

Paul St. Gaudens



Ceramic Artist

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PAUL ST. GAUDENS (1900-1954) CERAMIC ARTIST





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(1900–1954)

Ceramic Artist

Henry J. Duffy, Curator

Editor

Saint-Gaudens National Historic Site

Cornish, New Hampshire

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Annetta J. St. Gaudens
Paul St. Gaudens
unglazed terra cotta
3" diameter
SAGA #7122, Gift of Louise Hodgkins Freeman, 1980

Cover
Paul St. Gaudens glazing a bowl
Ca. 1930
WPA Photograph
Photo by L. M. A. Roy, Henniker, NH
Courtesy Dimond Library, Milne Special Collections and Archives
Department, University of New Hampshire Library, Durham, NH

Frontispiece and back Cover
Paul St. Gaudens working on a figurine in Florida
Ca. 1935
Archival Photograph, SGNHS

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Paul and Margaret St. Gaudens in Florida, 1940.
Photo courtesy of Priscilla Richardson

PREFACE

It was 1985 and we at the Saint-Gaudens National Historic Site were just finishing the catalogue and production of the exhibition: *A Circle of Friends: Art Colonies of Cornish and Dublin, New Hampshire*. It occurred to us that a satellite exhibition featuring the work of the craftspeople, very much a part of the larger artist community, might be a wonderful thing. There was however too little time to develop such an adjunct exhibition, to complete the needed research and gather the artifacts. The "Circle of Friends" exhibition featuring the work of the painters and sculptors was very well received, with venues in Durham, Keene, Cornish and Hanover, New Hampshire. It was wonderful to see the extensive output of this talented and inspired group together for the first time since 1916, when they were first exhibited together at Robinson Hall, Dartmouth College, Hanover, NH. In 1999 we determined to produce a book and an exhibit of the ceramic art of Paul St. Gaudens, son of sculptors Annetta Johnson and Louis St. Gaudens and nephew of Augustus. A number of Paul's works had recently come on the market with the estate sales of the late Margaret Parry St. Gaudens, his former wife.

I first met Margaret Parry St. Gaudens in the summer of 1967. She had just returned to Cornish, the favored summer retreat, after an absence of a number of years—and I had been recently appointed curator of the Saint-Gaudens National Historic Site. Over the intervening years I enjoyed a close friendship, as neighbor, tenant, advisor and guest, both in Cornish and at her home and studio in Miami. During the 1970's when Margaret began organizing the contents of two or three households that had evolved on her, she very generously gave much of the memorabilia, including photographs and manuscripts as well as the sculpture collections from the Cornish studios to the Saint-Gaudens National Historic Site and to nearby Dartmouth College Library, Cornish Art Colony collection.

Margaret however retained most of the Paul St. Gaudens' materials, including his letters, sketches, photographs and ceramic art works. This was understandable since they were quite literally tied up with her own career as a designer and artist. Following her death in Miami in 1992, we were able to purchase a selection of work for the museum collections. At the same time we established contact with the various

other successful bidders—seeking their cooperation in a future exhibition. Thus it was with this database and the collections that were already preserved both in Cornish and Hanover—that we began to organize and eventually produce the exhibition and this comprehensive monograph of the oeuvre of the ceramist Paul St. Gaudens.

Since his death in 1954, Paul St. Gaudens and his work have been hidden, one might say lost. Known today perhaps by only serious collectors and American ceramic specialists, he was recognized even at the very earliest stage of his career, at the age of twenty-two, when four works in the Sixth Annual Society of Independent Artists exhibition in New York City in 1922, were singled out by the French critic, Comte Chalevier, writing in the premier edition of the Paris journal, *Revue du Vrai et du Beau*. "He is a real potter...he knows how to adapt subjects inspired by antiquity to our modern time..."

The exhibition developed by Dr. Henry Duffy, Curator of the Saint-Gaudens National Historic Site and his staff, is a most unusual production for the Picture Gallery here in Cornish, NH. This publication is the most comprehensive documentation to date, with generous illustrations, presenting for the first time the full artistry of this American studio potter.

We have been fortunate in gaining the cooperation of numerous museums and collectors as well as members of the St. Gaudens and Johnson families, in sharing their recollections and collections—the special presentation pieces—that enhance this exhibition. I also want to thank the donors that made this publication possible: Maurice Kawashima and Dr. Richard P. Wunder, Max Blumberg, the National Park Service, Saint-Gaudens NHS; the Trustees of the Saint-Gaudens Memorial and Byron Bell, President; Lisa Niven, Executive Director, the Lane and Elizabeth C. Dwinell Charitable Trust, Lebanon, NH; the National Trust for Historic Preservation and the New Hampshire Council on the Humanities.

John H. Dryfhout

Superintendent

Saint-Gaudens National Historic Site

Cornish, New Hampshire

ACKNOWLEDGEMENTS

The initial concept for this catalogue and the exhibition that accompanies it came at the end of 1999, in a conversation between me and the Superintendent of the Saint-Gaudens National Historic Site, John H. Dryfhout. John has a special interest in the career and life of Paul St. Gaudens, since he knew Margaret Parry St. Gaudens, and purchased the Shaker house on the hill in Cornish, from her. He is also the only recent scholar to write a comprehensive biography of Paul St. Gaudens, in an article for the *Pottery Collector's Newsletter* in 1974. I want to thank John for encouraging the work that went into this undertaking.

I would not have been able to complete this project without the help of the staff at the Saint-Gaudens National Historic Site. In particular, my assistant, Martha Knapp worked in the preparation of the exhibition, and to assist in communicating with lenders, writing the Chronology and Catalogue; in conjunction with Museum Technician Jennifer Clemetson and helping in many other ways to bring this exhibition and book to completion. Jennifer photographed many of the works and assisted with writing and other tasks. Carpenter Ross Houghton, who played an important role in planning the case design, assisted us in the preparation of the exhibition furnishings. Edward Quiroz provided assistance as well. Gregory Schwarz, Mike Healy, and April Gelineau also assisted, as did Adolf and Hélène Massey-Hemmans. Conservation of objects was accomplished by the Cultural Resources Center of the National Park Service in Lowell, MA—Brigid Sullivan Lopez, Carol Warner, and Edward Hunter. The work began last year, and I was assisted then by Student Conservation Association intern Brianna Burnett. Other staff members helped as well, and I thank them all for their work.

The catalogue is the work of several people. The design was beautifully prepared by Glenn Suokko of Woodstock, Vermont. The essays were provided by my colleagues, Ulysses G. Dietz, Curator of Decorative Arts at the Newark Museum, Pat Johnston, and Professor Peter Pinnell of the University of Nebraska.

There were many people who assisted with the research for the book. I want to thank the staffs of the libraries and museums who provided information. In particular, Philip Cronenwett, Manuscripts Curator, Dartmouth College Library, Dartmouth College, and Sarah Hartwell, Dartmouth College Library. My thanks also to Sam Boldrick, Librarian, Florida Room, Miami-Dade Public Library, Harriet Burdock, Art and Architecture Collection, the New York Public Library, Stephen Fisher, Archivist, University of Denver; Terry Fogle, Librarian, American Ceramic Society; Elizabeth Gulacsy, Librarian, Scholes Ceramics Library, New York State School of Ceramics, SUNY, Alfred; Mary Jebson, Librarian, Museum of Fine Arts, Santa Fe, New Mexico, Evelyn

Lannon, Fine Arts Department, The Boston Public Library; Ed McLaughlin, Special Projects Assistant, Archives, The Brooklyn Museum; Katherine Ritter, Librarian, The Currier Gallery, Manchester, NH; Judy Harvey Sahak, Special Collections Claremont Libraries, Claremont, California; Valerie Scott, Librarian, British School at Rome; Christopher Stanwood, Historic Reference Librarian, Francis C. Wood Institute for the History of Medicine, College of Physicians, Philadelphia; Laura Sundstrom, Archivist/Librarian at the School of the Museum of Fine Arts, Boston; and Kay D. Wisnia, Reference Librarian, Western History/Genealogy Department, The Denver Public Library.

Academic colleagues helped me to understand how Paul St. Gaudens related to discoveries in archaeology, and in the historical time frame. I wish to thank: Dr. Duane Anderson, Director, Museum of Indian Arts, Laboratory of Anthropology, New Mexico; Michael F. Brown, Lambert Professor of Anthropology, Williams College; David Glassberg, Department of History, University of Massachusetts, Amherst; Dr. Tim Maxwell, Director of the Office of Archaeological Studies, Museum of New Mexico; Mary H. Mullin, Assistant Professor of Anthropology, Albion College; and Deborah L. Nichols, Professor of Anthropology, Dartmouth College. I want to give special thanks to Kristaan Villela, Director, Thaw Art History Center, College of Santa Fe Art Department for pointing out the source of St. Gaudens' work with Mayan imagery. David Wetzel, Director of Research and Publications for the Colorado State Historical Society was instrumental in directing me to the history of the Chappell School in Denver. Finally, Professor Gabriel Weisberg of the University of Minnesota described the workings of the Académie Julian in Paris to me in a telephone conversation.

Individuals who helped in many ways include: Sanna Adams, John Bennett who provided much assistance with the design; Ruth Burt, League of New Hampshire Craftsmen; Margaret Carney, Director, The Schein-Joseph International Museum of Ceramic Art, New York State College of Ceramics, SUNY Alfred; Val Cushing, Alfred, New York; Alice Dent, Design Department, The Metropolitan Museum of Art; Dr. Alfred Frankel, St. Petersburg, Florida; Lori Franklin, National Geographic Magazine, Image Collection; Raymond Gastil, Director Van Alen Institute, New York; Keith Garcia, Manager, the Mayan Theater, Denver; Gina Guy, Regional Solicitor, Office of the Solicitor, Department of the Interior, Denver, CO; Michael Hanley, Derry, New Hampshire; Christine Hawkins, Michael Johnson, Denver Museum of Art; Brenda Levin and Delyte Adams-Lawrence, Levin & Associates, Los Angeles, California; Martha Lovejoy, former Director, League of New Hampshire Craftsmen; Susie Lowe-Stockwell, Director Crafts State Corporation, League of New Hampshire Craftsmen; Caroline Maddox, Univer-

sity of Denver; Martha Mayberry, Registrar, the Mint Museum; Frances Melrose, Columnist, *Denver Rocky Mountain News*; Roxanne Roy, Historical Society of Cheshire County; Bill Powers, Superintendent, the Clark Art Institute; John Ladd, design consultant, Clark Art Institute; Karen Schultz, Executive Director, The Cambridge Art Association; Rebecca A. Smith, Curator Research Materials, History Museum of Southern Florida; Peter Smithhurst, Director, Shirley Grainger, Trustee, and John Alexander, The American Precision Museum, Windsor, Vt.; Les Walker, Woodstock, NY; and Dr. Francis C. Woods, Jr. I owe special thanks to Daria Labinsky of Rio Rancho, New Mexico for sharing with me her just-published book on the potter Frank Applegate. Frances Archipenko Gray and Alexander Gray of the Archipenko Foundation in Woodstock, New York were very helpful in directing my research into the fascinating connection between St. Gaudens and Archipenko. Finally, I owe a debt of gratitude to Isabel Saint-Gaudens, and to Max Blumberg of Miami, Florida, who provided valuable assis-

tance with research in Florida, and locating Paul and Margaret St. Gaudens' home and studios there.

The institutional and private lenders to the exhibition have generously contributed their pieces to this project. The excitement generated by this work has been wonderful for us to see as well.

One of my most interesting experiences has been speaking with those who remember Paul St. Gaudens: Edwin Battison, Orville Fitch, Miriam Kellogg Fredenthal, Bernice Johnson, Brandon Kellogg, Priscilla Richardson, and Harry St. Clair. Their memories have brought Paul St. Gaudens to life.

This has been a wonderful opportunity to bring back to public attention the work of Paul St. Gaudens. I thank all of these people, and all others who helped, in making this project a reality.

Henry J. Duffy, Ph.D.

Curator, Saint Gaudens National Historic Site
August, 2001



Paul St. Gaudens posing with a large vase made for Mary Alice Permain (Mrs. John Marlowe) granddaughter of the painter George DeForest Brush. Brush was a member of the Cornish Colony of artists, and a friend of Augustus Saint-Gaudens. The location of the vase is unknown.
SGNHS, Collection of Louis and Annetta St. Gaudens.

The Life of Paul St. Gaudens

Henry J. Duffy, Ph.D.

Paul St. Gaudens was born into one of America's most productive artistic families, with both his parents, his uncle, and cousin involved in the arts.¹ Nephew to the renowned American sculptor Augustus Saint-Gaudens (1848–1907), son of Louis (1854–1913) and Annetta (1869–1943) St. Gaudens, and cousin of the museum director and writer, Homer Saint-Gaudens (1880–1958), it would seem inevitable that Paul would himself be part of the creative process.² As an artist, he forged his own direction, moving away from monumental sculpture toward a close study of ceramics as a serious art form. He always made clear his separation from the popular commercial pottery of the time, choosing to explore the technical and artistic limits of the clay medium.³ His story is thus significant to us today as a pioneer in changing how people think about ceramics as an art form.

His life was smooth at times and rough at others, like all of us. He spent the last several years fighting an ongoing battle with Hodgkins Disease, from which he eventually died at the age of 53. Although he attended some traditional art schools, his education seems to have immediately taken a new direction. His studies included work with the emerging champions of art pottery, with some of the first American artists to work with Cubism and Expressionism, and with European expatriates like Arnold Ronnebeck and Alexander Archipenko. When he became interested in pottery, his training was with the three major figures of his era. Frank Applegate, Oscar Batchelder, and Charles Fergus Binns. He was admitted to the Society of Independent Artists, the Federation of American Arts, and several crafts guilds/leagues.

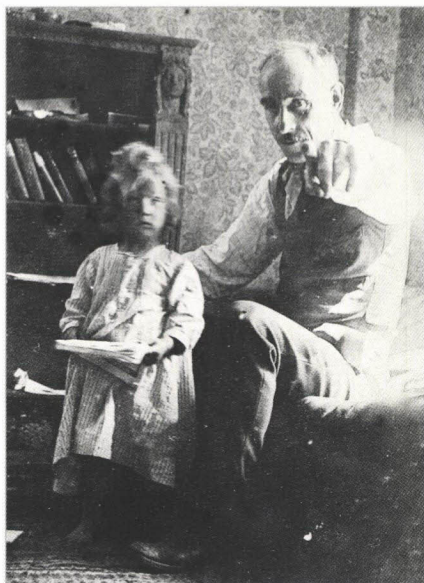
Paul St. Gaudens married in 1936, and operated a pottery of his own, the Orchard Kiln in Cornish, New Hampshire, and the Pelican Pottery in Florida. He published books and articles on the technical aspects of kilns and pottery, and a

guide book *Clay Craft*, that introduced young readers to ceramics. He was a thwarted writer of short stories, finding few publishers during his life time. His humorous cartoons and drawings were likewise often rejected by the major magazines.

Nonetheless, Paul St. Gaudens is one of the really significant ceramic artists of his time, important like his uncle Augustus, not just for the body of his work, but also as a natural teacher, a man who had the gift to express his thoughts and feelings about his craft to a wide audience, through articles, books, and letters.⁴ For someone whose experience of formal schooling was sometimes difficult, he wrote with an ease and style that made his words come alive, and he was seriously committed to not only his craft, but the spread of understanding of ceramics.

If Paul St. Gaudens often produced a low volume of works, he was passionate about what he did create. Much of his writings and notes about the technical aspects of pottery are valuable to this day, and form a major reason for the retelling of his story in the present book, and in the exhibition that accompanies it.⁵

Paul St. Gaudens is of the period between the two World Wars, reaching his maturity during the Depression. He lived in times in which earning a living as an artist was not easy, and he sought various ways throughout his life to solve that dilemma. He seems to have tried to find his way separate from the predominance of his uncle's contribution to the arts and the strong influence of his parents as well. Turning from sculpture to ceramics, he nonetheless saw clay as what he called the only direct form of sculpture, finding that the various stages of other media slowly wore away the immediacy of the artist's touch.⁶ He was interested in the great schools of historical pottery, studying ancient Greek and Roman vases in Italy, the works of Korean and Chinese pot-



*Louis and Paul St. Gaudens at home.
In the background is a bookcase designed by*

Louis St. Gaudens, ca. 1903–04.

Archival Photograph, SGNHS. Glass plate negative from the Collection of Louis and Annetta St. Gaudens, Gift of Margaret Parry St. Gaudens.



*Louis, Annetta and Paul St. Gaudens outside the
Shaker House in Cornish, NH, ca. 1905.*

Archival Photograph, SGNHS. Glass plate negative from the Collection of Louis and Annetta St. Gaudens, Gift of Margaret Parry St. Gaudens.



*Annetta and Paul St. Gaudens in the Dining Room
of the Shaker house. The simplicity of the interior is
evident with only a select number of furnishings,*

ca. 1906.

Archival Photograph, SGNHS. Glass plate negative from the Collection of Louis and Annetta St. Gaudens, Gift of Margaret Parry St. Gaudens.

tery, and also the traditions of African, Pre-Columbian and American southwest pottery.⁷ He wanted not only his creative sense to be revealed in his work, but also the quickness of the potter's wheel. His glazes were often complex, and he was drawn to the more subtle tones of Asian design, only varying with the economic pressure to produce brighter works that would sell better. His technical skill was well-known, and his bravura firing of a four-foot terra cotta mural in Denver was described in the newspaper as a feat of real excitement.

Paul Alexander St. Gaudens was born in Flint, Ohio on June 15, 1900, in the family house. His mother, Annetta Johnson St. Gaudens, had grown up there as well, and had strong family connections to the house and the area. In 1902, when Paul was still an infant, the family moved to Cornish, New Hampshire, coming there because his father, Louis St. Gaudens was summoned by his brother, the renowned sculptor Augustus Saint-Gaudens, who was seriously ill with cancer, and wanted his brother's assistance.⁸ Annetta found an old Shaker Meeting House in Enfield, New Hampshire that was no longer used, and had it taken apart and moved to a site just north of "Aspet".⁹ The lifestyle of the family is worth noting, as they intentionally lived in a "Colonial" style, with no electricity, cooking done either on the hearth or in a large wood stove, and sparse furnishing. Marion MacKaye, wife of the poet Percy MacKaye, who also lived in Cornish, recorded a dinner party in her diary that gives the atmosphere of this Colonial lifestyle.

As we went in, there before the huge open fireplace, with its blackened crane and huge black kettle, with the steam sizzling from it, was our dinner—sitting in the ashes—while on the crane with its many hooks hung some more steaming viands. In the ashes and on the crane it had all

been cooked. They live in a very primitive way. Mrs. Louis doing all the work herself. We felt as if we were 'playing true', and were indeed back in Parkman's days - coming in out of that stormy night to the blazing logs and primitive implements which she used. ... The dinner was delicious—baked potatoes, chicken, etc. We found them rare and attractive, and she—who is always so shy and retiring out in company, sitting by herself and never saying a word—was gay and entertaining—telling stories of old southern life. As we sat around the fire after dinner, I for one dreamed with the keenest delight that we were back a hundred years, and came away having spent a unique and happy evening.¹⁰

Here, on the hill above the Connecticut River, with views of Mt. Ascutney, and the Cornish hills, Paul St. Gaudens would spend his life. The closeness to his family roots provided some personal and financial ease, and the immediacy as well to artistic neighbors helped inspire him. His family life was intimate but difficult. Correspondence shows that his parents adored him, and he did not lack for attention.¹¹ From 1906–1913 Paul attended the Tracy School, a one-room Cornish schoolhouse for a half day only. His mother, who would be his constant companion until his marriage in 1936, felt that too much time spent indoors was not healthy for children, remarking that half a day was "...long enough for him to be in prison."¹² From an early age Annetta St. Gaudens shaped her only child's mind and soul, adding his name to the roster of the Cornish Equal Suffrage League in 1911, and inculcating him into her favorite causes of peace and equality.¹³ Family correspondence shows that his father, Louis St. Gaudens, spent some time with the boy, taking him to an air show in New Jersey when he was a child, and writ-



The interior of the Shaker House in Cornish, New Hampshire, with Georgina Johnson (sister of Annetta J. St. Gaudens). The cooking pots are visible on the hearth, as are the antique American Colonial furnishings.

SGNHS, Glass plate negative, Collection of Louis and Annetta St. Gaudens



Louis and Paul St. Gaudens in the studio with a full-scale model of a Roman Soldier designed by Louis St. Gaudens for Union Station, Washington, DC, ca. 1907.

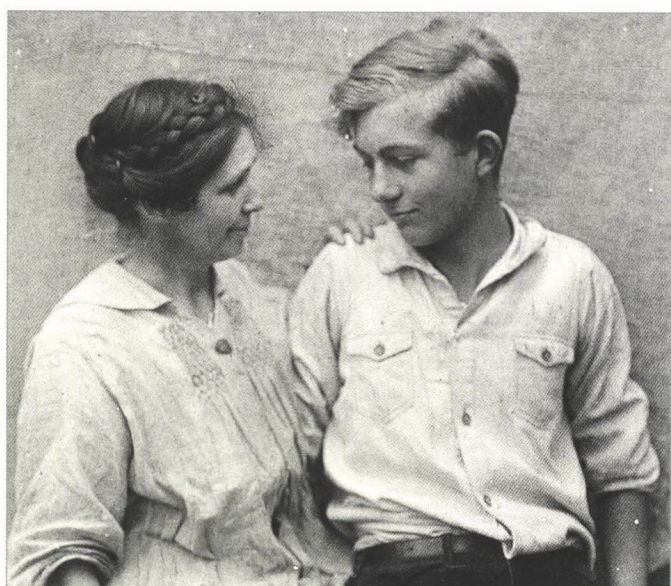
Archival Photograph, SGNHS. Glass plate negative from the Collection of Louis and Annetta St. Gaudens, Gift of John H. Drythout

ing often to Annetta when he was away.¹⁴ He spoke of his love for the boy, and seemed to take some part in the business of childrearing. Photographs of the young boy in the studio indicate that he was not excluded from his parents' work environment.¹⁵ His father's early death on March 8, 1913, when the boy was only thirteen, left a gaping hole in the family structure, and a lasting sense of loss.¹⁶ Nonetheless, by September of that year Paul participated in the famous "Bird Masque" of Percy MacKaye, playing the "Scarlet Tanager" in the production that was a benchmark in the conservation movement.¹⁷ At the end of the play Paul and the poet's son Robin MacKaye, along with Herbert Adams the sculptor, presented President and Mrs. Woodrow Wilson with a hand-written scroll with the names of all the people associated with the production.¹⁸ It was here that he would begin to form bonds with many of the local Cornish residents of his age, who would be his life-long friends. Amongst local people, he was particularly close to the Maxfield Parrish family, forming a close bond with Maxfield Parrish, Jr. (b. 1906) and Dillwyn Parrish (b. 1904) in particular.¹⁹ From 1914–15 Paul was living with his mother in Claremont, California, attending high school. Claremont was the home of several of Annetta St. Gaudens' family, and she and Paul returned there many times in their lives. The last two years of education he was back in Cornish, attending the nearby Windsor, Vermont High School. Paul continued his interest in theatre, performing as "Dyer Spalding" a British soldier in the play "In Cornish Long Ago" for the Cornish Library Club in August, 1916, and as "Geraldine" the pet mule in "The Wishing Ring" in Windsor, for the John B. Rogers Company.

