



July 25, 2019

Dear Members of the American Ceramic Circle (ACC),

On behalf of Old Salem Museums & Gardens I invite you to attend the American Ceramics Circle Symposium in Winston-Salem, North Carolina, on November 7-10, 2019. It will take place within the Historic Town of Salem, an eighteenth-century Moravian community adjacent to downtown and a vital bridge between Winston-Salem's historic past and its national reputation as a City of Arts and Innovation. With a variety of tour opportunities, hands-on experiences, and lectures featuring new discoveries, this year's symposium is sure to engage, intrigue, and enlighten all lovers of early ceramics.

The symposium will kick off at the Museum of Early Southern Decorative Arts (MESDA), part of Old Salem Museums & Gardens, where the William C. and Susan S. Mariner Southern Ceramics Gallery is home to the world's most comprehensive collection of ceramics made in the early American South.

Lectures by leading scholars will give attendees the opportunity to hear the latest in ceramics research. Among these distinguished speakers will be Errol Manners, dealer in European ceramics and Fellow of the Society of Antiquaries, who will lead the lectures with a discussion of redwares in the New World, Europe, and Asia. Artists Paul Scott and Michelle Erikson will reveal how historic ceramic forms and techniques inform current projects that reflect on contemporary cultural, ecological, and political landscapes. Corbett Toussaint's trailblazing research on African American potters in the Edgefield District of South Carolina will bring us to ceramics of the American South. Presentations by Old Salem's Curator of Moravian Decorative Arts, Johanna Brown, and Archaeology Project Field Director, Geoff Hughes, will set the stage for an in-depth visit to the MESDA Galleries and the Town of Salem. Attendees will also have an opportunity to visit a local private – and extensive – collection of Westerwald, Bellarmine, and Delft pottery, amid other fine American decorative arts held in a historic home. The Symposium will conclude with a festive "Barbeque, Bourbon, and Bluegrass" dinner in true North Carolina style!

The Pre-Symposium Trip will take guests to Seagrove, the "Handmade Pottery Capital of the United States." Attendees will explore excavation sites, tour clay processing facilities, and view live kiln demonstrations. Guided tours at the North Carolina Pottery Center will include special exhibitions on Nonconah and Pisgah Forest Potteries, while the Jugtown Pottery Museum will invite visitors to dig into North Carolina's pottery traditions. Local potters will have their wares on hand for a regional shopping experience. The Post-Symposium Trip travels south to Charlotte. The historic Randolph location of the Mint Museum has significant holdings in ceramic wares from England and continental Europe, as well as notable examples of American art pottery and Asian porcelain. The Mint Museum Uptown features a renowned Craft & Design Collection.

I speak for all my colleagues at Old Salem Museums & Gardens when I say we look forward to welcoming you to Winston-Salem.

A handwritten signature in dark ink, appearing to read "R. Leath", with a long, sweeping horizontal line extending to the right.

Robert Leath  
Chief Curator and Senior Director of Collections, Research & Archaeology  
Old Salem Museums & Gardens



**AMERICAN CERAMIC CIRCLE**  
**2019 SYMPOSIUM**  
**Old Salem Museum & Gardens/Museum of Early Southern Decorative Arts**  
**Winston-Salem, North Carolina**  
**November 7-10, 2019**

**SYMPOSIUM SCHEDULE**

**Wednesday, November 6, 2019**

- Arrival: Fairfield Inn & Suites by Marriott, Winston-Salem Downtown  
125 South Main Street, Winston-Salem, NC 27101  
\$109/night  
Reserve by calling 336-714-2800 and requesting “American Ceramic Circle” or the link provided in email
- 2:00-5:00pm Group Registration at the Fairfield Inn & Suites by Marriott
- 9:30am-4:30pm [NON-ACC Optional Event] Hands-on Pottery Workshop at Westmoore Pottery (Mary Farrell). Must provide own transportation and register directly with Westmoore Pottery. Full information is available on separate registration form. Breakfast, lunch, and workshop for \$35/person. Limited to first 16 registrants.

**Thursday, November 7, 2019**

**Pre-Symposium Trip: Digging into North Carolina’s Pottery Tradition: Seagrove, North Carolina**

*Pre-Registration Required - Limited to 50 ACC members - Additional fee*

We will travel via motor coach to Seagrove, the “Handmade Pottery Capital of the United States.” The morning will include a visit to the **North Carolina Pottery Center** for a guided tour and demonstration. We will enjoy a boxed lunch at **STARworks**, and tour their clay processing facilities and have a demonstration. In the afternoon, we will visit **Jugtown Pottery** (founded in 1917) and the **pottery of Ben Owen III**. *Participants are asked to wear shoes appropriate for grassy and possibly muddy terrain.*

