

Figure 1 Title page, *Marshall's Select Views, in: Great Britain; &c., Part I* (London: W. Marshall, 1825).

MARSHALL'S
Select Views,
Great Britain; &c.
*
PART I.



W. Marshall del.

T. Dutch Cottage.

W. Marshall sculp.

LONDON;

Published by W. MARSHALL, 1, Holborn Bars,
corner of Middle Row

— Sold also by —

Thorp & Burch Aldgate C. Penny Wood & S^r

— and by all —

the Town & Country Booksellers

Dick Henrywood

The States Border Series by Ralph and James Clews

▼ IN THE NINETEENTH century the Staffordshire ceramic industry developed a huge trade to North America. Some potters seem to have concentrated on the American market—the Jackson Brothers, for example, whose wares are rarely found in England—and tailored their products specifically for American tastes. Exports included pots of every description, but one staple was transfer-printed ware, often referred to as transferware. In the 1820s printed views were produced in dark blue (a shade that found little favor in England), and from about 1830 other colors predominated—red (or pink), purple, green, brown, black, and occasionally even yellow, all colors not common in England.

Several firms came to dominate the export market for transferware, and major names included William Adams of Stoke, Ralph Hall of Tunstall, Enoch Wood & Sons of Burslem, the Stevensons of Cobridge, and Ralph and James Clews, also of Cobridge. The Clews brothers produced a very wide range of patterns, but of specific interest here is a rather enigmatic series of untitled views known as the States Border series, sometimes alternatively called the America and Independence series. The central views, which are relatively small and placed within a scroll frame, are flanked by two female figures on plinths labeled, respectively, “AMERICA AND” and “INDEPENDENCE.” The first figure, with a square and compasses on her apron, wears a blindfold on which is written “JUSTICE” and holds an oval portrait of George Washington. The second figure, who is kneeling, holds a staff topped with a cap on which is written “LIBERTY.” Surrounding the central view and the figures of America and Independence is decorative floral work bordered by scalloped panels bearing the names of, in most examples, fifteen American states (New York, Delaware, Virginia, New Hampshire, Massachusetts, Rhode Island, Connecticut, North Carolina, South Carolina, Georgia, Vermont, Kentucky, New Jersey, Pennsylvania, and Maryland), much in the style of the patriotic Chain of States motif. Some jugs include Ohio and/or Tennessee. Most are marked, usually with an impressed “CLEWS WARRANTED STAFFORDSHIRE” circling a crown; less common is an impressed crown with “CLEWS / WARRANTED / STAFFORDSHIRE” curving beneath.

The States Border series is found on a wide variety of vessel forms, all printed in dark blue for export to America, where, by historical Staffordshire terms, they are relatively common. A single exception to printing in blue is a green shell-edged dish illustrated by David and Linda Arman in their *Anglo-American Ceramics, Part 1*.¹ The center of their dish, which is decorated in

gray and black with just a vignette view and the two flanking figures, is hand-painted rather than transfer-printed. It is not known whether the dish is marked, and speculation as to its significance is not appropriate here.

The source for all except one of the central views can now be revealed as *Marshall's Select Views, in: Great Britain; &c.*, published by William Marshall in London from 1825 to 1828 (fig. 1). Small sections of this serial work were issued monthly for four years, then assembled into a bound volume at the end of each year. Each section contained two full-page engravings and four smaller engravings on two pages, all accompanied by descriptive text. Although the page size was very small—about 4½ by 2¾ inches—Marshall, who was not averse to promotional hyperbole, advertised in 1826:

This Work (the Plates alone of the Two Volumes published having cost One Thousand Guineas) may be deemed the most complete and cheapest Topographical History of remarkable Places and beautiful Seats in the Kingdom. . . . Collectors of Fine Engravings will find Marshall's Prices for Prints considerably cheaper than any other House in the Kingdom.²

Despite these claims, the engravings are not of the highest quality and, because of their small size, do not compare well against competitors' products.