The course of Paul St. Gaudens' career was set in 1918 at Echo Farm owned by Clara Davidge Taylor in Plainfield, New Hampshire, where he met the ceramic artist Frank

Applegate (1881–1931).²⁰ Applegate was an established sculptor, ceramist and teacher, and although trained by the sculptor Charles Grafly at the Pennsylvania Academy of Fine Arts, he had already exhibited and worked with Arthur B. Davies, Walt Kuhn and other emerging artists of the modernist school.²¹ His notoriety as part of the 1915 modernist exhibit at the Montross Gallery in New York, as well as the "Immigrant in America" exhibition the same year, made him a national figure, and linked his name to the realist/modernist school of art.

Applegate returned to Plainfield in 1919 and 1920. Paul and his mother experimented with Applegate and two other avant-garde artists William and Marguerite Zorach in a summer of exploding clay pots and badly fired pieces, all done on a temporary kiln made of an old stove.²² The significance of this summer cannot be overstated, as it clearly set the focus for Paul's career. The people involved were important as well, both Clara Potter Davidge and her husband Henry Fitch Taylor, were early pioneers of the new art forming in Europe, as were the Zorachs and Applegate. As directors of the Madison Gallery in New York City, the Taylors were at the center of the small group of artists who joined the gallery in 1911 to form what would be the genesis of the Armory Show in 1913.²³ Paul's introduction to this group was crucial, and probably allowed his surprisingly rapid ascent to membership in the group, exhibiting first in 1922 when he had only been producing pottery for four years. The Zorachs, although young in age, also were mature, important artists who must have served as early mentors to Paul, and certainly opened the door to a new way of approaching art. William Zorach had discovered Cubism in Paris in 1910, and in their summers in Cornish, he created his first sculpture, in a kind of artistic epiphany that changed his career



Paul and Annetta St. Gaudens on Paul's sixteenth birthday. 1916
Archival Photograph, SCNHS, photo by Louise Birt Baynes



Dillwyn and Maxfield Parrish, Jr. and Paul St. Gaudens, standing in front of Paul's car, holding rifles. The three friends collected both antique and modern rifles.
Archival Photograph, SCNHS

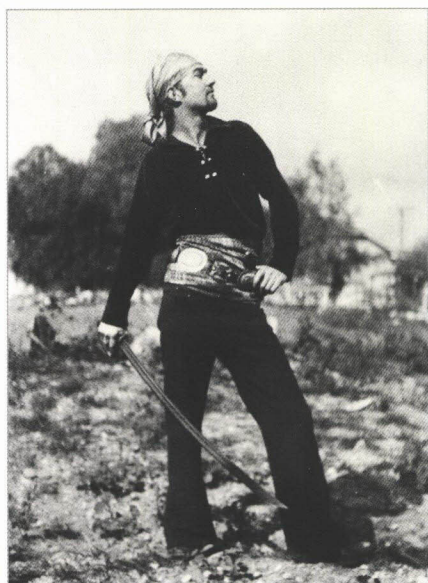
from a painter to a sculptor. They brought the art of Europe to Plainfield, but a newly formed style based on the predominance of emotion and the immediacy of color and the inner structure of form, not the carefully delineated naturalism promoted by the tradition of the *École des Beaux-Arts*. It must have been a remarkable time, with William Zorach moving toward sculpture, and Paul as a young boy wide open to the excitement of new creative thought.

From 1919–1921 Paul was enrolled at the Museum of Fine Arts School of Drawing and Painting in Boston.²⁴ He matriculated January 6, 1919, attending the Antique Class. Although he continued in the school until 1921, he never graduated. His portrait (see page 52) was painted by his good friend Naomi Rhodes during a painting class. This is the earliest painted portrait of him, and although unfinished, it shows the young man at a crucial moment of his career, when the world was opening up to him. The painter, Naomi Rhodes would herself experience some notoriety as a young woman moving to Washington, DC right after this picture was painted to forge a career as an artist.²⁵

At some point in 1920–1921 Paul came to a decision; he left the Museum School and accompanied Frank Applegate back to New Jersey in 1921, to attend classes with him at the Trenton School of Industrial Arts. He went with his mother, Annetta, who was drawn to Applegate as a teacher of modern sculpture, and for his strong interest in social reform.²⁶ 1921 was the last year that Applegate taught in New Jersey, before moving to Santa Fe, New Mexico, where Paul would encounter him again in later years. His friendship with Applegate was important and lasting. The two met again when Paul was an instructor at the Chappell School in Denver, and Applegate was heading the branch of the school in New Mexico. It was in 1921 that Paul and Annetta set up

the Orchard Kiln in Cornish. He gained immediate recognition by being elected a craftsman by the Boston Society of Arts and Crafts on November 29, 1921. His involvement in the artistic world of ceramics was rapid. Applegate was making a name for himself apart from the commercial potteries. St. Gaudens also believed strongly in the differentiation between the very popular mass-market pottery of his time and the work that Applegate and others were doing in an attempt to forge new artistic directions for clay. The newness of it, and Paul's rapid climb to the forefront of an emerging art movement, is seen in his participation as an exhibitor with the Society of Independent Artists in New York City in 1922. He was already experimenting with glazes and already using the Mayan imagery that he would make his own.²⁷ The Society exhibits never topped the first Armory Show of 1913, which proved to be a benchmark in the transition from traditional art to the newly developed styles of Cubism and Expressionism, but nonetheless, Paul's involvement shows that he was setting himself up with the avant garde from the beginning. 1922 was to be a crucial year in his artistic development, because it marked his quick ascent in the art world, but also his only acknowledgement of the rich tradition of art education that fostered the careers of his father and uncle.

By 1922 Paul reached the age of 21, and received payment from an annuity left to him by his father. Despite the counsel of his attorney, Philip Faulkner, brother of the artist Barry Faulkner, that the money, although sizeable, would not last indefinitely, Paul St. Gaudens traveled to Europe during the winter and early spring of 1922 with his mother Annetta. The visit included London, Paris, Rome, Naples and Florence. Along the way the two made note of pottery they saw, and even visited pottery workshops. In Rome he joined artist and



Paul posing as a pirate for a theatrical event in Cornish, NH. He maintained an interest in theatre throughout his life, ca. 1918.
Dartmouth College Library

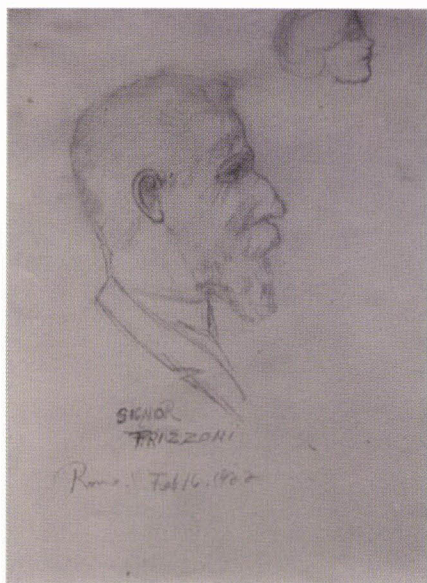


Paul St. Gaudens at the Orchard Kiln in Cornish, NH. The kiln is at center, with the pile of wood needed to fire it at the right. The "green" pottery is on the shelf, awaiting final firing, ca. 1921–25
Archival Photograph, SGNHS

Cornish resident Stephen Parrish and his grandsons Maxfield, Jr. and Dillwyn Parrish.²⁸ He spent time at the Academie Julian in Paris, drawing from the nude, and at the British Academy in Rome as well.²⁹ He was a passing visitor through the heart of the art world in Paris. Whether the city had any lasting impression on him is unknown, for he does not comment in his writings about his European trip.³⁰ The Academie Julian on the rue de la Chaumière, was only a few blocks from the former home and studio of his uncle Augustus, and was accessible to a foreigner because it was the only art school there that did not have the rigid entrance requirements of the École des Beaux-Arts. He did not attempt to emulate his father or uncle, by preparing for the rigors of entry into the prestigious school. The Academie Julian was far more accessible, since it permitted foreigners, women, and others who were generally excluded from the established school.³¹ Because of this, the Academie Julian was a great favorite of Americans. Frank Applegate had studied here, and may well have recommended it to Paul. It was also possible to attend a class without formally matriculating in a program of study, which would have been impossible at the École des Beaux-Arts. Apparently Paul took part in a life-drawing class. Many of his drawings were marked with the time it took to complete. Aside from these quick sketches he also produced some finished drawings. His native skill is evident in some of these works that were meant to be seen as finished. Nonetheless, even in the most serious pieces his humor could not be held in check—a wonderfully modeled drawing of a cast of the *Sleeping Endymion* shows a ringing alarm clock in the upper corner. His sketchbook from Italy is filled with drawings of Etruscan and Pompeian pottery, scenery, and humorous figural drawings. Paul visited the British Academy in Rome briefly, but again not to matriculate. He made quick

observations of people on the street, capturing the haughtiness of a mounted policeman or the slightly befuddled nature of a priest hurrying along the street. This was his only trip to Europe, his sketchbook shows both a light-hearted yet serious approach to what he was experiencing. It is typical of the man that he maintained a light approach, but was careful in his observation of what interested him. His approach to classical training was intense but short-lived, and the humor he saw in it was characteristic.

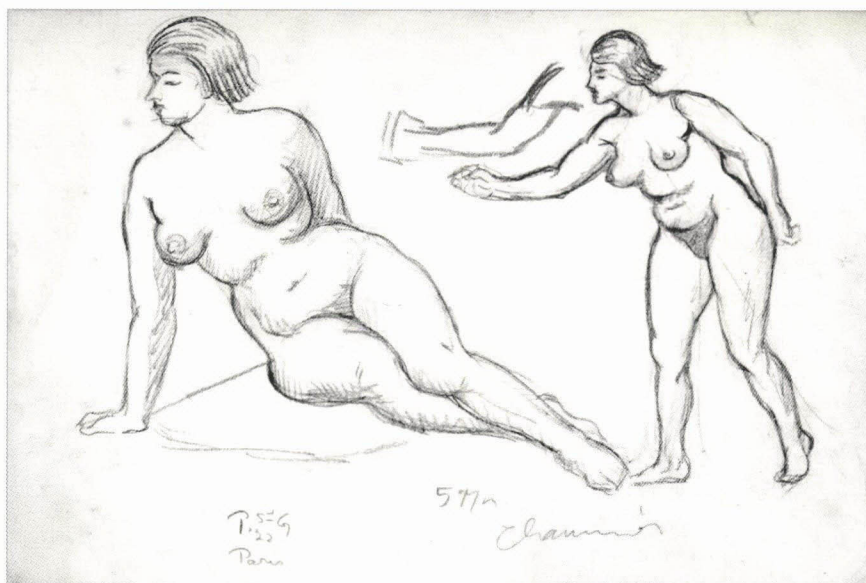
Having tried formal training at the Museum School in Boston, and in his quick foray in Europe, St. Gaudens returned, and in 1923 traveled to the mountains of North Carolina where he sought the advice of Oscar Batchelder in Candler, NC, at a small rural wood-fired kiln.³² Batchelder was a living link to the tradition of New England Colonial pottery through his father who was one of the last of the Bennington potters. The influence of Batchelder and Applegate was crucial in focusing Paul St. Gaudens on his life's work, and leading him in the direction of a less commercial, more artistic style of pottery. Using simple glazes and shapes based on Colonial precedents and ancient Asian and European models, this style was different from the more commercial style of the period, in that it was not aimed specifically at popular taste. The style is earthy and can be a bit crude in feel, but the simplicity of the surface hides a complexity underneath, as the potters worked hard to create the appearance of simplicity in increasingly complicated glazes. It was Paul who continued this experimentation, and added to it a sculptural quality, with handles, ornamentation and even complete figures done by himself and his mother Annetta St. Gaudens, in a form that brought the art of sculpture to ceramics. By doing this, the two were instrumental in breaking the boundaries of what ceramics could be.



Paul St. Gaudens, Signor Frizzoni (Stephen Parrish), Pencil on paper, 1922, H. 10 x W. 8 in.

Collection of Eileen and Mac Holmes

This portrait was made in Rome during the European trip. The name is a humorous referral to Parrish's beard. Stephen Parrish was the grandfather of Paul's friends Maxfield, Jr. and Dillwyn.



Paul St. Gaudens, Life Studies, Pencil on paper, 1922, H. 7⁷/₈ x W. 11⁷/₈ in., Paris, La Grande Chaumière, Collection of Freda Rosenzweig. This is one of a small number of life studies remaining from Paul's study at the Académie Julian in Paris.

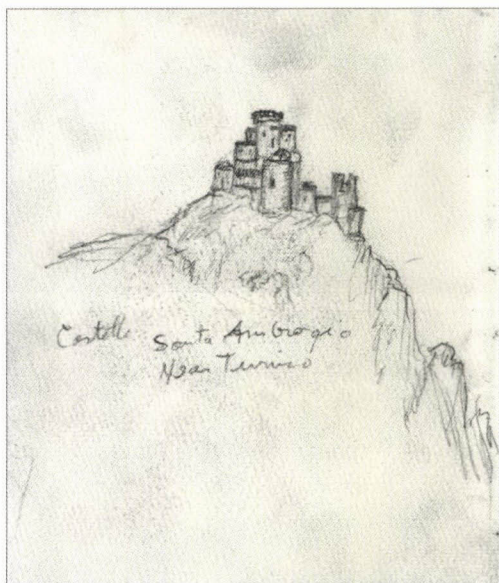
Having established himself in a career, by 1924, Paul was living in Brooklyn, New York.³³ His Uncle Burt Johnson (also a sculptor) had a studio in Flushing, and this may have influenced him to live nearby. Paul was working on his first major exhibition, which opened at the Newark Museum in 1924. He showed 15 pieces here, along with works by his mother and father. The Director and founder of the Museum, John Cotton Dana (1856–1929) was from a Woodstock, Vermont family. [See the essay by Ulysses Dietz.] In the same year, Paul exhibited for the second time with the Society of Independent Artists in New York, and also at the Indian Hill Studio in Claremont, California.

In 1925 Paul returned to Candler, North Carolina to work with Bachelder, and by the following year he completed his artistic training by enrolling in the summer ceramics course with Charles Fergus Binns (1857–1934) Director of the State School of Ceramics at Alfred University in Alfred, New York (now SUNY, Alfred).³⁴ Two notebooks survive from that summer, filled with notes on clays and glazes.³⁵ Again, we can see Paul's rapid-fire approach to study, intensely focusing on a program for a short time. Paul had now trained with the three most important developers of artistic ceramics, Applegate, Bachelder and Binns. In January, 1926 the only important article about Paul written during his lifetime was published from an interview of Alice Van Leer Carrick in *Country Life*.³⁶ It is an important interview, as it tells us something of the environment and thoughts of the young artist as he reached a significant peak in his career. He wrote with pride to his cousin Homer Saint-Gaudens, comparing in a humorous way his appearance in the photo to that of the screen idol Valentino.³⁷ In January, by the time he entered the program at Alfred in the summer, he was already something of a celebrity, maybe not quite Valentino, but known.

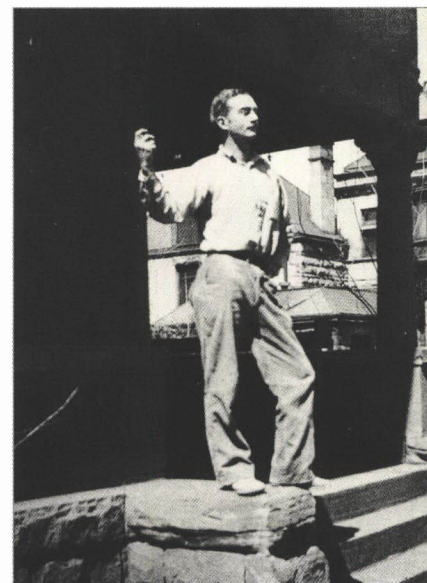
Later in 1926, he and his mother Annetta were in Los Angeles, California, assisting her brother the sculptor Burt Johnson (1890–1927) with the completion of the decorative scheme for the Fine Arts Building.³⁸ When Burt died in 1927 the work was taken over by Merrell Gage (1892–1981). The decoration consists of two large flanking human figures representing Architecture and Sculpture in monumental Art Deco style sculpture, as well as terracotta panels in an abstracted style of plants and animals. This is one of the more ambitious commissions of St. Gaudens' life, and remains to this day as a landmark in Los Angeles.

The following summer he was an instructor at the École Archipenko in Woodstock, New York, where he worked with the Russian artist.³⁹ It is noteworthy that Archipenko was himself interested in ceramics, forming "Arko" a pottery in New York City. He began a series of schools wherever he was living, but they were all organized in a similar way. He expressed the purpose of his teaching as the "development of the creative ability of the student. The first and inevitable phase is the study of the fundamental laws of sculpture or painting or drawing directly from ...nature.... The second phase [is] the creative phase." The École d'Art, founded in 1923, was originally at 16 West 64th Street in New York, but later moved to 316 West 57th Street. The goal of "Arko" was to form an organized center for the production of art pottery, helping those not interested in commercial pottery making to still earn a living through their work. Exhibitions were held at various galleries in New York, but also across the country.

Paul went to teach at the Chappell School on Logan Avenue in Denver in 1927.⁴⁰ He remained on the faculty there until 1929. His mother was head of the sculpture department at the school and he was teacher of ceramics. The school it-



Paul St. Gaudens, *Landscape in Europe*, Pencil on paper, 1922–23, H. 6¹/₈ in x W. 9³/₈ in. Sketchbook, SAGA # 7477, Museum Purchase from the Estate of Margaret Parry St. Gaudens. Photo courtesy SGNHS.



Paul posing on the steps of the Chappell School on Logan Avenue, in Denver, Colorado, 1927–29. Archival Photograph, SGNHS

self was set up in the Chappell home, which became the first site of the Denver Art Museum. The Director of the Denver Art Museum was the German artist Arnold Ronnebeck (b. 1885), a pupil of Maillol and Bourdelle (whose studio in Paris was the same as that used by Augustus Saint-Gaudens) who had introduced Marsden Hartley to Expressionism, and later came to America where he was a member of the circle surrounding Alfred Stieglitz. Later he moved to the American West, where he became Director of the fledgling museum in Denver. Paul St. Gaudens was made a member of the advisory board.⁴¹ While in Denver, St. Gaudens achieved one of his most spectacular commissions, a four-foot long fired panel of Quetzalcoatl, the Mayan Serpent-God.⁴² Accompanied by smaller panels, the work, now lost, was apparently produced for a mantel in a Denver building or house. The *Denver Rocky Mountain News* noted the feat at the time, and commented that Paul was making this Mayan style his own.⁴³ He had been working in this style since the early 1920's and would later travel to Bermuda and Cuba, but there is no evidence to this point that he ever visited Mexico.⁴⁴ Previously, I mentioned Paul's introduction to Mayan art and culture while a student in Boston. He could have been introduced to the wide world, and the excitement of exploration by his neighbor in Cornish, the geographer Robert LeMoyne Barrett (1871–1969).⁴⁵ Although there is not specific documentation for it, Barrett was well-known to local children, and his sister Adela Barrett was a sculptor. Another sister was Juliette Rublee, for whom Paul later designed a set of Mayan-style plates.⁴⁶ Barrett had been around the world, and in South America, so it is conceivable that it was he who first brought the culture of Central America to Paul's attention. Paul's cousin Augustus Saint-Gaudens II married Penelope Roberts, whose mother had been married to the archaeolo-

gist Stewart Cullin. This might have been a further link to the burgeoning interest in the cultures of Central America. He probably also accompanied his mentor Frank Applegate to the satellite school of the Chappell Art School in Santa Fe, New Mexico. Applegate was studying southwest Indian art, producing books and works that sought to revive the old Pueblo cultures.⁴⁷ We know that Paul exhibited ceramics in a southwest style in 1928 in an exhibition at the Studio Club (formerly the Arts Club) at 104¹/₂ Forsyth Street, in Atlanta, Georgia.⁴⁸ This new interest did not diminish his fascination with the Mayan style, as he exhibited several examples of that pattern at the Society of Independent Artists exhibit in 1928, in New York. In 1929 Paul and Annetta were back in California with her relatives, and they both exhibited work at the exhibition of "Contemporary American Sculpture" held in San Francisco at the California Palace of the Legion of Honor from April to October. Annetta showed her "Monument to Peace" and Paul a related work, "Composition Study for Madonna". This is unusual in his work, but reflects his mother's aspirations for him to follow her in the peace movement.⁴⁹ There was one further instance of Paul's involvement with this subject matter. In 1933 he submitted a design for the competition to build a World War I monument in the town of Orange, Massachusetts. His design, reminiscent of the work of his parents or uncle, depicts a classically robed female figure standing with a laurel crown and a sheaf of wheat, next to an Honor Roll of the fallen soldiers. The emphasis of the work was expressed in the title, "Let the Word be Peace".⁵⁰ In contrast, the design of Joseph Pollia chosen by the Committee was educational in tone and not a classical glorification of the spirit of war.

In 1930 St. Gaudens was a mature artist, who was named a Master Craftsman at the Boston Society of Arts and Crafts



Paul St. Gaudens was proud of his automobile, shown here in front of the Chappell School in Denver, Colorado, 1927–29.
Archival Photograph, SGNHS

in March. He was elected despite the organization's reservations about his version of art pottery. The problem was color, or the lack of it in Paul's glazes.⁵¹

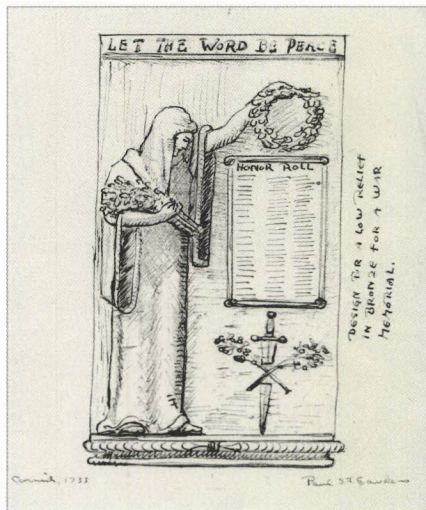
St. Gaudens was reminded that in the Depression people were looking for cheerful, bright colors. His answer is revealing:

Your conclusions are not far from my own. My ideals of pottery are the early Korean, Chinese and other simple forms with strong design and rich but subdued color. For several years I have had to rush out as much stuff as possible to sell as low as possible, and the result has been a falling between two craft schools. Now I hope to devote more and more time to individual pieces and to developing glazes that are more to my liking. I will never care for really bright colors or sophisticated design. Many people like my ware because it will blend with almost any flower arrangement or interior without clashing. However, I frankly admit that I am not quite easy in my artistic conscience over some of the products of the kiln, and will grow more exacting as economics permit.

Paul's answer expressed a willingness to try, but also stated that it was his intention to work within the construct of ancient Chinese and Korean design, both in shape and in color. For Paul it was not the market value that interested him but the subtlety of shape, texture, and color. From November to December he was given an exhibition of his work at Dartmouth College, and later wrote an article for the *Gazette* of Hanover, New Hampshire describing his view of pottery and its manufacture.⁵² In December 1931 Paul presented a lecture at Dartmouth on "Techniques of Pottery", which came out of an earlier lecture mentioned in the newspaper article.

