- and globular-shaped pitchers, were frequently exported from Liverpool between approximately 1790 and 1825, and although much of it was actually produced in Liverpool, the name refers to the place of export rather than the place of manufacture. Undecorated, or blank, ware was produced in Staffordshire and shipped along the interior canal system to Liverpool where some of it was fully or partially decorated prior to export. The common name, "Liverpool-type" ware, also refers to the place of decoration.

In recent years scholars have begun to call "Liverpool ware" "Liverpool-type" ware to indicate that not all of it was made in the port city. While less deceptive, the term as it is generally applied still tells the student little about the decoration of the ceramics, and it is the decoration as well as the body and the shape that distinguishes...
this class of ware. Commemorative transfer prints were frequently applied to pitchers or jugs, but other standard shapes including plates, platters, and tureens received this distinctive decoration.

Early Liverpool-type wares often honored George Washington or other heroes of the new republic, and frequently these objects were personalized by the addition of the name of, presumably, the purchaser or a family member, and the name of the ship with which he was associated. A great body of wares was produced to commemorate the War of 1812, but these objects usually were not personalized. After the vogue for items commemorating the 1812 conflict, scenic views of America in underglaze blue were produced in great quantity by the Staffordshire potteries, and this type of ceramics supplanted the older black-decorated creamware in popularity. Richard Hall & Son of Staffordshire produced a variety of small, globular Liverpool-type pitchers to commemorate Lafayette's return to America in 1824, but all Lafayette-related material has been omitted from this study. Few dated examples exist after 1820; one in the Henry Ford Museum bears the date 1823, and a pair of pitchers in the Winterthur Museum are both dated 1830.

Historical creamwares were produced for the English market with appropriate transfer prints such as Admiral Lord Nelson, William Pitt, and Queen Charlotte, and these ceramics, shapes, and decorative styles are closely related to the wares produced for the American market. To separate the production for the American market from the
items intended for the English, Irish, or European markets, perhaps one could best describe this group as historical or commemorative creamwares for the American market.

Wares for the American market have enjoyed attention from collectors for many years, and the interest has spurred a number of publications. Previous work in the area includes three major books and a great number of articles seeking to attribute and categorize this ware. The three principal works to date are: Robert H. McCauley, Liverpool Transfer Designs on Anglo-American Pottery; Ellouise Baker Larsen, American Historical Views on Staffordshire China; and Alan Smith, The Illustrated Guide to Liverpool Herculaneum Pottery. McCauley's book was the first systematic attempt to list wares and the prints with which they were decorated. This book was published in 1942, and although the author called it a partial listing, the search for transfer-printed wares was diligent and few unlisted items have come to light since. Identifying the print by title as it appeared on ceramics, McCauley followed with a brief description of the subject, often accompanied with a small photograph. Basically a useful book, there are two important omissions in this work. The author stated in his preface that he made no attempt to distinguish between objects made in Liverpool and those produced in other pottery areas. He further stated that he believed this task to be impossible, given the great volume of production and the lack of documented examples. This may have been true in the 1940's, but thirty years
of scholarship in ceramics have contributed facts and diagnostic
techniques that make tentative attributions possible.

McCauley took his examples from one form: the pitcher. Once
the plates were engraved for transfer printing, the decoration could
easily be applied to other ceramics forms, but McCauley did not
mention shapes other than pitchers on which prints may be found.
The most serious omission in McCauley's work, however, was his
neglect of the print sources from which the transfer-printed designs
were copied. He listed few print or painting sources, and he did not
discuss the role of the American printmaker in the evolution of the
style of ceramics decoration. He also failed to interpret the
cultural and political importance of the designs and their place
in the growing American consciousness.

The second major book was Larsen's book on transfer-printed
Staffordshire wares. In both the first and second edition this
author dealt mainly with scenes on underglaze blue pearlware, but
she mentioned some of the Liverpool-type wares which have been
traditionally attributed to Staffordshire potteries. She was more
conscientious than McCauley about listing print sources, but she
listed them out of context and offered no explanation of the literary
importance of the magazines or books in which they first appeared.
She did not discuss any Liverpool-type wares before the War of 1812.

The best publication on the subject of Liverpool ceramics is
Smith's book on Herculaneum pottery. A thorough, scholarly research
work in ceramics history, this book includes important social and industrial history. It deals with the entire production of the Herculaneum Pottery. Although Smith included a lengthy chapter on the export trade and stated that a great deal of Herculaneum's best pottery was for the American market, he has by necessity omitted a discussion of the print sources used on these wares. Research in that area would have been extremely difficult without spending an extended period of time in the United States, but for the American reader, this aspect of the problem is important in attempting to understand these objects in their cultural context.

There are numerous books on creamware in general, and because of its importance in the development of the English ceramics industry, the Wedgwood manufactory has attracted many scholars. Of importance on the basis of quality and quantity, the Wedgwood production of transfer-printed creamware has been discussed by Wolf Mankowitz in his book *Wedgwood*, by William Burton in *Josiah Wedgwood and His Pottery*, and by William B. Honey in *Wedgwood Ware*. Among the general sources on creamware, *English Cream-Coloured Earthenware* by Donald C. Towner is among the best. The Winterthur thesis of Mary Marjorie Gilruth entitled "The Importation of English Earthenware into Philadelphia, 1770-1800," is an informative study of ceramics commerce in a major United States city. A Winterthur class paper, "A Catalogue of the Liverpool Pitchers in the Winterthur Museum," by Lewis C. Rubenstein, provided an interesting introductory comment on the Winterthur collection, but it was written in 1957 when the
collection was small and before the B. Thatcher Feustman gift of seventy-three pitchers was presented to the museum. There are numerous other sources, either quite old and now somewhat out of date, or less scholarly and intended for the collector.

Research and publication on the subject of Liverpool-type wares for the American market has been scattered and uneven, and it is time for a revision of McCauley's book. With new methods of scientific analysis and thirty years of scholarship in the field of ceramics, it is now possible to make more definite attributions to specific potteries. In the past it has been thought nearly impossible to separate the products of different factories, but in recent years ceramics historians have come to believe it possible to distinguish these wares by identifying not only the bodies and glazes of the wares but by close study of the transfer prints.

Many factories may have used the same subjects and decorative motifs, but some ceramics historians generally believe that no two factories ever used the same copper plate for transfer prints. As a general rule this seems valid, and a line-for-line comparison was undertaken in this study to compare the prints on marked pieces of ceramics and the prints on unmarked wares in the Winterthur collection. Only identical prints were accepted as proof of use of the same copper plate. This allows for variation of measurements for adaptation to ceramics forms but implies a line-for-line duplication of the image. Naturally, this method would severely limit the number of pieces
that could be attributed to a specific factory, but it is also the most accurate and the most valuable framework upon which to build in a beginning study of this nature. Whenever possible a fault or distinctive identifying feature was also found in the print as proof of use of the same plate.  

On occasion prints were copied from American sources with unfailing accuracy. A transfer print of Stephen Decatur (64.1273), for example, was copied line for line from the original print by David Edwin. The transfer-print engraver has copied every detail including the style of the lettering. In other cases one may see only slight variations in copying from a still recognizable source. Into this group fall a number of transfer prints whose over-all composition and main elements are copied faithfully from the original, but whose background detail, for example, may contain very slight alterations, additions, or omissions. In less definite instances, one may group transfer prints which were probably copied from an identified source, prints that were issued by many different American publishers, prints that may have an undetermined intermediate English source after an American print, and a nebulous group of prints loosely connected with a style, manner, or school. Frequently, examples in this category include landscape or pastoral scenes, the representations of ships, the large body of prints of George Washington after the numerous American paintings, and the floral embellishments.

Newspapers provided valuable information about the publication
of prints, the voyages of specific ships, the circulation of books and magazines, and the importation of ceramics during the early years of the American republic. They also indicated the popularity of certain types of subject matter in prints, decorative items, and historical paintings. In searching the newspapers, particular attention was paid to ceramics advertisements in an effort to find references to the commemorative wares and thereby to establish the extent of their popularity. Special note was taken of any paintings exhibited of specific historical events, which appeared on ceramics, proposals for publishing prints, and any other references to representations of national events or heroes.

In selecting newspapers to read, an effort was made to obtain a representative geographical distribution, for it was impossible to read all the American newspapers from 1790 to 1825, the years with which this study is principally concerned. To obtain such a sampling, the years 1800-1801 and 1815-1816 were chosen, for one might expect that the great body of wares commemorating George Washington would have begun to enter the country soon after his death in December 1799, and ceramics printed with scenes of the War of 1812 would have begun to appear on the American market after trade with England was resumed in 1815.

In an effort to further limit the quantity of newspapers to be examined, the cities of Boston, New York, Philadelphia, Baltimore, and Charleston were selected not only because of their importance
as commercial centers, but for their political views as well. Particularly during the War of 1812 one might expect to see a difference in the type of political literature, prints, paintings, and any politically oriented ceramics advertised in different areas of the country. The area around Boston did not especially favor the War of 1812, whereas Baltimore, Philadelphia, and Charleston were more sympathetic to the actions of the government in Washington. One might hypothesize that wares commemorating the War of 1812 would have been popular in areas or among individuals generally favoring the war policies. Unfortunately, no specific newspaper references were found to historical transfer-printed creamwares, so the possibility of demonstrating geographical preferences for historical creamware did not materialize.

American vessels called in vast numbers at Liverpool, and McCauley stated, "The officers and crews of these vessels calling at the port thereby became prospective customers for any interesting goods and wares the Liverpool merchants and tradesmen had to offer." On the basis of the inscriptions on the wares, it has been assumed that they were purchased in small quantities in Liverpool by members of the crew. In an effort to substantiate McCauley's claim, a survey was made of the Impost Books of the Port of Philadelphia for the years 1790-1791, 1801-1803, 1806-1809, and 1815. As in the case of newspapers, these years were chosen as times when one might expect to find these wares being brought home by crews. The other years were chosen because 1790-1791 would have marked the beginning of the fashion
for historical transfer-printed wares, and 1806-1807 were the years of peak production for the export market at the Herculaneum Pottery of Liverpool from whose factory many of the wares came.¹⁰

It was hoped that impost books of several ports could be studied to detect any geographical distribution of these wares, but Philadelphia records are among the few which exist intact. According to the National Archives in Washington, no port records exist for Charleston before 1835, and the other southern ports including New Orleans and Savannah did not keep records before the mid-nineteenth century. Records for the port of Boston were destroyed in a fire in the 1880's, and there were no records for the port of New York. In addition, a search was made of letter-order books and correspondence between American ceramics merchants and English manufacturers and shipping agents in an effort to find references to historical cream-colored earthenware ordered in lots to be sold in America by ceramics merchants. Within the limitations of a Masters thesis, it is impossible, of course, to examine material in all American repositories. A random check was made in the manuscript collection of the Rare Book Division of Old Sturbridge Village, the Historical Society of Pennsylvania, and the rare books and manuscripts collection of the Joseph Downs Memorial Library at the Winterthur Museum.

In search of print sources, the collection at Winterthur was utilized as well as the very extensive collections at the University of Illinois, the Boston Public Library, the Library of
Congress, the Essex Institute, Salem, Massachusetts, and the Mariners Museum, Newport News, Virginia. Numerous secondary sources on prints and printmaking have been invaluable including David M. Stauffer, American Engravers Upon Copper and Steel; Mantle Fielding, Supplement to David McNeely Stauffer's American Engravers Upon Copper and Steel; Charles Henry Hart, Catalogue of the Engraved Portraits of Washington; and the Winterthur conference report on prints in America.

Finally, to locate collections of historical creamware in American museums and private collections, a general letter of inquiry was sent to a number of institutions selected for promising geographical location or museums known for their fine ceramics collections. The questionnaire asked for descriptions of marked pieces of ceramics, signed transfer prints, objects with sound histories of ownership, and personalized, dated inscriptions. The letter not only located large collections of this ware, but provided suggestions of the popularity of specific subjects such as battles of the War of 1812, and an indication of the ceramics forms upon which various prints are found. Where appropriate, the information received from this survey has been incorporated into the comments in the catalogue. In the future it is hoped that a more detailed study may be undertaken of the collections now located, but a general idea of institutional holdings has been gained at this time.
NOTES TO INTRODUCTION


5. Mankowitz, Wedgwood; Burton, Josiah Wedgwood and His Pottery (New York: Cassell & Co., 1922); Honey, Wedgwood Ware (London: Faber & Faber, 1948); and Towner, English Cream-Coloured Earthenware (London: Faber & Faber, 1957).


7. Smith, Herculaneum, p. 57.

8. The use of the same plate, however, does not conclusively prove that the body was made at the same pottery.


10. Smith, Herculaneum, p. 53.
CHAPTER I

THE WARES: MANUFACTURE AND IMPORTATION

Cream-colored earthenware, or creamware, gradually evolved from types of earthenware traditionally produced in England from the Middle Ages. A light colored body was made from the beginning of the eighteenth century, but about 1720 the introduction of calcined flint and imported clays from Devonshire made possible the manufacture of a type of creamware which was perfected over the next twenty years.¹ In this period the ware was dusted with a powder of lead and flint and fired only once; liquid glazes were introduced around 1740, and the double firing became standard production procedure. Creamware was produced to a large extent by salt glaze potters, and the new techniques rapidly spread to potteries in Liverpool, Derby, and Leeds as well as other Staffordshire potteries.²

Further improvements were made between 1740 and 1760, but it was Josiah Wedgwood who made the best-known improvements. He refined the formula and produced a creamware body of a much lighter color with a beauty and strength that was largely the result of the addition of both kaolin and petuntse to the body and glaze. Wedgwood named the refined ware "Queen's Ware" in the early 1760's, and by 1770 the new ware was being produced at other Staffordshire potteries.³
Creamware dominated earthenware production until about 1780 when pearlware was introduced and began to replace the earlier ware in popularity.\textsuperscript{4}

The pottery industry was in the vanguard of the Industrial Revolution, and Wedgwood eagerly adopted methods of mass production and industrial planning. It was natural, therefore, that he should see the great potentials in the perfection of transfer printing, for by this process great quantities of ceramics could be decorated cheaply with standardized designs.

