

# BACK ISSUES CATALOGUE 1984 - 2020

Documenting the History of American  
Art Pottery for Generations to Come.

BY STEVE SCHONECK  
Photography by Brooke Kenney

## HANDICRAFT GUILD MINNEAPOLIS and The Arts & Crafts Movement in Minnesota

The Arts and Crafts Movement basically got started around the 1880's in England. It stood for traditional craftsmanship using simple forms and often used medieval, folk and romantic styles of decoration. This movement also supported economic and social reform along with being somewhat anti-industrial. Writer John Ruskin and designer William Morris were strong advocates for this cause to reform Victorian design and decoration.

The movement spread across the British Empire to the rest of Europe and North America. In the United States these ideals were reported in newspapers and journals and also various society sponsored lectures, especially around Boston in the late 1890's.

It may surprise some to learn that this movement was happening early on in Minnesota. There were several groups, one of which was the Chalk and Chisel Club that formed in 1895. They sponsored an Arts and Crafts exhibition in 1898.

This club evolved into the Minneapolis Society of Arts and Crafts. Their goal was to encourage artistic handicraft production, mutual relations between designer and craftsman and to bring about an appreciation for harmony in design.

The Minneapolis Society of Fine Arts started as early as 1883 and was the parent organization for the Minneapolis School of Art. This society, after 1915, with the help of benefactors became The Minneapolis Institute of Arts



Pottery of lamp base with 4 panel cutout copper shade using peacock mold with stained glass inserts. Most of the lamps had glass inserts but cloth and sometimes mica with brass screen were used. When electricity became more common place in households, Guild lamps would be wired.



Group of Guild pottery thrown and molded with blended mat glazes.



Guild pottery wall candle sconce with mixed peacocks. It has enough of a bottom so it could be used on a shelf. The original price on this was \$10.00.

which continues today as one of this country's finest art museums. In 1904, The Handicraft Guild School of Design, Handicraft Guild was founded by 11 women - many whom were artists, educators and members of society. They had a 3-part agenda.

1. To create a more formal Arts and Crafts education for craftsmen, designers, or teachers.
2. To provide a sales room along with exhibition and education.
3. To publicly maintain the values of individual production against the modern industrial goals of speed, economy and quantity.

Key figures including some faculty would be: Mary Lamb, Bookwalter, M. Emmet, Donaldson, James H. Winn, Bertha Lum, John S. Bradstreet and Ruth.



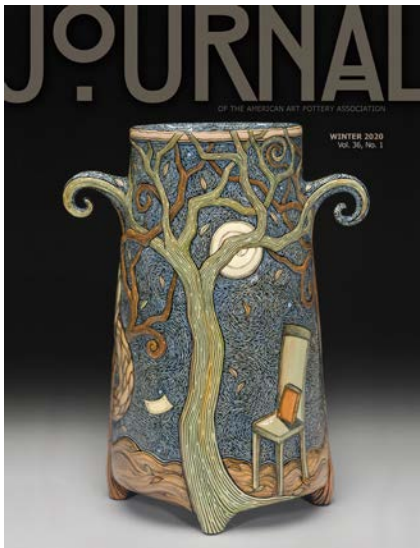
American  
Art Pottery  
Association

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# 2020

## Winter 2020 - Volume 36, Issue 1



- Roberto Lugo: Ghetto Grueby - By Garth Johnson
- Rookwood Pottery Co. Tiles Plaques Found In New Jersey School
- Rookwood's Dull Finish
- From Imaginary Box to Treasure House: The Alfred Ceramic Art Museum - By Wayne Higby

- Waylande Gregory's Plates and Platters: A Modern Context for "China Painting" - By Tom Folk, Ph.D.
- She Came In Through The Bathroom Window - By Anne Fulper
- It's In The Details: Terri Kern - By Riley Humler

## Summer 2020 - Volume 36, Issue 3



- Extra Brilliant: Gorham Silver Deposit on Rookwood Pottery - By Lea C. Lane
- Newcomb Pottery - By Konrad Shields

- Art Pottery and Vernacular Modernism - More Than Popular Culture - By Bill Paul
- (Feminist) Origins of Newcomb Pottery (1895-1940) - By Jenni Sorkin

## Spring 2020 - Volume 36, Issue 2



- Owens Pottery - Photography by: David McKillop
- In Countenance: Don Pilcher I Portraits - By Richard D. Mohr
- In The Beginning: Adelaide Alsop Robineau's First Porcelains - By Martin Eidelberg
- Still Life With Kugie - Anne Fulper

- Make a Virtual Visit to Kirkland Museum of Fine & Decorative Art
- The Year of the Sphinx - By Tony Homer
- Museum Update - Zanesville Museum of Art - The Charles Hosmer Morse Museum of American Art - The Met

## Fall 2020 - Volume 36, Issue 4

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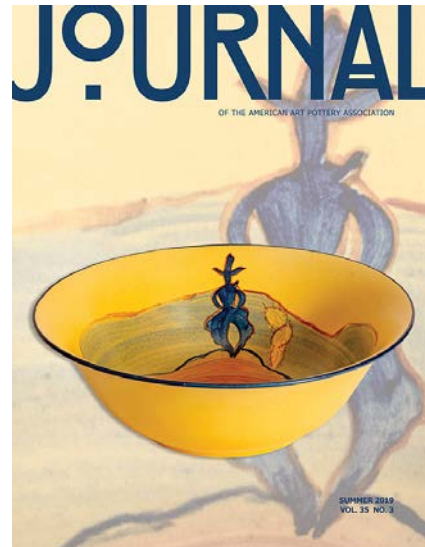
**2019**

**Winter 2019 - Volume 35, Issue 1**



- Sascha Brastoff. By Steve Conti
- American Art Pottery -The Robert A. Ellison Jr. Collection. •
- Rookwood Colored Clay. By Mark Latta
- Rookwood's Clay of Many Colors. By Riley Humler
- Redland Pottery. By Dawn Krause

**Summer 2019 - Volume 35, Issue 3**



- Collecting Original Designs from the Fulper/Stangl Pottery (ca. 1900- 1978). By Tom Folk, PhD
- A Ceramic Enterprise for Educators: The American Art Clay Company and Its 1930s Art Pottery (Part 2). By Mark Bassett

**Spring 2019 - Volume 35, Issue 2**



- A Ceramic Enterprise for Educators: The American Art Clay Company and Its 1930s Art Pottery (Part 1). By Mark Bassett
- A Legacy in Clay John Glick. By Rostislav Eismont

**Fall 2019 - Volume 35, Issue 4**



- Fulper's Gift Box Pottery. By Jon A. Kornacki
- Angels and Dragonflies. By Anne Fulper
- Frederick Hurten Rhead's Trans-Atlantic Ties. By Martin Eidelberg
- Vally Wieselthier's Designs in Mayer Art China. By Mark Bassett

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# 2018

## Winter 2018 - Volume 34, Issue 1



- A Rookwood 'Kiln' in Indiana. By Richard D. Mohr
- Collector Profile: Weller 8" Cylinder Vases
- The American Studio Pottery Movement: Making order of its marking. By Martha B. Vida
- The Rose Valley Pottery of William Percival Jervis

## Summer 2018 - Volume 34, Issue 3



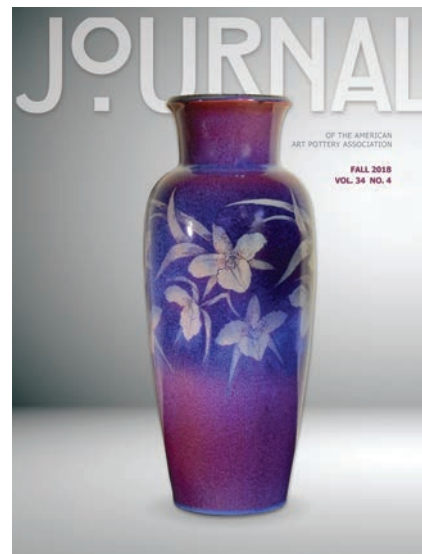
- Native American Influence on Pottery Companies
- INDIAN ARTS RESEARCH CENTER School for Advanced Research, Santa Fe, New Mexico. By Linda Carrigan
- The Artistic Porcelains of General Ceramics
- Stoin M. Stoin, Ohio Potter, By Bill Paul

## Spring 2018 - Volume 34, Issue 2



- Handicraft Guild Minneapolis and The Arts & Crafts Movement in Minnesota. By Steve Schonek. Photo Brooke Kenney
- We Each Enjoy Our Pottery In Different Ways.
- Farewell – The End of an Era. RIP Mike Nickel
- The Second Robineau. By Martin Eidelberg
- Green with Envy Collection Page

## Fall 2018 - Volume 34, Issue 4



- The Most Important McCoy Pottery Auction Of All Time Brings Record Prices. By Terry W. Miller, O.D.
- Curators and Collectors: The Reality of the Museum Dynamic. By Ulysses Grant Dietz
- The Noble Orchid. By Richard Schneider
- Pottery Lovers Theme: My Best Pot

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# 2017

## Winter 2017 - Volume 33, Issue 1



- Convention 2017
- Fulper's Marking System. By Jon A. Kornacki
- Tuition in Tile: Part I — Art Tiles in America's Schools and Libraries. By Richard Mohr

## Summer 2017 - Volume 33, Issue 3



- A Closer Look At Iowa State College Pottery. By Marie and Mark Latta
- Sculpture, Pottery and Art Nouveau Imagery: The French Connection. By Two Red Roses Foundation
- Postcards of the Potteries – Collection of Dorothy Daniels
- Emerging from the Shadows - Polia Pillin.

## Spring 2017 - Volume 33, Issue 2



- Tuition in Tile: Part II - The Interesting Tile Work of Erie's East High School (1919). A Documentation and Conjecture. By Richard Mohr
- A Letter From Your New President, Mark Latta
- Studio Ceramics at Chelsea Passage (Barneys New York), ca 1985-1995. By Tom Folk Ph.d, AAA

## Fall 2017 - Volume 33, Issue 4



- Jugtown Pottery – An American Folkcraft with a Pedigree. By Stephen C. Compton
- Collection Page: Pretty in Pink
- Learning by Doing: The Evolution of Viktor Schreckengost's Jazz Series. By Mark Bassett, Heather McClellan, and Richard McClellan

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# 2016

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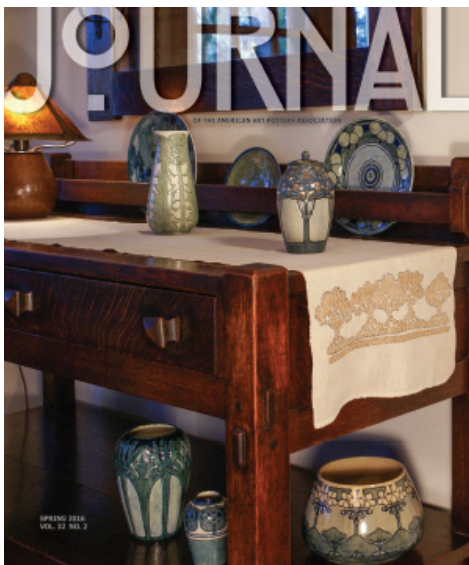
- Critic, Author, Collector – Elizabeth Gordon. By Bill Paul
- Kitaro Shirayamadani. Rookwood Pottery's Mysterious Master. By Brent Coleman
- Rookwood's best? By Riley Humler

## Summer 2016 - Volume 32, Issue 3



- The Empire State Dairy Murals in Brooklyn. By M. Padwee
- The Arts & Crafts Pottery of the 1904 Louisiana Purchase Exposition. By Michael Stenson
- Emerging from the Shadows - CA Women Artists from 1860–1960. By Steven R. Soukup

## Spring 2016 - Volume 32, Issue 2



- Korean Stoneware and Its Importance in The Studio Pottery Movement. By Lee Love
- The Interesting Tile Work of Dwight Perkins' Café Brauer: A Documentation and Conjecture. By Richard Mohr
- Newcomb Pottery in Gustav Stickley's former home! By Marilee Boyd Meyer and Adrienne Spinuzzi

## Fall 2016 - Volume 32, Issue 4



- The Wilson Potters: An African-American Enterprise in 19th Century Texas. By Michael K. Brown
- Sebring Pottery Artware: An Introduction. By Mark Bassett
- Layering Lustres: An Analysis of Jacques Sicard's Extraordinary Glazes. By Linda and Jim Haggerty

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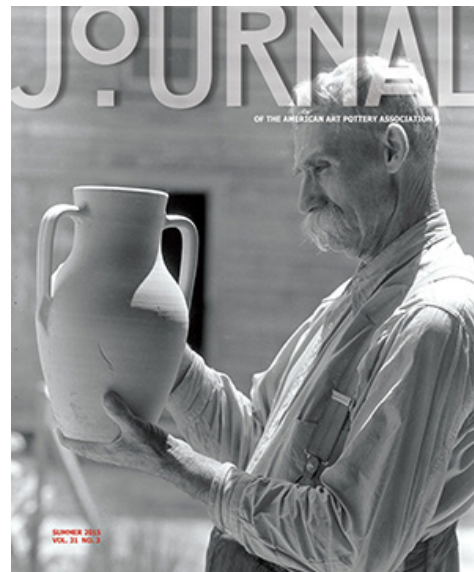
# 2015

## Winter 2015 - Volume 31, Issue 1



- Houghton Company? by Jim Houdeshell
- Teco's Arts & Crafts Art Tiles: Art Tiles in the Prairie School, Part IV—D. By Richard D. Mohr
- The Life and Legacy of Laura Andreson. By Linda and James Haggerty.