In the same year his first book was published, a description of pottery technique for children called *Clay Craft* written for the Camp Fire Girls.⁵³ This is the first in a series of writings by Paul. He wrote with an easy grace, and a command of his material that marks him as a good teacher. In September, 1931 Paul was photographed at his house in Cornish by Clifton Adams for a photo essay in *National Geographic Magazine* entitled "New England's Wonderland".⁵⁴

In 1932 Paul and Annetta became involved with the League of New Hampshire Craftsmen.⁵⁵ The League was, at that time, only one year old, having been formed in 1931. Starting out in the area of Sandwich, New Hampshire with Mrs. J. Randolph Coolidge, and in Wolfboro with A. Cooper Ballentine, the idea of craft shops that would both provide income and training for people distressed by the Depression, became established in 1931 when Governor John Winant signed legislation creating the New Hampshire Commission of Arts and Crafts. The state became the first in the union to officially endorse and train crafts people. Similar to private initiatives developed by art schools and by artists such as Applegate in Trenton and Archipenko in New York and Chicago, the new Commission stressed handwork and individual creativity. Frank Staples, the first Director of the League of New Hampshire Arts and Crafts, wrote to Annetta and Paul as part of his systematic process of visiting each county of the state, meeting and developing craft interest in artisans already working. In June they were asked to send pottery to the shops in Concord, and in November they were asked to teach pottery in Dover, New Hampshire. Annetta replied to the offer, agreeing to begin the teaching until her son could take over.⁵⁶ Her mention of his ill health refers to Paul's diagnosis earlier with Hodgkin's Disease, and is the first public acknowledgement of his illness.



Paul St. Gaudens, Study for the Orange, Massachusetts Peace Monument, Pencil and ink on paper, 1933, 9⁷/₁₆ x 8¹/₂ in., Swarthmore College Peace Collection, Swarthmore College



Mayan design from *A Study of Maya Art* by Herbert J. Spinden, 1913, used almost directly from figure 192 by Paul for a dinner plate for Juliette Rublee.

In the early 1930s St. Gaudens began spending the winters in Florida. He went there because of his health, but he had spent time there even as a child, visiting his uncle Andrew Saint-Gaudens, and his Aunt Augusta Saint-Gaudens, widow of the sculptor.⁵⁷ Despite his poor health, in 1933 he had recovered enough to send more work to the League shops, including the nearby shop in Claremont, New Hampshire. He also entered works in the Second Ceramics National (Robineau Memorial) Exhibition in Syracuse, New York. This was the most important exhibition of ceramics in the country, and marked a step in his continued growth as a known artist.⁵⁸

In January, 1934 Paul visited the Bahamas, and apparently spent time working on pottery of a Mexican inspiration.⁵⁹ It seems odd to be studying Mexican pottery in the Bahamas, unless perhaps he went there as well. He also began a pattern that year of spending the summer in Cornish, and the winter in Florida. He continued to send pottery to the League shops, and exhibited once again in the Ceramics Nationals. In 1935 he and his mother began the Pelican Pottery at 3803 Loquat Avenue, just south of Coconut Grove. They held an exhibit at their studio, hoping to increase sales by opening their own shop. In August they were back in Cornish for the unveiling of the monument designed by Annetta and Paul for the naturalist and writer Ernest Harold Baynes (1868–1925) erected in his honor at the Meriden Bird Sanctuary, in New Hampshire.⁶⁰ This was the site of the earlier “Sanctuary” play that was performed across the country as a clarion call to conserve fast-disappearing bird species, especially the Egrets whose plumes were sought for women’s hats.

He met a young artist Margaret Parry in Florida, and they were married in July, 1936.⁶¹ They built a home at Matheson Hammock off Old Cutler road in Coral Gables. The young

couple lavished attention on the buildings, recalling the early Florida rustic style with exposed beams, carved wood doors and other amenities. The property at Loquat Street served as a gallery and store front, where Paul sold his pottery, his mother Annetta had her pieces and Margaret worked on jewelry and ceramic objects. Sales were never brisk, and there were long dry spells with few if any customers. They did find a few galleries in the local area of Coconut Grove and South Miami that offered some of their pieces for sale.

As the Depression wore on, they tried to increase sales by bringing down antiques from New England to sell in the south, hoping for a few dollars to live on. The living was easier in the warmth of the Florida sun, and his health, which always seems to have been weak, improved. He writes to his mother about how fat he is becoming, and sends photographs to his family and friends to prove it. While the living was good, the pottery seems not to have been very active in Florida. The kiln was set up in back of the Florida house, and some pieces were produced, especially in the 1930s. There seems to have always been great plans for the future but the realization was often delayed.

Health was apparently always an issue for St. Gaudens. Even as a child, his letters reveal a concern about his weight, his eating habits and his health in general. About 1932 he had visited the prominent physician Francis C. Wood of Philadelphia, later on the staff at St. Luke’s Hospital in New York City.⁶² There he was diagnosed with Hodgkin’s Disease, which eventually killed him in 1954. Through the years there were periods of remission when his health improved, but then there were times of further complications, such as a bout with brucellosis in 1945. He was initially devastated by the news of his terminal illness, and later wrote an essay about how not to handle this kind of news.⁶³ In it he gives advice that is



Paul, Margaret and Annetta St. Gaudens at the storefront in Coconut Grove, Florida, ca. 1935

Photo courtesy of Miriam Kellogg Fredenthal and Brandon Kellogg



Wedding photograph of Paul and Margaret St. Gaudens, July 30, 1936, Coral Gables, Florida.

Dartmouth College Library

useful for all of us. At first he told people of his illness, and that he would probably die soon. Later he regretted doing that, commenting that people shut out a person who is deemed terminal. He gave away possessions, and cut himself off from activities and people. The illness also made him come to terms with his own mental "baggage", confronting the hard facts of his own personal disappointments. Later, when he did not die (he lived for 23 years after the initial diagnosis) he was sorry that he had reacted so abruptly, and that he had told so many people.

By the late 1930s he was an established artist of renown. He regularly exhibited in national exhibitions, including "An Exhibition of Contemporary American Ceramics" selected from the Seventh Robineau Exhibition in Syracuse, New York. His white glazed vase traveled to Minnesota, Pennsylvania, Ohio, New York, and Illinois. His bas-relief plaque "Negro Warrior" (See catalogue, Collection of the Saint-Gaudens National Historic Site) was included in the "Exhibition of Contemporary American Art" at the World's Fair in New York City in 1939 and later that summer at the Currier Gallery of Art in Manchester, New Hampshire.⁶⁴ A familiar face, William Zorach was on the sculpture committee for the Fair.

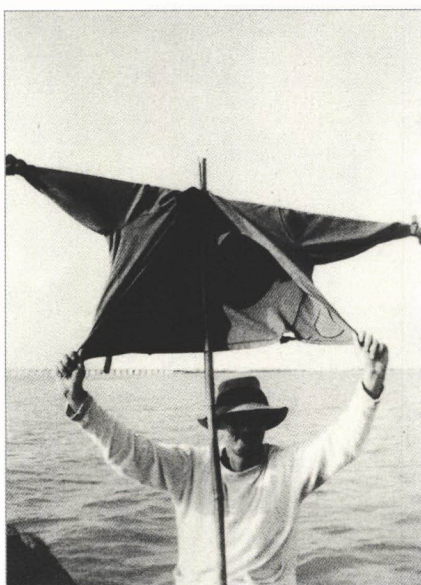
The death of his mother Annetta in 1943 was a watershed in his life. She had devoted her life to him, and the two shared a close relationship. She introduced him to important places and people in the development of his career. He only really came into his own when he married in 1936. After that time, he writes with more authority to her, advising her as often as she did him. In the 1940s the pace of his life changed. His mother's death was a shock. Two years later, in 1945, he was back in the Hanover hospital with brucellosis. He wrote for advice to his first doctor, Francis C. Wood. The pace of work

in the studio slowed as well, as Paul tried to concentrate more on writing and teaching.

It was at this time that Paul tried to become involved in a ceramics program that was being considered at Dartmouth College in Hanover. The School for American Craftsmen at Dartmouth began in 1944 as part of the post war Rehabilitation Training Program of the American Craftsmen's Educational Council.⁶⁵ What began as training for returning veterans was reorganized in 1946, when the program moved to Alfred University, New York State School of Ceramics. Paul tried, apparently unsuccessfully, to join with the Dartmouth College program.⁶⁶ He was asked to work on a proposal to use native clays to promote ceramics manufacture in New Hampshire. This also foundered, when insufficient deposits of suitable clay were discovered in the State.⁶⁷ He spent a great deal of effort identifying clay deposits in the state, but finally, this like all his later efforts, went nowhere.

About 1946 he pulled away from Margaret, divorcing her quietly in 1948, and began a nomadic life of moving from place to place in New Hampshire (living in Keene and Marlboro) and finally in Boston, to be near the Peter Bent Brigham Clinic where he spent his final days. In these last years, he came to depend on two women, Izette DeForest, an Adlerian psychologist living in Keene, New Hampshire and Georgina Johnston who later became his agent and helpmate. He even dedicated his last book *Craft Pottery and its Methods* to them, along with his teachers. The two women were support, friend and medical and personal advisors.⁶⁸

From 1949–1952 Paul published a series of technical articles in *Craft Horizons*, detailing his working methods, and mechanical innovations for kilns he designed.⁶⁹ [See Peter Pinnell's essay for more detail] Here, and in the manuscript for "Craft Pottery and its Methods" he set out his final



Paul relaxing in Florida, 1940.
Photo courtesy of Priscilla Richardson

thoughts on his craft, writing with skill and clarity. Together these writings are a testament to his life work. His last exhibit came at the Norwich, Vermont Craft Shop on October 26, 1950. An article in a local newspaper described the work as: "ashtrays to small sculptural figures".⁷⁰ In 1953 he and Arthur R. Jackson published his most popular book, *How to Mend China and Bric-a-Brac*.⁷¹ The publication of "Craft Pottery and its Methods," which had seemed assured, fell apart by 1950, and was never completed. On February 1, 1954 Paul St. Gaudens died at the Peter Bent Brigham Hospital in Boston, and his remains were placed in Chase Cemetery, Cornish, New Hampshire.

His death was quiet and almost unnoticed in the press. His legacy however did continue. Margaret Parry St. Gaudens remained to maintain the house and studio in Cornish until 1970, when it was sold. The house and studio were lost to fire in 1980. In 1973 Georgina Johnston donated Paul's papers to Dartmouth College, and in December of 1992 Margaret Parry St. Gaudens died in Miami, Florida.

This exhibition held at the Saint-Gaudens National Historic Site in 2001 brings a kind of closure to his life and work. In the final analysis Paul St. Gaudens was influential as a writer and teacher and he served as a catalyst for art pottery in the 1920s–1930s, bringing together the teachings of Frank Applegate, Oscar Bachelder and Charles Fergus Binns into a

unified style that he made his own. The teaching of art pottery was a major concern in the period between the two World Wars, as artists sought a craft that could provide inspiration and income for people who might not be artistically trained. There was a very democratic notion that useful crafts could help raise people out of the poverty of the Depression, and bring back the interest in handcrafts seen as a hallmark of the Nation's past. Ceramics was understood by Paul and others as unique in the sense that unlike painting and sculpture, it was much more attainable by people of all abilities, from young to old. His work stands at a crossroads in the history of ceramics in the United States, he is neither traditional nor modern, but a combination of the two. As an experimenter and describer of glazes and kilns he influenced artists in his day, and possibly again. His use of ancient Chinese, Korean, Persian and early American methods is important, and his continued themes of Mayan and Southwest Pueblo design looked forward. He should be remembered for his humor, his passion, and his love of ceramics. He worried at times about his place in the strong tradition of his powerful artistic family, but in the end, he did his part well, and his legacy, while quiet, has continued.

Henry Duffy, Ph.D. is Curator, Saint Gaudens National Historic Site

Notes

- 1 The literature on Paul St. Gaudens is minimal. During his lifetime there was one article. Alice Van Leer Carrick "The Orchard Potteries", *Country Life*, January, 1926, pp 48–50 (illus.). He was photographed in the *National Geographic Magazine* (September, 1931) p. vii. He is mentioned in articles for the *Denver Post*, (October 10, 1926, p. 16 "Sculptor Says Denver Will Be New Center of Pottery Making") and the *Rocky Mountain News*, (April 24, 1927, p. 10, March 8, 1928, p. 8), and in the *Miami Daily News*, March 25, 1935. The only modern biography is John H. Dryfhout "Paul St. Gaudens (1900–1954) and the Orchard Kiln Pottery" *Pottery Collectors' Newsletter* (v. III, # XII, September 1974) pp 171–174).
- 2 Louis St. Gaudens was himself a classically trained sculptor. He studied at the Ecole des Beaux-Arts and in Rome, and collaborated with his brother on, among other works, the Farragut Monument, the Cornelius Vanderbilt II house, and the Villard Houses. His own work included figures for the New York Customs House, the Civil War Memorial lions on the interior staircase of the Boston Public Library, and the monumental figures on the interior and exterior of the Union Station in Washington, DC. He received a gold medal for his "Piping Pan" at the 1901 Pan-American Exposition. His wife Annetta Johnson St. Gaudens was born in Ohio, and studied at the Art Students League from 1892–1894 with John Twachtman and Augustus Saint-Gaudens. It was Augustus who asked Annetta to join his New York studio as an assistant. Annetta worked in a variety of media herself, completing the monumental figure of "Painting" for the St. Louis Art Museum that had been started by her husband, and winning the McMillin Prize of the National Association of Women Painters and Sculptors in 1913. She was a teacher throughout her career, and was strongly committed to social causes. Homer Saint-Gaudens, although not an artist himself, was active as a museum administrator and as a writer. He was a graduate of Harvard University, and served in World War I as a lieutenant colonel in the 40th Engineers, and commander of its camouflage unit. He was assistant director of the Carnegie Institute Gallery of Art, Pittsburgh from 1922–23, and Director from 1923–1950. His books include *The American Artist and His Times* (1943), and the story of his father's life, *The Reminiscences of Augustus Saint-Gaudens* (1913). He was a founder of the Saint-Gaudens Memorial in Cornish, New Hampshire.
- 3 In a letter to Frank Staples at the League of New Hampshire Craftsmen (then called the New Hampshire League of Arts and Crafts) dated June 28, 1932, Paul describes his pottery. "It takes a little time and trouble to get the average person to appreciate the (to them) subtle difference between a hand made and a factory made piece of pottery, and why it costs so much more. They are apt to judge by the violence of the color. If a vase doesn't stand out like an electric sign at 40 yards it isn't very good. In the first place the pieces should be well placed and grouped, and not put in competition with bright colors. Now and then a single piece might be specifically placed with flowers in it to show how the soft and low-keyed colors harmonize with the flowers and surroundings. It is very important to call the eager inquirer's attention to the fact that the pottery is entirely hand made, from kneading the raw clay and turning the shape on the potter's wheel to mixing and applying the glaze and adding any design or ornament used. The firing is done mostly by myself in a kiln on the place. Each piece is unique, and created by itself, and there are no duplicates" (League Archives, State Library of New Hampshire, Concord, NH).
- 4 Paul St. Gaudens' papers are in the collections of Dartmouth College Special Collections, Dartmouth College Library (Henceforth DCL). Paul St. Gaudens wrote what he called an "Autobiography" dated Christmas, 1948, which is really the sad musings on life and religion of a man who felt that the end was near. Information can also be gleaned from his collected correspondence.
- 5 The papers at Dartmouth include correspondence, notes on technical aspects of his pottery, and drafts of writings, including short stories, and the draft for his articles and books (ML-4, 81, 82, 83, 110).
- 6 He explains this theory in a letter of 1948 to the *New York Times*.
- 7 Frank Applegate introduced Paul St. Gaudens to ancient Chinese and Korean pottery, as well as to Native American styles. The discovery of what we now call multi-culturalism was made popular in the general press, popular culture and scientific journals during this time period. Discovery of Tutankhamon's tomb, and Mayan pyramids, the city of Machu Picchu, as well as African sculpture by archaeologists, were a source of inspiration to artists, architects and the general populace.
- 8 DCL ML# 4 Box # 86.
- 9 The house was historic but cold. Paul wrote an amusing essay about his childhood experiences, ("Long Ago and the Farther Away the Better") (DCL ML#4 - Box #81) describing how his mother cooked on the large open hearth, and his sleeping arrangements in a room in the garret. The house became progressively colder as he went up to his little room. He piled layers and layers on top of him. The Colonial Revival lifestyle was an extreme version of a common interest at the time. The period before the First World War and the end of the Second World War was one of intense cultural nostalgia for the simplicity and presumed innocence and purity of the Colonial period. Annetta St. Gaudens maintained a lifetime commitment to this style. Paul seems to have endured the harshness of it, but he found the Spartan living prepared him for the rigors of the Depression.
- 10 Arvia MacKaye Ege *The Power of the Impossible, The Life Story of Percy and Marion MacKaye*, (Falmouth, Maine: The Kennebec River Press, 1992) pp 132–133, recording a visit of November 22, 1905.
- 11 His father Louis wrote several times to his wife, after he had moved back to Cornish to prepare for her arrival with the baby. He speaks about the loneliness of walking into the room and seeing the baby's crib lying empty. DCL ML #4, Box # 32 45.
- 12 Interview with Annetta St. Gaudens, *Philadelphia Public Ledger*, "A Little Woman Who Breathes the Rarefied Air of Bigness" by Frances Duncan, (September 19, 1920) DCL ML # 4, Box 110 Portfolio. The closeness was no doubt influenced by two subsequent miscarriages. The loss of the two babies had a heavy impact on Annetta and Louis. The author of this piece knew the St. Gaudens family well. Frances Duncan (1877–1972) was a garden writer who had first visited Cornish, NH in 1905. She wrote extensively about the Cornish Colony gardens, including "Aspet" ("The Gardens of Cornish", *Century Magazine*, v 72, #1, May, 1906, pp 3–19). She was the first garden editor for *The Ladies' Home Journal*, a novelist (*My Garden Doctor*, Doubleday, 1914), and founder of the Woman's National Garden Association and the Cactus and Succulent Society of America. For more on her life see Colby/Atkinson pp 181–183.
- 13 Annetta St. Gaudens was active throughout her life in the cause of peace and disarmament, as well as rights for women, and also the ravages of alcohol and prostitution. Her interest was passionate and active, with membership in groups such as the Women's International Peace Movement.
- 14 See footnote 9 above and DCL ML #4, Box #32 45. I am also indebted to the remembrance of Paul's lifelong friend Edwin Battison, Windsor, VT.
- 15 I have used the resources of a collection of over 600 glass plate negatives and photographic prints from the studio of Louis and Annetta St. Gaudens given by Margaret St. Gaudens and John Dryfhout to the Saint-Gaudens National Historic Site (Acc #5, 1978).
- 16 Both Paul and his mother wrote to each other about the loss. Paul struggled with his feelings of remorse for the suddenness of his father's death, and whether Louis might have brought on his own death by his proclivity to alcohol. Annetta writes a letter back telling him he must not blame his father, that he was the central focus in her life and a man that she really loved. Paul apparently never quite adjusted his emotions regarding his father's early death. (See DCL ML#4, Box # 86).
- 17 The play, written by Percy MacKaye, ("Sanctuary: A Bird Masque" New York: Frederick A. Stokes, 1914, with autochromes by Arnold).

Genthe and music by Frederick S. Converse), was first presented in Meriden, New Hampshire on September 12, 1913. What would have been only of local interest became a national story because of the presence of President Woodrow Wilson, who came because his wife was a patron, and his two daughters were participants. The play was presented across the country over one hundred times, bringing the message of conservation to a wide audience.

