Inventory of the Brian & Edith Heath/Heath Ceramics Collection 2011.-12011-1

Jessie Durant
Arrangement and description of this collection was funded by a grant from the Heath Foundation.
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URL: http://archives.ced.berkeley.edu/
Edith [Kiertzner] Heath was born on May 25, 1911 (official birth certificate date, alternative date is May 24, 1911) in the farming community of Ida Grove, Iowa the second of seven children born to Danish immigrants. Early in life Edith often took on a mothering role with her siblings, a theme that would continue throughout her life and laid the foundation for her decision to become a teacher. Brian was born in October 6, 1913 in Bridgeport, Connecticut. At the age of 20, Edith began taking classes at the Chicago Teachers College from 1931-1934. While in school, she lived in the Howell Neighborhood Settlement House where she taught for room and board. Upon graduating she worked for the WPA's Federal Art Project, teaching art in the settlement houses around Chicago. Edith simultaneously enrolled part-time at the Chicago Art Institute (1934-1940) taking classes that inspired her love of art, especially working with clay. In 1938, while working for the Federal Art Project at a summer camp in Batavia, Illinois Edith met Brian; he was employed as a social worker for the Red Cross. The pair married later that year. In 1941 the couple moved to California, settling in San Francisco. Edith taught children's art classes at the Presidio Hill School while taking courses at the San Francisco Art Institute and studying ceramic chemistry at the University of California, Berkeley Extension. It was here she began developing the deep understanding of raw materials that prompted her to experiment with clay and glaze formulas throughout her career. At the beginning, Edith and Brian would drive to different clay pits to gather materials that she would experiment with in the kitchen of their Julia Morgan designed San Francisco apartment. A chance meeting with the acting director of the San Francisco Palace of the Legion of Honor at a San Francisco gallery led to Edith's first solo show Ceramics in 1944. It was this exhibit at the "Legion" that attracted attention from Gump's, a San Francisco department store. A store with exclusive clientele, Edith was offered space in their ceramics studio to create handmade pieces fro them to sell. In 1946 Brian and Edith with Eral and Kenny Leek bought a barge, the Dorthea, had it docked at the Sausalito shipyard, and designed and built living spaces on it. Three years later they moved it to Paradise Drive on the shores of Tiburon where Edith, in collaboration with landscape architect. Robert Royston, designed the outdoor living spaces. This houseboat attracted much attention in the local and design community. Eventually, the Heaths bought out the Leeks and developed the property to include the barge, gardens, tennis court and tennis house. Once in Sausalito they expanded their business and ramped up production with the introduction of the jigger wheel. Brian and Edith worked together to run Heath Ceramics and turned it into an internationally known brand with a reputation for creating high-quality, durable, modern dinnerware and architectural tile. Their work and personal lives were tightly intertwined with much of their time devoted to running the business. Edith had no desire to retire and Brian
would not retire without her. In 1985 they moved to a condominium and sold the Paradise Drive property in 2001. They continued to participate in the company late into life. Brian died on June 24, 2001. The company was sold in 2003 and Edith died in 2005.