Most of the engravings in these volumes are anonymous, but a few of the larger ones bear the name of the artist and/or the engraver. It must be pointed out that Marshall's prints are often surprisingly similar to views found in other, earlier contemporary publications, notably John Preston Neale's *Views of the Seats* (1818–1829), William Angus's *The Seats of the Nobility and Gentry in Great Britain and Wales* (1787, 1815), and F. W. L. Stockdale's *Excursions in the County of Cornwall* (1824). For their States Border series, the Clews brothers used half-page engravings with one exception, a full-size example titled *Town Hall and Quay, Yarmouth* (see fig. 10), which was drawn by John Preston Neale and engraved by Samuel Lacey.

An issue date in mid-1826 is suggested by the fact that all of the views are copied from the first fifteen issues of Marshall's publication, which were released from 1825 to the first three months of 1826. As 1826 was the fiftieth anniversary of the signing of the Declaration of Independence in 1776, it is reasonable to surmise that the series was created to commemorate that occasion—hence the prominence of the emblematic figures America and Independence. One has to wonder, though, why the Clews brothers used British views for the series; possibly they were under pressure to manufacture and ship the wares and had no suitable American views at hand. This would likely explain the small size and lack of titles, since they probably would not have wanted to draw attention to the fact that not only were these not American views, they were, in fact, English prints.

As of this writing, the States Border series comprises fourteen different views, all but one of which are copied from Marshall's prints. The scenes were comprehensively cataloged (but not identified) by David and Linda Arman in 1977; now their information can be paired with the identified views, as shown in Table 1.³

As with all the best puzzles, we are left with one enigma. It is hoped that the source print for the sole unidentified view will eventually come to light.

Table 1. Connecting the Armans' descriptive title to the source print of the States Border series.

ARMANS' DESCRIPTIVE TITLE	SOURCE PRINT
"Two Storey Building with Curved Drive"	<i>Bear Forest, Ireland</i>

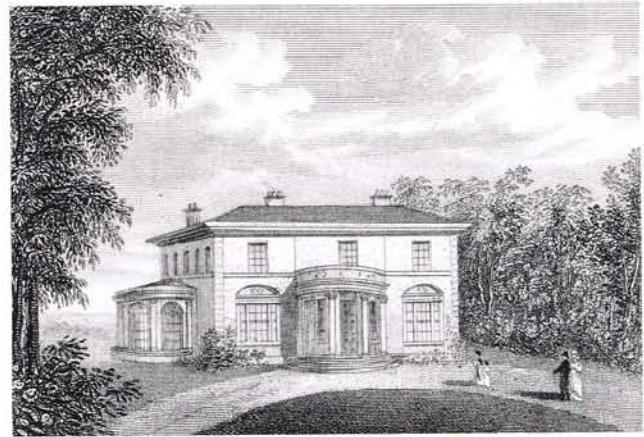


Figure 2 Left: Sauce tureen stand, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware L. 8 1/8". Right: *Bear Forest, Ireland*, copperplate engraving.

This scene is also found on plates, a mug, and a cup plate.

"Mansion, Winding Drive"

Belton House, Lincolnshire



Figure 3 Left: Dish, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware L. 9 1/8". Right: *Belton House, Lincolnshire*, copperplate engraving.

This scene has also been found on deep dishes, a jug, and a mug.