- 8:00am Bus departs Fairfield Inn & Suites
- 9:00am **North Carolina Pottery Center** (233 East Ave, Seagrove, NC 27341) Group will tour the North Carolina Pottery Center’s galleries, including a special exhibition on Nonconnah and Pisgah Forest Potteries. We will have a demonstration with potters **Sid Luck** and **Chad Brown**, including an introduction to the groundhog kiln and wood fire process.
- 11:00am Depart NCPC



## AMERICAN CERAMIC CIRCLE 2019 SYMPOSIUM

- 11:30am **STARworks NC** (100 Russell Dr, Star, NC 27356) Visit to STARworks' clay studio, a shared work space for resident and visiting ceramic artists, that includes processing facilities for making North Carolina clay. We will visit **Hitomi Shibata**, a Seagrove ceramic artist from Shigaraki, Japan, and **Takuro Shibata**, director of STARworks Ceramics and a ceramic artist from Japan.
- 12:30pm Box Lunches, catered by The Table Farm Bakery.
- 1:30pm Depart STARworks
- 1:45pm **Ben Owen Pottery** (105 Ben's Place, Seagrove, NC 27341) Owen's forefathers came to North Carolina from England as early as the late 1700s, with some making pottery for early settlers. Like his grandfather, master potter Ben Owen, Sr., who worked at Jugtown from 1923-1959, Owen III creates contemporary pottery that reflects a foundation in traditional American designs, and incorporates influences from Asia, Europe, and Persia.
- 2:15pm Depart Ben Owen Pottery
- 2:30pm **Jugtown Pottery** (330 Jugtown Rd, Seagrove, NC 27341) Jugtown Pottery founded in 1917 to support the survival of the then-dwindling local ceramic craft traditions. The Owens family of potters have worked the pottery since its first days. We will have a tour of the Jugtown Museum, and a visit to the ceramics work area.
- 3:15pm Depart Jugtown Pottery
- 4:30pm Arrive back at Fairfield Inn & Suites

### Thursday, November 7, 2019

- 5:45pm Bus departs hotel for those that need it, will make return for additional if needed.
- Attendees can also walk the 3/4 mile down Main Street from Fairfield Inn to the Frank L. Horton Museum Center at MESDA.
- 6:00pm **ACC Annual Symposium Welcome Reception** with cocktails and heavy hors d'oeuvres. Our reception will be in the courtyard of the Frank L. Horton Museum Center (MESDA) and we will have access to the museum's ceramics center and masterworks gallery.
- 8:00pm Bus returns to Fairfield Inn & Suites
- Dinner on your own



## AMERICAN CERAMIC CIRCLE 2019 SYMPOSIUM

**Friday, November 8, 2019**

**All lectures will be held in the James A. Gray Auditorium, Old Salem Visitor Center (900 Old Salem Rd, Winston Salem, NC 27101)**

- 8:30am            Bus departs hotel for those that need it, will make return for additional if needed.
- Attendees can also walk the 3/4 mile down Main Street from Fairfield Inn to the Old Salem Visitor Center near MESDA.
- 9:00am            Welcome by **Old Salem / MESDA**  
                     Welcome by **Ron Fuchs**, Chairman, American Ceramic Circle
- 9:15am            **Errol Manners**, E&H Manners: Ceramics and Works of Art  
  
                     *The Mysterious World of Redwares*
- 10:00am           Coffee Break
- 10:30am           **Justin Cheung**, Associate Specialist, Chinese Works of Art, Sotheby's  
  
                     *Research on A Pair of Chinese Export Figures of A Jewish Man and Lady*
- 11:00am           **Lan Morgan**, Assistant Curator for Exhibitions and Research, Peabody Essex Museum  
  
                     *Porzellankrankheit in Salem: Curatorial Perspectives on a New Asian Export Art Gallery at the Peabody Essex Museum*
- 11:30am           The Emma and Jay Lewis Lecture  
                     **Deborah A. Goldberg, Ph.D.**, Independent Researcher  
  
                     *The Japonese Tiles of J & J. G. Low of the American Aesthetic Movement*
- 12:00pm           Lunch
- 1:30pm            **Deborah Miller**, Consulting Archaeologist, Stenton  
  
                     *"Sundry China, Queens, Delph": New Insights on Old Ceramics at James Logan's Stenton*
- 2:15pm            **Rebecca Duffy**, Read House & Gardens, Education Coordinator  
  
                     *Containing Nature with "Great Charm and Unlimited Possibilities": Ceramic and Glass Forms for 19th-century Fish-Keeping*



**AMERICAN CERAMIC CIRCLE  
2019 SYMPOSIUM**

- 2:45pm **Michelle Erickson**, Artist  
*American Pickle*
- 3:15pm Short break
- 3:30pm **Brandt Zipp**, Partner, Crocker Farms, Inc.  
*Thomas W. Commeraw: Free African-American Stoneware Potter of Federal New York*
- 4:00pm **Corbett Toussaint**, Independent scholar  
*Edgefield District Stoneware: The Potter's Legacy*
- 4:30pm Conclude
- 4:45pm Bus Returns to Fairfield Inn & Suites  
Dinner on your own.
- 6:00pm **ACC Board Meeting** at Fairfield Inn & Suites [*Board Members only*]

**Saturday, November 9, 2019**

**All lectures will be held in the James A. Gray Auditorium, Old Salem Visitor Center**

- 8:30am Bus departs hotel for those that need it, will make return for additional if needed.  
  
