

*AntiqueWeek*—Mon., July 4, 1988—3

AUGUST 1988

**IONS**

## OUR VIEW

### *Three cheers for a bold decision*

The Clay City Pottery is proud of its name and proud of its wares. The 103-year-old company in Clay City, Ind., makes a large line of reproduction pottery items, from blue-and-white pitchers to miniatures and novelties.

It's no secret that *AntiqueWeek* believes all reproductions should be clearly and permanently marked.

That's a philosophy that has been taken up by Cheryl Baughn, owner of the Clay City Pottery. Soon, all of the company's reproductions will be marked.

We say "Hooray!" for such a decision. No longer will items from the Clay City Pottery, whether intentionally or mistakenly, be easily passed off as antiques after they leave the plant. That's great news for antique buffs everywhere.

Clay City joins the prestigious ranks of companies such as Rowe Pottery Company of Cambridge, Wisc., which proudly marks its reproduction salt-glazed stoneware.

We applaud Baughn's efforts, and encourage makers of all types of reproduction antiques to follow suit.

*AntiqueWeek* believes that reproductions, when clearly and permanently marked, serve a useful purpose. We'd like to hear from more companies that have taken a stand and decided to mark their wares. Drop us a letter telling us what you reproduce and how you mark your wares so that they can't be mistaken as old. We'll add your name to our honor roll.

Don Johnson  
Associate Editor

Greetings from a warm northern Indiana and me. Trust your summer has been a good one.

Please note new telephone number for me days. It is 219-665-4260. My home number is still 219-665-3061. ✓

#### Annual Meeting Minutes

1. Commemoratives disbursed.
2. Financial report from auction given.
3. Auction committee for 1989 appointed.
4. Nominating committee for 1989 elections made up of (and By-Law committee)  
Jim & Iris Allen, chairs  
Pat & Charlie Birkemeier  
Don & Jill Scifres  
Ron & Pam Robbins
5. 1989 meeting June 16-17, Days Inn, Jasper, IN
6. Proposal on club buying catalog plates. (no)
7. 1989 Commemorative committee:  
Dale & Leah Blann                      Steve & Sherry Bedwell  
Jim & Lucille Cummings              Gene & Phyllis O'Neal
8. Discussion of Clay City reproductions
9. Secretary's report
10. Discussion about putting some UHL in the Indiana State Museum in Indianapolis (no)
11. Sale time to be changed to recommendation of by-law committee in following year.
12. Discussion to file for trademark to secure Uhl logo (no)
13. By-law committee to check with state regulations for tax exempt status of club

Monies on hand (8-1-88) \$2341.59

Have a good autumn. Don't forget to send in items for the next newsletter.

Happy hunting,

Sue Uhl, Sec-Treas

PRESIDENT'S CORNER

I wish to apologize for leaving the meeting so abruptly in June. My medical problem (Myasthenia Gravis) requires precise medication and sometimes when I am very tired or have a cold, as I did at Jasper, the medicine runs out and I can no longer function until I have more medication and rest. I hope you understand.

Jim Cummings

Jim's letter to the Clay City Pottery follows:

Dear Mr. Griffith,

The members of the UHL Collectors Society wish to commend you and your staff for the fine quality of workmanship on the 1988 commemorative. We look forward to having quality pieces for future commemoratives.

The society members ask that I express their concern to you that some of your UHL reproductions are being sold by some dealers as original UHL items. The UHL Collectors Society would appreciate having UHL reproductions marked to show they were produced by Clay City Pottery.

Please respond to the society's request, so that I can relay the information in our next newsletter.

Thanks, again, for your work and cooperation.

Sincerely,

Jim Cummings, President  
UHL Collectors Society

\*The answer appears in the Trader/Antique Week.

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Twelve memberships were placed on the inactive roll this month due to non-payment of 1988 dues. Their membership concluded with this newsletter.

Thirty-five memberships added in 1988.

