DAACS Cataloging Manual:
Ceramic Pattern Appendix

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# Appendix 2: Pattern Names

This Appendix contains two sections, one on transfer printed patterns (2A) and one on handpainted patterns (2B).

## Appendix 2: Pattern Names

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2A: Transfer Print Patterns, Notes, and References

Please refer to the following information and examples when identifying and selecting a pattern.

Unless otherwise noted, the examples of vessels and borders are from the Transferware Collectors Club database. (http://www.transcollectorsclub.org/)

Note: Enter “Unidentifiable” in the Pattern Name field for all transfer printed sherds for which the pattern cannot be determined. The Pattern Notes field can be used for recording pertinent information about the printed decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camel, a rim band of roses, etc.).

Note: DAACS does not record Stylistic Elements or Motifs for transfer printed decorations. In these cases, both Stylistic Element and Motif should be recorded as “Not Applicable.”
**ASIATIC PLANTS**

Manufacturer: William Ridgway (1830-1834); Ridgway, Morley, Wear & Co. (1836-1842)
Manufacturer Location: Shelton, Hanley, Staffordshire

**Notes:**
Possible additional manufacturer: Minton c. 1840
*Central scenes vary

**References:**
Coysh and Henrywood, 1982 (V1), p. 38.
**Bee Master**

Manufacturer: Unknown (possibly Hicks & Meigh; or Adams)
Manufacturer Date Range: Unknown
Manufacturer Location: Unknown

**Notes:** Border and scene do not vary

**References:**
Coysh and Henrywood, 1982 (V1), p. 38.

Example

Border Image
Belzoni

Manufacturer: Enoch Wood & Sons
Manufacturer Date Range: 1818-1846
Manufacturer Location: Burslem, Staffordshire

Notes: *Central scenes vary

References:
**Bouquet**

Manufacturer: Knight, Elkin & Co. (K. E. & Co.)
Manufacturer Date Range: 1826 - 1846
Manufacturer Location: Fenton, Staffordshire

**Notes:** Border and scene do not vary

**References:**
Coysh and Henrywood, 1989 (V2), p. 32.
CALEDONIA

Manufacturer: William Adams & Sons (1829 - 1861), Stoke-on-Trent, Staffordshire; Middlesbrough (1834-1844); Isaac Wilson & Co. (unknown)
Manufacturer Date Range: 1821 - 1861 (Adams)

Notes: *Central scenes differ

References:
**Chevy Chase**

**Version 1**
Manufacturer: Enoch Wood & Sons*
Manufacturer Date Range: 1818 - 1846
Manufacturer Location: Burslem, Staffordshire

**Notes:** *Central scenes differ in Version 1

**References:**

![Version 1, Example 1](image1)

![Version 1, Border Image Ex. 1](image2)

**Alternate Version also called Chevy Chase**
Manufacturers: Thomas Dimmock & Co.
Manufacturer Date Range: 1828 - 1859
Manufacturer Location: Hanley, Staffordshire

**References:**

![Version 2](image3)

![Version 2, Border Image](image4)

**Version 2**

**Version 1, Border Image Ex. 2**

**Version 2**
**Cyrene**

Manufacturer: Williams Adams and Sons  
Manufacturer Date Range: 1829 - 1861  
Manufacturer Location: Stoke-on-Trent, Staffordshire

**Notes:**  
Alternate manufacturers may include J & T. Lockett, and George Jones.  
*Central scenes differ

**References:**  
Snyder, 1997, p. 18.
**Dogs on the Scent**

Manufacturer: Enoch Wood (possible)  
Manufacturer Date Range: c. 1820  
Manufacturer Location: Staffordshire

**Notes:**  
*Central scenes may differ. Scene of Version 1 is most often cited as “Dogs on the Scent.”*

**References:**  
Neale, 2005, p. 31.

Close-up of central scene, Version 1

Flowers and Leaves

Manufacturer: Henshall and Co.
Manufacturer Date Range: 1800 - 1828
Manufacturer Location: Liverpool

Notes:
*Sheet pattern with flower and scroll border, not the border series.
Alternate manufacturer may be Herculaneum.

References:
Coysh and Henrywood, 1982 (V1), p. 141.
FLOWER, SCROLL & MEDALLION

Manufacturer: William Mason  
Manufacturer Date Range: 1800 - 1828  
Manufacturer Location: Liverpool

Notes:  
*This is a Border Series with many different central scenes. Small vignettes within the border should be consistent.

Alternate manufacturer may be Herculaneum.

