



Tile Heritage Foundation

for research and preservation of ceramic surfaces

Formed in July 1987 Tile Heritage just entered into its 25th year this summer. Supporters like YOU... members, sponsors, donors, grantors... everyone... have made possible the continued fulfillment of the foundation's mission to Preserve, Protect and Document tile history both past and present.



A cedar waxwing anticipates a treat perched above the Methow River in Twisp, Washington.

E-News for Summer 2011

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Remaining Vigilant!

A woman in **Columbus, Ohio** was buying an apartment and found this "antiquated" fireplace mantel where she wished to cut a doorway. Thinking the tiles might be Rookwood, she contacted [Larry Mobley](#) who in turn contacted Tile Heritage.

The tiles were made at **California Art Tile Company** in Richmond, California, likely dating to the mid to late 1920s. The arch around the opening is #704 and the corbels ("End of the Trail") are #503.



Cal Art was founded in 1923 by a Scot, James White Hislop, a third generation brick maker, who put together an impressive crew of experienced tile makers who in turn produced one of the most prolific and artistic bodies of work in Northern California. The company closed in the mid-1950s. The mantel appears to be in pristine condition. It would be truly unfortunate were this fireplace to be destroyed.



More Mantels

An artist in **Salt Lake City** found Tile Heritage online while researching his tile fireplace. His home was built about 1910. He had been told by a few folks that these were California ceramic tiles. The larger picture tiles are 9 inches square and the smaller red tiles are 6 inches square. The picture tiles have relief, that is, they are raised. He wondered if the scene might be Lake Tahoe, and thanked us for whatever info we might be able to send along.

The tiles are Rookwood Faience from **Rookwood Pottery** in Cincinnati. Titled “Modeled Landscape” in the company’s 1912 catalog, the panel is numbered N1352Y1, 2, 3 and 4.

A homeowner in **Glendale, California** living in a 1926 Spanish Revival home in the Adams Hill area had been told by the previous owners that the Mayan or Aztec style tiles were Batchelder. “We feel so lucky that the tiles are in such beautiful condition, and we are honored to be the current caretakers. Can you tell me who made these?”

Indeed! These tiles were made at **Claycraft Potteries** in Los Angeles: No. 1568 Mayan Fire Arch.





More Mantels

A couple in **Hastings, Michigan** was hoping that Tile Heritage could assist in identifying their circa 1890 home. Although the detail of the modeling seemed familiar, we couldn't locate an exact match in the foundation's catalog collection. The home owner had read somewhere that the manufacturer sometimes "prints" its name on the back. And as there was a broken tile on the hearth, he removed the pieces, turned them over, and found...



TRENT for the **Trent Tile Company**, Trenton, New Jersey (1882-1939). For more information on Trent tile see our [Tile of the Month](#).



The 900 block of West Franklin Street in **Richmond, Virginia** contains a treasure trove of late 19th century fireplaces with tiled surrounds. On the left is the Younger House and on the right, the McAdams House, both built in 1891, both with tiles from the **American Encaustic Tiling Co.**, Zanesville, Ohio.

