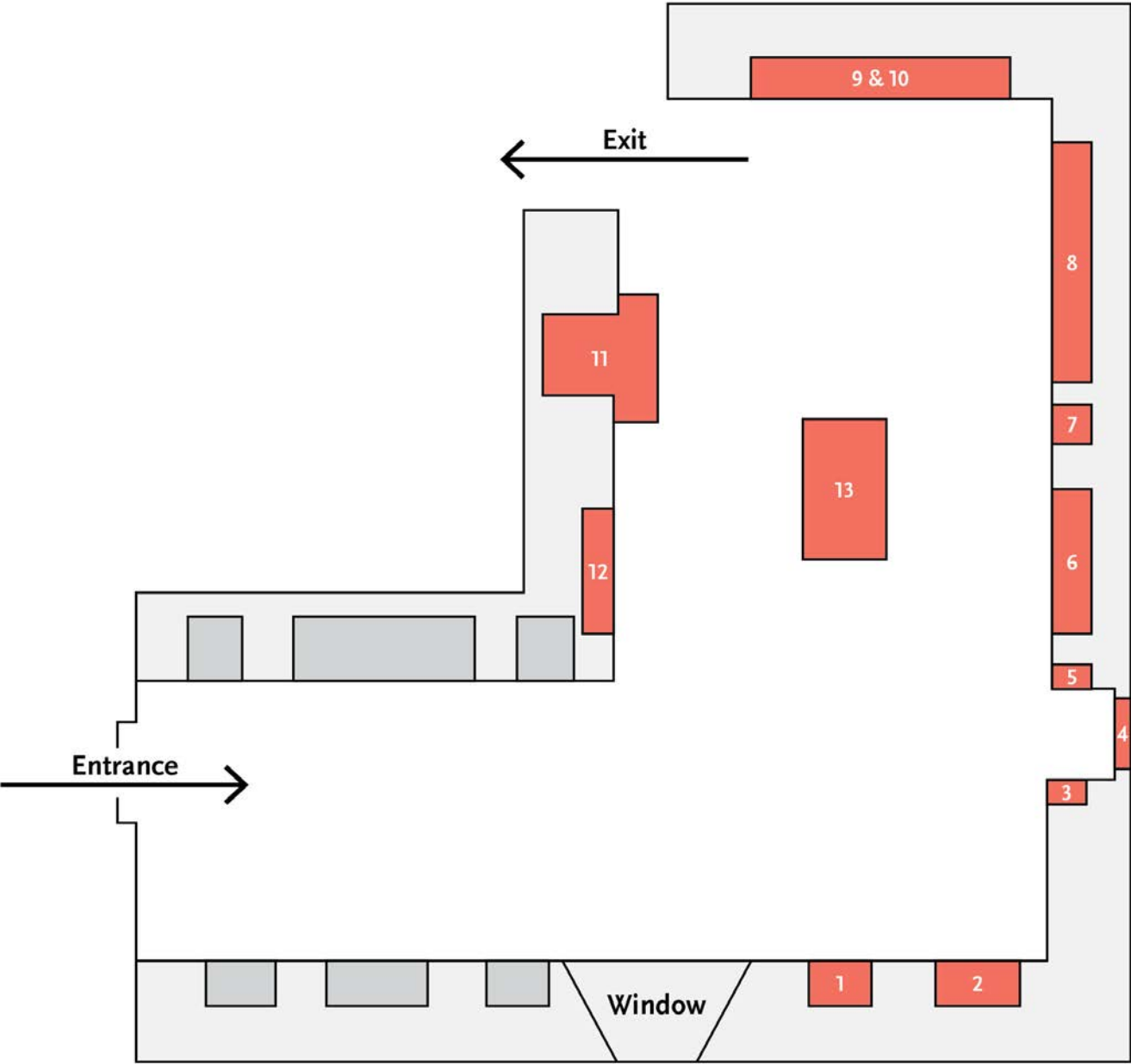




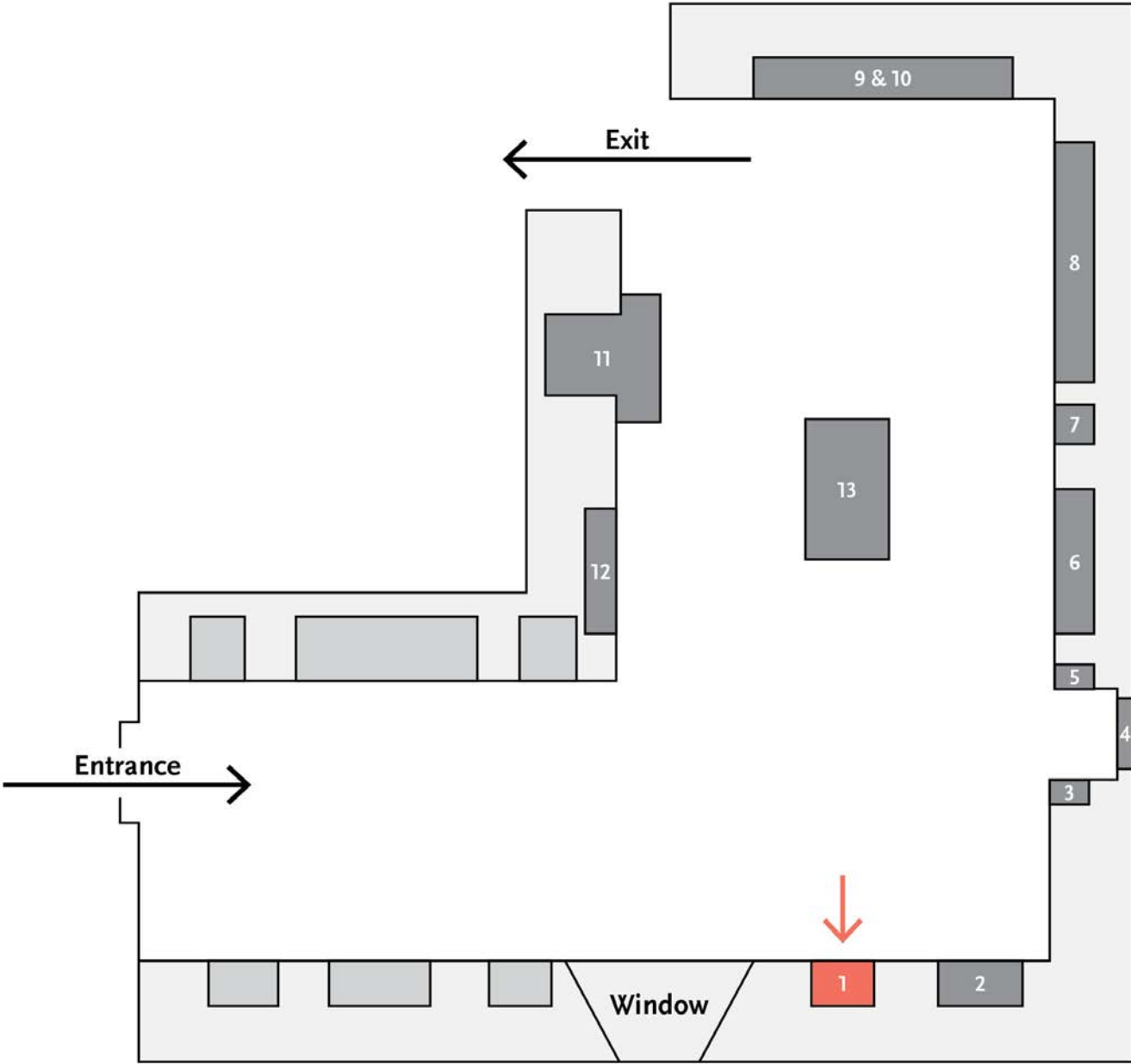
**CONFECTED,
BORROWED & BLUE:**
Transferware by Paul Scott

EXHIBITION TEXTS

Exhibition Layout



Case 1



Case 1



Paul Scott (English, b. 1953–)
Near the Oxbow (after Thomas Cole), 2019
Transfer print on shell edged pearlware, ca. 1850



In 2019, during one of my last research visits to the United States, I went to visit the famous viewpoint in Massachusetts used by [Thomas] Cole in his famous Oxbow painting, *Mount Holyoke, Massachusetts, after a Thunderstorm—The Oxbow*, on display at the Metropolitan Museum of Art in New York. Alas the road up to the viewpoint was closed as it was ‘out of season’... As I headed back to the main road I caught a glimpse of the river through the trees. Peering through the woodland a huge industrial plant was visible on the far river bank...I found the ‘Keep Out, No Trespassing’ & ‘No Parking’ signs nailed to the trees particularly disturbing...It brought to mind Thomas Cole’s own words:

“The most noble scenes are made desolate, and oftimes with a wantonness and barbarism scarcely credible in a civilized nation... .” *Essays on American Scenery*, Thomas Cole (1835)

– *Paul Scott*



Paul Scott (English, b. 1953–)
Bridge Over the Juniata (after Thomas Cole), No. 1, 2022
Transfer print collage on Headwaters of the Juniata, U.S. (after Thomas Cole) bowl by William Adams & Sons (Staffordshire, England, 1829–61)

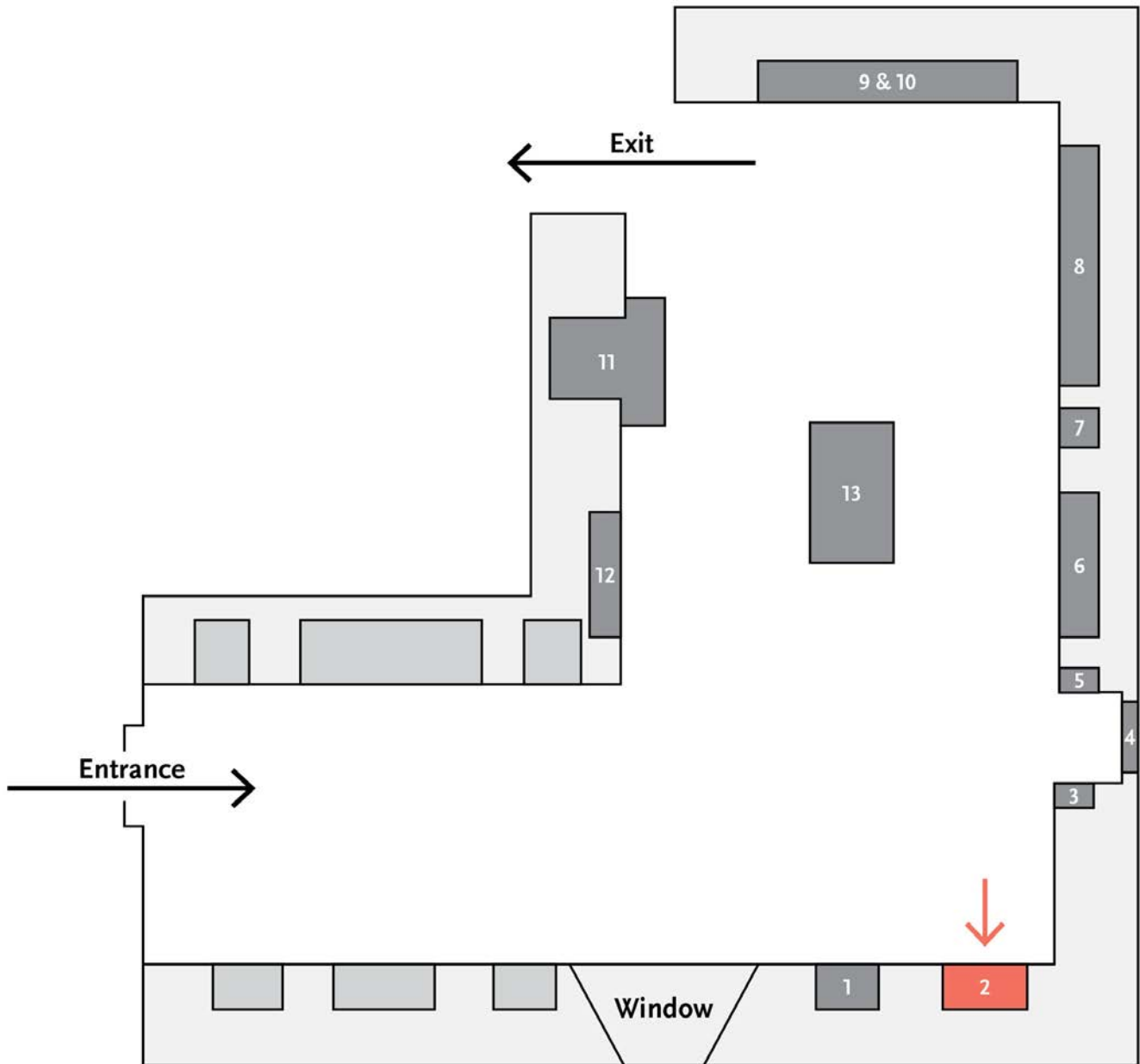


Renowned 19th-century American landscape painter Thomas Cole (1801 – 48) had personal connections to Staffordshire transferware pottery. According to the artist, as a child growing up in Bolton, England, his first attempts at drawing were, “made from cups and saucers, from the I rose to copying prints and from copying prints to making originals.” Some of Cole’s prints of American scenery, such as the Headwaters on the Juniata, U.S. were used by Staffordshire potteries to decorate transferwares intended for the American market, completing a full-circle connection.