Several men or manufactories are credited with the invention of transfer printing, but John Sadler and Guy Green of Liverpool developed it and adapted it to large operations. Early transfer printing was done from wood-cut blocks, but copper plates were generally used. The copper plates were etched as in the production of a graphic, and the lines were strengthened with the graver. Outside engravers were employed especially in the early years of transfer printing, but some potteries maintained engravers on the premises by the end of the century.\textsuperscript{5} It took at least a day to etch or engrave one plate, and the cost was high.\textsuperscript{6}

To transfer the design from the copper plate to the previously glazed object, ink was mixed with two or three parts of white lead and blended with linseed oil varnish. The mixture was worked into the plate, and a specially prepared dry paper was used to transfer the design from the copper plate to the object to be decorated.
When the design was set, the paper was floated off in water. The design was then dusted with colored powder, or pounce, "to mix the colour with a suitable flux in such a manner as to protect the print from abrasion with a hard transparent glossy covering." The objects were then fired in a muffle kiln to fuse the design with the glaze.

Wedgwood sent quantities of creamware to be printed by Sadler and Green in Liverpool beginning in 1761, and they continued to decorate his wares until about 1784 when Wedgwood obtained a license to print at his works in Staffordshire. Even then wares intended for export were possibly still printed and fired in Liverpool, but Wedgwood demanded the right to exclusive designs.

Wedgwood sent his first shipment of transfer-printed ware to America in 1763 when in July of that year he had an order for seven crates total from two ships' captains. Inferior wares, or objects the English would not buy, were often sent abroad, but evidently the Americans did not object to the quality of wares they received, for the business of export to America grew to large proportions.

Ceramics of all types were imported in great quantity from England, but cream-colored earthenwares were among the most numerous. The following advertisement of 1800 from Baltimore was typical of those which could be found in newspapers of major American port cities and their surrounding areas: "M'Keen & Munson Have received by the Ship Fame, Captain Rogers [Master], from Liverpool, a general assortment of QUEEN’S WARE. . . ." Creamwares were also probably
included in many shipments just called "earthenware."

Liverpool was the most frequent place of export for all types of ware, but ceramics including creamwares arrived from ports other than Liverpool. A Philadelphia newspaper of 1800 featured an advertisement which stated the ship *Washington*, James Williams, master, from London was landing at Miss Wilcox's warf with thirty crates "well-assorted Queens Ware." Occasionally goods appear to have been transshipped from ports in the West Indies. Although plain creamware was popular on the colonial market, doubtless the transfer-printed wares enjoyed increasing popularity when they came decorated specifically for the American market.

Ceramic objects were decorated with inscriptions and commemorative designs for other markets long before they were produced for the American market. Tin-enameled chargers with portraits of English sovereigns are one type of early commemorative ceramics, but these had to be individually hand painted. The process of transfer printing, therefore, was especially useful for producing a large group of wares at a rapid rate while the person or event was still important. Soon after the invention of transfer printing, wares were decorated with prints of important events and individuals ranging from actresses to The Right Honorable William Pitt who appeared on a Worcester mug of about 1760.

Ceramics commemorating naval battles and heroes were popular.
by the early eighteenth century. The first naval events to survive on English ceramics were scenes connected with Admiral Vernon's triumphs against Spain at Portobello in the West Indies and at Chagres on the Isthmus of Panama in 1739-1740. These items were made in tin-enamed earthenware, salt-glazed stoneware, and Astbury-type ware. The scenes were used on many forms including dishes, teapots, bowls, and plates. Ceramic objects commemorating battles and heroes were quite common, and one finds a great variety of European-oriented subjects long before wares were produced specifically for the American market.

The practice of inscribing the name of a ship, the ship's master, or wishes of success and prosperity to a specific vessel was well established by the middle of the eighteenth century for the English and European market. A tin-enamed earthenware plate in the Schreiber collection, for example, bears the design of a yawl and the inscription "THE UNION KLINCKERT A. 1754." Wedgwood was producing commemorative wares for the naval market by 1779, for a creamware plate in the Schreiber collection, apparently one of at least six, bears the figure of a ship flying a Dutch flag and the inscription "CORNEELIS VASSE" above the ship, "MARIA & ADRIANA" below the ship, and "WELWAREN 1779" on the rim. At least one of these plates was inscribed "Wedgwood." The print of the death of General Wolfe near Quebec City, after a painting by Benjamin West, was one of the first American-related scenes to be depicted on ceramics. Produced about 1780,
this was also one of the first prints to be used on a jug of the baluster shape that was to become so well known in the American market wares. Early commemorative wares appear to have been of widespread manufacture, for one finds these objects attributed to potteries in Bristol, Liverpool, and Staffordshire, the foremost of which was Wedgwood. Of the later, or American market historical wares, the same wide distribution of manufacture is to be found. The Winterthur collection contains objects made at the Herculaneum Pottery of Liverpool, The Bristol Pottery, Wedgwood, and Neale.

Commemorative ceramics made by these potteries for the American market were, therefore, an extension of established English ceramic traditions and a product of the rapidly expanding industrial technology. These products differed only in historic subject from products made for English consumption, for one finds the same floral decoration, surrounding elements in portraits, and pastoral and landscape scenes as on wares for the American market.

While no notices specifically advertising commemorative creamwares were found in the newspapers of Boston, New York, Philadelphia, Baltimore, or Charleston around 1800 or 1815, it is likely that some of the advertisements for creamwares may have included historical wares. Several merchants who advertised in New York informed their customers that they had earthenware selected for the local market. For example, in 1815 the firm of Downes & Eastburn offered their patrons "49 crates and 2 hhds [hogsheads]"
well assorted Earthen Ware made up expressly for the New York market." In the same year a New York merchant advertised "earthenware & c. Imported per ship Amiable Matilda from Liverpool. An Invoice of earthenware particularly adopted for this market." These advertisements may have been in reference to underglaze blue pearlwares for the American market, or they may have referred to any assortment of earthenware popular on the American market, including Liverpool-type pitchers.

Newspaper advertisements listed mugs, jugs, and pitchers, but it was impossible to determine if any of them were historical creamwares, for in all the notices there were no specific references to any forms printed with battle scenes, portraits of heroes, or American symbols. Ceramics were most frequently cited by body and color or technique of decoration.

Regardless of method or style of ornamentation, the ceramic form Americans now call a "pitcher" was at least occasionally called a pitcher in the late eighteenth century. The English have always called the form a "jug," but in America the terms "pitcher" and "jug" may have been used interchangeably, or they may have been regional preferences. In 1794 a Portsmouth, New Hampshire, newspaper featured an advertisement from a local merchant for "Cream coloured Dishes, from 10 to 19 Inches. Ditto Pitchers 4 sizes ..." which had arrived on the ship Apollo from Liverpool. In 1815 Ann Koffskey advertised "... Mugs and Pitchers with a variety
of Liverpool ware" just had been received. In the same year the citizens of Baltimore were offered "Lustre and Printed Jugs" from one merchant and "gold and silver lustre pitchers, blue and white pearlware pitchers with scenes, and 'Elegant Fancy Pitchers.'"23

Unfortunately, the Impost Books for Philadelphia were no more specific than newspapers. Pitchers were listed, but generally the type of ware was not recorded, and the customs official did not mention any wares printed with scenes, portraits, or symbols for the American market. Ten records mentioning either "pitchers" or "jugs" were logged in the Philadelphia Impost Books between 1790 and 1815, and it would appear that pitchers were mentioned specifically by name only when they were brought in as personal property or in very small orders. All ten entries occurred in small lots of miscellaneous merchandise or as small orders of from one to twenty-two pitchers, and in all but three instances the customs official called these objects pitchers rather than jugs. One of these is very likely not ceramics, for "Jugs" were listed in one very large entry, all the rest of which was glass. The other two references to "Jugs" occurred in 1801 when one notation was also made of pitchers brought from Liverpool. Both listings of jugs and the reference to pitchers were listed with other ceramics in the entries, and it is highly possible that in this case the terms were indeed interchangeable, for the handwriting seems to be that of a single individual for all three entries.

While there is no definite proof that entries of "pitchers"
In small orders referred to transfer-printed commemorative creamwares, all but one of the pitchers mentioned entered on ships arriving from Liverpool. The other pitcher arrived from Bordeaux. This is significant because the records of entries were read not only for Liverpool but for London, Hull, Bristol, and all the French ports. Liverpool was the only English port from which pitchers arrived, so it seems likely that some of these may have been American market creamwares.

In the Impost Books, three references occurred in 1801, one in 1802, two in 1806, one in 1807, and three in 1815. The wares commemorating the death of Washington would have been popular immediately after the president's death in December of 1799, so the 1801 and 1802 references could easily have included Washington items. The same logic can be applied to the records for 1815. Trade resumed with England in late 1814, and the pitchers commemorating the American victories in the War of 1812 would have begun to enter the country shortly thereafter. Initially, the entries for 1806 and 1807 are more puzzling until it is recalled that the Herculaneum Pottery of Liverpool, a great supplier of transfer-printed creamwares for the American market, reached its peak of production for the American market in 1806. Unfortunately, entries in the Impost Books became even less specific in 1815, and the records for the years after 1815 only listed merchandise under general headings.

It is likely that pitchers and other commemorative items
were included in smaller parcels of ceramics listed simply as "hampers of earthenware," "parcels," and "boxes" of earthenware, for these small quantities were frequently listed among the personal imports of crews from 1790 to 1815. The ship North America, Samuel Erwin, master, entered the port of Philadelphia early in 1816 after a voyage from Liverpool. The Impost Book listed among Erwin's personal belongings "a quantity of E-ware loose." The ship's manifest listed "Ten pitchers to Samuel Erwin." Most of the cargo was earthenware, and these pitchers may have been creamwares decorated with transfer prints depicting engagements of the War of 1812.

At least some types of transfer-printed creamwares were imported and actually sold in shops. The letter-order book of 1815-1818 of Horace Collamore, a dealer in pottery, china, and glassware in Boston, revealed an order to the firm of Bailey and Bath of Lane End, Staffordshire. Among a quantity of earthenware was an order for six dozen cream-colored "Farmers Arms Jugs."

Small pitchers, mugs, and other transfer-printed items were probably useful as well as ornamental. Of surviving examples, many are badly stained which would indicate usage since the relatively fragile lead glaze often cracked with heat and age allowing food stains to permeate the body. Very large pitchers such as the ones commemorating the battle of Stonington (64.1715, 67.1) were probably not used, for the weight of the vessels would have prohibited easy handling.
Many surviving examples of early Liverpool-type wares have histories of ownership in New England, but specimens can be definitely associated with Philadelphia; Baltimore; Newark, New Jersey; Wilmington, Delaware; and Beaufort, North Carolina. At this time, no objects have been discovered with histories of ownership further south than North Carolina, although uninscribed ceramics commemorating the War of 1812 may have been popular in the South. Many of the southern ports became highly important after the vogue for inscribing pitchers had passed, and it is difficult to determine the extent of the popularity for these later wares.27
NOTES TO CHAPTER I

1 John Astbury of Shelton is often credited with the invention of the early creamware, but Josiah Wedgwood credited Thomas Heath of Shelton.


3 Towner, Earthenware, p. 3.

4 The glaze of the new ware had a bluer cast, but the body was only slightly altered.

5 Smith, Herculaneum, p. 31.


7 Price, John Sadler, pp. 84-87.

8 Price, John Sadler, p. 86.


10 Price, John Sadler, p. 39.

11 Baltimore American and Commercial Daily Advertiser, May 1, 1800.


13 The ship Washington landed at Philadelphia September 25,
1815 with fifteen boxes of earthenware which had arrived, possibly at Cape May, from St. Thomas, August 12, 1815.


16 The baluster shape used in the production of creamware pitchers may have been taken from shapes used for Liverpool porcelain. The general shape probably evolved from an earlier pitcher form which had an incurring neck and a bulbous body tapering to a circular foot. After the baluster shape passed from popularity in creamwares, a squat form with a high straight neck came into popularity and is characteristic of the wares commemorating the War of 1812.

17 The Herculaneum Pottery of Liverpool (begun in 1796) produced a great deal of the creamware for the American market. This pottery prospered during the first quarter of the nineteenth century, and a large variety of wares was manufactured. Many American market objects can be attributed to Herculaneum, and the pottery had a Philadelphia agent, William H. Richards, who was a china merchant until well into the 1830's. Herculaneum products were of fine quality, and the most elaborate pitchers, for example, cost as much as three shillings apiece. Curiously, however, no commemorative ceramics of the War of 1812 have been yet attributed to this pottery. It is doubtful the pottery would pass up the opportunity to produce this popular ware, for they certainly made everything else. There are several pitchers and mugs decorated with very fine transfer prints of Stephen Decatur, James Lawrence, and possibly Fisher Ames copied faithfully from *The Analectic Magazine*, which seem to form a group and seem to be the most likely candidates for a Herculaneum attribution. These creamwares, several of which bear lustre decoration, are finely potted and beautifully printed. The dark cream bodies of this group differ markedly from the harsher white bodies of the other wares commemorating the War of 1812.

