

TRENTON POTTERIES

Newsletter of the
Potteries of Trenton Society



Stoneware Symposium

Patricia A. Madrigal

The Potteries of Trenton Society, together with the New Jersey Historical Society, presented a day-long symposium on early New Jersey and New York stoneware. Held March 6 at the New Jersey Historical Society in Newark, the symposium brought together a diverse group of historians, archaeologists, collectors, and potters to share information on early stoneware. Nearly 70 people attended the event.

The day started off with refreshments and a chance for conference attendees to socialize. A display table had been set up with stoneware sherds from archaeological excavations at sites in Cheesequake, Trenton, and Ringoes, New Jersey and Manhattan, New York. The sherds gave attendees the opportunity to compare the wares from the different potters.

The first lecture of the day was by William B. Liebeknecht of Hunter Research, who presented an overview of 18th century New Jersey stoneware production. Mr. Liebeknecht discussed how 18th century potting expertise and the control of clay and marketing were concentrated in the hands of just a few families, such as the Morgan, Crolius and Remmey families. These "stoneware dynasties" faced competition from wealthy merchants who owned stoneware

manufactories but were not themselves potters. The merchants, such as William Richards of Trenton, represent an early departure from the family-based dynastic system and sowed the seeds of industrialization of the ceramic industry in New Jersey.

Richard W. Hunter, also of Hunter Research, followed with a presentation on William Richards, a Philadelphia merchant who, in the 1770s, owned a stoneware kiln in Trenton's port community of Lambertton. The kiln was recently excavated (see article in *Trenton Potteries*, [2000] Vol. 1, Issue 3) and a comprehensive sample of wasters and saggars was recovered. Recording the kiln and extensive historical research have allowed the characterization of Richard's stoneware pottery. Dr. Hunter's paper introduced William Richards and placed his stoneware pottery within the broader context of the port of Lambertton, described the kiln and its more distinctive products, and contemplated issues such as the likely markets served by this pottery and the relative invisibility of Richards wares in the archaeological record.

Brenda Springsted, an independent ceramic historian, presented a paper on her archaeological research at the Kemple pottery

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The Potteries of Trenton Society is a non-profit organization dedicated to the study and preservation of Trenton's ceramic past. Officers: President - Patricia Madrigal; Treasurer - Amy Earls; Secretary - Christy Morganstein. Board: Ellen Denker, Barbara Goldberg, Richard Hunter, Meta Janowitz, Jay Lewis, Emma Lewis, William Liebeknecht, Molly Merlino, George Miller, Brenda Springsted, Rebecca White. Newsletter Editor: Patricia Madrigal

Stoneware Symposium

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in Ringoes, New Jersey. The Kemple family operated a pottery producing earthenwares and gray saltglazed stonewares in the Germanic tradition. Ms. Springsted presented results of the archaeological excavations undertaken in the 1950s and 1970s. The 18th century Kemple pottery is particularly intriguing because these potters were working in the wilderness, away from cities or known clay sources, and they produced wares that are similar to the more well-known stoneware makers such as Morgan, Crolius and Remmey, and Staats. As is the case with Richards stoneware pottery, Kemple's wares are hard to define and find (both in the museum and antique worlds).

Meta Janowitz, of URS Corporation, presented her paper on the 18th century New York stonewares found during excavation of the African Burial Ground in Manhattan. The burial ground had been used in the late 18th and early 19th century as a waster dump, where potters, members of the interrelated Crolius and Remmey families, dumped wasters and kiln furniture. Analysis of the finds demonstrated that these early wares had more varied forms and more intricate decorations than the later wares. Dr. Janowitz also demonstrated that these early wares are more closely related to their Rhenish models than the later wares.

The papers were followed by a panel discussion. Ulysses Dietz, curator of Decorative Arts at the New-

ark Museum, served as moderator; the other panelists were Margaret Hofer, Curator of Decorative Arts at the New-York Historical Society; William Ketchum, author of five books on ceramics and a member of the faculty of New York University and the Folk Art Institute of the American Folk Art Museum; and Dan Bruhns, one of the foremost collectors of early American stoneware.

The panel touched on many topics, including the importance of archaeological research to our understanding of early American stoneware; the realities of museum curation, aquisition and de-accessioning; and the value of digital photography to research. After taking some questions from the audience, the panel adjourned. The day ended with a reception, where speakers, panelists and attendees mingled and discussed their interests in stoneware. All in all it was a very successful event.

The Potteries of Trenton Society received a minigrant from the New Jersey Historical Commission, a division of Cultural Affairs in the Department of State, to help defray costs of the symposium. It was the first collaborative effort between POTS and the New Jersey Historical Society. In the summer there will be more detailed information on the individual papers and panel discussion on our website (www.potteriesoftrentonsociety.org).