## Summer 2015 - Volume 31, Issue 3



- Transitions in American Art Pottery. By Bill Paul
- Magical Tiles from Rookwood Pottery and the Scripps Gerontology Project. by George Hibben

## Spring 2015 - Volume 31, Issue 2



- Potlatch Pottery: A Mysterious Connection. By Kirby William Brown
- Reuben Haley Designs for Muncie Pottery: From glass melting pots to art pottery. By Jack D. Wilson
- A Puzzling Sentimentality: Art Tiles in the Prairie School, Part V — The Series Concluded. By Richard D. Mohr

## Fall 2015 - Volume 31, Issue 4



- John Kunsman, Fulper's Master Potter. By Tom Folk Ph.D, AAA
- Introducing French Art Nouveau Ceramics. By Paul Arthur
- Massier and Sicard Collection Pages
- Dow's Aesthetic, Grueby's Art. By Richard Mohr
- Calmwater Designs. By Stephanie Young

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# 2014

## Winter 2014 - Volume 30, Issue 1



- Glen Lukens: Innovator of California Pottery. By Linda and James Haggerty
- Teco's Arts & Crafts Art Tiles: Art Tiles in the Prairie School, Part IV—C. By Richard D. Mohr

## Summer 2014 - Volume 30, Issue 3



- A Weller Mystery... Solved? By Mariyln Oram
- Holmes Smith: Teco Art Pottery Designer. By Sharon S. Darling
- Celebrating 100 Years Rose Cabat. By Bruce Block
- From Garage to Gallery: Legitimizing Mid-Century Craft at America House and Shop One. By Bruce A. Austin

## Spring 2014 - Volume 30, Issue 2



- A History of Lidded Rookwood Steins. by George Hibben
- The Extraordinary Collection of Forrest L. Merrill. By Linda & James Haggerty
- Uncommon Cowan Pottery Designs By Waylande Gregory. By Tom Folk Ph.D.

## Fall 2014 - Volume 30, Issue 4



- Is Art Pottery Dead? By David Rago
- Celebrating 30 Fun Filled Years!



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# 2013

## Winter 2013 - Volume 29, Issue 1



- One Hundred Years and Counting...  
Burntwood, Claywood, Teakwood and Souevo  
By Michael Stenson
- Women Design Teco: Blanche Ostertag and Laura Fuller.  
By Sharon S. Darling

## Summer 2013 - Volume 29, Issue 3



- Grueby's Jungle Book Tiles: A Fascinating Fireplace  
for the Nursery. By Susan J. Montgomery
- Norse Pottery – Treasure of the Bronze Age Unearthed.  
By Michael Stenson
- Teco's Arts & Crafts Art Tiles: Art Tiles in the Prairie School,  
Part IV–B. By Richard D. Mohr

## Spring 2013 - Volume 29, Issue 2



- Frans Wildenhain: Artist, Educator, Entrepreneur, and Muralist.  
By Bruce A. Austin
- Fulper's First Fifteen. By Jon A. Kornacki
- Teco's Arts & Crafts Art Tiles: Art Tiles in the Prairie School,  
Part IV–A. By Richard D. Mohr

## Fall 2013 - Volume 29, Issue 4



- Stoin M. Stoin 1895–1988. By Bill Paul
- West Coast – Pottery Collecting Trends. By Linda and  
James Haggerty

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# 2012

## Winter 2012 - Volume 28, Issue 1



- Art Tiles in the Prairie School: Part II — Griffin + Mahony + Teco  
By Richard D. Mohr
- “The Birth of Venus” Tiles: A Reattribution  
Sharon S. Darling

## Summer 2012 - Volume 28, Issue 3



- Polia Pillin
- A Teco Offspring: Albery Novelty Pottery. By Sharon S. Darling
- Ohrigami™ A personal journey in reviving the lost art of folding clay on the potter's wheel. By Bill Clark
- Animal Art Pottery Figurines. By Lee Arnold

## Spring 2012 - Volume 28, Issue 2



- Fulper's Vasekraft Lamps – By Jon A. Kornacki
- Van Briggle History through Postcards – By Kathy Honea
- The Teco Tiles of Hardesty Gillmore Maratta (1864–1924): Art Tiles in the Prairie School — Part III  
By Richard D. Mohr

## Fall 2012 - Volume 28, Issue 4



- The Teco Tiles of Hardesty Gillmore Maratta (1864–1924): Art Tiles in the Prairie School — Part III). By Richard D. Mohr
- The Sewer Tile Folk Art Grave Markers of Union Cemetery, Uhrichsville, Ohio. The Unique Legacy of a Clay Industry and It's Artisans. By Michael Sims
- Roseville Experimentals – Sue & Gordon Hoppe

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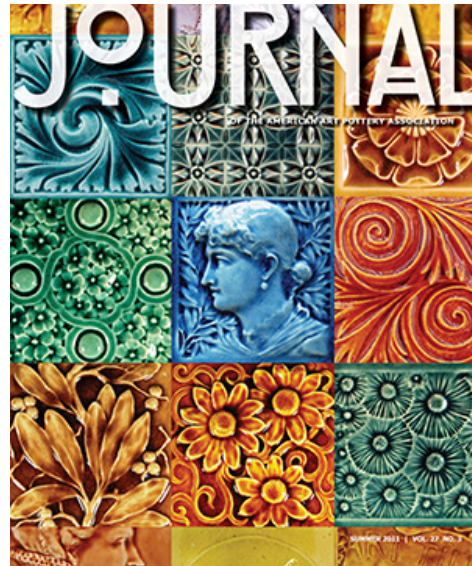
**2011**

**Winter 2011 - Volume 27, Issue 1**



- The Innovative Pottery of William A. Long
- A Little History, The Grove Park Inn
- Ceramics in Education
- Van Briggle's Unknown Metalworkers
- Mementos, Salesman Samples, and Folk Art

**Summer 2011 - Volume 27, Issue 3**



- Theophilus Brouwer Speaks Out  
By Martin Eidelberg
- "It will be like enchantment..." - the achievement of the Low Art Tile Company  
By Richard Pennington

**Spring 2011 - Volume 27, Issue 2**



- Beware the Word "ceramics"
- American Art Pottery - State of the Market
- Rare Roseville Vase Surfaces
- A Collection Page - Maigonis Daga
- Omar and Hand Thrown Zanesville Stoneware's Pots of Beauty

**Fall 2011 - Volume 27, Issue 4**



- Pottery for the People  
By Bill Paul
- Art Tiles in the Prairie School: Part I - "Based on loose tiles found on site...."  
By Richard D. Mohr

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# 2010

## Winter 2010 - Volume 26, Issue 1



- The 1940's – Rookwood's Under Appreciated Years
- Hooked on Glazes: Karl Martz remembered, Becky Brown Martz rediscovered
- Rookwood Faience Tiles: Their History, Designers, Techniques, and Styles – Part I

## Summer 2010 - Volume 26, Issue 3



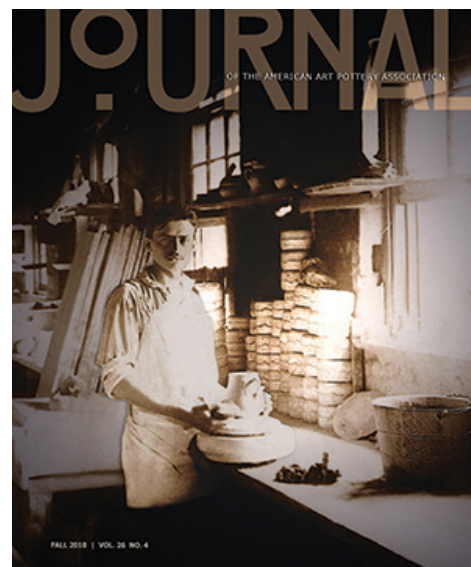
- The Men at the Matt Morgan Art Pottery
- Rookwood Faience Tiles: Their History, Designers, Techniques, and Styles – Part III
- Strobl Pottery Family Roots Deep In Clay Soil – Part I

## Spring 2010 - Volume 26, Issue 2



- Who is Elmer McFarland?
- Rookwood Faience Tiles: Their History, Designers, Techniques, and Styles – Part II
- Naturally McCoy Berries, Leaves and Flowers

## Fall 2010 - Volume 26, Issue 4



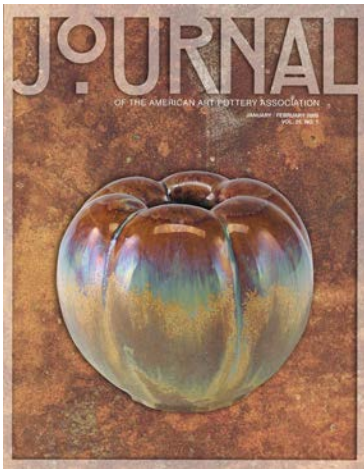
- Strobl Pottery Family Roots Deep In Clay Soil – Part II
- A Rookwood Color Chart – in Color: A Documentation
- Edith Lautrup – The Danish 'Tiffany Girl'
- Collection Page: Tiffany

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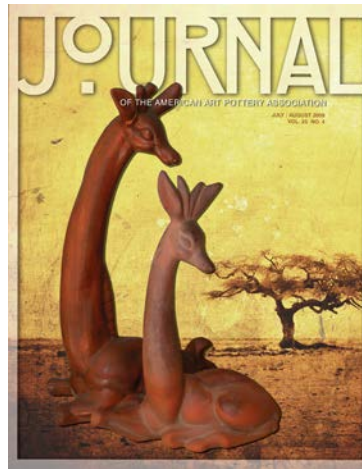
# 2009

## January/February 2009 - Volume 25, Issue 1



- Obituary: Samuel C. Schott
- Fulper Pottery
- American Belleek
- Collection Page: Galloway
- Convention Spotlight

## July/August 2009 - Volume 25, Issue 4



- 2009 Convention Tidbits
- Waco and The Bybees
- An Afternoon with Otto Heino
- Frankoma Pottery
- Metropolitan Museum of Art

## March/April 2009 - Volume 25, Issue 2



- Trenton: A Short History of It's Ceramic Industry
- Pottery Lovers 2009 Schedule
- Pottery Getaways
- Calendar of Events
- Beautiful Bouquets – Santa Barbara Ceramic Design

## September/October 2009 - Volume 25, Issue 5



- Pottery Bargains in the Post-Lehman Brothers World...
- When Pottery Became Art, 1880-1930
- The Art Tiles of the West Baden Springs Hotel: A Documentation
- Weller Hudson State Vase

## May/June 2009 - Volume 25, Issue 3



- Enduring Fires: Four Artists of the American Art Pottery Revival
- Don Pilcher: Rascal Ware with Georgette Ore
- George Ohr in 1898
- Pottery Lovers 2009 Schedule

## November/December 2009 - Volume 25, Issue 6



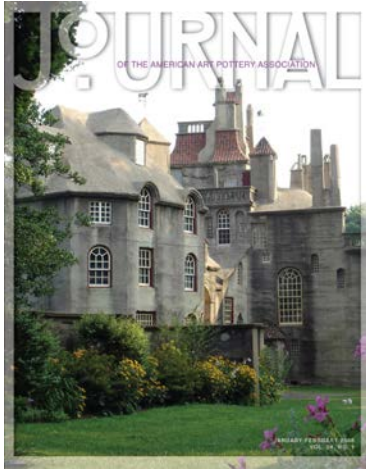
- National Arts & Crafts Conference
- New Journal Publishing Schedule
- Another Look at Rookwood's Printed Ware
- Worthy of Your Attention
- Collection Page: Portraits

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# 2008

## January/February 2008 - Volume 24, Issue 1



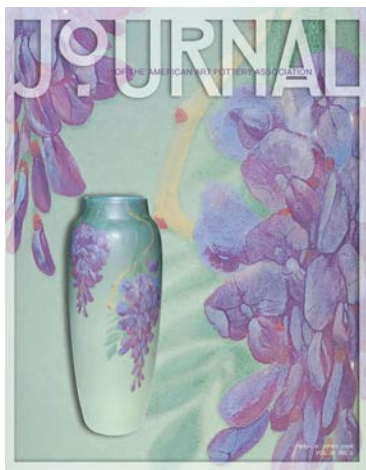
- Clara Driscoll and The Women of Tiffany Studios
- Trenton: A Short History Of Its Ceramic Industry
- The 21st Annual Arts & Crafts Conference Returns to the Historic Grove Park Inn
- Moravian Pottery and Tile Works, Fonthill

## July/August 2008 - Volume 24, Issue 4



- Studio Pottery of the Early 1900s
- Convention 2008
- Weller Hudson State Vases
- Thomas Gotham and West Coast Porcelain; a Mystery Solved.

