



Transferware Collectors Club Bulletin

2008 Annual Meeting Issue
Vol. IX, No. 4

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2008 TCC Annual Meeting:

A Report by Jackie Overman, TCC Secretary

Author's Note: For the third consecutive year, the Annual Meeting of the Transferware Collectors Club was organized by Peggy and Fred Sutor. To all who have attended, the successes of these Meetings are obvious. The Club owes so much of the character of these Annual Meetings to the thoughtful planning and incredible attention to detail that Peggy and Fred have provided. With the conclusion of the 2008 Annual Meeting in Colonial Williamsburg, Peggy and Fred have decided to hang-up their meeting managers' hats. The Club owes them a huge Thank You for their tireless efforts and their jobs well-done!

The 9th Annual Transferware Collectors Club Meeting was held at the Woodlands, Colonial Williamsburg, Virginia, October 16-19, 2008. Highlights of the Meeting and "Optional Day" included six outstanding lectures and several new activities, including an old-fashioned 'Ask, Show & Tell' Session, an inter-



Colonial Williamsburg, site of the 9th Annual TCC Meeting.

active Quiz Game, the screening of a TCC-produced video, *Robert Copeland on Spode*, and a demonstration on how to use the Pattern Database that is such an integral part of the TCC Website (<http://www.transcollectorsclub.org/>). **Editor's Note:** When it comes to summarizing Meetings and events, Jackie Overman captures both meticulous details and nuances with the very best. Her summaries are the next best thing

to being there! For this web report, your editor has organized Ms. Overman's detailed write-up by event category, rather than chronologically. The wealth of information included is well worth reading and savoring. Thank you, Jackie, for allowing people who were not able to attend to get a real sense of the meeting, and for re-educating those of us who were there on what we may have missed or forgotten. **(Continued on page 3)**



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TCC Bulletin PUBLICATION SCHEDULE

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July 15, 2009
November 15, 2009

Submissions are always welcome! Please send to
tccnewsletter@gmail.com or by snail mail to:
TCC Bulletin, 24 Amherst Road, Pelham, MA 01002-9624.

The Lectures:

Thursday, October 16:

Dr. Janine Skerry: *Liverpool Birds: Transfer-Printed Creamware in Colonial America*

Following the opening social hour and dinner, Dr. Janine Skerry gave the initial lecture of the Meeting: *Liverpool Birds: Transfer-Printed Creamware in Colonial America*. Dr. Skerry has served as Curator of Ceramics and Glass for Colonial Williamsburg Foundation since 1993. She is currently writing a book on the ownership and use of German, British and American salt-glazed stoneware in early America.



Dr. Janine Skerry.

Colonial Williamsburg is the oldest archaeological association in the United States and has the archaeological records to document its collection of Liverpool Bird dishes, as well as the use of other wares in Williamsburg during the Colonial and early Federal Periods. These records substantiate who made, engraved and owned the many types of pottery that made it to America.

Williamsburg's Liverpool Birds collection can be traced to Lord Bottetourt, who was the Colonial Governor of Virginia from 1768-1770 and resided in the Governor's Palace in Williamsburg. He died suddenly while still in office in 1770. Although he served for less than two years, he was a popular governor and his death was greatly mourned by the people.

Upon Bottentourt's death, individuals who knew his estate and who were knowledgeable about ceramics and pottery of the period, accurately catalogued the 16,000 objects in his possession. Among the items were 28 forms of Staffordshire totaling 1100 pieces. Included in the listing were dinner wares with black transfer-printed designs of birds. The Liverpool Birds pieces were creamware made by Josiah Wedgwood and sent to Sadler and Green in Liverpool for decora-

tion. Lord Bottentourt's tableware represented the latest in British ceramics at the time.

No exact source prints for the Liverpool Birds have ever been found. Sadler and Green are credited with the pattern and the first time it was found in the records was 1763. Pieces were decorated with an interior transfer showing sets of different bird motifs; rim transfers usually were uniform. For example, of 42 plates in the Williamsburg collection, 36 have the same rim pattern, although the shapes of the plates are different.