"Building, Fishermen with Net"

Bishton Hall, Staffordshire

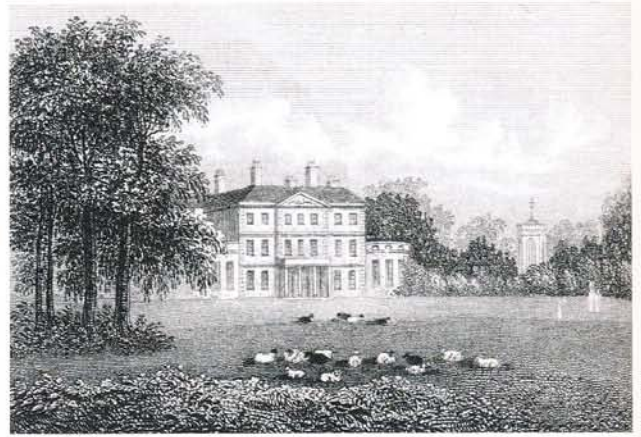


Figure 4 Left: Bowl, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 12½". Right: *Bishton Hall, Staffordshire*, copperplate engraving.

This scene is also found on plates.

"Building in Distance, Women in Foreground"

Burley, Rutlandshire

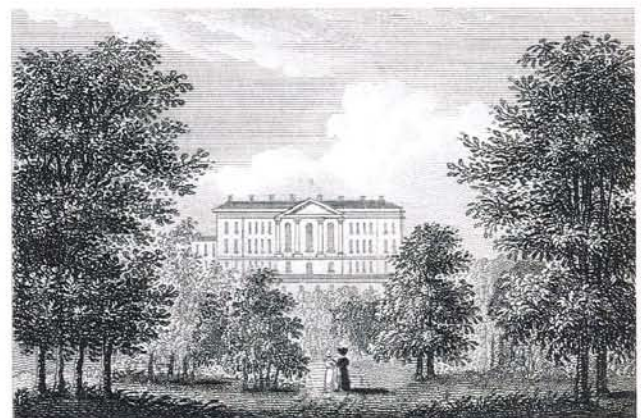


Figure 5 Left: Plate, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 5⅝". Right: *Burley, Rutlandshire*, copperplate engraving.

"Building, Deer on Lawn"

Busby Park, Middlesex



Figure 6 Left: Bowl, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 9 $\frac{1}{8}$ ". Right: *Busby Park, Middlesex*, copperplate engraving.

This scene is also found on plates as well as on the green shell-edged dish illustrated by David and Linda Arman, p. 14, fig. 2.13.

"Three Storey Building, Two Wings and Center Section"

Carlton Hall, Northamptonshire

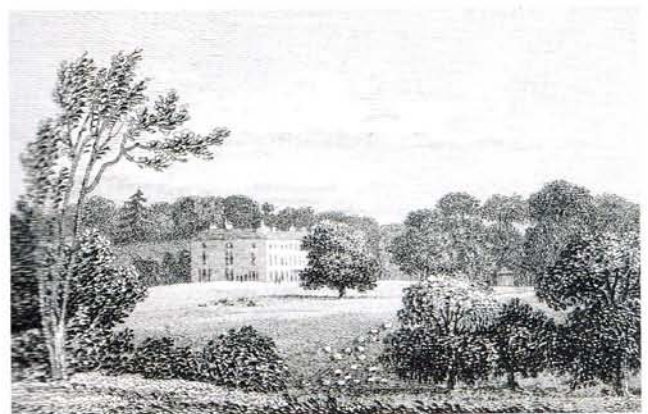


Figure 7 Left: Plate, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 5 $\frac{3}{8}$ ". Right: *Carlton Hall, Northamptonshire*, copperplate engraving.

This scene is also found on cup plates.

"Mansion, Circular Drive"

Coghill Hall, Yorkshire

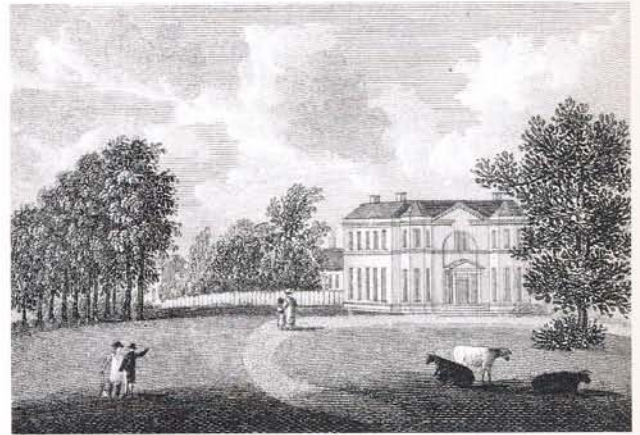


Figure 8 Left: Sauce boat, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. L. 7⁷/₈". Right: *Coghill Hall, Yorkshire*, copperplate engraving.