Attendees can also walk the 3/4 mile down Main Street from Fairfield Inn to the Old Salem Visitor Center near MESDA.
- 9:00am **ACC Annual General Members Meeting**  
**Ron Fuchs**, Chairman, American Ceramic Circle  
**Leslie Grigsby**, President, American Ceramic Circle
- 9:15am **Preview of the 2020 50th Anniversary Annual Symposium**  
The Metropolitan Museum of Art, NYC (Thurs Nov 5 and Fri Nov 6, 2020)  
**Adrienne Spinozzi**, Assistant Research Curator, Metropolitan Museum
- 9:30am **Paul Scott**, Artist  
*New American Scenery, Transferwares for the 21st century*
- 10:15am Coffee Break



## AMERICAN CERAMIC CIRCLE 2019 SYMPOSIUM

- 10:45am **Robert A. Leath**, Chief Curator & Vice-President of Collections, Research & Archaeology, Old Salem Museums & Gardens
- New Discoveries in Southern Pottery at MESDA and Old Salem*
- 11:15am **Johanna M. Brown**, Director of Collections & Curator of Moravian Decorative Arts, Old Salem Museums & Gardens
- “Pottery for which the people Are eager”: The North Carolina Moravian Earthenware Tradition*
- 11:45am **Geoffrey R. Hughes**, PhD Candidate, Department of Anthropology, University of North Carolina-Chapel Hill
- “...there are enough potters around us where they would otherwise go”: Archaeological Investigations of Salem’s Congregation-owned Pottery Expansion on Lot 38*
- 12:15pm Lunch
- 1:30pm [Optional] **Bus Trip to visit the Tom Gray and Paul Zickell Collection.**  
The newly restored 1798 Philip Hoehns (Hanes) House features an extensive collection of Westerwald, Bellarmine Stoneware, and Delft ceramics, and other American decorative arts. Bus trip returns at 3:30pm to Old Salem or Hotel.  
*Pre-registration required. Limited to 40 ACC participants. Additional fee.*
- 1:30pm **Rotating Tours of Old Salem and MESDA with curators and expert staff**, including the William C. and Susan S. Mariner Southern Ceramics Gallery, MESDA Collection, Dianne H. Furr Moravian Decorative Arts Gallery, Old Salem Archaeology Lab, and Old Salem Pottery. Symposium attendees will be divided into small groups of ten people for curator and staff led tours in two locations during the afternoon.
- 1:30pm Tour Rotation I
- 2:15pm Break
- 2:30pm Tour Rotation II
- 3:15pm Free time in Old Salem
- 3:30pm Collection tour bus trip returns to MESDA, bus will then take both trip and tour members that wish to have transportation back to Fairfield Inn
- 6:15pm Bus departs hotel for dinner for those that need it, will make return for additional if needed.
- Attendees can also walk the 3/4 mile down Main Street from Fairfield Inn to the Old Salem Visitor Center near MESDA.



## AMERICAN CERAMIC CIRCLE 2019 SYMPOSIUM

- 6:30pm      **Cocktail Reception and Celebratory Dinner - “Bourbon, Barbecue, and Blues”**  
All conference attendees are invited to this dinner, which is included in the registration. Event will be held outdoors in MESDA’s meadow area (weather permitting). We will have a catered barbecue dinner by Prissy Polly’s, handmade local cocktails, and entertainment by the Eversole Brothers bluegrass band. Dinner served at 7:30pm.
- 9:15pm      Bus returns to hotel, will make return trip if needed.

### Sunday, November 10, 2019

#### **Post-Symposium Trip: Celebrated Collections: The Mint Museum in Charlotte, North Carolina**

*Pre-Registration Required - Limited to 50 ACC members - Additional fee*

We will visit **The Mint Museum**, an internationally-regarded arts collection in two locations in Charlotte, North Carolina. The Randolph location, housed in what was the original branch of the United States Mint, opened in 1936 as the first art museum in North Carolina. The Mint Museum Uptown houses the internationally renowned Craft & Design collection, as well as outstanding collections of American and European art. On the return, the bus will make an optional drop at Charlotte Douglass International Airport (CLT) for those that want this service.

