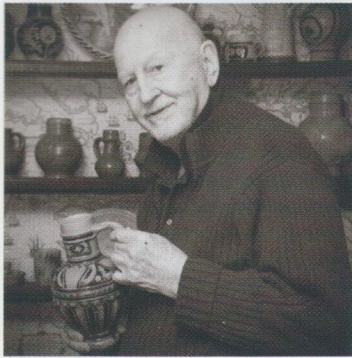


## Ivor Noël Hume (1928–2017)

Pete Pinnell



Ivor Noël Hume was an English born archaeologist who became an expert on early American colonies. From 1957 to 1989 he worked as Chief Archaeologist and later Director with the Department of Archaeological Research at Colonial Williamsburg in Virginia. He was variously described as the father of historical archaeology and

the foremost colonial archaeologist of his generation.

Hume was not trained as an archaeologist: his first love was the theater. After leaving the army in 1945, he worked as an assistant stage manager. As a hobby, he began collecting small relics along the banks of the Thames, some of which he sold, and others that he gave to London's Guildhall Museum. His work impressed Adrian Oswald, the head of the museum, who hired him in 1949. In the aftermath of World War II, London was littered with ruins, which provided archaeologists with a rare opportunity to gain access to artifacts that had been long buried. Hume quickly learned the craft of archaeology and he became an expert on wine bottles, which he used to date the various levels of excavations. In 1957, he was recruited to come to Williamsburg.

At Williamsburg, he excavated Wolstenholme Towne and discovered direct evidence for the killing of colonists that occurred during the Algonquin Indian uprising in 1622, which he was able to confirm by excavating and examining the skeletons of the victims. His book *Martin's Hundred*, which was written along with his wife Audrey, was an account of that research. He was known for improving the professionalism of his field by employing careful methods and rigorous scholarship. Over the years, his research identified the sites of several colonies that were previously unknown.

Hume was a prolific author and published over two dozen books and many articles. His writings were highly influential: he had a talent for being able to find the meaning in seemingly inconsequential fragments from daily life, and to use that information to tell the story of life during historical times. His entertaining lectures and television appearances helped introduce his discoveries to a wider audience. He even appeared on the popular American game show, "To Tell the Truth," in 1963. Along with his talents as a communicator, Hume was an important mentor, who inspired and supported new researchers in the field.

Along the way, Hume became a noted expert on historical ceramics and assembled an impressive collection of ceramic objects. He authored several books about ceramics, including *If These Pots Could Talk: Collecting 2,000 Years of British Household Pottery* and *Ceramics in America*.

In 2000, Hume began an association with the Chipstone Foundation, a Wisconsin-based foundation that promotes scholarship in the American decorative arts. His collection was donated to the foundation, and they continued to publish his ongoing research in new volumes of *Ceramics in America*, with his last article published after his death.

Hume's first wife, Audrey, was also a respected archaeologist.

She worked closely with him during their early careers in England and at colonial Williamsburg, where she served as curator and he as director. She preceded him in death in 1993.

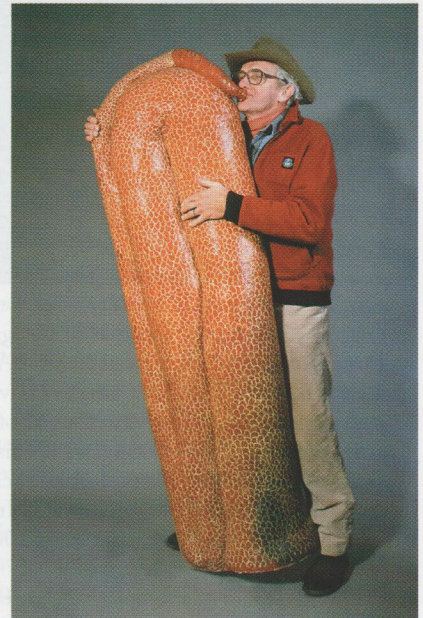
Hume was recognized with honorary doctorates from the University of Pennsylvania (1976) and the College of William and Mary (1983). In 1993 he was made an Officer of the Order of the British Empire (O.B.E.) by Queen Elizabeth II, and in 1991 the Society for Historical Archaeology presented him with the J.C. Harrington Award for his contributions to archaeology.

