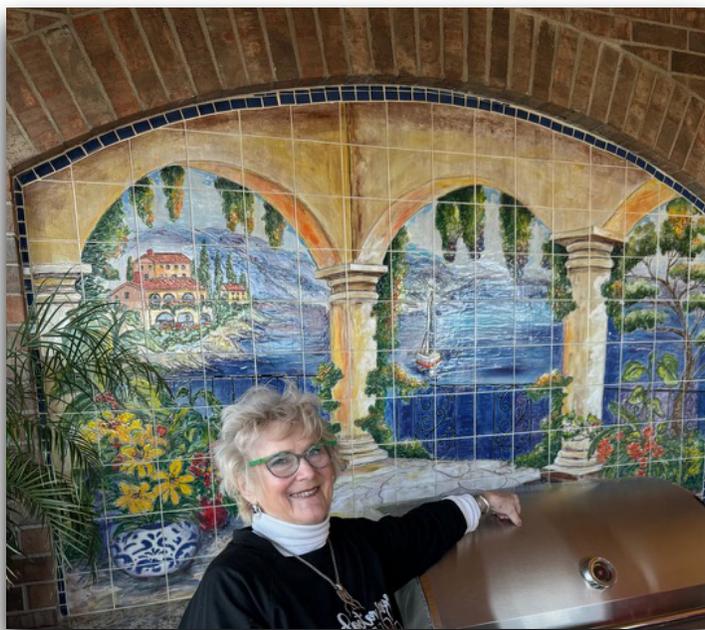




# Tile Heritage Foundation

for research and preservation of ceramic surfaces

Founded in July 1987 Tile Heritage is celebrating its 37th anniversary this year. Supporters like YOU... members, major contributors, industry sponsors, generous grantors... everyone... have made possible the continued fulfillment of the Foundation's mission to Document and Preserve tile history in the U.S., both past and present. THANK YOU!



Tile artist Carolyn Payne shows off her mural depicting a scene from the Isle of Capri, Italy for an outdoor kitchen in Kansas City, Missouri 2023.

All photos courtesy of the artist.

## *E-News for Spring 2024*

### *Here's What's Below*

A Tribute to Tile Heritage  
from Kansas City

Show Me a Sign

Handcraft Masterpiece

A Unique Approach  
to Grouting

New Book: *Carl Bergmans  
Continental Faience & Tile*

## **A Tribute to Tile Heritage**

*From Carolyn Payne, Payne Creations Tile, Kansas City*

I wanted to reach out to you in 2024 and say thanks for the memories! I think I joined Tile Heritage around 1990 when two ladies came through Kansas City and saw one of my murals on a building on the Country Club Plaza. They came to my house and told me about Tile Heritage and I joined immediately!

2024 marks 40 years I have been a hand painted tile artist! I still do some work, but mainly retired. I attended seven of your symposiums and enjoyed the association with other Tile Heritage members at the Coverings shows. I just wanted to say thank you for bringing Tile Heritage to the United States and all that you have developed over the years!

## A Tribute to Tile Heritage (continued)

As you know, I am not a tile maker person but a painter using tile as my canvas! Thought I would share a recent project I did last year for an outdoor kitchen in Kansas City. I have my own technique that I have developed over the years. My work always starts with a consultation and sketch to be approved by the client.



The original sketch approved by the client.

Then I apply a wax over the lines and coat the mural with 3 layers of white glaze.



Design sketched with a magic marker



After the wax is applied, the application of 3 layers of white glaze begins.

Then sketched in magic marker on the tile (I learned this technique from Bill Granizo. I loved that man and his work!)



After the wax is applied, the application of 3 layers of white glaze begins.

Then the colored glazes are applied and I might fire the pieces several times to get the finished look!

This mural was a scene from the Isle of Capri, Italy the client loved after returning from a trip!

Just thought you would like to hear from an old member and say thanks for the memories and all the valuable education!

Carolyn Payne/ tile artist

# Show Me a Sign

*By Shelby Kennedy*

I recently completed a tile sign for Sacramento Dharma Center (SDC), an organization of three Buddhist meditation groups that recently bought and converted a modernist low-rise commercial building for their use.



Karen Hamilton, the artist, admires the finished signage made with large format porcelain tiles and water jet cut text.

Photography by Jim Hare.

This project was an active collaboration with Jim Hare, who leads the Zen group at SDC, and Karen Hamilton, an artist with a good eye for color and typography. I also relied on Kenyon Lewis, a ceramic and glass artist based in Cloverdale, for best practices and help in assembly and installation.

After the client supplied an initial drawing, the design process was collaborative. We ultimately decided to use large format (24" x 48") porcelain tiles as the base material, which would be cut by water jet to accommodate the lettering and to accommodate the mandala logo of the SDC. I agreed to make the mandala logo in my ceramic studio.

The water jet cutting was done by Marin Design Works ([ken@marindesignworks.com](mailto:ken@marindesignworks.com)). The letter-forms were cut out in the light-colored background tile and then the letters themselves were cut in dark grey tile. (We used Thaddeus White for the light background tile and Sahara Dark for the letters. We purchased these tiles from Bedrosians Tile and Stone.)

## Show Me a Sign (continued)

Marin Design Works also did the slab cutting of the top and baseboard tile components from a cutting list that I gave them. As an alternative, the longest cuts could have been cut on a large Bridge saw capable of cutting 48" lines.

One challenge of the project was to fit and space the letters so that the text was not too close to tile edges, thereby creating too fragile an object for installation. Because the water jet cutter is computer driven, it was easy to try various text spacing "on paper" (actually by email) until the client was satisfied with the layout.



Kenyon (left) and Shelby back buttering the first layer.

Certainly, the most challenging aspect of this project was the creation of the mandala logo in clay - it took several iterations to finally arrive at a sound sculptural solution to the mandala. First, I made a three-layer version, attaching the layers using the score and (clay) slip method of laminated construction. This version cracked in the cooling phase of the firing.

Next, I made a whole new model from scratch and from this I made eight individual petal molds and a center piece in plaster. I poured clay casting slip into these molds. The casts were allowed to dry, painted with underglaze



Unloading the components from the A frame.

colors and given a first firing. A second firing was done with a clear matte glaze. I also made, fired, and glazed the outside trim to surround the assembly.

After the water jet cutting was completed, Kenyon and I pre-assembled the sign in four sections in the studio. We then set the porcelain tile parts and the mandala on Hardibacker w/Hydro Defense water proof cement board using Laticrete #254 Platinum thin set. We also inserted the letters into their openings and face-taped them in place. To prevent thin set from squeezing out to the front of the sign, we should have back-grouted the letter forms with unsanded grout in the chosen color - lesson learned.



Setting the first row, note support blocks.



Setting the big middle tiles.

Using an extra tile, we slid the full-size text tile onto an un-cut helper tile. Next we thin set the text tile with a 1/2" sq. notch trowel with the ridges running the short dimension and a skim coat of thin set on the backer board. Then we folded the two elements together using the extra tile to support the still fragile text panel. We let this sandwich of porcelain tile and backer board set and cure for 24 hours.