References:  
Coysh and Henrywood, 1982 (V1), pp. 141-142.  
Neale, 2005, p. 44.
**Genoa**

**Version 1**
Manufacturer: Davenport  
Manufacturer Date Range: 1794-1887  
Manufacturer Location: Longport, Staffordshire  

**Notes:**  
*Version 1: Border and scene do not vary.*  

**References:**  

**Version 2**
Manufacturer: Enoch Wood & Sons  
Manufacturer Date Range: 1818-1846  
Manufacturer Location: Burslem, Staffordshire  

**Notes:** Border does not vary. Central scenes differ, usually “Italian Scenery” series.  

**References:**  
“Goat”

Manufacturers: Unknown
Manufacturer Date Range: c. 1825-1830
Manufacturer Location: Unknown

Notes:
Since no backstamp has been associated with this pattern, it is generally identified as “Goat.” It should not be confused with The Goat pattern manufactured by John and Robert Goodwin, c. 1844 - 1866 (Williams 1978:496; Neale 2005:66).

References:
Neale, 2005, p. 22.
**Grecian**

Manufacturer: William Ridgway (& Co.)
Manufacturer Date Range: 1830 - 1854
Manufacturer Location: Hanley, Staffordshire

**Notes:**
*Central scenes differ - border and well patterns remain the same. Edges of plates and other tablewares are usually scalloped.*

**References:**
Coysh and Henrywood, 1982 (V1), p. 162.
Neale, 2005, p. 44.

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Example 1 (black)

Example 2 (blue)

Example 3 (red)

Example 4 (brown)

Border Image, Ex. 1 (black)
**MEDINA**

Manufacturer: Jacob Furnival & Co.
Manufacturer Date Range: 1845-1870
Manufacturer Location: Cobridge, Staffordshire

Alternate Manufacturer: Cotton and Barlow
Manufacturer Date Range: 1850-1855
Manufacturer Location: Longton, Staffordshire

**Notes:**
Not the same pattern as William Ridgway & Co. (Shown in Williams 1978:142). Also not the same pattern as that produced by Thomas Godwin c. 1834-1854 (Williams 1978:141).

**References:**
Williams, 1978, p. 140.

Example 1 (Furnival, blue)

Backstamp, Ex. 1 (Furnival, blue)

Example 2 (Cotton and Barlow, purple)

Border Image, Ex. 2 (Cotton and Barlow, purple)

Border Image, Ex. 1 (Furnival, blue)

Backstamp, Ex. 2 (Cotton and Barlow, purple)
**ORIENTAL**

Manufacturer: William Ridgway (& Co.)
Manufacturer Date Range: 1830 - 1854
Manufacturer Location: Hanley, Staffordshire

Alternate M'factor: William Adams IV & Sons
Manufacturer Date Range: 1878 - 1894
Manufacturer Location: Tunstall, Staffordshire
Virtually identical to Ridgway’s print

**Notes:**
Central scenes vary.
Not the same pattern as that produced by Samuel Moore & Co.

**References:**
Coysh and Henrywood, 1982 (V1), p. 266.
Neale, 2005, p. 121.
Williams, 1978 (V1), pp. 150-151.
**Pinwheel Pattern**

Manufacturer: Unknown  
Manufacturer Date Range: Unknown  
Manufacturer Location: Unknown

**Notes:**  
Border and central design do not vary.

**References:**  
Coysh and Henrywood, 1989 (V2), p. 266.
**Pomerania**

Manufacturers: John Ridgway  
Manufacturer Date Range: 1830 - 1841  
Manufacturer Location: Hanley, Staffordshire

**Notes:**  
Central scenes vary.  
Not the same pattern as that produced by Samuel Moore & Co.

**References:**  
Coysh and Henrywood, 1989 (V2), p. 159.  
Rhine

Sample of Manufacturers
Manufacturer: John Meir and Son
Manufacturer Date Range: 1837 - 1897
Manufacturer Location: Hanley, Staffordshire

Manufacturer: Ralph Hammersley
Manufacturer Date Range: 1859 - 1905
Manufacturer Location: Burslem, Staffordshire

Manufacturer: J. F. Wileman
Manufacturer Date Range: 1859 - 1905
Manufacturer Location: Burslem, Staffordshire

Manufacturer: William Adams IV
Manufacturer Date Range: 1896 - 1917
Manufacturer Location: Tunstall, Staffordshire

Notes:
All alternates are virtually identical to Meir’s.