Early Earthenware Advertisements

Rebecca White

These advertisements from the *True American*, one from 1816 and the other dating to 1817, document the early earthenware or redware industry in Trenton. By 1816 both the McCully and Haster potteries were well established. The McCully family began manufacturing redware in the 1780s and, as noted in this advertisement, Joseph, Jr. had recently relocated the business to the south side of Union Street. Jacob Haster had been operating an earthenware manufactory since 1800, at the original location of the McCully pottery, behind the Lamb Tavern on North Warren Street just south of the intersection with Broad Street, Pennington Avenue, Brunswick Avenue and Princeton Road. More information on these two early manufactories will be the focus of an upcoming article.

(Advertisements courtesy of Vincent Maresca.)

**Earthen Ware
MANUFACTORY.**

THE Subscribers respectfully inform their friends and the public in general, that they have now on hand, a general assortment of Earthen Ware, of the best quality, which they will dispose of low, for Cash, or barter for Country Produce, at the Old Stand, recently occupied by Jacob Haster, where all orders from Merchants living in the country, will be thankfully received and punctually attended to.

JACOB HASTER & SON.
Trenton, May 2, 1817. 50-4f.

Figure 1: An 1817 advertisement from Jacob Haster earthenware pottery in Trenton.

Earthen Ware MANUFACTORY.



THE Subscriber returns his thanks to the public for the liberal patronage he has received since he commenced his business in Trenton, and informs them that he still carries on the Manufacture of various kinds of Earthen Ware, a few rods west of the Trenton State Bank, in Union Street, where he will be grateful for their custom, and will faithfully endeavor to merit its continuance by the goodness of his Ware—which he will sell at reduced prices, for Cash or Country Produce.

JOSEPH McCULLY, Junr.
Trenton, Nov. 18, 1816. 36-4f.

Figure 2. An 1816 advertisement from Joseph McCully pottery in Trenton.

Pottery Seminars at Eastfield Village, New York

Don Carpentier's nonprofit Historic Eastfield Foundation in upstate New York is sponsoring two ceramics workshops this summer as part of its 28th annual series of classes in traditional early American trades and historic preservation.

CERAMICS RESTORATION - Creating and Attaching Real Ceramic Replacement Parts. *June 21-23 (3 Days)*
Limit: 10 Students Fee: \$ 485.00

This course will be tailored to the individual needs of students, whether beginners or more advanced. Students should bring at least one project with them, preferably one that presents a real challenge or seemingly insurmountable problem. Each project will be considered and discussed, with demonstrations and practical work commenced. There will be an emphasis on Real Ceramics Restoration, so projects requiring the replacement of missing parts are suited to the course. Other restoration problems are welcome and appropriate attention will be given. It is intended that modeling, mould making and casting techniques for Real Ceramics Restoration will be demonstrated — much will depend on the needs of the students.

Instructor Brian Adams has been an independent scholar, professional potter and ceramics restorer in the U.K. since 1977.

BRITISH CERAMICS- Creamware and Pearlware -1740-1850. *June 25-27 (3 Days)* *Fee: \$ 445.00*

The development of creamwares and pearlwares in the mid-18th century was a direct result of the search by British pottery manufacturers to imitate and make a product that could compete with imported Chinese porcelains.

Creamware was the first truly refined form of British earthenware and not only did it change the direction of the industry, it also changed the pottery technology used to produce it and all subsequent wares. During this course we will explore the development of creamware and pearlware including changes in design, production technology, and methods of distribution. Exporting these new products to the United States also had a profound effect on what we used and what our potters produced.

Lectures and Demonstrations:

A History of British Creamwares - Thomas Walford, Editor, *Transactions of the English Ceramic Circle*, London, UK.

The Evolution of Diptwares during the Creamware-Pearlware Period - Jonathan Rickard, independent scholar and author, Deep River, Connecticut.

The pottery of George and Edward Phillips of Longport, Stoke-on-Trent, Staffordshire - Louise Richardson, independent scholar and research associate for ceramics at Strawberry Bank Museum, Portsmouth, New Hampshire.

The Chemistry of Period Pottery: The Changes in Bodies, Glazes, and Raw Materials During the Creamware-Pearlware Period - Don Carpentier, potter, independent scholar, and director of Eastfield Village.

The American Potters Response to British Creamwares and Pearlwares, 1770-

(Continued on page 5)

Pottery Seminars at Eastfield Village

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1860 - Diana Stradling, independent scholar, author, and antiques dealer.

A Conservator's View: A Close-up Look at the Conservation of Ceramics Showing what Should and what Should not be done to Damaged, Dttained or Previously Restored Ceramic Bodies - Echo Evetts, conservator of ceramics, collector, Fellow of A.I.C. and independent scholar.

