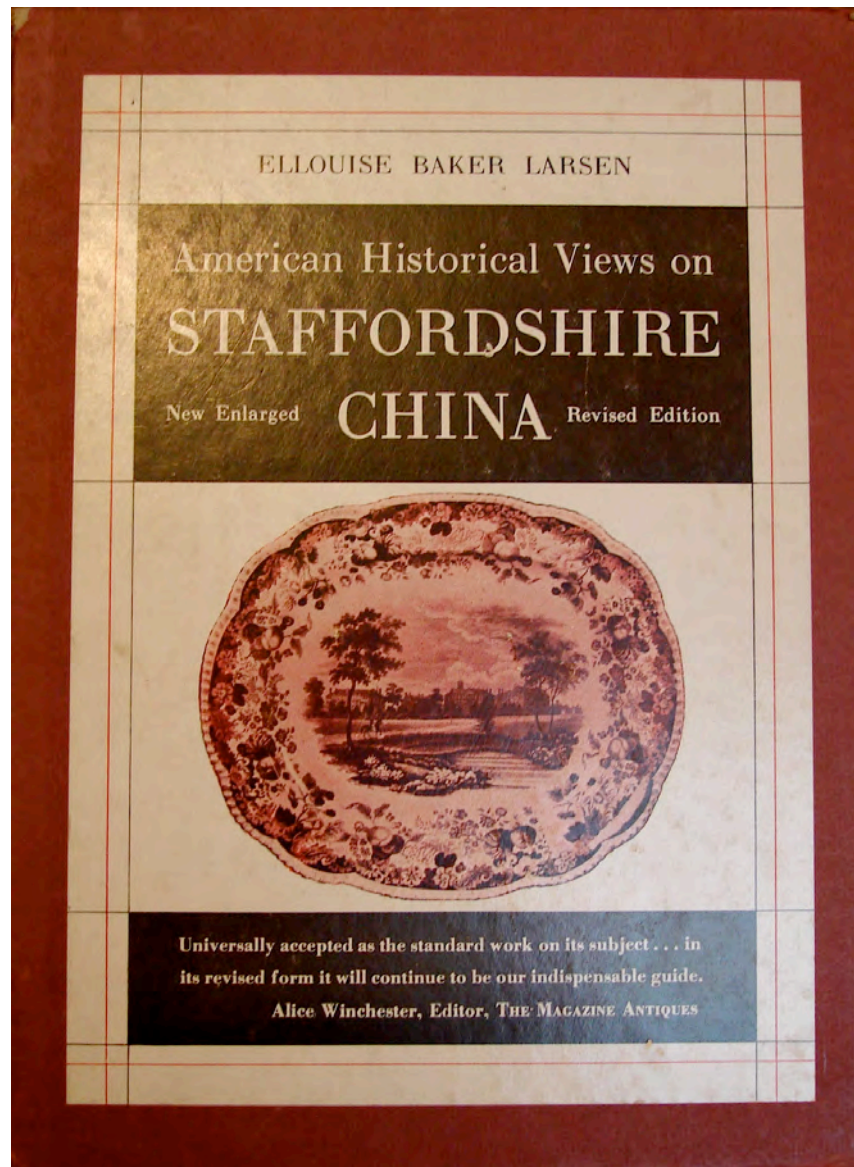


**American Historical Transferware Treasures at the Smithsonian –
Examples from the Ellouise Baker Larsen Collection**

March, 2012



T TRANSFERWARE
COLLECTORS CLUB

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On Friday, October 21, 2011, TCC members had the fantastic opportunity to view selected items from the Ellouise Baker Larsen Collection at the Smithsonian National Museum of American History in Washington, DC. The collection, much more extensive than the 30 pieces we were able to view, was donated by Larsen in 1962. It is rarely on public view. Those fortunate enough to view the collection were attendees of the four-day Annual TCC Conference, which was held in Baltimore.

The group was divided into small groups of about 9 people, and each small group was ushered into the behind-the-scenes-storage-area, where Ted Gallagher and Margaret Sutor spoke about each piece. Most were great rarities. Few who attended would disagree with the statement that there was insufficient available time!