The possible products of Neale and Wilson presented an even more difficult problem. Several plates in the Peabody Museum of Salem, Massachusetts, marked "Neale & Co." were made for American purchasers, for the ships fly American flags. The floral sprigs and the ship designs match prints in the Winterthur collection, so these objects have been tentatively attributed to Neale. This firm was a great copier of Wedgwood, and it is logical that the company would desire a share of the profitable American market. According to Towner, Neale did transfer printing, so they may have done some for the American market. The objects attributed to Neale in the catalogue bear a resemblance to each other in the fine body and
27

glaze which was free of crazing. According to Towner, plates with
transfer-printed ships were sometimes marked "Neale & Co."

Some of the copper plates used for transfer printing bear
the signatures of English engravers, and these signatures have been
duly noted in the catalogue. At this time, little information is
available about the artists in question, and it was decided to
leave this aspect of the problem to a later time when research
can be undertaken in England.

18 New York Evening Post, June 1, 1815.

19 New York Evening Post, August 14, 1815.

20 New York was more sympathetic to the War of 1812 than
New England, and one might expect ceramics commemorating the great
American victories of the war to have been popular in New York.

21 Oracle of the Day, August 18, 1794.

22 Charleston Courier, November 1, 1815.

23 Baltimore American Commercial and Daily Advertiser, July 15,
1815, and August 29, 1815.

24 Smith, Herculaneum, p. 53.

25 Port record, shipping papers for ship North America,
1810-1816, Stephen Girard Papers, Girard College, Philadelphia,
microfilm, roll 155.

26 Horace Collamore to Bailey and Bath, Land End, Stafford-
shire, England, December 1815; Collamore Letter-Order Book, No. 1960.6,
Old Sturbridge Village, Sturbridge, Massachusetts.

27 The Winterthur collection contains examples which can be
associated with New England, New York, Philadelphia, Wilmington,
Delaware, and Beaufort, North Carolina. The dated examples range
from 1790 to 1830, covering the entire period when transfer-printed
commemorative wares were popular in America.
CHAPTER II
PRINT SOURCES

In the period 1790 to 1825, political events, military exploits, and national heroes aroused the intense interest of the American public and references to these events permeated the arts. Judging from contemporary advertisements paintings, prints, songs, and small decorative items were readily available to anyone wishing to have a visual remembrance of the early history of the United States. Such mementos included historical transfer-printed creamware for the American market and prints from which the designs were taken.

In presenting visual history of all types to the consumer, great emphasis was placed on authenticity or correctness of image and the speed with which the commemorative items could be available for purchase after the event. Merchants assured the public that they had the most correct image available, and merchants like T. B. Dumoutet hoped to win public favor away from a competitor by advertising that he had discovered "there are a quantity of rings & c. with false likenesses of the late General Washington." He further informed "his Customers and the Public, that he is the only person in Philadelphia that is in possession of a plate with the
true likeness of General Washington, in uniform dress, as has been allowed by the first artists.¹

The following advertisement from the Charleston Courier was typical of the period following the War of 1812:

The American Fine Arts only want encouragement. BATTLE ON LAKE ERIE. From details of the Action given by Commodore Perry and his Officers, Murray, Draiper, Fairman and J. Webster of Philadelphia beg leave to inform the citizens of Charleston and its vicinity that the Engravings representing the above Victory . . . will not be ready for sale in Charleston until the Fall.²

Doubtless this was a familiar subject to the residents of Charleston, for paintings of the great battles had toured the country. The shows ranged in size from single paintings displayed in shops to very large exhibits. The New York Evening Post advertised a Grand Naval Panorama "containing the different brilliant achievements of our Naval Heroes."³ This exhibit included pictures of the great American triumphs of the war, comprising battle scenes between the United States and the Macedonian, the Constitution and the Guerriere, the Hornet and the Peacock, the Wasp and the Frolic, and the Java and the Constitution. The show contained smaller paintings depicting the gallant victories of our tars over the once proud mistress of the ocean; they are laurels which can never fade. The American looks upon them and experiences the proudest feelings of his nature—they are deeds of glory, which have raised to the highest eminence our national character, and are calculated to form with proper encouragement an historical record of the war.⁴

When a painting had been popular with the public, a print was
immediately engraved and advertised while a market still existed. In 1812, for example, James Webster presented his respects to the public and "informs them he has purchased the accurate painting by Mr. Thomas Birch, lately exhibited at the Coffee House" of the battle between the Constitution and the Guerriere which he proposed to have engraved "by one of the first Artists on the continent."

The men involved in great events aroused equal interest. This may have been inspired by a search for a national past or the hopes for a national future, but whatever the reason the intense interest was real and persistent. Portraits of national figures were painted, engraved, and modeled in wax.

Transfer-printed ceramics were, therefore, only a small part of the great fashion for decorative items celebrating American history. The wares associated with the War of 1812 were generally pictorial in intent, but many of the earlier transfer-printed ceramics included symbolic elements. American hopes in the form of personifications of Liberty, Fame, Peace, Plenty, or other attributes were often included with a portrait or a nationalistic slogan. These symbols were a part of the contemporary artist's vocabulary and doubtless recognized by a large segment of the public. Memorials to Washington after his death frequently included a standard background of willow trees and pine trees, the symbols of Mortality and Immortality, and both the American Indian Maiden and Liberty were frequently included on transfer-printed ceramics.
As standard artistic vocabulary, these elements were probably lifted from many sources including official documents, broadsides, and contemporary American illustration. Map cartouches were especially suitable sources. They were generally small and easily adapted to ceramics, they included personifications and references to the area represented, and as they surrounded the legend, a portrait or nationalistic slogan could be easily substituted for the title and publisher's name. The Indian Maiden was frequently used on maps of America, and the design surrounding the English transfer-printed portrait of Commodore Preble (Illustration 1) was probably taken from a contemporary cartouche. The portrait of Preble was after a painting by Rembrandt Peale, but none of the engraved American versions included the symbolic references of the transfer print.

The devices in the portrait of Preble were of secondary importance to the portrait, but in one instance personifications in a map cartouche became the main elements in a very popular and well-known transfer print. The composition of the so-called "Washington Map" (Illustration 2) was copied directly from a map of the United States published in 1783 by John Wallis of London (Illustration 3). The flag was slightly altered, and a map of the United States was substituted for the legend. Curiously, the map in the transfer print was not the map from which the cartouche was copied, but the basic composition was unchanged.\(^7\)
Most of the transfer-printed designs throughout the period 1790 to 1825 were pictorial and copied from contemporary prints, but in one instance nationalistic sentiments were evoked by the written word. The song "Adams and Liberty" was printed on a few pieces of ceramics, and Winterthur is extremely fortunate to possess an example (Illustration 8). The lyrics were written in 1798 by Robert Treat Paine, and they probably appeared on ceramics within the next few years. John Adams became president in 1797, America was passing through a period of very strained relations with England, and this was "one of the most popular songs ever written in America." The song was long—nine stanzas in all—but only the first and the last two stanzas were printed on ceramics. The chorus was printed twice in italics and obviously conveyed the message: "And ne'er may the Sons of Columbia be slaves, While the earth bears a plant, or the sea rolls its waves!"

Portraiture was another important area in which the transfer print engraver excelled. Prints were issued in America of nearly every figure of national prominence, and many of these portraits were reproduced on pearlware and pearlware. The most popular subject was George Washington, but these prints presented the most difficult problem in tracing design sources, for portraits were issued of Washington in every conceivable pose, in military or civilian dress, with military, political, or national symbols, and with suitable verbal tributes. No less than six major types of Washington portraits appeared on ceramics, and Winterthur has at
least one example of each. On these ceramics one finds versions of what Morgan and Fielding called the "Betts Type" and the "De Franca Type." Portraits also appeared after original compositions by Edward Savage, Pierre du Simitière, Joseph Wright, and the less illustrious Alexander Campbell. Prints by or after American artists were probably the most common source, but it is remotely possible that English transfer print engravers copied directly from one painting source. 9

Many transfer prints were copied from prints with which the American public would have been familiar, and many of these prints were published in Philadelphia at the beginning of the nineteenth century. A representation of the apotheosis of George Washington was published in 1802 by Simon Chaudron and John Barralet, and the image probably appeared on ceramics soon thereafter (58,1195). A memorial print after Washington's death was published in January of 1800 by Akin and Harrison, and this print appeared on ceramics in several versions entitled WASHINGTON IN GLORY/AMERICA IN TEARS (Illustrations 4, 13). These early prints were issued singly, but many of the later prints were issued in volumes of Philadelphia published magazines, the most important of which was The Analectic Magazine.

Begun in 1813, the early issues of The Analectic Magazine included lengthy extracts from foreign, chiefly English publications. Soon the magazine succeeded in appealing to the nationalistic
sentiments of the American public by publishing a highly successful series of biographies of naval heroes of the War of 1812. Under the editorship of Washington Irving until the end of 1814, the magazine celebrated the brilliant achievements of the greatest men of the American navy, several of whom were personal friends of Irving. The biographical sketches generally featured engraved portraits, and transfer prints taken from this series of engravings were used with great regularity on ceramics. With one exception, all the Analectic sources which appear on ceramics were published during the period when Irving was editor.  

The Analectic Magazine was published monthly, and the issues for each six months were later bound in volumes. Therefore, each magazine appeared in two editions. The separate monthly issues were the first edition; the bound volumes were the second edition. It would appear that the second edition, or semi-annual bound volumes, were most frequently used as sources for transfer prints. All portraits featured in the 1813 volumes of The Analectic Magazine appear on ceramics: Isaac Hull, Stephen Decatur, Jacob Jones, James Lawrence (without left epaulette), William Bainbridge, and Oliver Perry. Ceramics with transfer prints after each of these six are included in the Winterthur collection.

In the August issue of 1813, the portrait of Jacob Jones was completely omitted, but a portrait was included in the issue for this month when it was rebound in the semi-annual volume.
The first edition of the May issue of 1813 featured a biography of Stephen Decatur. A brief note from the publisher on the facing blank page stated that a portrait of Decatur was planned but it was unavailable at the time of publication. The portrait was included in the second edition of the May issue. This presents strong evidence that the bound volumes rather than single issues of volumes 1 and 2, 1813, were used as direct sources by the transfer print engravers.

Only three portraits from later volumes appear on ceramics. A second print of James Lawrence (with left epaulette) was first printed in the February issue of 1814 and appeared as the frontispiece in the second edition of volume 3. A portrait of Zebulon Pike was issued in volume 4, November 1814, and Major General Jacob Brown appeared in volume 5, April 1815. The 1813 issues featured only portraits of naval heroes, and of the later issues only the portraits of great naval figures were selected for representation on ceramics. The only exception was Major General Brown.

The biographies of naval heroes were generally acclaimed as the most important articles in The Analectic Magazine during the time Irving was editor. Even after Irving left the magazine it continued to feature naval news, and the new editor, Thomas Isaac Wharton, began a series on the history of the United States Navy. The first installment appeared in the September 1815 issue, and the popularity of the subject prompted the editor to add a new
section, "The Naval Chronicle" to the magazine. The publication became almost a service journal for the navy from 1816 to 1820, and the name was changed to The Analectic Magazine and Naval Chronicle. Irving's brother-in-law, J. K. Paulding, a constant contributor to the magazine even after Irving's departure, was probably appointed secretary of the navy in 1817 on the strength of his connection with The Analectic Magazine and Naval Chronicle.13

Philadelphia publications were available in other major cities of America. For example, the Charleston Courier for July 15, 1815 announced to readers that The Analectic Magazine for May and June had arrived and was ready for delivery to subscribers. The prints of the naval heroes featured in The Analectic Magazine would have been widely recognized in the major American urban centers.

Some of the prints from The Analectic Magazine were copied exactly and some may possibly have an intermediate English or American source. The image of Stephen Decatur (Illustration 9) was copied line for line from a stipple engraving in The Analectic Magazine of May 1813 (Illustration 10). The images are identical, and the transfer print engraver has copied the original stipple effect and even the style of the lettering.

In contrast, the image of Major General Jacob Brown (Illustration 12) was not the same image which appeared on ceramics (Illustration 11). While the portrait bears a very strong resemblance to the stipple engraving which appeared in The Analectic Magazine of
April 1815, the copiest did not imitate the stipple effect nor did he duplicate the details. The hair was arranged in a slightly different manner and the waterfall in the background at the right of the original print was much lower. There might be an intermediate English source to account for the differences, but it is more likely the copiest was less interested in making an exact copy of a specific print.

Several of the portraits which appeared in *The Analectic Magazine* were also published in the *Port Folio*, another well-known Philadelphia magazine of the period. A line engraving of Lawrence (without epaulette) was published in *The Analectic Magazine* of August 1813, and the same print appeared in the *Port Folio* one month later. *Analectic* featured a print of William Bainbridge in the October 1813 issue, and the *Port Folio* published the same portrait in the issue of December 1813. In only one instance was a transfer print possibly copied directly from the *Port Folio*. An engraving of the attack on Fort Oswego, published in the July 1815 issue of the magazine, seems to first appear in the *Port Folio* and was subsequently copied for use on ceramics (68,82). In its early years of publication (1801-1808), the *Port Folio* was a well-known, highly conservative magazine. It was extremely pro-English, aristocratic, and Federalist in orientation, and it is ironic that a nationalistic print should appear in one of the later issues.\textsuperscript{14}
Another great source of material for the War of 1812 was The Naval Monument. More illustrations were copied from this book by engravers of transfer prints than from any other American publication including The Analectic Magazine. Published in Boston in 1814 by Abel Bowen, this volume featured twenty-four engravings by various artists of the most famous battles of the War of 1812. Of the twenty-four plates, thirteen are found on ceramics in the Winterthur collection. The remaining plates probably never appeared on pottery for the American market, for only the most spectacular American victories were represented. The other eleven plates in The Naval Monument illustrated American defeats or indecisive battles and one rather boring composition.