- 9:00am      Bus departs Fairfield Inn & Suites (Winston-Salem)
- 10:30am      Arrive at **The Mint Museum, Randolph** (2730 Randolph Road, Charlotte, NC 28207). We will tour the British ceramics collection with **Brian Gallagher**, Curator of Decorative Arts. The Mint has significant holdings in ceramics from England and continental Europe, as well as notable American art pottery and Asian porcelain. The museum also boasts the largest public collection of North Carolina ceramics. (*Note: The Mint does not open to the public until 1:00pm on Sundays.*)
- 12:00pm      Lunch by La-Tea-Dah Catering at The Mint Museum, Randolph, “Ivey Forum” room
- 12:45pm      Depart The Mint Museum, Randolph
- 1:00pm      Arrive **The Mint Museum, Uptown**. (500 S Tryon St, Charlotte, NC 28202) Tour with **Annie Carlano**, Senior Curator of Craft, Design & Fashion, including contemporary ceramics, and the opportunity to see the *Immersed in Light* exhibition by Studio Drift.
- 2:00pm      Depart The Mint Museum, Uptown
- 2:15pm      **[Optional]** Bus drops any travelers at Charlotte Douglass International Airport (CLT)
- 4:00pm      Bus returns to Fairfield Inn & Suites (Winston-Salem)



**AMERICAN CERAMIC CIRCLE  
2019 SYMPOSIUM**

**Old Salem Museum & Gardens/Museum of Early Southern Decorative Arts  
Winston-Salem, North Carolina  
November 7-10, 2019**

**HOTEL INFORMATION**

**Fairfield Inn & Suites by Marriott, Winston-Salem Downtown  
125 South Main Street  
Winston-Salem, North Carolina 27101**

The ACC has negotiated a discounted rate of \$109.00 for the four nights of Wednesday, November 6 – Saturday, November 9. If you wish to come earlier or stay later this rate will not apply. Reserve your room quickly to guarantee the rate, as we cannot guarantee the hotel will accommodate additional rooms.

Guest room reservations can be made by calling **(336) 714-2800** and requesting the "American Ceramic Circle" block. You can also reserve online at the following website, link also provided by email: <https://www.marriott.com/event-reservations/reservation-link.mi?id=1563308805482&key=GRP&app=resvlink>

Check-in time is 3:00 pm and check-out time is 12:00 pm.

There is complimentary parking at the hotel.

**TRANSPORTATION INFORMATION**

MESDA / Old Salem Museum & Gardens is located in Winston-Salem, North Carolina. The ACC Symposium Hotel (Fairfield Inn & Suites) is walking distance to Old Salem/MESDA. Most of our symposium lectures and activities will be based at the Old Salem Visitor Center at 900 Old Salem Road, Winston-Salem, NC 27101.

Winston-Salem is an hour and a half drive north of Charlotte, NC, a five hour drive northwest from Atlanta, GA, or a six hour drive southwest from Washington, DC.

Winston-Salem's nearest airport is the **Piedmont Triad International Airport** (airport code GSO), just 25 minutes east of downtown Winston-Salem, near Greensboro. There are approximately 64 non-stop flights serving GSO by five major airlines. GSO Airport has ground transportation options available: taxis, rental cars, regional bus (Piedmont



Authority for Regional Transportation) or ride sharing. Uber/Lyft is approximately \$35 from airport to downtown Winston-Salem.

Additionally, Charlotte's **Charlotte Douglass International Airport** (airport code CLT) is a major airline hub. The Charlotte Douglass airport is a 1.5 hour drive to Winston-Salem, NC. Some symposium members might choose to travel together to Charlotte and share a rental car. A van shuttle called Official Shuttle connects CLT to anywhere in Winston-Salem starting at \$99 (rate for up to 4 people). Those symposium attendees on the Post-Symposium trip to the Mint Museum will have the option to be dropped at CLT on Sunday afternoon 11/10 at 2:15pm.



## AMERICAN CERAMIC CIRCLE

### 2019 SYMPOSIUM

Old Salem Museum & Gardens/Museum of Early Southern Decorative Arts

Winston-Salem, North Carolina

November 7-10, 2019

## Lecture Descriptions & Speaker Biographies

### JOHANNA M. BROWN

#### *“Pottery for which the people Are eager” The North Carolina Moravian Earthenware Tradition*

Arriving in Bethabara, North Carolina, in November 1755, Moravian potter Gottfried Aust (1722-1788) established what to become one of the most important earthenware traditions in early America. The Moravians who founded theocratic communities in the North Carolina Backcountry wanted to isolate themselves from outside social influences, but at the same time they sought to profit from the sale of goods to non-Moravian settlers. The potters operated one of the most profitable church-owned businesses in the eighteenth and early nineteenth centuries. They produced utilitarian ware essential for everyday living, but they also produced slip decorated dishes with deep spiritual meaning, collectible and functional press-molded wares, and experimental wares such as Faience and creamware. Even after the pottery ceased to operate as a church-owned business in 1829, Moravian pottery operations in North Carolina continued to operate until the late 19th century.