Because Lord Bottetourt was unmarried, his immediate heir was his nephew, the Duke of Beaufort in England. When the Duke received the inventory of his uncle's estate, he instructed that none of the Staffordshire wares be returned to England. The Staffordshire pieces were sold at public auction in May, 1771. To this date, no specific pieces from this assemblage have been identified.



Liverpool Birds Creamware Plate from the Colonial Williamsburg Collection.

Friday, October 17:

Robert R. Hunter: *Decorated English Shell Edge*

Robert R. (Rob) Hunter opened the Friday session of the Meeting with his talk entitled *Decorated English Shell Edge*. Mr. Hunter has over 30 years of professional experience in prehistoric and historical archaeology. He is a partner in the business Period Designs, specializing in the reproduction of seventeenth and eighteenth century decoration arts. Since 2001, he has been editor of the annual journal *Ceramics in America*. To the delight of the audience, Hunter interjected witty comments throughout his lecture.



Robert R. (Rob) Hunter.

The English use of the shell edge design was inspired by mid-eighteenth Century interest in the rococo style on porcelain. The shell edge was first used on early French and then early English (1750s) porcelain and was quickly emulated by numerous potteries throughout the British Isles. Wedgwood formalized the shell edge design element on creamware in 1775. Although sometimes inappropriately called ‘feather-edge’, Leeds Ware and Soft Paste by collectors, the Shell edges appear in early pattern books, including those of Wedgwood and Leeds Potteries, and it is so named.

Hunter was intrigued by the fact that the shards he found in archaeological digs at Williamsburg allowed dating of shell-edged wares by the changes in rim shapes. The earliest rim shape dating between 1775 and 1800 was a reflection of the Rococo Design with an asymmetrical, undulating scallop with impressed curved lines. These pieces were primarily creamware and the rim colors were blue and green overglaze enamel. In the rim shape dating between 1800 and 1820, the scallops of the shell edge were even and symmetrical with straight or curved impressed lines. These pieces were primarily pearlware with blue or green shell edges. A related rim shape seen between 1820 and 1840, had an embossed edge with motifs including flowers, garlands and grapes. The edges were mainly blue or green, and the pieces were pearlware. Shell edge pieces dating from 1840-1855 had straight rims with impressed lines, almost always colored blue. For pieces made between 1855 and 1870, the impressed lines were eliminated and the shell edge was created with underglaze blue coloring.

A hierarchy of English earthenware existed from the least to the most expensive: utilitarian creamware, shell edge ware, mocha ware and hand-painted ware. Initially, shell-edge wares were marketed to the upper middle classes. However, it quickly became a product for the masses, especially shell-edge pearlware, which resembled Chinese porcelain but cost far less. Evidence from archaeological digs in the U.S. indicate that shell-edged ceramics were made in large quantities and exported by more than 50 English potteries from 1780-1860.

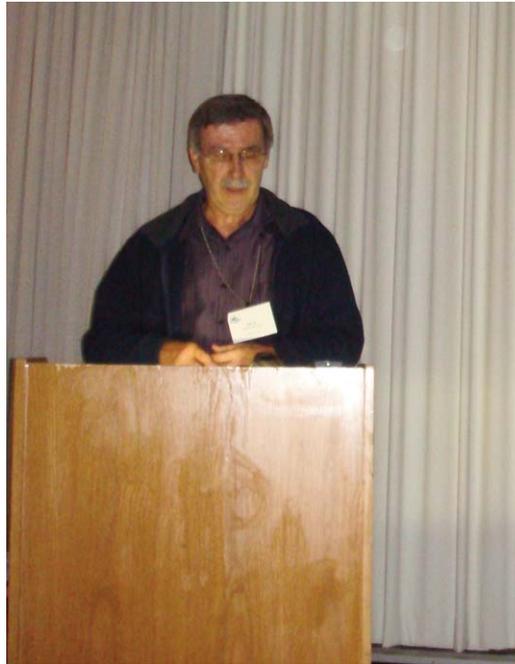
Hunter speculates that shell-edged wares were so popular because they excelled at framing the food on the plate. The shell edge design element was most common on plates and dishes, but it was used on over 30 forms, including hollowwares such as cups and saucers, tureens, etc. The shell-edged pieces also provided a means for potters to embellish them with additional decoration. Hunter showed many examples of such shapes and decoration. Some of the decoration included shell-edge wares in the Rococo style with enameled flowers or chinoiserie motifs, custom dinner services (some with armorial family crests or monograms), commemorative pieces showing notable historical figures such as the Duke of York, and wares decorated with the eagle from the Seal of the United States. Added decoration was rare after the 1840s, as the popularity of the shell edge declined.