## March/April 2008 - Volume 24, Issue 2



- Rookwood Painted Matt; Additional Examples of Rookwood Painted Matt
- Vital Shapes, Expressive Surfaces: Ohio Art Pottery from the Collections of the Zanesville Art Center
- Collecting Hurley
- Book Review - "Rookwood and the American Indian"

## September/October 2008 - Volume 24, Issue 5



- In Memoriam: Steve Sanford
- Large Weller Vase at Zanesville Art Center
- Arts and Crafts Pottery from the Two Red Roses Foundation
- Collection Page – Show & Tell

## May/June 2008 - Volume 24, Issue 3



- Pottery Getaways
- Frank Ferrell Monumental Weller Vase at ZAC
- Democratic Innovations in Ohio Art Pottery
- Yes, McCoy is Art; Show & Tell
- Potteries Past & Present
- Pottery Lovers Gathering at the River
- Ohio Pottery Images

## November/December 2008 - Volume 24, Issue 6



- Speakers Announced for Grove Park Inn Arts & Crafts Conference
- The Grueby Faience Murals of Scranton, Pennsylvania: A Documentation
- Collection Page – Stoin

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# 2007

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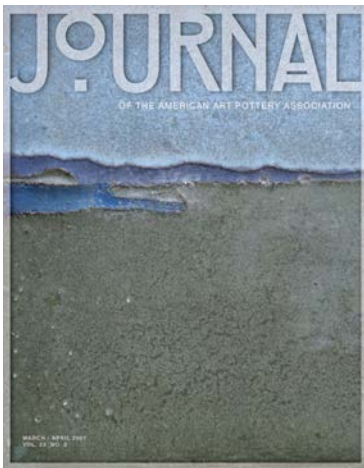
- Charles Lakofsky (1922-1993): A "Cleveland School" Potter
- What Makes a Museum?
- Art Pottery Treasures
- Book Review: Viktor Schreckengost
- Collection Page: The Collection of Ralph and Terry Kovel

## July/August 2007 - Volume 23, Issue 4



- Getting to Know Edris Eckhardt; Zanesville Art Center Special Exhibition
- Lakeside, Ohio's Ogontz Pottery
- AAPA Convention 2007
- Book Review: 20th Century Decorative British Tiles
- More About the "The Elusive G": A Biographical Note on Edwin Conway Griffith

## March/April 2007 - Volume 23, Issue 2



- Obituary - Dick Downey
- Van Briggie Tiles: Their Art, Craft, and Commerce – Part I

## September/October 2007 - Volume 23, Issue 5



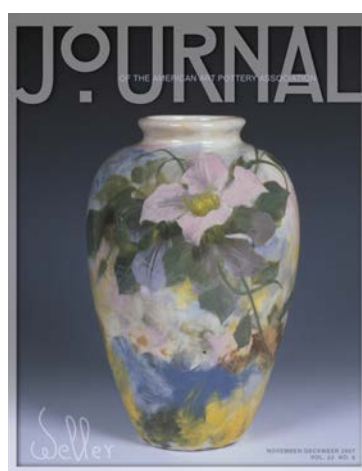
- Weller Pottery - Hudson State Vases
- Hudson Light
- Books on Weller Pottery
- Collectors Who Specialize in One Line of Weller Pottery
- Collection Page
- Book Review: All About Weller Book II

## May/June 2007 - Volume 23, Issue 3



- Van Briggie Tiles: Their Art, Craft, and Commerce – Part II
- A 1904 Legacy: The Collection of Van Briggie Pottery in the Colorado Springs Pioneers Museum
- Anne Van Briggie: Three Newly Discovered Photographs by Laura Gilpin
- Van Briggie in Europe

## November/December 2007 - Volume 23, Issue 6



- Basic Black and Beyond
- Auroro, Auroral, Aurora?
- Weller Tiles & Plaques
- Financial Report
- Weller Hudson State Vases
- Weller Postcards

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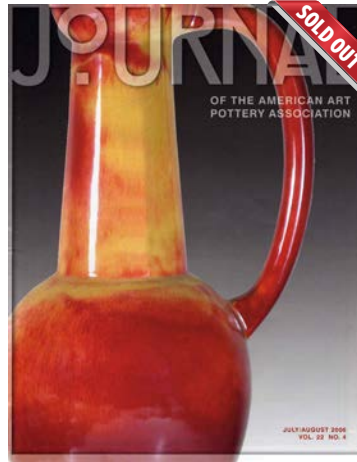
# 2006

## January/February 2006 - Volume 22, Issue 1



- Member Interview: Gordon & Sue Hoppe
- AAPA Convention - Syracuse 2006
- Everson Museum of Art
- The Ceramic National Exhibitions - An American Tradition
- Ceramic Studio - Promoting the Arts and Crafts Aesthetic
- Collection Page - Adelaide Alsop Robineau.

## July/August 2006 - Volume 22, Issue 4



- The Curious Story of the Most Famous Unknown Art Pottery Company in America - White Cloud Farms, Inc.
- Walter Sullivan Roche
- Shivel(e)y Swirlware: Forgotten East Liverpool Art Pottery
- Andrew Pereny: The Potter of Pearl Street
- Collection Page: The many potteries of William Long;
- Book Review: Shearwater Pottery.

## March/April 2006 - Volume 22, Issue 2



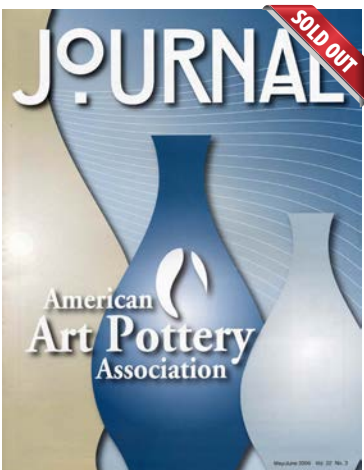
- Barbara Willis: An Appreciation
- Another Woman's Movement; Women's Werk: The Dignity of Craft at the American Museum of Ceramic Art
- Searching for Louise Schoenfeld: California Tile Designer
- Book Review: The Encyclopedia of American Art Tiles: Volumes 1-4.

## September/October 2006 - Volume 22, Issue 5



- AAPA Financial Report
- In Memoriam Ray Thomas
- The French Connection
- The Haviland and Co. Auteuil Studio 1872-1883
- The Hunt for the Elusive "G".

## May/June 2006 - Volume 22, Issue 3



- Vicki McLean
- Pride & Joy
- From the President: A Year in Review
- Spread the Knowledge
- AAPA Members – Where are we from?
- AAPA Code of Ethics
- AAPA Donation
- 2006 AAPA Convention; Jazz It Up Cleveland.

## November/December 2006 - Volume 22, Issue 6



- In Memoriam: Rosemary Dickman Seyler
- Denver Art Museum
- American Pottery in Context at Kirkland Museum
- Ceramics Instruction in Colorado
- Van Briggles Pottery: How to Find a Great Piece
- Book Review: Modern Clay in Denver (1948-1972).



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# 2005

## January/February 2005 - Volume 21, Issue 1



- Midwest Museum of American Art: Overbeck Collection:
- The Identification of Art Tiles: Key Patterns
- Collection Page of Brush McCoy
- Anna Pottery Art Tiles
- The Frenzel Patent and the Manufacture of Emaux Ombrants Art Tiles
- Book Reviews: California Tile; Common Clay; Flint Faience Tiles A to Z.

## July/August 2005 - Volume 21, Issue 4



- Pursuing Bruno Gambone
- Confessions of a Weller Addict
- A Salute to the Late, Great James McKinnell
- H. Leslie Moody and Hyalyn Porcelain, Inc.
- American Art Pottery from the Moody Collection at the Hickory Museum of Art.

## March/April 2005 - Volume 21, Issue 2



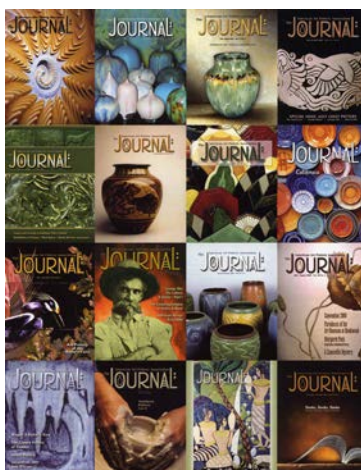
- Frederick Rhead's Influence on Ceramic Technique and Design at the UND
- Frederick Hürten Rhead at University City
- Moving On Up? Three Avon Faience Pieces Bring Remarkable Prices
- The Variety of Vance and Avon Faience: Part I, The Vance Faience Company
- Book Review: Weller Pottery
- Collection Page: Roseville.

## September/October 2005 - Volume 21, Issue 5



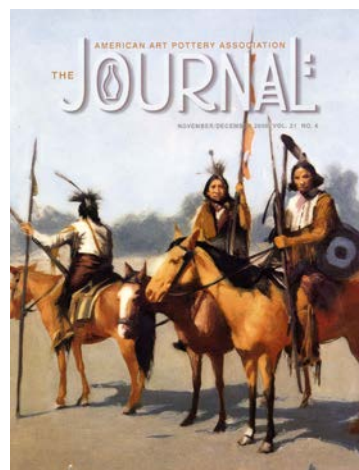
- AAPA Year End Financial Report
- Tile Jackpot
- Sculpting and Firing with Local Clays and Minerals
- Saturday Evening Girls Paul Revere Pottery
- The Variety of Vance and Avon Faience: Part II Avon Faience Company
- Collection Page: Deco

## May/June 2005 - Volume 21, Issue 3



- Frederick's Ladies: Dallas Pottery and Its Critical Role in the History of Art Pottery of Cincinnati and the United States
- Questionnaire Results
- Convention 2005 in Review
- Collection Page: Hughes School.

## November/December 2005 - Volume 21, Issue 6



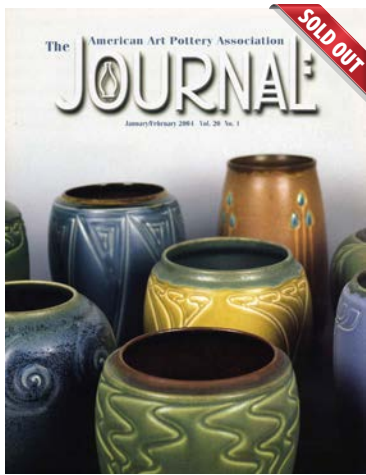
- Hurricane Katrina Update
- Nemadji "Indian" Pottery
- Who Was Really First? The True Origins of American Art Pottery
- Native American Influence on American Art Pottery
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- Book Review: UND Pottery.

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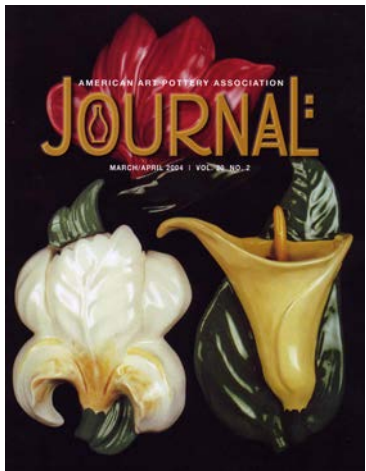
- Book Review: Barbara Willis
- Classic California Modernism
- Book Review: Charles Fergus Binns, The Father of American Studio Ceramics
- Remarks on Pot Madness
- Design Transfer, Sgraffito and Soluble Salt Decoration
- Eric Olson - Common Ground Pottery.