- 18 Arvia MacKaye Ege p 241. Her description of the play gives a wonderful immediate account of what it was actually like to be present.
- 19 The two sons of the painter Maxfield Parrish were life-long friends of Paul St. Gaudens. They shared boyhood adventures, and remained in correspondence throughout their lives. They carried on a lifelong interest in collecting guns and talking about girls.
- 20 The basic story is told by William Zorach in *Art is My Life*, New York: World Publishing Co., 1967, pp. 47–51. For more information see Virginia Colby and James Atkinson, *Footprints of the Past: Images of Cornish, New Hampshire and the Cornish Colony* (Concord: New Hampshire Historical Society, 1996) p172ff. I am also indebted to Daria Labinsky of Santa Fe, New Mexico for sharing information from her just-published biography of Frank Applegate.
- 21 See Labinsky. The papers of Frank Applegate are at the University of New Mexico Southwest Research Library.
- 22 William Zorach, *Art is My Life* p50–51.
- 23 See Christine I. Oaklander, "Clara Davidge's Madison Art Gallery: Sowing the Seed for the Armory Show", *Archives of American Art Journal*, 36,3–4, 1996, pp20–37.
- 24 I want to thank Laura Sundstrom at the Museum School Library for her assistance in my research. While there, Paul studied with Philip Leslie Hale (1865–1931) and Leslie Thompson (1880–1963). Other instructors with whom he may have studied included Frederick A. Bosley (1882–1942), William James (1882–1962), and Anson Cross (1862–1944). Hale was a pupil of J. Alden Weir and the Academie Julian. His father was Rev. Edward Everett Hale (1822–1909) author of "Man Without a Country" (1863). Leslie Thompson had studied with Edmund Tarbell. They formed a Boston community of Paris-trained artists. They were traditional artists who began the move away from classical art, but were not in the avant-garde like Applegate and Zorach. Paul had several encounters around 1920 with artists who had been to the Academie Julian. This may well have influenced him to go there himself. The school was known as a place of study for the human figure, and indeed, Paul, when he was there, filled several pages with sketches of the female nude. He clearly did not go there for a course of study, but probably spent no more than a day or two in the studio.
- 25 Naomi Rhodes Reno (1898–1986) was born in Lynn, Massachusetts and after training at the Museum of Fine Arts School with Philip Hale and others, she moved to Washington, DC where she made a name as a portrait painter. She eventually taught at the University of Iowa. Naomi Rhodes lived briefly in Florence, Italy in 1924, and may have even seen Paul on his European trip. They remained friendly for many years, with her visiting Cornish in the summers. At one time Naomi and Paul were engaged. Her great-nephew Michael Hanley of Derry, NH provided assistance in the writing of this section.
- 26 The correspondence of Annetta St. Gaudens preserved at the Dartmouth College Library, Dartmouth College, is full of references to her interest in social causes. Paul refers to it as well, often carrying on written debates back and forth in letters to and from his mother. Frank Applegate was also deeply concerned with issues such as poverty and the forces of good versus evil. Daria Labinsky discusses this in depth in her new biography of Frank Applegate.
- 27 Mayan art was becoming known in this period. During the 1920s celebrities, wealthy New York women, and newspaper reporters were exploring the emerging ruins in Mexico. Knowledge of this culture would have been "in the air." It is likely that Paul became interested in Mayan art while at Boston. Early discoveries were being published by two early anthropologists, Albert Tozzer and Herbert Spinden, both of whom were active at the Peabody Museum at Harvard. Spinden's book *A Study of Maya Art* was published in 1913, and a comparison of illustrations in it to the work of St. Gaudens shows that this was a source for much of what Paul did. There are numerous examples of Paul's work that are taken directly from the book, and others that were not copied but used as inspiration. Paul also used the red and black glazing common in Mayan pottery, and even the notion of a figural design set in the center of a plate with a dark border. In fact, several non-figurative patterns and designs are also taken from this source. He may well have met Spinden and Tozzer while a student, but there is a further connection, since both Spinden and Tozzer later visited Santa Fe, and would have known Applegate. A number of people have helped me with this research. I am especially indebted to Professor Kristaan Villela of Santa Fe, New Mexico. Paul may have known as well about the work of Sylvanus Griswold Morley (1883–1948) who was director of the Carnegie Archaeological Program in Mexico from 1914–1929, where he was responsible for restoring the site at Chichen Itza. His research was primarily in Mayan writing. As part of the Carnegie Institution, he would have been known to Homer Saint-Gaudens.
- 28 The letter from Faulkner is DCL ML #4, Box # 86 (dated November 7, 1921). The trip is known through Paul's correspondence and by the presence of drawings done in Europe. His mother Annetta accompanied him as well. The trip was made possible by an annuity of \$50,000 that had been left Paul by his father. There is a drawing in a private collection of Stephen Parrish dated 1922, done in Rome, which the young Paul has humorously labeled "Signor Frizzoni" referring to Stephen Parrish's beard. The Saint-Gaudens National Historic Site owns a sketchbook from this trip, with drawings of people and places seen in Italy, as well as notations of Pompeian and other pottery seen.
- 29 His work at the British Academy is unknown. The building and the archives burned in modern times, making it difficult to trace what Paul did at the site. It is interesting that he went to the British Academy, and not the American Academy, which had been founded through the efforts of his Uncle Augustus.
- 30 The exception is a rather beautiful description in his "Autobiography": "The most poignant sense of spiritual emotion I ever experienced was while watching and listening to a high mass at St. Peter's. It wasn't the chanting or the liturgy, but the sight of a nun standing nearby. Her face was the vision of the most utter serenity I have ever seen. I could have worshipped God in her—but not in the magnificent and solemn spectacle around us." (DCL Box # 85,32)
- 31 For a recent study of the Academie Julian see H. Barbara Weinberg, *The Lure of Paris, "The Academie Julian"*, (New York: Abbeville Press, 1991), pp221–262. In addition, Professor Gabriel Weisberg has recently studied the Academie, and described the setting and process of the school in a conversation with me. I am grateful for his assistance.
- 32 See Pat Johnston's essay for greater detail about the crucial importance of this training in North Carolina. Ms. Johnston discusses the role of Bachelier's associate, the potter Walter Benjamin Stephen (1875–1961). His outdoor kiln, and his wares are strikingly similar to the Orchard Kiln in Cornish. We are indebted to Ms. Johnston for her assistance in understanding the importance of this artist in the development of Paul's career.
- 33 He lived at 617 Knickerbocker Avenue. Annetta was living at 589 Halsey Street, a few blocks away. New York appears frequently in Paul's experience, but the specific dates are not yet clear. It is known that Paul was amongst the circle of *avant-garde* artists in the city, but he seems not to have fully adopted the emerging style of modernism. He spent time at the Beaux-Arts Institute of Design, as did his future wife Margaret. He exhibited with the New York Society of Craftsmen at the Art Center Building, and he exhibited at the Civic Club at 14 West 12th Street. An interesting side note is the presence of Herbert Spinden, the describer of Mayan art and ceramics, working at the Brooklyn Museum at this time. It is likely that Paul made contact with him, since he was working on a number of Mayan influenced pieces (many of which have sources in Spinden's book).

- 34 For a discussion of the importance of Charles Fergus Binns see Margaret Carney, et al., Charles Fergus Binns, *The Father of American Studio Ceramics*, (New York: Hudson Hills Press, 1998)
- 35 DCL Box #2,45
- 36 Alice Van Leer Carrick (Mrs. Prescott O. Skinner) "The Orchard Potteries" *Country Life*, January, 1926, pp48–50. The article is important because it gives an insight into Paul's thought and his surroundings. The photograph referred to is a theatrical pose with Paul dressed probably as a medieval workman in a kind of tunic with a heavy leather belt. He is shown in profile and holds up a cat sculpture. The author lived in Webster Cottage, Hanover, New Hampshire (now the Hanover Historical Society). She was a known author of stories and articles about the history and lore of New England.
- 37 DCL Box 3 (February 8, 1926) His cousin Homer responds in kind, noting the fancied similarity to the great screen idol. "Of course you and Rudolph Valentino enhance your exotic features with the cutest little sideburns in the world, so why not get photographed!"
- 38 The Fine Arts Building, at 811 West 7th Street in Los Angeles, was designed by Albert R. Walker and Percy A. Eisen, originally as a studio building for artists. In addition to the sculpture by Johnson, there is also a lobby decorated with tile murals of Architecture, Painting, Textile Arts and Ceramics by Ernest Batchelder, and other decorative pieces. The building opened in December, 1926, and Burt Johnson, who suffered a heart attack during the construction, was stricken a second time in March. The building has recently been restored by Barbara Levin Associates. I thank her for her assistance in writing this section.
- 39 See Archives of American Art, Smithsonian Institution, Washington, DC, "Papers of Alexander Archipenko" Microfilm Roll NA10. I also wish to thank Frances Archipenko Gray and Alexander Gray of the Archipenko Foundation in Woodstock, New York for their assistance. The dates are interesting also, since Paul claims to be an instructor in Woodstock in 1927, and most of the literature for the school is dated from the early 1930s. In fact the original studio for Archipenko was built in Woodstock in 1930. Paul was probably assisting in an earlier form of the school. The philosophy expressed by Archipenko is indicative of the trend of artists such as Applegate, Zorach and others to continue the reinvigoration of the handwork technique in art. As the world around them changed, artists of this mind-set were focusing on hand crafts as a return to earlier values of quality and individuality. The relationship is interesting, as it is another example of Paul near the center of the new European art movement of abstraction. He never fully adopted the style himself, but he did accept their emphasis on forging an individual style through direct hand work. What Archipenko was doing with "Arko" was exactly what Paul wanted for pottery himself, but he was less successful in his attempts to produce a similar pattern. "Arko" worked because the organization was set up to work with any group of artists, and in any place.
- 40 The Chappell School was at 1300 Logan Avenue in Denver. It was the home of Chappell who gave the building to the fledgling Denver Art Museum. It functioned from 1924–30 as an art school. Annetta came here to serve as head of the sculpture department, and Paul took the position of instructor for ceramics.
- 41 Ronnebeck appears again in the story, as he wrote a review of Willa Cather's book *Death Comes for the Archbishop*, in which the seemingly "Cubist" arrangement of the novel is seen in terms of the paintings of Frank Applegate. (See Polly P. Duryea *Paintings and Drawings in Willa Cather's Prose: A Catalogue Raisonné*, (University of Nebraska Ph.D. dissertation, 1993). (I am quoting here from the University of Nebraska website on Cather, April 19, 2001, listed as "Applegate, Guy Frank" (sic). The review is listed on the website as "Rocky Mountain News" Autumn, 1927, n.d., n.p. [Arnold 1927: 33]. Ronnebeck had attracted Georgia O'Keeffe, Marsden Hartley, and others to visit Denver. One of the other artists Paul met was Vance Kirkland who became a major modern artist in Colorado. Kirkland was on the faculty at the Chappell School, and later created the school of the Denver Art Museum at the Chappell House. He was a modernist painter and ceramist, and a friend of Paul St. Gaudens. I am indebted to Hugh Grant, Director of the Vance Kirkland Foundation for his assistance in bringing this fascinating connection to my attention.
- 42 Professor Kristaan Villela has pointed out the similarity of this image to photographs in Herbert Spinden's book *A Study of Maya Art* (1913). The round object above the snake is from a ball court at Chichuán, and is illustrated in Spinden's book. Another possible source is the book *The Plumed Serpent* written by D.H. Lawrence after his trip to Mexico where he was accompanied by Witter Bynner, and George and Juliette Rublee. The book was published in 1926, the year before Paul's sculpture. Lawrence had originally called the book *Quetzalcoatl* but the publisher thought that too difficult for the English-speaking audience. The original version of the book was only recently published. Witter Bynner's photographs of his trip with the Lawrences are now in the "Witter Bynner Photographs in the D.H. Lawrence Collection 1922–23", at the University of Nottingham (England), Manuscripts and Special Collections. The Cornish connection of Bynner and the Rublees may indicate that Paul could have known of the book. Bynner (1881–1968) was a poet who had lived in Cornish with Paul's cousin Homer and his wife Carlotta Saint-Gaudens. His translations of ancient Chinese poetry and the annual Poetry Prize in his name at the American Academy of Arts and Letters has made his place in the history of American literature.
- 43 "Denver Rocky Mountain News" 1926. The present whereabouts of this piece is unknown.
- 44 The visit to Cuba is described in DCL ML-4, Box # 85,4. The letter is undated except for the notation April 2, but because his wife Margaret is mentioned the date has to be after 1936. Paul and Margaret visited Havana, Trinidad, and found themselves out in the country with a boy they met on the street. They were headed for a local fiesta, but the bus broke down. He describes the landscape with miles of cane fields, palms and mountains. They saw very little pottery, mainly utilitarian objects. Another time he mentions a possible trip to Pinar del Río on the western shore of Cuba with his cousin Augustus Saint-Gaudens's wife's family the Cullins, but it seems to have not materialized. The visit to Bermuda was earlier, having occurred in 1933 (League of New Hampshire Craftsmen Archives, State Library NH). Paul hoped to establish a studio in Bermuda, writing to his mother about possible available sites (December 6, 1933).
- 45 See Colby/Atkinson, *Footprints of the Past*, p. 130–34.
- 46 The design for this plate comes almost directly from Figure 192 of Herbert Spinden's book *A Study of Maya Art* (Cambridge, MA: Peabody Museum, 1913). The image comes from a painted ceramic bowl found at Copán.
- 47 "Frank G. Applegate" *Indian Stories from the Pueblos*, (with an introduction by Witter Bynner). Applegate was a major figure in the revival of Native American and Spanish culture in New Mexico. The papers for Applegate are at the University of New Mexico.
- 48 DCL ML # 4, Box 88. Unknown Newspaper, "Family to Show Sculpture, Tiles Throughout Week".
- 49 Paul posed for the central figure, and a reclining male in his mother's monument "Salvation", (one copy of the polychrome terra cotta relief was made for the Washington, DC office of the Women's International League for Peace and Freedom. A second copy was in Cornish, NH. Both are now unlocated.) His own feeling about his mother's driving passion for social causes is expressed in his "Autobiography". He was tormented throughout his life by feelings of guilt for every human emotion he felt that seemed tainted with the evil his mother saw in sex and alcohol. Her strong possessiveness in relation to her son was comforting and exasperating to him.
- 50 St. Gaudens did not receive the commission, which went instead to the New York sculptor Joseph Pollia (1893–1954). Pollia, who was known for his war memorials, studied in Boston at the Museum of Fine Arts School with Bela Pratt, who had been an assistant of Augustus Saint-Gaudens. His monument, depicting a World War I soldier seated, speaking to a child, was unveiled in 1934, and still stands in Wheeler Memorial Park. The design was formulated by the chairman

- of the Monument Committee, Reverend Wallace Fiske. The intention was to develop a monument to the horrors of war and not to glorify it. The local veterans also wanted a monument that would not forget them. The complete story of the monument is found in John Bodner, (ed), *Bonds of Affection, Americans Define Their Patriotism* Princeton: Princeton University Press, 1996. See Chapter 7, David Glassberg and J. Michael Moore "Patriotism in Orange: The Memory of World War I in a Massachusetts Town", pp161–190. Paul St. Gaudens' design is illustrated on p 172, and discussed on pp 171–173. Although the design was rejected, a very similar draped figure was used on the title plaque on the front of the pedestal. Janice Lanou, Director of the Orange Library, and Carolyn Singer, Director of the Haverhill Massachusetts Historical Society provided information about the monument. The drawings for Paul's monument are currently in the collection of the Swarthmore College Peace Collection. Wendy Chmielewski, Curator brought these drawings to my attention.
- 51 Typed notation from the file of Paul St. Gaudens in the Archives of the Boston Society of Arts and Crafts, housed in the Boston Public Library, Fine Arts Division. One reviewer of Paul's application to be named as a Master Craftsman stated "while there were some attractive glazes the general effect is sombre and a bit drab. I think people are trying to cheer themselves up during this Depression by color and pottery lends itself so well to color that they choose those which have it instead of those that have not"
 - 52 "Pottery Ancient and Modern", *The Gazette*, Hanover, NH, November, 1930. Article found in Daniels Scrapbook, Archives of the Cornish NH Historical Society
 - 53 Paul St. Gaudens *Clay Craft*, (New York City: Camp Fire Outfitting Company, Book Number Seven of the Library of the Seven Crafts of the Camp Fire Girls, 1931). The book, although written for children, is a complete description of the artist's technique and philosophy. In it he illustrates and describes his brick beehive kiln (his own invention), and gives sources and references. I am particularly grateful to Debra Huwar of the Camp Fire Boys and Girls National Office for arranging the loan of this very rare book to the exhibition *Paul St. Gaudens (1900–1954) Ceramic Artist*, held at the Saint-Gaudens National Historic Site August 25 – October 31, 2001.
 - 54 The photograph is an autochrome. See Clifton Adams "New England's Wonderland", *National Geographic Magazine*, v LX, #3, September, 1931, p VII.
 - 55 My history of the League is drawn from Betty Steele "The League It's First Forty Years" published by the League of NH Craftsmen. The Archives of the League are at the State Library, Concord, NH. The files indicate the neatness and order of the proceeding, with each county and year separated. The letter is dated June 10, 1932.
 - 56 November 20, 1932.
 - 57 Andrew Saint-Gaudens (1851–1891) was the youngest brother of Augustus and Louis Saint-Gaudens. He was sent to France as a young man to receive training in the arts as well, and for a time was a painter of ceramics at Limoges. He did not stay in this field however, and was the only brother who chose to follow a different course. After his early death Augustus Saint-Gaudens became the legal guardian of his niece Marie Saint-Gaudens, who was a jewelry designer of some skill. Their influence on Paul is hard to assess, but it is important to note that his other uncle and cousin had some talent and interest in ceramics and the arts. Louis St. Gaudens, Paul's father, had also worked at Limoges as a young man, and maintained a friendship with three of Augustus Saint-Gaudens' close friends, the ceramist and enamellist Alfred Garnier (1848–aft 1913) the ceramist and painter Albert-Louis Damousse (1848–1926) who was director at Sevres, and the sculptor Paul Laurent Bion (1845–1897). Although little known in the United States, these were all innovative and very important European decorative artists.
 - 58 See Barbara Perry (ed) *American Ceramics, The Collection of the Everson Museum of Art*, (New York: Rizzoli, 1989).
 - 59 Noted in a letter from Elizabeth Hawkins to Annetta St. Gaudens, in the files of the State Library in Concord, New Hampshire.
 - 60 See Colby/Atkinson, *Footprints of the Past*, pp138–144. Paul designed the layout of the monument, and did the lettering. He incorporated a portrait medallion by his mother into the piece as well.
 - 61 Margaret Parry (1904–1992) a talented artist, textile and jewelry designer, has not been studied in the literature. See the Catalogue for a brief biography and illustrations of some of her work.
 - 62 He was the patient of Dr. Francis C. Wood Sr. (1901–1990) who was a well-known military physician who did important work with the study of angina in cardiac patients. Christopher Stanwood, Historic Reference Librarian of the College of Physicians of Philadelphia, Francis C. Wood Institute for the History of Medicine, provided biographical information about Dr. Wood.
 - 63 DCL ML#4, Box #82 "Courage My Friend, and Hope! The Teachings of Twenty Years of a "Fatal" Disorder". He states that the worst mistake is to remain negative in the face of a severe test. "Everyone has a bright lamp in his soul, but it clears away no darkness until it is lit." His worst enemy was his fear of the terminal illness. Although he was healthy much of the time, he focused on the bad times. "By clinging to the conviction that I was in a bad way and not long for this world I made life a general tribulation for myself- and others." He advises family to be loving and encouraging, friends to stay away from stories of others with the same disease, and the patient to work closely with the doctor. He notes that a better attitude can be formed if one remembers that the disease is not a curse, nor is it personal. "No evil power selects you for special calamity, and neither is it fate nor bad luck." The emotional effect of the disease on the patient will be mastered by activity. Paul found solace by working with others. By adjusting to his limitations, and making other people his prime concern, he felt that he could live with his disease.
 - 64 The frame for the piece was made by Elmer Bartlett, an itinerant artist and photographer, and a long-time neighbor in Cornish. Paul was pleased with the effect, but thought the frame should have been of simple wood. It is not certain whether this piece was part of the New Hampshire State Exhibit or the general art exhibition at the Fair. It is interesting to see that the catalogue is full of imagery based on African and other non-western cultural origins. This was a major theme for the exhibit and reflects the increased awareness of non-European cultures current at the time, and the general public perception linking these cultures to modernism. In this Paul was part of an artistic movement begun in Paris by Georges Braque and Pablo Picasso, who saw in these styles a direct depiction of form and emotion.
 - 65 The organizational papers are at Dartmouth College, Dartmouth College Library, Special Collections.
 - 66 Paul wrote to Professor Artemus Packard at Dartmouth. Packard wrote back on January 28, 1947 (DCL ML#4, Box 81). Paul proposed that he be given studio space in return for opening the studio to students.
 - 67 In his papers at Dartmouth are the *New Hampshire Mineral Resources Survey* of 1941, and T. R. Meyers' *New Hampshire Minerals and Mines*, 1941.
 - 68 DCL ML#4, Box 81.
 - 69 The articles, which were extracts from his book "Craft Pottery", were published in *Craft Horizons*. "Planning the Pot Shop" (winter, 1949, v 9, #4, pp 18–19), "Methods, Devices and Dodges" (spring, 1950, v10, #1, pp 24–25), "The Workshop-Mechanics of a Potter's Wheel" (autumn, 1951, v 11, # 3, pp 34–38), "The Workshop — Making a Power Driven Wheel" (May–June, 1952, v 12, # 3, pp 40–43), and "The Workshop — How to Make an Electric Kiln" (November–December, 1952, v12, # 6, pp 42–45).
 - 70 The article, dated October 26, 1950 is found in the archives of the Cornish Historical Society and comes from the Daniels Scrapbook at the Historical Society of Windsor, Vermont. The newspaper is not named.
 - 71 Paul St. Gaudens and Arthur R. Jackson *How to Mend China and Bric-a-Brac as a hobby as a business*, (Boston: Charles T. Branford Co., 1953).



Paul St. Gaudens in the studio, preparing a demonstration of wheel throwing technique, ca. 1940.
Archival Photograph, SCNHS, Photo by L.M.A. Roy, Henniker, NH

Paul St. Gaudens and the Emerging Studio Pottery Movement

Ulysses Grant Dietz

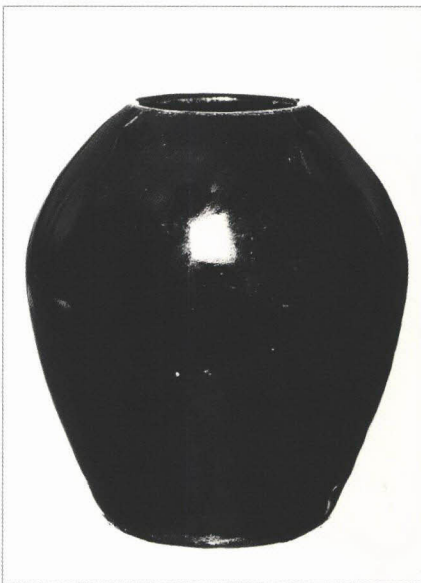
On March 28, 1924, Alice W. Kendall, assistant to John Cotton Dana, founding director of The Newark Museum, wrote to Mrs. Louis St. Gaudens in Brooklyn, New York, asking if she and her son would be interested in lending a group of their pottery for an exhibition opening on *April fourth or fifth*. Miss Kendall had seen the St. Gaudens' work at the Art Center in New York, and specifically asked that a blue and white jar, numbered 251, be held for the Museum. Apparently, this short notice didn't phase either of the St. Gaudens, and on March 31 Paul St. Gaudens replied to Miss Kendall, suggesting a group of "two dozen" pieces that were about to come back from other exhibitions. Promptly on April third, the Museum received a shipment of twenty-five pieces of pottery, nine by Annetta, fifteen by her son, Paul, and a small terra cotta sculpture by her late husband, Louis. On the sixth of May, Paul sent another small parcel of five pieces, two more by him and an ambitious piece with sculptural handles by his mother. Additionally, he included two pieces by a friend and mentor, Oscar Louis Bachelder, who ran the Omar Khayyam Pottery in Candler, North Carolina. Paul wanted these to be added to the exhibit in Newark for the last two weeks of its run, which ended on May 20.

The Newark Museum ultimately purchased three pieces from the exhibition—but not the one Miss Kendall had initially requested from the New York display, which was a piece by Annetta. Instead they bought three different shapes made by the twenty-four-year-old Paul: a bowl with a flaring rim for \$5, a broad baluster-shaped vase for \$10, and a globular vase with a short bottle neck for \$6. All three pieces were glazed in dripping layers of soft blue and green over white. They were also among the least expensive of the pieces lent by the St. Gaudens, which ranged upwards in price to fifteen, eighteen, twenty-five and forty dollars. In addition,

Newark purchased one of the Oscar Bachelder pieces—a small ovoid vase glazed in shiny black Albany slip, which was listed as thirty dollars, but for which the museum only paid five.

These were the final purchases of modern ceramics that The Newark Museum would make before halting its exhibition schedule in June of 1924 to begin the process of packing up its collections. A new museum building, gift of Newark department store owner Louis Bamberger, was under construction two blocks away, and would eventually open in March of 1926. The display of St. Gaudens pottery marked the end of the first, and seminal phase of The Newark Museum's history as a collector of modern design, and specifically of modern pottery and porcelain. Previous to the St. Gaudens exhibit, which was (sort of) the museum's first "one man" show of modern pottery, Newark had hosted two other important ceramics exhibitions. The first, in 1910, the year after its founding, was simply called "Modern American Pottery," and had included many of famous names in the American Art Pottery world, as well as a large selection of the new porcelains made by Walter Scott Lenox's Lenox China. The second, in 1915, was called "The Clay Products of New Jersey," and had covered the entire range of New Jersey's rich history as a ceramic center, from the seventeenth century to the modern industrial world. Two other exhibitions had also brought contemporary art ceramics into the collection: the two Modern German Applied Arts exhibitions, each including hundreds of objects, in 1912 and again in 1923. Thus, by the time Annetta and Paul St. Gaudens were invited to show their work the Museum Rooms at the Newark Free Public Library, the fledgling institution was well established as a venue for the exhibition of ceramics of all kinds.