Prints of key naval battles were published as separate issues and American engravers frequently copied one another. The subject of the Constitution taking the Cyane and Levant (Illustrations 14, 15, 16) is dramatic proof. Here the engraved compositions are extremely close, and the transfer print engraver might easily have copied either print for both had a wide circulation.

The prints for The Naval Monument, the portraits for The Analectic Magazine, and the individual prints copied by English transfer print engravers were executed by some of the best American artists of the day, and the publications in which they appeared were among the earliest to feature high-quality illustrative material. The handsome portraits were among the distinctive
features of The Analectic Magazine, and Abel Bowen, publisher of
The Naval Monument, was a pioneer wood engraver in Boston.\(^{15}\)

The problem still remains of where the English engravers obtained the American magazines and prints from which they copied designs for American market ceramics. There are several possibilities. There must have been a certain amount of American literature arriving in the personal baggage of travelers stopping at the port of Liverpool. The material may have been present in the private reading rooms of the city, or it may have been ordered by special agents. The city directory of Liverpool for 1803 contained the following advertisement from T. Banning: "Newspapers, magazines, and Periodical Publications, are forwarded to the West Indies and America. Likewise to all parts of the Continent; and also Foreign Newspapers and Periodical Publications may be procured from Abroad..."\(^{16}\)

Some visual material which appeared on ceramics for the American market had design sources taken directly from English artistic vocabulary. These prints presented special problems. It was most difficult to trace the origins of the transfer-printed floral motifs which appear as secondary ornament on ceramics. Flowers and bouquets do not appear to come directly from herbals, botanical books, or other scientific works. After examining a great number of these books, it is evident there must be an intermediate source, for the illustrations in the herbals and scientific books have a quality of specificity totally lacking in the floral
motifs which appear on ceramics. The flowers are recognizable species, but they were not rendered with scientific exactitude or detachment. The artist had a more subjective eye.

Foliage and floral embellishments were a standard part of the artist's vocabulary in the eighteenth century, but in the last half of the century variations occurred as a result of the new popular interest in botany combined with the established decorative traditions. Flowers and bouquets were commonly seen as book illustrations, needlework patterns, and designs for textiles. Many French print examples are very close in spirit and composition to the designs which appear on ceramics, but the closest parallels are to be found in contemporary printed textiles.

Transfer prints and the textiles in question were both printed from copper plates, and there is some evidence to indicate that engravers may have prepared plates for both the textile industry and the potteries. Small pattern books, or "cahiers" of ornament, were widely available to engravers, and the small compositions were intended for use on a great variety of decorative objects. Outside engravers were occasionally employed by the potteries, and the similarities of contemporary textile designs may be due to general artistic vocabulary used by engravers of the period.

The small landscapes, domestic scenes, and pastoral vignettes provide perhaps the most interesting links with the mainstream of nineteenth-century English art. It is common knowledge that Josiah
Wedgwood employed John Flaxman, George Stubbs, and William Blake, but designs of other leading artists of the day were also used by the potteries.

Liverpool had a lively cultural life in the late eighteenth century, and influential figures in the pottery trade participated in it at the highest levels. The city had a painting academy, and the intellectual élite were aware of the movements in English art of the period. Several exhibitions were held and they included paintings by Henry Fuseli, Angelica Kauffmann, Joseph Wright of Derby, Thomas Gainsborough, Thomas Stothard, and George Stubbs. A figure from a painting by Sir Joshua Reynolds which was included in the exhibition of 1784 was used on ceramics, and a figure group of a woman with two children in a garden was taken directly from a painting by Paul Sandby, a frequent visitor to Liverpool. This print may be seen on a bowl in the Winterthur collection (66.1332).

In addition to painting, designs for transfer prints were also copied from works of the great illustrators of the period. The styles of Thomas Stothard and John and Thomas Bewick dominated English book illustration, and their published prints would have been widely available as design sources. Their styles were popular with the public and the subjects were familiar.

Small figure groups such as The Sailor's Farewell (66.61) were possibly copied from Thomas Stothard. The generalized ship portraits and small landscape vignettes were directly influenced
by the style of John and Thomas Bewick. They in turn reflected the current artistic trends. These prolific wood engravers provided illustrations for a great range of works including books on nature, and editions of Robin Hood, French fabliaux, Robinson Crusoe, and Aesop's Fables. They also executed a great variety of pictorial material for broadsides and merchants' tradecards. These engravings were small, easily adapted to pottery, and widely accessible.

The generalized ship portraits used on ceramics reflected the more practical aspects of English illustration. Ship designs were not copied from technical books on naval architecture or marine history. As in the case of the floral motifs which appear on pottery, the ships were not rendered with scientific precision; the designs were accurate but generalized. This would suggest that ship designs were copied from portraits of ships of the period or, more likely, from prints of ships which appeared frequently on broadsides or other commercial literature. Extensive investigation has revealed that the greatest stylistic similarity occurred between transfer prints and the ships engraved by the Bewicks for use on broadsides. In several cases the resemblance was extremely close even to details of rigging, but it is impossible to give a definite source for the ship designs on the basis of this evidence.
Wax exhibits were extremely popular, and American figures were mixed with the most extraordinary company. In an exhibit in Baltimore in 1800, Benjamin Franklin was in the company of Venus, The Late Royal Family of France, Jean Jacques Rousseau, The Royal Family of England, General Napoleon Buonaparte, Voltaire, and a Sleeping Beauty. The Columbian Museum in Charleston exhibited a collection of wax figures in December of 1815 which included George Washington, Goddess of Liberty Supporting the American Standard, John Adams, Captain James Lawrence, Mrs. Lawrence weeping over his body, Zebulon Pike, Oliver Perry, William Bainbridge, Stephen Decatur, Isaac Hull, the tragedians Thomas A. Cooper and George Cook, Sleeping Beauty and Infant, a New York Beauty, and a Charleston Beauty.

There are several variations of "The Washington Map." The basic composition is the same in all versions, but each has a slightly different treatment of the legend identifying the figures.

Morgan and Fielding listed an "Athenaeum Head, Type B" about which they stated: "It is recorded that a nephew of Stuart's, a 'young Mr. Newton then living in Liverpool commissioned his uncle to paint a portrait or replica of Washington to be used in decorating pottery.'" Unfortunately, the authors neither illustrated this canvas nor cited the source for the quote. Although no portraits of a precise "Athenaeum Head, Type B" have been noted on Liverpool-type
historical creamwares at this time, it is remotely possible that the portrait in question may have been used on other ceramic types.

10. The exception is a portrait of Major General Jacob Brown which was published in the April 1815 issue.

11. As far as it is possible to determine, the portrait was not included in the monthly issue although there is a chance the engraving was torn out of the materials examined at a later date.


17. Increased accuracy was probably a result of the great scientific interest in botany in the second half of the eighteenth century. Carolus Linnaeus had catalogued all known flora and fauna in the 1758 edition of his book *Systema naturae*, and this work inspired a number of popular botanical books based generally on the Linnaean system.


22. Alan Smith mentioned this in a personal interview but it has not been possible to locate the exact source at this time. The print is certainly in the style of Thomas Stothard who was one of
the most prolific English illustrators of the nineteenth century. Although Stothard etched few plates himself, his studio provided pictorial material for a great variety of works, and the studio style was the most influential illustrative style in nineteenth-century English art aside from William Blake.
INTRODUCTION TO THE CATALOGUE

All entries are arranged by accession number. The objects discussed in the catalogue were selected on the basis of decoration, form, pottery marks or strong resemblance to known marked examples of ceramics or decoration. Similar objects without separate entries are listed under the heading RELATED EXAMPLES. Under the listing of OBJECT, "pitcher" is used instead of "jug" for consistency. A detailed discussion of the possible use of the terms is found in Chapter I.

In cases where it is possible to tell, a distinction has been made between creamware and pearlware. The difference between the two types of earthenware seems to be mainly a difference in glazes. The creamware glaze has a greenish cast where it collects under the foot rim or at the base of the handle; the pearlware glaze has a bluish cast where it collects under the foot rim. When lustre, colored glazes, or other ornamentation has obscured the body, the more general term "earthenware" has been used.

All transfer prints signed in the copper plate have been noted under the entry SIGNED immediately after the description. The entries under BIBLIOGRAPHY refer only to publications about the specific object under discussion. In describing the transfer print,
the names MacCauley gave to the designs have been used throughout.
In all cases the sources for the generalized ship portraits, the
floral elements, and the landscape scenes have been omitted. The
possible sources for these prints have been discussed in detail in
Chapter II.

References to the following publications are made in the
catalogue:

The Analectic Magazine. Edited by Washington Irving. Philadelphia,
1813-16. Hereafter referred to as Analectic Magazine.

Metropolitan Museum of Art 22 (May 1961): 300-08. Hereafter
referred to as Biddle, "English Jugs."


Fielding, Mantle. Supplement to David McNeely Stauffer's American
Engravers Upon Copper and Steel. Philadelphia: By the
author, 1917.

Hart, Charles Henry. Catalogue of the Engraved Portraits of

Lloyd's Register. London: Printed for the Society for the
Registry of Shipping, 1790-1815.

McCauley, Robert H. Liverpool Transfer Designs on Anglo-American
Pottery. Portland, Maine: The Southworth-Anthoensen Press,
1942. Hereafter referred to as McCauley, Liverpool.

Morgan, John Hill, and Fielding, Mantle. The Life Portraits of
Washington and Their Replicas. Lancaster, Pa.: Lancaster
Press, 1931.


*Single bibliographical references have been cited completely.

ACCESSION NUMBER: 58.593 a, b

OBJECT: tureen

BODY: creamware

MEASUREMENTS: OH: 8 1/2", OW: 13 1/4", OD: 8 1/2"

AREA OF MANUFACTURE: England, probably printed in Liverpool

POTTERY: possibly Herculaneum Pottery

DATE: 1795-1810

DESCRIPTION: a) Deep oval form with curving sides, flaring rim, and upcurving loop handle on either end; b) over-hanging, double-domed lid with loop handle on top; black, transfer-printed decoration: on one side, "HANNAH POWERS" in foliate cartouche flanked by floral sprays; on opposite side, a three-masted sailing ship flying American flag, inscription below: "HOPE/ HAZARD POWERS" flanked by floral sprays, design partially colored; on lid, similar floral sprays; interior tureen at center bottom, a three-masted sailing ship flying American flag; "X" scratched on bottom of tureen and "57" in blue.

REASON FOR ATTRIBUTION: Two floral sprays are from the same copper plate as two floral sprays on a marked "Wedgwood & Co." bowl in the Peabody Museum (M4885). One floral spray also matches a spray on a marked Herculaneum plate in the same collection (M4869), and the form of the tureen is identical to the form of a marked Herculaneum tureen in the Philadelphia Museum of Art. "Wedgwood & Co." was the mark used by the
Ferrybridge Pottery in Yorkshire in which a nephew of Josiah Wedgwood was a partner after 1796. Some of the Ferrybridge products were sent to Liverpool for decoration prior to export. The tureen is probably a Herculaneum product, and the bowl in the Peabody Museum was probably one of the many blank wares from other potteries decorated in Liverpool.

COMMENTS: It is impossible to say with which vessel "HOPE" this object was associated. Lloyd's Register for each year generally lists at least four pages of ships by this name. Powers does not appear to be the master or owner of any of the vessels listed.

ACCESSION NUMBER: 58.1184

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 10", OW: 10 3/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1802-15 (date below eagle under spout reads 1802)

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, an oval with floral border containing commemorative image, "The Memory of WASHINGTON and the Proscribed PATRIOTS of AMERICA" with portrait busts of "SA" (Samuel Adams) and "JH" (John Hancock)
facing front, design partially colored; to right of handle, an oval containing figure of militiaman under American flag with eagle; bell flower border around entire design under which is printed: "Success to AMERICA whose MILITIA is better than Standing ARMIES/ May its Citizens Emulate Soldiers And its Soldiers HEROES"; two lines of poetry below; below spout, American eagle with raised wings, clutching emblems, design partially colored; below handle, figure of Fame, design partially colored; red band at rim and base.

PRINT SOURCE: unidentified

RELATED EXAMPLES: 58.1185 (pitcher; Proscribed PATRIOTS)
58.1186 (pitcher; Success to AMERICA whose MILITIA is better than Standing ARMIES)

ACCESSION NUMBER: 58.1187

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 9 1/4", OW: 9 1/4"

AREA OF MANUFACTURE: England, probably Liverpool

POTTERY: probably Herculaneum Pottery

DATE: 1790-1815.

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, a three-masted sailing ship flying American flag; to right of handle, symbolic design with circular medallion bearing inscription: "PEACE/
PLENTY/ AND/ INDEPENDENCE," flanked by figures of Peace and Plenty and surmounted by eagle and military trophies; under spout, American eagle with raised wings, clutching emblems; extensive traces of cold gilding around rim; on spout, scalloped border at base; above base, under spout, "Amos Williams" in gilded Roman letters.

REASON FOR ATTRIBUTION: Eagle from same copper plate as a pitcher marked "Herculaneum Pottery, Liverpool" in the Peabody Museum (M7195); ship print matches one on very strongly attributed pitcher in same collection (M4908).