Joseph Heath & Company (Staffordshire, England, 1829–43)
The Residence of the Late Richard Jordan, New Jersey Plate, ca. 1836
Transferware
Gift of J. Watson Webb Jr., 1965-32.7

Case 2



Case 2



Paul Scott (English, b. 1953–)
Fairmount Near Philadelphia, No. 2, 2021

Transfer print collage on partially erased Fair Mount Near Philadelphia plate by Joseph Stubbs (Staffordshire, England, 1822–35)



Joseph Stubbs (Staffordshire, England, active ca. 1822–36)
Fair Mount, Philadelphia Plate, ca. 1822–36
Transferware
Museum purchase, 1965-45.13



Paul Scott (English, b. 1953–)
Flint, Near Detroit, No. 7, 2021

Transfer print collage on Royal Worcester China (England, est. 1751) with melted lead



Joseph Stubbs' Fairmount Near Philadelphia (Center) features the newly constructed Philadelphia Water Works in its central vignette. Libraries, prisons, hospitals, public buildings, were all beneficial civic projects and transferwares celebrated, according to Dr. Jo Dahn, 'civilisation where there had been wilderness and harnessed a burgeoning sense of national identity.'

In 2014, nearly 200 years later, in a cost-saving move, authorities in Flint, Michigan switched its drinking water supply from Detroit's system to the Flint River. Inadequate treatment and testing of the water resulted in a series of major water quality & health issues for Flint residents. Foul-smelling, discoloured, and off-tasting water piped into homes for months caused skin rashes, hair loss, and itchy skin but complaints were ignored, overlooked, & discounted by government officials... The Michigan Civil Rights Commission, later concluded that the poor governmental response to the Flint crisis was a "result of systemic racism." Studies would reveal that the contaminated water was also contributing to a doubling (in some cases, tripling) of the incidence of elevated blood lead levels in the city's children. *Flint Near Detroit* depicts the Flint water works, within a border pattern created from an original Stubbs tissue transfer found in the V&A archive. Melted into the glazed surface of the plate is a small lump of lead; at its centre the metal has burnt completely through the glaze, and created a watery pool over the foreground around it.

– Paul Scott



Paul Scott (English, b. 1953–)
Souvenir of Providence, Cape Coast Castle, No. 1, 2019
Transfer print collage on *Souvenir of Providence* plate by The
Rowland & Marsellus Company (Staffordshire, England, 1893–
1938)



Text on the back of the plate reads:

'...the American slave trade from 1727 to 1807 might better be called the Rhode Island slave trade. Throughout the eighteenth century, Rhode Island merchants controlled between 60 and 90 percent of the American trade in African slaves.'

– Stanley Lemons, *Rhode Island and the Slave Trade in Rhode Island History Vol. 60 No. 4, Rhode Island Historical Society, Fall 2002...*



Paul Scott (English, b. 1953–)
Platter by Mara Superior (American, b. 1951–)
After Wood & Warhol, No. 2, 2020
Painted underglaze on porcelain



During spring 1963, over a number of weeks, police with dogs, truncheons, and water hoses attacked people peacefully protesting against segregation in Birmingham, Alabama.... Photographer Charles Moore documented young black protesters being fire-hosed and set upon by police dogs. The images, published as a photo-essay in *Life* magazine, subsequently became widely known across the United States. Andy Warhol subsequently created a series of artworks entitled *Race Riot* based on Moore's photographs. First exhibited in Warhol's Paris exhibition *Death in America*, they were his only overtly political works.

The first iteration of *New American Scenery* formed an installation in the RISD Museum's *Raid the Icebox Now* (2019), an exhibition celebrating 50 years since Warhol's original ground-breaking *Raid the Icebox* (1969) where he was invited to curate by selecting objects from the Museum's stores for installation within the museum displays. His subsequent interventions disrupted conventional fine art hierarchies, juxtaposing furniture with paintings and shoe collections. *Race Riot* thus seemed an entirely appropriate image to juxtapose with Enoch Wood's Cape Coast Castle platter (Below Center), an artwork which raises questions about hierarchies, the movement of images between media and the ongoing legacies of racism. I worked with New England ceramist Mara Superior, who created one of her characteristic handmade porcelain platters with a shell patterned border after Wood's transferwares. I subsequently painted (after) Warhol's *Race Riot* in a rich cobalt blue.

– Paul Scott



Paul Scott (English, b. 1953–)
Souvenir of Portland OR, Black Lives Matter (After Killen & Howard), Trumpian Campaign, No. 5, 2021

Transfer print collage on partially erased Souvenir of Portland Oregon plate by The Rowland & Marsellus Company (Staffordshire, England, 1893–1938), ca. 1900



Enoch Wood & Sons (Staffordshire, England, 1818–46)
A Ship of the Line in the Downs Bowl, ca. 1818–46

Transferware
Museum purchase, 1965-90.5



Enoch Wood & Sons (Staffordshire, England, 1818–46)
Cape Coast Castle on the Gold Coast, Africa, ca. 1830
Pearlware with transfer print and glaze

There's a beautiful platter identical to this one in the RISD Museum collection in Providence Rhode Island. When I came across it, I was taken aback. It was so like a plate with a Hudson River scene that I saw in my first encounter with American transferware, at the Ohio State University Ceramics Collection back in 1999. It has a shell decorative border, which indicates that Enoch Wood & Sons was the maker. At first, I thought it was just another naval scene. Then, as I looked closer I saw the title, *Cape Coast Castle on the Gold Coast...* I could see there were boats shipping African people out to the large ship. It dawned on me that this was probably a slaving ship and that enslaved people appeared to be heading for the vessel.

It's a very odd feeling when you see something, that is at first sight absolutely beautiful, but then you realize that the message, the imagery on the object is so repugnant and so disturbing. I put it in my list of objects to work with or to look at, and it became more and more important over the last few years. As a result I've made a number of pieces in response to that particular platter.

Cape Coast Castle became a trading post for human cargo. It's a bit odd because in the early nineteenth century, Enoch Wood, the manufacturer of the platter in Staffordshire apparently supported the abolitionist cause. He was amongst a group of relatively progressive owners of pottery factories looking to improve worker's living conditions. So, it's a bit strange to discover that he was making platters depicting the slave trade, which were clearly intended for the North American market (the ship is flying an American flag)... Dr. Jo Dahn has identified the original painting and print from which the platter was made. These appear to show a slaving ship, (possibly British) off the Gold Coast. Whatever the nationality, it is feasible that the scene depicted was to do with policing one of the abolition acts.... Historically, there's all kinds of interesting things going on here. But, the main disturbance about the object is that it was sold and presumably it was used. Maybe to present food. Maybe even presented by an enslaved person to those who were eating in a dining room. The whole thing was very disturbing.

I can't guess what Enoch Wood, or the people who were running his factory were thinking. But, it's clearly not a commissioned piece. It's not the only Cape Coast platter. Brown University has one on display and I've actually acquired one from an antique dealer. This was a mass-produced object. As far as I'm aware, until Wedgwood's abolitionist wares, Wood was the only supplier of images on platters that depict the slave trade. Enoch Wood and Sons made the consummate transferware objects. Their understanding of the interaction between engraved dot or line with ceramic pigment, glaze, firing, image, and pattern is unsurpassed in the history of the genre, it's quite extraordinary. This platter was just one piece amongst many that they made for the North American market: the Hudson River, Lake George, Battery Park New York, all kinds of landscapes.

It is hard to believe that they wouldn't have understood what was happening in that image. What else would a ship be doing, moving off Cape Coast Castle in the 1830s? I suspect that later

collectors will have understood that, too and that maybe in the twentieth century there was some discomfort about the depiction of the scene. Judging by auction records of prices paid for recent sales it is still clearly a desirable piece. It refers to a dark, but key part of American history. There is a general whitewashing of matters to do with enslavement and slavery within American (and British) culture. Only this morning I read an article about plantation tours of houses in the South. Basically most plantations don't describe the conditions of enslaved people, and don't deal with the issue.

It's interesting that in Providence, both Brown University and RISD have these platters. Stanley Lemon's article "Rhode Island and the Slave Trade" [Rhode Island's History 60, no. 4], published by the Rhode Island Historical Society in 2002 sheds a clear light on the matter: "The American Slave Trade from 1727 to 1807 might better be called the Rhode Island slave trade. Throughout the eighteenth century, Rhode Island merchants controlled between 60% and 90% of the American trade in African slaves."

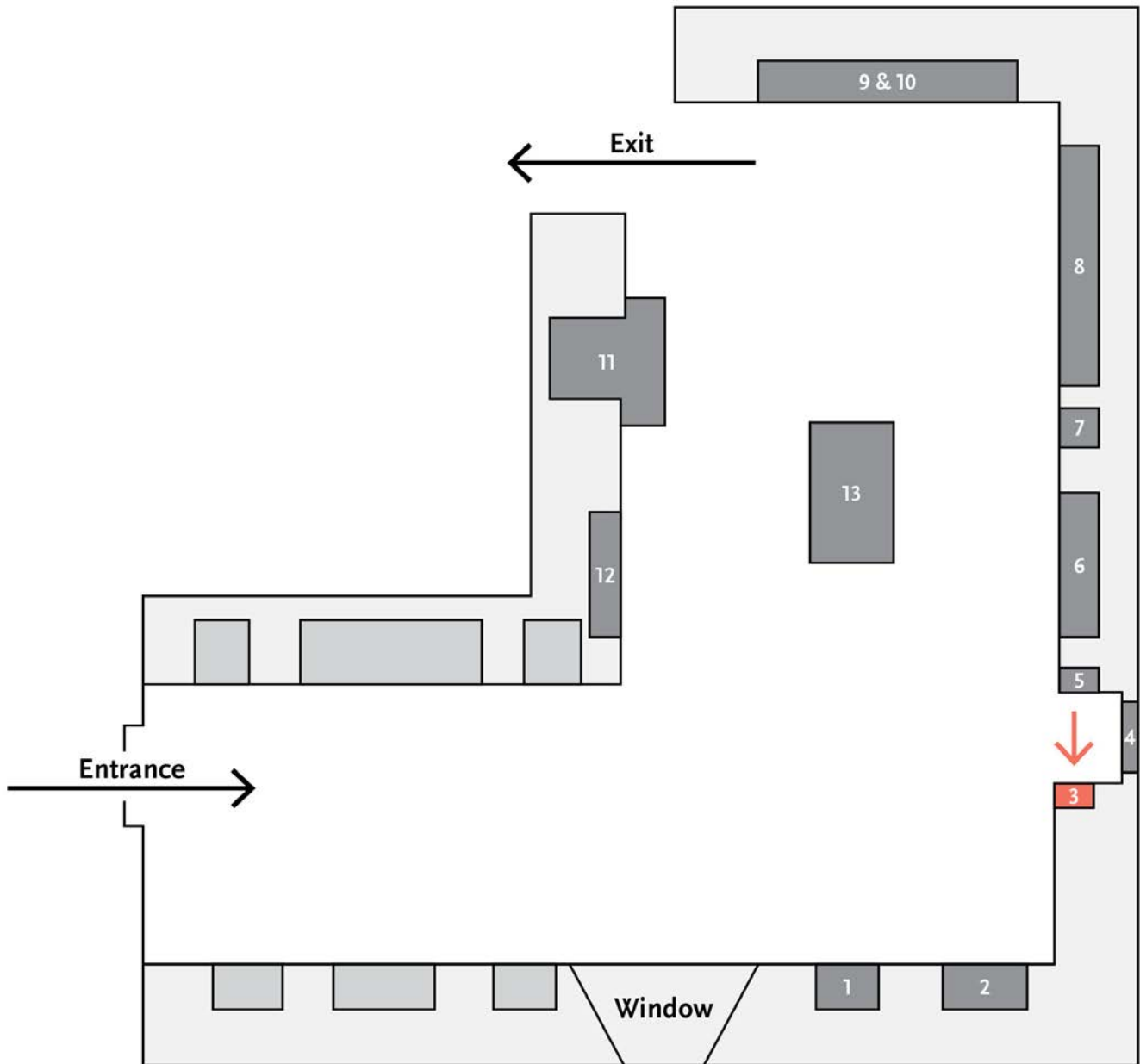
Cumbrian Blue(s), New American Scenery, Souvenir of Providence, Cape Coast Castle. In-glaze screen print (decal) on Souvenir of Providence by The Rowland & Marsellus Co., 1894 Whilst slavery was ostensibly abolished by the middle of the nineteenth century, African Americans were not given the tools or means to become full citizens of the United States. That situation has persisted. Civil rights marches in the 1960s when Americans started rebelling enmass against discriminatory laws were met (as they have always been) with belligerence and violence.

