



**HERE ARE OUTSTANDING EXAMPLES** of pottery that Olin's Tom and Dot Case have placed on permanent loan with the Asheville Art Museum. At upper left, they are shown with his mother, widow of Roy Case who was Walter B. Stephen's step-son. She holds an American Cameo vase featuring a Masonic design. The tea set and

mugs are typical of the **WESTWARD HO!** work that is in high demand today. A similar mug recently sold for \$100.00 in New York. Strong Oriental influence is in the six crystalline vases, also a specialty of Mr. Stephen's. Two works in the Asheville Art Museum collection were by Mr. Stephen's mother, an artist who in 1890 took young Wal-

ter to the Nebraska plains to join her husband, Andrew Stephen. One is a carved tile with Western design, another a carved fish platter that has been widely reproduced in antique magazines. About the year 1900, mother and son started Nonconnah Pottery in Tennessee, forerunner of Pisgah Forest Pottery which Tom Case operates today.

ture alongside the peaceful stream dividing the property, midway between the shop and the residence. It was a place favored by Mr. Stephen, the kind of sanctuary he had in mind when he decided to step out of the business proper.

"I wanted to get off by myself," he was quoted in a 1953 article. Even so, Case recalls, his grandfather continued potting and to work with the cameo technique, looking for improvements and new developments and designs. He had

worked at pottery for 58 of his 85 years when he died in the early 1960's.

In the 1953 article, which appeared shortly after one of his American Cameo pieces was presented to Mrs. Dwight D. Eisenhower at the White House, it was stated that his distinctive American Cameo pottery is an institution of American ceramic art, and that his work is in museums and hundreds of homes.

Several are owned by the Smith-

sonian Institution in Washington. One was subject of a special presentation to the North Carolina Museum of Art by the State Arts Council.

The white raised design of the American Cameo was frequently compared to that of Wedgewood pottery, yet Mr. Stephen said his mother had not known of Wedgewood when she perfected her technique. One piece of hers in the family collection today has a colored design in cotton under the glaze,