PRINT SOURCE: unidentified

RELATED EXAMPLES: 58.1188 (pitcher; PEACE/ PLENTY/ AND/ INDEPENDENCE)
58.1189 (pitcher; PEACE/ PLENTY/ AND/ INDEPENDENCE)
66.60 (mug; PEACE/ PLENTY/ AND/ INDEPENDENCE)

ACCESSION NUMBER: 58.1190

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 8", OW: 6", OL: 6 1/2"

AREA OF MANUFACTURE: Liverpool, England

POTTERY: Herculaneum Pottery

DATE: 1805-10

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, three-quarters bust of Commodore Edward Preble in oval flanked by seated Indian
maiden at left and flag and national symbols at right and below; design surmounted by figure of Fame; to right of handle, battle scene in oval depicting "Commodore PREBLE'S Squadron Attacking the City of Tripoli Aug. 3 1804"; traces of cold gilding in scalloped, diapered design at rim and base.

SIGNED: (Preble print, bottom center) "D" for Thomas Dixon

REASON FOR ATTRIBUTION: The printed designs on this object are similar to those on a pitcher in the Art Institute of Chicago which has American eagle with raised wings, clutching emblems, and "Herculaneum Pottery, Liverpool" printed under the spout (12.31). See Smith, Herculaneum, photograph 83 for related example.

PRINT SOURCE: The portrait of Preble is from a painting by Rembrandt Peale. Samuel Harris issued a print after the painting. The national symbols surrounding the oval portrait of Preble are probably from a map cartouche. The print source of Commodore Preble's victory at Tripoli is unidentified, but the original source is probably a painting attributed to Michel Corneé.

RELATED EXAMPLE: 67.2 (pitcher; same two prints)

ACCESSION NUMBER: 58.1193 Illustrations 2, 3

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 8 5/16", OW: 7 7/8"

AREA OF MANUFACTURE: England, probably Liverpool
POTTERY: unidentified, probably Herculaneum

DATE: 1790-1810

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, a three-masted sailing ship flying American flag, the design partially colored; to right of handle, an oval print /commonly known as "The Washington Map"/ featuring a map of the east coast of America in an oval flanked at left by Washington, Liberty, and Fame, and at right by Franklin, Wisdom, and Justice.

REASON FOR ATTRIBUTION: See McCauley, Liverpool, Plate XXIV for pitcher with this print and distinctive Herculaneum painted decoration around rim.

PRINT SOURCE: The composition for "The Washington Map" was taken from the cartouche of a map (68.517A), "The United States of America/ laid down/ From the Best Authorities/ Agreeable to the Peace of/ 1783/ Published April 3, 1783/ by the Proprieter John Wallis at his Map-Warehouse/ Ludgate Street London." The flag is changed in the transfer-printed design, and the map in the oval is not the map from which the cartouche was taken.

COMMENTS: The variations listed below were probably not all done at the Herculaneum Pottery.

RELATED EXAMPLES: 58.1192 (pitcher; The Washington Map, design partially colored)
58.1194 (pitcher; slight variation of The Washington Map: small, semi-circular inset bears legend identifying figures, design partially colored, dated 1804 under spout)

64.1284 (pitcher; The Washington Map: similar in design to above, but distinctive in lustre ornamentation; discussed under separate entry)

71.189 (plate; slight variation of The Washington Map: legend appears below transfer print)

ACCESSION NUMBER: 58.1195

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 11 1/8", OW: 11"

AREA OF MANUFACTURE: Liverpool, England

POTTERY: Herculaneum Pottery

DATE: 1802-10

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, oval scene of Washington "ASCENDING INTO GLORY"; to right of handle, a three-masted sailing ship flying American flag, traces of "John Mo_____" in cold gilding under ship; American eagle with raised wings, clutching emblems, and "JMH"; under
handle, small scene of man holding trident looking out to sea; traces of cold gilding diaper and scallop decoration at rim.

REASON FOR ATTRIBUTION: See Smith, Herculaneum, photograph 58 for related example.

PRINT SOURCE: The print of Washington ascending into glory was designed by I. S. Barralet and published in January 1802 by Simon Chaudron and John Barralet of Philadelphia.

RELATED EXAMPLE: 58.1196 (pitcher; same prints with initials "W/JMC", possibly the mate to 58.1195)

ACCESSION NUMBER: 58.1197 Illustration 4

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 9 3/8", OW: 9 3/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1801-10

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, three-masted sailing ship flying American flag; to right of handle, oval print to memory of Washington featuring obelisk with portrait of Washington in uniform facing left, inscription below, laurel wreath above, obelisk surmounted by urn, shield, and crossed swords decorate base of obelisk; to right of obelisk, Sorrow with bowed head leans on plinth; to left
front of obelisk, eagle with bowed head; generalized
foliage behind obelisk; banners above and below oval
carrying legend: "WASHINGTON IN GLORY/ AMERICA IN TEARS."

PRINT SOURCE: Print designed, engraved, and published by Akin and

COMMENTS: The print was not published with this title. In the
original source, the portrait of Washington faces right, and
the background foliage is a willow tree and a pine tree
rather than the generalized foliage seen in this print.
The original print is more accurately seen on 67.24 which
is discussed and illustrated under separate entry.

ACCESSION NUMBER: 58.1200

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 7 1/2", OW: 9"

AREA OF MANUFACTURE: England, possibly Liverpool

POTTERY: possibly Herculaneum Pottery

DATE: 1810-25

DESCRIPTION: Short baluster form with curved triangular spout at
front and loop strap handle opposite; black, transfer-printed
decoration: to left of handle, Masonic symbols, design
colored; to right of handle, American eagle with raised
wings, clutching emblems, design colored; below spout, ring
of flowers surrounding "WR WOODS," design colored; black
band around rim, base, along sides of handle, outlining spout;
bottom third of spout entirely black, black dashes on rest of spout.

SIGNED: (Masonic vignette, bottom right) "KENNEDY BURSLEM"

REASON FOR ATTRIBUTION: See Smith, Herculaneum, photograph 64A for identical eagle.

PRINT SOURCE: unidentified

RELATED EXAMPLE: 58.1199 (pitcher; mate to 58.1200)

ACCESSION NUMBER: 58.1202

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 6 1/2", OW: 6 3/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1780-1800

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; sepia, transfer-printed decoration: to left of handle, a cow representing English commerce being milked by a Dutchman with a Spaniard and a Frenchman sharing in the theft; an Indian representing the American Congress is sawing off the horns of the cow while a threadbare English merchant stands to right wringing his hand in despair, lion at feet; in background, a ship and a village labeled "PHILADELPHIA"; to right of handle, a three-masted sailing ship,

RELATED EXAMPLE: 58.1201 (pitcher)

ACCESSION NUMBER: 58.1203

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 10 1/4", OW: 9 1/8"

AREA OF MANUFACTURE: England, possibly Staffordshire; possibly printed in Liverpool

POTTERY: unidentified

DATE: probably 1790-95

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, arms of the Society of Cordwainers of Philadelphia; to right of handle, floral cartouche with "TMH"; under spout, "August 2, 1790"; at neck, floral swags; two floral clusters on sides.

REASON FOR ATTRIBUTION: The two floral clusters under the monogram exactly match floral clusters on a bowl marked "Wedgwood & Co." in the Peabody Museum (M4380). This would indicate that object was probably decorated at the warehouse in Liverpool before export, for this mark was used on wares made at the Ferrybridge Pottery in which a nephew of Josiah Wedgwood was a partner after 1776.
OBJECT: bowl

POWDER: creamware

MEASUREMENTS: OH: 4 1/4", Diam: 9"

AREA OF MANUFACTURE: England, probably Liverpool

POTTERY: probably Herculaneum Pottery

DATE: probably 1806-10

DESCRIPTION: Circular form with curved sides and vertical foot rim; black, transfer-printed decoration: exterior, profile bust of Washington in uniform facing right with legend below; opposite, three-quarters profile bust of Franklin in fur cap; landscape scenes between portraits; interior at rim, four groups of military devices; at center bottom, figure of ship flying American flag, and the initials "G & RS"; black line around rim.

REASON FOR ATTRIBUTION: The same ship print appears on a marked Herculaneum Pottery plate at the Peabody Museum (M7964). This was also the opinion of Alan Smith when he visited Winterthur March 25, 1969 and in September 1973.

PRINT SOURCE: The profile portrait bust of Washington is from the portrait by Pierre du Simitière known in twenty-four engraved versions by seventeen engravers. The most likely source for this print is one of three states of an engraving.
by B. B. Ellis, the first state of which was published in London, May 15, 1783 by R. Wilkinson. The Ellis states feature Washington facing right rather than the more common version of him facing left, and they are inscribed: "His Excellency General Washington Commander,/ In Chief of the United States of North America & C."

The print of Benjamin Franklin has six possible print sources after a drawing by Charles Nicholas Cochin which was first engraved by Augustin de Saint Aubin in 1777. All have only minute variations from one another.

1. "Benjamin Franklin, L.L.D., F.R.S." by "W. Harrison, Junr, sculp.", printed as the frontispiece of the March 6, 1797 edition of the American Universal Magazine (Philadelphia).


4. "Benjamin Franklin," published by Whitworth and Yates of Birmingham, 1784. (This version in reverse.)

5. "Benjamin Franklin, President des Congresses zu Philadelphia, geb zu Boston, d. 17 Jan. 1706, gift. d. 17 Apr. 1790" by "C. F. Sprinck, sc.", Dresden, 1796. (This version in reverse.)

It is likely that the ship Indian Hunter was the vessel referred to in Lloyd's Register for the years 1806-1811. The ship was built about 1805 in North Carolina and had a tonnage of 288. It was owned in New York and was a regular New York-Liverpool trader from 1806-1810. In 1811 the ship was listed as a Belfast-New Orleans trader. This was the only Indian Hunter listed in Lloyd's Register between 1790-1811, and it is likely that this bowl can be associated with the time of Liverpool trading even though the initials "G & RS" do not appear to refer definitively to any of the masters or owners.

Related Example: 65.2863 (bowl; Franklin and Washington portraits)

Accession Number: 59.585

Object: dish

Body: creamware


Area of Manufacture: England, possibly Staffordshire; possibly printed in Liverpool

Pottery: possibly Neale

Date: 1797-1802

Description: Circular form with six-lobed, oblique rim and deep well; black, transfer-printed decoration: six floral sprays on rim; at center cotton, three-masted sailing ship flying American flag over which is printed: "SHIP WILMINGTON, ROB: SHIELDS, MASTER."
REASON FOR ATTRIBUTION: Floral sprays on border over "MASTER," directly under ship and to lower left of ship exactly match three floral sprays on a marked Neale & Co. plate (M4847) in the Peabody Museum.

COMMENTS: This and related example 64.1176 were published in the Delaware Antiques Show catalogue for 1965 (pp. 63-67).

The results of the most recent research differ slightly from previously published information. Robert Shields appears to have been master of the ship Wilmington for longer than was previously believed. The ship Wilmington was built in 1790 in Philadelphia with a tonnage of 264. Jacob Broom and other merchants were the owners, and the ship was not a constant Liverpool trader until 1801. In 1796 the ship was trading with Bristol. R. Morner was master and Robert Shields was second in command or took over during the last half of the year. The ship traded mainly with Liverpool until 1803 when it began trading with Belfast. The ship Wilmington was an A1 rated, First Class ship.

ACCESSION NUMBER: 59.586

OBJECT: bowl

BODY: creamware

MEASUREMENTS: OH: 4", Diam: 8 11/16"

AREA OF MANUFACTURE: England, possibly Staffordshire; possibly printed in Liverpool
POTTERY: possibly Neale

DATE: 1790-1800

DESCRIPTION: Circular form with curved sides and deep vertical foot rim; black, transfer-printed decoration: exterior, profile bust of Washington in uniform facing right with legend below; opposite, equestrian portrait of Washington in uniform with battle behind; floral sprays between portraits; interior at rim, four groups of military trophies; at center bottom, a three-masted sailing ship flying American flag, design partially colored.

REASON FOR ATTRIBUTION: The print of the ship is identical to prints on two plates in the Peabody Museum marked "Neale & Co." (M7176, M7877).

PRINT SOURCE: The print from which this was taken was published by C. Shepherd, September 1775 and supposedly drawn from life by Alexander Campbell of Williamsburg. The original print was titled: "George Washington, Esq. GENERAL and COMMANDER IN CHIEF of the CONTINENTAL ARMY in AMERICA." The profile portrait bust is from the portrait by Pierre du Simitière known in many engraved versions (59.583 bears related print).

COMMENTS: According to Morgan and Fielding, this was one of the earliest and most popular images of Washington published in Europe. Alexander Campbell is an obscure or fictitious artist, for his name appears on only three prints. Shepherd was a London print-seller, and his edition of this print was much copied throughout Europe.
Black transfer print on creamware bowl. Washington on horseback; OH (image); 3 3/8", OW: 7 1/4". (Courtesy of The Henry Francis du Pont Winterthur Museum 59.586.)
It is interesting to note the very slight variation in this print from the original. The smoke pattern of the battle differs, and the Shepherd version does not have the rock formation to the right. In this version the willow and the pine, both common motifs in visual material commemorating the death of Washington, have been substituted in the pottery version for the more generalized foliage in the original print.

This print is found on a bowl in the Peabody Museum (M5098) and bears the inscription: "His Excellency George Washington Marshal of France/and Commander in Chief of All the North American Continental Forces."

RELATED EXAMPLE: 65.2863 (bowl; Washington profile)

ACCESSION NUMBER: 59.587
OBJECT: pitcher
BODY: creamware
MEASUREMENTS: OH: 5 1/2", OW: 6 1/8"
AREA OF MANUFACTURE: England
POTTERY: unidentified
DATE: 1813-20
DESCRIPTION: Tall baluster form with triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, three-quarters profile bust of Captain (Jacob) Jones with portion of a naval vessel to right and military trophies below and left; to right of handle,
three-masted sailing ship flying American flag, crossed
flags and cannon below; stylized flower and black band
on handle.