Company History
Edith Heath and her husband, Brian started Heath Ceramics in 1944. That year production began in a San Francisco ceramics studio owned by Gump's department store. This came about as a result of Gump's personnel seeing Edith's show at the Palace of the Legion of Honor and recognizing the uniqueness and quality of her ceramic designs. Edith had a strong vision for the modern dinnerware the company would produce and took charge of design and production, while Brian managed the business. They took pride and care with the clay and glaze materials to create a strong, durable, and attractive product in an economically and environmentally sustainable manner. In the beginning, items were hand-thrown on the wheel, but Brian developed a mechanical jigger and plaster molds that mechanized production and allowed for the expansion of production. In 1945, Brian found a large loft workspace in Sausalito to meet the Heath's needs for their expanding ceramic operations. As staff and orders increased in volume more space was required quickly. They purchased land on Gate Five Road in Sausalito and set about designing the ideal factory space. Edith helped design the groundbreaking factory in collaboration with the architecture firm of Marquis & Stoller. She had very specific ideas about what she wanted to make the building an efficient workspace. The landscape was designed in collaboration with Robert Royston. Completed in 1959, the factory continues to operate as the main site of production. Edith often spent long hours working in the factory, perfecting her clay and glaze formulas and designs. Drawing inspiration from her raw materials, she let the clay and the glazes work together to make the pieces that are the face of her legacy. For the first five years Heath produced twelve core pieces: a six piece place setting, two serving bowls, creamer and sugar, salt and pepper, and a platter. They later added the teapot and the ashtray as well as casseroles in five sizes. Over time Edith developed innovative pieces and lines to add to the collection based on her creative whims and market demands. Among the most popular are the Coupe, Sausalito and Rim lines. She also produced a line of sushi ware, a buffet service, and a line for Wedgwood, in addition to requests for custom pieces. The iconic Heath ashtray came out of Brian's desire to have an ashtray that would hold his lit cigarette while on the phone. He found a bowl before it was fired and cut the V-shaped notches into the edge. The Seattle fire marshal dubbed these "safety" ashtrays and required every public building to have one. People gave the ashtrays as hostess gifts and wedding presents, and it was widely used in publicity photographs for architects and design magazine spreads. By 1958 Heath Ceramics began experimenting with architectural tiles achieving the same quality, durability and style as the dinnerware. The unique and custom sizes, shapes, colors and versatility of her tiles made them the top choice for architects throughout the country. Whenever possible Edith got involved working closely with designers and architects in the application of the tile to specific projects. The utilization of Heath tile on the Norton Simon Museum (formerly the Pasadena Art Museum) illustrates this collaborative model and won Edith the AIA Industrial Arts Medal in 1971. In the 1980s Heath Ceramics expanded their tile production to a plant in Tahlequah, Oklahoma. Under the management of her sister Anna Jane, Edith intended the plant to be the center of tile production while providing much-needed jobs in the area. Unfortunately this venture did not last due in part to the distance and the plant closed in 1989. However, Edith continued to explore the world of architectural tile and ways to use ceramic extrusions in the built environment. Edith also experimented with extruded tiles in an attempt to develop a viable alternative to building with wood. She purchased land in Ione, California in 1995 with the intention of making it the site of production of extruded tile. However, this never came to fruition and the property was sold in 2001. Throughout the years they collaborated with various artists, architects, companies and designers to produce a range of special edition dinnerware sets and tile installations. Heath dinnerware and tile can be found in restaurants, residential and commercial buildings, and cultural institutions worldwide. As his health declined, Brian's participation in Heath Ceramics dwindled. Edith continued to play a large role in the company until it was sold in 2003 to Robin Petravic and Cathy Bailey. Sources: Heath, Edith, Tableware and Tile for the World, Heath Ceramics, 1944-1994, typescript of an oral history conducted 1990-1992.1994 by Rosalie Ross, Regional Oral History office, The Bancroft Libray, University of California, Berkeley, 1995, 411 pp.

System of Arrangement
The Brian and Edith Heath/Heath Ceramics Collection spans the years 1911-2010 (bulk 1940-2000), and includes personal records created by Brian and Edith as well as business records that document the history and operation of Heath Ceramics. The main focus of the collection is on Edith. The collection is arranged into nine series: Personal Papers, Professional Papers, Office Records, Project Records, N.S. Gustin, Ione Factory, Tahlequah Factory, Art and Artifacts, and Additional Donations.

Scope & Contents Note
The collection documents the personal and professional lives of Brian and Edith Heath, including their home and travels but the main focus is on Edith’s family, education, work as a teacher, professional career and exhibitions. It also documents the daily operations of Heath Ceramics. The Personal Papers series is made up of subseries that contain biographical information, correspondence, student work, travel materials, financial and medical records, property records, photographs, slides, and clippings. Professional Papers contains correspondence, writings about Edith, two video albums showing Edith's creative endeavors, as well as material documenting her involvement in professional organizations and conferences, extensive exhibit participation, and awards. The series also contains Edith's professional papers from her years as a teacher. The clippings in this section focus on Edith as an individual potter, not as the designer/owner of Heath Ceramics. Clippings that focus on Heath Ceramics, the business are located in Office Records. Also included in this series are administrative records, correspondence, and financial records. One of the more significant subseries is Marketing which contains brochures, advertising, and price lists for the items produced by Heath Ceramics. Information on the Sausalito factory is located in this series, including plans, maps and appraisals. There are numerous photographs and slides that compliment the manuscripts in this series. The Project Records series is comprised of manuscripts, logs, inventories, photographs, and slides documenting the products and operations of Heath Ceramics. These records document how the business operated on a daily basis to produce their stoneware and tile lines as well as several custom projects and partnerships. The N.S. Gustin, Ione Factory, and Tahelquah Factory series make up a small portion of the collection and document several important business endeavors and partnerships. Edith was both a prolific ceramicist and a visual artist.

The Art and Artifact series contains many of her sketches, paintings, and prints, as well as, samples of pottery from throughout her career. The two Additional Donations include several ashtrays from a personal collection and manuscripts from Edith’s time as a student and teacher.