ANNUAL MEETING AUCTION

The report on the Uhl auction held 6/17/88 is hereby submitted for the club's information. Fifty-six items were presented for sale by 33 members. Forty-five items sold for a total of \$2546. of which \$168. went into the club treasury.

Recommendations for next year: Auction committee will consist of Terrell Medd, Glenn Hackman, Bill & Donna Lindeman, Don & Linda Summers and Don and Anna Mary Feldmeyer.

Prices:

lg bl casserole	\$28	Blue funnel	no sale
Bl milk pitcher	75	Rs qt barl pitcher	\$ 25
tn ref jug/flat	33	5" bl bowl/pikt fenc	38
1/2 ga bl grape pit./no sale		adv ashtray/no sale	
brn acorn ashtray	200	4" bl bowl/pikt fenc/no sl	
#121 bl tulip	65	bl vase	31
1/2 pt b&w Lincoln	175	grn vase/handturned	25
#3 bl Dutch shoe	23	Rs lg casserole	13
#3 bl Dutch shoe	24	Rs rnd ref jug	58
brn must/w/lid	34	sm bean pot no lid	13
wh Hallboy pitch./no sale		sm acorn jug/no sale	
Rs qt barl pitch/no sale		#5 bl rib pot/saucer	42
brn squat grape	65	b&w batter bowl	40
Rs&w salad bowl	80	Rs lg casserole/no sale	
bl-grn mini jug	35	pr bl baby shoes	250
brn ad ashtray	125	1/2 ga jar	20
2 ga shoulder jug	21	#22 rs mini vase	42
blk mini vase	42	tn cat jug	55
#4 bl ribbed pot	44	1/2 pt bl Lincoln	190
1942 Christmas	130	tn Grecian jug	22
#162 purple Grec.	40	#28 red mini jug	75
tn mini barl mug	60	3 qt bl Lincoln/no sale	
bl polar jug/no sale		2 ga canning jar	40
brn&w mini jug	40	#113 blk vase	21
Uhl shipping tag	15	Ransburg ck jar/dam.	6
Uhl shipping tag	16	#133 tn Egyptian jug	15
1908 Uhl envelope	27	bl umbrella stand	175
1910 Uhl envelope	32	rs bean pot/w/lid	75
b&w salt/w/lid	125	bl-grn mini pitcher/no sale	

\*No sale items did not meet the reserve bid of the owner.

# Clay City Pottery to fight fraud by marking reproductions

by Don Johnson  
Associate Editor

A blue and white pitcher with an embossed cow design sells at auction for \$150. Several antique dealers in the crowd shake their heads, wondering if the buyer realized the item wasn't old.

A man buying new pottery wholesale from the maker is discovered to be aging the pieces — pitchers, soap dishes, bowls — and selling them as old.

Those are just two examples of what can happen with reproduction pottery made from old molds. One Indiana pottery that mass produces that type of wares has become concerned about the possible misrepresentation, and has decided to do something about it.

Cheryl Baughn, owner of the Clay City Pottery Co. in Clay City, Ind., said recently that all of the reproductions will soon be marked. Currently, only some of the items carry the pottery's name, making them easily distinguishable from antiques.

Baughn said that the pottery had been considering marking more of its wares. Two incidents helped to firm up that decision.

The first case involved a dealer who had been buying thousands of dollars worth of merchandise wholesale from the pottery company. The man reportedly was "aging" the items by various methods including wearing down the rims and bases of bowls, staining the items and burying them. Afterward he resold the wares as antiques. When the pottery learned about what was happening, it closed the man's account. Most of the wares were eventually returned to the pottery, including many pieces showing false age marks.

Since that time, Baughn said she has learned of two other dealers who were doing the same thing with pottery bought at Clay City.

The most commonly abused items are



**OFTEN MISTAKEN** as antiques are the blue-and-white pitchers produced at Clay City. While original pitchers do exist and command high prices, unscrupulous or unknowing dealers and auctioneers have sold the modern reproductions as old. The cow design on the left is probably the most common. Others include the eagle design in the middle, Indian design on the right, and a bird design not pictured.

blue and white pitchers made at Clay City. Three embossed designs in particular — of cows, birds and an eagle — have presented the most problems. Baughn said the pitchers can be bought at the pottery for around \$20. Some of the unscrupulous dealers were then trying to resell them as antiques, marking the price \$120 or more. "We aren't making them to be sold that way," Baughn said.