– Paul Scott



Enoch Wood & Sons (Staffordshire, England, 1818–46)
The Kent East Indiaman Plate, after 1825
Transferware
Collection of Shelburne Museum, 31.10-286

Case 3



Case 3



Enoch Wood & Sons (Staffordshire, England, 1818–46)
French View with a Bridge Cup Plate, ca. 1818–46
Transferware
Museum purchase, 1966-34.1



Paul Scott (English, b. 1953–)
Sampler Cup Plate, 2022
Transferware print collage on pearlware
Private Collection



Enoch Wood & Sons (Staffordshire, England, 1818–46)
Castle Garden, Battery, New York Plate, after 1841
Transferware
Museum purchase, 1965-235.3

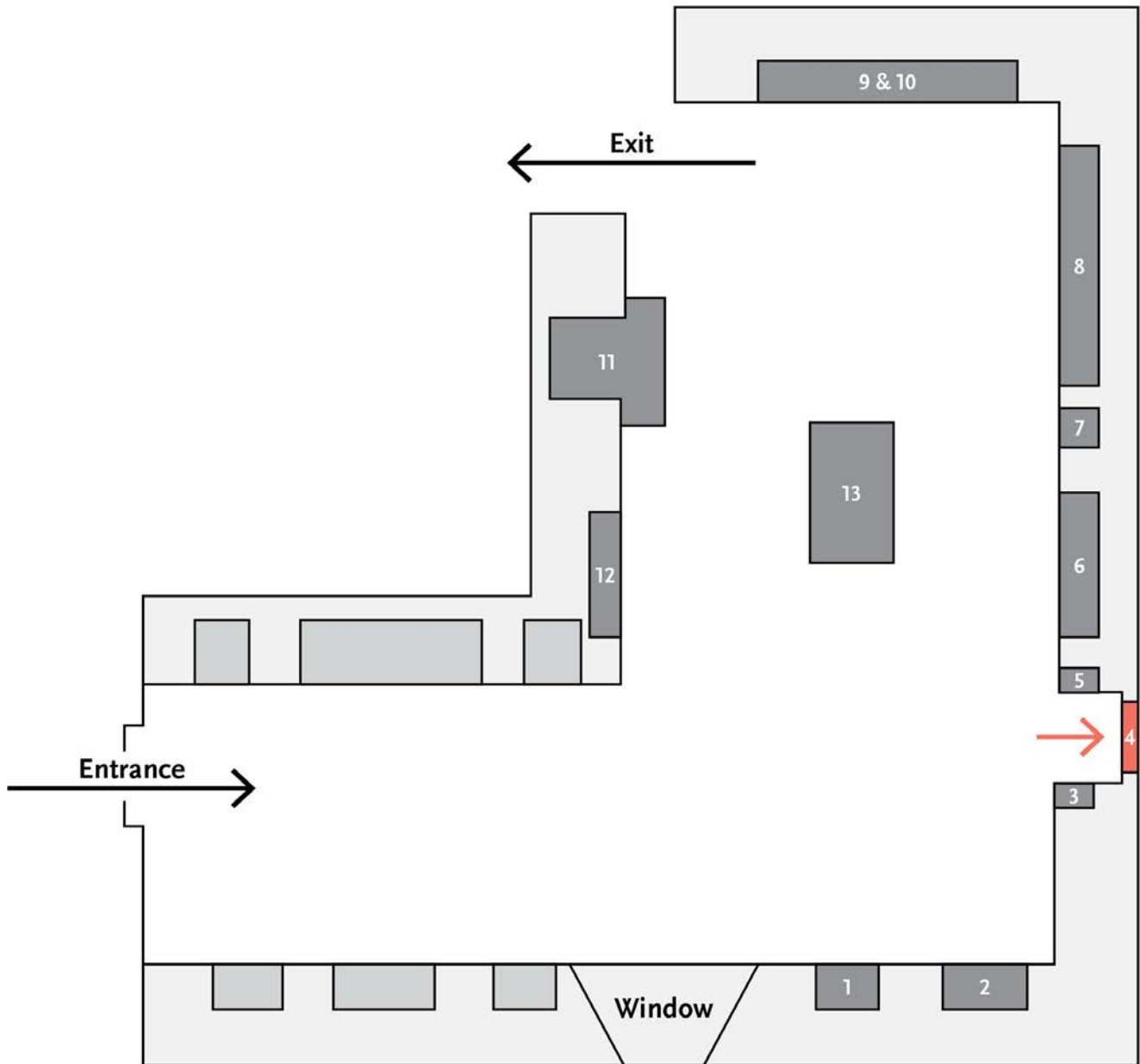


Paul Scott (English, b. 1953–)
Spode Pattern Sampler Cup Plate, 2022
Transferware print collage on bone China



Unidentified manufacturer (Staffordshire, England)
Greek Revival on a Hill Plate, 19th century
Transferware
Gift of Alice C. Grant, 1967-40.3

Case 4



Case 4



Paul Scott (English, b. 1953–)
Engraved by former head of Spode, Paul Holdway (English, b. 1943–)
Indian Point Cup Plate original Copper plate engraving
Copper

[Follow link to view video.](#)



John Rogers & Son (Staffordshire, England, active ca. 1815–42)
Boston State House Tray, ca. 1815–42
Transferware
Museum purchase, 1965-58.2



Paul Scott (English, b. 1953–)
Engraved by former head of Spode, Paul Holdway (English, b. 1943–)
Indian Point Cup Plate, 2019
Transfer print on pearlware



I passed the Indian Point Nuclear Plant a number of years ago traveling on the Amtrak train going to New York. These huge industrial sites in the landscape have a perverse kind of majestic beauty for me. As I do, I photographed it, then later discovered that the plant is not without its controversies. During my residency at the Clay Studio in Philadelphia, I collaged my image of the plant together with details from old engravings, to re-create this pastoral landscape with Indian Point in the distance.

A few years later, when my friend Paul Holdway, the former head engraver at Spode, indicated to me that he would like to create an engraving of one of my images, this work came to mind, because it directly references those early nineteenth-century landscapes. It was a nice starting point. We agreed on a new pattern for a small cup plate pattern. I made a mock-up of the design I wanted him to engrave with a Wild Rose border around it, probably from the 1930s. He was not overly impressed with this detail, noting that the rose stems were coming from the “wrong edge,” and proposed an alternative Oak Leaf border that featured on a series of early nineteenth-century transferwares. He also suggested replacing my original cows with two based upon an early Boston State House design, and likened their architecture to the nuclear station’s domes.

– Paul Scott, RISD Museum’s *Raid the Icebox, Now* Exhibition, 2019–20

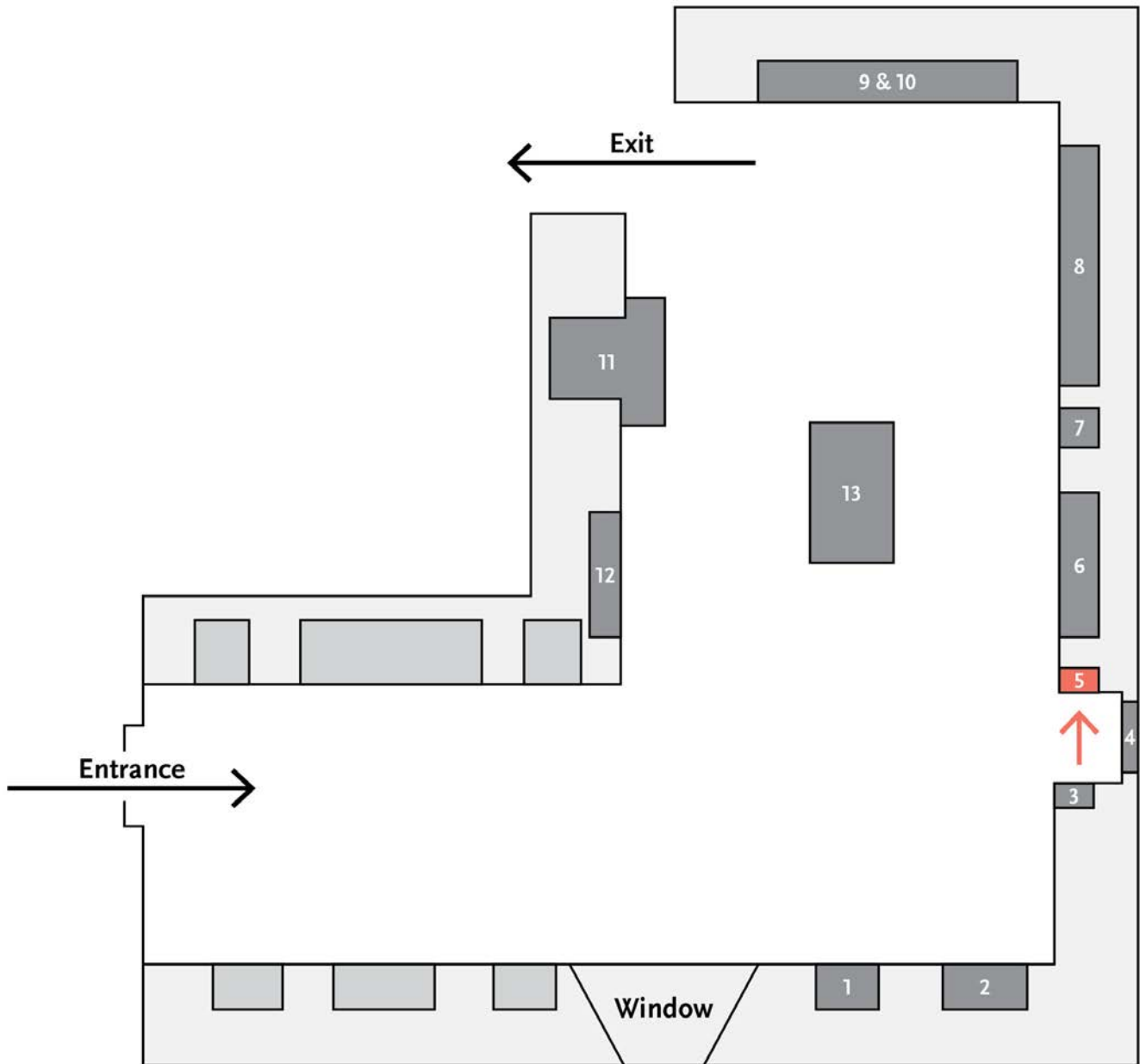


Paul Scott (English, b. 1953–)
Hudson River Indian Point, No. 5, 2017
Transfer print collage on pearlware, ca. 1855