References:
**Scene After Claude Lorraine**

Manufacturer: Leeds Pottery  
Manufacturer Date Range: 1781-1827  
Manufacturer Location: Leeds, Yorkshire

Alternate Manufacturer: John & Richard Riley  
Manufacturer Date Range: 1802 – 1828  
Manufacturer Location: Burslem, Staffordshire.

**Notes:**
Alternates differ slightly in border images (buildings) and small details of central scene.

**References:**
Coysh and Henrywood, 1982 (V1), p. 323.
SPANISH PROCESSION

Manufacturer: Henshall, Williamson & Co.
Manufacturer Date Range: 1790-1828
Manufacturer Location: Longport, Staffordshire

Notes:
Border and Central Scene do not vary.

References:
SYDENHAM

Manufacturer: John Clementson
Manufacturer Date Range: 1839-1864
Manufacturer Location: Longport, Staffordshire

Notes:
Border does not vary. Central Scene differs in small details (e.g., statue in foreground).

References:
Williams, 1978 (V1), p. 77.
**SYRIAN**

Manufacturer: George & Ralph Leese  
Manufacturer Date Range: 1841-1842  
Manufacturer Location: Cobridge, Staffordshire

Other manufacturers, with extended date ranges, are possible.

**Notes:**  
Border does not vary. Central Scene varies. Not the same scene as that manufactured by Samuel Barker and Son (1839 -1893), with the same name (Syrian).

**References:**  
Williams, 1978 (V1), p. 166.
**Wild Rose**

**Notes**
A number of manufacturers produced this pattern from c. 1830 to the 1890s.

*This pattern refers to both the border series and the central scene. The Central Scene may be referred to as Nuneham Courtenay or Nuneham House. In DAACS, any part of this particular Central Scene is identified as the Wild Rose pattern. In addition, any part of the border also is recorded as Wild Rose pattern. See Coysh and Henrywood 1982 (Volume 1:399-400) for a discussion of this pattern.*

**References**
Coysh and Henrywood, 1982 (V1), 399-400.
**Willow Pattern**

**Notes**
Many manufacturers produced this pattern from the last decade of the eighteenth century (with first attributions made to Minton or Spode companies) to the present.

This pattern refers to both the border series and the central scene. See Neale 2005 (p. 74-75) for a description of the story associated with this pattern. DAACS assigns any Willow variants to the “Willow pattern.” It does not refer to the “Wood Willow Border Series” produced by Enoch Wood & Sons.

**References**
Coysh and Henrywood, 1982 (V1), 402-403.
Neale, 2005, p. 73-81.

Example 1 (Minton, 1793 – 1872).

Example 2 (Francis Morley & Co., 1845 – 1858).

Border Image, Ex. 1 (Minton)
UNIDENTIFIABLE

Enter “Unidentifiable” for all transfer printed sherds for which you cannot determine the pattern. The Pattern Notes field can be used for recording pertinent information about the decoration on a sherd that might later facilitate the identification of a pattern. For example, use this field to record the presence of a unique design element (e.g., camels, a band of roses, etc.).
REFERENCES: TRANSFER PRINT PATTERNS

Coysh, A. W. and R. K. Henrywood

Neale, Gillian

Snyder, Jeffrey B.

Williams, Petra

Williams, Petra and Marguerite R. Weber
2B: HANDPAINTED PATTERNS NAMES, NOTES AND REFERENCES

Please refer to the following information and examples when identifying and selecting a painted pattern.

Altar of Love (Valentine)

Canton

Chinese Landscape Pattern 1

Cornflower

Dagoty et Honore, Paris

Famille Rose

Famille Verte

Fitzhugh

Flower Basket

Grape, Bamboo, Squirrel

Nanking
ALTAR OF LOVE

Description: Border and central scene also known as “Valentine” pattern. Typically the central scene consists of two flaming hearts on an altar, and two doves on Cupid’s quiver. The border is composed of scroll and radiating bloom elements divided by a larger wreath and curtain (trellis) motif. This pattern was first on a dinner service manufactured in Canton for Commodore George Anson c. 1743 (Litzenburg 2003:163).

Ware and Form: Chinese Porcelain, primarily teawares.