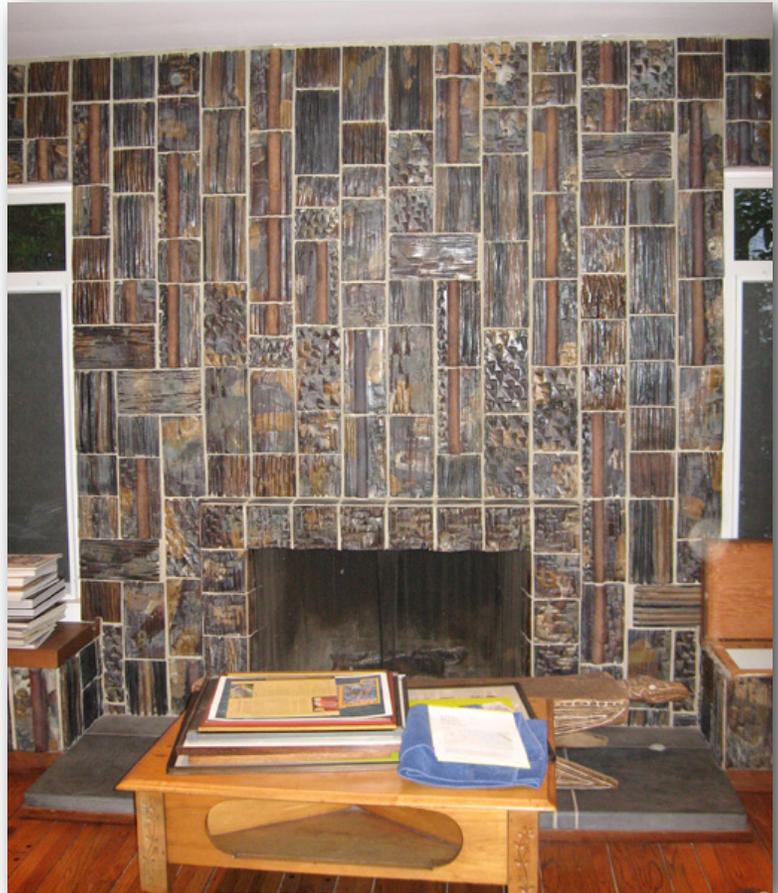


More Contemporary Mantels

For roughly 30 years **Raul Coronel**, now in his mid-80s, was a mid-century master ceramist in Southern California, throwing, sculpting, playing in clay and glaze. Included in his prolific offering were decorative tiles and murals produced on a custom, job by job, basis for both private residences and commercial establishments.

Born (1926) and raised in Mexicali, Raul came to the U.S. when he was 14, becoming a U.S. citizen when he joined the Marine Corps in 1944. After the war he studied under a number of master potters at different colleges and universities before establishing **Stoneware Designs, Inc.** in LA in 1958.

We are indebted to the captivating exchange at [20th Century Forum](#). Also [AMOCA](#) will be hosting “**Common Ground: Ceramics in Southern California 1945-1975**” Nov. 12, 2011 through March 31, 2012, which will include Coronel’s work.



Tiles by Raul Coronel, private residence, 1960s.
Photo courtesy of Brian Kaiser.

In the Tradition of Ernest Batchelder

Cha-Rie Tang at [Pasadena Craftsman Tile](#) offers handmade decorative relief tiles in the tradition of Ernest Batchelder, producing classic reproductions as well as original designs. Fireplace mantels, fountains, walls and backsplashes are among her specialties.

“Our aim is to work in the spirit of the Arts and Crafts movement, preserve the designs and feel of Batchelder, while providing the wearability demanded by today’s consumers. Our tiles are fired 2 to 3 times to over 2150 degrees, and the glaze is applied with a special technique that accentuates the relief and lets the clay body show through.”



Spokane's Davenport Hotel

In 1889 a 20-year-old disgruntled clerk from San Francisco, **Louis Davenport**, moved to what was then Spokane Falls, a small town in northeastern Washington State, where his uncle owned a restaurant. Following the Great Fire that swept through the downtown area later that year, the young man established his own eatery, serving waffles from a tent no less! A fortuitous choice it was as the city was just



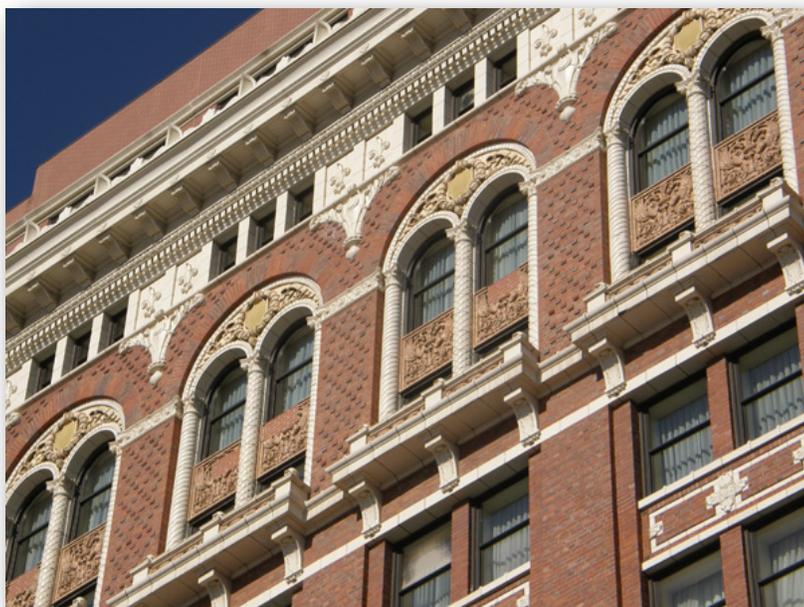
entering a period of growth and prosperity that would catapult this entrepreneur to center stage. Early in the 20th century Davenport hired architect **Kirtland Cutter**, who