## July/August 2004 - Volume 20, Issue 4



- Some Thoughts About Design
- Book Review: Eva Zeisel, On Design: The Magic Language of Things; Russel Wright Revisited
- Viktor Schreckengost's Dinnerware: How an Industrial Designer Thinks
- A Visit with Rose Cabat
- Green with Envy

## March/April 2004 - Volume 20, Issue 2



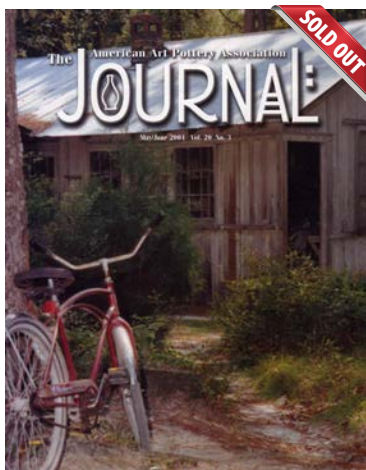
- The McCoy Potteries and The McCoy Pottery Collector's Society
- Book Review: Collector's Encyclopedia of Stangl; Ohio Valley Pottery Towns
- Book Overview: Ceramic Arts Studio: The Legacy of Betty Harrington
- American Art Pottery Wall Pockets
- Wis Art The Pittsville Pottery
- Starting a Collection.

## September/October 2004 - Volume 20, Issue 5



- Book Reviews: Zsolnay; Amphora; Scandinavian
- Recommended books on European Ceramics
- Wedgwood Fairyland Lustre; Chaos Theory in Clay: Making a little sense of West German Pottery
- Charles Catteau; French Art Pottery and its influence on American Art Pottery at the turn of the Century.

## May/June 2004 - Volume 20, Issue 3



- Newcomb Pottery: Reprint from 1899
- Book Review: Newcomb Pottery & Crafts: An Educational Enterprise for Women; Sanford's Guide to Robinson Ransbottom Pottery Company
- Press Release: museum exhibition of Weller Pottery
- Decorators from Shearwater
- 2004 Convention in Review
- Collection Page: Newcomb

## November/December 2004 - Volume 20, Issue 6



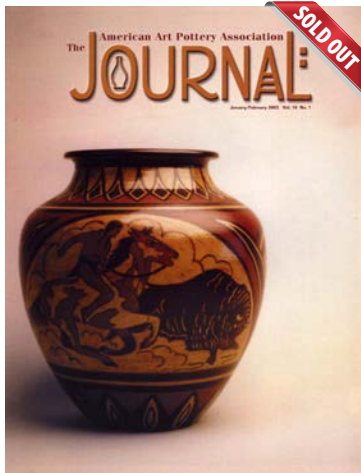
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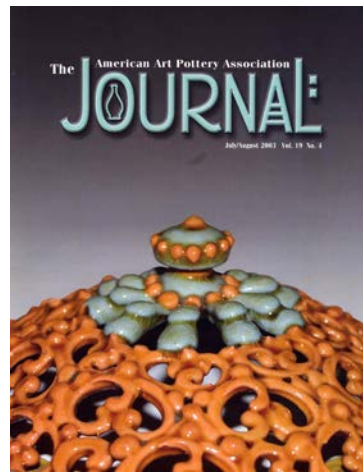
# 2003

## January/February 2003 - Volume 19, Issue 1



- Practical Techniques for Framing Tiles
- Bios of AAPA Candidates
- Convention 2003 Insert
- Earthtones and Texture: Bentonite Pottery at UND
- The Transition Period in North Carolina Seagrove Pottery: Struggle and Survival.

## July/August 2003 - Volume 19, Issue 4



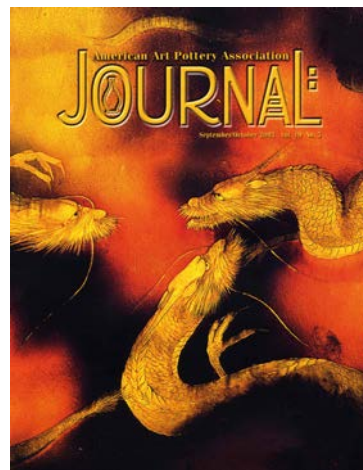
- Book Review: NC Art Pottery
- Founders Award
- Ohr - O'Keefe Museum Dedication
- Book Review: Pottery, Politics & Art
- Healey Gold China Painting
- Collection - Peters & Reed
- The Schmidt Connection.

## March/April 2003 - Volume 19, Issue 2



- The Museum Issue: Illinois Museum Greatly Expands Art Pottery Exhibit
- Museum Listing
- The Gerald and Virginia Gordon Collection at the Philadelphia Museum of Art
- A Brief Sojourn to the Hill-Fulper-Stangl Potteries Museum at Flemington, NJ.

## September/October 2003 - Volume 19, Issue 5



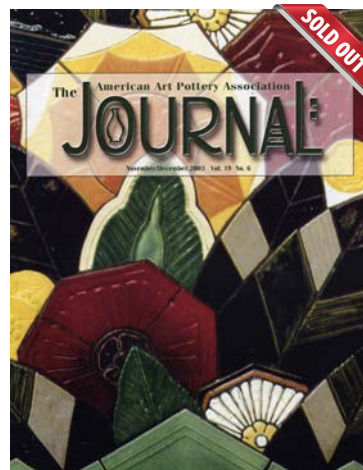
- Book Review: Auction Results & Price Guide
- Cincinnati Ceramics: The Cradle of American Art Pottery
- The Greatest Rookwood Sale
- Book Review: Rookwood and the Industry of Art
- Collection - Rookwood.

## May/June 2003 - Volume 19, Issue 3



- A Message from the President
- Bits & Pieces
- AAPA new Code of Ethics
- 2003 Convention
- Collection Page - J.B. Owens
- Grove Park Inn - Arts & Crafts Conference.

## November/December 2003 - Volume 19, Issue 6



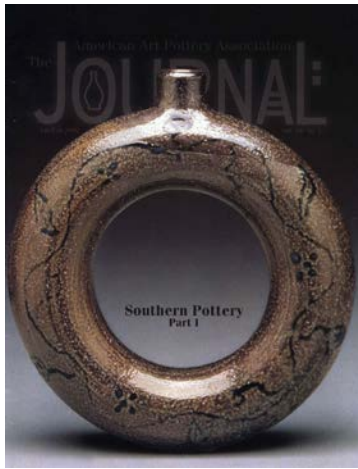
- Rookwood Architectural Faience
- Books on Rookwood
- Formed in Clay
- Book Reviews: Rookwood Pottery at the Philadelphia Museum: The Gerald & Virginia Gordon Collection; An Expression of Community; The Ceramic Career of M. Louise McLaughlin

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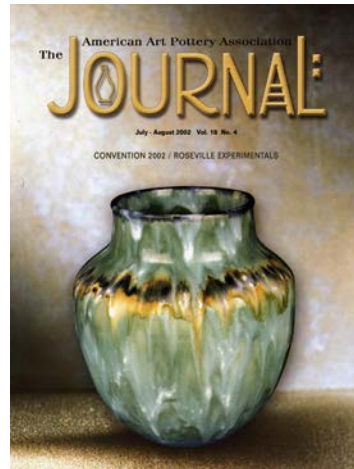
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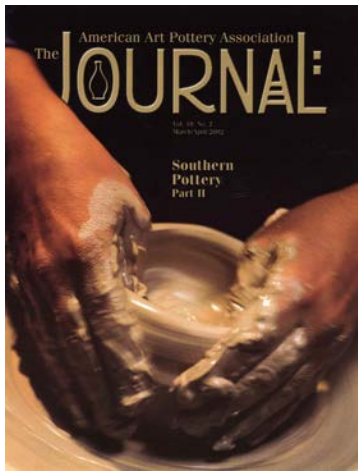


- Dorothy Auman: Potter and Entrepreneur
- The Grove Park Inn and the Arts & Crafts Movement: Yesterday and Today
- Books About Southern Pottery
- Born and Raised in Pottery: Georgia Potter W.J. "Bill" Gordy
- The Nonconnah Potteries of Tennessee and North Carolina 1903-1918.



- 2002 Convention in Review
- Glaze Research and Experiments in Design at Roseville Pottery.

## March/April 2002 - Volume 18, Issue 2



- Batchelder Lives Out Dream
- Seagrove Area Pottery
- Fancy Wares: The North State Pottery Company
- The Jewel Farmer: Phil Morgan
- Coming to Zanesville this July?

## September/October 2002 - Volume 18, Issue 5



- Tile Issue: Books About Tile
- Welcome to Tilesville; Old Tiles: The New Collectible
- American Art Tile Companies
- The Tiles of Harris G. Strong; An interview with Joseph Taylor, co-founder of Tile Heritage Foundation
- Maignonis Daga.

## May/June 2002 - Volume 18, Issue 3



- Begin at the Beginning
- The Philadelphia Centennial Exhibition of 1876
- Louis Comfort Tiffany and His Pottery
- Susan Stuart Goodrich Frackelton Exhibiting the Blue and Grey.

## November/December 2002 - Volume 18, Issue 6



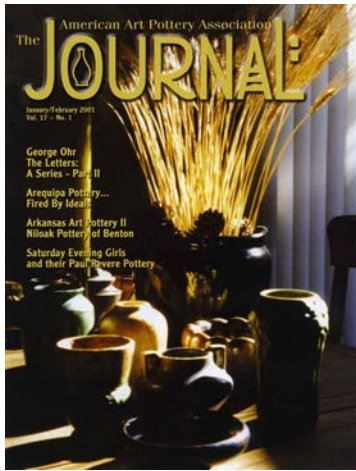
- Packing & Shipping with Ease
- Zanesville Stoneware Co. Closes After 115 Years
- Rick Wisecarver Memorial
- Insurance: the Needs and the Costs
- Random Thoughts from the Editor's Desk
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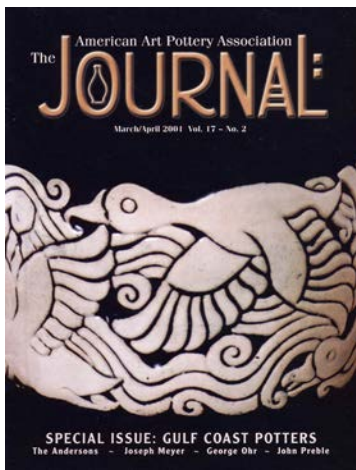
- George Ohr - The Letters - Part II
- Arequipa Pottery: Fired By Ideals
- Solon Pottery
- Arkansas Art Pottery part II - The Niloak Pottery of Benton
- The Saturday Evening Girls & Their Paul Revere Pottery

## July/August 2001 - Volume 17, Issue 4



- The Luster Issue. Weller Sicardo: A Legacy of Lusterware
- Theophilus Anthony Bower
- The Luster Pottery of Paul Katrich
- The Transformation of the Zanesville Art Center.

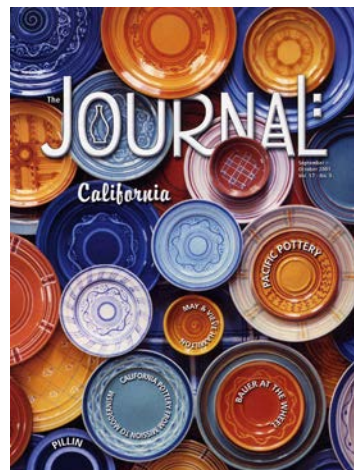
## March/April 2001 - Volume 17, Issue 2



Special Issue: Gulf Coast Potters

- The Andersons
- Joseph Meyer
- George Ohr
- John Preble

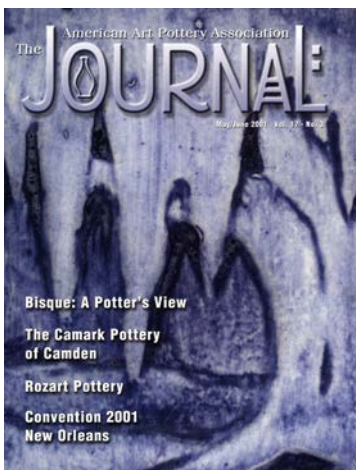
## September/October 2001 - Volume 17, Issue 5



The California Issue.

