



Ima Hogg Ceramic Circle  
Donations

**1982 Gift to Bayou Bend Collection  
Jefferson S. Nash Pottery Jar**



**Texas Stoneware Jar**

Alkaline-glazed stoneware

Jefferson S. Nash Pottery, Jefferson, Texas, c. 1850

[B.82.2](#)

Located in the Texas Alcove

“As American territory extended westward, many Edgefield potters migrated in the same direction, settling in Alabama, Mississippi, and Texas. In 1849 Jefferson S. Nash published a notice in the Edgefield Advertiser that he was tentatively planning to leave for Texas in February. Nash himself was not a potter, but rather a farmer and the proprietor of an iron foundry. However, the 1850 census for the Marion County area lists J. N. Gibbs, born in South Carolina, as living in the house next to Nash. No occupation is cited, but the possibility exists that Gibbs was a potter who brought the Edgefield potting and glazing traditions with him to Texas and produced the pottery for Nash. Nash's storage jar is certainly reminiscent of the forms and glazes so closely identified with the Edgefield district.”

Book excerpt: David B. Warren, Michael K. Brown, Elizabeth Ann Coleman, and Emily Ballew Neff. *American Decorative Arts and Paintings in the Bayou Bend Collection*. Houston: Princeton Univ. Press, 1998.



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**1988 Gift to Bayou Bend Collection  
English Armorial Plate**



**English Armorial Plate with Red Transfer Print**

Salt-glazed stoneware with red transfer motto,  
Staffordshire, England, 1755-1765

[B.88.25](#)

Located in the Ceramics Study Room, Cabinet G, Shelf 2

English plate with Latin motto, "Quod ero spero" (I hope that I shall be.) Red transfer printing in the 18<sup>th</sup> c. was rare. This rarity was because the red ink used in the transfer printing process sometimes changed color during the heat of the kiln. A true red color was difficult to achieve.



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**1990 Gift to Bayou Bend Collection  
Wm. Bloor's East Liverpool (Ohio) Parian Pitcher**



Porcelain (Parian ware) Pitcher, Wm. Bloor's East Liverpool United States Porcelain Works, Ohio, c. 1861-1862

[B.90.15](#)

Located in the Ceramics Study Room, Cabinet L, Shelf 4

Like many American pottery proprietors, William Bloor was somewhat peripatetic, moving from New Jersey to Ohio and back again a number of times. His East Liverpool, Ohio, pottery was only in business for two years, yet he was able to produce quality glazed porcelain and Parian ware. Perhaps with an eye toward marketing, the tulip pattern, as shown here, is drawn on English prototypes, and Bloor's diamond-shaped mark consciously emulates the English mark of registry.

Related Examples: New Jersey State Museum, Trenton (Frelinghuysen 1989, no. 46).

Book excerpt: David B. Warren, Michael K. Brown, Elizabeth Ann Coleman, and Emily Ballew Neff. *American Decorative Arts and Paintings in the Bayou Bend Collection*. Houston: Princeton Univ. Press, 1998.



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**1994 Gift to Bayou Bend Collection  
English Agate Ware Knife and Fork**



English Agateware Knife and Fork  
English earthenware (agate ware), c. 1740-1760

[B.94.6.1.2](#)

Located in the Ceramics Study Room, Cabinet I, Shelf 4

Metal knife and fork with decorative earthenware handles. The decorative elements of the clay include two primary colors of cream and golden yellow, creating a unique and difficult to achieve agate ware design.



Ima Hogg Ceramic Circle  
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**1995 Gift to Bayou Bend Collection  
Enoch Wood & Sons Tureen and Underplate**



**Enoch Wood & Sons Tureen and Underplate**  
English earthenware with blue transfer print, 1819-1846

[B.95.7.1.2](#)

Located on the Glazed Porch

This gift was given in honor of O.B. Dyer, commemorating his 30 years as an employee of Bayou Bend. Transfer print design is based on a work by artist Alexander Robertson.