designed a playfully attractive Mission Revival style restaurant that captured the imagination of patrons from well beyond the city limits. And within a decade the two were engaged once again, this time expanding the facility to encompass an entire city block with what became a five-star luxury hotel, the finest accommodation between Seattle and Minneapolis. Opening in September of 1914, the Davenport Hotel was inspired by the great architects of France, England and Spain, and it was this international flavor that drew guests from around the world.

Cutter chose to adorn the exterior of the hotel with a combination of local brick from **Washington Brick & Lime Co.** and creme-colored architectural terra cotta, the latter featuring sculpted busts of knights in armour, the heads of Rocky Mountain Bighorn Sheep among the more generic designs.

After many years of high-class service, Louis Davenport finally sold the hotel in 1945 and, sadly, after a number of uninspired owners, the hotel was closed in 1985. Local developers Walt and Karen Worthy purchased the property in 2000, spending two years and over \$40 million to bring the property back to its original grandeur.



**“The Tracks
We Leave Behind:
Fragments
Through Time”**

**By Betsy Schulz
2008-2009**



View looking south along the railroad tracks.



View looking north along the tracks.

The historical column murals were conceived to help raise public awareness of San Diego history. The goal is to encourage people to learn more about our past and then use their understanding to be more interested and concerned community members.

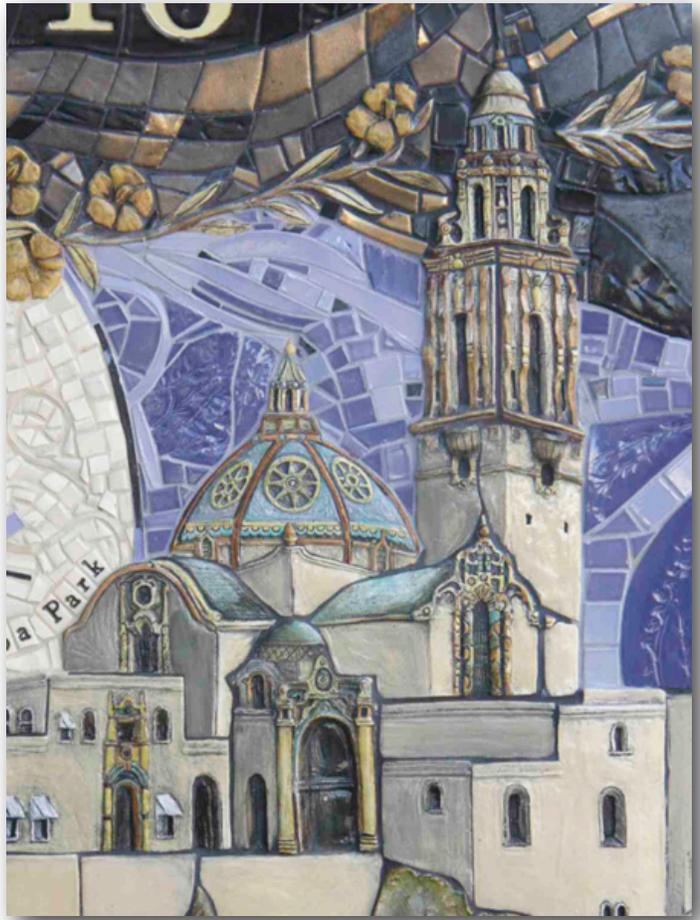


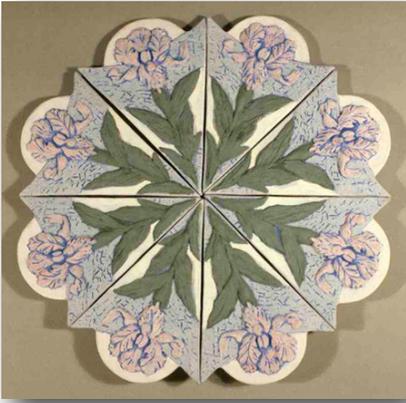
“The Tracks We Leave Behind” (continued)

The series of ten 4-sided columns, each side fitted with a 2' x 5' panel, depicts the history of San Diego. Handmade, silk-screened image tiles, sculpted tiles, and broken tile mosaics were applied to cement board with thin-set mortar, then grouted in the artist's studio.

The overall feeling of each era of history is artistically depicted through imagery with small sections of supporting text. Each Column represents a different period in San Diego history. Not intended to be a complete time line, the murals provide “glimpses” of history that best represent the feeling of the times as interpreted by the artist. In many cases the familiar imagery speaks for itself.