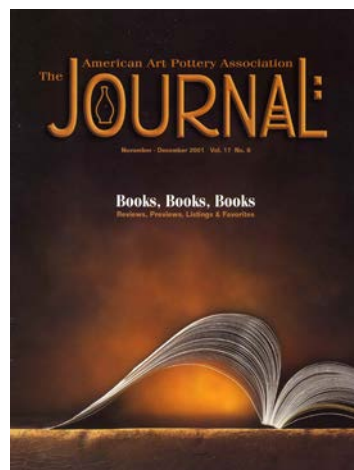
- California Pottery: From Mission to Modernism
- May & Vieve Hamilton: 1930's California Ceramists
- Pacific Clay Products: Bright & Beautiful
- Bauer at the Wheel
- Pillin

## May/June 2001 - Volume 17, Issue 3



- Bisque: A Potter Views American Art Pottery
- The Camark Pottery of Camden
- Rozart Pottery
- AAPA Convention 2001, New Orleans

## November/December 2001 - Volume 17, Issue 6



Books, Books, Books.

- Book Reviews
- Five Pottery Books Everyone Should Own
- John Flaxman Designs at Roseville Pottery
- Additional Reading: A Listing of Pottery Books
- House of Haeger Book II

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- Book Review of Sanfords Guide to Garden City Pottery
- Kipling's New England, Grueby's India
- Definition of Terms
- Edgerton Potter's Legacy
- Web-Bytes, Wrapping & Packing, Don't Sell Your E-Bay Stock yet, but...

## July/August 2000 - Volume 16, Issue 4



- Convention 2000
- Paradoxes of the Art Nouveau at Rookwood
- Margaret Peck, Grande Dame of Rookwood Pottery
- Swirlware, A Zanesville Mystery

## March/April 2000 - Volume 16, Issue 2



- Book Reviews of Introducing Roseville Pottery; Collector's Encyclopedia of Stangl Dinnerware
- Follow-up of Red Wing book
- Web-Bytes, Are You Missing Out?
- Catalina, The Quintessential California Pottery
- Brush Pottery Fire

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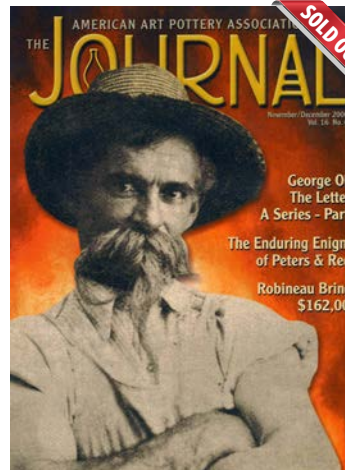
- Zanesville Mystery II; Ouachita Pottery of Hot Springs
- Peters & Reed Book Review
- Restoration Aftercare

## May/June 2000 - Volume 16, Issue 3



- Book Review of Scandinavian Art Pottery
- Web-Bytes, Protect Yourself Against On-Line Fraud
- Peters & Reed
- In The Potter's Hands, James Cameron Spiroff
- Red Wing Art Pottery

## November/December 2000 - Volume 16, Issue 6



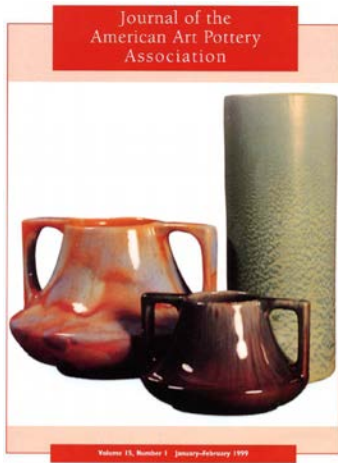
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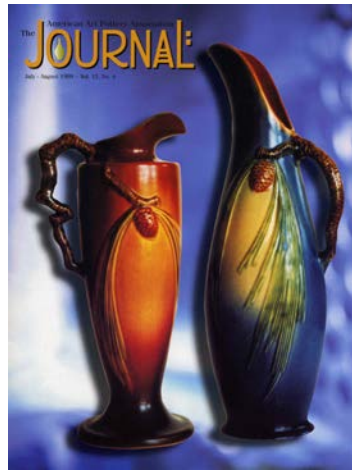
# 1999

## January/February 1999 - Volume 15, Issue 1



- Book reviews: American Art Tile 1876-1941; Kenton Hills Porcelain Inc.
- The Roll of Haegar in American Art Pottery
- Melvin Caspers Merritt Island Pottery

## July/August 1999 - Volume 15, Issue 4



- The Internet Auction - Buying
- Convention 1999
- Chillicothe's Florentine Pottery
- Insuring Your Pottery Collection

## March/April 1999 - Volume 15, Issue 2



- The Case of the Two Sam Wellers
- In the Coil
- The Collector's Urge
- Maria Longworth
- Viktor Schreckengost and Cowan Pottery

## September/October 1999 - Volume 15, Issue 5



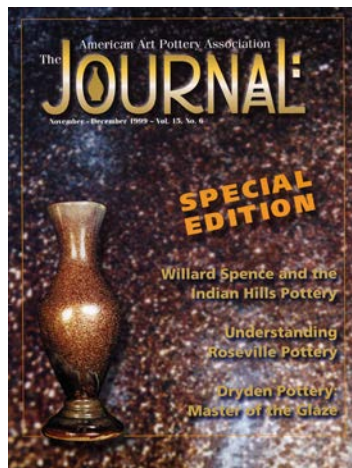
- The Internet Auction - Selling
- Iowa States Prairie Pottery

## May/June 1999 - Volume 15, Issue 3



- Surfing The Net
- Kurt Wild, His Unique Technique
- Art Pottery of North Carolina

## November/December 1999 - Volume 15, Issue 6



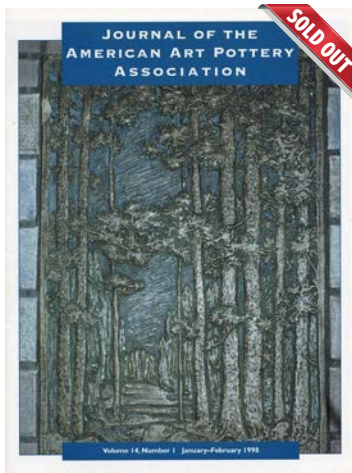
- Book Review: "Millers Twentieth Century Ceramics"
- The Virtual Shop, Selling on the Web
- O.K., So You're a Pottery Collector
- Willard Spence and Indian Hills Pottery
- Understanding Roseville Pottery
- Dryden Pottery, Master of the Glaze

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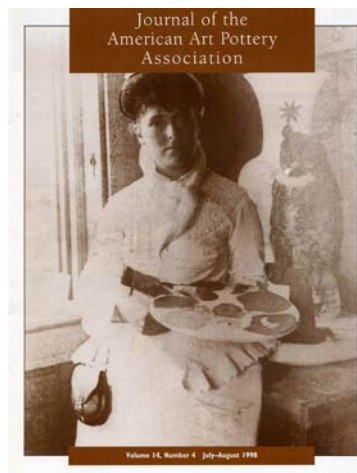
# 1998

## January/February 1998 - Volume 14, Issue 1



- American Art Pottery from the Collection of the Everson Museum of Art
- Collection Manager - Software Review
- Tiles of Texas
- Connecting the Dots....
- Wither Thou Goest AAPA

## July/August 1998 - Volume 14, Issue 4



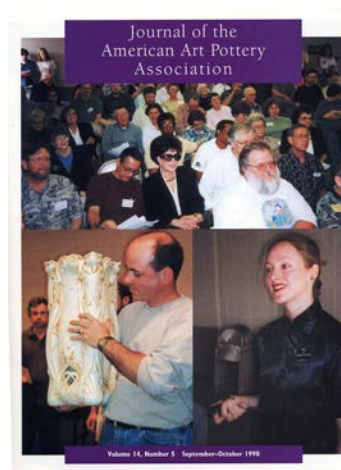
- Book review of - Haegar Potteries Through the Years
- Powder Puff Production: The Rookwood Pottery Girls
- Collecting Pottery - A Potter's View
- Two Grueby Discoveries.

## March/April 1998 - Volume 14, Issue 2



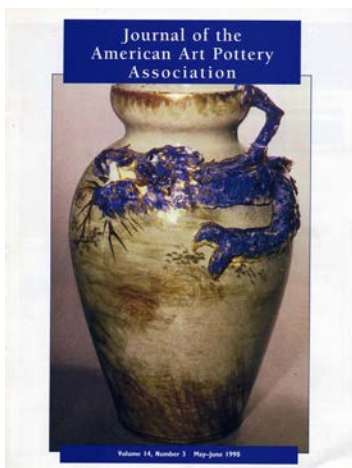
- Interviews with Charles Edgar Murphy: Artist and Designer
- Collecting at the Moravian Pottery and Tile Works
- Ford Ceramic Arts, Columbus, Ohio

## September/October 1998 - Volume 14, Issue 5



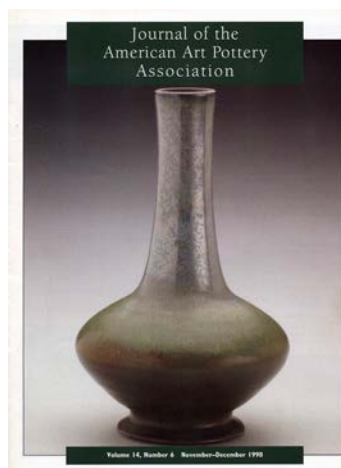
- Kansas City Convention 1998
- The American Potteries - Pauline Potteries
- An American Potter - Henry Chapman Mercer

## May/June 1998 - Volume 14, Issue 3



- Book reviews: American Art Pottery a Collection of Pottery, Tiles & Memorabilia 1880 - 1950
- Fireworks New England Art Pottery of the Arts & Crafts Movement
- Japanese Influence and Rookwood Art Pottery.
- Crystalline Glazes - Natural Beauty.
- Gamtofte - Tuckaho - A [Big] River Ran Between Them

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- "Daddy Bins: The Reason Why The Best Studied at Alfred"
- Our American Potteries - Weller Ware



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# 1997

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- Abingdon Pottery: Art or Industry
- Threads of Life
- Glaze Craze
- Collectors get Fired up about Rookwood Pottery

## July/August 1997 - Volume 13, Issue 4



- Book Review: Abingdon Pottery Artware 1934–1950 Stepchild of the Great Depression
- Convention 1997 Hits Dedham, Massachusetts
- The Visual Arts Center at North Carolina State University, Raleigh
- Building A Collection
- Cowan Pottery: The Arts and Crafts Heritage

## March/April 1997 - Volume 13, Issue 2



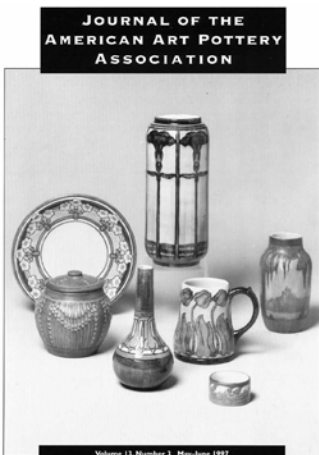
- Art Deco and Modernist Ceramics
- Book Review; Van Briggles Wheel Still Turning
- The Roseville Rush... or George, George, What are you up to now?
- Kellogg Studio Pottery, 1948–1976

## September/October 1997 - Volume 13, Issue 5



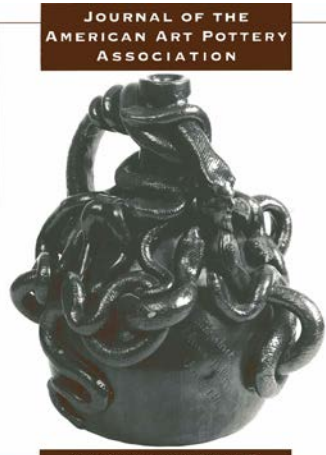
- Further Thoughts on the Art of Roseville Pottery
- Kurt Wild Studio Ceramics from the Heartland
- Japanese Tea Ceremony Bowls: A Primer

## May/June 1997 - Volume 13, Issue 3



- Book Review: Sanfords Guide to Brush-McCoy Pottery, Book 2
- Sadie Irvine, Potter?
- A Look at the American Art Pottery Association
- Beatrice Wood: Still in Love at the Wheel of Life