PRINT SOURCE: Source for transfer print may be a stipple engraving
by David Edwin after Rembrandt Peale, published in Analectic
Magazine, July 1813. The printed version varies in details
of the uniform and hair from the usual ceramics print and
from the version published in Analectic Magazine.

ACCESSION NUMBER: 59.588

OBJECT: plate

BODY: creamware

MEASUREMENTS: OW: 1", Diam: 9 5/8"

AREA OF MANUFACTURE: Liverpool, England

POTTERY: Herculaneum Pottery

DATE: 1800-10

DESCRIPTION: Circular form with narrow, oblique rim and moderately
deep well; black, transfer-printed decoration: medallion in
center with border of fifteen stars enclosing Liberty facing
left with a shield in left hand, olive branch in right,
American crest at left, obelisk in memory of Washington at
right, unrigged ship on sea in left background; on rim, six
elongated ovals, striped and surrounded by sixteen black stars.

REASON FOR ATTRIBUTION: The distinctive border design and central
medallion are identical to that of a marked Herculaneum
Pottery plate in the Philadelphia Museum of Art and to
another marked Herculaneum plate in the collection of the New York Historical Society.

PRINT SOURCE: unidentified

ACCESSION NUMBER: 59.589

OBJECT: plate

BODY: creamware

MEASUREMENTS: OH: 1", Diam: 7 7/8"

AREA OF MANUFACTURE: England, possibly Staffordshire; possibly printed in Liverpool

POTTERY: possibly Neale

DATE: 1795-1810

DESCRIPTION: Circular form with lobed rim and moderately deep well; black, transfer-printed decoration: six floral sprays on rim; at center bottom, seal of the Commonwealth of Virginia with motto "SIC SEMPER TYRANNIS" surrounded by interlocking chain of circles containing the names of the thirteen original states.

PRINT SOURCE: Probably an official state document.

COMMENTS: The seal of the Commonwealth of Virginia was adopted in 1776.

ACCESSION NUMBER: 59.590 Illustration 8

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 5 5/8", OW: 5 7/8"
AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1798-1805

DESCRIPTION: Cylindrical form with loop handle opposite; black, transfer-printed decoration: first and last two stanzas of "Adams and Liberty"; border of four lines encircling small circus enclosing stars, foliage at top.

COMMENTS: The poem "Adams and Liberty" was written by Robert Treat Paine in 1798, and it was probably most popular during the administration of John Adams. The nine-stanza poem was also set to music. The only other known example of creamware with this print is a mug in the Lynn, Massachusetts, Historical Society.

ACCESSION NUMBER: 59.591

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 6", OW: 5 5/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1800-10

DESCRIPTION: Tall cylindrical form with loop handle; black, transfer-printed decoration: portrait bust of Thomas Jefferson facing front; inscription above and below oval portrait; leaf and ribbon surround with names of fifteen states.

PRINT SOURCE: unidentified
ACCESSION NUMBER: 59.592 a, b

OBJECT: coffee pot

BODY: creamware

MEASUREMENTS: OH: 12 1/8", OW: 9 1/2"

AREA OF MANUFACTURE: England, possibly Staffordshire; possibly printed in Liverpool

POTTERY: possibly Wedgwood

DATE: 1785-1800

DESCRIPTION: a) Tall, pear-shaped form, interlaced handle with applied floral terminals; S-curved spout opposite; b) domed, over-hanging lid with floral final; black, transfer-printed decoration: to left of handle, monogram "BSE" or "BLE" in floral and foliate cartouche; to right of handle, profile bust of Washington in uniform facing right with legend: "COLUMBIA'S FAVOURITE SON" above and "Commander in Chief of the Forces of the United States of America/ & President of the Congress" below; floral sprays on lid.

REASON FOR ATTRIBUTION: This print exactly matches the print on a marked tea caddy in the Smithsonian Institution.

PRINT SOURCE: As in the case of the transfer prints on 59.583 and 59.586, the image of Washington was taken from a portrait by Pierre du Simitière known in twenty-four engraved versions by seventeen engravers. The most likely source for this transfer print is one of the three states of the engraving published by B. B. Ellis, the first state of which was published in London by R. Wilkinson, May 15, 1783.
RELATED EXAMPLE: 65.2863 (bowl; portrait of Washington)

ACCESSION NUMBER: 64.504

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 7 15/16", OW: 9 1/4"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1830-31 (dated 1830)

DESCRIPTION: Short baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, a side-wheel boat with "WILMINGTON & PHILADELPHIA" on side; on bow, blue pennant with "Wilmington" in white; on stern, American flag; to right of handle, a three-masted sailing ship flying American flag, design partially colored; below spout, purple wreath encircling inscription: "Cap H. Read, Wilmington Del./1830."; three men in a row-boat below wreath, design colored; rim, spout, base, and sides of handle outlined in black.

PRINT SOURCE: unidentified

COMMENTS: Captain H. Read does not appear to be related to the family of George Read, signer of the Declaration of Independence, from Delaware.

RELATED EXAMPLE: 65.505 (pitcher; mate to 65.504)
ACCESSION NUMBER: 64.1273 Illustrations 9, 10

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 4 3/4", Diam: 3 1/2"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1815-20

DESCRIPTION: Cylindrical form with ear-shaped handle; pink lustre band on outside rim; brown, transfer-printed decoration; opposite handle, in oval, three-quarters profile bust of Stephen Decatur in uniform facing left; legend below oval.

PRINT SOURCE: The portrait of Decatur was taken from a stipple engraving by David Edwin after Gilbert Stuart and published in Analectic Magazine, May 1813.

ACCESSION NUMBER: 64.1274

OBJECT: pitcher

BODY: earthenware, yellow-glazed


AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-20

DESCRIPTION: Compressed oval form with circular foot, curved triangular spout at rim, and C-scroll handle opposite; band of molded flowers around neck; brown, transfer-printed
the daughter of an Irish gentleman by the name of Pio. He was bred to the sea, and commanded a merchant vessel at the port of Philadelphia, until the establishment of the navy, when he was appointed to command the Delaware sloop of war. He continued in her until the frigate Philadelphia was built, when the command of that ship was given to him, at particular request of the merchant, who had built her by subscription. In this situation he remained, until peace was made with France, when he resigned his commission, and retired to his residence a few miles from Philadelphia, where he resided until his death, which happened in November, 1812.

His son, Stephen Decatur, the present commodore, was born on the 25th January, 1779, on the eastern shore of Maryland, whither his parents had retired, whilst the British were in possession of Philadelphia. They returned to that city when he was a few months old, and he was there educated and brought up.

He entered the navy in March, 1798, as midshipman, and joined the frigate United States, under the command of Commodore Barry, who had obtained the warrant for him. He continued for some time with that officer, and was promoted to the rank of lieutenant. The United States at that time required some repairs, and, not wishing to remain in port, he requested an order to join the brig Norfolk, then bound to the Spanish Main. He performed one cruise in her, as first lieutenant, and

decoration: to left and right of handle, three-quarters portrait bust of Oliver Perry facing right.


ACCESSION NUMBER: 64.1277

OBJECT: pitcher

BODY: pearlware

MEASUREMENTS: OH: 5 1/2", OW: 7"

AREA OF MANUFACTURE: England, possibly Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with curved triangular spout at front and loop strap handle opposite; apple green glaze on body, splashed pink lustre on neck; black, transfer-printed decoration: to left and right of handle, ovals defined by pink lustre band containing portrait busts of Commodore William Bainbridge surrounded by military symbols.


ACCESSION NUMBER: 64.1279

OBJECT: mug

BODY: pearlware

MEASUREMENTS: OH: 5 3/4", OW: 6 1/8"

AREA OF MANUFACTURE: Liverpool, England

POTTERY: Herculaneum Pottery (impressed)

DATE: 1800-05

DESCRIPTION: Cylindrical form with straight-topped handle with shell terminals, engine-turned base, threaded neck; black, transfer-printed decoration: opposite handle, in oval, three-quarters bust of Washington in civilian dress; black line at rim and bottom of neck with black dotted line between; black line above reeded base and on edges of handle.

PRINT SOURCE: The portrait source for this painting is probably the so-called de Franca canvas by Gilbert Stuart which was painted in 1796-1797. The painting, now in the possession of the New York Chamber of Commerce, was first owned by Sebastian de Franca of Devonshire Place, London, from whom it received its name. A stipple engraving after this portrait was executed by William Nutter and published by Robert Cribb in London, January 15, 1798, and a mezzotint by James Fisher after the same painting was published in London by P. Fische, April 10, 1801. Either graphic may be the source of the transfer print.
RELATED EXAMPLE: 66.44 (pitcher)

BIBLIOGRAPHY: Smith, Herculaneum, photograph 92.

ACCESSION NUMBER: 64.1284

OBJECT: pitcher

BODY: earthenware

MEASUREMENTS: OH: 8 5/8", OW: 9 3/4"

AREA OF MANUFACTURE: England, probably Liverpool

POTTERY: probably Herculaneum Pottery

DATE: 1815-20

DESCRIPTION: Globular, high-shouldered form with tall vertical neck, curved triangular spout at front, and shaped strap handle opposite; silver lustre on spout and foliate band on neck and handle; black, transfer-printed decoration: to left of handle, oval print known as "The Washington Map," design partially colored; to right of handle, complex Masonic design; under spout, armorial device with banner above "THE BUTCHERS ARMS."

PRINT SOURCE: The design for "The Washington Map" was taken from the cartouche of a map of the United States published by John Wallis of London, April 3, 1783. The flag differs from the print source.

RELATED EXAMPLES: 58.1192 (pitcher; The Washington Map)
58.1193 (pitcher; The Washington Map)
58.1194 (pitcher; The Washington Map)
71.189 (plate; The Washington Map)
BIBLIOGRAPHY: Smith, Herculaneum, photograph 183.

ACCESSION NUMBER: 64.1715

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 11 3/4", OW: 13 7/8"

AREA OF MANUFACTURE: Liverpool, England

POTTERY: Herculaneum Pottery

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with tall vertical neck, curved triangular spout at front, and flat-topped, strap handle opposite; black, transfer-printed decoration: to left of handle, a view of Fort Joseph surrounded by legend: "The Gallant Defense of STONINGTON August 9th, 1814/Stonington is free whilst her Heroes have one gun left,"; view flanked by floral bouquets; to right of handle, coat of arms with "THE BLACKSMITHS ARMS" written above and "BY HAMMER AND HAND ALL ARTS DO STAND" below; arms flanked by floral bouquets; under spout, American eagle with raised wings, clutching emblems; banner in beak with motto: "E PLURIBUS UNUM"; below, "JF" black line around neck, on handle, and on spout.

REASON FOR ATTRIBUTION: The defense of Stonington and the eagle are very similar to Smith, Herculaneum, photographs 64A, 64B, 65.
DESCRIPTION: Globular form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, medallion portrait of George Washington in military uniform facing right, portrait flanked by two female figures: one, standing, holds liberty pole and cap; the other, seated, holds Declaration of Independence; large American flag between, entire design enclosed by border of stars and intertwining ribbon with names of fifteen states, "MASACHUSET and TENASSEE" misspelled; to right of handle, three-masted sailing ship flying American flag, sea and military attributes below; under spout, crossed laurel sprays over which is painted "Eleazer Sabin" in black; black line around top, center, and bottom of neck, around base, and on sides of handle.
PRINT SOURCE: A print after Edward Savage's first or second portrait of Washington is the source for this design. The second portrait, by tradition painted from life for John Adams, differed from the first version, painted for Harvard College, only in the omission of the Order of the Cincinnati on Washington's left lapel. Savage did a mezzotint of the first portrait of Washington, but omitted the Order of the Cincinnati, and engraved versions of the Savage painting were also issued by John Scoles, Samuel Seymour, and H. H. Houston.

COMMENTS: The portrait in this transfer design has been previously published as inspired by a stipple engraving by H. H. Houston after a miniature by John Ramage. The author based his attribution on Hart's catalogue which was published in 1904. Hart himself expressed some doubt about the attribution of this miniature and the accuracy of the print source. Stauffer and Fielding, published in 1907 and 1917 respectively, did not list any engravings after Ramage. In 1931, Morgan and Fielding attributed only three miniatures to Ramage, none of which bears the slightest resemblance to the Houston print. The Houston print might be the source of the transfer design, but it is certainly after the first Savage portrait.


Gift of B. Thatcher Feustman
ACCESSION NUMBER: 66.46

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 4 3/4", OW: 4 7/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1795-1810

DESCRIPTION: Cylindrical form with loop handle; black, transfer-printed decoration: oval profile bust of Washington in uniform facing left, flanked by figures of Liberty and Justice; words from mouth of Liberty: "My Favorite Son"; words from mouth of Justice: "Deafness to the Ear that will patiently hear/ & Dumbness to the Tongue that will utter/ Calumny against the immortal Washington"; banner below reads: "Long Live the president of the United States."

PRINT SOURCE: The print source is unknown, but the composition is very close (in reverse) to portrait number seven painted by Joseph Wright and listed by Morgan and Fielding. The painting is now in the Cleveland Museum.

RELATED EXAMPLE: 67.21 (pitcher)


Gift of B. Thatcher Feustman
ACCESSION NUMBER: 66.47

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 4 7/8", OW: 4 7/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1795-1815

DESCRIPTION: Cylindrical form with loop handle; black, transfer-printed decoration: to left of handle, oval profile bust of Washington in uniform facing right, surrounded by border of grapevine tied at top with bow and broken at bottom by words: "THE PRESIDENT OF/ THE UNITED STATES"; opposite handle, pastoral scene of man, woman, dog, and two sheep beside stream with cottage, trees, and ruined castle in background; "X" incised on base.