Rare Shell Edge Tureen w/ Chinoiserie Motif.

Dr. Richard Henrywood: *Special Order Wares*

Following the social hour and dinner, Dr. Richard Henrywood, no stranger to TCC members, gave his first of two lectures of the Meeting: *Special Order Wares*. Dr. Henrywood left the engineering profession after 20 years to join the Antique Collectors' Club to help publish their books. He co-authored *The Dictionary of Blue and White Printed Pottery: 1780-1880* with A. W. Coysh and has worked for Dreweatt Neate, an English auction house. He has written numerous articles and books on antique pottery and is a regular contributor to both the *TCC Bulletin* and the TCC Website.



Dr. Richard Henrywood.

engine makers, ironmongers and artillery makers, cities, schools, hospitals and taverns. Henrywood showed 49 examples of special order wares in different patterns, colors and forms. An interesting private piece was a blue and white transfer painted Spode jug (Lucano pattern) on which the special order family emblem on the front of the jug was hand painted. A unique public special order piece was a trade card in the form of a small Willow pattern plate containing the name and trade of the individual.

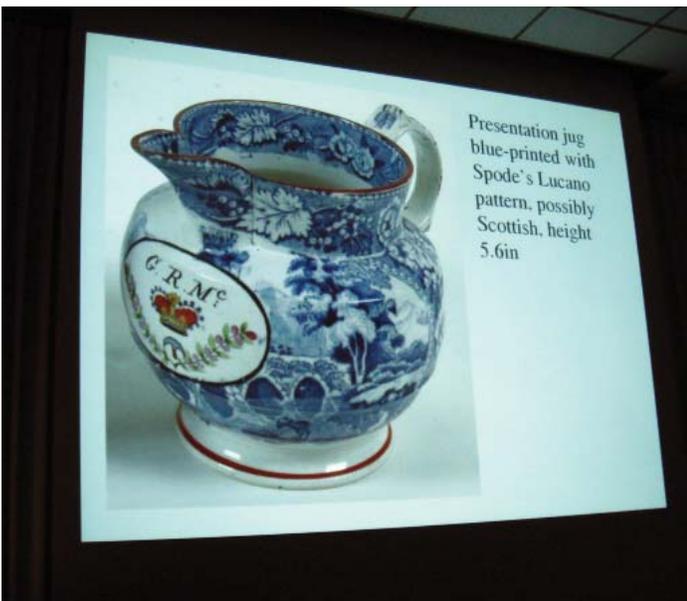
English potteries received special orders for customized pieces from private and public sources. Private individuals ordered customized pieces with the family name, family crest or coat of arms, or family events such as coming of age, marriages, etc. These types of special order items are sometimes difficult to research. Public sources of special orders came from the military, businesses such as steam

Judie Siddall: *The Origins of Transferware Animal and Zoo Patterns*

Judie Siddall gave the third lecture of the day on Friday: *The Origins of Transferware Animal and Zoo Patterns*. Ms. Siddall has been collecting transferware since 1977 and has been a dealer since 1990. She is a founding member of the TCC and has served as President, Vice President and is currently Membership Chair. She has an interest in animals which has carried over to transferware animal patterns. She was inspired to continue this research by Tim Holdaway, who has lectured at TCC Meetings on source prints for animal transfer patterns.



Judie Siddall.



Special Order Presentation Jug in Spode's Lucano Pattern.

The history of exotic animals in England begins with King John, who kept a menagerie at Blenheim Palace. In 1215, his grandson, King Henry III, moved the animals to the Tower of London, where they remained for 600 years. In 1831, the Royal collection was merged with the London Zoological Gardens.

Siddall used seven books for researching source prints. Two of the notable titles are *A General History of Quadrupeds* by Thomas Bewick, 1790, and *The Cabinet of Quadrupeds* by John Church, 1803. She focused on the several specific animal series patterns: *Sporting Series*, by Enoch Wood and Sons, from the 1820s; *Zoological Sketches*, by Job Meigh and Son, from the 1830s; and *Quadrupeds* by John Hall, from the 1820s. She displayed 48 slides, each one showing the transferware piece and the source print. Included were source prints of the fox, the zebra, and the tiger. The intriguing feature in all of these slides was how the engravers interpreted the source prints.

Saturday, October 18:

Dr. Richard Henrywood: *Suggested Topics for Research*

Dr. Richard Henrywood's second lecture of the Meeting was entitled *Suggested Topics for Research*. The objective of his talk was to convey the idea that one can pick any topic related to transferware and make it interesting and give it depth by doing research. Henrywood suggested four such topics, as examples:

American Importers Marks: Henrywood began his remarks by saying that he was amazed by how many pieces with American importer's marks exist, which makes this topic conducive to research. He displayed 23 slides of examples of importers' marks on transferware pieces of different patterns and forms. While the majority of these marks are printed, two examples had impressed marks. During the Romantic period, beginning in the 1830s, importers' marks were more common and carried on into the Twentieth Century.

Literature: Scenes from literary works have been used in patterns on transferware. The Dr. Syntax and Don Quixote Series have been well researched.

However, there are other literary works depicted on transferware that would benefit from research that might clarify marks or connect scenes to source prints. Henrywood mentioned several examples: Sir Walter Scott's works as depicted in *Scott's Illustrations Series* by Davenport. The Davenport name is usually omitted from printed marks in this series for unknown reasons. However, Henrywood did have a mark showing the Davenport name added to the printed mark, along with an impressed mark. He also showed four pieces in this series which were all marked *Bride of Lammermoor*, but each central transfer scene was different. Henrywood also discussed Lord Byron's works depicted in the *Byron Gallery Series* by Goodwin and Harris and other potteries. He showed a piece by an unknown maker displaying the *Mazeppa* pattern from the same source print as the Goodwin and Harris piece. Robert Burns' *Tam O'Shanter* is also depicted on transferware.

Views of the Continent: Enoch Wood & Sons *Italian Scenery Series* is well known and recorded, but the remaining series Henrywood mentioned are ripe for research, especially research that might find the source prints and clarify incorrect titles. Dimmock's *Select Sketches Series* and Wood and Challinor's series of continental views are virtually undocumented. He observed that Chetham and Robinson's *Terni Series* is very romantic in style and probably not true to the continental views stated in the titles. Copeland and Garrett's *Byron Views Series*, Enoch Wood & Sons *French Views Series* and William Ridgway's *Italian Series* are more well-known series with continental views that could stand good research.

Printed and Colored Wares: This topic for research focused on brown earthenware jugs with yellow-printed patterns made between 1805 and 1820. The transfers are printed underglaze or overglaze. Plates made using this technique date before 1810. These pieces are not expensive, but are infrequently found. Some research on these pieces was done in the 1920s, but more would be useful.

At the conclusion of Dr. Henrywood's talk, Loren Zeller noted that the *TCC Bulletin* and Web Site would be good places to publish research of the type recommended by Dr. Henrywood.

Sunday, October 19:

Dr. Anne Forschler: *Highlights from the Dwight & Lucille Beeson Collection of Wedgwood at the Birmingham Museum of Art*

Dr. Anne Forschler, presented the Meeting's final lecture, *Highlights from the Dwight & Lucille Beeson Collection of Wedgwood at the Birmingham Museum of Art*. Dr. Forschler has been Curator of Decorative Arts at the Birmingham (Alabama) Museum of Art since 1999. She oversees the care, display and interpretation of a 12,000 object collection. She is currently finalizing preparation of a catalog of the Museum's extensive decorative cast iron collection and is working on the acquisition of a major collection of ceramics for the Museum.



Dr. Anne Forschler.

The Beeson Collection is central to the ceramics holdings of the Birmingham Museum. While in New York during the 1940s, Dwight and Lucille Beeson viewed a collection of Wedgwood Pottery. They were fascinated by what they saw and bought a few examples of Nineteenth Century biscuit barrels. After reading a biography of Josiah Wedgwood together, the Beesons became enamored with Wedgwood Pottery and their collection was born. They collected for over 40 years, became dealers and bought collections. As their collecting interests evolved, they focused on Wedgwood and Bentley pieces (1759-1780), which comprise about one third of their collection. They housed their Wedgwood in their home until the 1970s, when they decided to donate it to the Museum. Their

bequest requires the Museum to display the entire collection and precludes the Museum from loaning pieces out or having special exhibits: the Collection must be available in its entirety at all times. Mr. Beeson died in 1985, and his wife gave the majority of the remaining pieces to the Museum, bringing the total to 1,400 items!

Josiah Wedgwood was born into a family of potters. His grandfather and father ran the Churchyard Works Pottery. In 1744, at the age of 14, Josiah apprenticed under his older brother in the Churchyard Works. In 1759, he founded his own company in the Ivy House Pottery, rented from his cousins. There he experimented with ceramics. In 1761, he made a deal with Sadler and Green to print on Wedgwood Creamware only. He moved his factory to the Brick House Works in Burslem in 1763, where he concentrated on producing creamware. In 1769, he built his own factory, Etruria. During this time, he built a partnership with Thomas Bentley, a Liverpool Merchant, who became Josiah's London agent, friend and confidant. At Etruria, Wedgwood produced creamware, but he also developed black basalt and jasperware.

Forschler showed slides of the Beeson collection. She began with utilitarian pieces of printed creamware showing birds, armorial decorations and commemorative themes. Wedgwood's ornamental pieces resemble cut or carved stone with ornate gilding. Pieces of black basalt and Etruscan wares in urn and vase forms were shown. Wedgwood developed jasper ware in 1776. Examples of vases, urns, medallions, plaques and less common figures from the collection were shown, including the famous Slave Medallion (Wedgwood was a strong Abolitionist). The lecture provided an excellent insight not only into the Beeson Collection, but also to the life and times of Josiah Wedgwood.



Portrait of Wedgwood Family, 1780, by Joseph Stubbs.

Business Minutes of the TCC General Meeting were removed for this non-member edition.

Members can download the full “Winter 2008 Bulletin” Issue at:

<http://transferware.securesites.net/bulletins/08Winter-TCCBulletin.pdf>



Friday & Saturday, October 17 & 18:

Free Time to Visit Colonial Williamsburg

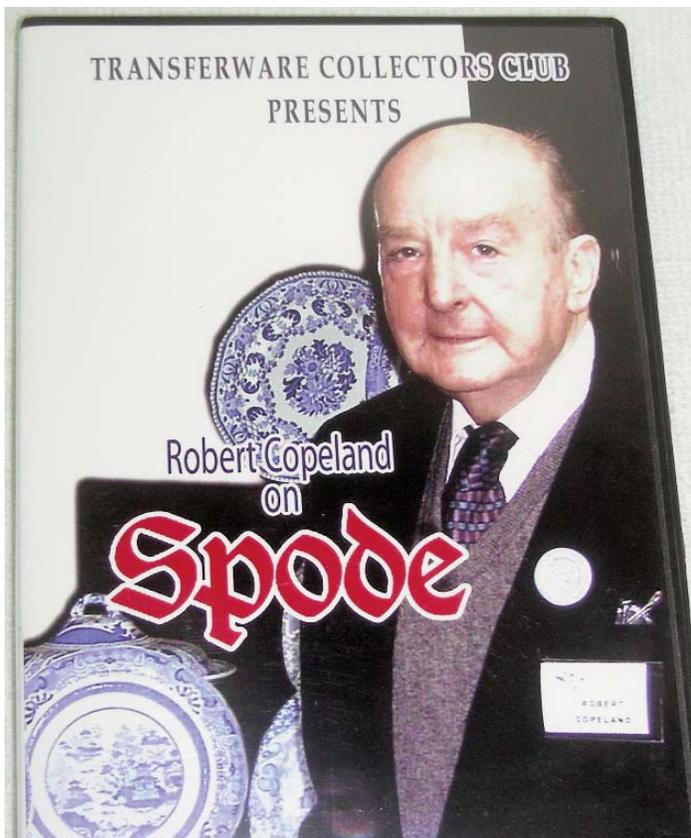
Both Friday and Saturday afternoons were scheduled as 'Free Time' so that members of the TCC could explore and enjoy Colonial Williamsburg at their own pace. One popular attraction was the DeWitt Wallace Decorative Arts Museum and their 'must-see' exhibition *Revolution in Taste*. The exhibition has over 1000 pieces of ceramics dating from the late Seventeenth Century through the early Nineteenth Century. The items ranged from simple stoneware jars to the most elegant porcelains from Great Britain and continental Europe to China. The exhibition provided an overview of ceramic types, including stoneware, plain and highly decorated salt glazed pieces, earthenwares including slipware, Delft, creamware and pearlware, and porce-

lains. Pieces of transferware in the exhibition included a 16" pearlware jug dated 1790 with a black chinoiserie pattern, a Herculaneum oval plaque c. 1800 with the bust of George Washington, and Wedgwood tea wares, c. 1775. Not to be missed also in the Museum was a dark blue tureen base showing the Coat of Arms of Virginia from the Thomas Mayer Series.

Along with the DeWitt Wallace Museum was the Abby Aldrich Rockefeller Museum of American Folk Art. Americana enthusiasts in the TCC could only drool at the collection of Weather Vanes, Folk Art, Painted Furniture, Toys, etc. that have made this museum one of the finest of its kind in the world.

Saturday, October 18:

Screening of the TCC Video *Robert Copeland on Spode*



Robert Copeland as seen on the cover of the TCC Produced Video

Attendance was strong for the initial screening of a TCC produced video *Robert Copeland on Spode*. In this 45 minute video, Robert Copeland, Spode's Historian, explains the development of one of the most successful potteries in Staffordshire. He talks about the early years of the Spode factory, its leadership in the development of transferware, its popular patterns, and the current state of the historical Spode site in Stoke-on-Trent. Videos are available for purchase through the TCC. Plans are underway to make the video available for purchase on the TCC web site in the near future.

TCC Pattern Data Base Demonstration

Knowledgeable members developing the TCC Pattern Database provided a hands-on demonstration on how to search the data base for transfer patterns. Members who attended found the activity to be most informative and worthwhile as they collected tips on how to perform searches in a logical and efficient manner.

Saturday, October 18:

Ask, Show & Tell

Sixteen members brought one or more pieces of transferware to the *Ask, Show & Tell* event, a newly instituted member participation activity. The majority of the items were in the *Ask* category, with owners primarily wanting to know the pattern or function of the pieces. The experts were stumped more times than one would have expected, sometimes causing frustration for those hoping finally to get answers to their questions. The new event was a stimulating addition, causing anticipation for the audience as to what they were going to see next and who would be able to answer or comment. David Hoexter suggested that those who did not get their questions answered submit them to the web site message board. He also will consider starting a new *Ask, Show & Tell* section on the TCC website.