## November/December 1997 - Volume 13, Issue 6



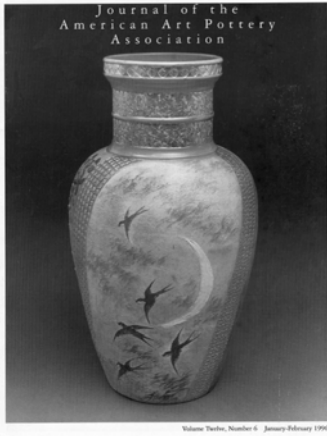
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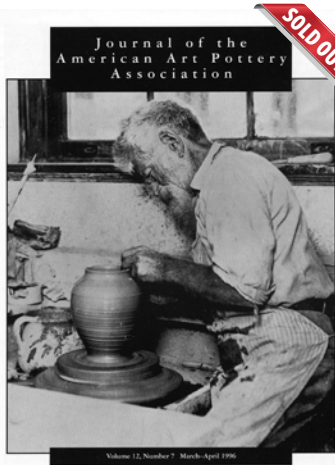
- Rookwood Artists: Endeavors in other Media
- Grueby by David Rago
- Art Pottery of the Arts & Crafts Movement in the Collection of the Everson Museum of Art

## July/August 1996 - Volume 12, Issue 9



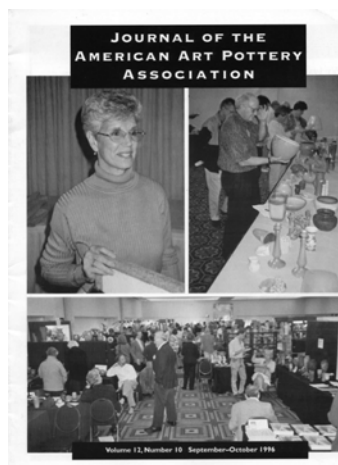
- California Faience: A West Coast Pottery of the American Arts and Crafts Movement
- Why Pots are Fun
- Art Pottery as Contemporary Ceramics: The Collection of the Newark Museum

## March/April 1996 - Volume 12, Issue 7



- Batchelder Ceramics: The Last Craftsman Pottery
- Themes in Overbeck Designs
- "Newcomb Pottery: The Trend of Education"

## September/October 1996 - Volume 12, Issue 10



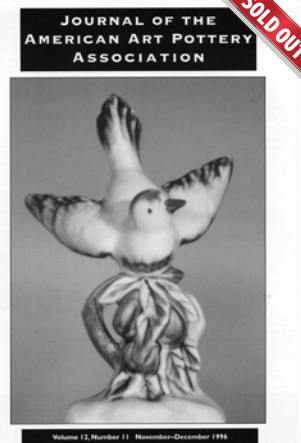
- Kenton Hills Pottery an Artistic Success but a Wartime Casualty
- 1996 Convention Highlights
- Why I Collect American Art Pottery

## May/June 1996 - Volume 12, Issue 8



- Thomas Wheatley's Arts and Crafts Pottery
- The Roseville Style
- Decorative Arts and Ceramics 1875-1925 in the Collection of the Allentown Art Museum

## November/December 1996 - Volume 12, Issue 11



- Mamie Sandoval Texas Tile Pioneer
- Weller Kappa Kappa Gamma Owl Bookend Found
- Wyndham Dennison: Clay Under the Texas Sky
- Francis Joseph Von Tury - Artist-Craftsman

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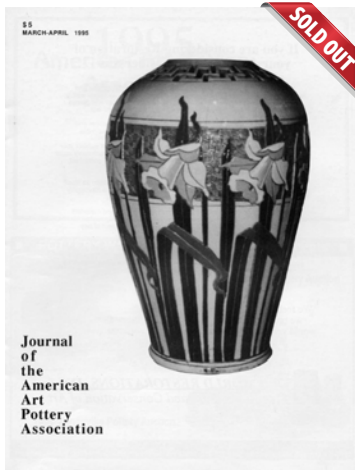
JULY-AUGUST 1995  
VOL. 11, NO. 3



Journal  
of the  
American  
Art  
Pottery  
Association

- Convention Review
- Weller Pottery's Cream Colored Wares:1910-1935
- Rookwood Paperweights and Animal Figurines
- AAPA Auction Review

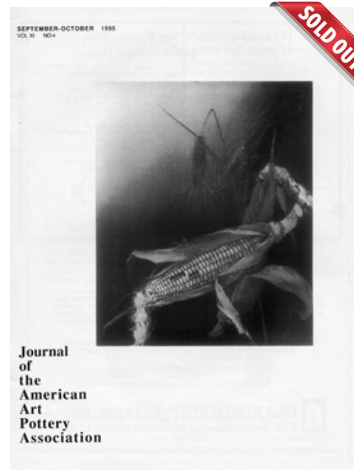
## March/April 1995 - Volume 11, Issue 1



Journal  
of the  
American  
Art  
Pottery  
Association

- Erni Cabat, Artist, Sculptor, Potter
- Pewabic on the Potomac, Where to see Pewabic in D.C.
- Tobacco Jars
- Starting a Collection
- Clay and Glass Association of California Artists

## September/October 1995 - Volume 11, Issue 4



Journal  
of the  
American  
Art  
Pottery  
Association

- American Art Pottery at the Cincinnati Art Museum
- Dryden Pottery
- Janice Pettee and the Movie Star Figurines of Vernon Kilns

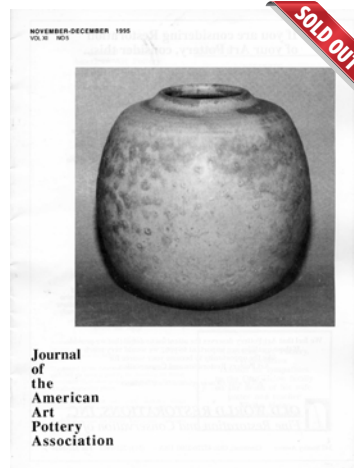
## May/June 1995 - Volume 11, Issue 2



Journal  
of the  
American  
Art  
Pottery  
Association

- Laura Anne Fry and The Greater Lafayette Museum of Art
- Glidden Pottery
- Picturing your Pots, Hints on How to Successfully Photograph your Pottery for Reproduction

## November/December 1995 - Volume 11, Issue 5



Journal  
of the  
American  
Art  
Pottery  
Association

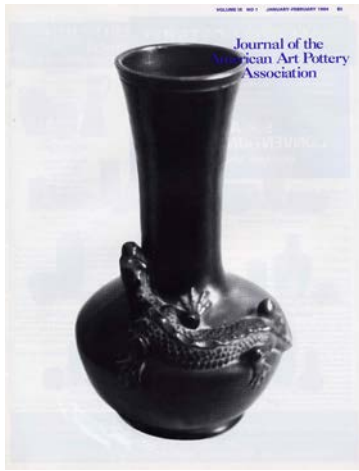
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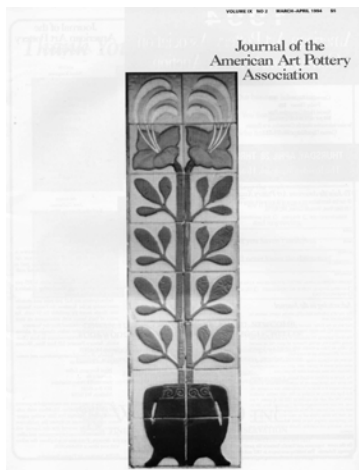
# 1994

## January/February 1994 - Volume 9, Issue 1



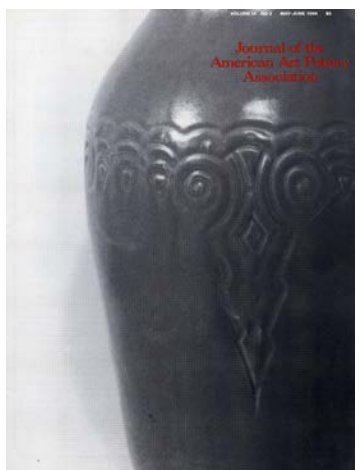
- Great Danes, Norse Pottery
- Southwest Art Pottery Association
- Ceramic Arts Studio Exhibit Review
- Collections (Photos) Bauer

## March/April 1994 - Volume 9, Issue 2



- Delightful Textures
- Van Briggie Tiles
- A Wichita Wizard, Jack Pharo
- Collections (Photos) Cowan

## May/June 1994 - Volume 9, Issue 3



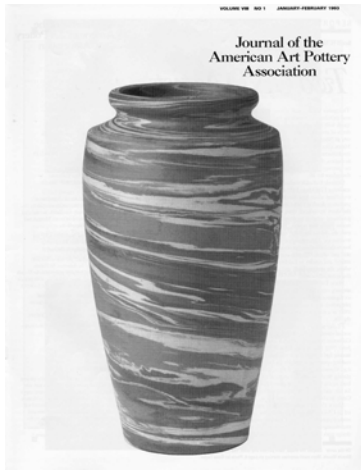
- Bright and Beautiful, Pacific Clay Products
- Kovel's American Art Pottery, Book Review
- Convention Update
- Collections (Photos) Weller Hudson

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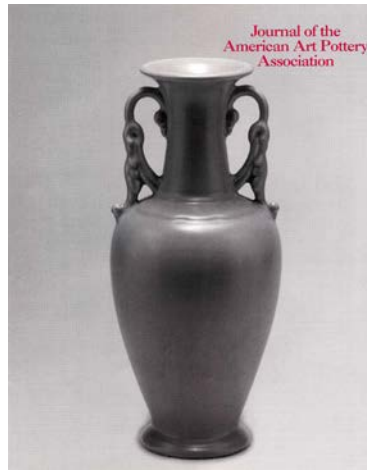
# 1993

## January/February 1993 - Volume 8, Issue 1



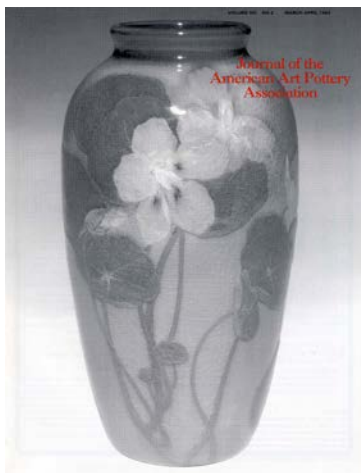
- Report—Two UND Artists
- All that Swirls is not Necessarily Niloak
- Polia Pillin 1909–1992
- Collections (Photos) Pauline Pottery

## July/August 1993 - Volume 8, Issue 4



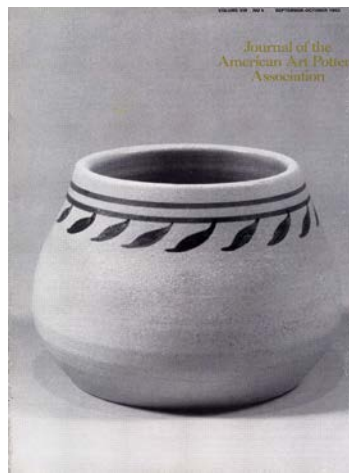
- George and RumRill
- Cowan Artists and Associates
- Collections (Photos) Red Wing

## March/April 1993 - Volume 8, Issue 2



- Three Women from Cincinnati
- The Alamo Pottery
- Harding Black, The Early Years
- Collections (Photos) Camark

## September/October 1993 - Volume 8, Issue 5



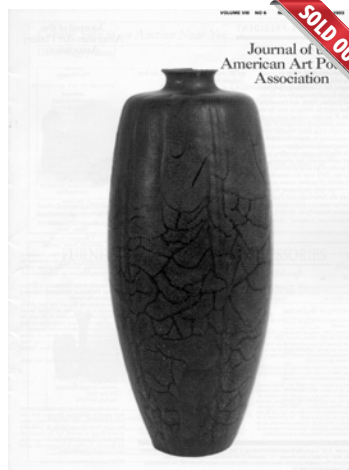
- Howard S. Lewis; The Ceramic Arts Studio of Madison-Rabbit Recollects
- Auction Report—Rookwood III
- Show Report—Pottery Lovers, Zanesville
- Collections (Photos) UND

## May/June 1993 - Volume 8, Issue 3



- Convention Report
- Fulper Glaze and Form
- Fulper Evolves into Stangl
- Collections (Photos) Darsie & Ragenda

## November/December 1993 - Volume 8, Issue 6



- Show Report—Gone on Glendale
- Early Grueby
- Exhibit Review — The Natzlers, Scheiers and McKinnells
- Collections (Photos) Nicodemus

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# 1992

## January thru March 1992 - Volume 7, Issue 1

## September/October 1992 - Volume 7, Issue 3

Journal of the American Art Pottery Association

VOLUME VII NO 1 JANUARY-MARCH 1992

**GLEN TOR POTTERY: ONE WOMAN'S CONTRIBUTION TO PRACTICAL BEAUTY**  
 (Reprinted from the July, 1915 The Craftsman)

It seems fitting that pottery should be made out in the hills away from the cities that "wreck up men's imaginations to death" and it is also fitting that women should now be foremost in this art... for were they not the first who shaped the clay by the wheel, broke the brick and water jug and staid them in the sun while their men went away seeking game in the forest? Women led in this practice all of our time until the time of glass developed. Though they have always been apt in the creation of beautiful and graceful forms, and clever in the application of design, they have never been in the lead as artists, and during it a more delicate and subtle form of chemistry.