Case 5

Indian Point Cup Plate



Case 5

Indian Point Cup Plate



Unidentified manufacturer (Staffordshire, England)
Hoboken in New Jersey Plate, after 1808
Transferware
Museum purchase, 1965-299.2



Enoch Wood & Sons (Staffordshire, England, 1818–46)
Cadmus Cup Plate, ca. 1824–46
Transferware
Museum purchase, 1966-33.8



Unidentified manufacturer (Staffordshire, England)
Constitution of the United States Cup Plate, 19th century
Transferware
Museum purchase, 1965-152.2



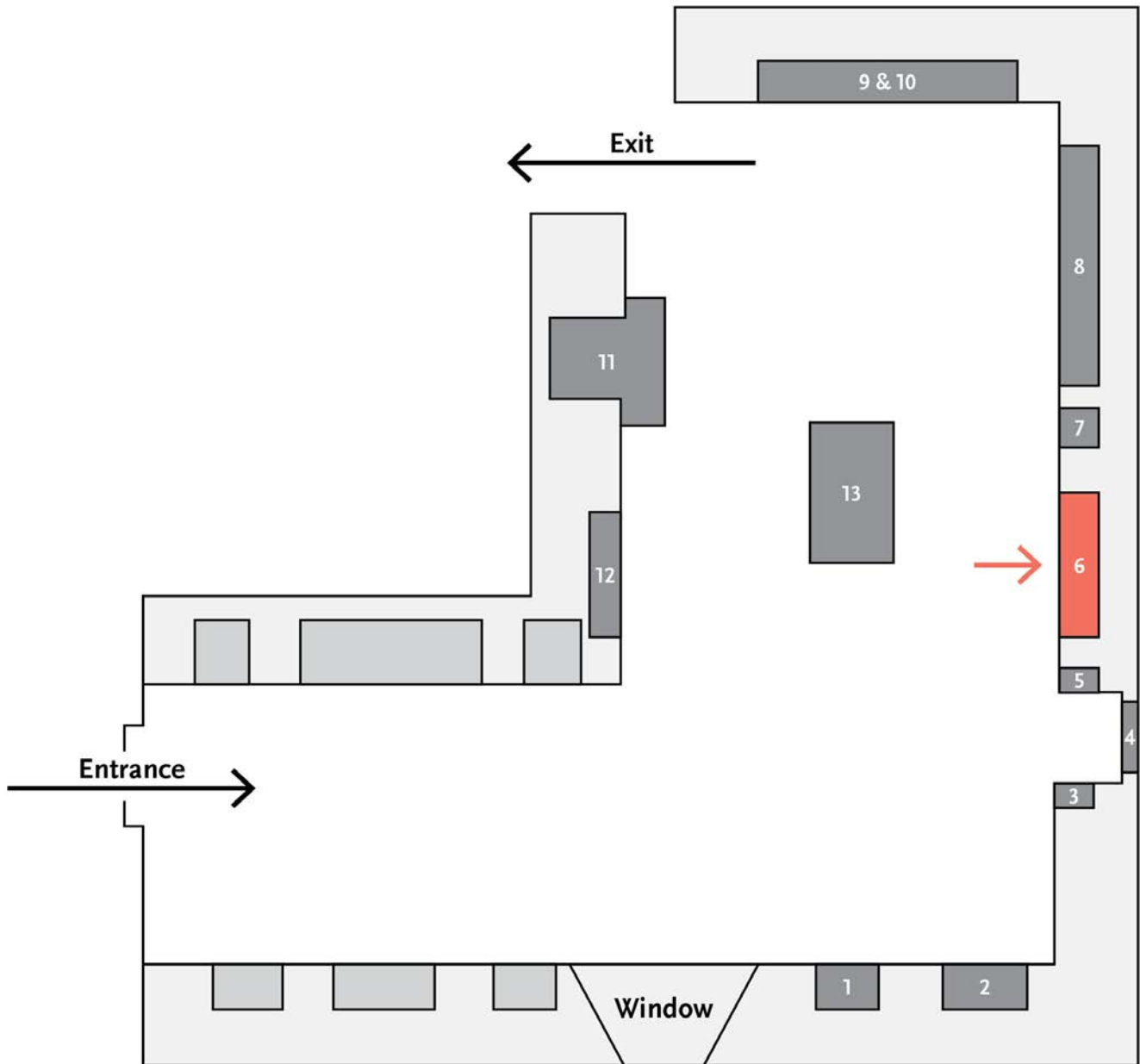
Unidentified manufacturer (Staffordshire, England)
Holliday Street Theatre, Baltimore Cup Plate, ca. 1825
Transferware
Museum purchase, 1965-247.1



Enoch Wood & Sons (Staffordshire, England, 1818–46)
French View with a Bridge Plate, ca. 1818–46
Transferware
Museum purchase, 1966-33.5

Case 6

The Environment



Case 6

The Environment



Ralph and James Clews (Staffordshire, England, active 1818–36)
Near Fort Miller, Hudson River Plate, ca. 1818–36

Transferware

Museum purchase, 1966-92.3



Ralph and James Clews (Staffordshire, England, active 1818–36)
Picturesque Views of the Hudson River Platter, ca. 1818–36

Transferware

Museum purchase, 1965-106.2



Ralph and James Clews (Staffordshire, England, active 1818–36)
Baker's Falls, Hudson River Plate, ca. 1829–36

Transferware

Museum purchase, 1965-45.3



Paul Scott (English, b. 1953–)
Dredging, Picturesque Views Near Fishkill Hudson River, 2022
Transfer print collage on *Picturesque Views Near Fishkill Hudson River* plate by Ralph & James Clews (Staffordshire, England, 1814–34), 1819



Text on the back of the plate reads:

In 1984, 200 miles of river between Hudson Falls and the Battery in New York City was placed on the EPA's National Priorities List of the country's most contaminated hazardous waste sites, because of the presence of polychlorinated biphenyls, or PCBs.

Between 1947 & 1977, when PCBs were banned, approximately 1.3 million pounds of the material were discharged into the Hudson River from General Electric (GE) capacitor manufacturing plants located in the towns of Fort Edwards and Hudson Falls, New York. Once PCBs entered the river, they were deposited and mixed with the sediments at many locations on the river bottom and at some locations along the shoreline in the floodplain.

PCBs build up on the environment (bioaccumulate), increasing in concentration and they move up the food chain. The primary health risk is the accumulation of PCBs in the human body through eating contaminated fish. Since 1976, high levels of PCBs in fish have led New York State to close various recreational and commercial fisheries and restrict the consumption of fish caught in the Hudson River. PCBs are considered probable human carcinogens... They are linked to other adverse health effects, including low birth weight, thyroid disease, and learning/memory/immune system disorders.

PCBs in river sediment also affect fish and wildlife.



Ralph and James Clews (Staffordshire, England, active 1818–36)
Picturesque Views Near Fishkill, Hudson River Plate, 1821–25
Transferware
Gift of J. Watson Webb Jr., 1965-32.9



Paul Scott (English, b. 1953–)
California Wild Fires, No. 5, 2020

Transfer print collage on partially erased plate by The Rowland & Marsellus Company (Staffordshire, England, 1893–1938), early 20th century





Paul Scott (English, b. 1953–)
Pipelines and Peltier, No. 3, 2020
Transfer print collage with gold lustre on pearlware



Text on the back of the plate reads:

Leonard Peltier, a Native American has been in jail for more than 43 years, unjustly convicted of the 1975 murders of FBI special agents Jack Coler and Ronald Williams on the Pine Ridge Reservation in South Dakota....

The injustices that contributed to Peltier's conviction are not subject to credible dispute. Federal agents made false statements to the press; submitted false affidavits to courts; coerced alleged witness statements ; and deliberately withheld critical ballistics reports in order to gain an unfair advantage at trial.

When the ballistics results discovered after trial, the government's attorneys conceded—as they had to—that they had no credible evidence regarding who shot the FBI agents, and did not know whose weapon actually killed the agents.

Due to the numerous issues at trial and the exhaustion of all his legal avenues for appeal, Amnesty International supports ongoing calls for clemency for 74-year-old Leonard Peltier.

(Image of Leonard Peltier after Kevin Mckieman)



Paul Scott (English, b. 1953–)
Fracked, 2023

Transfer print collage on partially erased platter by R. A. Kidston & Co. (Glasgow, Scotland, 1835–45) pearlware with Kintsugi, ca. 1840



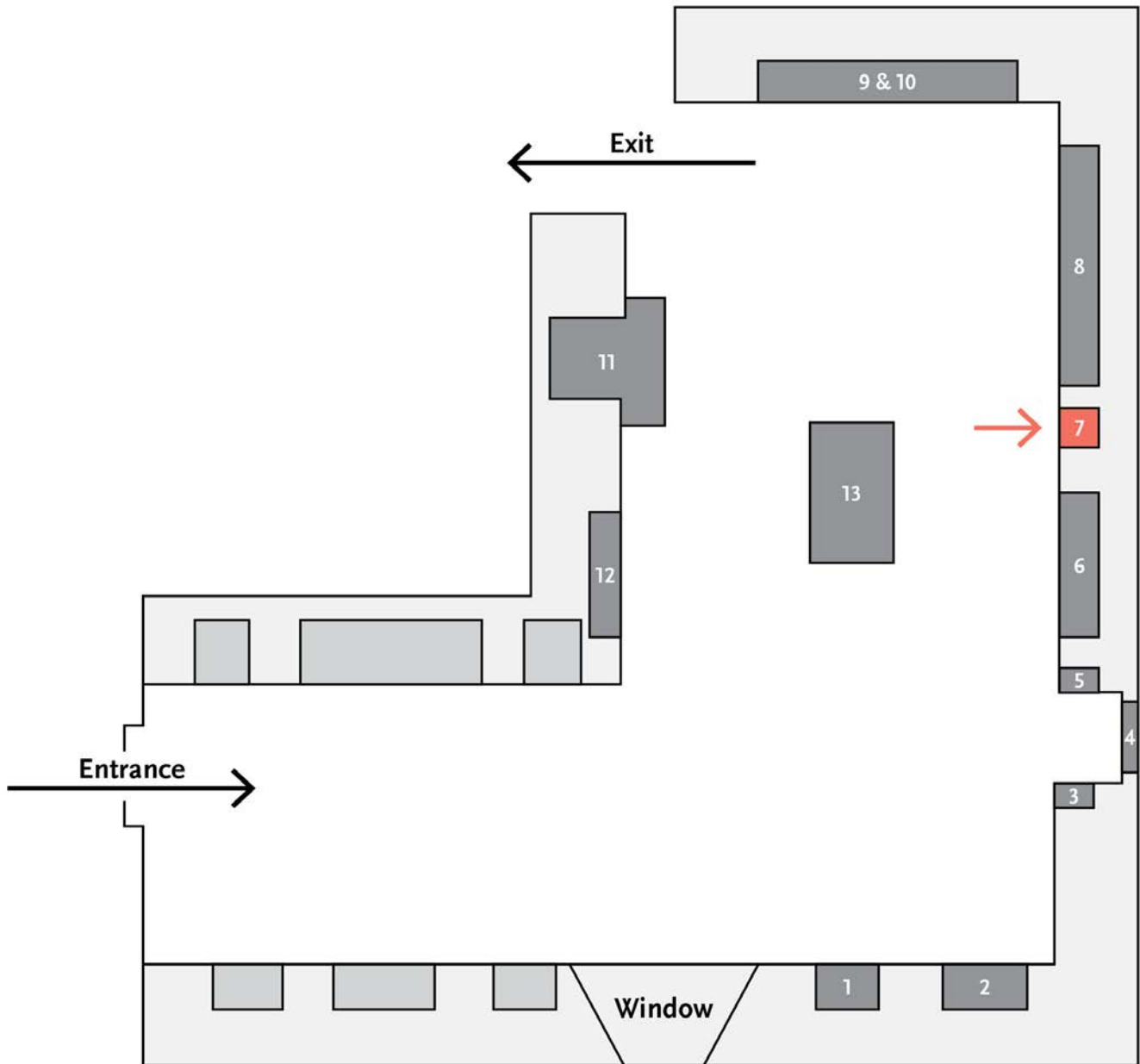
Paul Scott (English, b. 1953–)
Residual Waste (Texas), No. 6, 2020