The images in this document are supplemented with a brief description. *At the end of this document are much more detailed descriptions of each piece.* References are from Arman, 1974, “Historical Staffordshire, An Illustrated Checklist”, unless otherwise noted. Those TCC members wishing to learn more about the individual pieces should search the TCC Database. Non-members may search the Database for 24 hours for a nominal fee, or join the TCC to fully benefit from its many services, <http://www.transcollectorsclub.org/membership.htm>.

The club is indebted to the curator of the Smithsonian Larsen collection, Bonnie Campbell Lillenfield, for her effort in assembling for us these requested pieces. TCC members Ted Gallagher and Margaret Sutor made the arrangements with the Smithsonian for the excursion. Margaret prepared the lighter color ware image descriptions, and Ted prepared the darker blue and War of 1812 image descriptions. Thanks to Kurt O’Hare for the images, and to David Hoexter for compiling this document.

A detailed summary of the October 2011 Baltimore meeting is available on the TCC website, <http://www.transcollectorsclub.org/>.

References

- Larsen, Ellouise Baker, 1975, “American Historical Views on Staffordshire China”, Dover Ed.
- Arman, David and Linda, 1974, “Historical Staffordshire, An Illustrated Checklist”.
- Arman, David and Linda, 1977, “Historical Staffordshire, An Illustrated Checklist, First Supplement”.
- Arman, David and Linda, 1998, “Anglo-American Ceramics, Part 1”.

Ellouise Baker Larsen

Ellouise Baker Larsen was born on Cape Cod, Massachusetts, eligible to join the Mayflower Descendants and the Magna Charta Dames. She taught in public and private schools in St. Paul, Minnesota. Upon moving to New York City she began to write and sell children's stories.

Later her husband's business took them to Ohio. They summered on Nantucket Sound, where she casually began collecting historical Staffordshire china in 1920 with a purchase of an "Old Blue" Staffordshire pitcher bearing a border of State names, figures of America and Independence and a medallion landscape of an English Castle, made by James & Ralph Clews. She bought it, she said, "to please the dealer." But that one specimen led to one of the most encyclopedic collections that any individual ever achieved. Systematically over four decades she acquired transfer views of memorable buildings, many of which have since been demolished; battle scenes of our Revolutionary War and the War of 1812; portraits of our naval and military heroes; and events commemorating our national achievements.

While studying "Old Blue," she became disconcerted by the fact that one book on historical ware disagreed with another on various points. She began her own research and the writing of articles on the disputed questions. She went to England for personal research in the Staffordshire potteries. In 1936, Homer Eaton Keyes, editor of *The Magazine Antiques*, asked her to write a book on this historical ware. The result was *American Historical Views on Staffordshire China*, published in 1939 and focused on the pictures seen on the china, the artists responsible for them, and the reasons (or significance) for their inclusion by the English potters in the list of china produced for America. Also published in two later editions, the book remains the authoritative standard reference. In recognition of her contribution she was granted an honorary degree of Doctor of Literature by Upper Iowa University. In 1962, Mrs. Larsen donated her entire collection to what is now the Smithsonian Institution/National Museum of American History.

ILLUSTRATIONS



1. Washington, single medallion cup plate, Ralph Stevenson and Williams, Larsen, page 226, item 601.



02: Cut-corner bowl, 4 medallions, a and b vignettes, R Stevenson and Williams, Arman 417.



03: Open Veg. Bowl, 4 medallions, a vignette, A. Stevenson, Arman 421.



04: Plate, 2 medallions, no vignettes, Arman 429.



05: Plate, one medallion, b vignette, Ralph Stevenson, Arman 433.



06: -Plate, 2 medallions, c vignette, Ralph Stevenson, Arman 427.



07: Plate, Joseph Stubbs, "View at Hurl Gate, East River", Arman 333.



08: Platter, A. Stevenson, "New York From Heights Near Brooklyn", man with tall hat, Arman 1977, 399.

(no image 09)

09: Pitcher, Ralph Stevenson, "American Museum and Boston State House" (image not available)



10: Pitcher, "Dutch Church at Albany", A. Stevenson, Arman 410.



11: Plate, "Masonic Hall, Philadelphia", J and W Ridgway, Arman 269, 182.



12: Soup tureen w/ cover, "Capitol at Harrisburg, Pa"(image from TCC Pattern and Source Print Database)



13: Soup Tureen, no lid, "Louisville, Kentucky", Maker Unknown, Arman 24.



14: Sugar Bowl, Eagle-head handles, "Baltimore Almshouse", Maker Unknown, Arman 591. Fewer than three examples are known with eagle's head handles.