Ima Hogg Ceramic Circle  
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**1995 Gift to Bayou Bend Collection  
English Plate**



English Plate

“A Present from the Staffordshire Potteries”

English earthenware with blue transfer print, 1820

[B.95.6](#)

Located in the Ceramics Study Room, Cabinet K Shelf 1 (Top)



Ima Hogg Ceramic Circle  
Donations

**1997 Gift to Bayou Bend Collection  
United States Pottery Co. Pitcher**



United States Pottery Co. Parian Porcelain Pitcher  
Bennington, Vermont porcelain (Parian), 1852-1858

[B.97.17](#)

Located in Storage

United States Pottery Co. was the first U.S. factory to produce Parian wares in America. The pattern on the pitcher is "Climbing Rose" pattern. The pitcher is divided into eight panels with rose vines encircling the entire pitcher, climbing towards the spout. An identical pitcher was displayed at the Crystal Palace Exhibition in New York City in 1853.



Ima Hogg Ceramic Circle  
Donations

**2001 Gift to Bayou Bend Collection  
Guadalupe Pottery Four-Gallon Jar**



Guadalupe Pottery Four-Gallon Jar  
Alkaline-glazed stoneware, Seguin, Texas, c. 1857-1869

[B.2001.9](#)

Located in the Texas Alcove, Left Alcove Shelf 3

Most often, enslaved black men and women are imagined as working in plantation fields. Yet many enslaved people were skilled craftsmen trained by their owners or local artisans. The work was a vital part of the pre-Civil War South's economy, as shown by the success of Guadalupe Pottery where this piece was made. White slave owner John M. Wilson Jr., originally from North Carolina, established the Guadalupe Pottery Company in Guadalupe County, Texas, in 1857. The Southern-style kiln and ash glaze used on many Wilson pieces reflect pottery practices in Edgefield, South Carolina, where the potter who trained Wilson's slaves probably learned his craft. Wilson's slaves seem to have worked mostly as field hands, developing their pottery skills when the plantation work allowed. Even though they did not work full-time as craftsmen, their ability to produce excellent pottery led to high demand. After slavery ended Wilson's most talented potters left to establish their own company, H. Wilson & Co. Pottery. This company was the first known African American-owned business in Texas.





Ima Hogg Ceramic Circle  
Donations

**2006 Gift to Bayou Bend Collection  
Broome Bust of Benjamin Franklin, 1876**



**Bust of Benjamin Franklin, 1876**

Biscuit or Parian porcelain, Trenton, N.J.

Ott & Brewer (maker) and Isaac Broome (artist), 1876

[B.2006.5](#)

Located in the Ceramics Study Room, Cabinet L, Shelf 2

Isaac Broome, an American sculptor, and ceramic modeler produced designs for the pottery firm Ott and Brewer, which seem to have been interpreted exclusively in Parian ware. This medium, an unglazed porcelain, captures sculptural detail with an immediacy that cannot be realized with glazed porcelain. Because of these qualities, Parian was often employed as a medium for reproducing sculpture. Today, Broome is best known for his monumental pieces. A number of these were intended for the Centennial International Exhibition of 1876 in Philadelphia's Fairmont Park—an event that ceramic historians credit as having the greatest impact on the development of American porcelain.

While Broome created his figure of Franklin in 1876, there is no record of it being exhibited at the Philadelphia Centennial; however, it seems reasonable that Ott and Brewer would have included a likeness of the city's most famous son in their display. The following year, a version was exhibited at the American Institute Fair in New York City, as evidenced by a glass plate negative that descended in the Broome

family. It is possible that this portrait may have been an artist's model rather than a finished version. Rather than Parian, which is characteristic of Broome's finished figures, the bust is a light gray biscuit. Furthermore, it is not marked by Ott and Brewer, but, instead, is hand incised on the reverse: BROOME. / Sc. / 1876. These aspects distinguish this version from the known Parian examples.