To transport all of our pieces to the job site, I built an inclined and padded transport rack like countertop and glass contractors use in their work. At the job site, the client had removed the old sign

and cleaned the concrete monument. We were lucky to inherit a 1" angle iron from the old sign, which we used to start building the sign from the bottom up.

First, using the same thin set and application methods, we set the base board element. Next came the full-size text tile and finally a 6" top strip. I used cabinet making clamps with wooden pads to temporarily "squish" the tile panels to the monument while they were setting up.

The next day we surrounded all the edges with the pre-made surface bullnose trim.



Karen, Shelby and Kenyon kick back to show you their sign!



Setting the petals of the Mandala.

After letting that set a short time, we grouted the entire sign with Custom's Prism grout, which does not require a sealer. I used a "pastry bag" to grout the sculptural element.

Since the sign was completed, my clients have received many compliments on the sign and expressions of gratitude from those who come to the Sacramento Dharma Center to practice meditation and learn about other aspects of Buddhist practice and ethics.

Shelby Kennedy,  
[<slkstudio@icloud.com >](mailto:slkstudio@icloud.com)

## Handcraft Masterpiece – Potentially at risk

Greetings!

I own an older home in the Rose Garden neighborhood of San Jose. As my husband and I are entertaining the idea of selling our home, I was hoping to get more information on the tiles used on the living room fireplace and throughout the master bathroom, to pass it along to potential new owners. I was surprised to find the exact same center tile on my fireplace in Wolfe & Higgins: Master Architects of the Spanish Revival. Feel free to respond by email or phone.

Thank you in advance for your interest and for any assistance,

Lilian



A Spanish Revival home built in 1930 in San Jose, California. Architect unknown.



A fireplace surround crafted at Handcraft Tile Company in San Jose, California in 1930, now in pristine condition. The decorative tile on each side of the firebox confirmed the tile maker as Handcraft, being featured in *California Tile: The Golden Era 1910-1940* (p. 214), Volume 1.

Lilian, greetings and thanks for contacting Tile Heritage.

Couple favors: retake your pictures at 300 dpi as your current images lose their clarity when they're enlarged.

We should be able to help. Do you know the year your home was built?

Looking forward...

Joe Taylor



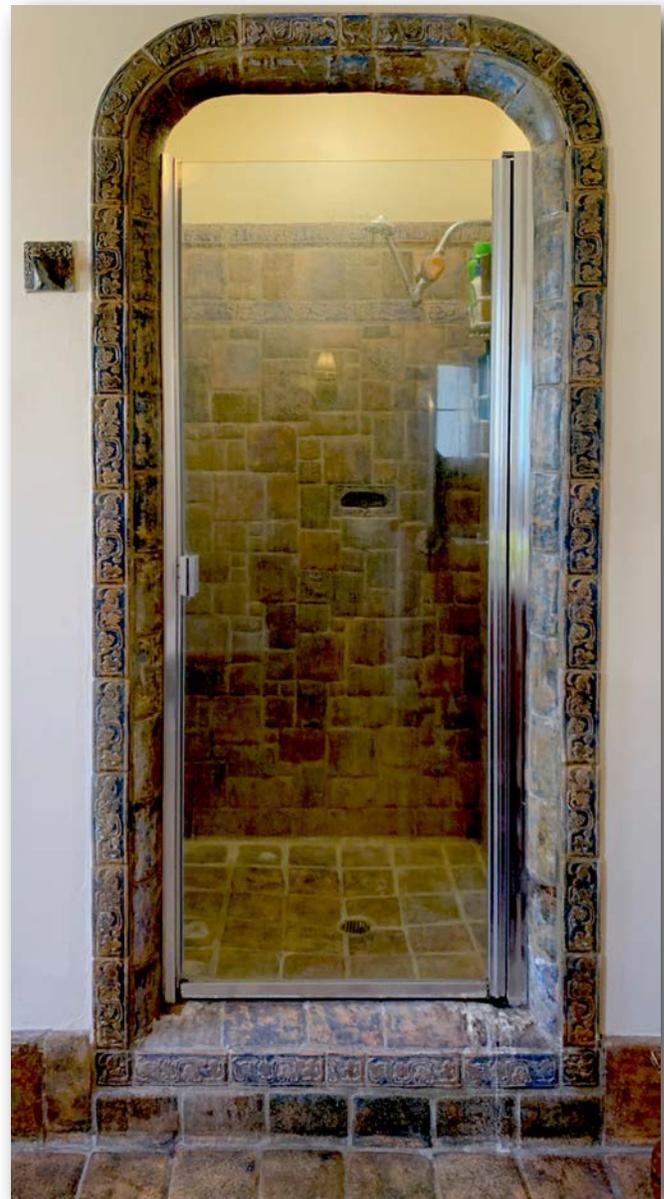
Hi Joe,

Thank you for your quick response and assistance!

My reason for reaching out to you is to try to ensure that the new owners (if we sell) understand - and, hopefully, appreciate - the history and merit of the tiles, as there has been talk about renovating the bathroom. Real estate records show that my home was built in 1930. In a 1931 phone book, I found that Frank M. Santana, who served on the city's planning commission, lived here.

In the master bathroom, in addition to the tiles, there are towel bars, a towel hook, built-in soap dishes, curtain rods, and tooth brush holder.

Kind regards,  
Lilian



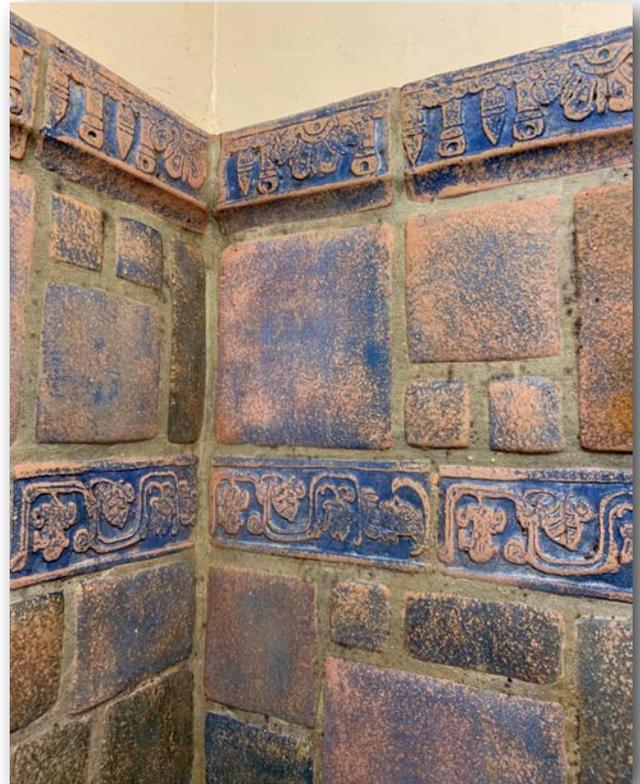
Stall shower in the master bathroom.