15: Waste Bowl, "Baltimore Assembly Rooms", Maker Unknown, Arman 592.



16: Toddy Plate, "White House, Washington", E. Wood & Sons, Arman 189.



17: Gravy tureen, very rare "Race Bridge, Philadelphia", Enoch Wood, lighter color, Arman 233.



18: Platter, "Niagara Falls", Enoch Wood and Sons, lighter color, Arman 246.



19: Platter, "Riceborough, Georgia, Enoch Wood and Sons, lighter color, Arman 248.



20: Wash Bowl, "Riceborough, Georgia", Ralph Stevenson, lighter color, Arman 388.



21: Platter, "New York, Hudson River", J and R Clews, lighter color, Arman 116.



22: Plate, "New York, Burning of the Merchant's Exchange", Dimmock, lighter color, Arman 605.



23: Open Vegetable, "Boston from the Dorchester Heights", Charles Meigh, Lighter colors, Arman 548.



24: Platter, "William Ridgway, Son & Co, "Centre Harbour", Arman 1977, 299.



25: Plate, "Baltimore, Battle Monument". J & J Jackson, lighter colors, Arman 467.



26: Cup/Saucer, "Eagle", R. Hall & Son, lighter colors, Arman 574.



27: Platter, Texian Campaign Series, "General Astride a Black Horse", Anthony Shaw, lighter colors, Arman 566-572. Similar pattern identified as "Battle of Monterey" by James Beech, in brown, in the TCC Database.



28: Platter, Texian Campaign Series, "General on Black Horse Riding Toward Enemy at Left", Anthony Shaw, lighter colors. Similar pattern (in reverse) identified as "Battle by a Bridge", in blue, in the TCC Database.



29: Platter, Texian Campaign Series, "Battle With Infantry on Right, Cavalry on Left (sic)", Anthony Shaw, lighter colors, Arman 566-572



30: Plate, "General W. H. Harrison, Hero of the Thames, 1813", with chickweed border, black, Arman 515B.

(no image 31)

31: Pitcher, "American Naval Heroes", image not available, (see two differing versions in the TCC Pattern and Source Print Database)



32: Platter, "The Temple of Fame...To the Memory of Commodore Perry", A. Stevenson, Arman 401.



33: Plate, "By Virtue and Valour We Have Freed Our Commerce and Laid the Foundation of a Great Empire", Brown, Maker Unknown, Arman, "Anglo-American Ceramics, Volume I", page 73, B33. This plate ca. 1805; only known example.



34: Pitcher, "In Commemoration of the Visit of Genl. Lafayette to the U.S. of America in the Year 1824", Richard Hall & Son, Arman "Anglo-American Ceramics, Vol. 1", p 217, the one pictured here is not a fake (see detailed descriptions for discussion).



35. Pitcher, Portraits- "Gen'L Washington" and "Benjamin (sic) Dr. Franklin", Black, Ralph Wedgwood, Arman "Anglo-American Ceramics, Vol. I", p 96, F10.



36: Bowl, Josiah Wedgwood, "Benjamin Franklin", Arman 1998, pg. 95.



37: Pitcher, "Defense of Stonington", Maker Unknown, Larsen, page 276.



38: "Commodore Bainbridge", Maker Unknown, reverse Brown, Arman "Anglo-American Ceramics Vol. I", p 70, B21 same transfer, different colorway



39: Pitcher, "Constitution Taking Cyane and Levant, Maker Unknown, reverse "Captain Hull of the Constitution", Arman "Anglo-American Ceramics Vol. I, p 81, C25.



40: Pitcher, "The Enterprise and the Boxer", E. Wood & Sons, reverse shows "United States and the Macedonian", Arman "Anglo-American Ceramics Vol. I", p. 50.



41: Pitcher, "Hornet Blockading the Bon Citoyenne", E. Wood & Sons, Arman "Anglo-American Ceramics Vol. I", p 107, H15.



42: Pitcher, "Pike", and the words "Be always ready to die for your country", Maker Unknown, Reverse "Captain Hull of the Constitution", Arman "Anglo-American Ceramics Vol. I", p 152, P30.



43: Pitcher, " We have met the enemy, they are ours" and the name "Perry", reverse side undetermined, Maker Unknown, Reference unavailable, reverse side undetermined.