The company does a good wholesale business, and sells its reproductions nationally through such magazines as *Country Living*. The items are advertised as reproductions.

Baughn said that the pottery has stopped producing the blue and white pitchers until

a new mold can be made.

The new molds will permanently mark the base of each pitcher with the pottery's name or initials. Baughn also said that the company may use an ink stamp to mark the remaining stock already on the shelves.

"We're going to try to mark everything, basically for the fact that we are having so much trouble with people who are trying to pass them (the pottery) off as antiques," she said.

The other push to have the pottery's wares permanently marked came recently from the Uhl Collectors Society.

Earlier this year, Clay City began to reproduce about 20 items once made by Uhl Pottery Company. The Uhl plant was

located in Huntington, Ind., about 70 miles south of Clay City, during the first half of this century. Uhl was the major producer of stoneware and pottery in Indiana, making everything from crocks and jugs to dinnerware and novelty items.

Most of the Uhl reproductions being made at Clay City are miniatures such as Egyptian and canteen jugs, and novelties such as piggy banks and turtles. However, some of the more sought-after Uhl items are also being made again, including the half-pint Lincoln pitcher and 2-quart Polar Bear water jug.

For Uhl collectors, word of the reproductions was like throwing a rock into a still pond, the ripple of concern growing wider as the news spread. The matter was formally discussed during the annual Uhl Collectors Society convention last month in Jasper, Ind.

Most knowledgeable Uhl collectors say they can readily tell the reproductions apart from the originals. The glazings are not the same — one shade of blue might be too dark on the reproductions when compared to the original. Sometimes the glaze is completely different; some of the reproductions are sponge decorated when the originals were always in a solid glaze. A few of the items are being marked with Clay City's name and date.

Despite the differences between old and new, collectors said they still worried about the reproductions being misrepresented as old, both intentionally and by unknowing dealers who might buy the reproductions second-hand.

Uhl collectors also expressed concern that the unmarked reproductions could cause the value of unmarked originals to drop. People might begin to shy away from buying any unmarked pieces for fear that they might not be old.

The Uhl Collectors Society unanimously

(continued on page 4)

## Clay City . . . (continued from page 2)

approved a motion that president Jim Cummings ask the pottery to begin marking all of its Uhl reproductions.

Baughn said that she had talked to Cummings, and that other people had expressed the same concerns during a recent open house at the 103-year-old pottery. She said the pottery intends to comply with the request, and soon will be marking all of the Uhl reproductions.

"We're not doing this to try to make it so people can sell the Uhl pieces as originals," she said. "We are going to try to mark them some way." That mark is likely to come in the form of a "CCP" ink stamp that would be applied to the base of the items.

It's possible that more Uhl reproductions may be made at Clay City. Baughn said recently that more molds, some possibly Uhl, were being pulled from storage. Clay City pottery acquired a number of Uhl's original molds after Uhl went out of business in the mid-1940s.

In addition to the molds, the Clay City pottery also owns a "recipe book" of Uhl's glazes, as well as some jars of glazes that were used at the Uhl plant, according to Lloyd Griffith. Baughn's father, who still works at Clay City. He said that by adding water to the dried up glazes, they can still be used.

Baughn said that several people have asked the pottery to not use the original Uhl glazes. She has agreed for now, but said

that some of the original glazes may be used once the pottery begins to mark the reproductions.

In additions to the urgings of collectors, Baughn said there is one other reason the pottery decided to start marking its wares — pride.

During a recent open house at the pottery in which more than 5,000 people toured the plant, many of the people who bought items from the showroom were looking for marked wares. People were saying that they preferred to have items marked "Clay City Pottery," as well as items signed by Lloyd Griffith, who has worked at the pottery for about 65 years and ran the operation from 1936 through the late 1970s.