PRINT SOURCE: The ultimate design source for the print of Washington is a dry-point etching of 1790 by Joseph Wright, probably after his own drawing. Wright also executed a painted version. There were twelve engraved copies of Wright's composition, at least two of which were English. It is impossible to say from which source the transfer print was taken.

RELATED EXAMPLES: 59.584 (mug); 66.48 (mug)


Gift of B. Thatcher Feustman
ACCESSION NUMBER: 66.49

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 6 1/4", OW: 7 5/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, bust of Washington in uniform turned slightly to right, surrounded by military attributes and inscription above: "Gen. WASHINGTON Departed this life Dec 14th 1799/ AE 67 And the tears of a Nation watered his grave"; to right of handle, bust of Jacob Jones in uniform turned slightly to right, surrounded by military attributes and inscription above: "Captain JONES of the Macedonian"; lines of pink lustre around rim, base of neck, foot, on spout, and down sides of handle.

PRINT SOURCE: Source of the image of Washington is an unidentified print after what Morgan and Fielding called The Betts Type portrait of Washington by Gilbert Stuart. Source for the print of Jones is probably an engraving by David Edwin after Rembrandt Peale, published in Analectic Magazine, August 1813.
RELATED EXAMPLES: 64.1275 (pitcher; portrait of Jones)
64.1283 (pitcher; portrait of Jones)
67.11 (pitcher; portrait of Jones)
67.13 (pitcher; portrait of Jones)
67.1264 (pitcher; portrait of Jones)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 66.58

OBJECT: pitcher

BODY: earthenware, yellow-glazed

MEASUREMENTS: OH: 5 5/8", OW: 7 5/8"

AREA OF MANUFACTURE: England, possibly Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout, and angular handle opposite; yellow glaze with large reserved ovals left and right of spout containing black, transfer-printed decoration; to left of handle, eagle with raised wings perched on circle of intertwined ribbons inscribed with names of ten states and Boston; inscription in center: "PEACE/PLENTY/and INDEPENDENCE"; circle flanked by figures of Peace and Plenty holding attributes; to right of handle, Indian in feather headdress holding bow and quiver of arrows, seated on alligator, right foot on human head, "AMERICA" written below; silver lustre hands around neck and base, on edges.
of handle, and around transfer prints.

PRINT SOURCE: unidentified

RELATED EXAMPLES: 66.53 (pitcher; PEACE/PLENTY/and INDEPENDENCE)
66.55 (pitcher; PEACE/PLENTY/and INDEPENDENCE; maroon transfer print on pearlware)
66.56 (pitcher; PEACE/PLENTY/and INDEPENDENCE; maroon transfer print on pearlware)
66.59 (pitcher; PEACE/PLENTY/and INDEPENDENCE; purple transfer print on pearlware)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 66.61
OBJECT: pitcher
BODY: pearlware
MEASUREMENTS: OH: 7 1/2", OW: 9"
AREA OF MANUFACTURE: England, probably Liverpool
POTTERY: probably Herculaneum Pottery
DATE: 1805-10
DESCRIPTION: Globular, high-shouldered form with short straight neck, curved triangular spout at front, and strap loop handle opposite; black, transfer-printed decoration: to left of handle, American eagle with raised wings facing left, clutching emblems, shield on breast: "E PLURIBUS UNUM"; banner in beak, fifteen stars above head; to right of handle, three-masted sailing vessel flying American flag; under spout, man and woman embracing on shore, three men and boat
to left, three-masted sailing ship in right background; floral sprays on body, flowers on neck.

REASON FOR ATTRIBUTION: "Sailor's Farewell" and flowers, see Smith, Herculaneum, photographs 62, 63.

PRINT SOURCE: unidentified; "Sailor's Farewell" probably from contemporary book illustration

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 66.313

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 9 3/16", OW: 9 1/2"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1800-20

DESCRIPTION: Short baluster form with curved triangular spout at front and loop strap handle opposite; black, transfer-printed decoration: to left of handle, a lighthouse flanked by twenty-four signal flags with printed key to identification below: "SIGNALS AT PORTLAND OBSERVATORY" in banner over design; to right of handle, two-masted sailing ship flying American flag; black band around rim, base, spout, and dots of black down handle.

PRINT SOURCE: unidentified

Gift of B. Thatcher Feustman
ACCESSION NUMBER: 66.1332

OBJECT: bowl

BODY: creamware

MEASUREMENTS: OH: 2 7/8", Diam: 7" 

AREA OF MANUFACTURE: England, possibly Staffordshire

POTTERY: unidentified

DATE: 1780-1800

DESCRIPTION: Circular form with curved sides and deep, vertical foot; black, transfer-printed decoration: on exterior, landscape scene with three peacocks; opposite, woman and two children in a garden; between the two scenes, a butterfly; opposite, a bee; interior at center bottom, profile bust of John Hancock facing left, scrolled banner below reading: "The HONORABLE JOHN HANCOCK."

PRINT SOURCE: Garden scene from painting by Paul Sanby, see Smith, Herculaneum, p. 33; others unidentified.

ACCESSION NUMBER: 67.7

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 8", OW: 9 1/4"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1815-25
DESCRIPTION: Short baluster form with curved triangular spout at front and loop strap handle opposite; red, transfer-printed decoration: to left of handle, profile bust of Stephen Decatur in uniform, "Commodore Decatur" in script letters in arc to left and right of head; below, crossed laurel branches and banner with legend: "FREE TRADE & SAILORS RIGHTS"; beneath banner: "Destroyed the Frigate Philadelphia 1814/ Captured & brought in the British Frigate Macedonia 1812"; to right of handle, three-masted sailing ship flying American flag.


ACCESSION NUMBER: 67.9

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 5 1/2", OW: 6 1/2"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, portrait bust of John Jay in judicial
robes, turned slightly to right with various judicial attributes beneath, inscription above: "JOHN JAY Esq., late Chief Justice of the United States"; to right of handle, three-quarters portrait bust of Stephen Decatur in uniform with military emblems beneath and inscription above: "DECATOR"; pink lustre line around rim, foot, base of neck, on spout, and down sides of handle.

PRINT SOURCE: Portrait of Jay most likely from a stipple engraving by W. S. Leney after a painting by Gilbert Stuart (dated 1794). Leney's print was produced for publication in Delaplaine's Repository of the Lives and Portraits of Distinguished American Characters, published in Philadelphia in 1815-1817. At least three other engravings after Stuart are known, one of which is English. The portrait of Decatur is probably from a stipple engraving by David Edwin after a portrait by Gilbert Stuart, published in Analectic Magazine, May 1813.

RELATED EXAMPLES: 59.1357 (pitcher; same prints)

67.3 (pitcher; portrait of Decatur)

67.5 (pitcher; portrait of Decatur)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.10

OBJECT: pitcher

BODY: creamware
MEASUREMENTS: OH: 5 3/8”. OW: 6 1/2”

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration; to left of handle, portrait bust of General Jacob Brown in uniform with military attributes to left and below, Niagara Falls to right, inscription above: “Major Gen. BROWN Niagara”; to right of handle, portrait bust of Commodore William Bainbridge in uniform, surrounded by military attributes, inscription above: "Commodore Bainbridge"; pink lustre lines around rim, at base of neck, around foot, and on handle.

PRINT SOURCE: Portrait of Brown probably from stipple engraving by Peter Maverick after John W. Jarvis, published in Analectic Magazine, April 1815. Portrait of Bainbridge probably from a stipple engraving by David Edwin after a painting by Gilbert Stuart, published in Analectic Magazine, October 1813, and also published in Port Folio, December 1813. The portrait of Bainbridge is also known in another engraved version by a different artist.

RELATED EXAMPLES: 67.5 (pitcher; portrait of Brown)

67.17 (pitcher; portrait of Brown)

Gift of B. Thatcher Feustman
12. Stipple engraving. "Major General Brown" by Peter Maverick after John W. Jarvis; OH (image): 4 1/2", OW: 3 3/4". Analectic Magazine, April 1815. (Courtesy of the University of Illinois.)
ACCESSION NUMBER: 67.12

OBJECT: pitcher

BODY: earthenware

MEASUREMENTS: OH: 8", OW: 8 5/8"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Tall baluster form with curved triangular spout at front and loop strap handle opposite; entire body covered with marbled lustre, interior and exterior, except two reserved oval panels on exterior containing black, transfer-printed decoration: to left of handle, portrait bust of Oliver Perry in military dress turned to right, surrounded by military and naval attributes, inscription above: "We have met the Enemy; and they are ours! PERRY"; to right of handle, portrait bust of Jacob Jones in uniform turned to right, surrounded by military and naval attributes, inscription above: "Captain JONES of the Macedonian."

RELATED EXAMPLES: 64.1275 (pitcher; portrait of Jones)
64.1283 (pitcher; portrait of Jones)
67.6 (pitcher; portrait of Jones)
67.11 (pitcher; portrait of Jones)
67.16 (pitcher; portrait of Jones and Perry)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.14
OBJECT: pitcher
BODY: creamware
MEASUREMENTS: OH: 4 5/8", OW: 5 7/8"
AREA OF MANUFACTURE: England, probably Staffordshire
POTTERY: unidentified
DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and loop strap handle opposite; green-glazed body, two oval medallions reserved containing black, transfer-printed decoration: to left and right of handle, portrait bust of Isaac Hull in uniform turned to left, military attributes below, inscription above: "Captain HULL of the Constitution," designs colored.


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RELATED EXAMPLES: 64.1278 (mug)
67.13 (pitcher)
67.16 (pitcher)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.15

OBJECT: mug

BODY: creamware

MEASUREMENTS: OH: 6"; OW: 5 3/4"

AREA OF MANUFACTURE: England, possibly printed in Liverpool

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Cylindrical form, loop strap handle with simple foliate terminals; sepia, transfer-printed decoration opposite handle; portrait bust of James Lawrence in uniform turned slightly to left; below portrait oval is inscription: "JAMES LAWRENCE ESQ.\(^R\)/ Late of the United States Navy."


COMMENTS: Alan Smith believes this may be a Liverpool printing.

Gift of B. Thatcher Feustman

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ACCESSION NUMBER: 67.18

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 6 1/4", OW: 7 3/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, portrait bust of General Zebulon Pike in uniform turned to left, surrounded by military attributes and inscription above: "Be always ready to die for your country/ PIKE"; to right of handle, portrait bust of Captain Isaac Hull in naval uniform facing left, surrounded by military attributes with inscription above: "Captain HULL of the Constitution"; copper lustre band around rim, around base of neck, around foot, on spout, and on sides of handle.

RELATIVE EXAMPLES: 64.1278 (pitcher; portrait of Hull)
67.11  (pitcher; portrait of Pike)
67.13  (pitcher; portrait of Hull)
67.16  (pitcher; portrait of Hull)
68.84  (pitcher; portrait of Pike)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.19

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 4 3/4", OW: 5 3/4"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and loop strap handle opposite; body, glazed apple green with reserved oval medallions containing black, transfer-printed decoration: to left of handle, portrait bust of James Lawrence in uniform turned slightly to left, surrounded by military attributes and inscription above: "'don't surrender the ship:'/ LAWRENCE"; to right of handle, portrait bust of Stephen Decatur in uniform turned to left, surrounded by military attributes and inscription above: "DECATOR"; pink lustre line around rim, base of neck, spout, base, and on sides of handle.

COMMENTS: The transfer printer has misquoted Lawrence. He really said, "Don't give up the ship."

RELATED EXAMPLES: 67.3 (pitcher; portraits of Lawrence and Decatur)  
67.5 (pitcher; portrait of Decatur)  
68.87 (pitcher; portrait of Lawrence)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.22

OBJECT: pitcher

BODY: pearlware

MEASUREMENTS: OH: 10", OW: 10 1/2"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1800-25

DESCRIPTION: Globular form with short concave neck, curved triangular spout at front, and angular strap handle opposite; purple, transfer-printed decoration: to left of handle, single-masted sailing vessel flying American
flag with inscription below: "Nanina, Philadelphia"; to right of handle, oval frame of chain and fifteen stars, each link bearing the name of a state; inside chain, figure of Liberty with liberty cap on pole holding a laurel wreath crown in left hand over a medallion profile bust of Washington in uniform facing left, pine trees to right, American eagle with emblems above, cornucopia below, inscription at bottom: "Washington crowned with/ Laurels by Liberty"; below spout, three-masted sailing ship flying American flag; above, cipher "SP" under handle, figure of Fame blowing trumpet; around neck, shell and seaweed decoration; blue-painted decoration around rim, base of neck, on spout, base, and handle.

SIGNED: (Washington crowned by Liberty, at bottom) "F. Morris Shelton"

PRINT SOURCE: The portrait of Washington is a generalized image probably by or after print by Joseph Wright.

COMMENTS: The Nanina does not appear in Lloyd's Register, but the Philadelphia Impost Book for April 9, 1807 records the schooner Sally Smith arriving at Philadelphia with goods from the brig Nanina at anchor at Cape May.

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.23

OBJECT: pitcher

BODY: pearlware

MEASUREMENTS: OH: 10 5/8", OW: 12 1/4"
AREA OF MANUFACTURE: England

POTTERY: Bristol Pottery (inscribed in enamel on base)

DATE: 1819 (dated)

DESCRIPTION: Globular form with short vertical neck, curved triangular spout at front, and flat-topped strap handle opposite; sepia, transfer-printed decoration: below spout, three-masted ship flying American flag, design colored; painted decoration in colors; to left of handle, brown American eagle, clutching emblems, brown and green branches crossed below, twenty stars above head surmounted by banner reading: "E PLURIBUS UNUM"; to right of handle, figure of Liberty dressed in purple, sitting on a rock, holding a pole and cap marked "LIBERTY"; Liberty flanked by colored sea shells; clusters of strawberries and leaves in red and green on neck; irregular ovals of red, blue, orange, and purple with brown on spout; brown lines around rim, base of neck, foot, and sides of handle; painted on base in enamel: "Bristol Pottery 1819."