Custodial History
Prior to coming to the Environmental Design Archives, the collection was held by the Heath Foundation who obtained the collection from Edith Heath upon her death.

Colophon
The Heath Collection was processed by archivist Jessie Durant, MLIS, according to the arrangement guidelines published in the Standard Series for Architecture and Landscape Design Records: A Tool for the Arrangement and Description of Archival Collections. Since the Heath Collection is not a traditional architecture or landscape design collection the organization deviates slightly from these guidelines in order to accommodate the unique type of records created by the individuals and the company. A portion of the Collection had been archivally processed in Canada, some records were stored at public storage facilities, and some were retained at the Sausalito plant. All papers and records were collocated and processed at the Environmental Design Archives (EDA). The Canadian portion was interfiled with the rest. The order of this collection in its current state has been imposed by the processing archivist. The Heath’s kept extensive business and personal records. Ceramic orders, kiln firing sheets, financial records, orders, and inventories for the company were sampled to document how these processes were managed by the Heath Ceramics business. A representative sample of Brian and Edith’s personal financial and medical records were also retained to provide examples of the type of records the Heaths kept and a brief picture of the health of Brian and Edith in their later years. In the course of processing this collection, we removed approximately fifteen boxes of materials and designated them for destruction based on the EDA collection policy and appraisal guidelines. Other actions taken during the processing of this collection include: sampling of the extensive travel slides to provide a concise representation of their travels; the VHS and audio tapes were digitized and can now by viewed and heard on DVD or CD; many personnel records were disposed of based on privacy laws and personal privacy protection; clay and glaze formulas were returned to the current owners of Heath Ceramics as part of their purchase of the company, however a few records were photocopied with select information redacted to protect the proprietary rights of the current owners.

Related Collections
Marquis, Robert B. Collection (2009-04) Environmental Design Archives, University of California, Berkeley.
Royston, Robert/RHAA Collection (1999-12) Environmental Design Archives, University of California, Berkeley.

Project Index
The following is a list of architectural projects from the Brian Edith Heath/Heath Ceramics Collection. For instructions on interpreting the Project Index, see The Guide to the Project Index at http://www.ced.berkeley.edu/cedarchives/pindex/guide.htm
The Project Index list is arranged alphabetically by Project/Client Name and contains information, where available, about the location, date, project type, collaborators, photographers, and formats for each project in the collection.

**Project/Client Name (location, date, project type) Creator [role] Format [Ms=Manuscripts, Dr=Drawings, Ph=Photographs]**

