



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.

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)**

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.

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 20th 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 in 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]



Mermaid 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





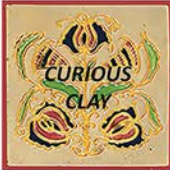



















A special thanks to Sally Malenka, Senior Objects Conservator at the Philadelphia Museum of Art, as well as to her colleague, Mary Anne Justice, curator, who worked together with Ella Schaap on the museum's Dutch tile collections for 40 years. Mary Anne has continued to build the collection of Dutch 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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TILE HERITAGE FOUNDATION

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