British Creamwares and Pearlwares Found on New York City Sites, 1790-1820 - Meta Janowitz, Archeologist/Senior Materials Specialist, URS Corporation, Florence, New Jersey.

Creamware Figures, Modeling, Molding, and Assembling Techniques: A Demonstration - Brian Adams, practical potter, independent scholar and author, Devon, UK.

Throwing on an Old Kick Wheel: A Demonstration - Mark Shapiro, studio potter who fires a wood-burning kiln in Worthington, Massachusetts. Mark will use his old wooden kickwheel to recreate traditional late 18th and early 19th century English and American pots.

Participants are encouraged to bring interesting pots and shards to display and use for discussion in class.

The mystique of Eastfield Village comes from the unrelenting research of its potter/craftsman founder, Don Carpentier, who makes 18th and 19th century dipped ware, mocha, engine-turned, and shell edge reproduction pottery. He also restoring and furnishing his collection of 20 18th and

19th century buildings. The first of these, a blacksmith's shop, was moved into his father's "east field" in 1971. The period of interest is 1787-1840, and the buildings include a Greek Revival church where the lectures are held, a 13-room 18th century tavern, a 19th century tavern, a country store, and buildings devoted to carpentry, tinsmithing, printing, and shoemaking.

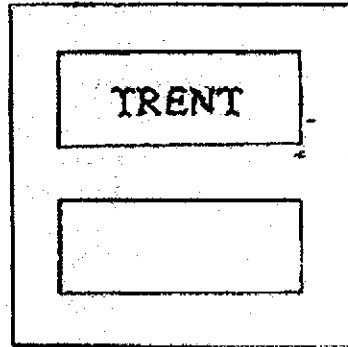
Students are encouraged to live in the taverns free of charge during their courses, but please note that accommodations are primitive (rope beds with straw and feather ticks, pump water, outhouses, no showers or electricity in nonresidential buildings). Each resident should bring ten 10-inch white candles. A list of nearby motels and bed-and-breakfast can be supplied for those who prefer more modern accomodations. Meals may be prepared in the tavern's fireplace and brick oven or can be purchased in town.

Registration is first come, first served. A nonrefundable deposit of 50% of the tuition must accompany registration; the remainder must be received by Eastfield no later than 3 weeks before the workshop begins, or the registrant will lose both the deposit and space in the class. Travel directions will be mailed upon receipt of full payment. No refunds available after 6 weeks prior to commencement of the workshop. For class and registration information, visit greatamericancraftsmen.org/workshops/classes.htm or contact

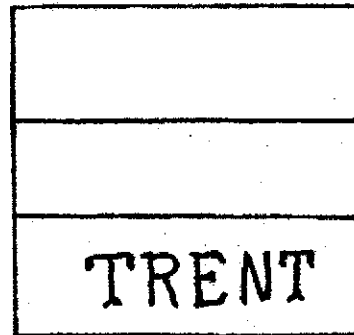
Don Carpentier
104 Mud Pond Rd.
East Nassau, NY 12062

The Trent Tile Company: Tile Backs

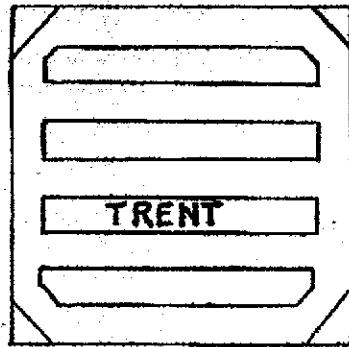
A series of illustrations of the marks on the backs of tiles manufactured by the Trent tile Company will be run in upcoming issues of Trenton Potteries. The drawings shown here were made from photos, photocopies and other material supplied to the author by many dealers, such as Antiques Articles (N. Billrica, MA) and Olde Good Things (New York City), who allowed made available their stocks of tiles, as well as tile historians, such as Helen Henderson of Keyport, NJ and Michael Sims of Zanesville, OH, who sent information on tile backs. None of the tile backs illustrated in Volume 4, Issue 4 are duplicated here.