The three pieces acquired by The Newark Museum from



Vase with black Albany slip glaze, ca. 1924, 4¹/₈" H.
By Oscar Louis Bachelder, Candler, North Carolina.
Purchased by The Newark Museum in 1924 directly
from the artist (24.200)



The Newark Museum's main exhibition gallery in the Newark Free Public Library, 1922. The material on view is
part of the "Modern German Applied Arts" exhibition, including German and Austrian ceramics.
Newark Museum Archives

Paul St. Gaudens in 1924 were emblematic of the state of the young studio pottery movement in America in the early 1920s. When Paul St. Gaudens was born in 1900, the American art pottery movement was well underway, its Victorian roots dating back to the late 1870s. Paul grew up, surrounded by a highly artistic, progressive family, as the art pottery movement reached its greatest flowering. He reached his maturity as art potteries were beginning to lose their luster—both for aesthetic and for economic reasons—and at a time when romantic notions of cooperative pottery making were giving way to individual potters trying to establish themselves as artists and teachers. But Paul was, on the other hand, trained by champions of the art pottery movement, and thus was witness and participant in the dramatic transformation that American ceramics made between the 1910s and the 1940s.

St. Gaudens learned pottery making from his first mentor, Frank Applegate, as a teenager near Cornish, New Hampshire, where he had lived most of his life. Although he formally studied painting and drawing at the Museum of Fine Arts School in Boston, he must have continued his pottery experiments, because he was elected a Craftsman by the prestigious Boston Society of Arts & Crafts in 1921. With this he joined the ranks of illustrious art pottery figures such as William Hill Fulper, who had created the Fulper Vasecraft line in 1911, and Arthur E. Baggs, founder of the Marblehead Pottery. Indeed, the years just before the show at Newark were jam-packed: 1921 saw the establishment of the Orchard Kilns Pottery with his mother in Cornish, as well as the beginning of a round of study with Frank Applegate at the Trenton School of Industrial Arts, for whom he had created a ceramics program. Paul must have studied in the winter and potted in the summer, for Cornish was his family's summer

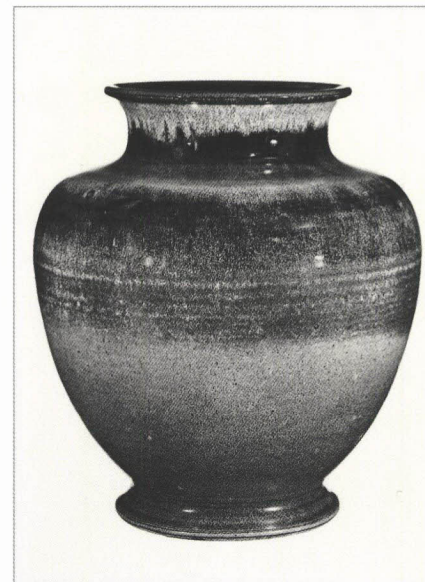
paradise; but it really looks as if he managed to make pots wherever he was. His pieces in Newark are signed to show that they were made on Knickerbocker Street in Brooklyn, and not in Cornish. In 1922 he showed four pieces of his pottery at the Society of Independent Artists in New York, probably coincident with a stint studying with Alexander Archipenko at the Ecole Archipenko. That same year he traveled abroad to study ceramics in France, Italy and England. In 1923–24, after finishing his time with Applegate, he worked with Oscar Bachelder in his secluded Omar Khayyam Pottery in rural North Carolina. 1924 brought him back to New York, and to his brief but productive sojourn with his mother on Knickerbocker Street in Brooklyn. He clearly took advantage of this time to get himself noticed and exhibited in the influential galleries in New York. Aside from the Society of Independent Artists, where he showed again in 1924, Paul became a member of the New York Society of Craftsmen (a.k.a. the New York Society of Arts & Crafts) and also of The Potter's Shop on Madison Avenue, both of them high-end outlets for studio potters.

In 1925 The Newark Museum once again contacted Paul—this time directly and not through his mother. They were seeking out contemporary potters, and trying to relocate some of the potters they had shown in the 1910–11 exhibition. They hoped to have Paul and his mother lend again. For this 1926 exhibition the Museum eventually purchased pieces by Charles Binns, Adelaide Robineau, and Mary Chase Perry Stratton (of Pewabic Pottery fame) at the various galleries in New York where Paul and his mother showed. However, the St. Gaudens' pottery was too much in demand to locate any pieces for the opening exhibition of the new Newark Museum building in 1926.

In a letter to the Museum of December 18, 1925 (written



Four pieces of pottery by Paul St. Gaudens, all from Brooklyn, 1924. All but the vase with the winged figural handles were purchased directly from the artist by The Newark Museum in 1924. L to R: 4 1/2" H (24.197), 9" H (78.120), 6 1/2" H (24.198), 5 1/4" H (24.199)

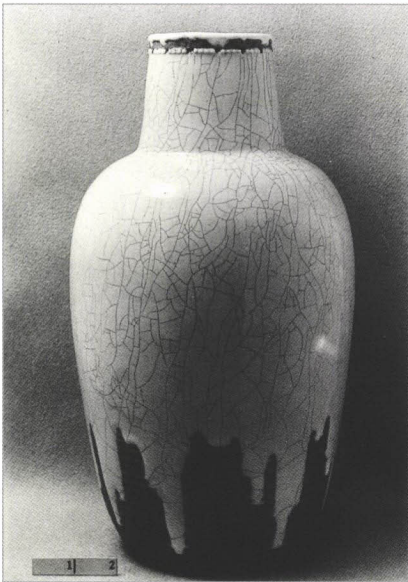


Vase with blue, brown, green and black mottled glaze, 1924, 10 1/4" H. By Charles Fergus Binns, Alfred, New York, Purchase by The Newark Museum for \$75 in 1926 from the Pottery Shop in New York City. (26.20)

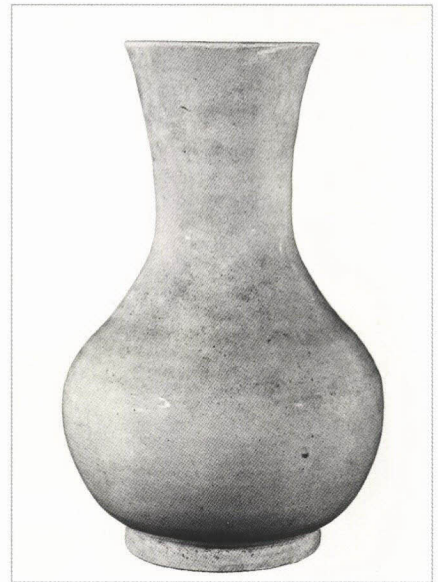
from his grandparents' house in Claremont, California), Paul described himself as an "artist-potter." It is interesting to note his description of the work of the Orchard Kilns Pottery, where "each piece is made by hand by the artist from the raw clay to the finished work. Shapes wheel-turned. Vases, bowls, garden pottery and plates, decorated in color, scrafitto (sic) modeling or plain glaze." Paul's emphasis on the hand-made quality of his pottery is in fact indicative of the newly predominant ethos among artist potters in the waning years of the art pottery movement. Without question there were such artist potters of an earlier generation, who made it a point to produce their own pots from start to finish. William Joseph Walley (1852–1919), of West Sterling, Massachusetts, was producing his pottery this way in 1913, when The Newark Museum purchased an example at the Boston Society of Arts & Crafts. Likewise, Adelaide Robineau, the most famous woman potter of her generation, also prided herself on being the start-to-finish maker of her own wares. This single-maker mentality ran in direct contrast to the standard format established by the art pottery movement in the late nineteenth century, and still prevalent during Paul St. Gaudens' youth. In virtually every art pottery, from William Grueby's shop in Boston to the academic pottery at Sophie Newcomb College in New Orleans, there was a distinct division of labor that was deeply rooted in Victorian notions of gender and class. In these settings, all of the "heavy" work—such as the actual potting and the firing of wares—was carried out by technicians, invariably men. More "genteel" aspects of the work were carried out by "artists," who could be either male or female. In some cases, such as at Newcomb or the Rookwood Pottery in Cincinnati, the artists painted, modeled, and carved their own designs on the pieces. In others, such as at Grueby, and possibly Marblehead, female decora-

tors applied other (usually male) artists' designs to the blank vessels. In the nineteenth and early twentieth century, this division of labor maintained a sort of quaint chivalry in its desire to spare women the most difficult and dirty parts of pottery making. In some specific cases, such as the "Saturday Evening Girls" of the Paul Revere Pottery in Boston, this division of labor was aimed at lifting immigrant women out of the grim working-class realities of the factory. It is well documented how frustrated the women at Newcomb were at not having any control over their own work. Inevitably, any artist working in such an art pottery establishment must have become frustrated at the limitations necessarily placed on his or her creative freedom.

The other important distinction to draw here is the one between pottery-as-art and pottery-as-product. William Walley, mentioned above, was born and raised in the pottery factories of East Liverpool, Ohio (which vied with Trenton, New Jersey, for the title of "Staffordshire of the New World"). He had worked in the vast commercial Minton works in England before returning the United States in 1873, no doubt thoroughly disgusted with commercial ceramic production. Paul's friend and teacher Oscar Bachelder was himself the child of a factory potter—at the Bennington works in Vermont—and had worked in factories before escaping to the Carolina hills. The art pottery movement in America had initially arisen to provide an antidote to the supposed moral and aesthetic poverty of commercial pottery production. But its ultimate failure as a movement was the continuing need to produce a product that the public would buy, and hence turn a profit for the company. The artist-potter, or studio pottery movement, arose in turn in rejection of the lofty commercialism and feudal paternalism of the art pottery world. Where Frank Applegate taught, at the



1926 photograph of a vase with white crackled glaze, 1924, 12 1/4" H. By Adelaide Alsop Robineau, Syracuse, New York, Purchased by The Newark Museum for \$70 in 1926 from the Pottery Shop in New York City. (26.18)



Vase with orange glaze, 1925, 9" H. By Mary Chase Perry Stratton, Detroit, Michigan. Purchased by The Newark Museum for \$18 in 1926 from the New York Society of Arts and Crafts. (26.9)

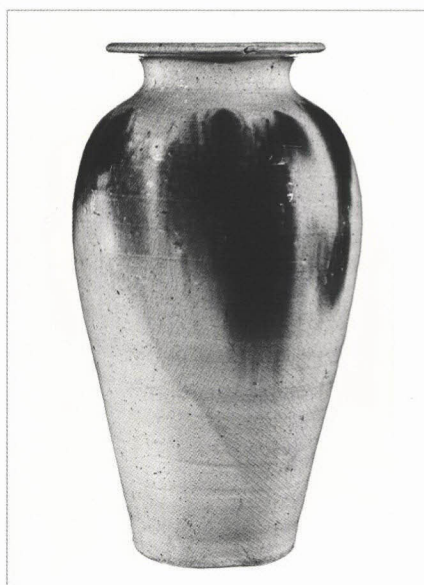
Trenton School of Industrial Arts, the goal was most likely to train young people to enter Trenton's ceramic industry. But during Paul St. Gaudens' study there, the predominantly artistic side of being a potter must have been part of the school's philosophy and curriculum. If Applegate in Trenton was St. Gaudens' technical mentor, Oscar Bachelder, in the wild back country of Candler, must have been his spiritual mentor.

A good deal has been written about the aesthetic conservatism of the 1920s and 30s in American pottery. Certainly the collection of studio wares from this period in The Newark Museum underscores this reality. However, beneath the seeming lack of adventurousness in this period lies a deep spiritual yearning: a desire to get back to the basics of pottery, to a time before either the mechanical sameness of industrial ceramics or the glossy commercialism of art pottery had had its influence on clay working. Paul wrote in 1926 that "pottery is a craft that can be raised to the level of an art, and is a legitimate means of artistic expression, which can be freed from the stigma of quantity production by returning to the old crude hand methods of production." On the surface, this seems to be a reiteration of the same notions propounded by art pottery promoters in the 1880s. However, there is an important, if subtle, philosophical difference. The Arts and Crafts movement was about making pottery *artistic*; the artist-potter movement was about making it *art*.

By 1910, as Garth Clark has written, the foundation for modern ceramics had been laid in America. There were schools that taught ceramic art, publications that promoted it, and all sorts of societies through which a potter could exhibit. Charles Fergus Binns, founding professor at the School of Clayworking and Ceramics at Alfred University, was a key figure. Binns was brought to the United States

expressly to set up the academic program at Alfred. Indeed, Paul St. Gaudens studied with him in 1926 (and from that time on added teaching ceramics to his repertoire of activities). Binns also embodied the prevailing ethos of the early studio era—perhaps learned from the English art pottery world, or perhaps driven by some internal quest to raise pottery to the level of an art by purely technical means. The "perfect pot" was the catchword for early studio potters such as Binns and Robineau. Glazes were increasingly controllable, based on new kiln technology and glaze chemistry. Virtuoso throwing, finely tuned to create vessels with pristine outlines and thin walls, became an end in itself. By this route of nearly obsessive perfection, a potter could become an artist. Garth Clark has commented that American potters were "reluctant to leave the safety of these disciplines and take on aesthetic risk and invention."

There is no question that an orientalized historicism dominated the shapes and even the glazes of studio pottery in the 1920s and 1930s. It is also pretty clear that most studio potters in the 1920s were not interested in the growing modernist movement in other areas of art. While this is usually characterized as a negative thing by today's scholars, the result of which is that studio pottery of this period is dull and uninventive, I would question that position. It seems to me that the period during which Paul St. Gaudens came of age as a studio potter was an age of reinvention, both technical and spiritual, for potters and indeed for most designers in America. America was, aesthetically, a profoundly conservative nation. Seeking the new by redefining the past was an established and time-honored artistic route. Art historians have made much of the fact that President Hoover declined an invitation for the United States to exhibit at the celebrated world's fair in Paris in 1925 (the exhibition from which the



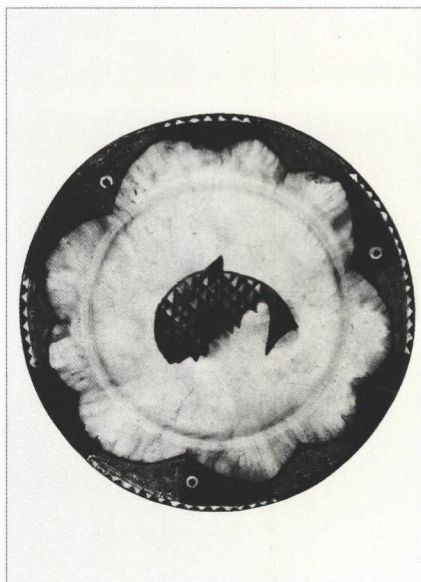
*Vase with yellow glaze splashed with blue, ca. 1926,
11 1/2" H. By Auman Pottery, Seagrove, North
Carolina. Purchased by The Newark Museum in
1927 at the Claycrafters Shop in New York City.
(27.334)*

term "Art Deco" was coined) because he felt that, as a nation, we had no modern style. This has always been pointed to as proof that there was no "good" modern design in America before the late 1920s. The truth is that there was a great deal of wonderful modern design in America—it just didn't *look* modern in the eyes of the late twentieth-century, and thus has been dismissed by scholars, collectors and curators. However, the conservative modernism of the world in which Paul St. Gaudens was raised produced a vast body of decorative arts and architecture that is as distinctive of its era as anything produced at any time in human history—and that includes studio pottery.

St. Gaudens studied with such a wide and varied range of significant ceramic personalities in his youth, that he undoubtedly knew as much as any young potter of his generation about what points of view were out there. Also having studied with Alexander Archipenko, he certainly knew what modern art was, or could be. And yet St. Gaudens' own pottery fits exactly into the range of studio ceramics being produced in the United States, and even in Europe, during the 1920s and 1930s.

The three pieces that The Newark Museum purchased from Paul St. Gaudens in 1924 are all self-consciously hand made. Their glazes are obviously hand-applied, and allowed to flow where they might under the influence of the kiln's heat. They are also all extremely conservative, "classic" forms, each of them echoing in some way Asian shapes. John Dryfhout has commented that St. Gaudens "seems to have preferred the simple, bold and rather crude, severe lines of ceramics found in the archaic Korean, Chinese, Persian and Etruscan wares." This is absolutely typical of the training Paul would have had under Applegate and Bachelder, and typical of what the pioneer studio potters of the previous decades

were doing. The use of the word "crude" is not meant to imply sloppy craftsmanship, but *primitive*, which is to say pre-industrial. William J. Walley was probably working from Korean (or other "archaic" Asian) models in the 1910s. Oscar Bachelder's presence in North Carolina is telling in this regard, because that state was, in the 1920s and 30s, a paradise for potters searching for their "crude" roots. Other North Carolina names that would become legendary in local ceramic lore are the Busbees of Jugtown, W. B. Stephen of Pisgah Forest, and the Auman family's pottery in Seagrove. Each of these places used traditional "folk" potters, who worked with a kick wheel (i.e. not electric powered), and worked in traditional non-industrial way. All three of these commercial art potteries also share the consistent use of archaic forms, sometimes drawn loosely from American historical utility wares, such as salt-glazed stonewares and lead-glazed redwares; but also shapes clearly modeled on old Asian forms. One of the icons of the Jugtown pottery in the 1930s was the so-called "Han Jar," modeled after ancient Chinese bronze forms, and covered with splendid red or turquoise glazes. Starting in 1922, Charlie Auman, of Seagrove, North Carolina, produced a wide range of hand-turned stonewares, which were sold in their own Clay Crafters shop in Manhattan. The most ambitious of these were classical Chinese-form baluster jars with wide rims, covered in bright yellow glazes splashed with blue. The Bybee Pottery, in Lexington, Kentucky, also used traditional country "turners" to produce its pots. A large, high-shouldered vase with a deep amethyst glaze by Bybee was purchased by The Newark Museum in 1927 from F. J. Gould's "Arts & Crafts Shop" in East Orange, New Jersey. Oscar Bachelder himself favored simple, old-fashioned glazes, including the shiny black Albany slip that was featured on



"Indian Fish Plate", with yellow and black glaze, ca. 1930, 9 1/2" D. By the Innwood Pottery Studios, New York City. Purchased by The Newark Museum in 1930 for \$50 directly from the pottery. (30.163)

colonial crockery.

Other more exotic influences touched Paul St. Gaudens' work in the 1920s and 30s. He incorporates Mayan, Persian and even African motifs in his work. All of these influences were widely felt in decorative arts and design in this period, in addition to the Egyptian craze brought on by the opening of King Tut's Tomb in 1923. A few art potteries had experimented with lines of "Indian" wares, such as the Clifton Art Pottery of Newark, in the 1910s. Clifton's line consisted of unglazed red and buff earthenwares, decorated with designs based on archaeological native pottery. Closer to St. Gaudens' period, the Innwood Pottery in the northern tip of Manhattan, produced vessels in the late 1920s that emulated archaeological finds of Iroquois pottery, or were inspired by Indian patterns. Ellen Cushing, a Boston potter, and a fellow Master Craftsman of the Society of Arts & Crafts there (Paul was made a Master Craftsman in 1930), was making Persian-inspired ceramics in the mid-1920s, as was George Francis Frederick, who taught at the Trenton School of Industrial Arts after Frank Applegate. American sculptor Hunt Diederich spent time in the Moroccan city of Fez, and produced a well-known line of large decorated plates and bowls inspired by ancient Near-Eastern majolica. Europeans as well were caught up in this trend, including Paul Dressler, a well-known German potter of the 1920s. One of the more ambitious pieces showing Persian influence of this period is a large charger, made at the cooperative Greenwich House Pottery in New York City by Lucille Villalon in 1925. Beneath a jewel-like turquoise glaze a frieze of prancing gazelles is topped by a vigorously striped border. The turquoise glaze on the Villalon charger is also typical of the 1920s. The color, surely inspired by Egyptian faience by way of King Tut, becomes a keynote of mid-1920s ceramics. Other potters work-

ing with the Greenwich House Pottery in New York were using it, and Leon Volkmar, at the Durant Kilns in Bedford Village, New York, was also paying this homage to Egypt. Interestingly, Volkmar uses his crackled turquoise faience glaze on vessels that have much of the archaic "hand turned" feel of the North Carolina pottery, as well as on objects clearly inspired by Ming and earlier Chinese porcelains. Leon Volkmar had run an art pottery in Metuchen, New Jersey, with his father, Charles, who in turn had worked as a decorator in art potteries in France before returning to the United States in the 1880s. Leon's creation of the Durant Kilns was his own going "back to the old ways," and undoubtedly reflected a growing disaffection with the commercial tendencies of the art pottery model. Even the venerable Rookwood Pottery in Cincinnati produced a line of simple, oxblood glazed vases which were very costly in the 1920s. Simple in form and rich in color, these pieces were sold for prices as high as their artist-decorated wares. Guy Cowan, at his semi-commercial pottery outside of Cleveland, introduced a brilliant crackled turquoise glaze called "Egyptian Blue" in the late 1920s, and used it on sculptural vessels inspired by Chinese forms.

The two most famous American studio potters of the 1920s, Charles Fergus Binns (1857–1934) and Adelaide Alsop Robineau (1865–1929), were both of a generation slightly older than Paul St. Gaudens' parents—as was Oscar Bachelder. Their work of the mid-1920s exemplifies the conservative, Asian-inspired aesthetic that is also seen in St. Gaudens' pottery. There is no trace of the Victorian art pottery world in which they grew up, nor even much of the arts and crafts aesthetic in which they flourished. The two pieces by these masters that were acquired by Newark in 1926 are both spare, clean, and simple. The Binns vase in particular,



Persian-style bowl with mauve and grey decoration, ca. 1925, 7¹/₈" D. By Ellen W. Cushing, Boston, Massachusetts.
Purchase by The Newark Museum in 1926 for \$9, from the Society of Arts and Crafts in Boston. (26.12)

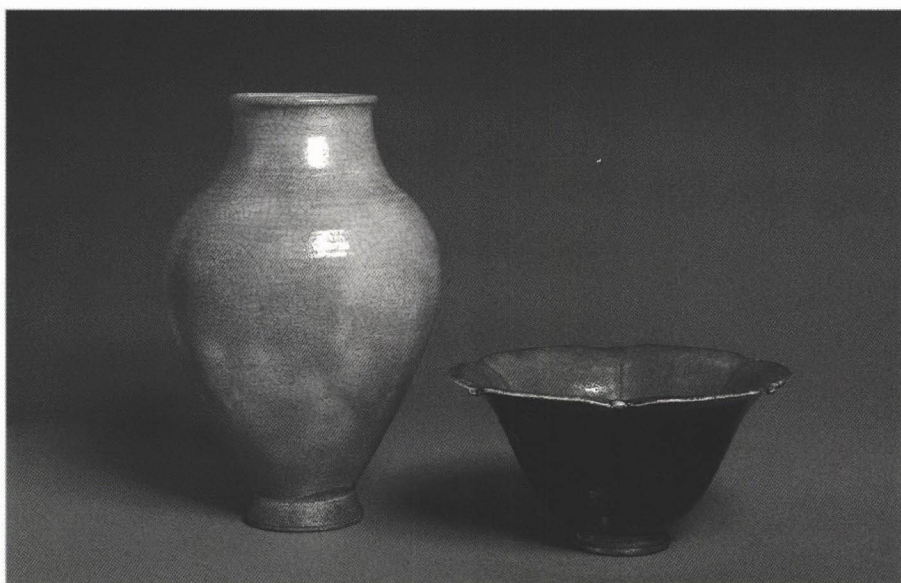
with its subtly-shaded blue, brown and green glazes, evokes the similarly shaded glazes used by St. Gaudens. The Museum's Robineau piece is covered in a bright opaque white, carefully crackled to evoke ancient Chinese wares. It relates closely to the thick white glaze used on St. Gaudens' little blue and white bottle from 1924. Here, Robineau's legendary (if somewhat obsessive) use of a needle to carve her porcelain vessels is confined to some beading around the neck, and—startlingly—the carved rings that suggest finger-marks of hand-turned pottery. What most closely ties these pieces aesthetically is the sense of serene sparseness they all share—a sparseness seen also in the work of Leon Volkmar, and other potters of the period, including French studio potters such as Emile Decoeur. Although all of these pieces can be seen as conservative, *they are not, in fact, remotely old-fashioned*. Every one of them would have been quite at home in the most up to date French interior shown at the 1925 Paris *Exposition des art décoratifs*.