Women, eager to enter any field that permits them to earn a livelihood and at the same time develop their love of beautiful form and color, are again venturing on the days when men in the fields or under the shade of trees they needed their strength.

*Continued on page 7*




Glen Tor Pottery Lamps

- Glen Tor Pottery: Reprinted from The Craftsman, July 1915
- AAPA Convention Review and Forecast

Journal of the American Art Pottery Association

VOLUME VII NO 3 SEPTEMBER-OCTOBER 1992



- Brush McCoy
- Review of "Keramos" The Ceramics Journal of the Everson Museum of Art
- Mark Zamantakis: Color by Fire

## January thru March 1992 - Volume 7, Issue 1 (2)

## November/December 1992 - Volume 7, Issue 4

Journal of the American Art Pottery Association

VOLUME VII NO 1 JANUARY-MARCH 1992


**~ AN ISSUE OF STYLE ~**  
 Dorothy Lammiman

Of all the great ceramicists who pioneered the American Art Pottery Movement, there are no two with more divergent styles in creating art pottery than Charles Fergus Binns and Frederick Boston Rhoad. Both were born in England and both came from the great tradition of English ceramics.

CHARLES FERGUS BINNS was born in Worcester, England in 1857, the son of Richard William Binns, director of the Royal Worcester Porcelain Works. Educated in Birmingham, England as a chemist, Charles Binns brought his scientific training to the production of ceramics at Royal Worcester. In 1893 he represented Royal Worcester at the Chicago Columbian Exposition. Interested in writing and teaching he was aware of the need for education in ceramic technology which could create an atmosphere of competition and mutual respect among the artists and inventors engaged in the manufacture of ceramics. In 1897, at the age of 40, Binns decided to leave Royal Worcester and return to the United States where he believed his ideals concerning education and the production of ceramics could be realized.

Arriving in Trenton, New Jersey, he found a job as consultant to the Trenton Art Company. In 1899, Binns became principal of the newly opened Trenton School of Technical Science and Art where he stayed until 1900. In that year, Binns was chosen to be director of the New York State School of Clayworking and Ceramics at Alfred University.

In the spring of 1900 the New York State Legislature enacted a bill to establish a school of clay-working and ceramics at Alfred. A movement was afoot in the United States to move education into other areas besides the humanities, sciences and art concerned with only painting and sculpture. These new "technical schools" would work hand in




*Continued on page 7*

- An Issue of Style

Journal of the American Art Pottery Association

VOLUME VII NO 4 NOVEMBER-DECEMBER 1992



- The Pottery of J.B. Owens: Beyond Utopian
- Review of "Catalina Tile of the Magic Isle"
- Review of National Art Pottery Tour "Creative Clay" by the New Orleans Museum of Art
- Gordon and Jane Martz

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**1991**

January/February 1991 - Volume 6, Issue 1

July thru October 1991 - Volume 6, Issue 4 & 5



- Arkansas Art Pottery: A Historical Perspective
- Pioneers of the American Pottery Movement, Part I, The Robertsons

**ARKANSAS ART POTTERY: A HISTORICAL PERSPECTIVE**  
BY DAVID EDWIN GIFFORD

CAMARK POTTERY: C1928



- Hampshire Pottery – In Vogue
- Pioneers of the American Art Pottery Movement, Part II - The Robertsons

**HAMPSHIRE POTTERY - IN VOGUE**  
by Dorothy Lamouras

Hampshire Pottery with pooled glaze

March/April 1991 - Volume 6, Issue 2

September/October 1991 - Volume 6, Issue 5



- Rushmore Pottery

**RUSHMORE POTTERY**  
by Darlene Dorned

RUSHMORE VASE with incised mark

**HAMPSHIRE POTTERY - IN VOGUE**  
by Dorothy Lamouras

Hampshire Pottery with pooled glaze

May/June 1991 - Volume 6, Issue 3

November/December 1991 - Volume 6, Issue 6



- Pine Ridge Pottery

**PINE RIDGE POTTERY**  
by Darlene Dorned

Pine Ridge Sioux



- Cowan Pottery
- Camark: Art Pottery of Distinction

**COWAN POTTERY**  
by Dorothy Lamouras

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1990

January/February 1990 - Volume 5, Issue 1

July/August 1990 - Volume 5, Issue 4



- Angelo Garzio: Life as the Ultimate Art Form

Angelo Garzio: Life as the Ultimate Art Form
by Susan Hertz Caley
In the course of conducting with Angelo Garzio...



- Convention 1990: A Turning Point
Centenarian Elva Ringer Shares a Glimpse of The Van Briggle Pottery in 1902 and 1903

CONVENTION 1990: A TURNING POINT
by Joan Oberkirch
The American Art Pottery Association Convention was held June 14, 15 and 16 in Blue Ash, Ohio...

March/April 1990 - Volume 5, Issue 2

September/October 1990 - Volume 5, Issue 5



- Iowa State College Art Pottery
The American Potteries - The Pauline Pottery

IOWA STATE COLLEGE ART POTTERY
by Doreen O'Connell
IOWA STATE COLLEGE ART POTTERY
by Doreen O'Connell



- The Evolution of Weller Hudson
Harding Black, Pottery Pioneer

The Evolution of Weller Hudson
by Ann Gilbert McDonald
Public praise and beautiful sales greeted Louella Weller...

May/June 1990 - Volume 5, Issue 3

November/December 1990 - Volume 5, Issue 6



- Shearwater Pottery, a Bastion of Original Design
Jenny Floch: In the Alfred Tradition

SHEARWATER POTTERY, A BASTION OF ORIGINAL DESIGN
by Doris and Bradford Hill
In the Spring of 1966, an interest and respect in American Art Pottery led to the creation of Shearwater Pottery...



- Mercer Legacy Explored

PLANS FOR 1991 CONVENTION UNDERWAY
MERCER LEGACY EXPLORED
The Ann and Celia Legacy of Mercer Chapman Moore...



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# 1989

January 1989 - Volume 4, Issue 1

February 1989 - Volume 4, Issue 2

March 1989 - Volume 4, Issue 3

**SOLD OUT**

Journal of the American Art Pottery Association  
 VOLUME IV NO. 1 JANUARY 1989

**IN SEARCH OF AREQUIPA**  
 by Dorothy Lombardi




FROM THE PRIVATE COLLECTION OF S.J. PURPES

Commonly referred to as an "arequipa" design, the decorative method used on these vessels is called trailing and involves applying slip to the clay body in such the same way a cake is decorated. This particular technique was used frequently by Frederick Hurten Rhead during his career at the many potteries where he worked. Arequipa pottery with this type of decoration is considered the most desirable by collectors.

**SOLD OUT**

Journal of the American Art Pottery Association  
 VOLUME IV NO. 2 FEBRUARY 1989

**MARBLEHEAD POTTERY**



LEON S. PERLAN: SEVEN DECADES OF CLAY  
 by Thomas G. Thorpe

Leon Perlan of Almond, New York, has been a potter, ceramic instructor, and active participant in American crafts for over sixty years. Perlan's associations and friends included ceramic artists Arthur Bagg, Paul Ruppert, Herbert Sanders and Roger Swickard.

He was born August 22, 1906 in Almond, New York. His childhood was spent in the Rochester area. In 1921, Perlan received a diploma from the Horner School of Art as a "Design Specialist" being on historical grounds. "The Horner School of Art was part of the Rochester Athenaeum and Mechanics Institute, now known as the Rochester Institute of Technology. Perlan, with the art school background, said something "bit" when he tried pottery with Louis Scott Barkus. He was a former student of Charles Fergus Russel and was in charge of summer school pottery classes at Alford in the 1930's.

Perlan, in 1931, received a B.F.A. from Ohio State University under Arthur B. Bagg. Perlan taught and Ceram Altonston was Ceram Altonston while he was studying at Ohio State. Paul Ruppert had a fellowship being his own time period. Upon leaving Ohio State, Perlan embarked on a long career of teaching pottery and many other craft related activities.

From 1930 until 1937, Perlan was a pottery and craft instructor at Bagg Camp, Forest Field in Chardon, New Hampshire. He went for Bagg at the Marblehead Pottery for twelve weeks. In 1937, Roger Littlefield and Paul Ruppert were also at Marblehead that year. Perlan taught ceramic at several locations over the next three years, including Rochester and Oneonta, New York plus a stay in New Hampshire. Perlan went to Blue Hill, Maine in 1937. At Blue Hill, he was a pottery instructor and production manager for the Massachusetts Pottery. Perlan taught the following year at the August Art Society in Maine. 1939 was a very busy year for Perlan. Activities included teaching pottery for the newly formed Peter Craft Guild and the building of his kilnwood Pottery in South Maine. The Pottery remained open until February 1942 when the operation was closed by the War Production Board. Perlan continued to produce ceramic art at many other locations following this pottery's closing, but he has almost always referred to his work as Island Pottery.

From February 1942 through August 1944, Perlan taught in the Philadelphia public school system. Perlan began teaching at the newly created School for Allied in the 1940's.

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**SOLD OUT**

Journal of the American Art Pottery Association  
 VOL IV NO. 3 MARCH 1989

LEON S. PERLAN: SEVEN DECADES OF CLAY  
 by Thomas G. Thorpe

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Child's plate, 1946, by Leon Perlan  
 Continued on Page 4


April/May 1989 - Volume 4, Issue 4 & 5

June 1989 - Volume 4, Issue 6

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Journal of the American Art Pottery Association  
 VOL IV NO. 4 & 5 APRIL-MAY 1989

**THE ART OF SGRAFFITO AT WELLER POTTERY**  
 by Gilbert Roberts




- The Art of Sgraffito at Weller Pottery

**SOLD OUT**

Journal of the American Art Pottery Association  
 VOLUME IV NO. 6 JUNE 1989

**TOM TURNER: IN THE CLASSIC TRADITION**  
 by Tom Thorpe



- Tom Turner: In the Classic Tradition
- Teco Pottery


September/October 1989 - Volume 4, Issue 9 & 10

November/December 1989 - Volume 4, Issue 11 & 12

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Journal of the American Art Pottery Association  
 VOLUME IV NO. 9 & 10 SEPTEMBER & OCTOBER

**J.A. BAUER POTTERY CO.**  
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- J. A. Bauer Pottery Co.

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Journal of the American Art Pottery Association  
 Volume IV Nos. 11 & 12 November & December 1989

**THE ROYCROFTERS AND ART POTTERY**  
 by Sam Flanagan



Edison Hubbard (1876-1953) was one of the central figures in the Arts and Crafts movement. A graphic artist, he founded the Roycroft Press in East Aurora, New York, in 1893 to publish his book, magazine, The Pottery, and, inspired by William Morris and his Kelmscott Press, make fine woodcut objects that would reflect their maker's care and craftsmanship. The press became the nucleus around which grew a thriving community inspired and guided by Hubbard. By the turn of the century the Roycrofters had established a national reputation as makers not only of books, but also of furniture and woodwork.

That Hubbard, a master potter, should have written a pamphlet printing, Crafts Pottery—and reproduced from—was surprising since a large part of the Roycroft's success was derived, directly or indirectly, from his status as a writer of advertising copy. What is surprising is the little attention given by Hubbard and his Roycrofters to pottery as such.

Bonnie Elbert's first wife, and a few of the "girls" in the book, "Introduction to Pottery" took up china painting as a hobby, or at least as a means of "socially useful" women at the time. They produced the work described in the book: original, plain, cups, saucers, salt and pepper shakers, inspired by Albinus and Daniel Huberman's Keramic Studio or Mary Louise McLaughlin's "China Painting, Middle Atlantic Pottery at Millington, they did not take up the craft of pottery.

George Carter "The Ceramic" at Hubbard called him, a young artist on the staff, created a few ceramic vases, most notably a hand of three, copies of which were sold at the Roycroft "bazaar" shop and exhibited in the Pottery magazine. This addition, however, did not become significant and little is known about how many of these items were made or sold.