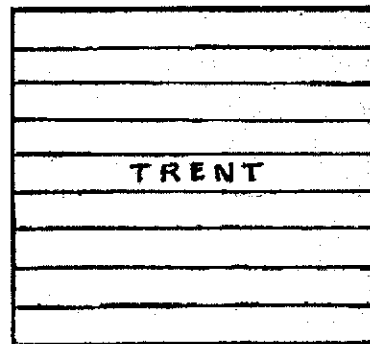
6" dust-pressed, molded relief tile with a raised mark in one of two recessed areas



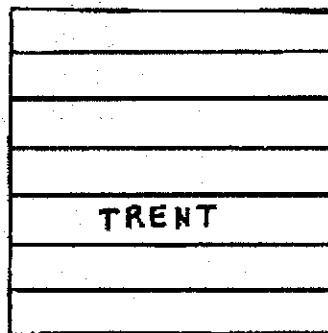
1 1/2" dust-pressed, molded relief tile; 7/16" raised central bar; raised mark in one of two recessed bars



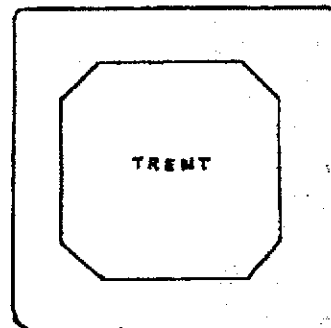
4 1/4" and 6" dust-pressed, monoglazed and molded relief tiles; recessed corners; raised mark in one of four recessed areas



4 1/4" dust-pressed, molded relief tile with a raised mark in one of five recessed bars

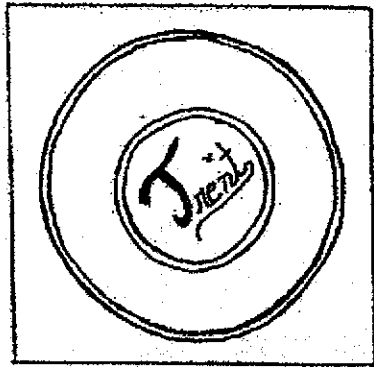


3" dust-pressed, molded relief tile with a raised mark in one of four recessed bars

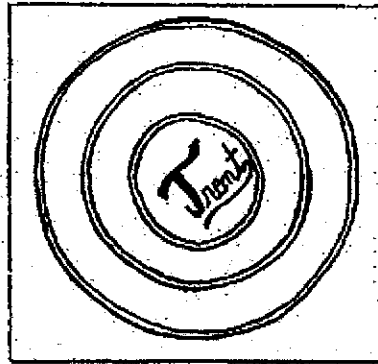


2 7/8" molded relief, portrait stove tile; recessed octagonal area with raised mark

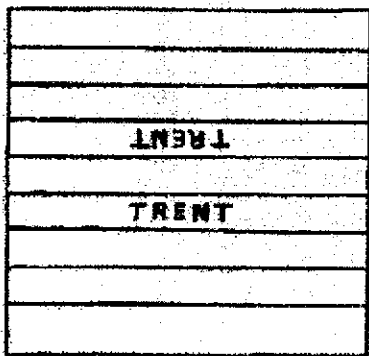
The Trent Tile Company: Tile Backs



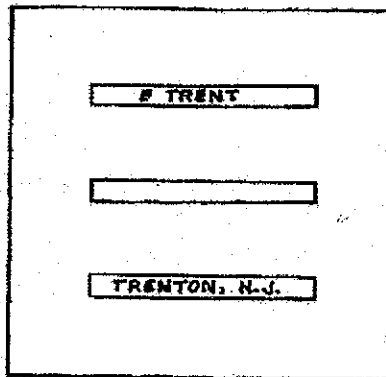
4 1/4" dust-pressed, molded relief tile with two thin concentric rings; raised cursive "TRENT" in a central circular area



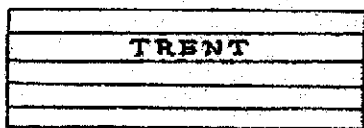
6" dust-pressed, molded relief tile with three thin concentric rings; raised cursive "TRENT" in a central circular area



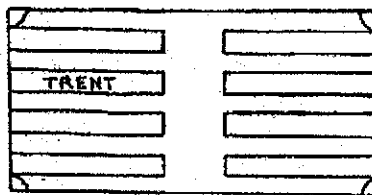
4 1/4" dust-pressed, molded relief tile with raised marks in two of four recessed bars



6" dust-pressed, molded relief tile; raised marks in shallow, recessed bars (some of the letters are missing)



6" x 2" dust-pressed, molded relief border tile; raised mark in one of two recessed bars



6" x 3" dust-pressed, mono-glazed wall tile with recessed corners and eight recessed partial bars; raised mark in one recessed bar

We're on the web! Check us out at
www.potteriesoftrentonsociety.org

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Email: president@potteriesoftrentonsociety.org

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Trenton, NJ 08608

Potteries of Trenton Society

POTS Membership

Membership in the Potteries of Trenton Society is open to all interested in Trenton's pottery industry and the ceramic products manufactured here. We welcome pottery workers, historians, archaeologists and collectors. Your contribution is used to support newsletter, lecture, meeting, and conference costs.

Annual Memberships:

_____ Regular (\$20) _____ Couples (\$25) _____ Students (\$15, with ID) _____ Seniors (\$15)

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Florence, NJ 08518