#### *Biography*

Johanna Metzgar Brown is the Director of Collections and Curator of Moravian Decorative Arts at Old Salem Museums and Gardens in Winston-Salem, North Carolina. She has a BA in American Studies and Anthropology from Salem College and an MA in History Museum Studies from the Cooperstown Graduate Program in Cooperstown, New York. In 1991, after completing her MA, Johanna began working at Old Salem where she has served in various curatorial positions. Although her primary research focus is the Moravian Decorative Arts collection at Historic Old Salem, Johanna also works with the collections of the Museum of Early Southern Decorative Arts (MESDA). She has written for a variety of publications including *Ceramics in America*, *The Journal of Early Southern Decorative Arts*, *The Magazine Antiques*, and *Antiques and Fine Art* and lectures regularly on Moravian and southern material culture. Johanna co-curated *Art in Clay: Masterworks of North Carolina Earthenware*, an exhibition she co-curated with Luke Beckerdite and Robert Hunter that was co-sponsored by Old Salem Museums and Gardens, the Chipstone Foundation, and the Caxambas Foundation.

### JUSTIN CHEUNG

#### *Research on A Pair of Chinese Export Figures of A Jewish Man and Lady*

Recognizable yet enigmatic, large porcelain figures of ‘Dutchman’ and ‘Dutch Lady’ went through a fascinating reattribution in 2008. Ronald Fuchs II, when writing on two other examples in the Hodroff collection at the Winterthur Museum, identified two prints depicting figures bearing close resemblance to the figures, with accompanying captions identifying the subjects as Polish and Frankfurt Jews. In January

2019, Sotheby's New York handled a pair of these figures from the collection of Nelson and Happy Rockefeller, granting the house and its specialists a rare opportunity to conduct further research on these figures. By examining the circumstances of the publication of the aforementioned prints, Sotheby's specialists were able to explore the relationship of the Rockefeller figures to the court Jews of Europe in the eighteenth century.

### ***Biography***

Justin Cheung is Associate Specialist and Consignment Manager in the Chinese Works of Art department at Sotheby's, focused mainly on traditional Chinese and Chinese Export sales in New York. He joined the firm in 2013 and became a member of the Chinese department soon after. He began working on Chinese Export sales in 2016 and has catalogued works from the Nelson and Happy Rockefeller collection, the Elizabeth A. Keck collection, and the James F. Scott collection. Justin grew up in Hong Kong and graduated Cum Laude from Colby College, Waterville, Maine. He speaks Mandarin, Cantonese, and Japanese.

### **REBECCA DUFFY**

#### ***Containing Nature with "Great Charm and Unlimited Possibilities": Ceramic and Glass Forms for 19th-Century Fish-Keeping***

The parlor aquarium, defined by both a physical form and a set of human/non-human relationships, was unique to the late nineteenth century. Although forgotten, a robust manufacturing industry and fish-keeping community sustained the pursuit. Its brief manifestation, reflected in the extant ceramic and glass forms, illustrates the ways in which wide audiences utilized aquaria as didactical approaches for conceptualizing the natural world from the confines of their homes; furthermore, for developing moralistic notions of human and non-human welfare. Often this era is described as culturally priggish and visually dismal, but the objects featured in this talk illustrate a vivacious, experimental, and even messy daily experience. They illustrate a Victorian world quite literally full of life.

### ***Biography***

Rebecca Duffy recently started as the Education Coordinator at Read House & Gardens in New Castle, Delaware. She brings to her new position a background in decorative arts and exhibition development honed during her appointment as the Sewell C. Biggs Curatorial Fellow at the Winterthur Museum. Rebecca completed her M.A. in American Material Culture at Winterthur; her research focused on the materiality of Victorian constructions of the natural world. Prior to studying at Winterthur, she earned her B.A. from Gettysburg College. Her undergraduate research on ceramic trade and production in sixteenth-century China and New Spain remains one of her primary research interests.

### **MICHELLE ERICKSON**

#### ***American Pickle***

Michelle Erickson is an internationally-distinguished ceramic artist recognized in the fields of contemporary art, historical archaeology, and studio ceramics for her strong commentary, historical depth, and technological virtuosity. Erickson will debut a video, *Making a Bonnin and Morris Pickle Stand*, recorded at the Museum of the American Revolution by videographer Jorin Hood and produced in collaboration with The Philadelphia Museum of Art, Washington and Lee University, The Kaufman Americana Foundation, and *Ceramics In America*. Michelle will reveal her process of reverse engineering this American porcelain icon and discuss how the tripartite masterworks produced in Philadelphia from

1770 to 1772 amidst burgeoning revolutionary forces became an inspiration for her twenty-first century porcelain series, “American Pickle.”