What is important to point out in all of these cases—and something largely ignored by standard studies of art pottery and studio pottery—is the *attitude* of the artist-potters such as Bachelder and St. Gaudens, Volkmar, Binns and Robineau. These pots were, in the eyes of their makers, *art*. Even more importantly, in spite of all the reverential homage to ancient Asian prototypes they seem to exhibit, they were also *modern* art. Nothing exactly like them existed in the American world before early twentieth century. Few American potters had discovered this kind of zen-like focus on craft and form and glaze before World War I (1914–1918). For all their conservatism, these pots are, in the broader scheme of American art pottery, innovative and “new.” By self-consciously stripping away decoration and by distilling the pottery's essential character, potters of the 1920s were, in Paul's words,

going back “to the old ways” and thus liberating themselves from the canon established by the art pottery world in the 1890s. These elegant, “perfect” pots of the 1920s are as much an aesthetic icon of their time as the Empire State Building or the Chrysler Airflow would be a decade later. In much the same way, architectural historians dismiss the Colonial and Tudor houses of the 1920s suburbs as inconsequential—even though they are without question the most influential architectural models of the entire twentieth century in terms of American life. Modern does not need to be modernistic, and undoubtedly Paul St. Gaudens and his ceramic peers felt this to be so. There is no question that John Cotton Dana, founder of The Newark Museum, felt this way and collected accordingly.

To dismiss the early studio pottery of the 1920s as uninventive and retrograde is to miss the point entirely. Two great icons of a later generation of studio potters, England's Bernard Leach (1887–1979) and Japan's Shoji Hamada (1894–1978), were themselves products of the 1920s studio pottery movement. But neither Leach nor Hamada were doing anything in the 1920s that Jugtown, Auman, Bybee, Bachelder or St. Gaudens weren't doing as well. Perhaps Leach's study in Japan, and his close friendship with Hamada have given his work a kind of intellectual authenticity; but the underlying values of traditional craft practice and time-honored aesthetics is virtually indistinguishable.

Paul's pottery was, of course, far more varied than the three pieces purchased by Newark in 1924. As noted earlier, there were several vessels with sculpted elements by Annetta in the 1924 loan. A period photograph from the mid-1930s shows that he was still producing traditional turned vessels, along with painted plates and vases with modeled surface relief. In 1978 the Museum purchased a far more exotic and ambitious



Archaic Asian forms with turquoise and purple glazes, ca. 1925. By Leon Volkmar of the Durant Kilns, Bedford Village, New York. Purchased by The Newark Museum in 1926 from Arden Studios in New York City, for \$187.50 for the vase, and \$40 for the bowl. (26.13, 26.15)

vase with sculpted handles that appear to be gorgon-like female figures—half-naked, half-human, with taloned feet and outstretched wings wrapped around the rim of the pot. With its elegantly plain baluster form, and mottled grey glaze, allowing the red clay body to show through, this piece recalls a classic piece of early Jugtown. However, the sculpted handles are quite remarkable for the period, and probably put this piece beyond the pale for buyers (such as the Museum) who were deeply committed to the conservative “good taste” ideals with which St. Gaudens himself had been inculcated. In the 1924 Newark exhibition, there were two pieces by Annetta that were described as having “nymph handles.” Although the figures on Newark’s two-handled jar are far more fierce looking than the word nymph would suggest, there are other images of pieces by Annetta and Paul with similar sculptural handles. John Dryfhout has suggested that Annetta modeled the sculptural handles for such pieces, but that their signatures would appear together on such pieces. Newark’s jar bears only Paul’s signature, as well as the Brooklyn inscription. Perhaps the added aggressiveness of these gorgon-like creatures is something uniquely Paul’s. The appearance of sculptural nude male and female figures in art pottery certainly dates to the turn of the century. France’s Clément Massier used such a figure in 1900, while Artus Van Brigghe produced two celebrated figural vases, called “Lorelei” and “Despondency,” in the years on either side of 1900.

While something of this appears to linger in Annetta’s “nymph” handles, there is nothing of the Art Nouveau in St. Gaudens’ figures. They are crude, visceral, and archaic in their power, despite their small scale.

Paul St. Gaudens died in middle-life in 1954, and thus never was able to play a real part in the ongoing evolution of the studio pottery movement after World War II. His later writings seem to have focused largely on “how-to” issues for the in-home craft potter, and it appears that his work remained stylistically true to the “back to basics” aesthetic and techniques he developed under Applegate and Bachelder in the 1920s. Thus his work remains as a snapshot of a moment in time in ceramic history, a monument to the dividing generation of ceramic artists, who began the century as art potters and ended the century as artists. Like most of the potters of his generation, both in America and abroad, Paul St. Gaudens saw the inherent moral and aesthetic value of hand-made pottery in a world increasingly run by machine. On the other hand, as did many of his peers, he seems to have consciously rejected superficial “modernity” in his ceramic art in favor of a desire to dig more deeply into the nature of his medium, and to pay homage to the roots of one of humankind’s most ancient crafts.

Ulysses Grant Dietz is Curator of Decorative Arts, The Newark Museum

Notes

1. Accession numbers 24.197-24.200; object files, Registrar's Office, The Newark Museum.
2. Letter from Paul St. Gaudens to Alice W. Kendall, December 18, 1925, Newark Museum object files.
3. See Ulysses G. Dietz, "Art Pottery 1880-1920" in *American Ceramics, The Collection of the Everson Museum of Art* (Syracuse and New York: Rizzoli and the Everson Museum, 1989), pp. 59-67, for a discussion of this at greater length.
4. Jessie Poesch, *Newcomb Pottery, An Enterprise for Southern Women, 1895-1940* (Exton, PA: Schiffer Publishing Ltd., 1984).
5. See Ulysses G. Dietz, *The Newark Museum Collection of American Art Pottery*, (Newark: The Newark Museum, 1984), page 122.
6. John H. Dryfhout, "Paul St. Gaudens and the Orchard Kiln Pottery," typescript at the Saint-Gaudens National Historic Site.
7. Garth Clark, *American Ceramics, 1876 to the Present*, (New York: Abbeville Press, 1987), p. 57.
8. For a full discussion of this, see T. J. Jackson Lears, *No Place of Grace: Antimodernism and the Transformation of American Culture 1880-1920* (Place, Publisher, Date?)
9. Dryfhout, op. cit.
10. An example with a red glaze is in The Newark Museum, accession number 84.341.
11. An example purchased by The Newark Museum in 1927 is accession number 27.334.
12. Accession number 27.283.
13. The so-called "Innwood Jar" purchased by the Museum in 1930 (30.144) was accompanied by the "Indian Fish Plate" acquired the same year for \$50 (30.163).
14. The Museum purchased a bowl by Cushing in 1926, from the Society of Arts & Crafts in Boston (26.12), and a small plate by Frederick in 1927 (27.801) from the Woodstock (Vermont) Craft Shop.
15. A large bowl, painted with a stylized design of St. George and the Dragon in 1925, was purchased by the Museum in 1991 (91.28).
16. A Persian-style bowl by Dressler was acquired by the Museum from the second Modern German Applied Arts exhibition of 1923 (23.245).
17. Purchased by the Museum in 1926 for \$80 (26.19).
18. Specifically, pieces by Josephine Jewett (26.16) and Mary Lewis (16.17) purchased from Greenwich House by the Museum in 1926; and two vases by Leon Volkmar purchased in the same year (26.13 and 26.14).
19. The Newark Museum purchased, for \$20, an oxblood porcelain vase by Rookwood from L. Bamberger & Co. in Newark in 1929 (29.1356).
20. A vase of this type, with a fantastic Chinese bird and the "Egyptian Blue" glaze, was acquired by the Museum in 1983 (83.60). Cowan did in fact sell pieces to Newark for the 1926 exhibition, but these were later deaccessioned.
21. Two examples purchased by the Museum in 1929 (29.1365 and 29.1366).
22. From John H. Dryfhout, op cit.
23. Accession number 78.120, see *The Newark Museum Collection of American Art Pottery*, op. cit, page 112.
24. An iridescent glazed jardiniere, dated 1900, in The Newark Museum Collection, accession number 99.17.



Paul Saint-Gaudens and Oscar Louis Bachelder, Candler, North Carolina, 1923.
Dartmouth College Library

Paul St. Gaudens at the Omar Khayyam Pottery

Pat H. Johnston

In the peaceful years of the early 1920's the countryside near Asheville, North Carolina, was sleepy and serene.¹ The pace of life moved slowly. Days were filled with hard work and simple pleasures. An elderly potter, weary from a lifetime of itinerant work, had arrived a decade earlier (1911), later established a pottery (by 1915), realized success and finally found a permanent home.

The potter, Oscar Louis Bachelder,² acquired great skill from years of working in a great variety of pottery establishments. He received a valuable legacy of pottery knowledge and techniques from his family. Oscar experienced all aspects of working with clay and managing a business in the Wisconsin pottery of his father. The Bachelders were earthenware potters in New Hampshire in the early eighteen hundreds, and later cobalt decorated stoneware potters in Wisconsin by the mid eighteen hundreds. After settling in western North Carolina, Oscar, the third generation, moved from producing utilitarian vessels to what he called "the artistic side of clay work." He sought to produce more visually pleasing items. The need for utilitarian ware slowly decreased and the demand for art ware grew. However, it seems apparent that art ware had long been a part of Bachelder's output, even if limited. It is likely that he would have experimented, made items for gifts and taken special requests for more artistic items even during his itinerant years.

Local and statewide publicity and expanding tourism brought much attention to the potter before World War I. His pottery found many markets including Greenwich Village in New York City. He entered competitions and won awards. In some exhibitions he was the most popular demonstrator at the potter's wheel. Bachelder and his pottery drew the attention of one of America's most artistic and tal-

ented families, sculptress Annetta St. Gaudens and her son, Paul. Paul whose life as a potter is well documented, was the nephew of the famous sculptor, Augustus Saint Gaudens. Annetta was the sister in law of Augustus and an accomplished sculptress in her own right. Paul, was the only child of Annetta and Louis St. Gaudens, brother to Augustus.³

Paul St. Gaudens had an enviable upbringing for anyone interested in a career in the arts. He traveled, was surrounded by art and artists, and was exposed to many aspects of the arts. Unlike his family, he chose not to become a sculptor. Instead, he stated that he had always loved to draw. His final choice, at least by the age of 20, was to become a potter. He stated that pottery gives one both form and color to experiment with and also the mechanical and chemical processes were fascinating to him. More importantly, he desired to get away from the predetermined, commercial appearance which dominated so much of the pottery of that day. To gain skill in throwing (turning pottery on the wheel) and firing, Paul sought out the master potter, Oscar Louis Bachelder of the Omar Khayyam Pottery in western North Carolina.⁴ Paul was 23 and Bachelder 71 years of age at the time.

Paul worked with Bachelder during the winters of 1923–24 and 1924–25.⁵ He acknowledged the potter's influence on him and his work. The benefit of Bachelder's experience acquired over a lifetime and his family potting history which spanned all U.S. pottery movements, was available to the eager student.

On arrival, Paul would have seen a cluster of rustic buildings with a rushing stream nearby. The valley was surrounded by rolling hills. In the background were high mountains, the closest being Mt. Pisgah and the Rat. Inside the pottery he would have seen row after row of mostly dark shiny pottery and a little of it glazed only on the interior surfaces. There



Paul St. Gaudens, Sketch of Potter, (Oscar Louis Batchelder) c. 1923, pencil on paper, H. 11 x W. 8 1/2 in. Collection of Eileen and MacLennan Holmes

were a variety of pots and pitchers needed for home and farm. The majority of the ware was for decorative use, items both large and small. Visitors to the pottery were greeted by the potter's wife, Agnes.

Shown in a photograph at the Omar Khayyam Pottery, Paul looks like a medieval craftsman in his belted work apron. He is shown holding a sculptured cat which he had made there. Also made was a fairly large, well formed jar with applied handles and a lid. Another small pot shows both light and dark glaze.⁶

In 1942 Ross Purdy, of the American Ceramic Society, researched and wrote of the craft potters of North Carolina in *The Bulletin of The American Ceramic Society*. He sought out people who had studied with Batchelder. It was Paul's response to Purdy that gives us much insight into the life and work of Batchelder. He wrote, "Batchelder's pottery had a "timeless" quality. His vases would be superior examples of throwing and glazing in any age or country. It is "potter's pottery", as there are not too many people with enough feeling for the craft to appreciate the skill of the wheel work and the rich beauty of the dark glazes." Paul wrote of the fact that Batchelder glazed entirely with Albany slip, achieving a wide range of results. Of the firing of ware he wrote, "He fired in a huge "ground-hog" type kiln, with the firebox at one end and the stack at the other. He fired it with native pine for 72 hours or more, getting heats off from cones 7 or 8 at the rear of the kiln to cone 12 at the front of the kiln." St. Gaudens continues, "He was a wonderful thrower. He always finished a piece on the wheel, that is, when he lifted it off the wheel,

it was finished except for the smoothing out of any lifter marks. He could fill out the belly of a large vase without losing any height whatsoever. He could even make a finishing draft with a rib from top to bottom of a bellied vase without losing height. He never threw a "clockweight", in fact his throwing was just about perfect. He also had a good eye for line. The shapes had fine character, nothing "fancy", just excellent, honest craftsmanship, like the finer of the early Japanese shapes." Paul described the appearance and personality of the potter and told of their trips to town on Saturdays. He ended his account, "Sunday afternoons we would sit out on the little porch with a chum of Bach's, discuss the affairs of the world, and have one glass of blackberry wine from a small jug. He was a unique and unforgettable character as well as a fine potter."⁷

In working with Batchelder, Paul would have become aware of the beauty and strength of simplicity. The simplicity of Batchelder's pottery reflects his New England heritage. Oscar considered good form and subtle glazes to be sufficient decoration for his pottery. The potter's greatest skill was undoubtedly his mastery of form. Beautiful forms were enriched by the potter's skill with glazing.

In working in Buncombe County, North Carolina, with Oscar Batchelder, Paul was exposed to the skill and experience of another of North Carolina's now famous potters,



Paul St. Gaudens posing with his ceramic cat (SAGA # 1727). The picture was used in Alice Van Leer Carrick's article about Paul St. Gaudens in *Country Life*. Paul was in Candler, North Carolina, at the Omar Khayyam Pottery when the picture was taken, 1926.
SAGA # 7479 Museum Purchase from the Estate of Margaret Parry St. Gaudens

Walter Stephen. Stephen was a friend of Bachelder and a self taught potter, not coming from a traditional potting family. He had conducted a pottery called, Nonconnah with his mother in Tennessee early in the century and later established Nonconnah in Buncombe County with the financial backing of C. P. Ryman. The pottery closed in 1916.⁸ At the time Paul was in North Carolina, Stephen did not have his own pottery but worked when his masonry work allowed time, with Bachelder. Later in 1926, he established his now famous, Pisgah Forest Pottery. Andrew Glasgow in an essay for the exhibition catalogue, *Southern Arts and Crafts 1890–1940* wrote of Oscar Bachelder and Walter Stephen, "These two potters . . . would become two of the most important members in the yet-to-be recognized American Arts and Crafts movement below the Mason-Dixon line."⁹ It was in this environment that Paul, the budding potter, thrived.

The ever researching and experimenting Stephen, had built a round downdraft kiln after the design given by Taxile Doat in his treatise entitled, *Grand Feu Ceramics* (S.E. Robineau translation, page 109). In this kiln he fired uniformly to cone 10 using kindling (pine) wood. Paul later built a downdraft kiln in Cornish, New Hampshire, acknowledging it as a modification of Walter Stephen's kiln. Very likely influenced and helped by Walter Stephen, Bachelder also built a round downdraft kiln.¹⁰

It is assumed that the experience of working together was beneficial to both the potter and his student. Perhaps the youthful enthusiasm of Paul, along with his hopes and plans for the future reawakened dreams, encouraged and inspired

the potters, both Stephen and Bachelder. By 1926 Walter Stephen had re-established his pottery calling it, Pisgah Forest. In 1926 Bachelder wrote to the North Carolina State Museum that he was experimenting with glazes and producing more color in his pottery.¹¹

Paul St. Gaudens went to Oscar Bachelder to learn throwing and firing skills but would have acquired much more. Seeing an exhibition of Paul's work will enable anyone acquainted with the ware of Bachelder to compare and see possible influences from the old potter.

Paul's experience at the Omar Khayyam pottery happened at the very beginning of his career. He went on to live his own interesting life as a potter. He had the best possible beginning with an excellent teacher. He carried memories of the old potter with him through the years. Paul, himself, described the Omar Khayyam potter as "unforgettable."

Over the remaining years of the pottery a reminder of the St. Gaudens family hovered, literally, above the building. A bust of the poet, Omar Khayyam, sat on the chimney top above the entrance to the pottery. It had been sculpted by Annetta Johnson St. Gaudens, Paul's mother in 1913. The date of its arrival at the Omar Khayyam Pottery is unknown.

Bachelder and St. Gaudens remained friends throughout the years. A photograph of a "Carolina Potter and His Pupil," showing Bachelder and Paul St. Gaudens appeared in the *Asheville Citizen* in June 1935, the month of the potter's death.¹²

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Notes

- 1 While the countryside of Buncombe County was indeed as it had been in earlier days, offering refuge, the city was experiencing spectacular growth. The population of Asheville in 1920 was 28,504. Automobiles were appearing and therefore improved roads and streets. Even before 1920, Asheville was attracting an estimated 250,000 visitors annually. (Swain, Douglas, *Cabins & Castles, The History & Architecture of Buncombe County, North Carolina*, 1981, pp 42–43)
- 2 The pronunciation of the name, "Bachelder", is varied. The potter and those who knew him referred to him as "Bach" (produced "Batch"). The Germanic "Bach" (like the composer) is sometimes used in other areas away from the potter's homeland.
- 3 Augustus used the name, "Saint-Gaudens", while his brother, Louis, and his wife, Annetta, adapted "St. Gaudens."
- 4 *Country Life* (New York) January 1926, pp 48–50.
- 5 Dryfhout, John H., "Paul St. Gaudens and the Orchard Kiln Pottery," *Pottery Collector's Newsletter*, Vol. III, No. XII, September 1974.

- 6 *Country Life* (New York) January 1926, p. 48.
- 7 Purdy, Ross, "The Craft Potters of North Carolina," *Bulletin of the American Ceramic Society*, Vol. 21, No. 6, June 15, 1942.
- 8 Johnston, Pat H., "Pisgah Forest and Nonconnah Pottery," *Antiques Journal*, May 1977, pp. 12–15, 49.
- 9 Glasgow, Andrew, "The Southern Appalachian Craft Revival: A Historical Perspective of the Southern Highland Handicraft Guild Organization," *Southern Arts and Crafts 1890–1940* (The Mint Museum of Art) p. 86.
- 10 Johnston, Pat H., and Daisy W. Bridges, *O. L. Bachelder and His Omar Khayyam Pottery*, *Journal of Studies of the Ceramic Circle of Charlotte*, Vol. 5, (The Mint Museum of Art) 1984, p. 24.
- 11 *Ibid*.
- 12 "Beautiful Products of Potter Near Candler Win Wide Recognition," *The Asheville Citizen-Times*, June 2, 1935.



Paul St. Gaudens inside the brick beehive kiln at Cornish, NH. This was the last kiln designed by him for the Orchard Pottery in New Hampshire, ca. 1930.
Archival Photograph, SGNHS

Paul St. Gaudens: The Technical Side

Peter Pinnell

In most ways, the materials and processes used by Paul St. Gaudens were typical of those used by craft potters in the 1920's and 30's. He made his pottery out of red earthenware clays, formed the ware by hand and on the potter's wheel, and fired it in updraft kilns using wood as fuel. What I know about his pottery and his work habits comes from his own writing and the reports of others.

First, let me provide a little technical background. Pottery can be fired at a variety of temperatures. Paul seems to have worked almost exclusively in earthenware, which is also called terra cotta. Depending upon how it is fired, the unglazed body is red/orange, orange, tan, or brown. Most earthenware is fired below 2000 degrees (Fahrenheit), and Paul seems to have fired mostly to about 1900 degrees, to a temperature that potters refer to as "cone 05". The cone system was introduced in the late 19th century, and was in common use by the time Paul practiced. Cones, which are commercially prepared and sold to potters, are made from the same chemicals as glazes and react the same way in the kiln. They measure what is called "heat work", which is a combination of time and temperature. Just as a cake will look different if it is baked for a longer time, glazes mature differently in long, slow firings than in short, fast ones. The use of cones allows the potter a much more accurate way to judge outcome than temperature alone. Cone 05 is a typical temperature for potters working in earthenware. It is hot enough to ensure that the work is mature and durable, but pretty easily attainable in simple kilns.

Clay

Historically, potters have rarely used a single clay for making pottery. Instead, they usually mix together a variety of

clays and ground minerals. Called a "clay body", this mixture provides better consistency, less cracking, and better firing characteristics than any single clay. From what little record I have, it appears that Paul was not as interested in formulating clay bodies as he was in glazes. He recorded (and gave to others) many, detailed glaze recipes, while the clay body recipes he mentioned in his writing were often as vague as "red clay". The only written record (I've seen) of a more complete recipe comes from a small booklet published by the Campfire Girls in which he made suggestions of additions which could be added to a red clay to adjust the maturing temperature. He mentions adding some white clay to raise the maturing temperature of the body, or adding feldspar to lower it.¹

Processes

Paul was quite interested in the processes by which pottery is made. He wrote a number of very good articles for *Craft Horizons* magazine, along with a booklet, *Clay Craft*, for the Campfire Girls, and an unpublished manuscript for a book. In these, he explains the steps for preparing and forming clay, and provides techniques and insights that only an experienced potter could give.

These writings covered many of the standard skills that a potter should possess to practice his craft, from the layout of the studio and the construction of equipment, to the forming and glazing of pots. In particular, he wrote in detail about the potter's wheel and its use. "As far as I am concerned, there is no pottery without the potter's wheel."²

The potter's wheel is much more than a way to make pottery by hand. In the 20th century, its use is a potent symbol, and has esthetic, political, and philosophical implications.