Location: Track side of the Sapphire Tower, between W. A and W. Ash Streets, San Diego. See adesigngarden.com.

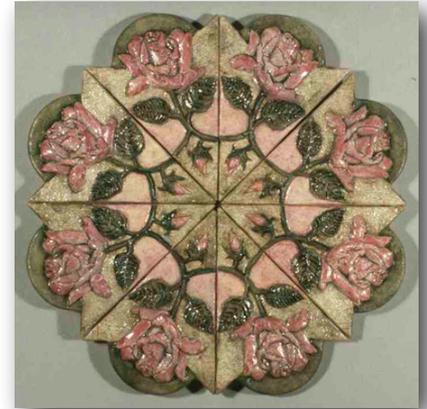




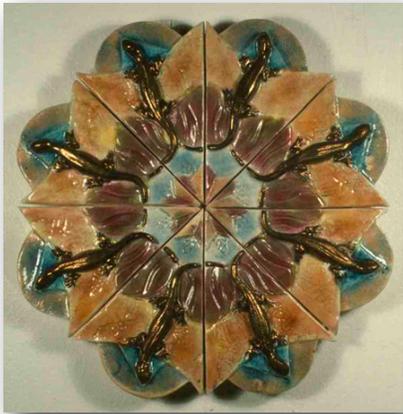
Kathy A. Harris

1949 - 2011

A wildflower in the garden of tile!



With a MAT from RISD and a MFA from Pratt, Kathy decided to make tiles, initially from her home in Philadelphia and later in Wayne, Pennsylvania. Responding to the control and universality of geometric forms, she designed pieces that could be combined and recombined to create different shapes and arrangements to meet the need of the allotted space. Each tile was made by hand and colored by hand, giving each tile its own character. Using a sculptors' stoneware clay fired to 2200 degrees, her tiles were suitable for walls and floors, inside and out.



“It was important to continue my artwork that helped with my depression and kept me sane. In the fall of 1999 I was admitted to Pennsylvania Hospital where Dr. Gordon Baltuch implanted electrodes in the subthalamic nucleus of my brain and connected them to pacemaker-like stimulators in my chest. The end result of becoming a ‘bionic woman’ was the disappearance of the worst of my Parkinson’s symptoms.

“I was 33 when I realized that something was wrong. I wasn’t using my left hand, my left foot developed cramps and my left arm wasn’t swinging when I walked. In the time span of 17 months my life changed completely. I finished my master’s degree, got married, had a baby and was diagnosed with Parkinson’s disease. Dyskinesia ensued followed by breast cancer. The cancer diagnosis was easier to handle than the Parkinson’s as the cancer would either kill me or be cured.



“My dyskinesias are gone, my balance has returned, and I have not fallen since surgery. I can go to restaurants and eat like a normal person. I can get up from a chair and walk smoothly. My posture is erect, my speech has improved and my sense of humor has returned. My husband and I are again hopeful and are planning to live our lives to the fullest. Our son has seen me smile and laugh for the first time in his life.”