DETAILED DESCRIPTIONS

Detailed Descriptions

Prepared by Ted Gallagher and Peggy Sutor
Layout by Terry Kurau

Throughout this listing, all page and item number references are to Mrs. Larsen's Dover edition: p. 226, item No. 601; all alphanumeric references are to the Smithsonian Institution/National Museum of American History accession numbers: 62.974AE.

1. Ralph Stevenson & Williams (R.S.W.), Oak & Acorn border, 3-3/4" dia. CUP PLATE with **Portrait Medallion of "Washington"** [no central view; no Erie Canal vignette];

This cup plate is unique. Pioneer "Old Blue" collector C.C. Ewing discovered this plate on his antiquing drives along Pennsylvania's back roads. Mr. Ewing relented to Mrs. Larsen's countless requests to buy it from him. He agreed, he said, because he would find another example in better condition. That never happened.

2. R.S.W, Oak & Acorn border, 9-1/2" square CUT-CORNER BOWL with **Portrait Medallions of Washington, Lafayette, Jefferson and Clinton, one on each of four sides of the interior ["Dorney Court" central view in the well of the interior; two Erie Canal vignettes on exterior sides of bowl: "Aqueduct Bridge, Rochester" and "Aqueduct Bridge, Little Falls";** (p. 216, No. 544; 62.974B)

Of the 31 items from the Medallion Portrait Series catalogued in Larsen (Dover ed.), only 20% of these feature English instead of American scenes as central views. No one has attempted to explain why.

3. Andrew Stevenson, Large Roses border, 8" long x 5-3/4" wide OPEN VEGETABLE DISH with **Portrait Medallions of Washington, Lafayette, Jefferson and Clinton over the interior rim of the dish ["Summer Hall, Kent" central view; "Aqueduct Bridge, Little Falls" vignette];** p. 218, No. 556; 62.974L)
4. Andrew Stevenson, Large Roses border, PLATE with **Portrait Medallions of Jefferson and Lafayette ["Boreham House, Essex"; no Erie Canal vignette];** (p. 220; No. 567; 62.974P)

American Cities and State Capitals

5. Ralph Stevenson, Vine Leaf border, 7-1/8" dia. PLATE with **Portrait Medallion of Washington ["New York Battery (Flagstaff Pavilion)" central view; "Aqueduct Bridge, Rochester" vignette];** (p. 227, No. 604; 62.974AG) *This specimen is unique.*
6. Ralph Stevenson, Vine Leaf border, 8-1/4" dia. PLATE with **Portrait Medallions of Jefferson and Lafayette ["Hospital, Boston" central view; "Entrance of the Erie Canal into the Hudson at Albany" vignette];** (p. 220, No. 568; 62.974Q)
7. Joseph Stubbs, Eagles, Scrolls and Flowers border, 7-1/4" PLATE, **"View at Hurl Gate, East River";** (p. 112, No. 242; 62.917G) *Only two specimens with this view are known. The other resides since 1906 in the Morse Collection in the American Antiquarian*

Society in Worcester, Massachusetts. The view is considered by many as the blue "Holy Grail." It is believed that this specimen was purchased by Mrs. Larsen from the Tompkins Collection, auctioned in New York in 1937. The plate realized \$155.

8. Andrew Stevenson, Flowers and Scrolls border, PLATTER in Variation No. 1, "***New York from Heights Near Brooklyn***" [variation shows the man, in the foreground and standing, wearing TALL HAT]; (p. 47, No. 97; 62.889H) *At some point Andrew Stevenson changed the engraving from Variation No. 1, featuring a man in the foreground wearing a tall hat and gesturing with a stick, to Variation No. 2, featuring instead a man wearing a flat hat with a wide brim, and carrying a knapsack on his stick over his shoulder. The overwhelming majority of platters with this view feature Variation No. 2.*

9. Ralph Stevenson, Vine Leaf border, 4-1/2" high PITCHER, "***American Museum***" and "***Boston State House***"; (p. 130, No. 292 and p. 132, No. 300, respectively; 62.924F)
The only recorded instance of either of these views by Ralph Stevenson in the Vine Leaf Border Series was this small pitcher in the Larsen Collection. Then, one other instance of the views surfaced, on a 10-1/8" long oblong, fluted basket (compote) with 18 reticulated circles (9 openings on either long side). The interior of the basket features "Battle of Bunker Hill." "American Museum" and "Boston State House" are featured, one on either exterior side. The compote resides since 1999 in the Ted Gallagher Collection.