### ***Biography***

Michelle Erickson has a BFA from the College of William and Mary and is an independent ceramic artist and scholar. Her ceramic art is in the collections of major museums in America and Britain that include the Museum of Art and Design NY, the Seattle Art Museum, the Potteries Museums Stoke on Trent and the Victoria and Albert Museum. Ms. Erickson’s seminal work the rediscovery of seventeenth and eighteenth-century ceramics techniques has been widely published most notably in several volumes of the annual journal *Ceramics In America*. Her contemporary art has been profiled in numerous national and international publications and she has lectured and demonstrated her art widely at institutions including The Potteries Museums Stoke on Trent, the Philadelphia Museum of Art, Milwaukee Art Museum, and The Metropolitan Museum of Art. She has designed and produced ceramics for several major motion pictures such as *The Patriot*, and the HBO series *John Adams*. In 2012 Michelle was Artist in Residence at the Victoria and Albert Museum in the category of World Class Maker. She received the VMFA fellowship award 2014 and was a 2016 finalist in the Gibbes Museum 1858 Prize. Erickson’s work HB2 Squirrels produced during her residency at Starworks NC in 2016 were recently acquired and currently on view at the Mint Museum, Charlotte.

## **DR. DEBORAH A. GOLDBERG**

### ***The Japonesque Tiles of J & J. G. Low of the American Aesthetic Movement***

John Gardner Low, educated as a painter in Paris, abandoned his dream of becoming a landscape painter and instead turned to working with ceramics. In 1878, he founded J. & J. G. Low Art Tile Works in Chelsea, Massachusetts, creating tiles that he considered equivalent to fine art. Inspired by the Asian pottery at the 1876 Centennial Exhibition in Philadelphia, Low, working with his chief designer and modeler, Arthur Osborne, incorporated Japonesque subject matter, compositions, and patterns in molded ceramic tiles. This lecture will examine both these tiles as well as Low’s patented “natural tiles,” composed of pressed leaves, grasses, flowers, and fabrics.

### ***Biography***

Deborah A. Goldberg (PhD, Institute of Fine Arts, New York University) teaches in the Art History Department at the School of Visual Arts in New York City, and lectures regularly at The Metropolitan Museum of Art and the Museum of Modern Art. She writes about modern and contemporary art, design, and decorative arts. Her recent essays focused on the public sculpture of Kathy Ruttenberg; a rediscovered marble table by Isamu Noguchi; and the pottery of David Drake, co-written with her father Arthur F. Goldberg. She wrote the catalogue for the 2015 exhibition *Isamu Noguchi, Patent Holder: Designing the World of Tomorrow*, at St. John’s University — which stemmed from her dissertation on the artist.

## **GEOFFREY R. HUGHES**

### ***“...there are enough potters around us where they would otherwise go”: Archaeological Investigations of Salem’s Congregation-owned Pottery Expansion on Lot 38***

Responding to the increased competition of a post-Revolutionary market, Salem’s second master potter, Rudolph Christ, embarked on an ambitious expansion of the congregation-owned pottery. In 1793, he had a small faience kiln built across the street from his workshop. He then added the production of salt-glazed

stoneware to his repertoire two years later. By the turn of the nineteenth century, customers could choose from an expanded offering of molded wares that included figural and animal bottles. Over time, the expansion grew to include two larger kilns that were used by Christ and later his replacement, John Frederic Holland, until they were torn down in 1831. Since 2016, archaeological research has focused on the post-1793 expansion on Lot 38, looking for evidence of the small faience kiln and later Christ-Holland kilns. This talk will discuss this research, presenting new insights into the design and usage of the kilns, the pottery fired in them, and the potters who used them.

### ***Biography***

Geoffrey R. Hughes is a doctoral candidate in the Department of Anthropology at the University of North Carolina at Chapel Hill. He holds a master's degree in anthropology from the University of South Carolina, Columbia. Geoff has worked as a cultural resource management archaeologist on a variety of sites throughout the southeastern United States. His previous work in Salem includes excavations at St. Philips Church and the Schaffner-Krause pottery. Geoff's dissertation research focuses on Salem's post-1793 pottery expansion at Lot 38, exploring how potters blended traditional and new production techniques to refashion their identities and social standing in the community.

## **ROBERT A. LEATH**

### ***New Discoveries in Southern Pottery at MESDA and Old Salem***

Since opening the William C. and Susan S. Mariner Southern Ceramics Gallery in 2015, MESDA has become even more of a focal point for new and exciting scholarship around southern pottery. Each year MESDA welcomes young scholars to the MESDA Summer Institute, and a dedicated scholarship for a ceramics-focused student each year, funded by the Mariners, has furthered those efforts. This lecture will examine some of the exciting discoveries in southern pottery since the Mariner Gallery opened in 2015, the year of MESDA's 50th anniversary.