Genre: “Overglaze, handpainted”

Decorative Technique: “Painted, over free hand”

Stylistic Elements: The Scroll and Bloom band is recorded as “Botanical Band

Any central scene elements should be recorded individually, with Motif as “Scene Combination 1.” These may include: “Bird, stylized”; “Bird”; “Quiver”; “Tree”; “Botanical, Unid.”, etc.

http://northeastauctions.com

Archaeological example (Thomas Jefferson Foundation).
Canton

Description: Handpainted blue stacked set of bands. Canton decorated vessels were never gilded. Later examples can be quite heavy-handed in execution and the vessels themselves thick and clunky. For information on Canton, see Shiffer et al 1975 (pp. 20-25).

Ware and Form: Chinese Porcelain, typically tablewares

Genre: Handpainted Blue

Decorative Technique: “Painted, under free hand”

Stylistic Elements: The Canton border is comprised of the following bands:

“Hatched Line Band 03” or “Hatched Line Band 06”: Short straight or diagonal vertical lines

“Trellis Band []” (usually 02, or 26): Lattice pattern with tick marks at the intersections, often with a shaded background

“Cloud Band 01”: Scallop- or cloud-like elements with short, diagonal lines inside

Date Range: 1785–1853

Also keep in mind that the “first” of the stacked may be a simple plain band rather than one of the Geometric bands. Other variants in trellis band or cloud band are possible. In the Stylistic Elements table, record Motif as “Stacked Combination A.”

Two sherds with slightly different Canton borders (Thomas Jefferson Foundation).

For a broader description of Canton, please see http://www.jefpat.org/diagnostic/post-colonial%20ceramics/Less%20Commonly%20Found/CantonPorcelain/index-cantonporcelain.html
Chinese Landscape Pattern 1

**Description:** Handpainted blue central scene. This pattern name was assigned to this fairly generic central scene. According to research conducted by Mount Vernon archaeology department, this is an example of a “pavilion landscape,” which changed over time with increasing production. In general, “first period pavilion landscapes feature a two-dimensional landscape and a diminished pavilion in relationship to the rest of the landscape scene” (mountvernonmidden.org). See images below.

**Ware and Form:** Chinese Porcelain, typically tablewares

**Genre:** Handpainted Blue

**Decorative Technique:** “Painted, under free hand”

**Stylistic Elements:** The scene is characterized by the following elements
- Tree
- Bridge
- Landscape/Hills
- Boat
- House
- Water, body of

**Date Range:** 18th century

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description information and photographs.
Please contact a DAACS administrator if you encounter an additional Chinese landscape pattern.
Cornflower

**Description:** Overall handpainted pattern, often associated with French Porcelain manufacturer, Sevres. The flowers are distinctive blue cornflowers with red and green shading on the leaves. Vessels with this pattern often had gilt rims.

**Ware and Form:** “Porcellaneous/English Hard Paste.” If you have a base with a Sevres mark, record ware as “Porcelain, French.” This decoration is typically found on tablewares, though teaware examples are known.

**Genre:** Overglaze, handpainted

**Decorative Technique:** “Painted, over free hand”

**Stylistic Elements:** If “complete” individual flowers and stems, record as “Botanical, composite.” For partial flowers or stems, record “Botanical, unid.” For gilt bands, select appropriate Plain Band.

www.porcelainbiz.com  www.nps.gov/history/museum/exhibits/hampton/

Recovered Cornflower pattern sherds (Thomas Jefferson Foundation).
**Dagoty et Honore, Paris**

**Description:** “Paris” pattern produced by French Porcelain manufacturing company, Dagoty et Honore. This pattern was added based on a back stamp recovered from a slave quarter site at Andrew Jackson’s The Hermitage in Nashville, Tennessee.

**Ware and Form:** “Porcellaneous/English Hard Paste.” If you have a base with the “Dagoty et Honore” mark, record ware as “Porcelain, French.” This decoration is typically found on table- and teawares.

**Genre:** If only transfer printed, “Transfer Print Over.” If only gilt, “Overglaze, handpainted.” If both, then select “Overglaze, handpainted.”

**Decorative Technique:** “Painted, over free hand” or “Printed, over” as appropriate. If both techniques are present, enter separate records in the Stylistic Elements table.

**Stylistic Elements:** Element and Motif for printed decoration are “Not Applicable.” For gilt bands, select appropriate Band element.

Archaeological examples of Dagoty et Honore, The Hermitage.

**Reference:**
Keefe, J.W.
**FITZHUGH**

**Description:** Handpainted central scene. The introduction and rise in popularity of this pattern has been attributed to the English FitzHugh family, who were involved in trade with China in the 1780s (Mudge 1981:163-165). Fitzhugh porcelain manufactured for the American market occasionally contains a central design with an eagle and shield.