Transfer print collage on pearlware, ca. 1820



Case 7

Broken Treaties



Case 7

Broken Treaties



Thomas Godwin (Staffordshire, England, active 1834–54)
W. Penn's Treaty Plate, 1834–54
Transferware
Gift of J. Watson Webb Jr., 1965-32.8



Paul Scott (English, b. 1953–)
Souvenir of Shiprock, No. 5, 2020
Transfer print collage on pearlware plate with uranium glass & corona bottle shards from base of Shiprock



Shiprock is a town in New Mexico, just over the border from northern Arizona. It grew up around a trading post and is named after a dramatic rocky outcrop prominent in the landscape, a sacred place to the Navajo. The town subsequently became a center for uranium mining and other energy extraction. This new souvenir ware was created on a piece of blank Syracuse china salvaged from the abandoned pottery factory in upstate New York. The center vignette depicts the rock, and in one of the border cartouches Timothy Benally stands outside the Office of Navajo Uranium Workers. The uranium-mining compensation schemes were initially extremely complex and required huge amounts of documentary evidence in order for people to be eligible. The burden of evidence was on individuals who were victims of the careless mining. So often they were not able to fulfill onerous

requirements to receive the compensation that they were due. It was an added insult to the Navajo. Benally proudly displays a sticker that says Cold War Patriot on the back of his truck. He also served with the Marines in Korea. These are people who gave significant parts of their lives in order to fight for the United States in foreign wars. The back of A Souvenir of Shiprock includes text that explains the significance of the uranium dumps in the town.

– Paul Scott, RISD Museum’s *Raid the Icebox, Now* Exhibition, 2019–20



Paul Scott (English, b. 1953–)
Broken Treaties, Standing Rock (After Defend the Sacred by Ryan Vizzions), with Mega Mae Plenty Chief, Lakota on Horseback, No. 3, 2023

Transfer print collage on The Harrison Mansion, Vincennes, Indiana, made for Francis Vigo Chapter Daughters of The American Revolution plate by Josiah Wedgwood (Staffordshire, England, 1730–95), ca. 1835



Text on the back of the plate:

“In the United States, there have been hundreds of treaties made with Native peoples and not one, not a single one, has ever been upheld. Reservations were created and it was said: ‘This land will be yours for time immemorial,’ but then it always shrinks and shrinks,”

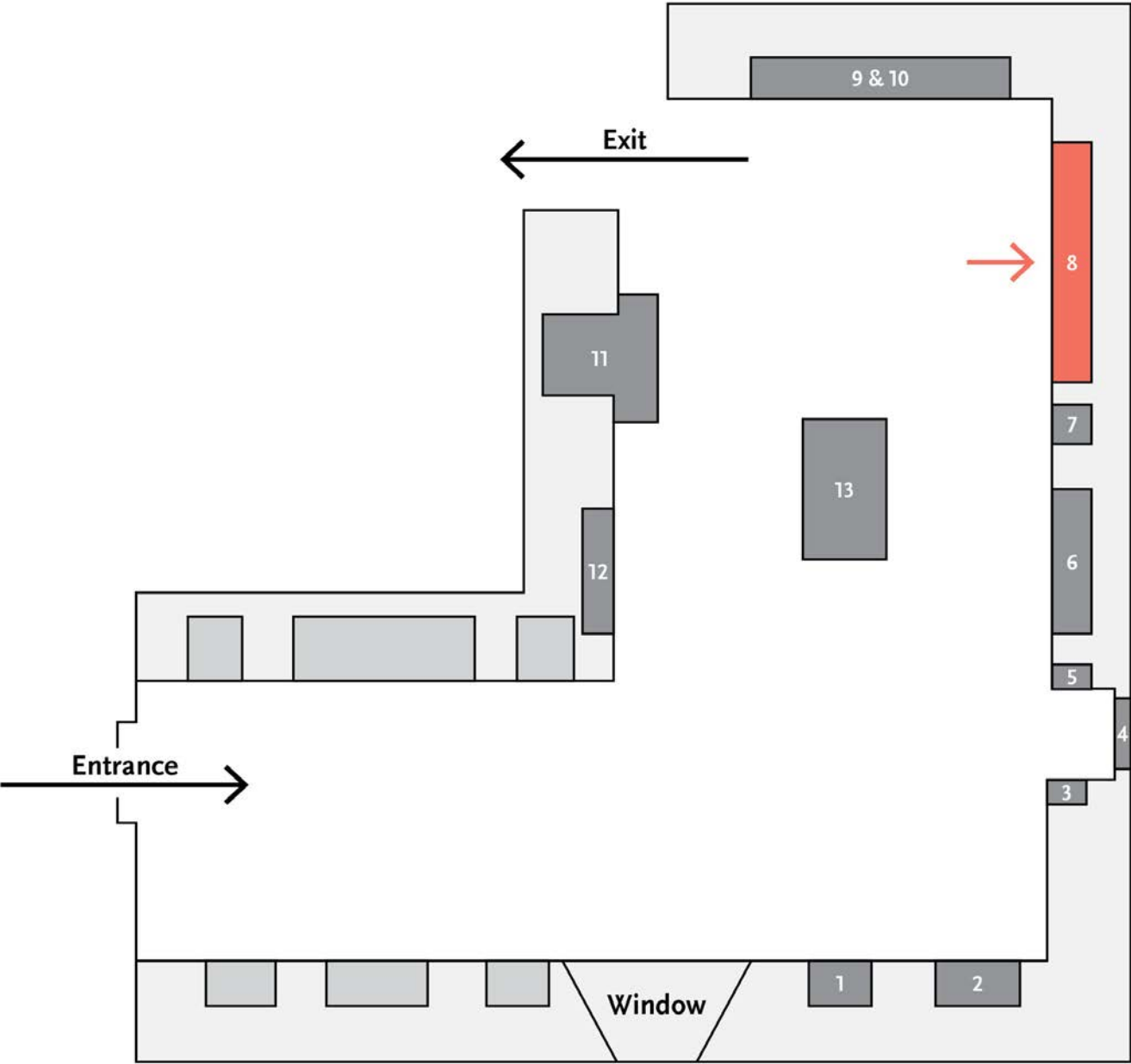
– Camille Seaman



William Adams & Sons (Staffordshire, England, ca. 1834– 64)
William Henry Harrison Log Cabin Cup & Saucer, after 1840
Transferware
Gift of Mr. & Mrs. James W. Marvin, 1966-81.1&2

Case 8

Transportation and the Landscape



Case 8

Transportation and the Landscape



Paul Scott (English, b. 1953–)

Chicago, W 18th Street, 2019

Transfer print on shell edged pearlware, ca. 1820



Paul Scott (English, b. 1953–)

New York from Brooklyn (after Beth Katleman), 2019

Transfer print on shell edged pearlware, ca. 1820



The pottery Ralph Stevenson was responsible for larger more expansive transferware landscape patterns, including a platter depicting New York from Brooklyn Heights based on an engraving by John Hill after a painting by William Guy Wall (1823). I met fellow artist Beth Katleman in Providence at an event connected with the RISD Museum's *Raid the Icebox* project in the summer of 2018. I discovered that her studio was in Brooklyn, and told her about the Stevenson transferwares. She agreed to photograph New York from Brooklyn for me... So it was that on May 25 2019, Beth

took a walk from her studio on 232 3rd Street towards East River, and with a combination of iMessages and emails took a series of directed panoramic shots across to Lower Manhattan which simultaneously landed on my computer... These formed the original material used in the New American Scenery, New York from Brooklyn series of prints on pearlware platters.

– Paul Scott



Enoch Wood & Sons (Staffordshire, England, 1818–46)
Union Line Plate, after 1820
Transferware
Museum purchase, 1965-45.25



Enoch Wood & Sons (Staffordshire, England, 1818–46)
The Baltimore and Ohio Railroad Plate, ca. 1828
Transferware
Collection of Shelburne Museum, 31.10-284



Enoch Wood & Sons (Staffordshire, England, 1818–46)
Baltimore & Ohio Railroad Plate, after 1828
Transferware
Museum purchase, 1965-134.2



Paul Scott (English, b. 1953–)
Houston, No. 2, 2017
Transfer print collage on shell edged pearlware, ca. 1850



Paul Scott (English, b. 1953–)
Philadelphia, 2017
Transfer print collage on pearlware, ca. 1850





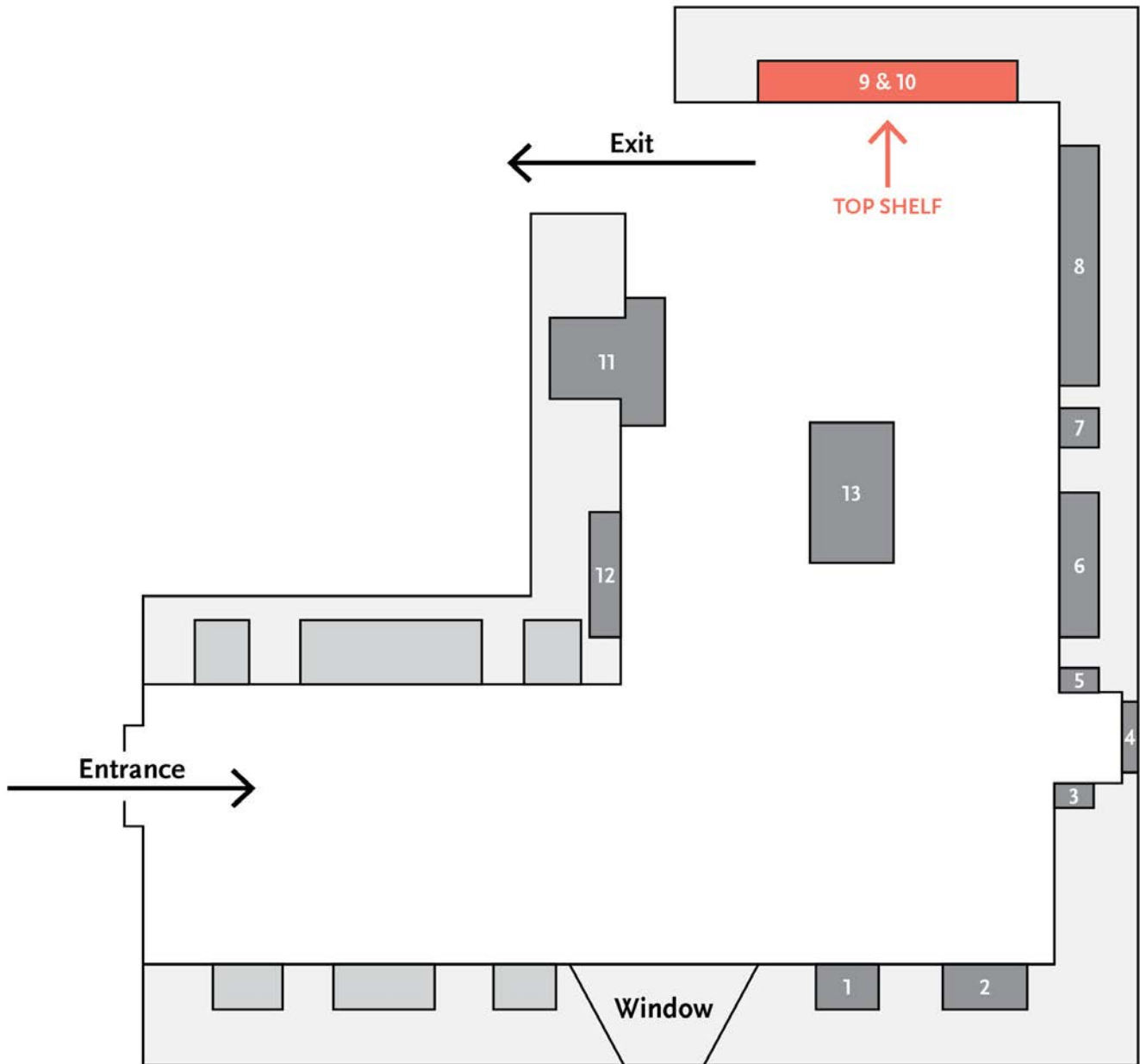
Paul Scott (English, b. 1953–)