10. Andrew Stevenson, Scrolls and Flowers border, 7-7/8" high PITCHER, "***Dutch Church at Albany***"; (p. 49, No. 102; 62.890) *Views of Albany are among the rarest featured on "Old Blue" Staffordshire china.*

11. J. and W. Ridgway, Medallions of Rose and Leaf border, 7-1/4" PLATE, "***Masonic Hall, Philadelphia***"; (p. 92, No. 182; 62.909R) *This view surfaces on the market every 15 years on average.*

12. Unknown Maker, Trees with Heavy Foliage border, 10-1/2" dia., 12" high SOUP TUREEN WITH COVER, "***Capitol at Harrisburg, Pa.***"; (p. 123, No. 272; 62.921Bab) *This view was long believed to be produced by Tams, or Tams, Anderson & Tams. But research now shows that Tams was not a potter, but rather an importer/retailer.*

13. Unknown Maker, the *Cities Series*, Large Roses in Groups, 12-1/2" long by 5-1/2" high SOUP TUREEN (lacking cover), "***Louisville, Kentucky***"; (p. 206, No. 516; 62.971C) *The Cities Series potter is unusual for having produced wares in both dark- and medium-blue variations. Larsen notes some tureens are marked "Hill and Henderson, Importers, New Orleans." That firm is listed 1822-1836.*

14. Unknown Maker, the *Baltimore Series*, Floral with Rings on a Chain at Edge border, 7-3/4" long by 4" high, SUGAR BOWL (lacking cover) WITH EAGLE'S HEAD HANDLES, "***Baltimore Almshouse***"; (p. 251, No. 711; 62.995C) *Beside the Larsen specimen, a preliminary survey shows no other examples of the eagle's head handle on "Old Blue" sugar bowls.*

15. Unknown Maker, the *Baltimore Series*, Floral with Rings on a Chain at Edge border, 6-3/8" dia. WASTE BOWL, "***Baltimore Assembly Rooms***"; (p. 251, No. 712; 62.995E) *This view surfaces on the market every 30 years on average.*
16. Enoch Wood & Sons, Regular Shell border, 5-3/4" dia. TODDY PLATE, "***White House, Washington***"; (p. 22, No. 39; 62.875T)

LIGHTER COLOR WARES

17. Enoch Wood, Medallions of Urns and Flowers border, 8-1/2" long GRAVY TUREEN, "***Race Bridge, Philadelphia***"; (p. 40, No. 82; 62.885F) *(This ware has been known to be mismarked "Newburgh")*
18. Enoch Wood & Sons, Flowers and Fruit border, 15" PLATTER, "***Niagara Falls***"; (p. 36, No.66; 62.883K) *This is the only view of Niagara copied by a potter in which appear the rustic steps at the left. Goat Island is at the left in the background.*
19. Enoch Wood & Sons, Flowers and Fruit border, 9" PLATTER, "***Riceborough, Georgia***"; (p. 36, No.68; 62.883Q) *Riceborough, GA is a town important enough to be produced by two different potters.*
20. Ralph Stevenson, Lace border, 12" dia. WASH BOWL, "***Riceborough, Georgia***"; (p. 139, No.321; 62.926C)
21. Clews, Birds, Roses and Scrolls border, 17-1/2" long LARGE PLATTER, "***Hudson River, New York***"; (p. 68, No. 157; 62.905W) *This offers a view of New York from Governor's Island. Note part of the round tower of Castle Williams on the island.*
22. Dimmock, Fire Engine and Phoenix in Alternating Panels border, black transfer, 10" dia. PLATE, "***New York, Burning of the Merchants' Exchange***"; (p. 246, No. 690; 62.1019) *This is the rarer view of the great fire in New York City, Dec. 16 and 17, 1835. The companion plate is the "Ruins of the Merchant's Exchange."*
23. Charles Meigh, Sprays of Moss and Tiny Flowers (Chickweed) border, 10-5/8" long by 7-3/4" wide OPEN VEGETABLE DISH, "***Boston, from the Dorchester Heights***"; (p. 174, No. 427; 62.949D)
24. William Ridgway, Son & Co., Sprays of Moss on a Background of Tiny Scales border, 13" long PLATTER, "***Centre Harbour***"(New Hampshire); (p 103, No 215; 62.916C)
25. J. & J. Jackson, Large Roses in Spray border, beaded band with white edge, 9" dia. PLATE, "***Baltimore, Battle Monument***"; (p. 156, No. 367; 62.940A) *In 1815 survivors of the Battle of North Point, who fought when the British attacked Baltimore during the War of 1812, erected the Battle Monument to the memory of their fallen comrades. It still stands in "Monument Square" in the center of downtown Baltimore.*