## Handcraft Masterpiece – Potentially at risk (continued)

Lilian, your “final” images did the trick. You have Handcraft tile produced in San Jose (originally in 1926 the company was called San Jose Tile). I will send you a brief history of the company, which remains in business today but on a smaller scale than in the 1920s.

By the way, it was the decorative tile on the bottom of each side of the fireplace that gave away the company’s identity.

jt



Hi Joe,

Wow! That sounds kind of exciting! But what does this really mean?

Lilian

Your house is nearly 100 years old and is considered a historic structure representing architecture and design of the Spanish Colonial Revival in California. Were this master bath to be “renovated,” the historic value of your home would be compromised.

jt

## PLANNED GIVING

*Make preserving the ceramic tile traditions in America part of your legacy*

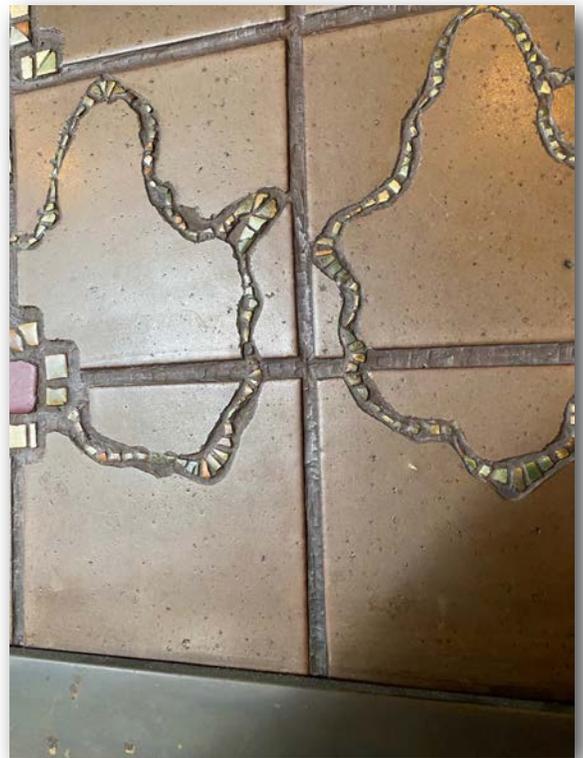
**Tile Heritage Legacy Friends Planned Giving**

<https://endowment.tileheritage.org/>

# A Unique Approach to Grouting

By Riley Doty

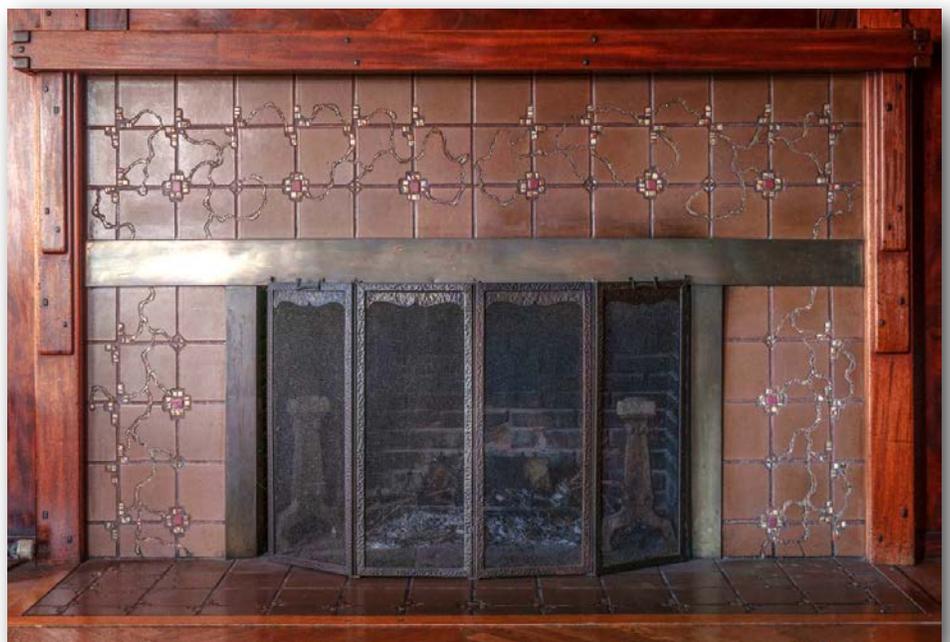
In 1909 architects Greene & Greene completed an Arts & Crafts masterpiece, the Thorsen House in Berkeley, California. Much has been written about their work, but Charles Greene's unique approach to grouting the dining room fireplace seems to have escaped notice for the past 114 years.



This fireplace, shown below, consists of a grid of 6x6 tiles inlaid with ceramic shards. Its design is unique and compelling but the texture and character of the grout joints goes unnoticed unless one inspects them from close range.

Above and at left, a closer look begins to reveal the unique texture and profile of the joints.

*Riley Doty is a tile setter and tile historian based in Oakland, California. He served on the Tile Heritage board of directors for over 20 years. Here he writes about his fascination with a possibly overlooked aspect of Henry & Charles Greene's work.*



## NEW BOOK:

Nearly 30 years in the making!

*From author Ben Tyjeski*

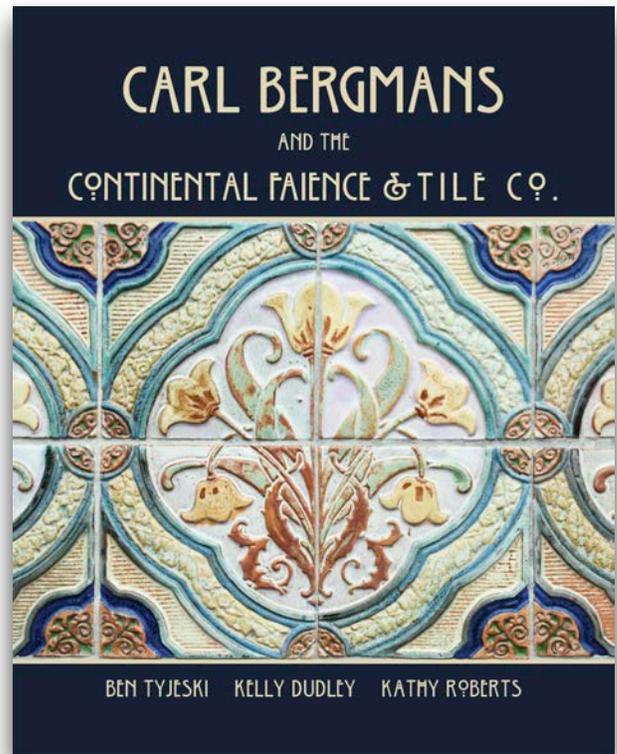
Continental Faience and Tile Company operated in South Milwaukee, Wisconsin from 1925 to 1943. It has taken almost 30 years for the authors to uncover the story of this relatively unknown tile company, whose tiles are found throughout Wisconsin but in many cases have been attributed to other American tile makers, most often to the Batchelder Tile Company.