PRINT SOURCE: unidentified

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 67.24  Illustration 13

OBJECT: pitcher

BODY: pearlware

MEASUREMENTS: OH: 13 1/4", OW: 13 1/4"
AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1800-20

DESCRIPTION: Globular form with straight vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, oval with obelisk featuring profile portrait bust of Washington in uniform facing right, laurel wreath above banner and inscription below portrait reading: "G * W / Born Feb. 11, 1732/ Died Dec. 14, 1799"; monument surmounted by urn, shield, and crossed swords on base of monument; figure of Sorrow leans on monument at right, eagle with bowed head in front left of monument, pine tree and willow in background; above print, inscription: "Washington in Glory" and below: "America in Tears"; to right of handle, oval with standing female figure holding flag in right hand, pointing with left hand to a curtain with portrait medallions of famous Americans, two small, dark Indians in feather headdresses to the left; under spout, painted view of a harbor with ships and warehouses titled in oval: "A north View of Gov. WALLACE's/ Shell Castle & Harbour/ NORTH CAROLINA"; polychrome flowers on neck, brown and yellow bands around rim, base of neck, and on handle.

PRINT SOURCE: "Washington in Glory/ America in Tears" is from a print by Akin and Harrison of Philadelphia, published
January 20, 1800. The view of the shell castle was probably copied from a drawing presented at the pottery for that purpose.

COMMENTS: This version of "Washington in Glory/ America in Tears" is closer to the original Akin and Harrison print than the one seen on 58.1197.

Wallace was not a governor but merely a rich merchant of Beaufort, North Carolina. He and a partner, John Blount, owned Shell Island, and their business activities are commemorated on this pitcher and on a matching one in the collection of the North Carolina Historical Commission.

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.69
OBJECT: pitcher
BODY: creamware
MEASUREMENTS: OH: 5 7/8", OW: 7"
AREA OF MANUFACTURE: England
POTTERY: unidentified
DATE: 1815-25
DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and angular handle opposite; black, transfer-printed decoration: under spout, ship flying three American flags at left, wrecked ship
flying Union Jack at right; above, inscription: "CONSTITUTION AND JAVA"; black painted band around rim and handle, flower and leaf pattern left and right of handle.

PRINT SOURCE: Bears resemblance (in reverse) to scene under portrait of Bainbridge, published in Analectic Magazine, October 1813. Also bears resemblance (in reverse) to the wood engraving by Abel Bowen after Michel Corne of the Java surrendering to the Constitution, published in The Naval Monument. Bears resemblance to scene on school sheet of naval victories published by J. Tiebout of New York, December 1813.

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.71

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 7 1/2", OW: 9 1/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and C-scroll handle opposite; black, transfer-printed decoration: to left of handle: "Com Macdonoughs Victory on Lake Champlain Sep. 11th. 1814," battle with buildings and British troops
on left of stream in foreground, buildings and American troops on right bank, ships in background; to right of handle: "THE WASP & REINDEER," naval battle with American ship at left, British ship afire at right, lifeboat with survivors between; pink lustre line around rim, base of neck, foot, and on sides of handle.

SIGNED: (both naval scenes, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"


RELATED EXAMPLES: 59.1353 (pitcher; same two prints) 64.1267 (pitcher; Macdonough's Victory) 68.81 (pitcher; Macdonough's Victory)

ACCESSION NUMBER: 68.72

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 4 1/2", OW: 6 5/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and loop strap
handle opposite; black, transfer-printed decoration: to left of handle, naval battle between "The United States and Macedonian," burning British ship to left, American ship to right; to right of handle, naval battle between "THE ENTERPRISE AND BOXER," American ship to left, British ship to right; pink lustre line around rim, around base of neck, on spout, around base, and down sides of handle.

SIGNED: (both battle scenes, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"


RELATED EXAMPLE: 68.73 (pitcher; same two prints)

Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.75

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 4 1/2", OW: 5 7/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25
DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, naval battle featuring: "THE HORNET SINKING THE PEACOCK," American ship to left, British ship sinking at right; right of handle, naval engagement: "The Hornet blockading the Bonne Citoyenne," American ship to left, British ship in harbor at right; pink lustre line around rim, around bottom of neck, on spout, and on sides of handle; flower design below spout.

SIGNED: (Hornet sinking Peacock, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"

PRINT SOURCE: The Hornet sinking the Peacock is from a wood engraving by Abel Bowen after a painting by Michel Corné, published in The Naval Monument. The Hornet blockading the Bonne Citoyenne is similar to a wood engraving by Abel Bowen, published in The Naval Monument, but the details and the composition vary slightly.

RELATED EXAMPLE: 68.87 (pitcher; Hornet sinking Peacock)
Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.76

OBJECT: pitcher
BODY: creamware
MEASUREMENTS: OH: 7 1/4", OW: 8 1/2"
AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, Macdonough's Victory on Lake Champlain; to right of handle, naval battle between one American ship and five British vessels; below, the inscription naming engagement and the ships: "Africa Constitution Shannon AEolus Guerriere Belvidera/ The Constitutions Escape from the British Squadron after a Chase of Sixty hours"; pink lustre line around rim, base, and down sides of handle.

SIGNED: (both naval battles, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"


RELATED EXAMPLES: 59.1253 (pitcher; Macdonough's Victory)
64.1267 (pitcher; Macdonough's Victory)
68.81 (pitcher; Macdonough's Victory)

Gift of B. Thatcher Feustman

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ACCESSION NUMBER: 68.77

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 7 1/4", OW: 6 1/2"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short straight neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, naval battle of "THE WASP BOARDING THE FROLIC," British ship at left, American ship at right; to right of handle, the naval battle of "THE ENTERPRISE AND BOXER," American ship at left, British ship at right; pink lustre lines around rim, base of neck, on spout, around foot, and on sides of handle.

SIGNED: (both naval battles, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"

PRINT SOURCE: The battle scenes between the Wasp and Frolic and between the Enterprise and Boxer are both copied from wood engravings by Abel Bowen after Michel Corne, published in The Naval Monument.

Gift of B. Thatcher Feustman

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ACCESSION NUMBER: 68.78

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 7 3/8", OW: 9 5/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and angular handle opposite; black, transfer-printed decoration: to left of handle, large naval battle of "SECOND VIEW OF COM. PERRY'S VICTORY"; to right of handle: "The CONSTITUTION in close action with the GUERRIERE," naval battle between American ship at left and British vessel at right; pink lustre lines around rim, base of neck, foot, and on sides of handle.

SIGNED: (both naval battle scenes, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"


RELATED EXAMPLES: 64.1267 (pitcher; Perry's Victory)
64.1268 (pitcher; Constitution and Guerriere)
68.81 (pitcher; Perry's Victory)

Gift of B. Thatcher Feustman
ACCESSION NUMBER: 68.79

OBJECT: pitcher

BODY: pearlware

MEASUREMENTS: OH: 5 3/8", OW: 6 5/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout, and angular handle opposite; black, transfer-printed decoration: to left and right of handle, naval battle with British ship on left and American vessel on right, legend below: "The Victory achieved in the Short space of Seventeen Minutes/ By the American Frigate United States Commanded by Cap^ Decatur,/ over the British Frigate Macidonian Commanded by Cap^ Carder"; pink lustre grape leaf and vine decoration on neck; pink lustre inscription below spout: "Commodore/ Decature"; pink lustre lines around base and on sides of handle.

PRINT SOURCE: unidentified


Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.80 Illustrations 14, 15, 16

OBJECT: pitcher

BODY: creamware
MEASUREMENTS: OH: 6 1/2", OW: 8 1/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, triangular spout at front, and angular handle opposite; splashed pink lustre bands around neck; body, glazed apple green with reserved oval panels on sides containing black, transfer-printed decoration: to left of handle, naval battle of "THE WASP BOARDING THE FROLIC"; to right of handle, naval battle of "The Constitution taking the Cyane and Levant"; American ship in center, British ships to left and right named below; pink lustre lines around transfer prints, around rim, base of neck, foot, and on sides of handle.

SIGNED: (both naval battles, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"

PRINT SOURCE: Wasp and Frolie, wood engraving by Abel Bowen after Michel Corné, published in The Naval Monument. The Constitution taking the Cyane and Levant is from a wood engraving by Alexander Anderson after Corné, published in The Naval Monument, a print of identical composition, aquatinted by William Strickland, was published in Analactic Magazine and Naval Chronicle, February 1816. The scene was also published in two other magazines in the 1830's, one of
which was a London copy of Anderson's rendering.

RELATED EXAMPLE: 68.84 (pitcher; Cyane and Levant)
Gift of B. Thatcher Feustman

ACCESSION NUMBER: 68.82
OBJECT: pitcher
BODY: creamware
MEASUREMENTS: OH: 5 5/8", OW: 6 3/4"
AREA OF MANUFACTURE: England
POTTERY: unidentified
DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, two lines of soldiers attack fort flying American flag on left, four houses in background, ships to right; inscription above: "Attack on Fort Oswego"; to right of handle, naval battle between two ships, British vessel to left, American vessel to right; inscription above: "WASP AND FROLIC"; pink lustre line around rim, bottom of neck, on spout, around foot, and down sides of handle.

PRINT SOURCE: Wasp and Frolic battle scene bears resemblance to wood engraving of the battle by Abel Bowen after Michel Corne, published in The Naval Monument. Attack on Fort Oswego
probably inspired by the engraving by William Strickland, published in *Port Folio*, July 1815. The print varies only in small details.

Gift of B. Thatcher Feustman

**ACCESSION NUMBER:** 68.83

**OBJECT:** mug

**BODY:** creamware

**MEASUREMENTS:** OH: 5 13/16", OW: 5 7/8"

**AREA OF MANUFACTURE:** England

**POTTERY:** unidentified

**DATE:** 1800-10

**DESCRIPTION:** Cylindrical form with loop handle; black, transfer-printed decoration: opposite handle, naval battle with American vessel on left, French vessel on right; inscription below: "L'Insurgent French Frigate of 44 Guns & 411 Men striking her Colours to the American Frigate Constellation, Commodore Truxton of 40 Guns, after an action of an hour & a half in which the Former/ had 75 Men killed & wounded & the latter one killed & three wounded Feb. 10th, 1799."

**PRINT SOURCE:** unidentified

Gift of B. Thatcher Feustman

**ACCESSION NUMBER:** 68.85

**OBJECT:** pitcher

**BODY:** creamware

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MEASUREMENTS: OH: 6 1/2", OW: 8 3/4"

AREA OF MANUFACTURE: England

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short vertical neck, curved triangular spout at front, and C-scroll handle opposite; black, transfer-printed decoration: to left of handle, oval portrait medallion of Decatur in uniform facing left, inscribed below: "STEPHEN DECATUR ESQ. of the United States Navy"; to right of handle, oval battle scene of Hornet sinking the Peacock and small boat of survivors in center, surrounded by laurel branches tied at top with bow; pink lustre around neck, base, and on handle.


COMMENTS: The Hornet was commanded by Lawrence, not Decatur.

RELATED EXAMPLES: 64.1280 (pitcher)

68.86 (pitcher; same scenes)

Gift of B. Thatcher Feustman
ACCESSION NUMBER: 68.126

OBJECT: pitcher

BODY: creamware

MEASUREMENTS: OH: 8", OW: 9 7/8"

AREA OF MANUFACTURE: England, probably Staffordshire

POTTERY: unidentified

DATE: 1815-25

DESCRIPTION: Globular, high-shouldered form with short concave neck, curved triangular spout at front, and loop strap handle opposite; black, transfer-printed decoration: to left of handle, large naval battle with inscription below: "FIRST VIEW OF COM. PERRY'S VICTORY"; to right of handle, large naval battle with inscription below: "SECOND VIEW OF COM. PERRY'S VICTORY"; under spout, American eagle with raised wings, clutching emblems, banner in beak reading: "E PLURIBUS UNUM"; pink lustre line around rim, around base of neck, on spout, foot, and down sides of handle.

SIGNED: (both naval battles, along bottom) "Bentley Wear & Bourne Engravers & Printers, Shelton Staffordshire"

PRINT SOURCE: Both naval battles from line engraved and etched prints by W. B. Annin after Michel Corne for The Naval Monument.

RELATED EXAMPLE: 64.1267 (pitcher; second view of Perry's Victory)
ACCESSION NUMBER: 71.190

OBJECT: plate

BODY: creamware

MEASUREMENTS: OH: 1 1/8", Diam: 9 13/16"

AREA OF MANUFACTURE: England, possibly Staffordshire; possibly printed in Liverpool

POTTERY: possibly Wedgwood

DATE: 1790-1810

DESCRIPTION: Circular form with wide oblique rim, moderately deep well; black, transfer-printed decoration: chain of oak leaves and acorns around rim; at center bottom, American eagle with raised wings, clutching emblems, with "E PLURIBUS UNUM" banner in beak, surrounded by interlocked chain of fifteen circles, each bearing name of one of the first fifteen states.

REASON FOR ATTRIBUTION: Border very similar to that of marked Wedgwood plate in Earthenware, vol. 2 of the Catalogue of the Schreiber Collection, No. 355.

PRINT SOURCE: unidentified

Gift of Mr. and Mrs. John Mayer
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