ACKNOWLEDGMENTS

For help with the preparation of this book I would thank in particular the Ontario Arts Council, which generously provided me with a grant to assist in carrying on the work, and the National Museum of Man, National Museums of Canada, whose staff aided me at every turn throughout the whole project. I owe special thanks to Frank Corcoran, assistant director, public programs, of the National Museum of Man, and Dr Frederick J. Thorpe, chief of the history division, for making essential material available to me. The planning for the book began in 1980, the idea having been born that spring during conversation with Barbara Riley, assistant chief (curatorial) of the history division. In the subsequent working out of the plan Judith Tomlin, curatorial assistant; Christine Grant, curator of collections; James Donnelly, registrar; and Jean Soublière, assistant registrar of the history division, gave me unfailing support. Harry Foster, the museum's photographer (national programs division), went to endless trouble on my behalf. It would be impossible to thank them all enough. I would only add that being associated with the history division, as the consultant on ceramics, has been one of my greatest pleasures during the last ten years.

Other museums were ready at all times to provide information. Dr Shirley Thomson, director of the McCord Museum, McGill University; Conrad Graham, the McCord's registrar; and Peter Winkworth, curator of prints and drawings, gave me combined help. Mary Allodi of the Royal Ontario Museum, Gary Hughes of the New Brunswick Museum, and Kathleen Campbell of the Winnipeg Art Gallery consulted their holdings on my behalf, as did Sharon Gater of the Wedgwood Museum, Barlaston, and John Munday of the National Maritime Museum, London, England. To Arnold Mountford, director of the City Museum and Art Gallery, Stoke-on-Trent, Staffordshire, I am deeply indebted, not only for much help with this book but for constant encouragement over the years in my task of documenting the historic link between Staffordshire and Canada's early ceramic trade.

Both the Public Record Office of Great Britain and the British Library provided assistance that was invaluable, and so did Josiah Wedgwood & Sons Ltd (through Alethea Wakefield of their Toronto office). The staff of the Public Archives of Canada, the National Library, and the National Gallery were consistently helpful. For aid with particular problems I would thank Susan Campbell, Michael Pantazzi, Brian Stewart, and Ann Thomas, all of the National Gallery of Canada. Erik J. Spicer, parliamentary librarian, Ottawa, made it possible for me to consult material not available elsewhere in Canada, and Daniel Pouliot, of the parliamentary library staff, spent much time in searching for it. William F.E. Morley, curator of special collections at the Douglas Library, Queen's University, endeavoured to find information which I needed.
Others who made it possible for me to obtain material which might otherwise have eluded me include Marnie R. Clarke, Wayne Curtis, Gerald Derick, Shirley Elliott, George Gibb, Ralph Greenhill, Ruth Jackson, Donald McLeish, A.J.H. Richardson, Ruth Robinson, John Russell, James Shakley, Norman Stretton, Christopher K. Swann, Barbara Gorley Teller, Rosslyn Tetley, and Helen Vechter. To the staff of McGill-Queen’s University Press I am very grateful indeed, especially for the enthusiasm of David Norton, editor of the Press.

I owe most of all to my husband. For forty years he has, in his own historical writing, led others to sources which many would not have known of without his guidance. I am only one of a legion in debt to him.