As the popularity of the pottery grows, people realize that marked pieces are more desirable, and those pieces signed by Griffith have potential for becoming more valuable.

The showroom of the Clay City Pottery is open for retail sales from 8 a.m. to 4:30 p.m. Monday to Friday, and from 8 a.m. to noon Saturday. The showroom is closed for lunch from noon to 1 p.m. weekdays. For more information, call the pottery at (812) 939-2596.

*AntiqueWeek* strongly believes that all reproductions should be clearly and permanently marked, and congratulates the Clay City Pottery for its decision to mark all of its reproductions. For more on the subject, see "Our Views" on page 3 of this week's paper.



**A VARIETY** of sponge-decorated crocks carrying different stamps are sold by the Indiana pottery. The pottery has offered these types of wares through magazines such as *Country Living*. The items are advertised as reproductions.



**UHL POTTERY** is again being made, this time in Clay City. About 20 Uhl items are being reproduced, including the smallest Lincoln pitcher and the Polar Bear water jug. A few of the Polar Bear jugs have been turned into vases, as seen on the bottom row of this display in the Clay City Pottery showroom.

**WATER TOWER**

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Answer to Jim's letter



# Commemoratives highlight annual Uhl collectors' meeting

by Don Johnson  
Associate Editor

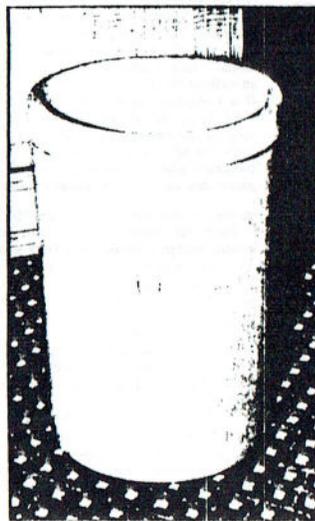
JASPER, Ind. — Nearly 40 years after the Uhl Pottery Company cooled its kilns for the last time, a fire still burns strong in a small group of passionate collectors.

The Uhl Collector's Society, formed and christened by an organizational meeting in 1984, has grown to more than 100 memberships. The third annual meeting of the society brought many of those collectors together at the Jasper Holiday Inn on June 29.

The meeting was highlighted by the distribution of commemoratives. The dark-blue miniature mugs are the first pieces to carry the Uhl name since the pottery closed following a strike in the 1940s.

Molded after an original miniature mug produced by Uhl, all 100 commemoratives were sold to the members. Each mug can be identified by the stamp "Uhl Collectors Society 1987," which appears on the bottom.

It only seemed right that when the



ALTHOUGH NOT numbered, this "slim" crock holds 7 gallons. The unusual piece was made at the Huntingburg operation and shows the "acorn" mark. It had slight damage and was priced \$175.

mugs were being made that the clay should come from the original deposits used by Uhl. But that Huntingburg, Ind., clay did not stand up and, ironically, had to be rejected for a more hardy clay from elsewhere.

Ten molds made to produce the commemoratives will be saved for future use by the society. The stamp used to mark the mugs was to be destroyed following the meeting.

Members at the meeting included Arlene Calo, a former employee of the Uhl Pottery Company, and a couple from Conrad, Iowa, who drove the farthest to attend the event.

Following the meeting, an Uhl pottery show and sale were held.

A 14 piece set of Ransburg pottery was offered for \$200. Uhl produced unglazed pottery that was sent to Indianapolis, where it was hand painted with different designs and sold under the Ransburg name.

A blue lamb planter was priced \$125; a tan elephant planter was \$115; and a frog was \$125.

Christmas jugs — miniature jugs with a Christmas greeting and date — included a brown-over-white 1937 jug, \$165; a 1939 brown-over-white, \$145; a 1941 red and green Christmas jug carrying the Uhl stamp on the bottom, \$125; and a marked 1940 red and green, having a chip, \$95.