### ***Biography***

Robert A. Leath is the Chief Curator and Vice-President of Collections, Research and Archaeology at Old Salem Museums and Gardens, overseeing the collections, library and research center at the Museum of Early Southern Decorative Arts (MESDA) as well as the Moravian Research and Archaeology department at Old Salem and the collections displayed at interpretive sites throughout the Historic Town of Salem. Previously, he served as Curator of Historic Interiors at Colonial Williamsburg, the Curator of Collections and Restoration for George Washington's Fredericksburg Foundation, and the Assistant Curator for Historic Charleston Foundation. Robert has been an advisor on historic furnishings for both James Madison's Montpelier and Stratford Hall Plantation in Virginia, and serves on advisory boards for the Charleston Heritage Symposium and the New Orleans Antiques Forum. Today, he is a board member of James Madison's Montpelier, the Henry Green Center at the Georgia Museum of Art, and the Decorative Arts Trust. Heath's articles in *American Furniture* include "Jean Berger's Design Book: Huguenot Tradesmen and the Dissemination of French Baroque Style" (1994), "Beautiful Specimens, Elegant Patterns: New York Furniture for the Charleston Market, 1810-1840" (1996), and "The Dutch Trade and Its influence on Seventeenth-Century Chesapeake Furniture" (1997). He was a member of the editorial advisory board for that journal and now serves on the editorial advisory board for *The Journal of Early Southern Decorative Arts*. Robert's other publications include "All Served Up in India China: Chinese Export Porcelain in the South, 1610-1860" in *American Ceramics Circle Journal* (2003). For *The Magazine Antiques* he has authored "Living with Antiques: the Coke-Garrett House, Williamsburg, Virginia" (September 2003), "Many Hands, Many Voices: Southern Furniture at MESDA" (January 2007) and "Servitude and Splendor: The Craftsmen and Carved Furniture of the Rappahannock River Valley, 1740-1780" (May 2008). Robert lectures on historic architecture and decorative arts of the early

American South for museums and organizations across the country. For his accomplishments as Chief Curator and Vice-President at Old Salem, he was given the Frank L. Horton Award for Lifetime Achievement in Southern Decorative Arts in 2015, and this year received the Georgia Museum of Art's Henry D. Green Lifetime Achievement Award for Decorative Arts.

### **ERROL MANNERS F.S.A**

#### ***The Mysterious World of Redwares***

This talk explores the evolution of redwares from their humblest beginnings in antiquity, from bricks to terra sigillata, then through the Yixing wares of China, to the cult of medicinal and even magical wares of the middle ages. It looks at the European fascination with Mexican redwares of Tonalá and the high prestige in which they were held in the Hapsburg dominions in the seventeenth century. It shows how this taste paved the way for Meissen's Böttger stoneware and the Dutch and English red stonewares and the legacy of these traditions up to modern times.

#### ***Biography***

Errol Manners is a dealer in historic ceramics based in London and a Fellow of the Society of Antiquaries. He was chairman of The French Porcelain Society from 2007 to 2015 and has served on numerous Vetting Committees of fairs such as Masterpiece London and as chairman of the Ceramics Vetting Committee at Tefaf Maastricht. He is Programme Adviser on the Conservation of Ceramics course of the Edward James Foundation at West Dean College and committee member of the British Antique Dealers Association Cultural and Educational Trust. Errol has lectured at museums around the world and to societies such as The English Ceramic Circle, The French Porcelain Society, The Oriental Ceramic Circle, the American Ceramic Circle, The San Francisco Ceramic Circle, Winterthur, Victoria and Sydney Ceramic Circles, Amis de Sèvres, Morley College and the Northern Ceramic Circle and has published widely.

### **DEBORAH MILLER**

#### ***"Sundry China, Queens, Delph": New Insights on Old Ceramics at James Logan's Stenton***

A remarkable archaeological assemblage excavated at Stenton, the c. 1730 home of the Logan family in Philadelphia, is providing new clues about the role of ceramics in a household where gentility, politeness and sociability dictated behavior and lifestyle. Recovered thirty years ago from the rear courtyard of the house, the assemblage consists of an extraordinary collection of Chinese and English tea and table wares that are testament to rising consumer demand and a desire to self-fashion in eighteenth-century America.

#### ***Biography***

Deborah Miller is an Archaeologist and Senior Materials Specialist for AECOM in Burlington, NJ and consulting Archaeologist at Stenton in Philadelphia, PA. She previously served as an Archaeologist for the National Park Service at Independence National Historical Park and the Pennsylvania Historical and Museum Commission. Debbie is a recipient of an American Ceramics Circle research grant on Philadelphia manufactured ceramics, and has several forthcoming publications on ceramic production in the Delaware Valley and the domestic use of ceramics in eighteenth-century Philadelphia.