The book covers both the history of Continental Faience and Tile Company and the life of Belgian immigrant Carl Bergmans, in many cases through his own words as taken from letters he wrote to Belgian author Marie Gevers throughout a 20+ year correspondence, and letters he wrote to architect Frank Lloyd Wright.

Continental Faience & Tile Company experienced rapid growth in its early years, doubling the size of the factory and installing a 140' tunnel kiln just before the Great Depression stifled the business. Mr. Bergmans was able to keep the business going during these difficult years when many other American tile companies closed their doors. After revamping the tile factory to produce pottery in its last few years, the business closed in 1943 due to the manpower shortage caused by World War II.

This lavishly illustrated book's 272 pages include more than 1200 color photographs and approximately 75 vintage black and white photographs that document more than 125 decorative tile designs; approximately 40 border tile designs; the factory; its products, and installations with Continental's tiles. A total of approximately 80 buildings are documented as having Continental's tiles, located in Wisconsin, Minnesota, Ohio, and Florida.

To purchase go to: [www.continentalfaience.com](http://www.continentalfaience.com)



## INVEST IN YOUR TILE HERITAGE





# Tile Heritage Foundation

for research and preservation of ceramic surfaces

Founded in July 1987 Tile Heritage is celebrating its 38th anniversary this year. Supporters like YOU... members, major contributors, industry sponsors, generous grantors... everyone... have made possible the continued fulfillment of the Foundation's mission to Document and Preserve tile history in the U.S., both past and present. THANK YOU!

## *E-News for Summer 2024*

### *Here's What's Below*

Ella Schaap Honored Recipient  
of the Tile Heritage Award

What is the Tile Heritage Award?

Artist: Irene de Watteville

Dutch Tiles  
Philadelphia Museum of Art



The late Ella Schaap, curator of Dutch tiles at the Philadelphia Museum of Art, knighted by the queen of the Netherlands for her work on Dutch culture.

### **Ella Schaap Honored Recipient of the Tile Heritage Award**

Born (1913) and reared in the Netherlands, Ella Schaap (née Sanders) came to the U.S. to attend college in the early 1930s. Diverted from her educational goals, she married Dolf Schaap in 1934 and returned to Europe eventually giving birth to their three daughters. In the 1940s the couple arrived back in the States settling in Philadelphia where it wasn't long before Ella began volunteering at the Philadelphia Museum of Art.

In the late 1970s the estate of Francis P. Garvan, who along with his wife Mabel, were major collectors of decorative arts, began donating the couple's vast collection of Delft tiles to the Philadelphia Museum of Art. With Dutch being Ella's native language along with her comprehensive knowledge of her country's history, she was chosen to assist in the research,

cataloguing and conservation of these historic ceramic gems. In addition, she became an advocate for the continuing prominence of Dutch tile displays in the museum, always seeking out new sources to enhance the institution's collections.



The **Tile Heritage Award for 2020**, designed and fabricated by Irene de Watteville, Tile Heritage Board Member Emeritus, in honor of Ella Schaap, curator, Philadelphia Museum of Art.

Ella Schaap has authored three books: *Dutch Tiles in the Philadelphia Museum of Art* (1984); *Dutch Floral Tiles in the Golden Age* (1994); and *Delft Ceramics at the Philadelphia Museum of Art* (2006) along with many articles while overseeing numerous museum installations and exhibitions.

In 2007, Ella Schaap was knighted by the queen of the Netherlands for her work on Dutch culture. She died at her home in Newtown, Pennsylvania on July 10, 2021. She was 108.

## **Award artist: Irene de Watteville - THF Board Member Emeritus**

Irene de Watteville was born in the Alsace region of France. Sitting on her grandmother's tiled stove started her love for tiles. In 1963 she moved to Boston where she completed a four-year diploma at the Boston Museum School of Fine Arts, majoring in painting and graphic art. In 1983 she became interested in making tiles in the style of European 17th and 18th century majolica. She joined the board of directors of the Tile Heritage Foundation in 1998 and retired from the board in 2021.

## **What is the Tile Heritage Award?**

In 1993 the board of directors of the Tile Heritage Foundation wished to acknowledge those individuals who embodied the Tile Heritage mission in some exemplary way: promoting an awareness and appreciation of ceramic surfaces in the United States.

Since its inception, fifteen individuals have received the **Tile Heritage Award**: Kenneth Trapp ('93); Donato Grosser ('94); Frank Giorgini/Lark Books ('95); Carolyn Marks ('96); Susan Tunick ('97); Norman Karlson ('98); Barbara White Morse ('99); Jane Larson ('01); Eric Astrachan ('06); Robert Winter ('09); Joe Koons ('10); Vance Koehler ('13); Kirby Brown ('15); Cleota Reed ('17) and **Ella Schaap/Conservation Department, Philadelphia Museum of Art ('20)**

The THF board also decided that the award itself should be a tile designed by a tile maker of their choosing whose aesthetic related significantly to the award recipient. The tile makers chosen: Dale Wiley ('93); Karen Koblitz ('94); Lynda Curtis and Libby Donahoe ('95); Pat Custer Denison ('96); Anne Currier and Gretchen Krouse ('97); David Ellison ('98); Linda Ellett ('99); Kenyon Lewis ('01); Don Schreckengost ('06); Marie and Delia Tapp and Steve Moon ('09); Frank Giorgini ('10); Joan Gardiner ('13); David Wilson ('15); Mandy Baker ('17) and **Irene de Watteville ('20)**

## Ella Schaap: the Backstory with Tile Heritage

From Joseph Taylor

It must have been on a weekend sometime in the early 1990s when I was introduced to the late Ella Schaap at her apartment outside of Philadelphia by my aunt, Charlotte Taylor, who lived nearby and who knew Ella as a friend and as a tile enthusiast of some renown. Charlotte, already a generous supporter of Tile Heritage, thought we'd enjoy each other's company. We did.

In August 1996 when Sheila Menzies and I were planning our annual tile symposium, this one in Philadelphia for the fall of '98, I wrote to Ella at the Philadelphia Museum of Art where she had been a curator of ceramics for many years, a specialist in the history of Dutch tiles in particular, hoping to involve the museum in our plans. The two of us had kept in contact since we met as she had been a member of Tile Heritage for several years. She responded to my letter with her own, referring me with her blessings to the best people to contact.

The Philadelphia Museum of Art, housing one of America's premier collections of ceramics, had been home to curator Edwin AtLee Barber, one of the country's earliest tile scholars, who was responsible for amassing much of this collection in the early 20<sup>th</sup> century. The museum also safeguards an important collection of Dutch tiles, preserved through the pioneering efforts of the museum's conservators, including Ella Schaap.

As a result, the museum became a sponsor of what amounted to an 8-day event ("Tiles: A Living History: Celebrating a Century of Ceramics in Southeastern Pennsylvania"), offering an entire day of lectures, tours, a luncheon, and free time as well for our group of 100+ attendees.



**Marine**, late 1600s by Cornelis Pietersz Boumeester for Delftsevaart tile factory.

Purchased with funds contributed by Fitz Eugene Dixon, Jr. 2018-23-1

Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s.