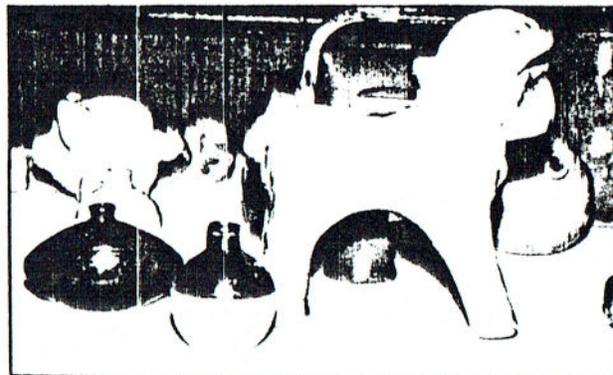
Other miniature jugs included yellow and red elephant jugs, \$75 each; square blue-and-white jug, \$110; baseball jugs, \$65 to \$200 each and football jugs at \$50 each.

A pair of yellow miniature shoes that were marked "Uhl" on the bottom had an asking price of \$75, while a pair of unmarked red shoes were \$70.

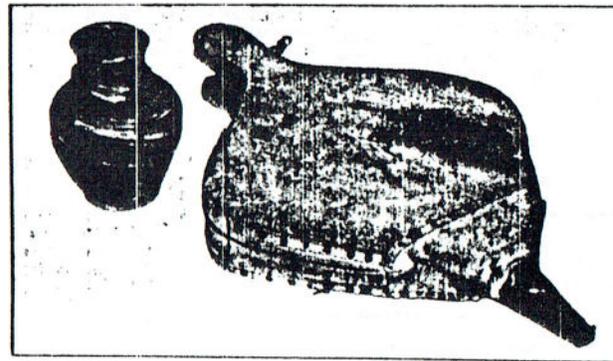
A marked tan mug was \$15; larger unmarked mug, \$18.50. A set of six blue coffee cups was \$450. A blue and white small covered dish was \$150; pair of salt and pepper shakers, \$85; single blue salt shaker, \$50; red salt and pepper shakers, \$55 the pair.

A small brown grape pattern pitcher was \$65. Bulbous grape pitchers were \$42

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ITEMS FOR SALE following the annual meeting of the Uhl Collector's Society included a figurat football jug priced \$50; 1937 miniature Christmas jug, \$165; and a lamb planter, \$125.



ONE OF SIX experimental vases known to exist was displayed at the show. The vase, made of multicolored clay has the name Uhl incised on the base. The bellows came from the Uhl plant and bears several marks made by the stamp used to mark dinnerware.

## Commemoratives

(continued from page 8)

for a #183 in orange, and a blue #182 was \$21. Quart barrel pitchers were \$37.50 for pink and \$47.50 for blue.

Three stacking refrigerator jars in blue were priced \$40. A large brown cookie jar was \$65. A #124 white vase had an asking price of \$30, as did a large purple vase that was also marked.

A 1 gallon blue and white spongeware, bellied pitcher brought \$500. A blue hanging basket was \$275.

A small red Lincoln pitcher was \$250. Two larger Lincoln pitchers were priced \$700 and \$800. The \$700 pitcher was in mint condition, while the \$800 pitcher was larger but had been repaired. A damaged Polar Bear water dispenser was priced \$675.

Jugs from the Evansville Uhl plant included two priced \$65 each: a 4 gallon which had a small hole drilled in the bottom and a 5 gallon with some age marks. Both were quickly sold. A 5-gallon jug in mint condition was priced \$125.

A 7 gallon "slim" crock made in Hunt-

ingburg and having the acorn stamp was priced \$175; it had slight damage.

Among the items not for sale was a postcard of the Huntingburg plant. Also being exhibited was a bellows from the Uhl plant. It showed several faint stamps like those used to mark the bottom of dinnerware pieces. The same collector also had one of six known experimental vases that were made by Uhl and identified by the Uhl name hand-incised in the bottom. The pieces were made of multicolored clay and resembled Nil oak Mission Ware.

