

**WPA PRESS**

THE NEWSLETTER OF THE WISCONSIN POTTERY ASSOCIATION

PO BOX 46 MADISON, WI 53701-0046  
TEL 608 241 9138 FAX 608 241 8770  
WWW.WISCONSINPOTTERY.ORG**Welcome to the July 2000 edition of the WPA Press!**

How it has gotten to be *July* already is beyond me. Hope you are enjoying vacations, warm sunny days and plenty of trips to your favorite antique locations around the USA – and perhaps beyond! Please consider writing a short narrative (or a long one) and sharing it with us in the fall *WPA Press*. All submissions are accepted. See the final page of this issue for submission information.

In this issue of the *Press*, Jim Tyne shares his springbreak experiences at the George Ohr museum in Biloxi, Mississippi, we have an update on the Pauline Log Cabin restoration, and Barb Huhn and John Marvin share some “buyer beware” stories on antique forgeries. In addition, we recall some fantastic recent WPA presentations on Hull House and Cowan Potteries.

Enjoy your travels and remember to join us August 8 at Burrows Park for the annual WPA Picnic – \$6 buys a dinner that evening. A map of the park, on the east side of Madison off N. Sherman Ave., is included in this issue.

- Kari Kenefick, editor, WPA Press

**Pauline Log Cabin Restoration Report**

Ori-anne Pagel gave us an update on the Pauline log cabin restoration, at the June meeting of the Wisconsin Pottery Association. The cabin was disassembled last fall and stored for the winter. A new location in Edgerton has been chosen for the cabin, at the end of Swift Street Alley near the pond and original clay pits. Ori-anne reported that a bid has been accepted for the footings and foundation. The city of Edgerton has a work order and the site will be graded and prepared for the foundation any day now, weather being the main impedance. When the preparatory work has been completed the footings and foundation will be poured. This is exciting news for the group that has worked so hard the past year plus to move and restore the cabin. Congratulations on the progress you’ve made!

The next hurdle for the cabin restoration project, as Ori-anne reported, is to move the chimney and fireplace. These structures have been taken apart and stored, and once the foundation has been poured, can be put in place. The cabin restoration committee is seeking a volunteer to help with this

project. Once the foundation is ready and the chimney and fireplace are in position, the cabin can be rebuilt.

Just a reminder that windows can be purchased for the cabin, for \$300 per window. WPA members can donate, in \$5 increments, to purchase a window for the cabin. As of our June 13 meeting, approximately \$150 had been collected towards the \$300 purchase cost. If you wish to donate, please bring your contribution to the WPA picnic, August 8, or contact any of the club officers, Barb Huhn, Tim Holthaus, Scott Grant, or Kari Kenefick about making a donation to the window.

The log cabin restoration is supported by the Arts Council of

**WPA Calendar 2000**

**July** – No Meeting.

**August 8** – WPA Picnic.

**August 26** – Annual Exhibit and Sale.

**September 12** – Camark Pottery by Nicol Knappen.

**October 10** – American Studio Pottery, Part 2 by Paul Donhauser.

**November 14** – TBA.

**December 5** – Holiday Party.

*All meetings at the Shorewood Community Center except the August picnic.*

Edgerton (ACE); Ori-anne Pagel is the contact person and can be reached at (608) 884-6787 or (608) 884-3195.

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**Spring Trip Reports:**  
***What We Did on Our Spring Vacation***

*By Jim Tyne*

Inspired in part by the Richard Mohr presentation on George Ohr, which we saw on video courtesy of the WPA video library, and in part by the cool website <http://www.georgeohr.org/> of the Ohr-O'Keefe Museum of Art, Ellen and I decided to check out the George Ohr museum on our annual trip to Florida to visit family. We drove to Biloxi, Mississippi and just off U.S. route 90, right on the Gulf and directly across from the huge, elegant-looking Beau Rivage Casino, was the museum.

Biloxi is better known these days, for its gambling casinos than pottery, unlike nearby Ocean Springs (but that's a different story). The museum is located in the back half of the public library and has its own entrance at 139 G. E. Ohr street. Admission is \$3 and you can spend all day if you like. On the second floor is a large room filled with hundreds of pieces of Ohr art work in glass cases. There is a grouping of his carnival type work, banks and animals and oddities, a case with examples of his amazing glazes. There are puzzle pitchers and flasks and bowls. But no matter what the theme, in case after case are the most wonderful, bizarre vases and pitchers and what-nots. I had seen photos of his work, but was still amazed by what I saw. The

wild spirit of the man permeates the room. I am unable to express the wonderful strangeness of what we saw, the beauty and grace of those thin-walled pots, the intricacy of the design, the humor. I found myself longing to touch them. That was the only thing missing, the chance to feel the potter's hands on the clay, as someone said in the documentary.

In one corner you can sit on a hard chair, amidst all that "pot-Ohr-ry" and watch a 45-minute video on Biloxi George Ohr and his mud pots. It's a nicely done documentary, very informative, history told with a sense of humor.

There is more to the museum, though it pales in comparison to what has just been seen. But you must stop by the gift shop for Ohr books, souvenirs and great t-shirts.

The George Ohr museum is a must see. It should be a shrine for any serious lover of American Art, American Pottery, or Eccentric American heroes. Stop by. It's fun. I know I will be going again.

**Editor's Note:** Richard Mohr spoke on George Ohr Pottery at the April 1999 WPA meeting. You can check out the club's videotape of this presentation at monthly WPA meetings.

***Spring Antiquing in Eastern South Dakota***

During a May visit to see family in eastern South Dakota, I had a free half day to visit a few antique malls. While mine was far from an exhaustive excursion, I can tell you of a few locations along I-29 that you might like to include in your antiquing travels. I stopped in the

small town of Dell Rapids at Our Olde House, on Historic Main St. (which is the highway through town). Did you know that there are "dells" on the Big Sioux River? There are and these dells are the site on which Dell Rapids was built.

Main St. has some lovely old buildings and Our Olde House inhabits one of them. I saw a varied selection, from FireKing to Red Wing, and enjoyed conversing with the proprietors about antiquing, Great Plains style. One treat at Our Olde House is that you can have a home-made lunch right there in the diningroom/backporch, where they feature a small restaurant. To be honest, the smell of lunch simmering on the stove was quite a distraction for this shopper.

If you continue south on I-29 to Sioux Falls (yes, still on the Big Sioux River) don't miss a shopping trip to Proud Panda antiques on 10th Street. This large, newer mall has two levels of booths and a little

***Welcome Back Dave!!***

We had a pleasant surprise on June 13 as Dave Auclair attended the WPA's June meeting. Dave has had some serious health challenges recently, but he was as chipper, bright and friendly as ever! It was great to see him "out and about". We promise to not work him too hard if he attends the annual Exhibit and Sale on August 26. Dave is a founding member of the WPA — a wealth of pottery knowledge, and a very good friend to many in the club. We wish you the very best, Dave!!

bit of everything, all very neatly displayed. Sioux Falls has at least a half dozen antique shops – the folks at Proud Panda are happy to direct you to the other locations.

Finally, if you continue south on I-29 you'll arrive at Canton, SD.

Working to become a major antiquing destination, Canton is also a small town, but boasts a mixture of antique and craft shops. I have not been there, but if you get to Sioux Falls, you'll want to drive the additional 30–40 miles and visit the antique shops of Canton.

- Kari Kenefick

### ***Cowan Pottery***

At the May 2000 meeting of the Wisconsin Pottery Association, Mark Bassett shared a most interesting presentation of Cowan Pottery/Cleveland School. This report was written from notes on Mark's talk and from his 1997 text, written with Victoria Naumann, *Cowan Pottery and the Cleveland School*.

R. Guy Cowan's first job upon graduating from the New York School of Clay-working and Ceramics at Alfred University, was as an instructor at the new Cleveland Technical High School. Cowan did not initially see the position as a good fit. His interests, at that time, were in developing improved whiteware for the hotel industry. However, working with a generous and progressive principal, Cowan found the position an excellent means by which to experiment during his free time. Eventually, his aspirations to improve the whiteware industry took a back seat to

his developing interest in studio pottery. R. Guy Cowan had the opportunity, at the Cleveland School, to experiment, alone and with his students, and he eventually hired students to work Saturday mornings at his pottery in Lakewood, Ohio.

The ceramic facilities that Cowan designed in Cleveland were among the first in US public schools and they received much national attention. Soon after starting the ceramics program, Cowan was mixing his own glazes and building special kilns, with the help of his college professor Charles Binns.

Cowan began his foray into studio pottery in 1909. Here too he was much influenced by his former professor Binns. The Cowan Pottery was founded in Lakewood in approximately 1912. There were three functioning kilns and production included art pottery and tiles. In 1913 the Cleveland Pottery and Tile Company, Inc. was organized with Guy Cowan as president, his wife Bertha as secretary, and W.G. Wilcox, Cowan's chemistry professor at Alfred University, as vice-president.

The pottery was interrupted in 1917 when Cowan enlisted in the Army. Production ceased until 1919, when Cowan returned and reopened the Lakewood studio. In 1921, when his gas well ran empty Cowan moved his business to Rocky River, Ohio. At this point in time demand was high and many of the finer retailers were carrying Cowan pieces, retailers such as Marshall Fields and Ovingtons. Guy Cowan and the potters in his employ were some of the most talented and award-win-

ning potters of the day. They included Guy L. Rixford, Arthur Baggs, Alexander Blazys, Thelma Frazier, Jose Martin, Walande Gregory and Victor Schreckengost.

Circa 1927 the company name was changed to the Cowan Pottery Studio. A new inexpensive line was introduced, the Lakeware line, intended for use by florists. The sculpted figures continued to gain popularity.

Despite earlier successes, financial difficulties resulted in a reorganization in 1929, with the resulting name change to Cowan Potters, Inc. But it was the Great Depression and the financial difficulties continued; the pottery declared bankruptcy sometime in 1930. It was operated under court supervision of the court until 1931 when the pottery was closed.

Mark Bassett described, during his presentation, that an annual show called the May Show was frequently a display for Cowan pieces. This was an all media arts show for northeastern Ohio.

**Marks on Cowan Pottery:** Most Cowan pieces were signed, using a variety of marks. All marked Cowan can be identified by the either the use of Cowan or Lakeware names, or a variety of monograms using the letters "RG".

### ***From the Cowan Museum at the Rocky River Public Library***

The Cowan Pottery Museum consists of over 1100 pieces of Cowan Pottery made in Lakewood and Rocky River between 1912 and 1932. It is the largest publicly



**Cowan Pottery.** The vase on the left has a yellow, iridescent glaze and features an early Cowan mark, as seen in the center photograph. On the far right is a light blue vase, known as the Logan vase; it won the Logan Medal in 1926. Note that the left and right hand vases are different sizes than they appear here. For more information check with the text noted or with the Cowan Museum. Right hand photograph courtesy of Megan Allen, website manager for the Rocky River Public

owned collection of Cowan Pottery. It holds a significant place in American art history in that it represents a bridge, or transition, from the arts and crafts movement in art pottery exemplified by Rookwood, Roseville, Van Briggel, Grueby, Weller and others, to the modern wares of the mid-twentieth century exemplified by art deco designs of various potteries, as well as Fiesta Ware, Hall China, Syracuse China, Salem China, Catalina Ware, and the Homer Laughlin Company.

In addition to mass production of a wide variety of household wares, the Cowan Studio nurtured and promoted the sculptural and studio work of individual artists by issuing limited editions of ceramic sculptures by these artists and students. For American art history, Cowan's life-long mentorship of artistic talent is at least as significant an achievement as his pottery, if not more so.

Perhaps the finest examples of commercial and artistic success are the dancing lady flower frog figurines which were patented by R. Guy

Cowan as designed by him and other artists. These were complemented by bowls, vases, candleholders, comports, ash trays, and tea sets in bright and pastel hues and lustre glazes created at the Cowan Studio. Many glazes were widely copied by other firms, while a few others are not even reproducible today.

- Kari Kenefick with information from [www.rrpl.org/rrpl\\_cowan.stm](http://www.rrpl.org/rrpl_cowan.stm) – the official web site of the Cowan Pottery Museum at the Rocky River Public Library, Rocky River, Ohio.

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### ***Hull House Pottery***

Steve Schoneck visited the WPA in June with his presentation on Hull House Pottery. Founded in Chicago, Hull House will, of course, be one of the potteries featured at the WPA's annual exhibit and sale August 26 in Madison, where Art Potteries of Illinois will be featured.

Hull House was the creation of Jane

Adams and her friend Ellen Gates Stark, college friends. After meeting at college some years passed before the two were reacquainted, but they did meet again and spent time traveling in Europe. The women were particularly impressed with various artistic movements they witnessed during their travels, especially in England where they visited Tawby Hall.

In 1889 Jane and Ellen moved to an apartment in Chicago and began shopping around the idea of starting a pottery. Eventually they purchased a house and over time filled it with the art they collected as they traveled. This was the beginning of Hull House; they used the house as a sort of museum and enjoyed explaining to visitors about the various pieces they had collected. Over time the house increased in its educational value, as music, English and citizenship classes and lectures were presented there. On any given day one might find dance instructions or language classes being taught at Hull House after school. The rooms were frequently filled



**Hull House Kilns Pottery.** These three photographs were taken by Tim Zinkgraf at Steve Schoneck’s presentation in June 2000. The left hand photographs features a rare double vase. The right-hand image is an unusual wall plaque that was made for a special theatre reopening ceremony at Hull House in 1931. Pottery courtesy of Steve Schoneck. Photographs courtesy of Tim Zinkgraf and also featured on WPA’s website at [www.wisconsinpottery.org/Hull House/index.htm](http://www.wisconsinpottery.org/HullHouse/index.htm)

with boys and girls from various clubs around Chicago. A strong female presence was felt there and Hull House became known for its good female role models.

Hull House served and educated children, and Jane Adams and Ellen Stark became advocates for child labor laws that were passed in Illinois. In addition to the children that regularly visited, the house attracted persons of all ages and was considered a museum, not a school.

In the 1890’s Ellen Stark returned to Britain and learned the book binding business. She then took this knowledge back to Hull House where a bindery was started.

January 1927 saw the start of Hull House Kilns. Myrtle M. French, a ceramics instructor at the Arts Institute of Chicago, taught ceramics classes at Hull House. The clay used for this pottery was a blend of red Illinois clay and the more buff-colored clay of Minnesota. Pieces were fired in small kilns. Hull

House Kilns became known for its bright-colored glazes. The early pottery was strongly influenced by Mexican immigrants, however, many of them returned to Mexico during the Great Depression as there was no work. In 1931 the theatre at Hull House was remodeled and large ceramic wall-mounted masks of various sorts were made especially for this occasion. (Steve Shoneck brought one of these one-of-a-kind pieces to show us the evening of his talk. See the photograph above.)

In addition to pottery, metal working classes were taught at Hull House; the pieces were sold in the Hull House shop.

The Hull House Kilns operated until the depression. Jane Adams died in 1935. Charlotte Carr became the head resident in 1938 and the Hull House shop operated until approximately 1940, although with somewhat of a shift in emphasis.

In 1961 “urban renewal” brought

about the destruction of 13 of the Hull House buildings, situated on land that the University of Chicago found desirable for other uses. However, the university was persuaded to save two buildings; they constructed new structures around them.

**Marks on Hull House Pottery:**

An octagonal sign is often seen on Hull House pieces. It is also fairly common to see metal tags. “Hull House Chicago” is often indicated. You may also see the mark “HHK” for Hull House Kilns. The metal works are not marked. Steve noted that there was an abundance of bowls, cups and saucers made and that turquoise and orange were commonly used colors.

- Kari Kenefick

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## ***Caveat Emptor***

By Barb Huhn, WPA President

As president of the WPA I have recently received a few interesting emails, through our website. One of the emails was from an Egyptian pottery company offering to mass produce any pottery line we send them and to beat the price and quality of anyone reproducing pottery today. Many of these, such as “post 1950’s Roseville”, flooding the market today are shoddy in appearance. Some are not, however. Those of you who came with us on our field trip to Ephraim Pottery last year will attest to seeing beautiful pottery created in minutes by their gifted potters. Were they unscrupulous in their dealings, their pots could easily be mistaken for Grueby, Teco and the like, by the untrained eye – people who have not had the opportunity to see a great deal of this pottery.

In the most recent journal of the American Art Pottery Association there is an anecdote about a piece of pottery, pulled from a recent auction because it was discovered to be a fake, but not before the bids topped the five figure mark. Even experienced collectors can be fooled.

A second email came from a collector who had recently purchased what she believed to be older Czech pottery. She had seen a reference to John Marvin’s presentation on the WPA website and contacted me asking for information her purchase. I passed her inquiry on to John. John graciously contacted the woman for us. I suggested to John that he write an article on this experience for the WPA Press.

Thank you John!

## ***Fake? Fraud? or Find?***

by John H. Marvin

As the result of a letter forwarded to me by the president of the Wisconsin Pottery Association, I was so incensed that I called Barb to let her know that the author of the letter had been duped by an unscrupulous antique dealer. I told Barb that with the advent of Antiques Roadshow and the popularity of collecting antiques over the internet, many people were spending big bucks, only to find out later that their genuine, authentic antiques were reproductions. Consequently, Barb asked me to compose these words of caution to collectors and dealers: research, research, research... and know your dealer before making an expensive purchase.

The contents of the letter stated that the woman had found my name on the WPA website as a member who had made a presentation on Czechoslovakian pottery in 1998. She stated that she had recently purchased a 20-piece canister set marked with the stamp “Czechoslovakia” on the bottom of each piece, that the dealer had told her the pieces were made around 1900, and could I give her the origin of the set and approximate price for resale? She mentioned the floral designs were decals and that each piece was labeled in English. Well, my heart sunk as I pondered what to tell the woman. In the first place, there was no such place as Czechoslovakia until the country’s formation in 1918 out of Bohemia, Moravia and Slovakia. Secondly, canister sets usually consisted of just 15 pieces, and those with decals and decal floral motifs weren’t shipped to United States merchandisers, such as Sears & Roebuck, Macy’s

and Marshall Fields, until the late 20’s and even into the 30’s. Prior to 1918, pottery from what became Czechoslovakia was labeled Austria, Bohemia, Moravia, Bavaria and variations of German states.

Unfortunately, I cannot give a true appraisal of the canister set until I receive photos; however, after two trips to Florida recently, I found a huge trade in reproductions going on that has since invaded shops in Kentucky, Indiana, Illinois and even Wisconsin. Blatant ads appear in southern antique magazines that shock any true lover of genuine antiques. One ad reads: *“Attention Stocking Dealers - Get in Here! The Largest Selection of Antique Reproductions In This Area! 2 Fully Stocked Warehouses (over 100,000 sq. ft.) Specializing in Antique Reproductions (hey, that’s all we have). Old Stuff: (nothings old, just reproduced!) Porcelain, Depression Glass, etc.”*

Being somewhat of an antique detective, I decided to take it upon myself to investigate the dealers who specializes in hawking Czech reproductions. It took me some time to gain the trust of “Sam”; he was very careful about revealing tricks of the trade. I represented myself as a midwest dealer who wasn’t concerned about authenticity. After all, a very well-known decorator who has a TV show had said she wasn’t concerned whether pieces were old or new. She said nobody sitting at her table were able to tell whether her tableware was old or reproduced. Mix and match. Nobody will know.

So Sam took me into his confidence. Each month boatloads of reproductions arrive in Florida. He fills his truck to the top and heads for various antique malls through-

out the south and makes four trips a year to midwest malls. His imports come from all over the world, but particularly Asia and Eastern Europe. If pieces look too new, he said there are ways of making pottery and crystal look old. His workers use small fine-tooth files to make chips and scratches, and often times just rub a piece over rough concrete to give the bottoms an old look. Boiled tea and stains are used to darken raw edges and manufacturer's flaws, after which copies of hallmarks are laminated on. I was heartbroken when Sam opened a box that contained copies of one of my prized possessions – a figural pipe holder that I had purchased on one of my first trips to Czechoslovakia eighteen years ago. I mentioned that while I was there, many Japanese had been buying old fabric patterns and pottery and glass molds. But that was no surprise to Sam. He even told of a convent where nuns were reproducing midwest pottery from molds they had been given when the factory went belly-up. Sam told me "You name it. I can get it for you. Royal Bayreuth, Weller, RedWing. What do you want?" I've since seen up to five copies of my pipeholder in one mall alone, and many others all over the midwest.

Needless to say, I was almost sick to my stomach after spending time with Sam, but the big shocker came when I attended a collector's meeting. The main speaker was a so-called authority on Moser crystal, so I asked my sister to join me, since I had brought her pieces of Moser from Karlovy Vary each of the past eighteen years and even had a special vase made in honor of her 50th wedding anniversary. The lectures began with a slide presentation that was filled with so many

errors, it was apparent that the man knew nothing about the company. Furthermore, he kept pronouncing Moser as MO-ZHUR (as if the "s" had a diacritical hacek or small v over it) instead of MO-ZUR. When the lights came up, the speaker showed only three pieces in his collection, and I recognized all as reproductions. Moser would never allow anything of such low quality out of the country. Whereupon, my sister and I approached him after others had left him to himself.

We asked how many times he had been to the Czech Republic, and he replied, "I've never been there." My sister inquired why he kept pronouncing Moser incorrectly, and he said he had been told that before, but he wasn't about to change. And then came the final blow. Where did you purchase the pieces in your collection? And the answer was, "Canada." My sister was so furious by that time, she shouted "Had I known beforehand that you knew nothing about Moser, I would have brought my collection and books on Moser and done a heck of a lot better than you....and without pay."

And so the story goes. After years of collecting and haunting antique shops throughout the United States, Europe, China and Japan, I'm still receiving letters and phone calls with requests to do appraisals and evaluations, not only on fine pieces of art, but more recently into the field of collectibles, such as depression glass, FireKing, Azurite, ashtrays and other items that are still either in my kitchen cupboards or stowed away in my garage. My only true excitement is when I walk into a shop and discover an item or items that are originals and priced much lower than their worth. A case in point is a Czech wall pocket

that I found in an antique mall in northern Wisconsin. I bought it for eight dollars, and when I came home I looked in a new book on Czech antiques and saw it priced at four hundred dollars. Thinking this to be a printing error, I called the publisher, who then put me in touch with the authors of the book. They informed me that the four hundred dollars was correct and asked if I had any other of the more expensive pockets. Sure enough! A wall pocket I had picked up for \$12.50 was appraised at \$375.00!!

A further example of a dealer not knowing the value of his stock occurred recently when I saw two pieces of Russian figurals marked as Norwegian. Since a friend of mine has a huge collection of anything Russian, I called him and off we raced to make the purchase. After making photographs of the items and sending them off to be appraised, we learned that the forty dollar purchase was worth well over five hundred dollars. True, every dealer or collector cannot know everything. However, a few simple rules should apply not only to collectors, but dealers as well. First, read and research every piece you can find on your subject. But beware! There is much in print by so-called "experts" that is not correct. Second, if a piece is heavier or has a duller glaze or look to it and shows signs of wear, it most likely is an antique. Third, price should not be a determinant as to whether the piece is antique or not. Brand new Egermann crystal pieces are appearing everywhere among older pieces marked "ruby glass" and are commanding outrageous prices. Fourth, know your dealer! If he can't give you a history of your purchase and its value, be suspicious. But seek out dealers who know

nothing about what they are selling. My twenty-four dollar set of six Josef Mrazek tumblers and plates marked with the early 1917 painted black bird covering the Made in Japan marks is now receiving offers of up to two thousand dollars! And the person who sold me the set insisted, "They're Mexican and would look great on a patio shelf with a colored rug behind them."

Finally, if a piece intrigues you...or you simply must have it, whether it's old or new...buy it. In time, it too will become an antique. In her book "Made in Czechoslovakia, Book 2", Ruth Forsythe states: "Differentiating reproductions from originals is a matter of experience. Only an expert can tell the difference, but you too can become an expert in time." Caveat Emptor!

### ***Pottery Web Sites for Your Surfing Pleasure***

Barb Huhn submitted this list of pottery-related web sites:

**www.redwingnet.com** - Wing tips homepage, RedWing, Rumrill.

**hometown.aol.com/pmann10079/buck.html** - B&S Collectibles, Red Wing, Franciscan and many other patterns.

**http://www.inch.com/~kteneyck/roseville.html** - Chinese reproductions of Roseville pottery, compared with authentic Roseville pieces.

**noisyboy.com** - pottery sellers

**mimurphy@midspring.com** -

information and photos of Rookwood pottery.

**amartpot.org** - American Art Pottery Association website.

**www.redwingcollectors.org** - official site for the RedWing Collector's Society.

**www.spacestar.net/users/hyper-exp/frankoma.htm** - Christopher Worth's Frankoma website.

Send us your favorite pottery-related web site and we'll print them in the *WPA Press*.  
- Barb Huhn

## **Clay and Craft: The Art Pottery of Illinois**

**ABINGDON  
TO  
TECO**



**WISCONSIN POTTERY ASSOCIATION  
SHOW & SALE  
AUGUST 26, 2000 - MADISON WISCONSIN**

**Click Here for More Information (will open new window)**

(Unfortunately a new window will not open if you click on the above.)

**5th Annual Wisconsin Pottery Association Show and Sale  
Madison, Wisconsin**

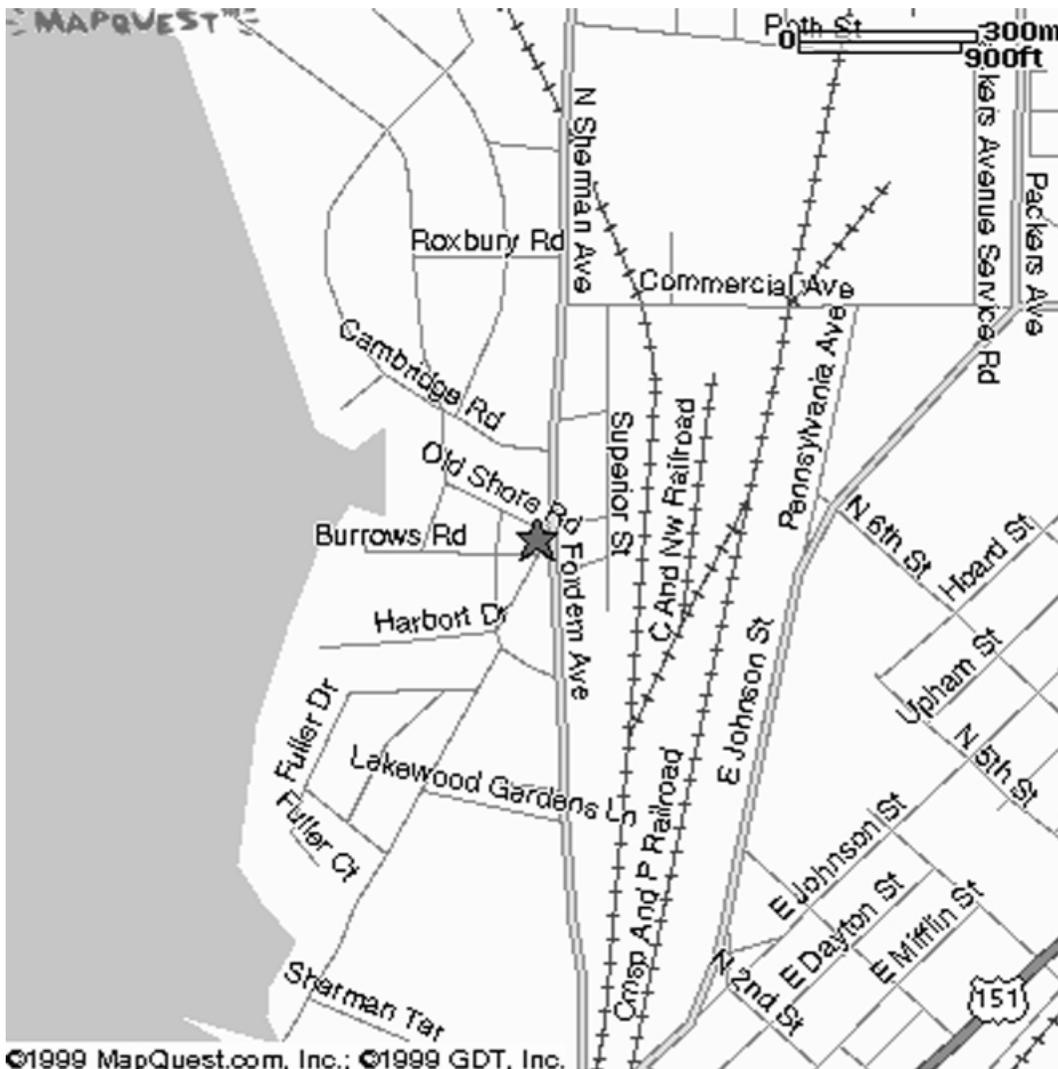
**Saturday, August 26, 2000  
9AM-4PM**

**Marriot Madison West  
1313 John Q. Hammons Drive**

From I-90 take exit 142A, and follow Hwy 12-18 west 15 miles to Exit 252, Greenway Blvd.

Featuring ***Clay and Craft: The Art Pottery of Illinois***  
and

**More than 75 dealers selling all types of pottery and dinnerware.**



Map showing the east side of Lake Mendota and Fordham Avenue, from which you can get to Burrows Park, site of our August 8 picnic.

***WPA to Party on the East Side!***

After enduring years of complaints for having the annual WPA picnic on the *west* side of Madison, the club has caved to pressure (never let it be said that we are not flexible) and agreed to move the party to the **east** side. This August 8th will find the WPA partying on the fashionable east side of Madison at Burrows Park.

Which raised the logical question: Where is Burrows Park?

This map should help you find the park. The **star** on the map is for Kappel's Clock shop on N. Sherman Avenue. (This is the point at which Sherman converges with Fordham and becomes N. Sherman Ave.)

The map shows both Harbort Dr. and Burrows Rd.; Burrows Park sits between these two streets and on Lake Mendota. Once you get to the clock shop, turn towards the lake on Burrows Rd. and drive 1-1.5 blocks. You should be able to see the stone picnic shelter. There is a

parking lot just past the shelter. The picnic starts at about 6PM. Cost is \$6, payable at the "door".

Prepare to fend off a mosquito or two.

See you **Tuesday, August 8th!!**

KK

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**Send your newsletter submissions, by Sept. 3, to:**

*Kari B. Kenefick*  
 5610 Old Middleton Rd.  
 Madison, WI 53705  
 karken@chorus.net