## Dutch Tiles

Gallery 371

Philadelphia Museum of Art

In the third-floor galleries at the Philadelphia Museum of Art., curator May Anne Justice shared with us her beautiful installation of Dutch tiles organized by themes. I have reproduced the gallery labels and images of the tiles here in "E-News." I have added in brackets the catalog and page numbers from Ella's 1984 exhibition catalog, some of which is quoted the the gallery labels.

Reference: van Dam, Jan Daniel, Pieter Jan Tichlar and Ella Schaap, *Dutch Tiles in the Philadelphia Museum of Art*, Philadelphia, 1984.

Joseph Taylor

"In the 1500s about half the population of the Netherlands – a low-lying coastal country – lived in cities near water. Homes were damp, and even the open fires used for cooking and heating would not dry them. So when Dutch potters started making ceramic wall tiles, they answered the call for a waterproof, easy-to-clean surface that would protect Dutch residences. Who knew that this practical solution would give rise to a thriving industry that created millions of ornamental wall tiles for generations to come?

"As the Netherlands became more prosperous in the 1600s, people could afford to decorate with tiles – an idea that caught on in neighboring countries. Dutch tile manufacturers invested in new production and decoration techniques, soon dominating the market in Europe, Asia, and beyond. People sought Dutch tiles for their superior quality and artistry, placing them not just in their houses but in public buildings and palaces.

"Dutch artists painted the tiles with themes from the life and culture of the Netherlands. For design and color inspiration, they drew on a variety of sources: bold colors and intricate motifs from Italian ceramics, blue-and-white patterns from Chinese porcelain, and purple and lavender decorations from French decorative arts."

## Landscapes and Waterscapes 1700-1900

Tin-glazed earthenware



**Water Scenes, 1690-1750.**

Gift of Edward W. Bok; gift of S. Krider Kent; gift of Mrs. Francis P. Garvan  
[cat. #169, p. 134]

# Landscapes and Waterscapes continued

Tin-glazed earthenware

“Throughout the Dutch Golden Age of the 1600s the native countryside was celebrated in paintings, prints and literature. Tiles featuring land and water vignettes first appeared at the beginning of the 1600s and continued to be manufactured, with little design variation until about 1900.”



**Shepherds and Shepherdesses in Landscapes,**  
around 1700. Harlingen?  
Gift of Mrs. Francis P. Garvan  
[cat. # 133, p. 112]



**Water and Country Scenes, 1850-1900.**  
Gift of Anthony N. B. Garvan  
[cat. # 174, p. 137]



**Waterscapes, around 1820. Utrecht or Rotterdam.**  
Gift of Mrs. Francis P. Garvan  
[cat. # 171, p. 135]

# Sea Creatures

Tin-glazed earthenware

“Fantastic sea monsters, mythological creatures, and exotic fish all appear on Dutch tiles, inspired by the seafaring culture of the region. Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s.”



**Sea Creatures, 1650-1700.**

From the left: merman; man with javelin standing on a scallop shell; cupid riding a hippocampus; leaping centaur; merman fighting with swords; Neptune riding the waves; mermaid with child; cupid riding a hippocampus; merman.

Gift of Mrs. Francis P. Garvan

[cat. # 193, p. 150]



**Merman and Venus, 1650-1700.**

Gift of Mrs. Francis P. Garvan

At left: merman holds a small animal aloft. Neptune supports a nude Venus on his fishtail while stroking her leg.

[cat. # 191, p. 149]

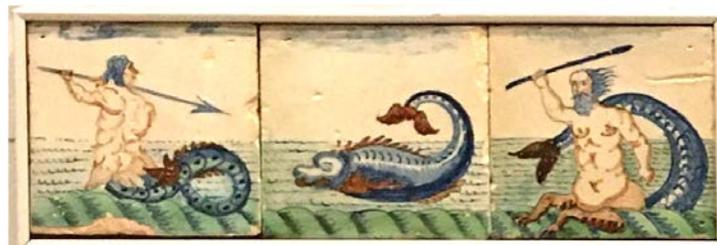


**Dolphin and Whale, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

The arrival of these unusual creatures on the Dutch North Sea coast was interpreted as a sign from the heavens.

[cat. # 185, p. 147]



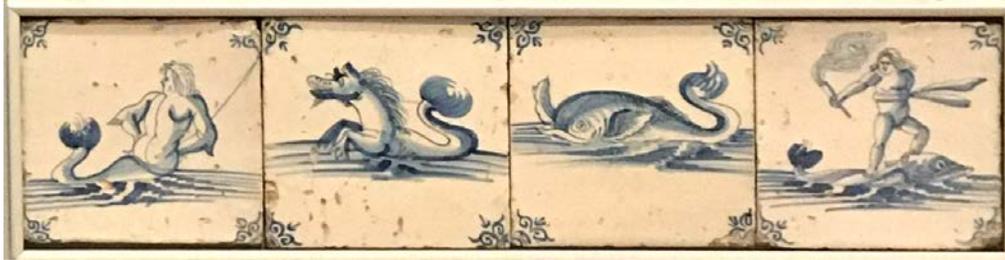
**Sea Creatures, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

[cat. # 182, p. 146]

## Sea Creatures continued

Tin-glazed earthenware



**Sea Creatures, 1650-1700.**

Gift of Anthony N. B. Garvan

From left: merman with harpoon, hippocampus, dolphin, man riding a dolphin holding a flaming torch.

[cat. # 195, p. 151]



**Merman and Mermaid, 1650-1700.**

Gift of Anthony N. B. Garvan

A crowned Europa is being carried off by a fishtailed bull, a somewhat fantastical animal.

[cat. # 194, p. 151]



**Arion and Triton, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

Arion, a mythical poet, having been thrown overboard by murderous mariners, is rescued by a blue dolphin, whom he had charmed with his lyre and sweet voice.

Triton blows on the tail of green serpent as if it were a horn, and in response a cloud of blue smoke issues from the serpent's mouth.

[cat. # 183, 175, 184, pp. 140, 146, 147]



**Fish, 1650-1700.**

Gift of Anthony N. B. Garvan

A dolphin, swordfish and whale are joined by a fantastical fish-tailed Walrus.

[cat. # 190, p. 149]

# **Ships**

Tin-glazed earthenware

“Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s. Artists throughout the provinces depicted seagoing ships as well as smaller inland vessels.”



**Men-of-War, Frigates, Flutes, and Herring Buss, 1650-1700. Harlingen**

Gift of Mrs. Francis P. Garvan; gift of Antony N. B. Garvan

From the top row: man-of-war on a calm sea; man-of-war shooting a cannon from starboard; three-masted frigate displaying her starboard bow; herring buss.

Second row: three-masted flute with furled topsails; three-masted frigate; merchant man running before the wind; three-masted frigate.

Third row: flute shooting cannons from both sides; ship shooting; flute heeling in a high wind with furled topsails; three-masted flute.

Bottom row: three-masted flute; three-masted vessel shooting stern cannon; three-masted frigate; man-of-war shooting.