Ima Hogg Ceramic Circle  
Donations

**2016 Gift to Bayou Bend Collection**  
**17<sup>th</sup> c. English Dish**



17<sup>th</sup> c. English Dish

Tin-glazed earthenware, probably England, c. 1665-1695

[B.2016.3](#)

Located in the Kilroy Lobby Case A Shelf 1 (top)

The 12 ¾" dish is decorated with a blue dash rim with a wide foliate border surrounding a flower wheel center. The dish was part of the important collection of English delftwares known as the Longridge Collection, ceramics assembled by Syd Levethan. The Longridge Collection was considered the most comprehensive collections of English delftware and slipware of the 17<sup>th</sup> and 18<sup>th</sup> c. When Christie's promoted the auction, the collection was billed as "one of the finest collections ever offered at auction."

*In 2016, in celebration of the organization's 40th anniversary, the Ima Hogg Ceramic Circle very generously made possible the acquisition of an important addition to the Bayou Bend Collection's holdings of early English delftware, a large dish with boldly painted geometric decoration. The dish was offered at auction by Skinner in Boston, who were selling it on behalf of Virginia collector Troy Chappell, well known for his meticulous and scholarly approach to English pottery. Before Troy Chappell owned it, the dish had been in the noted Longridge collection and was illustrated in the two-volume catalogue of that collection by Leslie Grigsby. After the auction at Skinner, the trade publication Antiques and the Arts Weekly reported that four institutions made purchases at the auction. Although Troy Chappell's collection included a wide variety of English pottery, delftware held a special attraction for him. He wrote of his collection that "If I were to begin today, I would concentrate on English delftware... I find delftware refreshing because of its variety of designs, colors, and shapes in a medium easily reflecting the touch of an individual potter or decorator."*

*Indeed, Troy Chappell's dish added a new dimension to Bayou Bend's delftware collection precisely because of its decoration. The collection had included large delftware dishes, some with figural decoration, such as a dated example commemorating a marriage in 1685 (B.57.60), and others with royal portraits, such as a Dutch example featuring William III (B.59.122). The dish acquired with funds provided by the Ima Hogg Ceramic Society represents a distinctly different mode of delftware decoration that was previously unrepresented in the collection: bold, abstract, and geometric. The work was deftly executed by an accomplished painter, with design elements crisply rendered against the background, giving striking clarity to the overall effect. Made for everyday use rather than for display, it is also a rare survival. The dish was initially displayed in the Murphy Room at Bayou Bend, but is now on view in the Lora Jean Kilroy Visitor and Education Center.*

*-Comments by Bradley Brooks, Curator of the Bayou Bend Collection*



Ima Hogg Ceramic Circle  
Donations

**2021 Gift to Bayou Bend Collection  
2 Tucker Pitchers**



**Pair of Pitchers**

Hard-paste porcelain with enamel and gilding  
Tucker China Factory. American, active 1826–1838

[B.2021.5.1,.2](#)

Located in the Dining Room

During the 1820s and 1830s, imported wares dominated the market in the United States for fine ceramics: English, French, and Chinese goods were prominent. In this climate, William Ellis Tucker of Philadelphia in 1826 began a firm to manufacture porcelain. With the help of outside investors, he succeeded in making fine quality tablewares and decorative pieces, with most designs influenced by contemporary French wares. Unfortunately, it was a costly and demanding business, and financial struggles continued. A nationwide financial panic in 1837 contributed to the company's demise in 1838.

These two pitchers, in Tucker's popular "vase" shape, feature three fanciful riverside landscape scenes, each framed by bands of gilding and surrounded by flowers and gilt foliage. When turned with their spouts facing away from one another, the same scene is visible on each pitcher.

The Bayou Bend Collection, museum purchase funded by the Ima Hogg Ceramic Circle in honor of their 45th anniversary and in anticipation of their 50th anniversary