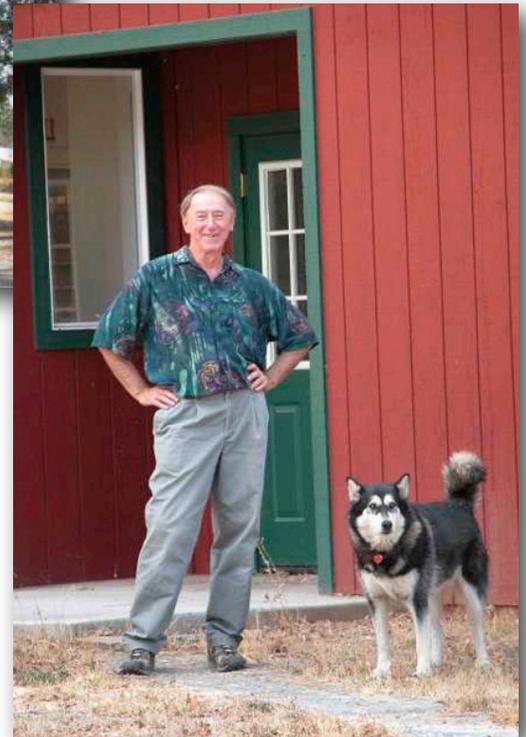




Terra Pacific Tileworks, Grass Valley, California.

“I distrust and devalue anything which emerges effortlessly. Therefore value is assigned only, but not always, to that which has been assimilated to an agonized ritualizing process of overcoming risk for self-acceptance.”

Born and raised in Fresno, educated at Fresno State and UC Berkeley, Rodger reluctantly slipped into the tile world in his early 30s. Ten years passed before he built a studio adjacent to his home in Bloomfield, formally establishing Rodger Dunham, Architectural Ceramics, where much of his creative genius blossomed, specifically his “autonomous ceramic panels, the making of which serve the personal imperative of the designer to experiment.” By the early '90s he was expanding his distribution nationwide as Terra Pacific Tileworks, producing more practical tiles for residential applications. Then with partner Caroline Courtright, the couple moved to Grass Valley where a new studio was built to enhance and ensure future production.

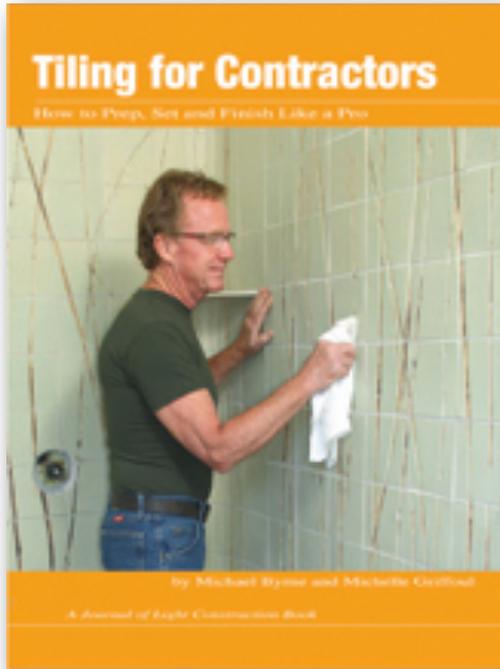


Rodger Dunham

1941 - 2011

This dear friend will remain forever in our hearts.





Tiling For Contractors **How To Prep, Set and Finish Like a Pro**

By Michael Byrne and Michelle Griffoul

Tiling is one of the most popular, beautiful, and durable finishes in a home. And when done properly, it's richly rewarding for the homeowner, and highly profitable for the contractor.

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Learn from the best. Best-selling author **Michael Byrne** has been a ceramic tile installer, contractor, consultant and industry expert for more than 40 years. He's also a popular speaker and instructor at countless seminars and trade shows each year. **Michelle Griffoul** is one of the most well-known artists in the ceramic tile industry. She also manufactures and installs hand-crafted mosaic and decorative tiles.

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