



*New American Scenery, the Background....*



*Castle Garden & Battery New York*, transferware platter by Enoch Wood & Sons c.1830

*Transferware:*

In the late 18th century, blue and white Staffordshire transferwares were developed to imitate painted Chinese export porcelains. By the early 19th century printed patterns had expanded to include images of the Grand Tour and of Empire. A particular dark blue version of the genre became popular in the United States, & from Liverpool, Staffordshire potters exported huge quantities of decorated wares depicting American subjects & landscape. Later that century these were to become highly collectible. ... Collector William Cowper Prime asserted that transferware "ranks in historical collections with the vases of Greece...men will say that these show the tastes, these illustrate the home life, of the men and women who were the founders and rulers of the American Republic".

The late 19th century saw revival of interest in early transferwares with a number of collector books advising on histories, patterns and series. As a result, new Staffordshire patterns of American subjects/ places appeared in the early 20th century. Companies including Wedgwood and Spode employed US agents to garner orders; importers including Rowland Marsellus, Jon Roth, and Jones, McDuffee & Stratton commissioned souvenir plates from a range of British manufacturers. 20th century transferware is exemplified by the Rowland Marsellus *Historical Pottery* jug (c.1900), decorated with idealised scenes of Europeans landing, exploring & making treaties with American Indians. These



Rowland Marsellus 'Historical Pottery', transferware jug c.1900, h 190mm.

pictures on 'Dark Blue Staffordshire Pottery' portray a narrow, settler, colonial & often fictional version of history.

#### *New American Scenery:*

Paul Scott has been investigating these transferwares as well as the contemporary landscape of the United States for a number of years. He produced his first *Cumbrian Blue(s) American Scenery* artworks during a 2013 Residency at the Clay Studio in Philadelphia,<sup>1</sup> and these updated 19th & 20th century Staffordshire wares were later acquired by a number of museums and collectors. The Alturas Foundation<sup>2</sup> subsequently awarded him an Artist in Residence grant in 2015 to further his research and produce an expanded body of artwork. As a result, an ongoing dialogue between documentary, historical, travel and artistic research led to the creation of a new body of artwork launched at RISD Museum, in September 2019.<sup>3</sup> In *New American Scenery*, Scott references archives, objects, the motives, & thinking of original collectors as well as the post industrial landscapes of 21st century America. The

<sup>1</sup> <https://www.theclaystudio.org>

<sup>2</sup> <https://alturasfoundation.org>

<sup>3</sup> <https://publications.risdmuseum.org/raid-icebox-now/paul-scott-new-american-scenery>



artwork deals with issues surrounding globalization, energy generation and consumption, capitalism and immigration, racism and other legacies of history. Antique tablewares are re-worked by selective erasure, re-glazing, & the addition of newly printed decals. Others works involve newly commissioned 'pearlware' forms and traditional restoration processes.



*Cumbrian Blue(s), New American Scenery, Souvenir of Portland Or., Black Lives Matter (After Killen & Howard)/Trumpian Campaigne, No:5.* In-glaze screen print (decal) on partially erased, Staffordshire transferware souvenir plate by Rowland & Marsellus, c.1900, 25cm dia. Paul Scott 2021.



*Cumbrian Blue(s), New American Scenery, Philadelphia.* In-glaze decal collage on shell-edge, pearlware platter c.1820, 35.5cm x 29cm. Paul Scott, Chicago, 2017. Alturas Foundation Collection



*Cumbrian Blue(s), New American Scenery, Sampler Jug No:7, (After Stubbs). Decal collage on pearlware jug, 390mm x 350mm x 50mm. Paul Scott 2021*



*Cumbrian Blue(s), New American Scenery, Fracked, No:10. In-glaze screen print (decal) collage, on repaired, cracked shell-edged pearlware platter c.1820, kintsugi and gold leaf, 30cm x 40.5cm. Paul Scott 2019.*

Scott's American travels & research were supported in the US by the *Alturas Foundation*<sup>4</sup> & *Ferrin Contemporary/Project Art*,<sup>5</sup> further research in archives at Wedgwood, Spode and in the V&A was supported by Arts Council England.<sup>6</sup>

<sup>4</sup> <https://alturasfoundation.org>

<sup>5</sup> <https://ferrincontemporary.com>, <https://projectart01026.com>

<sup>6</sup> <https://www.artscouncil.org.uk>