1. 1st Federal Savings & Loan (Burlingame, CA; 1969; commercial) Collaborator: C.W. Kraft (tile distributor) [Ms]
2. 455 Market St. Mural (San Francisco, CA; n.d.; cultural) Collaborator: Shooter & Butts (landscape architects) [Ms]
3. 800 Corte Madera (Corte Madera, CA; 1997; residential) Collaborator: Van der Ryn, M (architects) [Ms]
4. Allen Center no. Two (Houston, TX; 1978; commercial) Collaborator: Lloyd, Jones, Brewer (architects) [Ms]
5. Ambassador College (Pasadena, CA; 1968; educational) [Sl]
7. Ayers Graphics in Tile, pool renovation (Oakland, CA; 1987; residential) Collaborator: Ayers Graphics in Tile (designer) [Ms]
8. Azie Restaurant (San Francisco, CA; n.d.; commercial) Collaborator: Smith, CC (architect) [Ph]
9. Bank of America (ceramic tapestry) (San Jose, CA; 1971; commercial) Collaborator: Whistler-Patri (architects); Photographer: Lisa Stephens [Ph, Sl]
10. Bank of America (Yuba City, CA; 1970; commercial) [Ph, Sl]
11. Beasley, David (unknown; 1993; residential) [Ms, Ph]
12. Berkeley Fire Mosaic (Berkeley, CA; n.d.; cultural) [Ph, Sl]
13. Brian's Bread (unknown; n.d.; commercial) [Sl]
14. Bright Residence: Pool (unknown; n.d.; residential) [Sl]
15. Buckanan Building (unknown; 1964; commercial) Collaborator: Marx (architect) [Sl]
16. Buerge AMC/Jeep/Renault (Los Angeles, CA; 1986; commercial) Collaborator: Edward, Paul, Skibitzke (architect) [Ms, Ph]
17. Bullock's (exterior show windows) (Lakewood, CA; n.d.; commercial) Collaborator: Becket, W (architect) [Ph]
18. California, State of: Department of Transportation (Sacramento, CA; 1996-1997; governmental) [Ms]
19. California, State of: State Capitol Restoration, Eureka Mural (Sacramento, CA; 1985; governmental) [Ph, Sl]
21. Century City (Century City, CA; 1987; commercial) Collaborator: Design Supply Co., Inc. (representative/distributor) [Dr]
22. Cherokee Indian Nation Museum (Tahlequah, OK; n.d.; cultural) [Ph]
23. Citizens Bank of Oregon (unknown, OR; 1975; commercial) [Sl]
24. Community Center (Belvedere, CA; 1988; recreational) [Ms]
25. Deere, John & Company: Administrative Center (Moline, IL; 1965; commercial) Collaborator: Saarinen, E (architect) [Ms, Ph]
26. Design Craft (Los Angeles, CA; n.d.; commercial) [Sl]
27. Emporium (Marin, CA; 1994; commercial) [Ms]
28. Eureka Mural [see California, State of: State Capitol Restoration, Eureka Mural] (Sacramento, CA; 1985; governmental)
29. Fallbrook Square (exterior fascia) (Canoga Park, CA; n.d.; commercial) Collaborator: Starkman, M (architect) [Ph, Sl]
30. Fish, Tom & Mary (unknown; 1989; residential) [Ms, Ph]
31. The Ford Foundation (executive floors) (New York, NY; 1967; commercial) [Ms]
32. Gann, Rick & Cathy (Tahlequah, OK; n.d.; residential) [Ph]
33. Greens Crossing (Houston, TX; n.d.; commercial) [Ph, Sl]
34. Hawaii, State of: Capitol Building (Honolulu, HI; 1967; governmental) Collaborator: A-1 Tile of Hawaii Corp. [Ms]
<table>
<thead>
<tr>
<th>Inventory of the Brian &amp; Edith Heath/Heath Ceramics Collection</th>
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<tbody>
<tr>
<td>2011-1 6</td>
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<tr>
<td>35. Hayward, City of: Civic Center Auditorium (Hayward, CA; 1969; governmental) Collaborator: Becket, W (architect) [Ph, Sl]</td>
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<tr>
<td>36. Heath Ceramics Factory (Sausalito, CA; 1959, 1973; commercial) Collaborator: Marquis &amp; Stoller (architects); Eckbo, Royston, Williams (landscape architects) [Ms, Dr, Ph]</td>
</tr>
<tr>
<td>37. Heath, Brian &amp; Edith: Barge (Tiburon, CA; 1951; residential) Collaborator: Eckbo, Royston, Williams (landscape architects) [Ms, Dr, Ph, Sl]</td>
</tr>
<tr>
<td>38. Heath, Brian &amp; Edith: Recreation House/Tennis Court (Tiburon, CA; 1975, 1981; residential) Collaborator: White, T (architect) [Ms, Dr, Ph, Sl]</td>
</tr>
<tr>
<td>39. Heath, Brian &amp; Edith: Point Tiburon [remodel] (Tiburon, CA; 1988; residential) [Ms, Dr, Ph, Sl]</td>
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<tr>
<td>40. Herman Hospital (unknown; 1989; medical) [Ms]</td>
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<tr>
<td>41. Hex Tile Mural (unknown; 1971; cultural) Collaborator: Williams, T &amp; Tsien, B (architects); Photographer: Lisa Stephens [Ph, Sl]</td>
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<tr>
<td>42. Indian Wells Country Club: Clubhouse (Palm Springs, CA; 1982; recreational) Collaborator: Lyons, J N (architect) [Ms, Sl]</td>
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<tr>
<td>43. Intergenerational Tile Mural (Marin, CA; 1995; cultural) Collaborator: Listen to Our Elders/Children [Ms]</td>
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<td>44. Jerry, Deck (unknown; n.d.; residential) [Sl]</td>