**Peter Pinnell** is a professor of art at the University of Nebraska at Lincoln, where he has taught since 1995. He is president-elect of NCECA.

## Don Bendel

Brian Harper

NCECA's Past Masters program highlights ceramic artists and educators that have made considerable contributions to our field. Dr. Donald Bendel ("Bendel" as his students, friends, and colleagues knew him) is the embodiment of this honor. Bendel's most endearing and special quality is that he went about changing the world without dwelling on that point. His concern was not for a monumental existential shift but for helping his students find success in the moment, even through moments of failure—especially in moments of failure.



Don Bendel passed away on March 24th, 2019 at the age of 83. He was born in LaCrosse, Wisconsin in 1935, served in the Navy, and graduated with degrees from Winona State College, the University of Wisconsin, and Arizona State University. In 1956, Don married Ann, his high school sweetheart. They were married for 59 years until her passing in 2015. Ann was an educator as well, teaching elementary school for over 20 years in the Flagstaff School District. They had three children: Mara, Jon, and Sara.

Bendel began teaching at Northern Arizona University in Flagstaff, Arizona in 1970 and hosted the 1973 NCECA conference there with then president, Don Reitz. In the early 1980's, he formed a friendship with master Japanese potter, Dr. Yukio Yamamoto. In 1984, he brought Yamamoto to NAU and they worked together with dozens of students and community volunteers to build two large Tozan wood-firing kilns on campus, one of only three Tozan kiln sites in the world. In 2002, a traditional Japanese tea house and garden were built to complement the kilns. Bendel



retired from NAU as a Regent's Professor Emeritus in 2000, but continued teaching ceramics at Coconino Community College until 2007.

Bendel's commitment to ceramics led him on an amazing journey that changed the way ceramic art is made and understood. Bendel was one of the first to venture into wood-firing in an academic setting, and he built kilns whose chimneys emitted smoke into the windows of the campus administrative buildings. This was not a miscalculation, but a deliberate effort to relocate the ceramics studio to a site better suited to atmospheric firings. He succeeded and more. Ceramics was relocated to an isolated five-acre site at the edge of campus, and became one of the best and most equipped spaces for atmospheric firings in the United States. He later raised more than \$300,000 in an endowment to help sustain the Tozan kilns and the NAU Ceramics program into the future.

Bendel would always start a wood-firing by saying a few words about "hoping for accidents" so that we would really "learn something." One night when his students, including myself, were firing the large Tozan Noborigama, that wish came true—a huge stack of shelves collapsed in the third chamber. The cones were demolished and the pots smashed up against the side-stoke holes. We knew we needed to be able to fire that chamber to get the back of the kiln hot. Bendel came by and we told him about the collapse. His reaction was classic Bendel, and a perfect example of his teaching style and personality. Hearing the news, he was so excited and proclaimed, "Now you're REALLY going to learn how to fire a wood kiln!!" We did indeed learn a lot about wood-firing that night, and we learned a lot about ourselves and each other in the process.

Officially, Bendel taught ceramics, but in reality, he taught how to live an examined life. He expected his students to be learners in all facets of life, and gave us the encouragement to put that into practice. When Bendel didn't know something, he wasn't afraid to say, "I don't know"—but he always followed that with "Let's try it!" That spirit of experimentation and learning lives on in his students, peers, and colleagues, and will further his legacy for generations to come.

**Brian Harper** received a BFA in Ceramics from NAU and was a student of Don Bendel's from 1997–2000. He is now an Associate Professor of Fine Art and Ceramics Area Head at Indiana University Southeast, as well as the Founder and Executive Director of Artaxis.org.