[cat. # 177, p. 142-143]



**Pinks, 1650-1700. Harlingen?**

Gift of Mrs. Francis P. Garvan

A group of four pinks, used for fishing or as small coasters carrying goods and passengers on inland rivers and lakes.

[cat. # 179, p. 144]

# Soldiers and Daily Life

Tin-glazed earthenware

“Images of soldiers and militiamen gained favor as a tile decoration during the Dutch fight against Spanish rule from 1568 until the Treaty of Munster in 1648. After gaining independence, the new Dutch republic drastically reduced its army and images of soldiers were replaced by those of horsemen.”



**Pikeman and Musketeer, 1580-1620.**

Gift of Antony N. B. Garvan

The pikeman, sporting a beard, mustache, and green plumed helmet, thrusts his weapon. The musketeer, in an orange plumed helmet, points to the left, holds a musket rest, and supports a musket on his shoulder.

[cat. # 152, p. 123]



**Roman Soldiers and Saracen Bowmen, 1590-1625. Rotterdam**

Gift of Antony N. B. Garvan

The archers wear turbans, billowing scarves, and kaftans, and carry quivers filled with arrows. The Romans sport plumed helmets, cuirasses, and sashes, and carry modeling and with blue shadows that create bold chiaroscuro patterns. They depict Saracen bowman and Roman warriors outlined in blue and black, with shields, short swords, and lances.

[cat. # 153, 153a, pp. 124-125]



**Pikemen and Musketeers, 1625-1650.**

Gift of Mrs. Francis P. Garvan

Set within bracketed frames, soldiers drill with pike and musket.

[cat. # 156, p. 127]



**Pikemen and Musketeers, 1625-1650.**

Gift of Edward W. Bok; gift of Mrs. Francis P. Garvan

Swaggering pikemen and musketeers, many wearing plumed hats, decorate these tiles.

[cat. # 159, p. 128]

# Soldiers and Daily Life continued

Tin-glazed earthenware



## Cavalry, 1640-1680.

Gift of Anthony N. B. Garvan

Light cavalry soldiers and dragoons on rearing horses charge across these tiles. With one exception, they all wear yellow, red, brown or orange sashes around their waists.

[cat. # 162, pp. 130-131]



## Drinker, Musicians, and Peddler, 1625-1650.

Gift of Edward W. Bok

A drinker raising his arm in a toast; a bagpiper and a seated musician and a peddler with his wares on a tray strapped around his neck.

[cat. # 112, p. 99]



## Ladies and Men, 1625-1650.

Gift of Mrs. Francis P. Garvan

Closely allied to the popular series of fashion published in Northern Europe at this time, the tiles document with great detail the style consciousness of the prosperous 17th century Netherlanders.

[cat. # 115, p. 100]



## Villagers (Pilgrim Tiles), 1625-1650.

Gift of Mrs. Francis P. Garvan

Tiles of this type have become known as "Pilgrim" tiles because of their similarity to a group found in a house in Amsterdam thought earlier in the 20th century to have been the residence of Pilgrims who afterward sailed on the *Mayflower* to Plymouth.

[cat. # 109, p. 97]

# Dutch Tiles

Philadelphia Museum of Art

A special thanks to Sally Malenka, Senior Objects Conservator at the Philadelphia Museum of Art, as well as to her colleague, Mary Anne Justice, curator, who worked together with Ella Schaap on the museum's Dutch tile collections for 40 years. Mary Anne has continued to build the collection of Dutch ceramics and served as our host when Sheila Menzies and I visited the museum on May 13, 2024 to present the Tile Heritage Award to the museum's Conservation Division and European Art Department in recognition of the late Ella Schaap.

Joseph Taylor



Our host, Mary Anne Justice, curator, who worked with Ella Schaap for 40 years at the Philadelphia Museum of Art. She is responsible for the current display of Dutch tiles featured here in "E-News."

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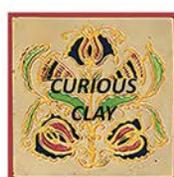
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- If your needs change, you can change your mind at any time.
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- You can leave a gift in honor or memory of someone who inspired your dedication to tiles and tile history.
- You can ensure that your generosity is felt by future generations.

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# Tile Heritage Foundation

for research and preservation of ceramic surfaces

Founded in July 1987 Tile Heritage is celebrating its 38th anniversary this year. Supporters like YOU... members, major contributors, industry sponsors, generous grantors... everyone... have made possible the continued fulfillment of the Foundation's mission to Document and Preserve tile history in the U.S., both past and present. THANK YOU!

## *E-News for Summer 2024*

### *Here's What's Below*

Ella Schaap Honored Recipient  
of the Tile Heritage Award

What is the Tile Heritage Award?

Artist: Irene de Watteville

Dutch Tiles  
Philadelphia Museum of Art



The late Ella Schaap, curator of Dutch tiles at the Philadelphia Museum of Art, knighted by the queen of the Netherlands for her work on Dutch culture.

### **Ella Schaap Honored Recipient of the Tile Heritage Award**

Born (1913) and reared in the Netherlands, Ella Schaap (née Sanders) came to the U.S. to attend college in the early 1930s. Diverted from her educational goals, she married Dolf Schaap in 1934 and returned to Europe eventually giving birth to their three daughters. In the 1940s the couple arrived back in the States settling in Philadelphia where it wasn't long before Ella began volunteering at the Philadelphia Museum of Art.

In the late 1970s the estate of Francis P. Garvan, who along with his wife Mabel, were major collectors of decorative arts, began donating the couple's vast collection of Delft tiles to the Philadelphia Museum of Art. With Dutch being Ella's native language along with her comprehensive knowledge of her country's history, she was chosen to assist in the research,

cataloguing and conservation of these historic ceramic gems. In addition, she became an advocate for the continuing prominence of Dutch tile displays in the museum, always seeking out new sources to enhance the institution's collections.



The **Tile Heritage Award for 2020**, designed and fabricated by Irene de Watteville, Tile Heritage Board Member Emeritus, in honor of Ella Schaap, curator, Philadelphia Museum of Art.

Ella Schaap has authored three books: *Dutch Tiles in the Philadelphia Museum of Art* (1984); *Dutch Floral Tiles in the Golden Age* (1994); and *Delft Ceramics at the Philadelphia Museum of Art* (2006) along with many articles while overseeing numerous museum installations and exhibitions.

In 2007, Ella Schaap was knighted by the queen of the Netherlands for her work on Dutch culture. She died at her home in Newtown, Pennsylvania on July 10, 2021. She was 108.

## **Award artist: Irene de Watteville - THF Board Member Emeritus**

Irene de Watteville was born in the Alsace region of France. Sitting on her grandmother's tiled stove started her love for tiles. In 1963 she moved to Boston where she completed a four-year diploma at the Boston Museum School of Fine Arts, majoring in painting and graphic art. In 1983 she became interested in making tiles in the style of European 17th and 18th century majolica. She joined the board of directors of the Tile Heritage Foundation in 1998 and retired from the board in 2021.

## **What is the Tile Heritage Award?**

In 1993 the board of directors of the Tile Heritage Foundation wished to acknowledge those individuals who embodied the Tile Heritage mission in some exemplary way: promoting an awareness and appreciation of ceramic surfaces in the United States.

Since its inception, fifteen individuals have received the **Tile Heritage Award**: Kenneth Trapp ('93); Donato Grosser ('94); Frank Giorgini/Lark Books ('95); Carolyn Marks ('96); Susan Tunick ('97); Norman Karlson ('98); Barbara White Morse ('99); Jane Larson ('01); Eric Astrachan ('06); Robert Winter ('09); Joe Koons ('10); Vance Koehler ('13); Kirby Brown ('15); Cleota Reed ('17) and **Ella Schaap/Conservation Department, Philadelphia Museum of Art ('20)**

The THF board also decided that the award itself should be a tile designed by a tile maker of their choosing whose aesthetic related significantly to the award recipient. The tile makers chosen: Dale Wiley ('93); Karen Koblitz ('94); Lynda Curtis and Libby Donahoe ('95); Pat Custer Denison ('96); Anne Currier and Gretchen Krouse ('97); David Ellison ('98); Linda Ellett ('99); Kenyon Lewis ('01); Don Schreckengost ('06); Marie and Delia Tapp and Steve Moon ('09); Frank Giorgini ('10); Joan Gardiner ('13); David Wilson ('15); Mandy Baker ('17) and **Irene de Watteville ('20)**

## Ella Schaap: the Backstory with Tile Heritage

From Joseph Taylor

It must have been on a weekend sometime in the early 1990s when I was introduced to the late Ella Schaap at her apartment outside of Philadelphia by my aunt, Charlotte Taylor, who lived nearby and who knew Ella as a friend and as a tile enthusiast of some renown. Charlotte, already a generous supporter of Tile Heritage, thought we'd enjoy each other's company. We did.

In August 1996 when Sheila Menzies and I were planning our annual tile symposium, this one in Philadelphia for the fall of '98, I wrote to Ella at the Philadelphia Museum of Art where she had been a curator of ceramics for many years, a specialist in the history of Dutch tiles in particular, hoping to involve the museum in our plans. The two of us had kept in contact since we met as she had been a member of Tile Heritage for several years. She responded to my letter with her own, referring me with her blessings to the best people to contact.

The Philadelphia Museum of Art, housing one of America's premier collections of ceramics, had been home to curator Edwin AtLee Barber, one of the country's earliest tile scholars, who was responsible for amassing much of this collection in the early 20<sup>th</sup> century. The museum also safeguards an important collection of Dutch tiles, preserved through the pioneering efforts of the museum's conservators, including Ella Schaap.

As a result, the museum became a sponsor of what amounted to an 8-day event ("Tiles: A Living History: Celebrating a Century of Ceramics in Southeastern Pennsylvania"), offering an entire day of lectures, tours, a luncheon, and free time as well for our group of 100+ attendees.



**Marine**, late 1600s by Cornelis Pietersz Boumeester for Delftsevaart tile factory.

Purchased with funds contributed by Fitz Eugene Dixon, Jr. 2018-23-1

Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s.

## Dutch Tiles

Gallery 371

Philadelphia Museum of Art

In the third-floor galleries at the Philadelphia Museum of Art., curator May Anne Justice shared with us her beautiful installation of Dutch tiles organized by themes. I have reproduced the gallery labels and images of the tiles here in "E-News." I have added in brackets the catalog and page numbers from Ella's 1984 exhibition catalog, some of which is quoted from the gallery labels.

Reference: van Dam, Jan Daniel, Pieter Jan Tichlar and Ella Schaap, *Dutch Tiles in the Philadelphia Museum of Art*, Philadelphia, 1984.

Joseph Taylor

"In the 1500s about half the population of the Netherlands — a low-lying coastal country — lived in cities near water. Homes were damp, and even the open fires used for cooking and heating would not dry them. So when Dutch potters started making ceramic wall tiles, they answered the call for a waterproof, easy-to-clean surface that would protect Dutch residences. Who knew that this practical solution would give rise to a thriving industry that created millions of ornamental wall tiles for generations to come?"

"As the Netherlands became more prosperous in the 1600s, people could afford to decorate with tiles — an idea that caught on in neighboring countries. Dutch tile manufacturers invested in new production and decoration techniques, soon dominating the market in Europe, Asia, and beyond. People sought Dutch tiles for their superior quality and artistry, placing them not just in their houses but in public buildings and palaces.

"Dutch artists painted the tiles with themes from the life and culture of the Netherlands. For design and color inspiration, they drew on a variety of sources: bold colors and intricate motifs from Italian ceramics, blue-and-white patterns from Chinese porcelain, and purple and lavender decorations from French decorative arts."

## Landscapes and Waterscapes 1700-1900

Tin-glazed earthenware



**Water Scenes, 1690-1750.**

Gift of Edward W. Bok; gift of S. Krider Kent; gift of Mrs. Francis P. Garvan  
[cat. #169, p. 134]

# Landscapes and Waterscapes continued

Tin-glazed earthenware

“Throughout the Dutch Golden Age of the 1600s the native countryside was celebrated in paintings, prints and literature. Tiles featuring land and water vignettes first appeared at the beginning of the 1600s and continued to be manufactured, with little design variation until about 1900.”



**Shepherds and Shepherdesses in Landscapes,**  
around 1700. Harlingen?  
Gift of Mrs. Francis P. Garvan  
[cat. # 133, p. 112]



**Water and Country Scenes, 1850-1900.**  
Gift of Anthony N. B. Garvan  
[cat. # 174, p. 137]



**Waterscapes, around 1820. Utrecht or Rotterdam.**  
Gift of Mrs. Francis P. Garvan  
[cat. # 171, p. 135]

# Sea Creatures

Tin-glazed earthenware

“Fantastic sea monsters, mythological creatures, and exotic fish all appear on Dutch tiles, inspired by the seafaring culture of the region. Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s.”



**Sea Creatures, 1650-1700.**

From the left: merman; man with javelin standing on a scallop shell; cupid riding a hippocampus; leaping centaur; merman fighting with swords; Neptune riding the waves; mermaid with child; cupid riding a hippocampus; merman.

Gift of Mrs. Francis P. Garvan

[cat. # 193, p. 150]



**Merman and Venus, 1650-1700.**

Gift of Mrs. Francis P. Garvan

At left: merman holds a small animal aloft. Neptune supports a nude Venus on his fishtail while stroking her leg.

[cat. # 191, p. 149]

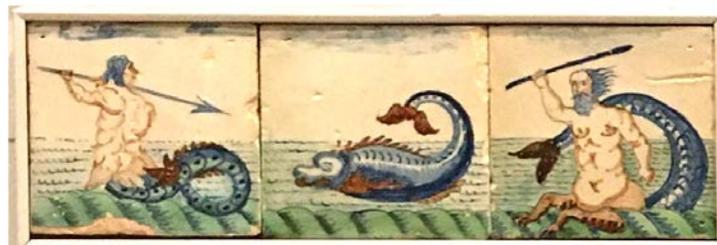


**Dolphin and Whale, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

The arrival of these unusual creatures on the Dutch North Sea coast was interpreted as a sign from the heavens.