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<td>45. Justin Residence (unknown; n.d.; residential) [Ph]</td>
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<tr>
<td>46. Karousel Restaurant (Sioux City, IA; 1966; commercial) [Sl]</td>
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<tr>
<td>47. Kellogg, Anna Jane: Guest House (Chico, CA; n.d.; residential) [Dr]</td>
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<tr>
<td>48. King County Jail (Seattle, WA; 1992; governmental) Collaborator: Schwartz, M (landscape architect) [Ms, Ph, Sl]</td>
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<tr>
<td>49. Koele Lodge (Kahului, HI; 1989; commercial) [Ms]</td>
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<tr>
<td>50. Lieberman Residence: Pool &amp; Fountain (Mill Valley, CA; ca. 1963; residential) [Sl]</td>
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<tr>
<td>51. Los Altos Shopping Center (Long Beach, CA; n.d.; commercial) Collaborator: Starkman, M (architect) [Ph]</td>
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<td>52. Los Angeles Airport (Los Angeles, CA; 1982; transportation) [Sl]</td>
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<tr>
<td>53. Los Angeles Times Building: Northridge Facility (Northridge, CA; 1984; commercial) [Ms, Dr, Ph]</td>
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<td>54. J. Magnin (unknown; 1968; commercial) [Sl]</td>
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<tr>
<td>55. Malcom's (Phoenix, AZ; 1960; commercial) [Sl]</td>
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<tr>
<td>56. Mauna Kea Hotel (lobby floor) (Kanuela, HI; 1995; commercial) [Ms]</td>
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<tr>
<td>57. Mosque (unknown; n.d.; religious) Collaborator: Khalili, N (designer/builder) [Dr]</td>
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<tr>
<td>58. Nordstrom (San Diego, CA; n.d.; commercial) [Ph]</td>
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<tr>
<td>59. North Park Mall (unknown; 1986; commercial) [Ms]</td>
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<tr>
<td>60. Norton Simon Museum of Art (Pasadena, CA; 1969; cultural) Collaborator: Ladd &amp; Kelsey (architects) [Ms, Ph, Sl]</td>
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<tr>
<td>61. The Occidental Center (garden level mural wall, garden level court, tower restaurant walls) (Los Angeles, CA; 1964; commercial) [Ph, Sl]</td>
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<tr>
<td>63. Perkins Residence (woodstove) (Grass Valley, CA; n.d.; residential) Collaborator: Batchelder, D (architect) [Dr]</td>
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<tr>
<td>64. Raytherm Corporation (Redwood City, CA; 1959; commercial) [Dr]</td>
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<tr>
<td>65. Redwood Building (San Francisco, CA; 1966; commercial) Collaborator: Kump, E (architect) [Sl]</td>
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<tr>
<td>66. Rhodes (Phoenix, AZ; 1963; commercial) [Sl]</td>
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<tr>
<td>67. Richmond, City of: Civic Center (Richmond, CA; 1968; governmental) [Sl]</td>
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<tr>
<td>68. Rodef Sholom Synagogue (San Rafael, CA; 1962; religious) [Ms]</td>
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<tr>
<td>69. San Francisco Airport (San Francisco, CA; 1971; transportation) [Sl]</td>
</tr>
<tr>
<td>70. Sausalito, City of: City Hall (Sausalito, CA; n.d.; governmental) [Dr]</td>
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<tr>
<td>71. Security National Bank (Los Angeles, CA; n.d.; commercial) [Ph]</td>
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<tr>
<td>72. Sortor, Don &amp; Emmy (Berkeley, CA; n.d.; residential) [Ms, Ph]</td>
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<tr>
<td>73. St. Andrews Catholic Church [see Catholic Church] (Novato, CA; n.d.; religious) Photographer: Lisa Stephens</td>
</tr>
</tbody>
</table>
74. The St. Louis Centre (St. Louis, MO; 1985; commercial) Collaborator: Hussman Tile Co. [Ms, Ph, Si]
75. Steinou (unknown; ca. 1960; commercial) [Si]
76. Stewart Garden (West Vancouver, BC, Canada; ca. 1959; residential) [Si]
77. Tellis Bathroom (unknown; n.d.; residential) [Si]
78. Trans-America Building: Verdigris Restaurant (San Francisco, CA; ca. 1994; commercial) [Ms, Ph]
79. Unidentified Projects (unknown; n.d.; ) [Dr, Ph, Si]
80. Unidentified: Shopping Center (unknown; ca. 1960; commercial) [Sl]
81. Union Bank (San Francisco, CA; n.d.; commercial) Collaborator: Skidmore, Owings & Merrill (architect) [Ph, Si]
82. Warner Brothers (unknown; 1982; commercial) [Si]
83. Yerba Buena Center for the Arts (San Francisco, CA; 1994; cultural) [Ms, Ph]