26. R. Hall & Son, Shells and Scrolls border, pink transfer, 2-5/8" high/5-3/4" dia.
CUP/SAUCER, "**Eagle Riding on a Shell**"; (p. 198, No. 501; 62.965)

WAR/MILITARIA

27. Anthony Shaw, Medallions of Ceres and of War Trophies border, 15-3/8" long
PLATTER, "**General, astride a black horse, gives orders**"; (p. 192, No. 487; 62.957C)
This and the following two platters are from the popular "Texian Campaign Series"
28. Anthony Shaw, Medallions of Ceres and of War Trophies border, 19-3/4" long
PLATTER, "**General on black horse riding hard toward enemy at left**"; (p. 192, No. 488; 62.957D)
29. Anthony Shaw, Medallions of Ceres and of War Trophies border, 11" long PLATTER,
"**Battle with infantry on right, cavalry on the left**"; (p. 193, No. 490; 62.957F)
30. Unknown Maker, Chickweed border, in black transfer, 10-1/8" dia. PLATE, "**General W. H. Harrison, "Hero of the Thames, 1813"**"; (p.184, No. 458; 62.954A)
31. Unknown Maker, Large Flowers border, 8-3/4" high PITCHER, "**American Naval Heroes**"; (p. 250, No. 710; 62.1027) *The dazzling panoply of famous War of 1812 naval heroes is featured on medals in the foreground: Bainbridge, Biddle, Blakeley, Decatur, Hull, Jones, Lawrence, MacDonough, Perry, Porter, Stewart. On the scarf at the base of the monument is inscribed Perry's message: "We have met the enemy and they are ours."*
32. Andrew Stevenson, Eagles, Scrolls and Flowers border, 11-1/2" long PLATTER, "**Perry, The Temple of Fame**"; (p. 48, No. 99; 62.889J) *This view is marked on the reverse: "The Temple of Fame as introduced in a Print to the memory of Commodore Perry. By W.G. Wall, Esq." TCC member Dick Henrywood reports that to his knowledge the incorporation of the designer's name in the mark is unique among all Staffordshire china to this series by Andrew Stevenson. Allegorical treatments of War of 1812 heroes are exceedingly rare in "Old Blue" china.*
33. Unknown Maker, border in scarf around plate, the Motto: "By Virtue and Valor, We have Freed Our Commerce and Laid the Foundation of a Great Empire," brown transfer, 9-1/2" dia. PLATE, "**Soldiers, United States**"; (p. 247, No. 700; 62.1022) *Mrs. Larsen notes: "Very rare in a plate." Further examination is needed to determine if this is a period or later specimen.*
34. Richard Hall & Son, border the inscription "In Commemoration of the Visit of Gen. Lafayette to the U.S. of America in the year 1824", black transfer, 6-3/4" high PITCHER, "**Fayette, the Nation's Guest**"; (p. 264, No. 740; 62.1050) *Further examination is needed to determine if this is a period or later specimen. An inordinate number of tea wares with this transfer are known to be poor-quality fakes.*

35. Ralph Wedgwood, Stenciled Design of Rose and Scroll, black transfer, 5-1/2" high PITCHER, Portraits of "**Gen'l. Washington**" and "**Benjamin Franklin**"; (p. 202, No. 506; 62.968) *This fine engine-turned pearlware pitcher dates to circa 1790, making it one of the earliest Staffordshire transferwares of American historical interest. Three pitchers only are known by this maker with these views: the Larsen specimen in black transfer; the Arthur Merritt specimen in dark blue transfer, at the New-York Historical Society; and the Rex Stark Collection specimen in olive transfer. Under his respective portrait, the words: "LONG LIVE THE PRESIDENT"; "DR FRANKLIN". Under spout, one medallion with two classically dressed figures, one holding a shield decorated with a figure of Pegasus.*
36. Josiah Wedgwood, no border, black transfer, 8-7/8" dia. BOWL, "**Benjamin Franklin**"; (p. 200, No. 503; 62.966)