This scene was used quite widely on other items.

"Building, Two Wings, Water in Foreground"

Doveridge Hall, Derbyshire

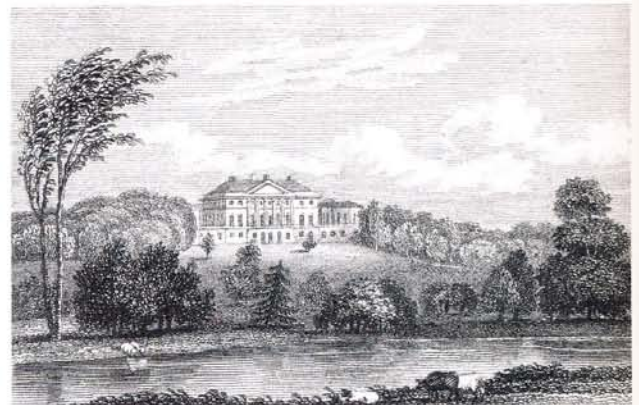


Figure 9 Left: Baker, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. L. 9³/₈". Right: *Doveridge Hall, Derbyshire*, copperplate engraving.

This scene has also been found on a small dish, a conical bowl, and various jugs. Some of the jugs include Ohio and/or Tennessee in the border of state names.

"Dock, with Large Building and Ships"

Town Hall and Quay, Yarmouth

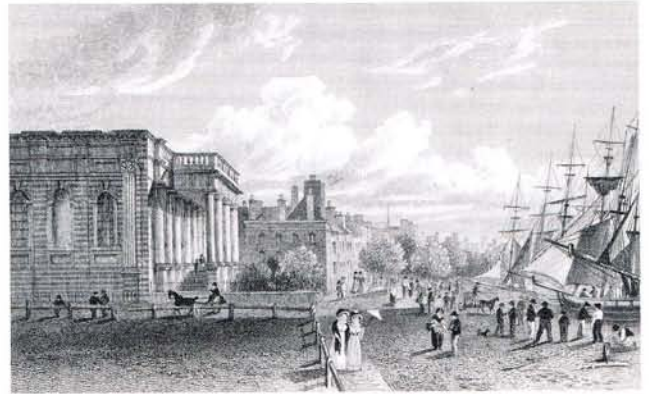


Figure 10 Left: Dish, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. L. 18 $\frac{3}{8}$ ". Right: *Town Hall and Quay, Yarmouth*, signed by "J[ohn] P[reston] Neale"; copperplate engraving signed "S[amuel] Lacey."

Previous tentative and optimistic suggestions that the scene depicted is the New York Customs House are clearly incorrect.

"Mansion, Small Boat with Flag in Foreground"

Gunnersbury House, Middlesex

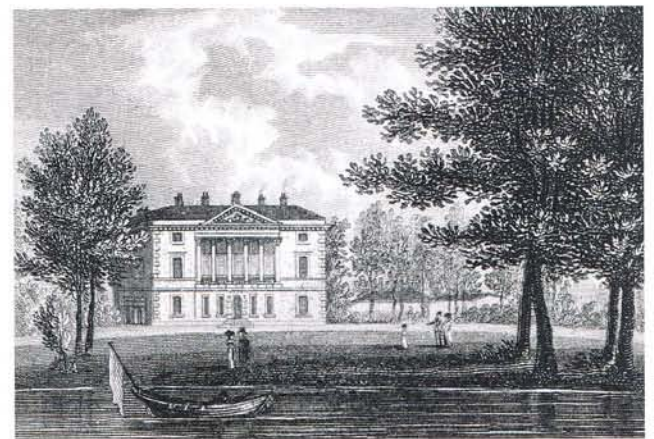


Figure 11 Left: Soup tureen stand, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. L. 16". Right: *Gunnersbury House, Middlesex*, copperplate engraving.