Subjects and Indexing Terms
Ceramicists
Architecture
Artisans
Potters
Women Potters
Pottery, American -- California -- San Francisco Bay Area
Ceramic Tiles
Pottery, American -- California -- San Francisco Bay Area
Ceramic Tiles
Ceramic Tableware
Heath, Edith
Heath, Brian
Marquis, Robert B.
Stoller, Claude
Royston, Robert
Stoller, Claude
Marquis, Robert B.

PERSONAL PAPERS SERIES I, 1911-2006, n.d.

Physical Description: 11 Cubic Feet; Document box 1 4, shoe box 1A, CD box 1B, carton 2-3, 5-6, flat box 2A 5A, photo box 23, flat file 1-7

Arrangement
Arranged chronologically within each subseries

Document-box 1, Folder 1-15, Shoe-box 1A, box 1B

Biographical Information A, C
Scope and Contents
Contains general information about the lives of Brian and Edith Heath, with an emphasis on Edith. It includes transcripts, correspondence, audio and video related to the oral history Edith completed for the Regional Oral History Office at UCB, an interview conducted by Jay Stewart and Peter Mcnair, as well as video of Edith at home working on a mosaic. This subseries also includes birth, marriage, and death certificates for the couple in addition to other personal ephemera.

Inventory of the Brian & Edith Heath/Heath Ceramics Collection 2011.-12011-1
Wills and Trust B
Scope and Contents
Contains documents and correspondence relating to the creation of the Heath's wills and the Trust that would become the existing Heath Foundation.

Correspondence C
Scope and Contents
Contains letters to and from Brian, Edith, friends and family members, and one flat box of loose Christmas cards received by Brian and Edith.

Student Work D
Scope and Contents
Contains syllabi, yearbooks, and diplomas primarily documenting Edith's education from Jr. High through various institutions of higher education. Also refer to series IX. Additional Donations, that contains related material.

Travel E
Scope and Contents
Contains scrapbooks, itineraries, and notes about the couple's travels. Personal trips also contain some information related to the business. Refer to travel photographs (subseries O) and slides (subseries P).

Sketchbooks F
Scope and Contents
Contains several small sketchbooks and loose pen and ink sketches. Also refer to series VIII. Art and Artifacts for more artwork done by Edith.

Financial G
Scope and Contents
Contains a sampled selection of checks, bankbooks, pay stubs, and statements for the Heath's personal financial accounts. Several were selected at random and retained as examples of the type of records the Heaths kept.

Medical H
Scope and Contents
Selected items were retained as examples of the type of records the Heaths kept and give a brief picture of the health of Brian and Edith in their later years.

Real Property I
Scope and Contents
Contains purchase documents, deeds, clippings, insurance, appraisals, and maintenance, rental, and sale documents related to the Heath's two properties in Tiburon: the barge and the condominium. These properties are also included in the Project Index.
PERSONAL PAPERS SERIES I_1911-2006, n.d.

Legal J_

Inventory of the Brian & Edith Heath/Heath Ceramics Collection
2011.-12011-1

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**Legal J.**

Scope and Contents
Contains records on several lawsuits brought against the Heaths, primarily in regard to rental of living spaces on the barge.

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**Carton 3, Folder 81-86**

**Datebooks K.**

Scope and Contents
Contains two of Edith's datebooks for the years 1965 and 1979 with various appointments noted.

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**Carton 3, folder 87**

**Family Papers L.**

Scope and Contents
Contains information about the Kiertzner family including the estate of Edith's mother Karoline, clippings about Edith's family members, and information related to her six siblings. Refer to subseries C for correspondence between Brian and Edith and their family members.

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**Carton 5, Folder 88-90**

**Community Involvement M.**

Scope and Contents
Contains documents about several of the community organizations the Heath's were involved in over the years.

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**Carton 5, Folder 91-94, Flat-box 5A**

**Personal Art Collection N.**

Scope and Contents
Contains one file folder and one flat folder of artwork owned by the Heaths but not produced by either Brian or Edith.

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**Carton 5, Folder 95, Flat-File FF6**

**Photographs O.**

Scope and Contents
Contains portraits of Brian and Edith, photographs of group gatherings and activities that do not appear to be work related, travel, family, and property. Effort has been made to identify those in the photographs. Box 24A contains loosely organized 35 mm negatives some are of prints that appear in this series other images are only in negative form.

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**Carton 5, Folder 96-115, Shoe-box 23, Flat-File FF7, Document-box 24A**

**Slides P.**

Scope and Contents
Contains slides of the same subject matter in the photographs subseries.

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**Carton 5, Folder 116-125, Carton 6, Folder 126-133**

**Edith's Notes Q.**

Scope and Contents
Contains four folders of handwritten and typed notes primarily by Edith on a variety of topics including personal, professional and business.
### PROFESSIONAL PAPERS SERIES II_1934-2010, n.d. 1950-1980

**Physical Description:** 6 Cubic Feet; Carton 6-8, shoe box 1A, CD box 1B, document box 4, flat box 5A, photo box 23, flat file 8

**Arrangement**
Arranged chronologically within each subseries

**Scope and Contents**
Contains records that focus primarily on Edith as a teacher, an individual potter, not as the designer/owner of Heath Ceramics, and her involvement in the creative community.