## **LAN MORGAN**

### ***Porzellankrankheit in Salem: Curatorial Perspectives on a New Asian Export Art Gallery at the Peabody Essex Museum***

The Peabody Essex Museum in Salem, Massachusetts will open a new gallery of Asian export art in September 2019. Prominently featuring an installation of over 130 ceramic objects and an original animation, the gallery aims to convey the unique power of Asian ceramics to connect societies, catalyze trade, and transform cultural production. This talk takes a curatorial lens as I discuss the process of conceiving and designing the ceramics section of the gallery. It will cover the use of new interpretive devices, the object selection process, and new research and discoveries resulting from the project.

#### ***Biography***

Lan Morgan is an Assistant Curator for Exhibitions and Research at the Peabody Essex Museum, where she works on a range of decorative and fine art projects. A graduate of the Winterthur Program in American Material Culture, Lan's research interests focus on cross-cultural exchange in the decorative arts in the context of global production and trade. Before joining PEM, Lan previously worked for the Wadsworth Atheneum Museum of Art and at Sotheby's, New York.

## **PAUL SCOTT**

### ***New American Scenery, Transferwares for the 21st century***

Over the past 5 years, with the aid of an Alturas Foundation Artists Award and Arts Council England support, Paul Scott has been investigating transferwares and the contemporary landscape of North America. An ongoing dialogue between documentary, historical, travel and artistic research, has led to the creation of a new substantive body of artwork, *New American Scenery* which references archives, objects, the motives and thinking of original collectors and the post-industrial landscapes of twenty-first century America. *New American Scenery* opens at The RISD Museum, Providence, RI September 2019 then tours to Albany Art and History Institute and other American art museums over the next few years.

#### ***Biography***

Paul's illustrated lecture will detail the journeys of images and objects through medias, histories and geographies. His narrative will include details of extensive research into museum print archives (including the V&A, Wedgwood, Spode), observations from travels through the contemporary American landscape and new Cumbrian Blue(s) artworks. Paul Scott is an English artist, author & professor who appropriates traditional blue and white transferwares to make artwork for a twenty-first century audience. Using selective erasure, print, collage, breakage, and re-assemblage he alters historic tablewares to depict & comment on the contemporary landscape. At the same time, he also commemorates and celebrates a rich, complex historical genre which is inextricably linked to wider visual and political cultures. Scott's Cumbrian Blue(s) artworks can be found in private and public collections around the world, including V&A in London, National Museums of Norway, Scotland, Sweden, Wales. In the United States collections include Art Museums in Boston, Brooklyn, Newark, Carnegie in Pittsburgh, the Museum of Art and Design in New York, Chipstone and Alturas Foundations as well as The RISD Museum.

## **DR. CORBETT TOUSSAINT**

### ***Edgefield District Stoneware: The Potter's Legacy***

The Edgefield District of South Carolina was a hub of alkaline glazed stoneware production for the duration of the 19th century. While the Landrums and associated families prospered by building a thriving, rural industry in the Edgefield District, a community of enslaved and emancipated craftsmen established a cultural landscape through kinship and stoneware.

#### ***Biography***

Corbett E. Toussaint was born in Illinois and received a dual BA from Southern Illinois University at Carbondale in 1999. She obtained her doctorate degree in 2004 from the Rosalind Franklin University of Medicine and Science, and is a graduate of Boston University's Genealogical Studies program. Dr. Toussaint is an avid genealogist and independent researcher. She lives in Columbia, South Carolina with her husband and two children.

## **BRANDT ZIPP**

### ***Thomas W. Commeraw: Free African-American Stoneware Potter of Federal New York***

There is no group of American stoneware potters more important to the establishment of the craft than those operating in lower Manhattan beginning in the 1720s. Established histories of these potters have always noted, alongside the well-known Crolius and Remmey families, an associate and competitor of theirs named "Thomas Commereau." His work, made on the Lower East Side circa 1796-1819 and boldly emblazoned "COMMERAW'S STONEWARE," has been cherished by institutions and collectors from an early period. The supposed correct spelling of his name (drawn from misspelled period documents) and his close association with white potters inspired the entrenched conclusion that Mr. Commereau was a potter of French descent. But a relatively recent, chance encounter with a census record shattered this history and brought to light a forgotten yet extremely important early African-American craftsman: Thomas W. Commeraw. This talk will highlight Commeraw's work and remarkable life as a politically-active, key member of the black community in federal era New York City.

#### ***Biography***

Brandt Zipp is a partner in Crocker Farm, Inc., a research-focused auction house specializing in period American stoneware and redware. Based in Baltimore County, Maryland, Crocker Farm consistently endeavors to push the field of American ceramics scholarship forward, using the objects it handles to help fill in both large and small gaps in the established history of the American utilitarian pottery industry. Brandt's primary research focus for the past fifteen years has been the colonial and federal era potters of lower Manhattan, and he has also published key articles on the antebellum stoneware potters of the District of Columbia. A graduate of Johns Hopkins University, Brandt is near publication of his long-toiled-over book, tentatively titled, *Commeraw's Stoneware: The Life and Work of Thomas W. Commeraw, Descendant of Africa*.