The esthetics of a piece of pottery usually mirrors the process used to make it. Work cast from liquid slip in a mold, or squeezed in a hydraulic press will inevitably mirror those processes. At its worst, industrial production can crank out vast quantities of dull, lifeless, identical pots. A thrown pot (as pottery made on the wheel is called) is unique, even a highly skilled potter will never make any two pots exactly alike. Even more importantly, a thrown pot will exhibit the information left by the throwing process: the kinetic quality of the rotating wheel, the soft malleable feel of the clay, and the strong sense of history and tradition that we instinctively attach to pottery made on the wheel. When Paul says there is no pottery without the potter's wheel, he is not just talking about a process, but an entire esthetic.

The wheel is also an important symbol politically. Most art potters of that time were engaged in making tableware intended for daily use. The hope was that the general public would develop an appreciation for the beauty of the hand-made object, and would want to make it part of his or her daily life. This increased demand would bring back the village potter, and help reverse the blight of industry, along with the low esthetic level of work that often came from industrial potteries. A low opinion of industrial pottery was often at the root of the art potter's desire to make things by hand. As Bernard Leach wrote in *A Potter's Book* in 1939, "at a conservative estimate, about nine-tenths of the industrial pottery produced in England no less than in other countries is hopelessly bad in both form and decoration."³

The importance to the potters of learning the "craft" is implicit in all his writings. In an article for *Craft Horizons* magazine (entitled "Methods, Devices, and Dodges"), Paul outlined a number of traditional techniques. Included was information about mixing, wedging and kneading clay in preparation for throwing, along with tips on centering (the first step in the throwing process), and trimming (which is how a potter cuts a foot ring on the bottom of a stiffened pot).

It is clear from his writings that Paul was skilled and knowledgeable in his craft, and took pride in the traditional way in which he worked. "Every potter should spend a few months in an old-time jug shop to learn certain tricks of the trade which are fast being forgotten. They are based on the sound truism that doing a thing the hard way or the slow way does not necessarily improve the product"⁴

Glazes

It is in the study of glazes and glaze formulation that Paul spent an enormous amount of effort, and an area in which he achieved great success. He developed a wide range of glaze recipes, and was quick and open about sharing his recipes with others.

The glazes he published and gave to others were all fairly similar, on a chemical level. They used lead, in the form of lead carbonate ("white lead") or lead oxide ("red lead") as the primary "flux", the material that causes the glaze to melt. He often used borax in his glazes, which also aids in the melt-

ing. Lead, when used as the only flux, tends to produce glazes that have a yellow/amber tint. Borax tends to produce a bluish tint. Together, they can produce a glaze that's colorless and transparent. A clear "base glaze" like this can then be colored with a variety of metal oxides, such as iron or copper, and will produce a wide variety of colors. This type of glaze, known as a "lead borosilicate glaze" was commonly used in the 1920's and 30's, both by potters and by the pottery industry. They were forgiving in application and firing, and produced beautiful results.

The unfortunate aspect to this is that all his glazes were made with lead. By today's standards, they would be considered completely unsafe, to both the potter and the public. On a personal note, it's disheartening to read his notebooks and see the obvious effort he put into developing these glazes: it's a bit like watching someone polish the brass on the Titanic. By the time of his death in 1954, many potters were switching to stoneware, which is fired to a hotter temperature and is glazed without the use of lead. During the 1960's, most serious potters were working in stoneware, and those who worked in earthenware were increasingly aware of the health hazards of lead, both to the potter and the consumer. By the time earthenware came back into popular use in the 1970's, it was no longer considered prudent to use lead, even on purely sculptural forms. Potters working in earthenware today use glazes that employ a completely different chemistry, so the knowledge gained from Paul's testing is essentially useless.

It is especially jarring to see the recipes that he included in the booklet for the Campfire Girls. Not only are they based on lead, but among the color choices is a yellow made with Uranium oxide. The girls were instructed to "Grind the dry glaze mix for fifteen minutes in a mortar. . ."⁵, a process guaranteed to throw fine, dry glaze dust into the air.

To my knowledge, no one was aware of the dangers of Uranium in glazes during the 1920's and 30's. It was used, for instance, to produce the bright yellow and orange glazes used on the popular Fiesta Ware. The danger of lead poisoning became well known in the late 19th century, and was made obvious in the short life span and ill health of children who worked as glazers in the English pottery industry. Out of this knowledge grew a number of reforms designed to make work life safer, such as using lead in the form of frit, a ground glass made from lead and silica. I'm not quite sure why art potters of Paul's time chose not to follow that practice. This information was certainly available to potters—among other sources, it was included in the lectures on glaze chemistry given at Alfred University by Charles Binns⁶, who was professor and director of the school during the time Paul was a student, and often mentioned by him as one of his teachers.

Paul was not alone in this seeming failure. One reason may be that Paul and the other art potters weren't full time glazers: glazing would have only taken up a small portion of their schedules, so they may have assumed that they wouldn't be affected. In *A Potter's Book*, Leach includes numerous glaze formulas that included lead, with only this one small foot-



Annetta St. Gaudens firing the original hillside kiln at the Orchard Pottery, Cornish, NH., ca. 1921.
Archival Photograph, SGNHS

note: "The danger of lead poisoning from the occasional use of a lead glaze, particularly by the dipping process, is very slight. I have never heard of a case except in factories, where the lead is in continual use and in a powder form is breathed into the lungs. Reasonable precautions should be observed, however, hands and utensils kept washed, and the use of acids such as vinegar in underfired raku bowls avoided."⁷

Another reason may be that they were unaware of any effects the lead was having on their own health. Lead poisoning is particularly insidious: there is often no outward sign of its chronic effects, and even when it progresses to an advanced stage it is often misdiagnosed, since its symptoms can mimic other diseases.

Yet another reason may be the desire to be "authentic", even at the potential health of the potter. Finally, safer fritted forms of lead would have been much more expensive, which may have discouraged their use by art potters, who often had to live frugally.

From all accounts, he was well known for the quality of his glazes. As any knowledgeable potter will tell you, the glaze recipe is only part of the story. Equally important is how the glaze is applied to the pot, and how it is fired. Given his mastery of the other crafts of pottery making, it should come as no surprise that Paul would be skilled at these as well.

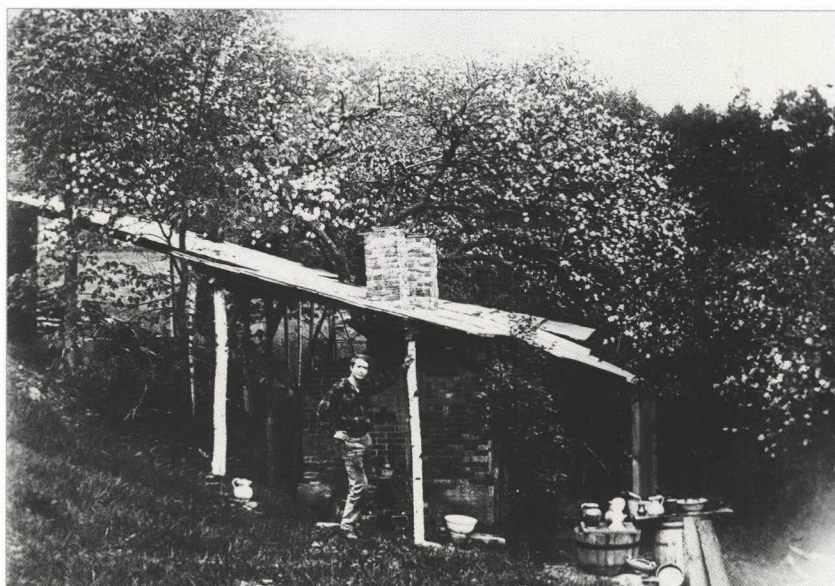
Firing and Kilns

From his writings and photographs, it appears that his work was fired in wood fueled, updraft kilns. This is a tricky and labor intensive, but traditional way to fire earthenware. The term "updraft" refers to the way the flames and hot gasses leave the kiln. In an updraft, a traditional European form of kiln, the fuel burns in a firebox in the bottom of the kiln.⁸

The flames and other combustion gases then pass through the ware chamber on their way to a flue opening at the top of the kiln. The alternative, which was more traditionally used in the Far East, is called a downdraft. In a kiln of this configuration, the gases must curve back down and exit the kiln through a flue at the bottom of the ware chamber, where it enters a tall chimney. Unlike gas, wood (used as fuel) produces a very long flame, which requires a long path through the kiln in order to transfer heat from the flame to the ware. Potters in the Far East were able to reach the higher temperatures required for stoneware and porcelain at an earlier point in history because their downdraft kilns used this longer, more efficient, flame path. Wood-fired, updraft kilns tend to fire inefficiently, with much of the heat escaping out the flue.

Regardless of the type of kiln, the potter must control two major variables to get good, predictable results from a firing. The first is temperature: care must be taken that the stoking pattern produces a slow, even rise in temperature. If the temperature gain is uneven, or too fast, then some or all of the ware can be ruined. The second major variable is atmosphere, that is, how clean or dirty the fuel burns. Smoke, and other byproducts of partially burned fuel can produce a "reducing" atmosphere, which can change, and in some cases spoil, the colors and surfaces of glazes. In this type of atmosphere, the unburned hydrocarbons steal away some oxygen from metal oxides in the glaze, "reducing" the amount of oxygen, and changing the glaze's visual and tactile qualities. Reduction, as its called, is used to produce some of the most beautiful of porcelain glazes, but can be disastrous for earthenware. Lead glazes are especially sensitive to variations in atmosphere.

Paul seems to have done most of his professional firing in



Paul St. Gaudens at the first Orchard Kiln pottery in Cornish, New Hampshire (1921–1928). This is the same ground laid kiln seen previously without the roof that was added later.
Archival photograph, SGNHS. Gift of John H. Drythout, 1978.



Photograph of linoleum print of Orchard Kilns and the signature logos of Paul and Annetta St. Gaudens.
Archival Photograph, SGNHS

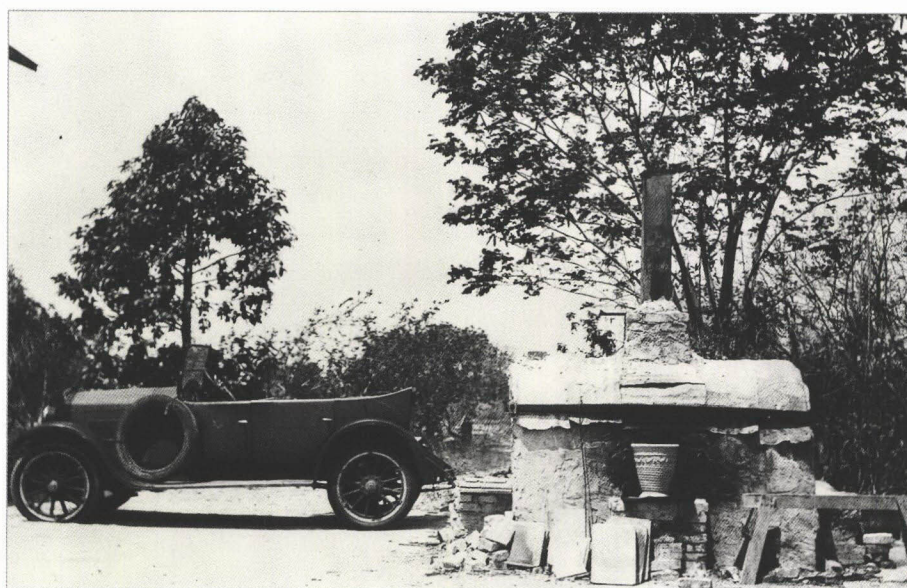
three kilns. The first was the Orchard Kiln, located in Cornish, New Hampshire, that he built in 1921. It appears to be of the same design that he published in the *Campfire Girls* booklet ten years later. This kiln is about eight feet tall, with about half of that being the body of the kiln. The upper four feet is the chimney. The lower half contains a small firebox over an ashpit, each about 9" wide by 25" deep. The ash pit is about 5" high, while the firebox is about 10" high. Above the firebox the kiln opens to a ware chamber that is about 36" wide, 24" deep, and 15" high. The ware chamber is topped by a corbelled (stepped) arch, which narrows to an 8" square flue leading into the chimney. The total stacking volume of the ware chamber (counting the inside of the corbelled arch) is about 8 cubic feet, a small kiln by today's standards. While it looks as though it would be easy and inexpensive to build, the design is crude and would certainly be difficult to fire. The short distance between the firebox and the ware means that the kiln would have a strong tendency to reduce, and the hottest part of the flame would be somewhere in the chimney (or above it!), not in the chamber where it would do the most good. It is certainly a tribute to Paul's tenacity that he used this kiln to make a living.

The second kiln was in Coconut Grove, Florida and was built about 1935–36. It appears to be of the same design as the Orchard Kiln, if perhaps a bit more crudely (and inexpensively) built. In kilns of the type Paul fired, the fuel has to be finely split and very dry, and would have required almost continual stoking. He mentions the difficulty of firing a number of times in his writing. Speaking of the kiln design he included in the *Camp Fire girls* booklet, he wrote: "This kiln will not give the uniform results of a gas or oil kiln, which is one of its charms. It does all sorts of unexpected things to the glazes, and the accidents are just as apt to be remarkably

beautiful as they are to be failures... It gives more variation in the color of a glaze, with a richer quality and texture, but it is not especially dependable except after long experience in firing".⁹

The third was a kiln he built in Cornish sometime during the '30's. It was larger, and appears to be of a much more traditional English "bottle kiln" design. Unlike his earlier kilns, this "beehive" kiln is round and in the shape of an exaggerated wedding cake. The base, which contains the firebox and main ware chamber, is a large cylinder. Sitting on top is a smaller cylinder, which contains a second chamber. An elongated cylinder (the chimney) sits on top of it all. Leach describes this kind of kiln in *A Potter's Book*: "the bottle-neck kiln proper is made simply by heightening the wall and rounding it into a dome with a chimney above it. The packing is done through a doorway which is sealed with firebrick and clay before each firing." He then goes on "Over the dome a second chamber is sometimes built which is partly, or wholly, heated by the excess of flame flowing through it from the lower chamber."¹⁰ This kiln was much larger than his earlier ones—it appears to be about 15 feet in height, and the capacity would have been several times that of the small kilns he used earlier. Given the long flame length that wood produces, both the larger size and the second (upper) chamber would have improved the efficiency of the kiln.

In an article he wrote to accompany an exhibition at Dartmouth College, he wrote "Much beauty is pure luck in pottery, and perhaps elsewhere. The beautiful peachblow vases of the Chinese were intended to be something else, but the accident was better than the intended result. When a kiln fires badly, which is not infrequent, much of the ware may be ruined, but there are sure to be a few pieces that try to compensate by emerging in unexpected glory, and often they



The kiln at Pelican Pottery, South Miami, Florida. One of Paul's pieces is in the kiln awaiting final firing. After 1936.
Dartmouth College Library

will be the pieces from which nothing was expected."¹¹

I'm sure Paul would be amazed, and (I would hope) gratified if he could see the strength of the field of ceramic art in the US today. Paul, and a handful of others, were the pioneers, eking out a living, building their own equipment, inventing—and reinventing—the art and craft of pottery making. It must have been an incredibly daunting task. Today there are many thousands of potters in the US, equipment is readily available from numerous sources, both local and national, and books and internet sources too numerous

to count contain every kind of information a potter could ever desire. In today's environment, it's difficult to fully comprehend how little Paul and his contemporaries had in the way of resources. The materials and processes he used consciously mirrored the past, but they also foretold the future. Except for his use of lead, every aspect of Paul's work is widely practiced today, and that may be the most fitting memorial to him.

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Notes

- 1 Paul St. Gaudens. *Clay Craft*, "Book number seven of the Library of the Seven Crafts of the Camp Fire Girls", (New York: Camp Fire Outfitting Company, 1931), pp 26 and 34.
- 2 Ibid, p 27.
- 3 Bernard Leach. *A Potters Book*, (Transatlantic Arts Inc., originally published 1939) the quote is from the first American edition, 1946, p 2.
- 4 Paul St. Gaudens. *Craft Horizons* "Methods, Devices, and Dodges" (Spring 1950, vol. 10 no.1, p24).
- 5 *Clay Craft*, p 17.
- 6 Charles Fergus Binns. "Lectures on Ceramics by Charles F. Binns, 1900–1932", (International Minerals and Chemical Corporation. Reprint 1966).
- 7 *A Potter's Book*, p150.
- 8 See Pat Johnston's essay for a discussion of the origin of Paul St. Gaudens's kiln in Cornish.
- 9 *Clay Craft*, p 24.
- 10 *A Potters Book*, pp 183–184.
- 11 Paul St. Gaudens. "Material for Article on Pottery Exhibition", prepared for *The Gazette*, Hanover, New Hampshire, 1930, p1.



Paul St. Gaudens at work in Florida, ca. 1940.
Archival Photograph, SGNHS

Chronology

Martha Knapp



Paul's artist parents, Annetta and Louis St. Gaudens
rolling a cigarette, c.1907-10
Archival Photograph, SCNHHS



Augustus Saint-Gaudens, Caricature drawing of
Paul and "Plunkle Gus,"
c. 1903, pencil on Paper, Dartmouth College Library

1900

June 15, born in Flint, Ohio, son of Louis and Annetta Johnson St. Gaudens, at the home of Annetta's parents.

1902

His parents moved to Cornish, New Hampshire where they reconstructed an 18th century Enfield, New Hampshire. Shaker Meeting House.

1903

His parents maintained a studio on their property in Cornish, about 1/2 mile from Augustus Saint-Gaudens' "Aspet".

1905

June 20, 1905, Paul performs in "Masque of the Golden Bowl"

1906-1913

Attended Tracy School, Cornish, New Hampshire, for half a day only. His mother remarked, "that was long enough for him to be in prison."

1911

Joined the Cornish Equal Suffrage League.

1913

March 8, His father Louis St. Gaudens, (1854-1913) dies in Cornish, New Hampshire.

September 12, performed as "Scarlet Tanager" in pantomime scene of *The Bird Masque* by Percy MacKaye, at the Meriden Bird Club Sanctuary, in Meriden, New Hampshire.

1914-1915

October to May, attended high school in Claremont, California, where his mother's family had moved in 1905.

1916-1917

Attended high school in Windsor, Vermont. For *Brief Breezes*, the 1917 Windsor High School yearbook, Paul wrote two articles entitled "Ye Conqueror", and "Jean, Son of France."

August, 1916, played "Dyer Spalding," a British Private Soldier, in play *In Cornish Long Ago*, presented by the Cornish Library Club.

November 26, 27, 1917, acted in *The Wishing Ring* at the Town Hall as "Geraldine" (a pet mule), in Windsor, Vermont. (The John B. Rogers Co.).

1918-1921

Frank Applegate, (1873-1927) spent three summers, 1918, 1919, 1920 at "Echo Farm," property of Clara Davidge Taylor, in Plainfield, New Hampshire. He began experimenting with pottery



Photograph of the 1924 exhibition at the Newark Museum. This is the only known view of objects in the actual exhibition. The central bust is "Ceres" by Louis St. Gaudens. The candlesticks are by Annetta St. Gaudens. The remaining pieces are by Paul St. Gaudens.
SGNHS, Collection of Louis and Annetta St. Gaudens.
Photograph by Martin.

and kilns. He met the St. Gaudens during that time and taught pottery to Paul.

Studied at the Museum of Fine Arts, School of Drawing and Painting, Boston, Massachusetts, matriculated January 6, 1919 in the Antique class. In attendance through 1920–1921 school year, but did not graduate.

Classmate Naomi Rhodes, (later Mrs. John Reno), 1898–1986, painted portrait of Paul in 1921.

November 29, 1921, elected a craftsman by the Boston Society of Arts and Crafts.

Studied with Frank Applegate at the School of Industrial Art at Trenton, New Jersey. (through 1924).

Set up the Orchard Kiln Pottery in Cornish, New Hampshire (in operation from 1921 to 1944.)

1922

Exhibited Sixth Annual Exhibition Society of Independent Artists in New York City. [4 pieces: #652 Lustre Bowl, #653 Lustre Incense Burner, #654 Oo-oo Bird Tile, and #655 Vase and Cover]. [Review of exhibit by Comte Chalevier in *La Revue du Vrai et du Beaux*].



Early pottery by Paul St. Gaudens, arranged in his studio in Brooklyn, New York. (1924)
The Mayan-style pieces are representative of work being prepared by the artist for inclusion in his exhibition at the Newark Museum. At the left is the bird plate (Cat. # 56, formerly in the collection of Juliette Rublee, taken from Figure 192 in Harold Spinden's book *A Study of Maya Art* (1913). The original art is in Copan, Mexico.
SGNHS, Collection of Louis and Annetta St. Gaudens, Gift of John H. Dryfhout, 1978.

February 22, in Rome, sketch of "Senor Frizzoni," (their Cornish neighbor, painter and etcher, Stephen Parrish).

February–March, studies sculpture, art and research of classic pottery [Florence, Naples, Rome (British Academy)], Paris (Academy Julian, "La Grande Chaumiere"), and London].

Studied at Ecole (Alexander)Archipenko (1887–1964) and with other instructors at the Institute of Beaux Arts Design in New York.

1923–1924

Studied with Oscar Lewis Batchelder, (1852–1935), for two winters at Omar Khayyam Pottery, at Candler, North Carolina.

1924

March 7–30, exhibited Eighth Annual Exhibition Society of Independent Artists at the Waldorf Astoria Hotel, New York City. [4 pieces: #821 Pair of Vases, #822 Plaque and #823 Plaque].

April, exhibition at the Newark Museum. Paul exhibited: #261-Blue and grey vase, #303-Aztec bird plate, #260-Large dark blue jar, #263-Blue vase, #264-Plate, #309-Blue jar, #343-Dancing Dodo Plate, #322-Horse handled pitcher, #267-Duck figure plate, #268-Tall dragon fly vase, #265-Plate with black

figure of woman, #270-Plate, Adam and Eve and Serpent, and he added one small bowl, and one flat bowl. [Four pieces were purchased for museum collection.]

Began using Mayan designs: early Persian and African, as well as primitive design motifs.

Lived at 617 Knickerbocker Avenue; Annetta was living at nearby 584 Halsey Street, Brooklyn, NY.

Exhibited at Indian Hill Studio, Foothill Blvd., Claremont, California. Claremont was also home to the Johnson family (Harvey W. and Maria Burt Johnson, Annetta's parents, and Nora and Georgeanna, her sisters and Burt, Lewis, Maurice, and Henry, her brothers.

1925

Returns to Candler, North Carolina with Batchelder

1926

January, article entitled "The Orchard Potteries" [Cornish, New Hampshire], (pp. 49–50) in *Country Life*, by Alice Van Leer Carrick.

Enrolled in summer course with Charles Fergus Binns, (1857–1934), Director of the State School of Ceramics at Alfred University, Alfred, NY.



A selection of pottery by Paul St. Gaudens arranged in his studio in Brooklyn, New York in 1924. The photograph is inscribed in the artist's hand "Some of my early work." One can see influences of Chinese (top row), Persian (pitcher at bottom left) and Mayan (plates) styles.

The vase in the bottom center row is by Annetta J. St. Gaudens.

SGNHS, Collection of Louis and Annetta St. Gaudens, Gift of John H. Dryfhout, 1978.