The most interesting pottery to bear the Hubbard name—beyond that of the Roycrofters—of course, other than the credit books and simple green glass that surface and are sold as "Roycroft" at the Roycroft Press—was produced by the Roycroft Pottery (owned by John Larkin, a relative and former partner of Hubbard). The main success of the "Roycroft Pottery" is its geometric decoration, influenced by the Roycrofters' work and created by David Hunter, a young artist attracted to East Aurora by Hubbard's charisma. Although Hunter is justly famous for the interesting and the book design that he produced for the Roycroft Press, he was also encouraged by Hubbard, both psychologically and financially, to develop his abilities in the field. While in East Aurora he learned his skills very successfully, in other crafts including metalworking, stained glass, and book design.

**DAVID HUNTER POTTERY**  
 Ceram Bureau, November-December 1989  
 East Aurora, NY

CONTINUED ON PAGE 4

- The Roycrofters and Art Pottery
- The Glaze Decoration of Early New England Art Potteries

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# 1988

## August 1988 - Volume 3, Issue 1

## November 1988 - Volume 3, Issue 4

**Journal of the American Art Pottery Association**  
 VOLUME III, NO. 1 AUGUST 1988

1988 AMERICAN ART POTTERY ASSOCIATION ANNUAL CONVENTION  
 by Thomas Layman

The American Art Pottery Association Annual Convention was held June 18 through 22, 1988, at the Embassy Suites Hotel in Baltimore, Maryland. The Annual Meeting was very well attended and the keynote speaker was without exception expert Paul Evans. Mr. Evans gave an especially provocative and entertaining talk about the production of his definitive book *Art Pottery of the United States*. Seminars were given by Mr. Brian S. Strong and Mr. David Rago which were stimulating and interesting. Mr. Strong spoke about his years as a commercial decorator. His presentation proved to be most entertaining and popular with a well attended nationally known expert David Rago gave a valuable and instructive seminar on the detection of repairs in ceramics.



DAVE RAGO holding an exceptional Keller Hudson vase

Both Mr. Evans and Mr. Strong stayed at the convention an additional two days and spent time with AAPA members and dealers. Twenty dealers were present and sales in Roseville, Keller and the Arts & Crafts pottery were reported to be very strong. The Liberty Head Keller Signed plaque sold by a Texas dealer was the epitome of the decorative potter's art. A piece of rare Rose Pottery was sold along with Krenzig, Tiffany, Whistler, Paul Sever, Marjorie, Knoxville Futura and Imperial II again pleased the connoisseurs.

The 1988 AAPA Convention will be held the third week of June in Chicago, Illinois. Interested parties and dealers of the ceramic arts are advised to mark their calendars for that time.



BETTY POWELL & Friends

- The Pottery Industry of Trenton, New Jersey

**Journal of the American Art Pottery Association**  
 VOLUME III, NO. 4 NOVEMBER 1988

ART POTTERY OF THE MIDWEST EXHIBITION TO OPEN  
 by Barbara Simons

An exhibition of Midwest art pottery, a generous project, will be presented by the University of Minnesota, Minneapolis, from November 12, 1988, to January 8, 1989.

History from well-known ceramicists such as Roseville, Teco, Whistler and Powell will be shown as well as that of unknown artists who have previously received little recognition. These include Roseville, Roseville, Roseville and Roseville.



THE UNIVERSITY OF MINNESOTA  
 1988, 1987 & 1986, 1988  
 State Street, Minneapolis, MN 55455, U.S.A.

Continued on page 1

- Art Pottery of the Midwest Exhibition to Open
- About Teco Pottery

## September 1988 - Volume 3, Issue 2

## December 1988 - Volume 3, Issue 5

**Journal of the American Art Pottery Association**  
 VOLUME III, NO. 2 SEPTEMBER 1988

LEW MOSBURG, CERAMIC PERSPICACITY  
 by Tom Theobald



Stoneware vase by Lew Mosburg. Rose Hill and Grove Glass, St. Louis, Mo.

continued on page 4

SECRETARY'S REPORT OF THE 1988 AAPA CONVENTION by Tom Layman

The American Art Pottery Association was held June 18-22, 1988, at the Embassy Suites Hotel, Baltimore, Maryland. Attendance was excellent and speakers were well received. The keynote speaker provided a most interesting and provocative talk about the production of his definitive book *Art Pottery of the United States*. Seminars were given by Mr. Brian S. Strong and Mr. David Rago which were stimulating and interesting. Mr. Strong spoke about his years as a commercial decorator. His presentation proved to be most entertaining and popular with a well attended nationally known expert David Rago gave a valuable and instructive seminar on the detection of repairs in ceramics.

continued on page 5

- Leon Mosburg: Ceramic Perspicacity

**Journal of the American Art Pottery Association**  
 VOLUME III, NO. 5 DECEMBER 1988

Futura by Roseville



#412-9 "THE TANK"

- Futura Pottery by Roseville

## October 1988 - Volume 3, Issue 3

**Journal of the American Art Pottery Association**  
 VOLUME III, NO. 3 OCTOBER 1988

HAROLD G. DRISCOLL, Stoneware Potter

DRISCOLL'S STONWARE is the premier of ceramics. Thousands of years ago Chinese artisans learned that by adjusting the temperature of their furnaces, a harder pottery could be produced. Instead of material that broke for about a thousand years until porcelain emerged. The two were from the same technique of production, the difference being that porcelain clay is refined while stoneware remains crude. A single firing in the kiln, the clay body and the surface glaze are brought to maturity and fired at the same time through firing at a temperature which is much higher than that used for firing of stoneware or earthenware. The pure white of porcelain is maintained by a transparent, colorless glaze which allows the color of the body to impart only an off-white in firing with the glaze which it is decorated.



Harold Driscoll, Secretary Roseville

continued on page 1

- Harold G. Driscoll, Stoneware Potter

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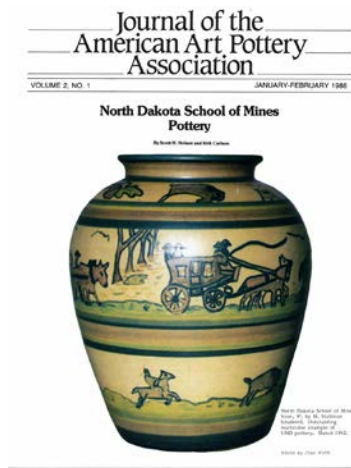
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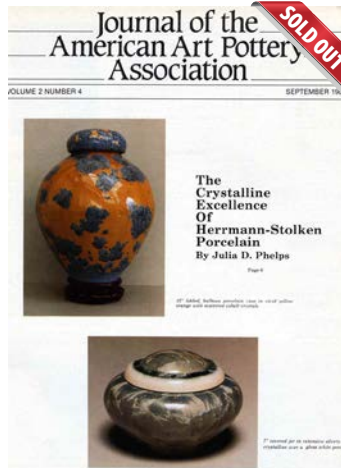
# 1986

## January/February 1986 - Volume 2, Issue 1



- North Dakota School of Mines Pottery
- Founded by a Woman (reprint from October 1892 Ladies Home Journal: A View of the Rookwood Pottery)

## September 1986 - Volume 2, Issue 4



- The Crystalline Excellence of Herrmann-Stolken Porcelain

## March/April 1986 - Volume 2, Issue 2



- Zanesville Stoneware
- New York City Ceramics, Part IV
- The Ceramic Tile of Harris G. Strong

## September/October 1986 - Volume 2, Issue 5



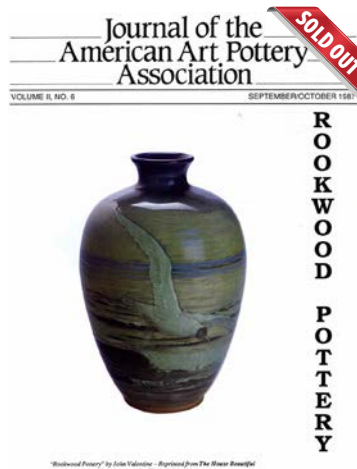
- The Best American Pottery reprinted from House Beautiful September 1897

## May 1986 - Volume 2, Issue 3



- William E. Pitney: Quintessential Pottery
- Decorative Pottery of Cincinnati reprinted from May 1881 Harper's New monthly magazine

## Volume 2, Issue 6



- Rookwood Pottery reprinted from House Beautiful 1897
- Some Notes on Southern Pottery by Ken Forster

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# 1985

## January/February 1985 - Volume 1, Issue 1

## July/August 1985 - Volume 1, Issue 4

**Journal of the American Art Pottery Association**  
 VOLUME 1 NO. 1 JANUARY - FEBRUARY 1985

**KARL MARTZ Potter RETROSPECTIVE**  
 Text by Theodor Buehr from the 1977 writing of Indiana University Art Museum, Department of Anthropology, University of Indiana, Bloomington, IN.



**Karl Martz** was born in 1902, in the small town of Frank, Ohio, which was then a part of the Indiana Territory. He attended the University of Indiana at Bloomington, where he studied for his B.S. in 1924 and his M.A. in 1926. He then worked for the Indiana State Department of Geology, and later for the Indiana State Department of Conservation. He was a member of the American Pottery Association and the American Ceramic Society. He died in 1977.

- Karl Martz, Pottery, Retrospective
- Proposed By Laws
- The 1985 AAPA Convention and Show

**Journal of the American Art Pottery Association**  
 VOLUME 1 NO. 4 JULY - AUGUST 1985

**ART NOUVEAU IN AMERICAN CERAMICS**  
 By Marion John Nelson  
 SEE PAGE 9



**Santa Barbara Ceramic Design— Traditions of the Past**  
 By Susan N. Cox  
 SEE PAGE 13

**American Studio Pottery: 1920 to 1940**  
 By Elaine Levin  
 SEE PAGE 15

- Art Nouveau in American Ceramics by Marion John Nelson
- Santa Barbara Ceramic Design - Traditions of the Past
- American Studio Pottery: 1920 to 1940

## March/April 1985 - Volume 1, Issue 2

## September/October 1985 - Volume 1, Issue 5

**Journal of the American Art Pottery Association**  
 VOLUME 1 NO. 2 MARCH-APRIL 1985

**Theophilus Anthony Brouwer, Jr. A Twentieth Century Long Island Artist**  
 By David R. Allison



**Theophilus Anthony Brouwer, Jr.** was born in 1902 in the town of Frank, Ohio. He studied at the University of Indiana and worked for the Indiana State Department of Geology. He was a member of the American Pottery Association and the American Ceramic Society. He died in 1977.

- Theophilus Brouwer, Jr., A Twentieth Century Long Island Artist
- The WPA Produced More Than Wages
- New York City Ceramics, Part I, The Inwood Pottery Studios

**Journal of the American Art Pottery Association**  
 VOLUME 1 NO. 5 SEPTEMBER-OCTOBER 1985

**American Art Pottery Exhibition Opens This Month At The Baltimore Museum of Art**  
 See page 2



- American Art Pottery Exhibition Opens This Month at the Baltimore Museum of Art
- New York City Ceramics: Part III – William Soini: A Tribute
- Convention '85
- Polia Pillin: Clay Eye Treats

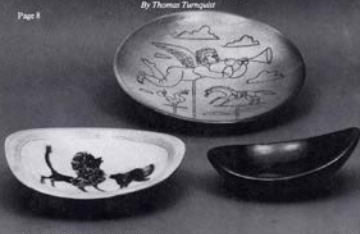
## May/June 1985 - Volume 1, Issue 3

## November/December 1985 - Volume 1, Issue 6

**Association**  
 VOLUME 1 NO. 3 MAY-JUNE 1985

**Leon Volkmar: The Master Potter Who Made History**  
 By Diane Clouder and Bob Schmidt  
 Page 3

**New York City Ceramics - Part II STONELAIN POTTERY**  
 By Thomas Tarnopel  
 Page 8



Top center: Stonelain by Aaron Bohrod  
 Lower left: Stonelain by Adolf Feltus  
 Lower right: Stonelain by Arnold Blaich

Photographer: Ken Berkley  
 Berkeley - Lawson Gallery Ltd., Denver, CO

- Leon Volkmar: The Master Potter Who Made History
- New York City Ceramics, Part II, Stonelain Pottery

**Journal of the American Art Pottery Association**  
 VOLUME 1 NO. 6 NOVEMBER-DECEMBER 1985

**NEWCOMB POTTERY: An Essay in Photographs**  
 By Eugene Hoch  
 See page 3



- Newcomb Pottery: An Essay in Photographs

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by David Rupp



*A historical piece of handcrafted pottery, circa 1800, with a rich, dark glaze and a simple, elegant form.*

*David Rupp on Page 4*

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