<table>
<thead>
<tr>
<th>Carton 6, Folder 1</th>
<th><strong>Correspondence A</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Carton 6, Folder 2-3</td>
<td><strong>Writings B</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Scope and Contents</strong></td>
</tr>
<tr>
<td></td>
<td>Consists primarily of drafts and photographs of the photo-essay &quot;A Handful of Clay&quot; by Edith Heath and Lisa Stephens. Additional photographs from this project are located in the Series II Photographs subseries.</td>
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<tr>
<td>Shoe-box 1A, box 1B</td>
<td><strong>Presentations C</strong></td>
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<tr>
<td></td>
<td><strong>Scope and Contents</strong></td>
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<tr>
<td></td>
<td>Consists of two VHS tapes of Edith's visual and ceramic arts.</td>
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<tr>
<td>Carton 6, Folder 4-11</td>
<td><strong>Associations Committees D</strong></td>
</tr>
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<td></td>
<td><strong>Arrangement</strong></td>
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<tr>
<td></td>
<td>Arranged alphabetically by organization name.</td>
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<tr>
<td>Carton 6, folder 12-19, carton 7, Folder 20-41, Flat-box 5A</td>
<td><strong>Conferences Symposiaions E</strong></td>
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<tr>
<td></td>
<td><strong>Scope and Contents</strong></td>
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<tr>
<td></td>
<td>Consists of ephemera from various conferences the Heaths attended with a focus on the International Design Conference in Aspen.</td>
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<tr>
<td>Carton 7, Folder 42-61, Carton 8, Folder 62-81</td>
<td><strong>Exhibits F</strong></td>
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<td></td>
<td><strong>Scope and Contents</strong></td>
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<tr>
<td></td>
<td>Contains photographs, programs, and correspondence related to shows that Edith participated in.</td>
</tr>
<tr>
<td>Flat-File FF8, carton 8, Folder 82-86</td>
<td><strong>Awards G</strong></td>
</tr>
<tr>
<td>Carton 8, Folder 88-89, Shoe-box 1A, box 1B</td>
<td><strong>Reference Files H</strong></td>
</tr>
</tbody>
</table>
Faculty Papers I_
Scope and Contents
Contains documents from Edith's time as a teacher. Also refer to series IX. Additional Donations which contains related records.

Photographs J_

Clippings/Publications K_
Scope and Contents
Contains newspaper and magazine clippings that focus on Edith as potter outside of Heath Ceramics. Box 24A contains loosely organized 35 mm negatives some are of prints that appear in this series other images are only in negative form.

Physical Description: 12.5 Cubic Feet; Document box 4, carton 8-10 12-16, artifact box 11, photo box 23, flat file 9-13
Arrangement
Arranged Chronologically within each subseries

Administrative A_
Scope and Contents
Documents the general history and philosophy of the company. Including corporate organization, licenses and permits, consultations/consultants, statistics and surveys taken by outside organizations, insurance, and branding.

Correspondence B_

Financial Records C_
Marketing D_

Carton 12, Folder 106-125,
Carton 13, Folder 126-138,
Flat-File FF10-11

Marketing D_

Scope and Contents
Comprised of materials relating to advertising, customer communications, trade shows and fairs, and Internet Marketing as well as product brochures and price lists.

Customers E_

carton 13, Folder 139-147

Scope and Contents
Contains communication from customers regarding their experience with the products and the company, customer lists, and two files for two specific customers (Sungrove and Le Cordon Rouge). Another source of names of customers are the order records in series IV subseries B.

Personnel F_

Carton 13, Folder 148-150, carton 14, Folder 151-180

Scope and Contents
Consists primarily of records relating to union activity at Heath Ceramics, government employment agencies, internship/employment partners, and Heath employees. Employee lists are within the Heath employee's section.

Facilities G_

Carton 14, Folder 181-195, Flat-File FF12

Scope and Contents
Contains plans, maps, appraisals, and waste management issues at the Sausalito factory.

Purchase Proposals H_

Carton 14, Folder 196-200, Carton 15, Folder 201-211

Scope and Contents
Contains correspondence and proposals made to Brian and Edith over the years from various parties interested in purchasing all or part of Heath Ceramics. These files are arranged chronologically.

Legal I_

Carton 15, Folder 213-225

Scope and Contents
Contains records relating to lawsuits that involved Heath Ceramics; other parties include JC Penney's, Montgomery Ward, Loftin Floor Covering, and Herbert Hawkins.