Following the meeting and show, many of the members drove to nearby Huntingburg, to stop at Bill's Barn, a country oriented antique shop that specialized in Uhl pottery.

Bill and Donna Lindeman, who have collected Uhl for the past 15 years, have a good selection of Uhl pottery; from Evansville and Huntingburg crocks and jugs to dinnerware and miniatures. The shop is located at 515 Eighth St. in Hunt-

ingburg, and is open daily from 1 to 6 p.m., and by chance in the morning.

The Uhl Collector's Society is a national organization open to any collector of Uhl pottery. Membership is \$10 annually per family. A bi-monthly newsletter is sent to all members. For more information, write to Uhl Collector's Society, P.O. Box 116, Orland, In 46776.

The Uhl Pottery Company was started by two brothers, Louis and Albert Uhl, in Evansville, Ind., in 1849. The pottery moved to Huntingburg, Ind., in 1908 in order to be closer to the clay deposits being used. The plant closed following a strike in the 1940s.

## STONE COLLECTION

At Pioneer Park in Clintonville, Wis., is a stone collection, featuring stones from historical places from around the world. There is a section of the Great Wall of China, stones from the Damascus Road and blocks from King Solomon's quarry — DM

## There's mayhem in the trenches

Ed Richman might not have realized it at first, but he had what everyone wanted. Just how badly they wanted it was embarrassing.

Richman is an antique dealer from Birmingham, Ala. Two years ago he bought 220-plus pieces of Jane Uhl art pottery (see this week's front-page story). He decided

### FIRST PERSON

by Don Johnson, Associate Editor

to sell those items at this year's Uhl Collectors Club annual convention.

While Richman may not have known the real worth of those items, he did know they were valuable, and he knew that it would mean a lot to many collectors to own a piece. For that reason, Richman decided to put what he felt was a fair price on his goods — making them affordable to the average collector. He knew he could have run the pottery through an auction and made more money, but getting rich wasn't the objective. He wanted to share his wealth of pottery, rather than get wealthy off of the pottery.

I talked with Richman the night before the pottery was to be sold. He told me that he had priced the items reasonably. I admired his thinking. Too many people would have had dollar signs in their eyes; they would have gone for the fast buck.

Richman's noble effort, however, was underscored the moment he opened the first box and began to unpack his wares. His table was soon enveloped by collectors eager to take home a piece, or 10, or as many as they could get their hands on.

The reasonable prices sent people scurrying. Saucers selling for \$1 were gone in minutes. Before long the collectors were helping Richman unpack other boxes, keeping anything they could get their hands on.

Although I had arrived early in order to get pictures of the pottery, I soon found myself in the middle of the crowd that seemed to consist only of outstretched arms. Photo taking was definitely out of the question. I tucked my camera like a running back tucks a football, and pushed my way through the crowd to an open area on the other side of the room. I hate crowds.

Husbands and wives took turns — going in to the mass of buyers, fighting for a few pieces, then coming back out to let the other partner have a shot at the mayhem.

You'd have thought someone was throwing bloody meat to the sharks.

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### First Person . . . (continued from page 3)

It isn't that I blame the collectors. They knew a good thing when they saw it. They wanted to own a piece of pottery that they might never have another chance to buy. Add to that the fact that the prices were extremely low. One covered dish in excellent shape was tagged only \$35, at auction it probably would have brought more than \$400.

I understand their desire. But it was the way the whole thing was handled — the pushing, the grabbing, the slapping of hands when someone reached for a piece that was already taken — that was really sad. I've seen the same thing at the opening of antique shows, in what appears to be a mad foot race to see who can get to the bargains first.

But what's really scary is how quick everyone was to buy something they knew little about. Granted, the price was right and the pieces were said to be rare, but the fact remains that many of the buyers really knew nothing about what they were purchasing.

I don't doubt Ed Richman's word. I believe the Jane Uhl pottery was part of an estate that had been passed down through one family since the 1920s.

But just for fun, let's say it was really a practical joke.