Toll, 2022

Transfer print on shell edged pearlware, ca. 1820



Case 9



Case 9



Unidentified manufacturer (Staffordshire, England)
Great Fire of New York; View from Coenties-Slip Plate, ca. 1836
Transferware
Museum purchase, 1954-384



Unidentified manufacturer (Staffordshire, England)
Great Fire of New York; Ruins of Merchants Exchange Plate, ca. 1836
Transferware
Museum purchase, 1955-505



Unidentified manufacturer (Staffordshire, England)
Great Fire City of New York, Burning of the Merchants' Exchange, ca. 1835
Transferware
Gift of J. Watson Webb Jr., 31.10-242.2



Ralph Stevenson (Staffordshire, England, ca. 1810–32)
Park Theater, New York Soup Plate, ca. 1825–32
Transferware
Museum purchase, 1965-45.16

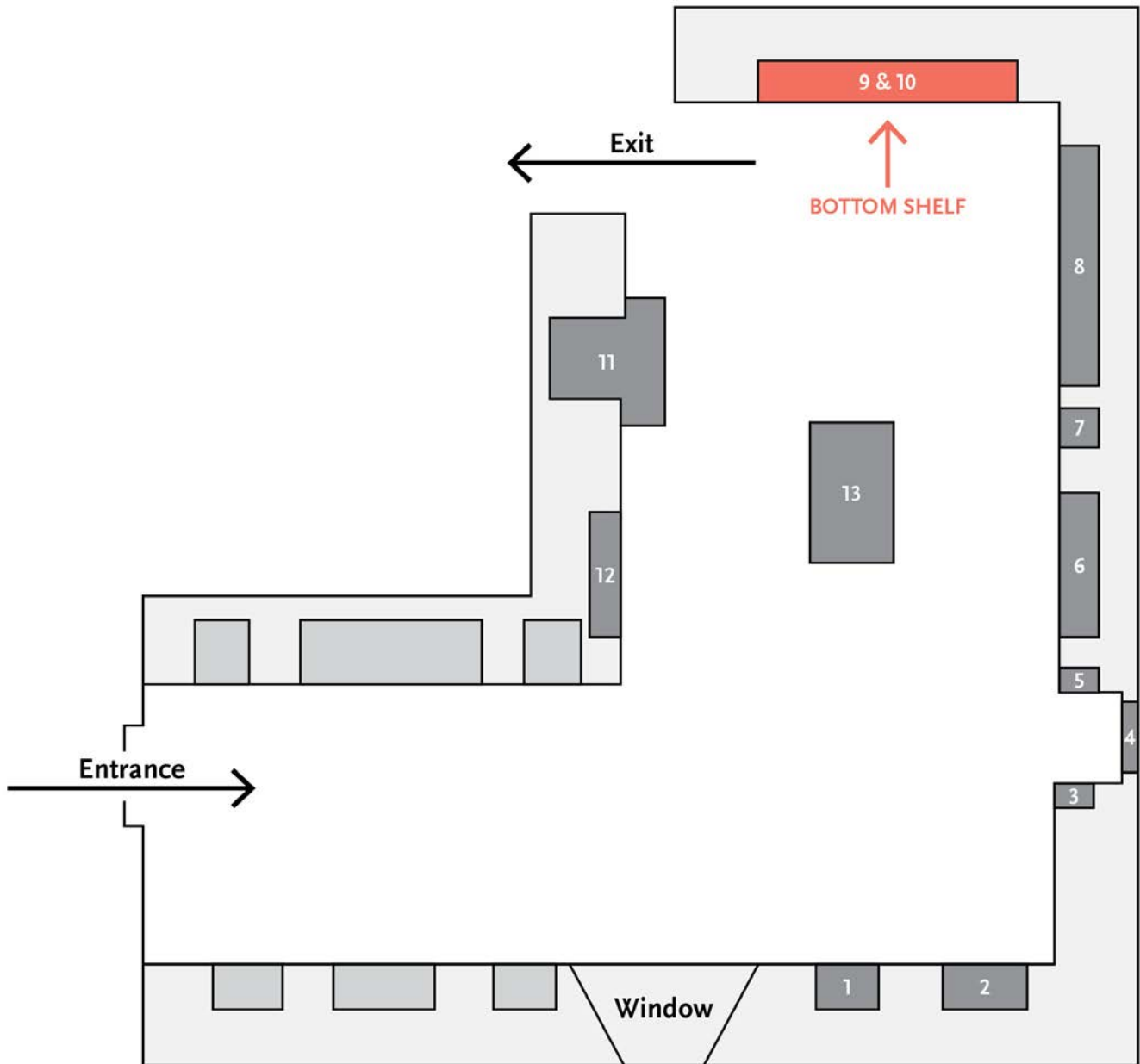


Joseph Stubbs (Staffordshire, England, active ca. 1822–36)
Bank of the United States, Philadelphia Plate, after 1800
Transferware
Museum purchase, 1965-65.7



Ralph Stevenson & Williams (Staffordshire, England, 1825–27)
City Hotel, New York Plate, ca. 1825
Transferware
Museum purchase, 1965-77.2

Case 10



Case 10



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Stop, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Keat's & Palm Too, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, 511 To, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Dazzle, Chicken Place, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Mexicana, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Laundry Project 23, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Canal Street, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Stairs, 361, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Hot Dog, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Village Pizza, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Pizza, Park, 2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze



Paul Scott (English, b. 1953–)
Fleurs.De.Sel's New York, Ray's Pizza, Jakes Saloon, Meatballs Plate,
2019
Border Pattern Design Based on Engraving by Paul Holdway
(English, b. 1943–)
Transfer print collage on Syracuse China (Syracuse, New York,
1871–2009) with pearlware glaze

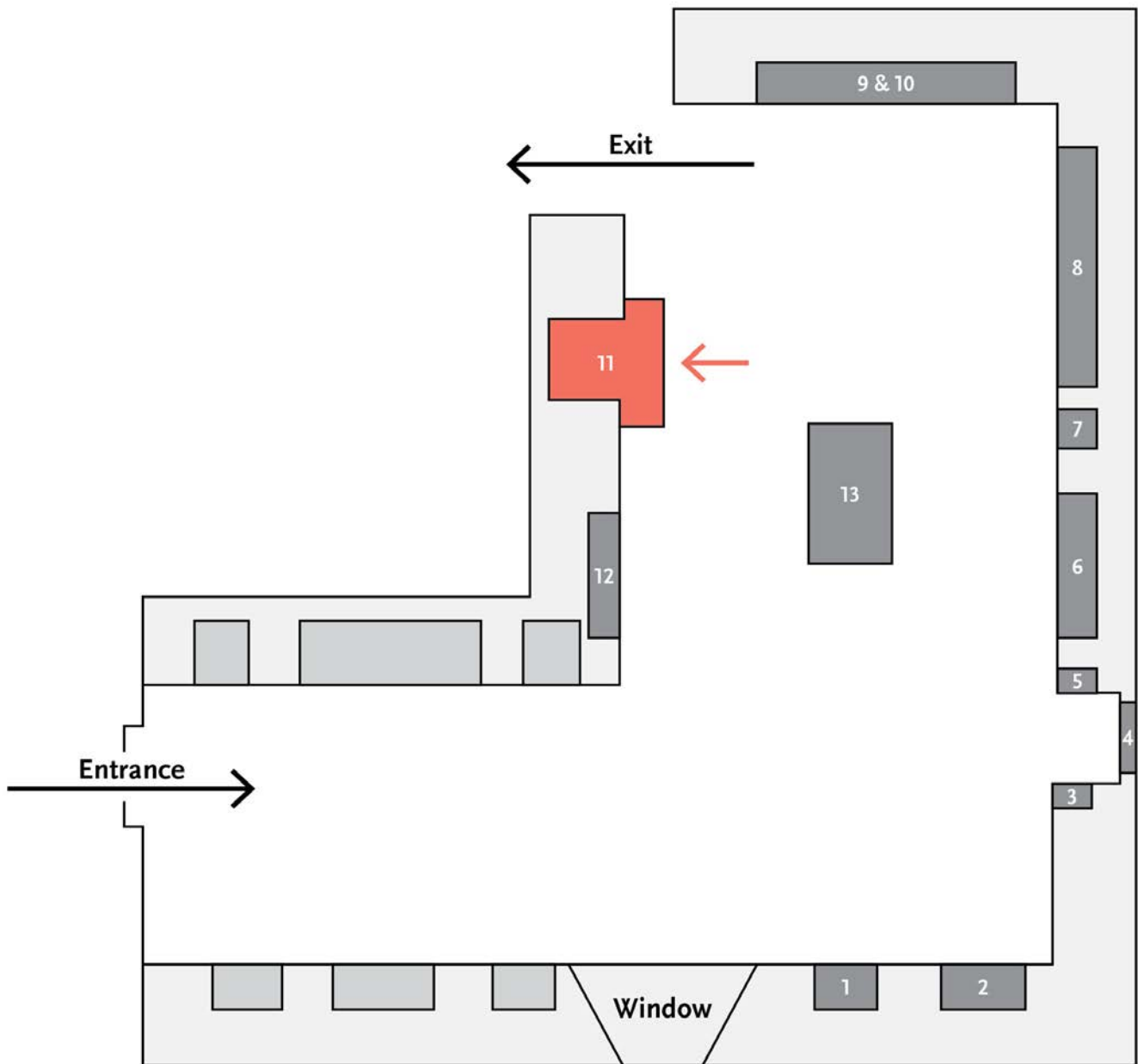
Instagram is primarily to do with the collection/dissemination of imagery and is perhaps the default Social Media app for many artists. I'm a regular, primarily using it as a public pictorial diary linked to my practice. My interest is not only in the dissemination of images, but I also use the platform as a source for harvesting and storing interesting visual material.

Graphic designer Leah Mitch, based in New York posts as @fleurs.de.sel and I'm one of her 'followers'. Her daily posts of buildings and places in her home city honestly depict the nuances and detail of an architecturally diverse, multicultural, vibrant city in wonderful, concise framed compositions. They brought to my mind the depictions of relatively modest buildings and streets in early transferwares by Ralph Stevenson and John Ridgway.

In selecting pictures for use in the @fleurs.de.sel's New York series I contacted Leah via Instagram, then through an ongoing email conversation. The final images were only cropped through the default 'frame' of the circular oak leaf border. All @fleurs.de.sel's New York material has been used with her permission.