[cat. # 185, p. 147]



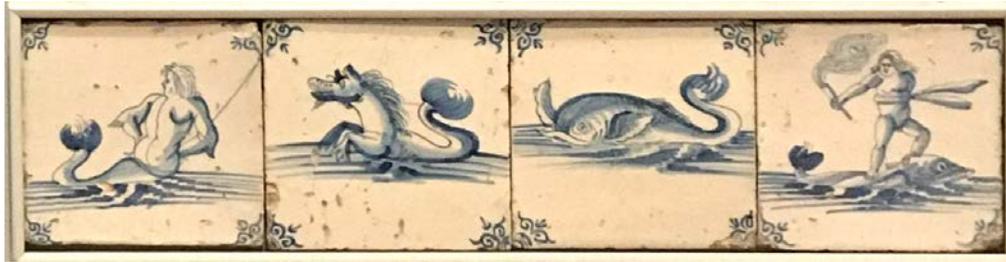
**Sea Creatures, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

[cat. # 182, p. 146]

## Sea Creatures continued

Tin-glazed earthenware



**Sea Creatures, 1650-1700.**

Gift of Anthony N. B. Garvan

From left: merman with harpoon, hippocampus, dolphin, man riding a dolphin holding a flaming torch.

[cat. # 195, p. 151]



**Merman and Mermaid, 1650-1700.**

Gift of Anthony N. B. Garvan

A crowned Europa is being carried off by a fishtailed bull, a somewhat fantastical animal.

[cat. # 194, p. 151]



**Arion and Triton, 1600-1625. Rotterdam.**

Gift of Anthony N. B. Garvan

Arion, a mythical poet, having been thrown overboard by murderous mariners, is rescued by a blue dolphin, whom he had charmed with his lyre and sweet voice.

Triton blows on the tail of green serpent as if it were a horn, and in response a cloud of blue smoke issues from the serpent's mouth.

[cat. # 183, 175, 184, pp. 140, 146, 147]



**Fish, 1650-1700.**

Gift of Anthony N. B. Garvan

A dolphin, swordfish and whale are joined by a fantastical fish-tailed Walrus.

[cat. # 190, p. 149]

# **Ships**

Tin-glazed earthenware

“Dutch naval power rose rapidly in the late 1500s and the Netherlands dominated global commerce during the 1600s. Artists throughout the provinces depicted seagoing ships as well as smaller inland vessels.”



**Men-of-War, Frigates, Flutes, and Herring Buss, 1650-1700. Harlingen**

Gift of Mrs. Francis P. Garvan; gift of Antony N. B. Garvan

From the top row: man-of-war on a calm sea; man-of-war shooting a cannon from starboard; three-masted frigate displaying her starboard bow; herring buss.

Second row: three-masted flute with furled topsails; three-masted frigate; merchant man running before the wind; three-masted frigate.

Third row: flute shooting cannons from both sides; ship shooting; flute heeling in a high wind with furled topsails; three-masted flute.

Bottom row: three-masted flute; three-masted vessel shooting stern cannon; three-masted frigate; man-of-war shooting.

[cat. # 177, p. 142-143]



**Pinks, 1650-1700. Harlingen?**

Gift of Mrs. Francis P. Garvan

A group of four pinks, used for fishing or as small coasters carrying goods and passengers on inland rivers and lakes.

[cat. # 179, p. 144]

# Soldiers and Daily Life

Tin-glazed earthenware

“Images of soldiers and militiamen gained favor as a tile decoration during the Dutch fight against Spanish rule from 1568 until the Treaty of Munster in 1648. After gaining independence, the new Dutch republic drastically reduced its army and images of soldiers were replaced by those of horsemen.”



**Pikeman and Musketeer, 1580-1620.**

Gift of Antony N. B. Garvan

The pikeman, sporting a beard, mustache, and green plumed helmet, thrusts his weapon. The musketeer, in an orange plumed helmet, points to the left, holds a musket rest, and supports a musket on his shoulder.

[cat. # 152, p. 123]



**Roman Soldiers and Saracen Bowmen, 1590-1625. Rotterdam**

Gift of Antony N. B. Garvan

The archers wear turbans, billowing scarves, and kaftans, and carry quivers filled with arrows. The Romans sport plumed helmets, cuirasses, and sashes, and carry modeling and with blue shadows that create bold chiaroscuro patterns. They depict Saracen bowman and Roman warriors outlined in blue and black, with shields, short swords, and lances.

[cat. # 153, 153a, pp. 124-125]



**Pikemen and Musketeers, 1625-1650.**

Gift of Mrs. Francis P. Garvan

Set within bracketed frames, soldiers drill with pike and musket.

[cat. # 156, p. 127]



**Pikemen and Musketeers, 1625-1650.**

Gift of Edward W. Bok; gift of Mrs. Francis P. Garvan

Swaggering pikemen and musketeers, many wearing plumed hats, decorate these tiles.

[cat. # 159, p. 128]

# Soldiers and Daily Life continued

Tin-glazed earthenware



## Cavalry, 1640-1680.

Gift of Anthony N. B. Garvan

Light cavalry soldiers and dragoons on rearing horses charge across these tiles. With one exception, they all wear yellow, red, brown or orange sashes around their waists.

[cat. # 162, pp. 130-131]



## Drinker, Musicians, and Peddler, 1625-1650.

Gift of Edward W. Bok

A drinker raising his arm in a toast; a bagpiper and a seated musician and a peddler with his wares on a tray strapped around his neck.

[cat. # 112, p. 99]



## Ladies and Men, 1625-1650.

Gift of Mrs. Francis P. Garvan

Closely allied to the popular series of fashion published in Northern Europe at this time, the tiles document with great detail the style consciousness of the prosperous 17th century Netherlanders.

[cat. # 115, p. 100]



## Villagers (Pilgrim Tiles), 1625-1650.

Gift of Mrs. Francis P. Garvan

Tiles of this type have become known as "Pilgrim" tiles because of their similarity to a group found in a house in Amsterdam thought earlier in the 20th century to have been the residence of Pilgrims who afterward sailed on the *Mayflower* to Plymouth.

[cat. # 109, p. 97]

# Dutch Tiles

Philadelphia Museum of Art

A special thanks to Sally Malenka, Senior Objects Conservator at the Philadelphia Museum of Art, as well as to her colleague, Mary Anne Justice, curator, who worked together with Ella Schaap on the museum's Dutch tile collections for 40 years. Mary Anne has continued to build the collection of Dutch ceramics and served as our host when Sheila Menzies and I visited the museum on May 13, 2024 to present the Tile Heritage Award to the museum's Conservation Division and European Art Department in recognition of the late Ella Schaap.

Joseph Taylor



Our host, Mary Anne Justice, curator, who worked with Ella Schaap for 40 years at the Philadelphia Museum of Art. She is responsible for the current display of Dutch tiles featured here in "E-News."

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