This scene has also been found on dishes and a range of other wares.

“Building, Sheep on Lawn”

Lartington, Yorkshire

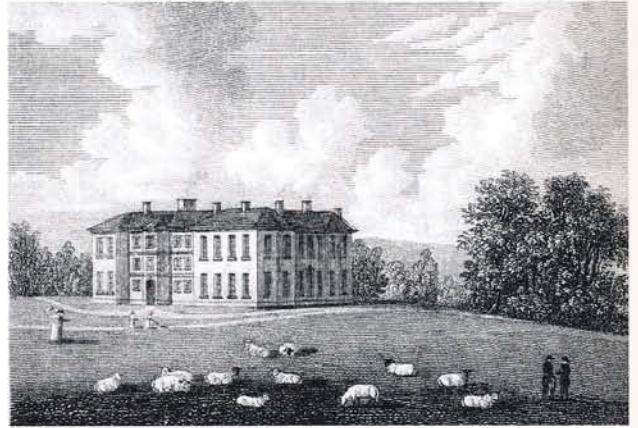


Figure 12 Left: Plate, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 8¼". Right: *Lartington, Yorkshire*, copperplate engraving.

This scene is also known on a small dish and a bowl.

“Three Storey Mansion, Small Extension to Left”

St. Woolston's, Kildare



Figure 13 Left: Cup plate, Ralph and James Clews, Cobridge, England, 1826–1834. Lead-glazed earthenware. D. 4½". Right: *St. Woolston's, Kildare*, copperplate engraving.

ACKNOWLEDGMENTS I thank Terry Neale-Sheppard for providing access to his copies of *Marshall's Select Views, in: Great Britain; &c.*, and Chet Creutzburg and Kurt O'Hare for images of the wares themselves. Without their unstinting help, this article would not have been possible.

1. David Arman and Linda Arman, *Anglo-American Ceramics, Part 1: Transfer Printed Creamware and Pearlware for the American Market, 1760-1860* (Portsmouth, R.I.: Oakland Press, 1998), p. 14.

2. An advertisement in *The Examiner, A Sunday Paper, on Politics, Domestic Economy, and Theatricals, for the Year 1826*, no. 964 (July 23, 1826): 480, reads:

Just Published, No. 20 of Marshall's Select Views in Great Britain, containing Six fine Engravings, with Letter-Press Descriptions, price only 6d. Two Volumes of this Work are completed, each containing Seventy Two Prints, price 6s 6d each, in boards. Two numbers will be regularly published monthly, until the Work is finished. This Work (the Plates alone of the Two Volumes published having cost One Thousand Guineas) may be deemed the most complete and cheapest Topographical History of remarkable Places and beautiful Seats in the Kingdom. Sold by all booksellers, and Published by W. Marshall, No. 1 Holborn Bars; where are on Sale upwards of Three Hundred Views of Towns, Cities, and Gentlemen's Seats, Dutch Subjects, splendid Prints by Stothard, engraved by Heath, &c. calculated for Illustration or Scrap Books. Collectors of Fine Engravings will find Marshall's Prices for Prints considerably cheaper than any other House in the Kingdom.

3. David Arman and Linda Arman, *Historical Staffordshire: An Illustrated Check List* (Danville, Va.: Arman Enterprises, 1974); and idem, *Historical Staffordshire: An Illustrated Check List, First Supplement* (Danville, Va.: Arman Enterprises, 1977).