What if it hadn't been Ed Richman? What if it had been someone else, someone who made the pottery at home, marked it

Uhl, and devised a good story about Jane Uhl and a castle in England and how rare the pieces were? Then what if that person brought the pottery to the Uhl convention, and it sold like passes to heaven to eager collectors?

Wouldn't that have been something? For the buyers, it would have been a sad lesson (And for the seller, it would have been criminal.)

Collectors everywhere need to remember not to get so caught up in their collections that they forget either their manners or their common sense.

## LETTERS

### Found article 'rude'

To the Editor:

This letter is in response to Don Johnson's "First Person" article entitled "There's mayhem in the trenches."

I am writing this letter as both a dealer and a collector.

Johnson was certainly right when he said these Uhl collectors "wanted to own a piece of pottery that they might never have another chance to buy." This is especially true because Richman indicated to the collectors on Friday night that these items would not be for sale. He was merely there for "show and tell."

I can assure you that the collectors at this meeting were not buying items they "really knew nothing about."

As far as the comment "I've seen the same thing at the opening of antique shows," any dealer can tell you the first day of the show is always the best. Any serious collector can tell you that the opening day is the best time to find what you're searching for. Obviously Don Johnson is neither.

I personally believe this article written

by Don Johnson was extremely rude and in poor taste for someone who is supposed to be a spokesperson for both dealers and collectors in *AntiqueWeek*.

Annie Gentry  
Greenwood, Ind.

### Not 'reproductions'

To the Editor:

I am responding to your article about Clay City Pottery's wares ("Clay City Pottery to fight fraud by marking reproductions," June 4 issue). I think you are wrong in calling them "reproductions." After all, if a company owns molds and uses them over a period of years, why would the 50-year-old pottery have to be any different than the new. The clay would probably be the same and why should they change their glaze because some people over-inflate

prices on the wares by paying too much?

Potteries used to buy other potteries' molds and processes when they went out of business, and doing so now wouldn't be any different. Pottery is pottery whether old or new. There is no mysterious process to the simple stuff. It was production-molded pottery then and still is now.

People are being too precious about what they collect, and are making more of it than what it is. They inflate prices by doing so.

The glazes aren't anything special, and many people make pottery using these glazes and don't consider themselves reproductionists. The blue-decorated stuff has cobalt oxide in it. The difference in color is due to the varying amounts used. This is still done. This is not reproducing; it is merely a continuation of an old craft.

Mary E. Price  
Bellevue, Mich.

*AntiqueWeek* welcomes letters to the editor on subjects of interest to our readers.

Short letters are most likely to be chosen for publication, but the use of any material is at the

### Best-kept secret

To the Editor:

With great interest I read the June 27th *AntiqueWeek* article by Don Johnson on art pottery produced by Jane Uhl.

I attended the annual meeting of the Uhl Collectors Society and was witness to the fantastic art pottery pieces, and was also present at the auction discussed in the article where approximately 20 pieces of Jane Uhl's pottery were sold. I have also had the pleasure of seeing at least an additional 100 pieces of Jane Uhl's pottery that exist in personal collections.

I want to correct an error in Don Johnson's article that would be of interest to the many Uhl collectors. Jane Uhl was not the daughter of Louis C. Uhl. She was his sister and owned approximately 18 percent of the company stock just like her sister Helen. Besides Louis C. Uhl, the other stockholder was his son Robert.

In 1928, Jane Uhl was commissioned by Theodore Swann to make pottery pieces for his home in Birmingham, Ala. The pottery was to be in the English Norman style. In 1927, Jane Uhl won an award for her pottery at the Exhibition of Indiana Artists and Craftsmen at the John Herron Art Institute in Indianapolis.

Jane Uhl had joined the pottery in 1925 and left to get married and move to Chicago in 1930.

I am in the process of completing a book on Uhl Pottery that will be available in September. The book will give a complete history of Uhl Pottery and include hundreds of pictures.

Keep up your fine work telling your readers about the best and most interesting pottery in the United States that, until recently, has been one of the best-kept secrets in collectibles.

F. Earl McCurdy  
Evansville, Ind.