Photographs J_

Carton 15, Folder 226-227A, Shoe-box 23, Flat-File FF13, Document-box 24A

Scope and Contents
Contains photographs of the staff of Heath Ceramics and the Sausalito factory. Heath employees and views of the factory can also be found in the photographs subseries of series IV. Project Records. Box 24A contains loosely organized 35 mm negatives some are of prints that appear in this series other images are only in negative form.
Slides K_  
Scope and Contents  
Contains slides of the staff of Heath Ceramics and the Sausalito factory. Heath employees and views of the factory can also be found in the slides subseries of series IV. Project Records.

Clippings/Publications L_  
Scope and Contents  
Contains newspaper, magazine, and sections from books that feature Heath Ceramics and their products.

Physical Description: 12.5 Cubic Feet; Carton 16-19, document box 20-21, 25, flat box 22, photo box 23-24, flat file 1-5, 9, 12-20  
Arrangement  
Arranged chronologically within each subseries

Partnerships A_  
Scope and Contents  
Contains correspondence, agreements with distribution and manufacturing partners.

Production, Sales Operations B_  
Scope and Contents  
This subseries is divided into seven sections -- materials, equipment, production statistics/analysis, inventories, glaze logs and mixing records, orders, and shipping logs -- that follow the production process.

Dinnerware C_  
Scope and Contents  
Includes information about design history, sketches and correspondence, photographs, and designs for custom projects. The photographs and slides subseries of this series are another rich source of visual records of Heath dinnerware products.

Tile D_  
Scope and Contents  
Contains tiles designs and templates, as well as, records documenting Heath Ceramics’ experimentation with tile extrusions and mosaics. The locations of records relating to specific tile installations are found on the Project Index.
Photographs E__

Scope and Contents
Contains professional and amateur photographs documenting production and products including dinnerware, tiles, birdbaths, mosaics, ashtrays, and trays. See the Project Index for photographs of specific tile installations. Photographs are divided by subject matter and photographer, when known. Box 24A contains loosely organized 35 mm negatives some are of prints that appear in this series other images are only in negative form.

Slides F__

Scope and Contents
Contains slides taken by professionals and amateurs documenting production and products including dinnerware, tiles, tile tables, ashtrays, planters, ceramic sinks, and aluminum screens. See the project index for slides of specific tile installations. Slides are arranged by subject matter.

Physical Description: 1 Cubic Feet; Carton 26
Scope and Contents
Contains records documenting the partnership between Heath Ceramics and N.S. Gustin, a distributor of Heath products. Records include correspondence, agreements, brochures, account documents, orders, shipping logs, and sales analysis.

IONE FACTORY SERIES VI_ 1993-2001
Physical Description: .5 Cubic Feet; Document Box 27
Scope and Contents
The Ione factory was purchased with the intention of developing it as the site of tile production. The series contains maps, correspondence, Edith’s handwritten notes, business plans, permits, financial and personnel documents, price lists, material and equipment records and photographs.

Physical Description: .5 Cubic Feet; Document Box 28
Scope and Contents
The Tahlequah Factory was a short-lived partnership between Heath Ceramics and the Cherokee Nation in Oklahoma. This series contains proposals, correspondence, equipment records, orders, contracts, photographs, slides, and clippings.

Physical Description: 13 Cubic Feet; Document box 29 36, flat box 30-33, photo box 24, artifact boxes 34-35, 37-44
Artwork A_

Scope and Contents
Contains original sketches, paintings, and prints by Edith, as well as slides, photographs, and photocopies of Edith's artwork. The artwork spans Edith's career as an artist from her early schoolwork. The art is arranged by subject matter. Edith sketched many figures and painted a number of still lifes. Some are hand signed by Edith; however, many were "signed" with a stamp of Edith's signature made by her sister.

Ceramic Pieces B_

Scope and Contents
Contains ceramic artifacts representing the range of products and glazes manufactured by Heath Ceramics over the years. Specific pieces include ashtrays, buttons, casseroles, hand thrown dinnerware from Gump's, dinnerware produced in partnership with Wedgwood, tile samples, extrusions, the L.A. Times handrail extrusion, house numbers, glaze sample boards, and a four-sided column of mounted tile samples from the Heath showroom.

ADDITIONAL DONATIONS SERIES IX, 1931-1941, n.d.

Physical Description: 2 Cubic Feet; Artifact box 35, document box 45
Arrangement
Arranged chronologically within each subseries

Ashtrays (2012-10) A_

Scope and Contents
Three ashtrays Donated by Harold Burns.

Edith Heath Personal Material B_

Scope and Contents
This series contains early records from Edith's time as a college student and teacher for the Works Project Administration. It compliments the records in Series I.