**Ware and Form:** Chinese Porcelain, typically tablewares.

**Genre:** If blue, “Handpainted Blue”. If another color, “Overglaze, handpainted.”

**Decorative Technique:** “Painted, under free hand”

**Stylistic Elements**
Four botanical designs surrounding a medallion central design. Border varies. See images below:

![Images of Fitzhugh porcelain](nadlerchineseporcelain.winterthur.org)

![More images of Fitzhugh porcelain](www.metmuseum.org)

*See Note 1 for border information.*
**Flower Basket**

**Description:** Handpainted blue central scene containing a handled basket full of flowers.

**Ware and Form:** Chinese Porcelain, typically tablewares, occasionally teawares.

**Genre:** Typically “Handpainted Blue.” If enameled, then “Overglaze, handpainted.”

**Decorative Technique:** “Painted, [under or over] free hand.”

**Stylistic Elements**
Key elements (with DAACS Stylistic Element nomenclature) include the following:

- **Basket**: Botanical, composite
- **Bow**: Trellis bands (if present – often on proximal rim or plate well)

[Images of ceramic pieces showing painted designs and basket motifs.]

Thomas Jefferson Foundation. daacs.org
Mount Vernon Ladies' Association. mountvernonmidden.org
images.onlinegalleries.com
**Grape, Bamboo, Squirrel**

**Description:** Handpainted blue border and central scene combination containing a squirrels or shrews on a bamboo plant, with bunches of grapes around the border. Border also contains An Hua decoration in the form of botanical elements between the grape bunches.

**Ware and Form:** Chinese Porcelain, typically tablewares, possibly teawares.

**Genre:** If blue, then “Handpainted Blue.”

**Decorative Technique:** “Painted, under free hand.”

**Stylistic Elements**
Key elements (with DAACS Stylistic Element nomenclature) include the following:

- Animal, unid.
- Fruit
- Trellis band (if present, often proximal rim or plate well
- Bamboo
- Tree
- Cartouche

**Date Range:** c. 1730-1760

Mount Vernon Ladies' Association. mountvernonmidden.org

Madsen 1995:Figure 30

Thanks to Eleanor Breen and the Mount Vernon Archaeology department for this description information and photograph.
**Nanking**

**Description:** Handpainted central landscape scene with a bridge and large pagoda in foreground, several small pagodas or houses on islands in the background, multiple tree types including a willow tree), and one or more boats on the water. This central scene is often considered an early version or inspiration for the willow pattern, though it does not contain the two birds.

**Ware and Form:** Chinese Porcelain, typically tablewares.

**Genre:** “Handpainted Blue”

**Decorative Technique:** “Painted, under free hand”

**Stylistic Elements**

Key elements (with DAACS Stylistic Element nomenclature) include the following:

<table>
<thead>
<tr>
<th>Tree</th>
<th>Bridge</th>
<th>Landscape/Hills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man</td>
<td>Boat</td>
<td>House</td>
</tr>
</tbody>
</table>

A majority of these elements, and a similarity to the scenes below, must be present on a vessel for the Nanking pattern to be ascribed.

Central scene on a bowl, note willow tree (Litzenburg 2003:239).

Central scene on a serving dish interior (Litzenburg 2003:240).

*See Note 1 for border information*
**Note 1: Nanking and Fitzhugh Border Designs**

**Description:** The following borders appear on vessels with Fitzhugh or Nanking central scenes. Both were popular patterns from 1780 to 1820.

**Ware and Form:** Chinese Porcelain, typically tablewares.

**Genre:** “Handpainted Blue”

**Decorative Technique:** “Painted, under free hand”

**Border 1:** Typically associated with Nanking though it appears on Fitzhugh.

**Stylistic Elements**
Key elements (with DAACS Stylistic Element nomenclature) include the following:
- Trellis Bands (several different bands were used for this pattern)
- Spearhead Band 03 or Spearhead Band 11

**Border 2:** Typically associated with Fitzhugh though it appears on Nanking.

**Stylistic Elements**
Key elements (with DAACS Stylistic Element nomenclature) include the following:
- Butterfly
- Radiating bloom
- Cartouche
- Diaper/1 Dot
- Fish Roe
- Scroll 01
- Trellis 01
REFERENCES: HANDPAINTED PATTERNS

Breen, Eleanor E.

Keefe, J.W.

Madsen, Andrew D.

Madsen, Andrew D., and Carolyn L. White

Litzenburg, Thomas V., Jr.

Shiffer, Herbert, Peter Schiffer and Nancy Shiffer