Transferware Items brought for the Ask, Show & Tell Session



The Ask, Show & Tell Table.



Jim Poole (Washington, DC) showing a large green Transferware platter.



The Ask, Show & Tell Table.



Connie Rogers (left), Loren Zeller (center) and Judie Siddall (right) working the Ask, Show & Tell items.



Peggy Sutor reviewing the Ground Rules for the Ask, Show & Tell Session.

Dinner at Shield's Tavern

The day ended with an Eighteenth Century dining experience at the Shield's Tavern on the Duke of Gloucester Street in the restored section of Colonial Williamsburg. Following cocktails in the garden, a traditional colonial meal with all the trimmings was offered, and diners were entertained by strolling minstrels.

RIGHT: Dinner at Shield's Tavern in Colonial Williamsburg: The roast beef and the Company were both delightful!



Sunday, October 19

Challenging Our Knowledge of Transferware

When Randy Boyer distributed directions for the session entitled *Challenging Our Knowledge of Transferware* prior to Sunday morning, the group learned that what was thought to be a lecture was actually going to be a fun quiz game with all attendees participating. It must be admitted that some were a bit hesitant even when Mr. Boyer explained that the intent of the game was to educate, encourage interaction with other members and to have some fun! Participants were divided randomly into eight teams, and the game was divided into two rounds. But before the game could begin, each group had to come up with a creative name! No one was disappointed when the team names were revealed: Bits & Pieces, Blue Belles, Blue Devils, Cracked Pots, Disciples of

Kurau, Suitables, Staffordshire Knots and Willow Wonders!

In the first round, each team competed to go to the final round by answering the same 16 questions on transferware. The 2 teams with the highest total scores then were invited to select three members to form a team and participate in Round 2. At the end of the first round, The Staffordshire Knots had the highest score, and there was a tie for second place between the Disciples of Kurau and the Cracked Pots, who won the tie breaker. Roger Pomfret, Judy Wagner and Len Kling, representing the Staffordshire Knots won the contest and their prize – a big bag of clam-flavored potato chips!

Show & Sale

The Meeting ended on an extremely energetic note with the Sunday Afternoon Show and Sale of Transferware. Over a dozen dealers, some from as far away as the United Kingdom and California, brought transferware in all shapes, colors and patterns, and many members filled holes in their col-

lections with their purchases. The Show & Sale is probably best illustrated by the collage of photos that follows.

Photo Credits: The photographs scattered throughout this issue are courtesy Kent Williams, Loren Zeller, Maryanne Leckie and your editor.









TCC 2008 Donor Honor Roll

At our annual meeting an appeal was made to members for donations in support of the club's activities. Then, in November this was followed by an email from our president, on behalf of the TCC, for contributions. We are pleased to report that, at year's end, a total of \$2,665.00 has been received from our members. For the Donor Honor Roll, contributions have been grouped into two categories: Plates (contributions of \$25 to \$99) and Platters (donations of \$100 or more). The officers and board members, on behalf of all our TCC members, wish to express our sincere appreciation for the generous support of the following members:

2008 Donor Honor Roll (in alphabetical order)

Platters (Donations of \$100 or more)

D.J. Baker
Linda Bischoff
Randy and Lois Boyer
Chet Creutzburg
Richard and Patricia Crouch
John and Diedra Dodd
Rosemary and Richard Halladay
David Hoexter and Judie Siddall
William and Theresa Kurau
Maryanne Leckie
Michael L. Sack
Loren and Anne Zeller
Ward and Diane Zumsteg



Plates (Donations of \$25-\$99)

Marilyn Cheeseman
P.K. Christmas
Field Cooper MacIntyre

President's Note: Dear Members, A big "Thank You" to all of our 2008 donors! We will work hard to put your generous contributions to good work. Please know that our fund raising efforts will continue into the new year. This effort is necessary in order for us to be able to maintain and grow the valuable programs already in place. Please consider including the TCC in your donor plans for 2009 and know that your donations are tax-deductible.

*Loren Zeller,
President, TCC*