## Harriet E. Brisson (1932–2019)

### Jay Lacouture

Harriet Brisson was born in East Greenwich, Rhode Island in 1932. She entered the Rhode Island School of Design at the age of 16 where she studied ceramics with Dorothy and Lyle Perkins. Lyle was one of the founding members of NCECA, serving as President of the Design Section of the American Ceramic Society just prior to the establishment of the Council.

After graduating from RISD with a BFA in 1953, she and the love of her life, David, moved to Athens, Ohio, where they both received MFA's from Ohio University in 1955. She taught at Auburn University and briefly at Mt. Pleasant High School in Providence, Rhode Island before joining the art faculty at Rhode Island College in 1969. She retired as Professor Emeritus in 1997. She taught ceramics and design, and served as Chair of the Art



Harriet E. Brisson looks on, circa 1976

Department as well as Associate Dean of Liberal Arts. Harriet was a mentor to hundreds of students, sharing her life, time and expertise, and changing their lives in significant ways.

She served as NCECA Director at Large in the early 80's and authored a compilation, *NCECA The First 25 Years 1966–1991*, in celebration of NCECA's 25<sup>th</sup> Anniversary. She served on the Board of Trustees of the *Studio Potter* Organization for nearly 20 years, eight as President. She authored numerous articles in *Ceramics Monthly* and *Studio Potter* as well as articles on the interface of art and science in *Leonardo*, *Istituto della Enciclopedia Italiana* and other international publications. Her work has been exhibited across the United States and Canada as well as in Italy, Spain, England, Yugoslavia and Japan. In 2015 she was presented with an NCECA Regional Award of Excellence at the Council's 49<sup>th</sup> annual meeting in Providence for her many contributions to the larger ceramics community.

She was an active NCECA member since 1968. While clay was her primary material of choice, she also worked in neon and plexiglass, exploring forms that straddled the boundaries of art and science. Her earthly body succumbed to the ravages of age in August of 2019, but she maintained her spirit and sense of humor until the ultimate end. Harriet dedicated her professional life to education and the larger field of ceramics, leaving behind a creative legacy of outstanding artwork as well as an admiring group of grateful students and colleagues.

**Jay Lacouture** has been making pottery for over forty-five years. He was named Professor Emeritus of Art at Salve Regina University in Newport, Rhode Island after serving the Art Department for thirty-eight years. He is a Fellow and former President of the National Council on Education for the Ceramic Arts (NCECA) and served on the Board of Directors for the *Studio Potter* Organization. He is a past recipient of a RISCA Fellowship in Crafts. He has been an artist in residence in Kamioka, Japan, Jingdezhen, China and at the Archie Bray Foundation in Helena, Montana.

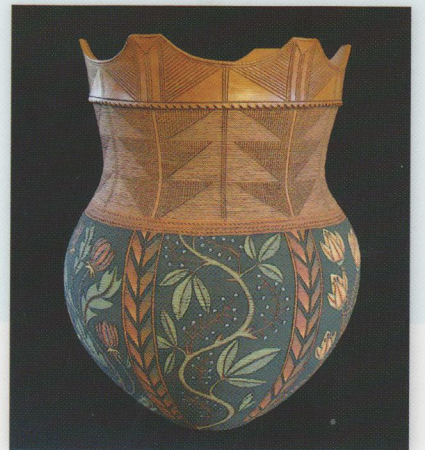
His distinctive porcelain vessels reference the historic iconography of pottery form as both a utilitarian and ceremonial object. His pottery has been exhibited and published in the United States, Australia, China and Japan. He is a graduate of West Virginia University (MFA) and Rhode Island College (BA). He lives and works at the Carolina Pottery in Carolina, Rhode Island, where he fires his work in a two-chamber wood/soda kiln.



# nceca

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**2021**

1<sup>ST</sup> EVER VIRTUAL CONFERENCE OF THE NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS