

# WPA PRESS

THE NEWSLETTER OF THE WISCONSIN POTTERY ASSOCIATION

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WWW.WISCONSINPOTTERY.ORG



## Notice to WPA Members

In approximately four weeks a new mailing list containing the addresses of all WPA members will be distributed to all current paid members. The goal of this mailing list is simply to provide all members current mailing information, phone numbers and email addresses of their fellow members.

If you **do not** want your address, telephone number and email address distributed on this mailing list, please send a note to:

**Tim Zinkgraf, WPA Secretary,  
P.O. Box 46  
Madison, WI 53701-0046  
or notify the WPA webmaster:  
wmaster@wisconsinpottery.org**

If you do not notify us before May 1, 2001 your information will be included in the mailing list when it is distributed in May.

Many thanks for your prompt attention to this matter.

## Spring has Sprung

and it finds the WPA working on a number of membership issues. At our February meeting it was agreed that we would place some ads in local print media to advertise our monthly meetings and speakers. Chris Swart placed several WI State Journal ads, which resulted in at least four news faces at the March meeting.

In addition the club will be printing some new tri-fold cards that provide information about the club, an enrollment form and a "please send information" form. I found myself a little nervous at the prospect of increasing the WPA membership, but during the February meeting we were all in agreement that growth is essential to continuing the WPA's tradition of education and knowledge dissemination. We need new members to keep up with all the club's activities. A number of times already this year issues have come up that require volunteers and we simply have not had the people power to cover those tasks.

For instance, we are looking for someone to continue the book sales (continued next page)

## 2001 WPA Calendar

**April 10** - Pickard Pottery by Gloria and Victor Grob

**May 8** - Tour of an Arts & Crafts House by Larry Jacobsen

**June 12** - Pittsville Oral History Update by Ed Arnold and Dave and Betty Knutzen

**July 10** - WPA Picnic

**August 25** - Annual WPA Exhibit and Sale featuring Weller Pottery

**September 11** - The History of Pauline and other Edgerton Potteries by Mark Scarborough

**October 9** - Contemporary Native American Pottery by Ervin Bublitz

**November 13** - Galena Pottery (or Blue & White Stoneware) by Bill Engel

**December 4** - WPA Holiday Party (note that this is the *first* Tuesday in December)

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*All meetings are held the second Tuesday of each month (except July, August and December) at the Shorewood Community Center.*

that Tim Holthaus has provided for the past 5-7 years. Club members have been able to purchase pottery identification books at reduced prices by placing bulk orders (6 or more books per order). Several members expressed interest in the club continuing to provide this service, but thus far no one has stepped up to volunteer their time and energy.

I've seen firsthand that it is also difficult to find people willing to volunteer as club officers. The executive committee is composed of a vice-president, secretary, treasurer and president. We look for a new vice-president each fall; that person becomes president after serving the VP role. This is a good means of learning how the club works and seeing the excellent support staff that is in place. But it is hard to find someone willing to make this two year commitment. As Barb Huhn pointed out last year, it is not a difficult job because the support staff (our unofficial officers) are such good help. However, officers do have an additional monthly meeting to attend.

As we move towards the summer months the sign-ups for the annual show and sale will be passed to you at our meetings. Please continue to be as generous as you have been in the past, in helping with this exciting, pottery-filled day. Maybe you'll invite a nonWPA friend to help as well. And won't you consider other ways to help the club continue promoting art pottery in all it's beautiful forms?

Last but not least, monthly **WPA Executive Committee meetings** are usually held the **first Thursday** of each month. We generally meet at CJs Restaurant on Atlas Avenue.

All club members are welcome to attend. Please contact Kari (or Scott Grant, Glenn Clark or Tim Zinkgraf) for more specific meeting information.

- *Kari Kenefick, WPA President*

**In this Issue:**

- Please Respond; New Mailing List Printed Soon

- the updated 2001 WPA Calendar

- In Memoriam: Remembering Emily Landphier

- Pauline Log Cabin Update and Volunteer Solicitation

- A Lovely Old Piece of Pauline Pottery Comes to the WPA's Website

- Purinton Pottery Presentation by Jim Tyne

- Pine Ridge Pottery Presentation by Peter Flaherty

- Weller Pottery Presentation by Chris Swart

- Auction of Dave Auclair's Roseville Collection Announced

- The WPA Logo Reviewed

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## **In Memoriam: Remembering Emily Landphier**

A great sadness came upon the Wisconsin Pottery Association as we learned of the recent death of member Emily Landphier, wife of Gordon Landphier. We enjoyed Emily's presence at our holiday party in December 2000 but she did not accompany Gordon to the January meeting, as she was suffering an arthritis flare-up. Emily died at home a few days after that meeting. Gordon explained that she died unexpectedly of a heart ailment.

Gordon and Emily had celebrated 50+ years of marriage. Although her health presented an occasional challenge, just how fragile Emily's condition was remained unknown to most of us. Emily had a very warm and welcoming smile, the kind that made you feel she had been looking forward to seeing you. Obviously others felt this warmth as well - Gordon says that they have friends all over Wisconsin, including people that they met while antiquing.

Gordon also noted that their granddaughters were big fans of their Grandmother and although teenagers, the girls sometimes preferred an evening with Emily to hanging out with their friends.

I had an opportunity to visit with Gordon and Emily briefly while seeking volunteers for the 2000 Show and Sale. They generously offered to spend a two-hour shift in the exhibit area, directing traffic and answering questions. The accompanying photo was taken during that shift.



Emily and Gordon Landphier working at the WPA's 2000 Exhibit last August.  
Photo by Kari Kenefick.

Emily, thank you for your warmth and friendship and promotion of the WPA. And Gordon, thank you for sharing Emily with us. We miss her cheerful smile at our monthly meetings!

- Kari B. Kenefick  
Editor, WPA Press

## Pauline Log Cabin Update

Ori-Anne Pagel, an Arts Council of Edgerton (ACE) member, cheerfully reported at the March 2001 WPA meeting that a contractor had been secured to move the chimney of the Pauline Log Cabin, a structure that was used as a salesroom for Pauline Pottery in Edgerton. Ori-Anne has a sign-up sheet and ACE is looking for volunteers to help with the chimney work. This from Ori-Anne:

“We have accepted the enclosed bid from Triple A Masonry and with Mr. Bob Davis’ donations of over \$800 in materials and many hours, we will be able to move the fireplace and chimney this spring. Last fall the foundation was laid, the logs are still in storage and by the end of April, weather permitting, we will be able to begin moving the chimney, stone by stone, to its foundation in Clay Pit Park, at

the end of Lawton Street.

We will need workers to take the chimney apart, clean each rock and move the rocks to the new foundation. That will take about 2–3 full days and then another 4–5 days to build it all back up again. It will then be a working fireplace used to heat the building for ACE meetings and other cool weather activities.

The first work day is scheduled for Saturday, April 21; come work a two-hour shift, or all day. The rain date is Sunday, April 22. We will need at least 3–4 people available at 9AM on April 21 to start removing the stones and by 10AM an assembly line of people to clean the stones and mark them. In addition, others will be hauling the stones to the new site.

Most tools, etc. will be provided, but bring or wear rubber striping gloves, work gloves and chemical safety glasses. A vegetable-based acid will be used in the stone-clean-



**Pauline Pottery Images.** These photos were sent to the Wisconsin Pottery Association's website ([www.wisconsinpottery.org](http://www.wisconsinpottery.org)) for identification. The owner of this vase (who asked to remain anonymous) was looking for confirmation of the vase as a Pauline piece, and any additional information the WPA might have to offer. Several club members weighed in with their impressions of the vase's possible history.

ing process. Hammers will also be helpful.

We will need several sawhorses to make tables for cleaning the stones. Those who are unable to work can help by donating treats for breaks and lunches for the volunteers.

If you wish to volunteer, please call Tom Livick at 884-4582 ([aerlivick@charter.net](mailto:aerlivick@charter.net)) or Rick at 884-8888.

Ori-Anne also sent the following announcement about an exciting Edgerton Pottery talk:

**On May 16, 2001 in Edgerton from 7-8PM:**

*Edgerton's History in Clay : Pauline Pottery to Pickard China* by Mr. M. Montgomery

For details and reserved seats call 884-6787.

- Ori-Anne Pagel, WPA and Arts Council of Edgerton

## A Surprise Pauline Piece Comes to the WPA Website

In February the WPA received an interesting email from a person seeking information on a piece of pottery. The individual sent some lovely pictures and has allowed us to share them with you. This person wishes, for obvious reasons, to remain anonymous.

As is our practice when such email reaches the webmaster or club officers, we forward it to various club members that might be of assistance in identifying the piece. In this case, several club members commented that they had not seen such a piece or this mark, but felt that the bottom mark was difficult to ignore. Perhaps this is an older piece of Pauline? The original Pauline pottery was founded in Chicago (this piece is marked "Pauline Pottery, Chicago") in 1883, before moving to Edgerton, WI in 1888.

We are excited to be able to share these photographs with you, thanks to the owner of this vase! Many thanks too to our club members that rendered their expert judgments as to the age and origins of this piece.

- KBK

## Purinton Pottery

At the January 2001 WPA meeting Ellen and Jim Tyne gave an excellent presentation on Purinton Pottery. In addition, Jim prepared this article for your reading enjoyment.

From 1939-1959 Purinton Pottery manufactured a wide variety of handpainted dinnerware. Their output was certainly comparable in quality and beauty to that of contemporaries like Stangl, Blue Ridge, Redwing or Pennsbury. Ellen and I first became interested in Purinton at the 1993 Watt Pottery conven-

tion. Lori Hinterleiter-Kimball and Jim Schulte gave a presentation on the connections between Esmond, Watt and Purinton, displaying pieces from their collections. Intrigued by a whole new world of shapes and patterns, we soon purchased our first piece, a *Red Ivy* honey jug, for \$6.50. We subscribed to their just launched *Purinton Pastimes* newsletter. I proceeded to spend a lot of time on the phone with Jim, talking pots and all types of things. We met again at the 1994 Zanesville Pottery Fest and a few days later at the first annual Purinton Get-together. Ellen and I were hooked, and soon had nearly a hundred pieces. We even started using Purinton as our daily dishes.

In 1936 Bernard Purinton purchased the East Liverpool Pottery Co. and incorporated the Purinton Pottery Co. in Wellesville, OH. He had studied ceramics at Ohio State U. and become general manager of the East Liverpool Pottery from 1931-36. He was working on a new cost effective and efficient casting method, which was patented and called slipware.

One innovation was the casting of pieces in quantity, molds being placed on racks so that multiple pieces could be cast at one time. Pieces were cast with handles intact rather than added later. Decorating was done on greenware rather than on bisque, thus one less firing was needed. The Wellesville plant remained open until 1941 producing mainly casualware. They made jugs and tumblers, snack trays and mugs, candlesticks and other accessories for use at picnics, coffees and other informal situations. Much of this early ware was in solid colors, but even more successful were pieces decorated in simple bold

*Peasant Ware* patterns.

Artist and ceramicist William Blair, brother of Bernard's wife Dorothy, and five other decorators painted these Wellesville decorations, which at that time had no formal names. Sales were good with distribution in larger department stores across the country. As the war escalated, china and pottery imports dropped dramatically and Bernard P. saw the opportunity for growth. With the encouragement and financial help of the Clarion County, PA Chamber of Commerce, the pottery moved to a newly constructed and larger plant in Shippenville, PA in 1941. A handful of new employees were sent to Wellesville to learn decorating and casting, but only one employee was transferred to the new facility.

McCormick Tea Co. contracted with Purinton to produce 50,000 individual teapots. The first 100 made were inscribed "BP 12-2-41" on the bottom and are quite collectible today. These solid yellow teapots were the first items to come out of the new kiln on Pearl Harbor Day 1941.

With the U.S. now fully engaged, metals and glass were diverted to the war effort. Pottery was in demand, so Purinton began its move into dinnerware. Many shapes were retained from the early days, but only the *Fruit* and *Crescent Flower* patterns were continued.

William Blair was instrumental in this transition. He designed the *Apple* pattern, called d-46 at the plant, which was then and is now the most favored pattern. It was produced in quantity for as long as they were in business. He also

developed the *Intaglio* pattern, popular then but ignored by collectors now. Blair created the off-round shapes of the dinnerware lines, one small win for his modernist sensibilities. He left the company, returned, then left for good in 1943 to begin his own Blair Ceramics in Ozark, Missouri (1946-mid 1950's).

Purinton made pottery for the National Pottery Co. (Napco) of Cleveland, mostly floral pots and planters, much of it in solid colors. Napco supplied their own molds and decorations, some of which were appropriated by Purinton for their lines, such as *Ming Tree*.

From 1948-1953 Purinton ran a second plant in nearby Tionesta. This site made mostly planters and items for other companies like Rubel, a New York company which specialized in giftware. Work was done for Taylor Smith and Taylor, who also brought in their own molds and patterns like *Tulip* and *Vine* and *Southwestern*. The most famous TS&T items are the very blue-eyed *Howdy Doody* cookie jar and bank. Both are quite expensive cross-collectibles, though not too hard to find. Ellen feels the Howdy head cookie jar is the ugliest piece made by Purinton. For a few years we had a lidless cookie jar sitting on top of our fridge, but Howdy has moved on to another home. Many items were made for Esmond, including those four part revolving canister sets that clutter up antique stores everywhere. After Purinton closed, Watt made them until 1965, then McCoy, then Japanese companies.

In the mid 50's, Napco started buying their floral ware from Japan. As that market faded, Purinton's new focus was on starter sets and

accessories and they aggressively continued to develop and market new designs. The gap caused by William Blair's departure was filled by his sister Dorothy Purinton. Though never actually employed by the company, she had taken over the training of decorators and became the main designer of new patterns.

Some 20 plus patterns were marketed and advertised in magazines like the *New Yorker*. Most successful in the 50's were *Brown Intaglio* and *Apple*, *Normandy Plaid*, and *Pennsylvania Dutch*. Others were *Mountain Rose*, *Chartreuse*, *Saraband*, and an experiment on green-colored slip called *Maywood*. A new piecrust shape was introduced on a single pattern called *Seafarm*. Purinton continued production of floral ware. According to my pal Jim S., their company motto could have been "everything is a planter." Every possible shape, honey jugs, grease jars, inverted canisters, and almost every piece of hollow ware in their line was marketed as a planter at some point and was sold by the caseload.

The *Palm Tree* pattern was made for a store in Fort Myers, FL. run by their son John Purinton. A line of jewelry called *Kay Kraft* was developed for this same outlet. *Palm Tree* is a favorite of collectors and brings high prices. The jewelry is rarely found.

As the 50's drew to a close, Purinton encountered the same situation as many other American potteries. Cheap imports of floral ware and dinnerware and knick-knacks were driving them out of business. They could not match the prices, and would not give up on the time-consuming and costly process of hand decorating every piece. In

1958 TS&T bought the majority of stock shares and ran the company as a subsidiary for a year. Then in the fall of 1959 the doors closed for good. Their remaining stock was sold in their local outlet, the Country Cupboard, until 1962.

Early Peasantware patterns like *Desert*, *Cactus* and *Crescent Flower* have become quite treasured. Wellesville pieces are quite hard to find. One such piece is the Oasis jug; a bowling ball shaped beverage pitcher. Most of them collapsed in the firing, which akes them extremely scarce.

Dinnerware patterns like *Pennsylvania Dutch*, *Mountain Rose*, and *Peasant Garden* draw premium prices. Others like *Petals* and *Palm Tree*, and the ubiquitous *Fruit* (apple and pear) appear mainly on accessories. Shapes are another popular way to collect. Some people love the kent jugs, others concentrate on the individual cream and sugar sets. Souvenir items from places like Cooks Forest or the Pennsylvania Grand Canyon (?) have become quite popular. Also desirable are children's dishes, Christmas items, and of course lunch hour and one of a kind pieces.

But most of all people want signed items, especially chop plates, by Dorothy Purinton, William Blair and others. At the top of every Purinton collector's wish list is a "Dorothy" plate. These were hand-painted, one-of-a-kind plates made for holidays and special events, and were often given as wedding or anniversary gifts. She used variations on regular patterns such as *Apple* or *Penn. Dutch*, or sometimes improvised with log cabins and other rustic scenes. Many contained Dutch phrases (like *Pennsbury*) or simple kitchen blessings. A favorite

was the Robert Burns poem "The Selkirk Grace". These pieces command huge prices.

If you want to read about Purinton there are several options. Pat Dole, editor of "The New Glaze" wrote *Purinton Pottery* in 1984, with a follow up entitled *Purinton II* in 1990. These slim booklets were nicely done and a great help to the first wave of collectors. Both are long out of print. In 1994 Sue Morris wrote *Purinton Pottery*, following closely the success of her *Watt Pottery* of 1993. At that time many people were speculating on Purinton, thinking it would be the next big thing. Then came *Purinton Pottery* by the Johnsons in 1997, which pictured many items not previously shown. Price guides were included in both, and both are currently out-of-print, though easily located.

"Purinton Pastimes" had a run of 28 issues from 1993 until 2000, when the editor decided to pass it on to another long time collector. Renamed "Purinton News and Views" it continues to this day with no loss of quality.

From 1936-1959 Purinton produced millions of pieces of hand-decorated dinnerware and pottery. Every piece individually hand painted, stencils and decals were never used. They had both a country look with their *Apple* and *Fruit* and *Dutch* motifs, and a 50's modern approach with their *Saraband*, *Chartreuse* and the *Intaglios*.

Purinton is affordable, durable and useable; their dinnerware lines are still a good value, as are the floral pieces. With a little study and some legwork, even the good pieces turn up. Purinton may not be as well known or as widely collected

as Blue Ridge or Stangl, but in the long term, it should hold its own against most American dinnerware.

## Bibliography

- Bero-Johnson, Jamie and Johnson, Jamie. *Purinton Pottery*. Atglen, PA: Schiffer, 1997. 224 p.
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- Lehner, Lois. *U.S. Marks on Pottery, Porcelain & Clay*. Paducah, Ky: Collector Books, 1988, 634p.
- Morris, Susan. *Purinton Pottery*. Paducah, KY: Collector Books, 1994. 272 p.
- Hinterleiter, Lori. "Purinton Pastimes" v.1 no.1 April 1993--v.7 no.4, January 2000.
- McManus, Joseph. "Purinton News and Views" v.1 no.1 April 2000--present.

If you have any questions or need help in locating any of these books or newsletters, please contact me at [jtyne@niu.edu](mailto:jtyne@niu.edu) or phone 815-758-7829.

- *Jim Tyne, WPA*

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## Pine Ridge Pottery

Peter Flaherty spoke at the February 13, 2001 WPA meeting on Pine Ridge Pottery. Peter said that he became interested in Pine Ridge Pottery through direct and indirect means. Peter met a Fulper dealer that had a piece with the milky glaze, which he found attractive and unusual. Peter gave a very interesting presentation. The following was gleaned from his notes as well as the sources noted at the end of this article.

The Pine Ridge Indian reservation, established in 1890, is located in southwestern South Dakota. In the 1930s the Work Progress Association (WPA) set-up a boarding school on the reservations, the goal being to remove children from their homes and place them in school where they spoke only English.

There is no tradition of pottery amongst the Lakota Sioux Indians of the Great Plains – the Sioux were a nomadic group that followed the bison herds and as such were light travelers. The Sioux are reported to more frequently have used baskets than pottery, baskets being far lighter to transport. The pottery that they did travel with was not decorative, but rather very functional. Thus Pine Ridge Pottery might be considered a white man's medium decorated by Native Americans.

The WPA project brought white instructors to the boarding school, to provide pottery for home use and to help the Indians sustain themselves as craftspeople. Bruce Doyle was hired in 1937 to run the ceramics program in the high school. Doyle, a North Dakota

native, had studied in North Dakota, probably at UND, where he connected with Margaret Cable. In addition Peter Flaherty told us that Doyle had studied at UCLA, the University of Washington, the University of Oregon and the UW-Milwaukee. In his 1988 book "Art Pottery of the Midwest", Marion Nelson reported that Doyle's son said his father studied pottery in Madison, Wisconsin. Doyle is credited with making molds at the Pine Ridge Reservation and with formulating glazes suitable to local clays.

Perhaps coincidental to Doyle's arrival, in 1937 Margaret Cable, director of ceramics at the University of North Dakota, was hired for six months by the U.S. Field Services as a Traveling Education Specialist in Ceramics. Much of her time seems to have been spent at the Pine Ridge Reservation teaching a course designed for ceramics instructors – the course was usable for credit at UND and USD. In addition to teachers, community members were also welcome to attend this class.

The years 1937–1940 are considered to have been the most productive at the Pine Ridge high school pottery. Doyle built two large kilns and taught both molding and throwing. Pottery supported the other craft programs during this period, earning \$40,000 for the school. Doyle left in 1940 to take a promotion to principal in Allen, S.D., but his trainees maintained the pottery program for quite some time after his departure. However, sometime during the 1940s the production of Pine Ridge pottery at the high school ended.

Among those trained by Doyle were three sisters of Sioux origin

who are credited with continuing the Pine Ridge pottery after the high school program ended. Ella Irving (known as Ella Woody during the late '30s and Ella Cox during the 1940s) secured a loan to purchase a log building in downtown Pine Ridge to continue pottery production. Clay was dug near this area and glazes were produced locally, as at the school. Ella and company continued using the incised mark "Pine Ridge Sioux" sometimes including the word "Indian", under a pine tree on a ridge. Ella and her sister Olive (also known as "Ollie") Cottier threw pots on the wheel, while the third sister, Bernice Talbot did the work of casting, glazing and decorating the pottery.

Pine Ridge produced a good variety of ware, much having geometric cream-colored slip decoration executed in sgraffito (glaze applied then scratched away in decorative patterns, revealing the clay underneath). The clay was often red and covered with a clear glaze. Plain glazes of several colors were featured as well. Peter Flaherty commented that the pieces with a milky top glaze are particularly beautiful.

There appears to be some debate about the precise timing of events surrounding pottery production at the Pine Ridge high school. Peter's notes tell that the Irving sisters took over at the high school, but quit in 1943 when Bill Artis was hired as the new director of Pine Ridge pottery. In addition, Peter's information notes that it was 1955 when Ella Irving secured a loan and bought the pottery from the Pine Ridge boarding school. The demise of Ella's efforts appears to have come in the 1980's when her shop was vandalized and equipment was

stolen. Production ceased at this time, despite continuing demand for the pottery.

In Sept. of 1999, at the age of 93, Ella Irving was awarded the 10th annual South Dakota Living Indian Treasure Award in recognition of her contributions to Native American art forms. Her pottery can be found around the world, including in the Smithsonian Institute.

Clay for Pine Ridge pottery included red clay from the Pine Ridge reservation and a white clay from the Black Hills. Some additional marks on the pottery included Ella Irving's pieces marked "Woody" (her married name) and "E. Cox" (from her second marriage). Pieces from 1930-something until 1942 were marked "Oglala Lakota Sioux", signed by Bruce Doyle. "Ramona Wounded Knee" was the signature used by Olive Cottier. "OCHS" marking signifies Oglala Community High School, the name of the boarding school. And from 1930-something until about 1941 pieces were signed by "Nora Fire Thunder".

**Bibliography:**

- Dommel, Darlene. (1996) *Dakota Potteries*.
- Nelson, Marion. (1988) *Art Pottery of the Midwest*.

- *KBK*  
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**Weller Pottery**

At the March 2001 WPA meeting Chris Swart gave a wonderful presentation on Weller Art Pottery. Chris has also volunteered his time this year to put together an exhibit featuring Weller Art Pottery for the WPA's annual fundraiser, the WPA Show and Sale, on August 25, 2001.

As Chris told us, the Weller Pottery was the first mass producer of art pottery. Samuel Weller was known for hiring great artists, and for his innovations. However, he also produced many so-called "mutant" pots – strange glazes and odd glazes for a given pot type. Weller was not known for excellence in quality control. This article contains material from Chris Swart's March presentation, as well as a few tidbits from other pottery references as listed following this article.

Samuel Augustus Weller was born on April 12, 1851 in Ohio. In 1872, the 21 year old Weller, a resident of Muskingum County, established the Weller pottery in a log cabin in Fultonham, Ohio (near Zanesville), complete with a beehive kiln. As business boomed he moved to Zanesville and built a new factory on the banks of the Muskingum River. Weller was followed in his move to the river banks by many other potteries that went on to become household names, such as Roseville, J.B.Owens, McCoy, Watt, Hull, Brush and Robinson Ransbottom. The Weller pottery continued, as did many others, in this general location until 1931 when the Depression forced consolidations and down-sizing.

Sam Weller traveled to the 1893 World's Fair in Chicago where he

was so taken with the work of the Lonhuda Pottery of Steubenville, Ohio, that he offered to purchase the pottery from William Long. The following year Long sold his pottery to Weller and became a designer for Weller. *Lonhuda* pottery was continued by Weller's firm and the incorporation of this product into the Weller pottery family is credited with launching Weller into the art pottery market.

Long's tenure at the Weller pottery was short; he left in 1896. At approximately this time Louise Weller was born and the *Lonhuda* pottery line became *Louwelsa*. As with the *Lonhuda* pottery, *Louwelsa* featured a high gloss over beautifully painted flowers and background colors of blues, reds and greens, often in a gradient of light, bright color to very dark colors. Weller pottery lines that immediately followed *Louwelsa* included: i) *Dickensware* in 1897, which was very similar to *Louwelsa* except that the background color was solid versus the gradient; ii) *Cocean*, first produced in 1898 through the 1920s, featured again the background gradient with colors of gray or olive green to ivory. *Cocean Rose* had a rosey tint over the ivory; iii) *Turada* was developed by Henry Schmidt in 1897, as the first squeezebag pottery line in the Ohio valley (*Tyrano* was a similar and competing product produced by Owens Pottery in 1898); iv) *Dickensware II* (1890) was developed by Charles Upjohn, who headed the Weller decorating department from 1895-1904.

Many other pottery lines were developed at Weller, by an impressive number of talented pottery designers, whose names are too numerous to mention here.

However, readers might appreciate the dates of a few standout potters in the Weller arena, including the fact that Jacques Sicard and an assistant were enticed to travel from France to Zanesville, OH, to produce glazes for Sam Weller's pottery. It is recorded that Sicard arrived in Ohio around 1900, although his *Sicardo* line was little known until it's exposure at the 1904 St. Louis World's Fair. Pieces made by Sicard featured his characteristic iridescent metallic finish and were often signed Sicard on the side of the vase. The *Sicardo* pottery was well received at the World's Fair and even before that was selected by Tiffany's as one of their product lines (1903). But Sam Weller felt that the glaze was too expensive and attempted to get the recipe from Sicard's previous employer in France. When asked to pay for the recipe Weller refused. Sicard left for France in 1907. It is estimated that Weller spent \$50,000 on the Sicard/*Sicardo* venture, one in which only an estimated 30% of the ware came through the complicated firing and finishing process in marketable form.

Another iridescent ware potter, John Lessel went to work for Sam Weller in 1920. Lessel had been influenced by Owensart *Opalesce*, J.B. Owen's answer to Weller's *Sicardo* line. The *Opalesce* line was introduced in 1905 but soon disappeared. Lessel had already worked producing pieces with a plain yet metallic surface in 1903-04 for Arc-en-Ciel in Zanesville, OH. The Lasa line that Lessel produced for Weller very closely mimics one of the opalescent lines of Owens'. Lessel was responsible for several of Weller's most popular pottery lines, Lasa being the best known.

As stated by Chris during his presentation, Weller was the largest producer of art pottery in the world by 1905. Sam Weller developed a reputation for hiring the best, most creative designers, but also for attempting to steal their secrets.

In 1925 Sam Weller died at age 74. His nephew Harry Weller took over as president of the company, introducing the continuous kiln process, and consolidating the multiple plants in 1931, due to the Depression. Harry Weller died in an automobile crash in 1932. During the years 1930-32 the last freehand decorated lines were introduced at Weller. These included *Stellar*, *Geode*, *Cretone*, *Raceme*, and *Bonito*.

## Bibliography

In addition to notes from Chris Swart's presentation, the following references were used for this article:

- Nelson, Marion (1988) *Art Pottery of the Midwest*.
- Sigafosse, Dick (1998) *American Art Pottery*.

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## **Auction of Dave Auclair's Pottery Collection To Be Held In May**

The following Press Release was received just as the newsletter was going to press. Several of our members were personal friends of Dave's and were aware of this information. It seemed that the rest of the membership should be notified as well as to the date of this auction, as well as to the importance placed by pottery collectors at large on Dave's collection.

**For Immediate Release  
Contact: Amanda Jacobs  
Amanda@ragoarts.com  
609-397-9374**

March 30, 2001

### **The Roseville Collection of David L. Auclair at Auction**

David Rago Auctions has announced the sale of the largest and most important collection of Roseville pottery ever brought to auction. The collection of David L. Auclair, of Madison, Wisconsin, includes nearly 2500 pieces which will be offered in 1200 lots over two days, on May 5 and 6 2001 at Rago's Lambertville, NJ auctions house. The lots will be divided as individual pieces, small groupings, and box lots.

Every Roseville line and form is covered, from early to late periods, with an emphasis on rare middle-period production lines, and rare and one-of-a-kind early experimental pieces as featured in the Huxford's "Roseville Pottery" and Mark Bassett's "Understanding

Roseville". Other rarities include Roseville dealer signs, factory lamps, creamware pieces, and floor vases. In addition there is a cookie jar collection, over 30 different complete tea and coffee sets, umbrella stands, and exceptional jardinière and pedestal sets, wall pockets, hanging baskets and more.

Other highlights feature encyclopedic selections of Pinecone (over 250 pieces, especially blue and brown), Falline, Futura, Farella, Baneda, Blackberry, Wisteria and Sunflower, as well as important groupings of Morning Glory, Cherry Blossom, Windsor, Poppy and Bleeding Heart.

A passion for collecting was only part of David Auclair's life work. He also benefited the art pottery movement with his enthusiasm for people and for sharing knowledge. He was a founding member and first president of the Wisconsin Pottery Association, an active member of the Ceramic Arts Studio Collectors Association and Pottery Lovers, and a pilgrim to Zanesville, Ohio every July.

The auction house at 333 N. Main St. in Lambertville, NJ will be open for previewing from April 28 – May 4 from noon to 5:00, and on May 5 and 6 from 9:00 to noon; prior to April 28 by appointment only. Absentee and Telephone bids will be accepted at 609-397-9374 up through the Friday prior to the sale. Bidders may also register at Realbidder.com to participate in real time on-line.

The indexed catalog for this sale, with each vetted lot fully described and photographed in full color, along with pre-sale estimates, will

be the essential price guide to Roseville Pottery in the new Millennium. The catalog, postage and results for this extraordinary sale are \$20, available by calling 1-866-RAGOART, writing to catalogs@ragoarts.com, or visiting www.ragoarts.com. The catalog may also be viewed on-line.

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## **WPA Logo Reviewed**

In the January 2001 WPA Press, WPA Webmaster and newly appointed Secretary Tim Zinkgraf presented an idea sent to him via our website, for a new WPA logo. Discussion ensued, both amongst the general membership and the executive committee. Several interesting things were learned during these discussions. None of the current executive committee members knew the history behind our existing WPA logo, or why there is a separate logo used on our annual Exhibit and Sale materials. This information came to the fore as a result of Tim's article.

The historical WPA logo features the silhouette of an urn-like Pauline pot with handles on either side. Pauline is a highly collectible art pottery that was made in Edgerton, Wisconsin, a source of pride for all Wisconsin art pottery collectors.

The logo featured on our annual Exhibit and Sale literature, the six different pieces of pottery, is reported to be recognized around the country as representing our annual Show and Sale. One purpose of this very interesting logo is to show the diversity of pottery pieces featured at our annual Sale, lest someone think that we feature only

Wisconsin pottery.

As far as a change in logos, the decision has been made to keep our current Pauline pottery logo (as seen on the masthead of this newsletter) in order to preserve this piece of club history and to make a concerted effort to keep the use of logo consistent on all club literature and on our website. The annual Exhibit and Sale literature will continue to sport the multi-pottery logo it has today, telling all who see it that a diversity of art pottery is represented at our fundraiser.

Thanks to WPA Secretary and Webmaster Tim Zinkgraf for raising this issue and bringing this valuable historical perspective to the general membership!

- *KBK*

The WPA Press is printed four times per year, generally in January, April, July and October. Our next issue will print in early July 2001. Your contributions and suggestions are most welcome. Please send them to:

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