– *Paul Scott*

Case 11



Case 11



Paul Scott (English, b. 1953–)
No Human Being is Illegal & Across the Borderline San Antonio Posy Vase, 2022
Transfer print collages on pearlware



Paul Scott (English, b. 1953–)
Flours de Sel's New York Canal Street & Village Pizza Posy Vase, 2022
Transfer print collages on pearlware



Paul Scott (English, b. 1953–)
Fracked & California Wildfires Posy Vase, 2022
Transfer print collages on pearlware



Paul Scott (English, b. 1953–)
Broken Treaties Posy Vase, 2022
Transfer print collages on pearlware



Paul Scott (English, b. 1953–)
Souvenir of Portland & Black Lives Matter Posy Vase, 2022
Transfer print collages on pearlware



Paul Scott (English, b. 1953–)
Wild Rose, No. 1, Bridge, The Cutting Series, 2024
Cut detail from Wild Rose, transferware platter, ca. 1850



Paul Scott (English, b. 1953–)
Wild Rose, No. 2, The Cutting Series, 2024
Cut detail from Wild Rose, transferware casserole, ca. 1850



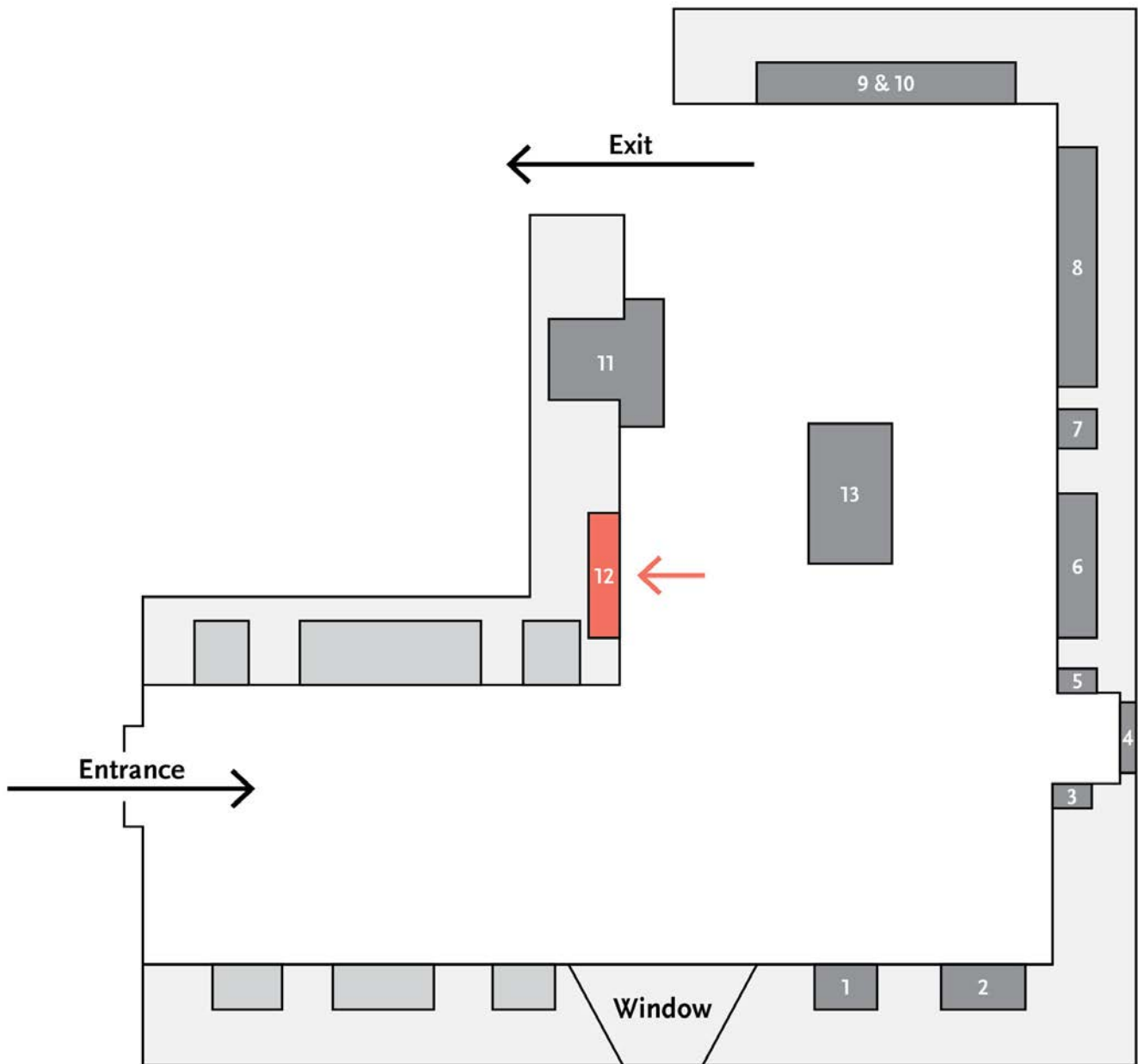
Paul Scott (English, b. 1953–)
Wild Rose, No. 4, Boat, The Cutting Series, 2024
Cut detail from Wild Rose, transferware platter, ca. 1850

These pieces from the *Cuttings Series* are sourced from cracked or broken antique transferwares. The extracted elements are taken from landscapes and patterned borders. Some are simply presented as small precious objects, a bit like the pottery shards found on beaches or unearthed on riverbanks by ‘mudlarkners’ that always hold such fascination....

I have been taking 'cuttings' from antique tablewares sporadically for a number of years. As my collection grew, I tried a number of iterations, and in 2015 exhibited extracted details as a series of 'Cuttings' on plates. As the nature of graphic details became more eclectic and landscape based, I found it necessary to re-think their resolution. The tiled bases (made from off-cuts of handmade porcelain tiles that originate in Jingdezhen in China) ground the details in a formal way, reminiscent of a stage set or diorama.

– *Paul Scott*

Case 12



Case 12



Enoch Wood & Sons (Staffordshire, England, 1818-45)
Niagara Falls from the American Side, ca. 1818-45
Transferware
Museum purchase, 2004-24.4



Ralph Stevenson (Staffordshire, England, ca. 1810-32)
Millenium Plate, ca. 1825
Transferware
Gift of J. Watson Webb Jr., 1965-32.14.2



Paul Scott (English, b. 1953-)
Across the Borderline, San Antonio, No. 3, 2022
Transfer print collage on pearlware with Kintsugi



Fifty-one people believed to be migrants were found dead and at least a dozen others were hospitalized after they were found inside an abandoned tractor-trailer rig on 27 June 2022 on a remote back road in south-west San Antonio. The discovery in Texas may prove to be the deadliest

tragedy among thousands of people who have died attempting to cross the US border from Mexico in recent decades.

– Paul Scott



Paul Scott (English, b. 1953–)
Across the Borderline (Trumpian Campaign), No. 8, 2021
Transfer print on pearlware



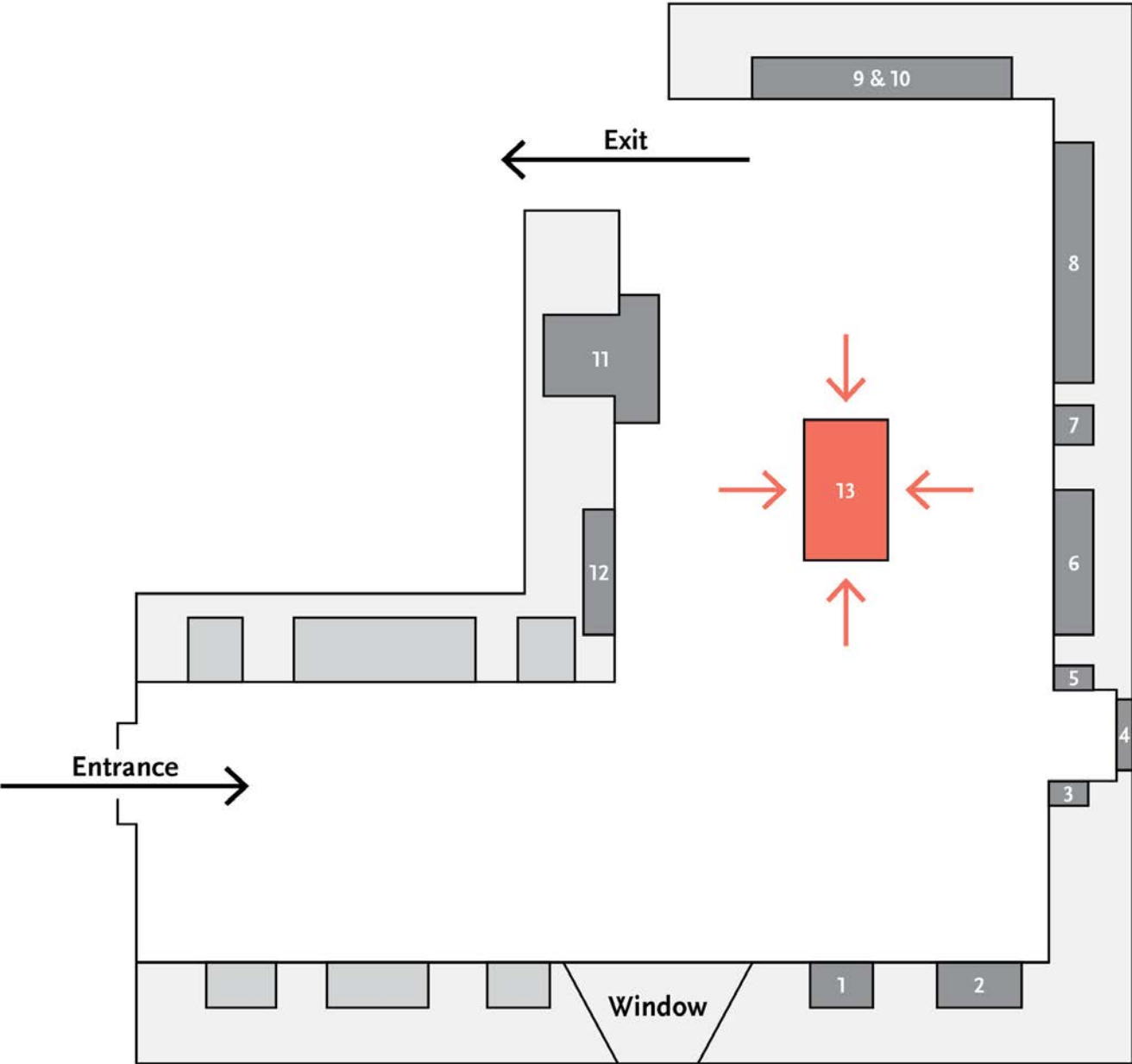
James Beech (Staffordshire, England, 1770–1854)
Texian Campaign Plate, 1837–40
Transferware
Gift of Mr. & Mrs. Charles Slentz, 1964-80.14



Paul Scott (English, b. 1953–)
Across the Borderline (Trumpian Campaign), No. 7, 2021
Transfer print collage on Copeland/Spode earthenware, ca. 1895



Case 13



Case 13



Paul Scott (English, b. 1953–)

Sampler Jug No. 10, Shelburne & Sugar, 2024

Transfer print collage on pearlware with platinum lustre

Commissioned from the artist with a generous gift of Alice Cooney Frelinghuysen

Shelburne Museum was founded by Electra Havemeyer Webb, and contains a disparate collection of extraordinary objects including American folk art, French Impressionist paintings, Historic New England architecture, Duck decoys, circus animals, dolls, a paddle steamer, and railway engine. It also contains an extensive collection of transferwares and the 'Mammoth Jug Room.'

The Shelburne & Sugar jug was specifically commissioned to reference the extraordinary collection and its origins. The resulting artwork not only celebrates Electra Havemeyer Webb's vision in creating a much loved institution with rich, diverse, and extensive collections but it also references the source of the wealth that enabled the Museum's establishment and acquisitions.

The jug handle is wrapped in sections of a plate border pattern, the transfer created from an original, early 19th-century Joseph Stubbs tissue print in the Victoria & Albert Museum (V&A) Prints & Drawings collection. Stubbs' American Eagle design can be found on a number of wares in the collection including the Fairmount Philadelphia plate.

Sugar:

Patterns on the lower part of the jug's form directly acknowledge the foundational importance of the sugar trade to the Havemeyer family's wealth and Electra's inheritance: At the base of the jug handle, an image of Enoch Wood's transferware platter Cape Cast Castle on the Gold Coast Africa, depicts the loading of enslaved Africans into a slaving ship, and this anchors the work. The original Staffordshire platter is from a series of marine views made exclusively for the U.S. market. The main print was based on an engraving by John Hill (1806) after a painting by George Webster (1799), commissioned by the Duke of Clarence (later King William IV), as a pro-slavery piece of propaganda.

