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FOREWORD

THE BRIAN AND EDITH HEATH/ HEATH CERAMICS COLLECTION

This book is a testament to the life and work of Edith Heath but also to the power of primary resources and the incredibly important yet often overlooked work of archivists. In 2011, the Brian and Edith Heath/Heath Ceramics Collection was donated to the Environmental Design Archives at the University of California, Berkeley to honor the 100th anniversary of the birth of Edith Heath. The gift began with a phone call from Jay Stewart, collection donor and Heath Trustee. Stewart contacted the Environmental Design Archives on the suggestions of three colleagues: a historian, a landscape architect who had written on the work of Heath's friend and colleague Robert Royston, and a midcentury modern objects expert. As expected, there was some question about how her papers would fit within the Archives' collecting policy dedicated to documenting the designed environment. However, the importance of Heath's groundbreaking designs, along with the significant role she played in both the design community of California and the field of ceramics, made acquiring her collection incredibly exciting and left no doubt concerning the value of the collection or its place in the Archives.

The main collection was received in 2011; however, smaller donations continued through 2019.¹ Physically, the material came from a variety of locations, including a portion that had been archivally processed in Canada, records stored at public storage facilities, additional gifts from the donor, and records and artifacts housed at the Heath Ceramics factory in Sausalito.

The Brian and Edith Heath/Heath Ceramics Collection of personal papers, company records, objects, and works of art comprises an extraordinary testimony to the lives of the Heaths and the history of Heath Ceramics. The documentation also provides views into the social, cultural, and business history of the 20th century. To provide access and maintain the integrity of the material, the collection is organized into series that include personal papers, professional papers, and business records. Generous grants from the Brian and Edith Heath Foundation supported the archival processing.

The collection documents the personal and professional lives of Edith and Brian Heath, focusing primarily on Edith Heath's family, education, work as a teacher, professional career, and exhibitions. The personal papers include correspondence, student work, travel slides, property records, photographs,

View of the Heath Collection at the EDA, UCB, 2019, photograph by Jason Miller.

Overleaf: "A Day in the Life of Edith Heath," book created ca. 1985 using photographs taken by Lisa Stephens in the 1970s, Heath Collection, EDA, UCB.





CUTTING MASTER
BLOCK FROM
WHEEL MOLDS
WILL BE MADE



FROM A HAND-
ROLLED CLAY -
A VESSEL
EMERGES -
A SKETCH OF
AN IDEA FOR
PRODUCTION -
MADE ON POTTERS
WHEEL



A PROBLEM WITH A GLAZE -
CHECKING SPECIFIC GRAVITY
AND VISCOSITY -

GROUTING A
TILE PANEL
MADE FOR FUN

A DAY IN THE LIFE OF Edith Heath

THE HAND IS THE EXTENSION OF MIND
A TOOL IS AN EXTENSION OF BOTH

3

"JIGGERING"
MOLDS USED IN
PRODUCTION

financial and medical records, and clippings that focus on Edith Heath as an artist who expressed herself through the medium of clay, not as the designer/owner of Heath Ceramics. The professional papers contain correspondence, material from her years as a teacher, writings, and audiovisual materials consisting of two video albums showing Heath's creative endeavors and recordings of a series of interviews. In addition, this series contains material documenting her involvement in professional organizations and conferences, extensive exhibit participation, and awards. Edith Heath was both a prolific ceramicist and a visual artist. The Brian and Edith Heath/Heath Ceramics Collection includes a number of her works on paper, such as sketches, paintings, and prints, as well as examples of stoneware from throughout her career.

Edith Heath: Philosophies



Heath scholar Rosa Novak doing research at the Heath Collection, EDA, UCB, 2019, photograph by Chris Marino.

A wonderfully comprehensive collection revealing both corporate and personal relationships with colleagues, clients, customers, and staff, the company records of Heath Ceramics provide a window into this remarkable woman-led business. The files include administrative records, correspondence, financial records, photographs, slides, drawings, production records, prototypes of tile and dinnerware, early examples of Heathware, and even samples of clay buttons. The breadth of the marketing records illustrates the nature of domestic consumption in the latter half of the 20th century through brochures, advertising, and price lists for the items produced by Heath Ceramics. Information on the Sausalito plant includes architectural plans by Marquis & Stoller, such as details for the unique roof design and interior layouts designed by Edith Heath. These records document the products and operations of Heath Ceramics, such as how the business operated

daily to produce its dinnerware and tile lines as well as several custom projects and partnerships. Detailed charts and graphs on styles and items sold demonstrate the company's overall business development and Edith Heath's knowledge of her product lines. The small portion of the collection concerning Heath Ceramics' factories in Tahlequah, Oklahoma, and Ione, California, and partnership with its longtime distributor N. S. Gustin Company document several important, if not always successful, business endeavors.

Since its acquisition and archival processing, the Brian and Edith Heath/Heath Ceramics Collection has been used frequently by students, scholars, and curators for research papers, books, scholarly articles, lectures, and exhibitions. Such enthusiastic use illustrates how primary sources are transformational to scholarship and the scholars who use them. The authors' unexpected discoveries in this archival collection have taken research in entirely new directions, allowed for the creation of alternative narratives, and uncovered rich, yet previously unknown, stories of people, places, and things. These new narratives also lay the groundwork for future scholarship.

In the fall of 2018, Jay Stewart and Jennifer Volland approached the Archives about the Heath book project becoming a part of the Berkeley Design Books series. Started in 2004 by Professor Emeritus Marc Treib and then-Curator Waverly Lowell, the series produced seven books promoting historical and critical scholarship on subjects drawn from the holdings of the Environmental Design Archives. Given the incredible collections held by the Archives, the interest and personal ties so many of us have to Heath Ceramics and its history, and the fact that only one of seven Berkeley Design Books focuses on women designers, the Archives was thrilled to embrace the project and relaunch the series with *Edith Heath: Philosophies*.

This massive undertaking would not have been possible without the help of many individuals, institutions, and organizations. The project's editor, Jennifer M. Volland; authors Catherine Bailey, Allan Collier, Drew Heath Johnson, Waverly B. Lowell, Chris Marino, JC Miller, Julie Muñoz, Rosa Novak, Robin Petravic, Ezra Shales, Mara Holt Skov, Jay Stewart, Brian Trimble, Emily Vigor, and Jennifer M. Volland; the Heath Foundation; the publisher, Information Office, and its design team, Derek Barnett, Stephanie Rebick, Rachel Topham, and Emma Walter; peer reviewers Norbert Schürer and Andrew Shanken; and copy editor Bonnie Lovell have all devoted much time and energy and profoundly influenced the direction of the book.

Curator Emerita Waverly Lowell acquired the large, complex collection, and Archivist Jessie Durant processed it, enabling the incredible research contained in this book. Environmental Design Archivists Katie Riddle and Emily Vigor worked with the authors during research visits and cataloged items for digitization. Jason Miller, Director of the CED Visual Resources Center, digitized the material held by the Archives for the publication. Funding for the book was made possible by a crowdfunding campaign, receiving overwhelming support from across the country, Europe, and Canada.

Chris Marino and Waverly B. Lowell

1. Before coming to the Environmental Design Archives, the collection was held by the Brian and Edith Heath Foundation, established in 2007.