WAR OF 1812 PITCHERS

37. Unknown Maker, no border, puce transfer, gold band at neck, around satyr-mask molded lip, at base, and on handle, 8-1/2" high PITCHER, "**Defense of Stonington, Connecticut**"; (p. 276, No. 785; 62.1069) *The quaint town overlooks Long Island Sound. The view is encircled by a ribbon that bears the inscription: "The Gallant Defense of Stonington, August 9, 1814. Stonington is Free whilst her Heroes have one Gun left." With one gun the town successfully defended itself against the British on the date given.*

Note: The unique, 20"-high "Historical Pitcher of the War of 1812" that resides at the Albany Institute of History and Art depicts many of the following transfers. This important jug, listed in Larsen (Dover ed., no. 54) is marked Enoch Wood & Sons and shows a transfer of his pottery. It is a fair assumption that most War of 1812 pitchers were made by this firm.

38. Unknown Maker, mottled pink luster bands, white body, *canary-yellow* enamel ground decoration, black transfer, 5-3/4" high PITCHER, "**Bainbridge**" with reverse "**Brown**"; (p. 259, No. 725; 62.1037B)
The great majority of War of 1812 pitchers lack enamel grounds (such as canary-yellow or apple-green). Such enamels add many multiples to the value of an otherwise unenameled pitcher. William Bainbridge (1774-1833, died aged 59) was commodore of the U.S.S. Constitution when on December 29, 1812, off the coast of Brazil, he captured the British frigate Java after a short encounter. Bainbridge transferred his prisoners to his own ship and blew up the Java. The commodore's words when the British frigate surrendered are recorded on a ribbon below his portrait: "Avast, boys, she's struck."

39. Unknown Maker, mottled pink luster bands, white body, *apple-green* enamel ground decoration, black transfer, 6-5/8” high PITCHER, “**Constitution Taking Cyane and Levant**” with reverse “**Capt. Hull of the Constitution**”; (p. 261. No. 731; 62.1070)

Beneath the view are the words: “Bentley, Wear and Bourne, Engravers & Printers, Shelton, Staffordshire”. While by these words we know who decorated many of these finely enamel wares, the actual potter or potters are still unidentified, although Enoch Wood & Sons figures to be the most likely candidate for their makers.

40. Unknown Maker, mottled pink luster bands, white body, *apple-green* enamel ground decoration, black transfer, 4-1/2” high PITCHER, “**Enterprize/Enterprise/ and Boxer**” with reverse “**United States and Macedonian**”; (p. 264. No. 739; 62.1046) *On September 5, 1813, near the coast of Maine, the United States brig Enterprise, commanded by William Burrows, captured the English brig Boxer, with Samuel Blythe in charge. Both commanders were killed. It was discovered, when the Boxer, the longer and newer ship of the two, was taken that the colors had been nailed to the masts and could not be hauled down.*

41. Unknown Maker, mottled *lavender* luster bands, white body, *apple-green* enamel ground decoration, black transfer, 4-1/2” high PITCHER “**Hornet and Bonne Citoyenne**” with reverse “**Hornet and Peacock**”; (p. 267. No. 750; 62.1052)

42. Unknown Maker, black enamel bands, white body, *apple-green* enamel ground, polychrome portrait decoration, black transfer, 5-3/4” high PITCHER, “**Captain Hull of the Constitution**” with reverse “**Pike**”; (p. 268. No. 752; 62.1053-) *Portraits in polychrome enamel colors are the rarest of all War of 1812 pitchers. Enamel ground painting -- be it canary-yellow, apple-green or carmine – that surrounds portraits or views add expense in the wares’ production. But fully enameled portraits would have been still far costlier to produce. That Mrs. Larsen should have three specimens in her collection is astounding.*

43. Unknown Maker, black enamel bands, white body, *canary-yellow* enamel ground, polychrome portrait decoration, black transfer, 7” high PITCHER, “**Perry**” with reverse “**(undetermined)**”; (p. 274. No. 779; 62.1067)

In one of the most outstanding victories of the War of 1812, Commodore Perry defeated the British fleet on Lake Erie on September 10, 1813. Note the surtitle to this specimen is Perry’s words: “We have met the enemy and they are ours.”