In the original images both ships and castle flags were British, but Wood's 'slaver' sails under the Stars and Stripes. Decorative bands around the bottom part of the jug reference the banding on mocha ware, with linear details from assorted transferware separating specially created graphic patterns. The lower blue pattern represents enslaved African men, women & children packed into the hold of a slaving ship and was adapted from an illustration in the publication *The History of the Rise, Progress, and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament* (London, 1808). Mass production of raw sugar in the Americas was enabled by the enslavement of indigenous peoples, together with millions of African men, women, and children, forcibly transported across the Atlantic. Even after the eventual abolition of slavery, and into the 20th century, sugar continued to be produced by impoverished labour under grueling conditions for generations. Whilst the Havemeyer owned American Sugar Refining Company was careful to legally distance itself from the actual production of raw sugar, through its virtual monopoly of trade it nevertheless directly controlled the sugar market, prices and in turn the living/working conditions of workers on plantations.

Above the blue band of the enslaved, a patterned detail in black, is adapted from an antique photograph of a mountain of American bison bones/skulls. The American Sugar Refining Company was responsible for developing many of the technological advances in the refining of raw sugar. One of the processes involved to turn brown sticky raw material into the 'pure' white sugar crystals by filtration through a form of charcoal known as 'Bone Black' or 'Bone Char.' Towards the end of the nineteenth century, raw bone material was sourced from the remains of bison massacred in their millions during the 1870's and 80's genocidal war against Native Americans. The boxes of sugar above the bone black band were harvested from an early 20th century postcard, and the graphic SUGAR from a child's transferware plate in Shelburne's collection. The pattern was one of a series of wares based on illustrations in the book *Sugar, How it Grows, and How it is Made, a Pleasing Account for Young People* (1845).

Top Hats, Beavers, Horses, Roosters, and Pigs:

Further decorative bands reference the collection, and allude to objects and animals that were key in the move to explore and settle the American West. The early nineteenth century European clamour for top hats made from beaver pelts fueled the North American fur trade, encouraging over exploitation, settlement, and the eventual displacement of the Indigenous population. Horses were key animals for both Native American and settlers pigs and chickens important food animals. Beavers and hats inspired from the hat box collection, horse, pigs, and roosters from the weathervanes in Stage Coach Inn.



Paul Scott (Britain, 1953–)

Sampler Jug No. 10, Shelburne & Sugar, 2024

Transfer print collage on pearl ware with platinum lustre

Commissioned from the artist with a generous gift of Alice Cooney Frelinghuysen

Shelburne Museum commissioned artist Paul Scott to create this sampler jug as a tribute to the Museum's founder, Electra Havemeyer Webb (1888 – 1960), and her diverse collections. A collage of historical Staffordshire transferware patterns intertwined with depictions of Mrs. Webb and iconic Museum objects, the bespoke piece acknowledges the complex legacy of the wealth that enabled the establishment of the Museum and honors Mrs. Webb's visionary and trailblazing accomplishment.

Scott creates a complex narrative that unfolds chronologically from the base of the jug starting with references to the source of the inherited wealth that was the foundation for the Museum. Mrs. Webb's father was H.O. Havemeyer (1847 – 1907) a third-generation sugar refiner and industrialist, known as "The Sugar King," whose American Sugar Refining Company, also known as the U.S. Sugar Trust, controlled an estimated 98% of all sugar refined in the U.S. during the late 19th- and early 20th-centuries. While the Havemeyer family never owned enslaved peoples, harvesting of the raw materials to produce sugar was carried out by enslaved African-Caribbean peoples prior to 1838. Subsequently, the business practices and market manipulation enabled by the monopoly contributed to the suppression of wages and encouraged unsafe working conditions.

Today, amidst heightened awareness of social justice as well as environmental and health concerns, the legacy of the sugar industry continues to undergo scrutiny of the historical connection to slavery, environmental degradation, and health risks associated with excessive consumption. While celebrating Mrs. Webb's enduring legacy in founding Shelburne Museum, Scott's work prompts contemplation of the broader implications of the foundational wealth that enabled her vision.



[Follow link to view process video.](#)



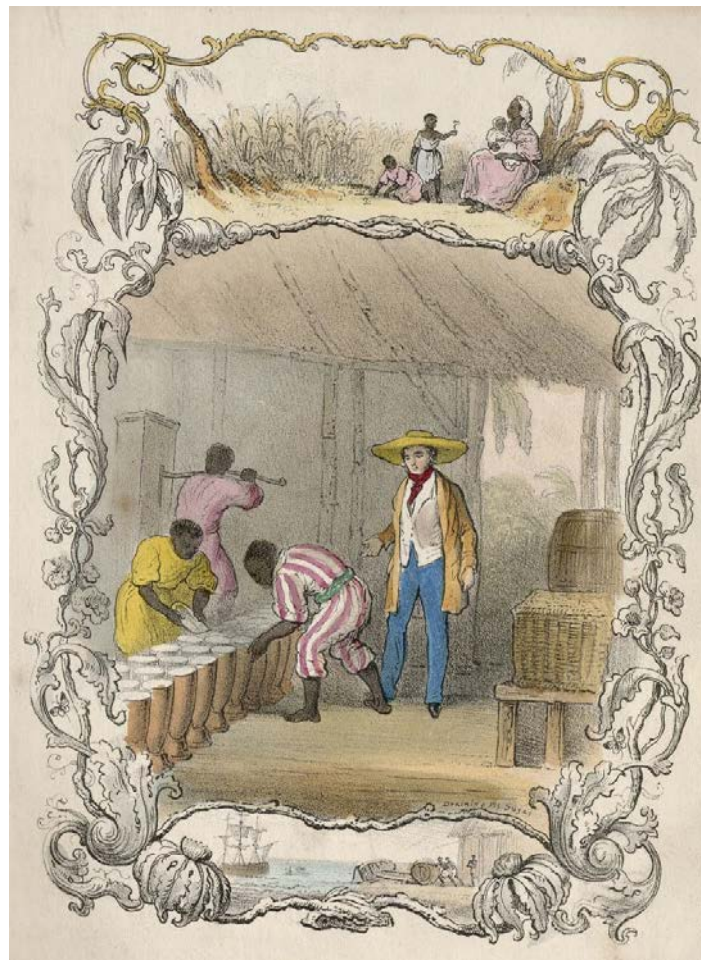
Attributed to John Carr & Company (Staffordshire, England, ca. 1845–1900)

Sugar, How it Grows & How it's Made: Draining the Sugar, ca. 1850

Transfer print on pearlware

Museum purchase, from the Estate of J. Watson Webb Jr.,
BH-597.2

The transfer-printed decorations on these 19th-century British children's plates depict two stages in the dangerous and complicated sugar refining process. Portraying the harvesting of sugarcane and the draining of sugar by formerly enslaved African-Caribbean workers, these images were taken from a set of six hand-colored illustrations printed in a British children's book titled "Sugar: How It Grows and How It Is Made," written by J.L.S. and published by Darton & Clark, Holborn Hill in 1845.



J.L.S., *Draining the Sugar* from "Sugar: How it Grows, and How it is Made. A Pleasing Account for Young People," ca. 1845. Drawing. Lilly Library, Indiana University at Bloomington. TP377.J11 S9 1845.

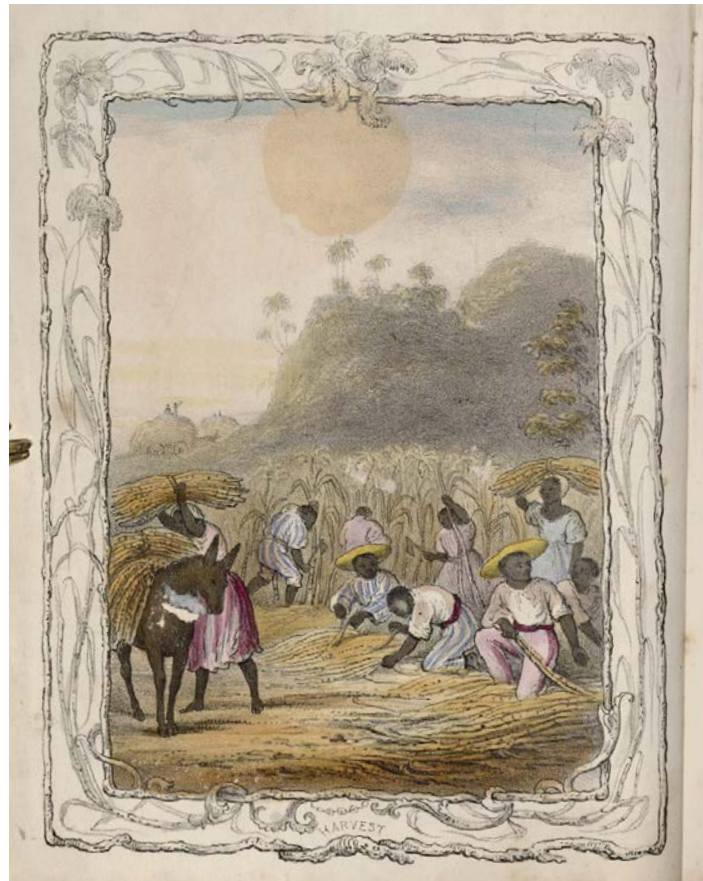


Attributed to John Carr & Company (Staffordshire, England, ca. 1845–1900)

Sugar, How it Grows & How it's Made: Harvest Plate, ca. 1850

Transfer print on pearlware

Museum purchase, from the Estate of J. Watson Webb Jr.,
BH-597.1



J.L.S., *Harvest* from "Sugar: How it Grows, and How it is Made. A Pleasing Account for Young People," ca. 1845. Drawing. Lilly Library, Indiana University at Bloomington. TP377.J11 S9 1845.



Unidentified manufacturer (Staffordshire, England)
Morland Fox Hunting Scenes in Blue Pitcher, 1810–15
Transferware with lustre
Collection of Shelburne Museum, 31.21-25



Unidentified manufacturer (Staffordshire, England)
Farmhouse Scene Coffeepot, 19th century
Transferware
Collection of Shelburne Museum, 31.3-111





Unidentified manufacturer (Staffordshire, England)
Shepherd and Sheep Scene Coffeepot, 19th century
Transferware
Collection of Shelburne Museum, 31.3-112



Unidentified manufacturer (Staffordshire, England)
Fishing Scene with Greek Revival Building Teapot, 19th century
Transferware
Museum purchase, from the Estate of J. Watson Webb Jr.,
BH-1256



Webb Plate



Paul Scott (English, b. 1953–)
Broken Treaties, Standing Rock, 2023

Transfer print collage on *W. Penn's Treaty*, No. 6 plate by Thomas Godwin (Staffordshire, England, 1834–54)

Text on the back of the plate:

The Dakota Access Pipeline transports crude oil from the Bakken in North Dakota over 1,000 miles, passing through four states to its destination in Illinois. The route planners neglected to consider that the finished pipeline would risk catastrophic damage to Native American people, sacred cultural sites, & the landscape. The pipeline runs under Lake Oahe, within a half-mile of the Standing Rock Sioux Reservation, through land taken (without consent) by the US Congress 1958. Any oil spill would flow downstream to the reservation, tainting drinking & irrigation water...

In 2016, controversy over the project led to the largest gathering of Native American groups in over 100 years at the Oceti Oyate Camp (formerly known as Oceti Sakowin) on the site where the Cannonball River joins the waters of the Missouri. These became known as the Standing Rock demonstrations, which were ultimately broken up by police and private security companies, using violence, and the criminalisation of peaceful protest....

Pipeline construction was subsequently completed, damaging Native American burial grounds and other sites of cultural importance.

In the United States, there have been hundreds of treaties made with Native peoples and not one,

not a single one, has ever been upheld. Reservations were created, and it was said: “This land will be yours for time immemorial”, but then it always shrinks and shrinks.

The road ... was the actual path Sacagawea led Lewis and Clarke along, on the expedition heading west back in the early 1800's on their mission to explore and map the newly acquired territory of Louisiana....The people of Standing Rock created a blockade on this road, on the other side of which was a massive force with batons, tear gas, rubber bullets and sonic cannons. This was all being used against peaceful people, in defence of oil.

– *Camille Seaman, The Guardian, May 4 2022....*