1926–1927

Paul and his mother Annetta assisted her brother, architect Burt Johnson (1890–1927) and Merrell Gage (1892–1981) on terra cotta architectural sculpture and façade for the Fine Arts Building in Los Angeles, California.

1927

Summer, instructor in ceramics at Ecole Archipenko in Woodstock, New York.

Articles in *Rocky Mountain News* and *Kansas City Journal* about Paul and his mother Annetta at the Chappell School of Art (now the Denver Art Museum).

1927–1928

Taught pottery at the Chappell School of Art in Denver, Colorado. His mother, Annetta was head of the sculpture department.

Produced "Plumed Serpent" (ceramic mural/wall installation), for the George P. Heinz Tile Company, (also listed as the Heinz Roofing Tile Company), Denver.

1928

March 9–April 1, exhibited Twelfth Annual Exhibition Society of Independent Artists at the Waldorf Astoria Hotel, New York City. [3 pieces: #779 *Mayan Chieftain*, #780 *Mayan Tile*, #781 *Mayan Tile*].

Exhibition of "Works by Louis, Annetta and Paul St. Gaudens" at the Studio Club, (formerly the Arts Club Studio), 104½ Forsyth Street, Atlanta, Georgia: tiles, bowls and vases (in the American Southwest pattern).

1929

April 27–October, "Contemporary American Sculpture"—California Palace Legion of Honor, [#682 *Composition Study for Madonna*].

1930

March 27, named Master Craftsman, Boston Society of Arts and Crafts.

November 1–December 5, Dartmouth College, Carpenter Hall Art Gallery, Hanover, New Hampshire., first ever exhibition of Cornish Art Colony including Paul St. Gaudens' hand-worked pottery, [with a few pieces also in Baker Library], (arranged by Professors Artemus Packard and Harold G. Rugg).

November 27, He wrote article, "Pottery Ancient and Modern", for *The Gazette*, Hanover, New Hampshire.

1931

September, photograph of Paul and his pottery in *The National Geographic Magazine*, "New England's Wonderland" by Clifton Adams. p.VII.

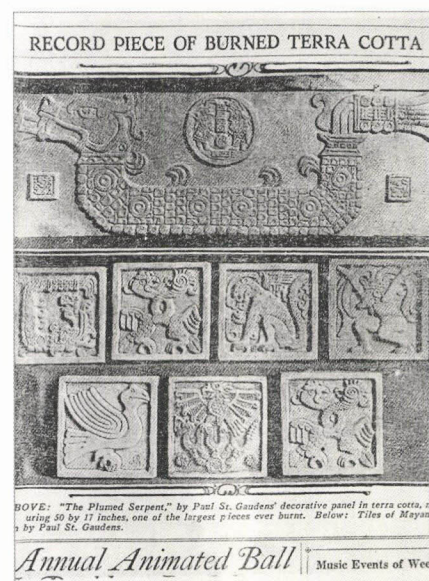


Photo of "Plumed Serpent" and accompanying tiles, 1927, terracotta. *Rocky Mountain News*, Denver, April 24, 1927.

Publishes *Clay Craft*, a children's book, New York Camp Fire Outfitting Co; (35 pages).

December 11, presented lecture: "Techniques of Pottery", Carpenter Hall, Dartmouth College, Hanover, New Hampshire.

1932

Listed in the *American Art Annual Biographical Directory of Craftsmen*.

June 10, Begins selling pottery at League of New Hampshire Craftsmen shops. (Frank Staples, Director).

June 23, Exhibition of pottery at Dartmouth College closes.

November 20, Annetta and Paul asked to teach pottery at League of New Hampshire Craftsmen in Dover, New Hampshire.

1933

Paul is diagnosed with Hodgkin's Disease by Dr. Francis C. Wood, at St. Luke's Hospital in New York, New York.

Paul and his mother spend the summer in Cornish consigning their work to the League of New Hampshire Craftsmen's store in Claremont, New Hampshire.



Paul and Annetta St. Gaudens, Ernest Harold Baynes Memorial, bronze, 1934, H. 18 $\frac{1}{4}$ x 25 $\frac{1}{4}$ in. This memorial was placed at the entrance to the Meriden, New Hampshire Bird Club in honor of its founder, Ernest Baynes.
Photo by Jennifer Clemetson.



Paul and Margaret St. Gaudens, Wedding Announcement, July 30, 1936, linoleum block print, H. 5 $\frac{1}{4}$ x W. 8 $\frac{1}{4}$ in., paper and ink.
SAGA 7478 Museum Purchase from the Estate of Margaret Parry St. Gaudens

"Second Robineau Memorial Exhibition", Syracuse NY, exhibits mahogany gloss pitcher #232. (purchased by the Everson Museum of Art.)

Paul submitted three preparatory drawings, the obverse, reverse, and site plan, in competition for the commission for the Peace Monument located at Wheeler Memorial Park in Orange, Massachusetts. The commission went to Joseph Pollia (1893–1954) who incorporated one of Paul's designs as the basis for a bronze plaque on the obverse of the pedestal base.

1934

January, at Nassau, Bahama; producing Aztec inspired pottery.

July, returns to Cornish and exhibits in the New Hampshire League shops, especially Claremont, New Hampshire.

October, leaves for Miami, Florida to work there for the winter.

Participated in the Ceramic Nationals. (3rd Robineau Memorial Exhibition at Syracuse, NY.)

1935

June, returns to Cornish, New Hampshire from Florida with mother prepar-

ing for New Hampshire League Garden Exhibition.

August 4th, unveiling of bas-relief tablet with medallion portrait of Ernest Harold Baynes (1868–1925), by Paul and Annetta St. Gaudens at the Meriden Bird Club Sanctuary, Main Street, Meriden, N.H.

Article reviewing exhibition of pottery and sculpture in the *Coral Gables Riviera* newspaper. Exhibit at his Pelican Pottery on Cutler Road, three miles south of Coconut Grove, featured Paul and his mother. [The Pelican Pottery was his pottery].

1936

July 30, Marries Margaret Parry of Miami, Florida. Paul and Margaret set up Panther Hammock Pottery Studio in South Miami Florida (which continued through 1946), at 9201 SW 52nd Avenue, just north of Matheson Hammock County Park. They spend summers in Cornish, New Hampshire.

1938–39

Included in "An Exhibition of Contemporary American Ceramics", were two pieces #392, a vase flashed white, and #393 a moss green vase. Selected out of the Seventh National Ceramic Exhibition (Robineau Exhibition) for circulation by the Syracuse Museum of Fine

Arts, Syracuse NY, #130, a vase flashed white chosen by the jury for the venues which included the University of Minnesota, University of Pittsburgh, Cincinnati Museum, Memorial Art Gallery of Rochester, American Ceramic Society of Chicago, (coinciding with its annual convention) and the Columbus Gallery of Fine Arts).

1939

April–June, "Exhibition of Contemporary American Art", World's Fair, New York City. Paul exhibited a ceramic portrait relief entitled *Negro Warrior*.

July–September, in the Midsummer exhibition held at the Currier Gallery of Art in Manchester, New Hampshire, *Negro Warrior* (#114).

1941

March 16, Article entitled "Ceramic Costume Jewelry" in the *Miami Daily News Rotomagazine*, about Margaret St. Gaudens' work in the Panther Hammock Studio.

1943

April 5, Annetta Johnson St. Gaudens dies in Pomona, California at the age of seventy-three, (buried in Claremont, California.).

Paul's friend and neighbor Whittemore Littell purchased the Cornish house and



Photograph of the home of Paul and Margaret P. St. Gaudens in South Miami, Florida, showing the kiln and the Panther Hammock Studio after 1936.

Dartmouth College Library

land at tax sale, in order to break Annetta's will and requirement that the property be maintained as an art school.

1945

September 12, while in Hanover Hospital, receives letter from Dr. Francis Wood, expressing concern about Paul's illness being diagnosed as Brucellosis.

1946

January, Address: 137 Court St., Keene, New Hampshire. Tries to set up operation in Hanover, New Hampshire to teach pottery to Dartmouth students, seeks equipment, space, compensation.

March 3, Address: "Wagon Wheel Studio", Marlboro, New Hampshire. Solicits American Artists Group to publish proposed book on pottery.

August–November, Attempts unsuccessfully to establish a line of New Hampshire pottery, using New Hampshire clay.

October, Becomes client of Izette DeForest, an Adlerian psychiatrist, who resides in Marlboro, New Hampshire.

1947

January, Address, 137 Court St, Keene, New Hampshire, tries again to set up pottery in conjunction with Dartmouth College.

1948

Moved to Boston. Entered the research center at the Peter Bent Brigham Hospital under experimental care to assist physicians and researchers in learning more about his Hodgkin's disease.

Befriends Georgina Johnston who acts as agent in publishing his manuscript for a book, *Craft Pottery and Its Methods*.

Paul and Margaret divorced amicably.

August 9, Georgina Johnston reimbursed by American Artists Group Inc. for copy-editing the manuscript, *Craft Pottery and Its Methods*.

December, Georgina Johnston solicits Watson Gupill Co. New York City to publish the manuscript.

1949

Continues solicitations: Studio Publications (later rejected), The Swallow Press; (later rejected).

1949–1952

Published articles in *Craft Horizons* in Winter 1949, (Vol.9 No.4) "Planning the Pot Shop", (pp.18,19), in Spring, 1950, (Vol. 10, No. 1,) "Methods, Devices and Dodges" (pp.24,25), in Autumn, 1951, (Vol. XI, No. 3,) "The Workshop—Mechanics of a Potter's Wheel",

(pp.34–38) and in May–June, 1952, (Vol. XII No. 3,) "The Workshop—Making a Power Driven Wheel" and November–December, 1952, "The Workshop—How to Make an Electric Kiln", (pp. 42–45).

1950

October 26, at Norwich Craft Shop, Main St., Norwich, Vermont. Newspaper article states that he "has been working this summer at the Wagon Wheel Studio". Exhibits pottery, "from ash trays to small sculpture figures."

1953

Co-authors *How to Mend China and Bric-a-Brac* with Arthur R. Jackson, published by Charles T. Branford Co., Boston, Massachusetts.

1954

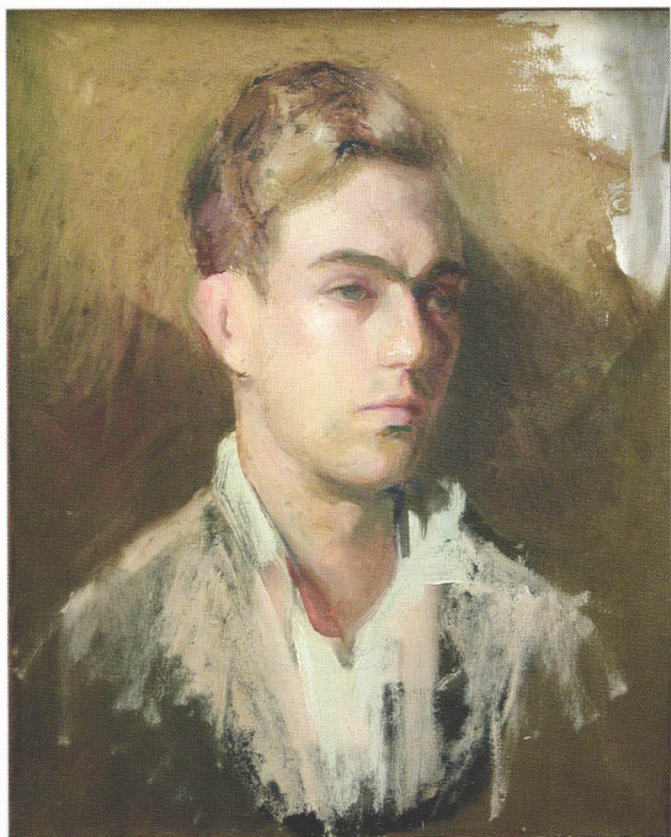
February 1, death at the Peter Bent Brigham Hospital, Boston, Massachusetts.

1973

Georgina Johnston donates Paul St. Gaudens papers to Special Collections, (now Dartmouth College Library) Hanover, New Hampshire.

1992

December 13, Margaret Parry St. Gaudens dies in Miami, Florida.



Portrait of Paul St. Gaudens
By Naomi Rhodes, (1898–1986)
1924, oil on canvas, H. 21 x W. 17 1/8 in.
SAGA# 7481, Museum Purchase from the Estate of Margaret Parry St. Gaudens



Portrait of Margaret Parry St. Gaudens
By Karl Feutsch, (1894–1965)
pre 1935, oil on canvas, H. 38 1/4 x W. 32 in.

Lenders to the Exhibition

Institutional Lenders

Arslonga Gallery
Camp Fire Boys and Girls, National Office
Columbus Museum of Art, Ohio
Cornish Historical Society, New Hampshire
Heckscher Museum, Huntington, New York
Hood Museum of Art, Dartmouth College
The Everson Museum, Syracuse, New York
The Newark Museum, New Jersey
Peabody Museum of Archaeology and Ethnology,
Cambridge, Massachusetts
Plainfield Historical Society, New Hampshire
Frank and Barbara Pollack Antiques, Highland Park,
Illinois
Swarthmore College Peace Collection, Swarthmore
College
U.S. Department of Interior, National Park Service,
Saint-Gaudens National Historic Site, Cornish,
New Hampshire
Vance Kirkland Museum, Denver, Colorado

Private Lenders

Julie Barrett
Max Blumberg and Eduardo Araújo
Robin and Teresa Carpenter
The Cunis Family
Rick Dodge, Montague Center, Massachusetts
John H. Dryfhout
Douglas and Rosemary Hall
Mac and Eileen Holmes
Charles and Joan Hutcheon
Robert Moore
Will Noad, Falls Village, Connecticut
Freda Rosenzweig
Ann Loofbourow Shepard
Gretchen and Stephen Taylor
Claudia and Michael Yatsevitch

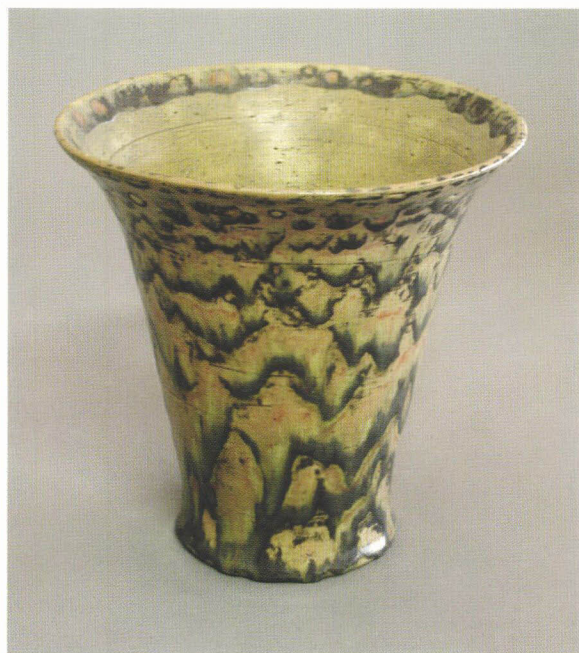
And those Lenders who wish to be Anonymous



Clifton Adams, Young Potter Displays His Wares, *Autochrome*, 1931, National Geographic Magazine, September, 1931.
Photo courtesy the National Geographic Magazine,
Image Collection

Catalogue of Works by Paul St. Gaudens

VASES



1
Vase, 1928
Glazed earthenware
H. 7 in.
Signed: PSTG 28
Private Collection

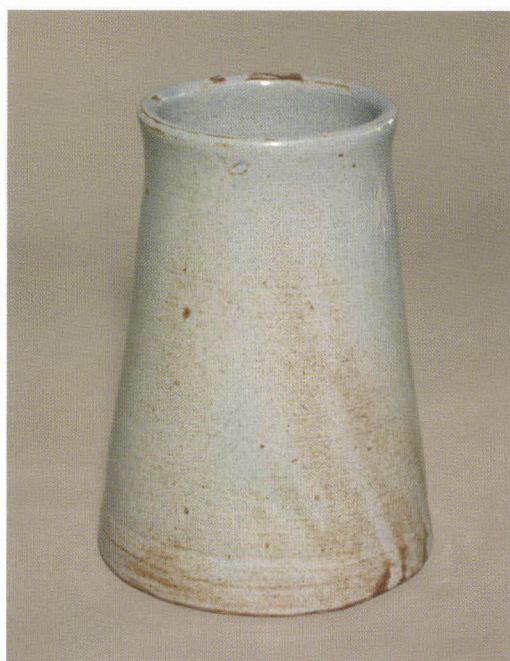


3
Vase, 1941
Glazed earthenware
H. 4½ in.
Signed: PSTG 41
Private Collection



2
Pair of Vases, 1923
Glazed earthenware
H. 9¾ in.
Signed: PSG CANDLER 23
Collection of Ann Loofbourow Shepard

These two vases were commissioned by the artist's uncle, Maurice Johnson, who suffered paralysis after a childhood disease, requesting one perfect vase and one misshapened.



4
Vase, 1940
Glazed earthenware
H. 6¾ in.
Signed: PSTG 40
Collection of Robert Moore

VASES



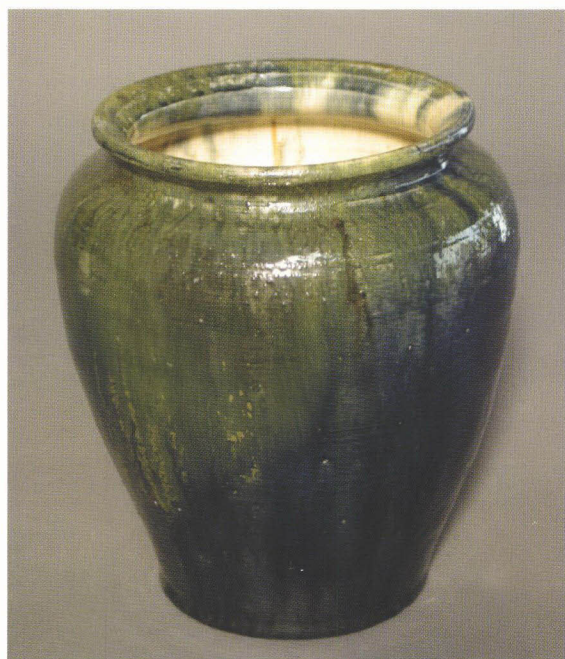
5
Vase, 1942
Glazed earthenware
H. 9³/₄ in.
Signed: PSTG 1942-C
Collection of Robert Moore



7
Vase, 1924
Glazed earthenware
H. 6³/₈ in.
Signed: PSTG 1924
Private Collection



6
Vase
Glazed earthenware
H. 6³/₄ in.
Unsigned
Private Collection



8
Vase, 1928
Glazed earthenware
H. 7¹/₂ in.
Signed: PSTG 1928
Private Collection

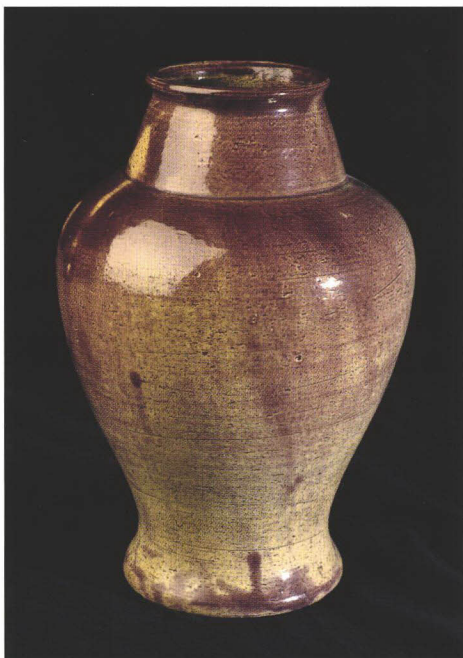
VASES



9
Vase, 1940
Glazed earthenware
H. 4³/₄ in.
Signed: PSTG 1940
Private Collection



11
Vase, 1934
Glazed earthenware
H. 8¹/₂ in.
Signed: PSTG 1934
Collection of the Cornish Historical Society



10
Vase, 1928
Glazed earthenware
H. 11¹/₂ in.
Signed: PSTG 1928 Denver
Collection of Vance Kirkland Museum, Denver



12
Vase
Glazed earthenware
H. 3¹/₂ in.
Signed: PSTG
Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret P. St. Gaudens, 1978. SAGA#1720

VASES



13

Vase, 1924

Glazed earthenware

H. 9 in.

Signed: Paul St. Gaudens/Brooklyn/1924
Collection of the Newark Museum,
Museum Purchase 1924. 78.120

15

Vase, 1924

Glazed earthenware

H. 5 1/4 in.

Signed: P.S.G./Brooklyn/1924
Collection of the Newark Museum,
Museum Purchase 1924. 24.199

14

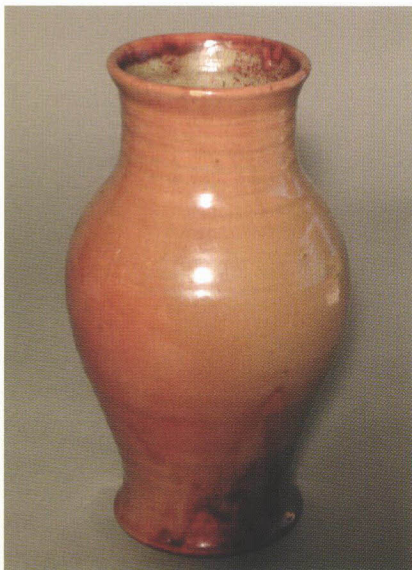
Vase, 1924

Glazed earthenware

H. 6 1/2 in.

Signed: Museum label reading St. Gaudens.
Collection of the Newark Museum,
Museum Purchase 1924. 24.198

VASES



16

Vase, 1932

Glazed earthenware

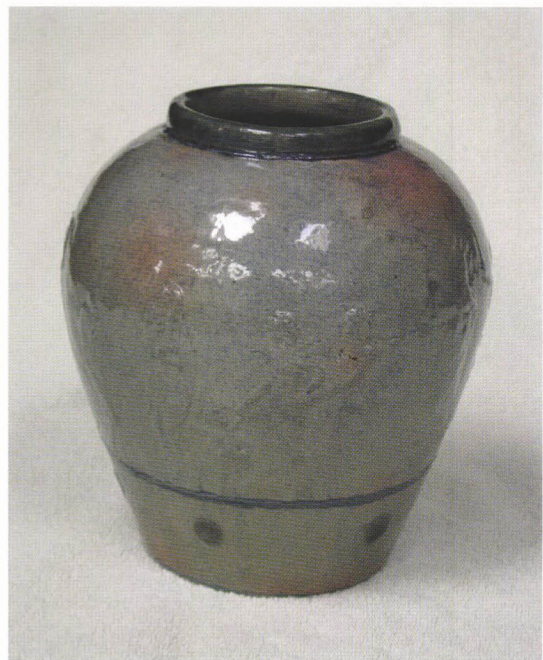
H. 10 in.

Signed: PSTG/LAST VASE/FOR MARY/BEAMAN/
CORNISH.

Collection of The Saint-Gaudens National Historic Site.

Gift of the Estate of Mary Beaman Lagercrantz, 1993.

SAGA#7062



18

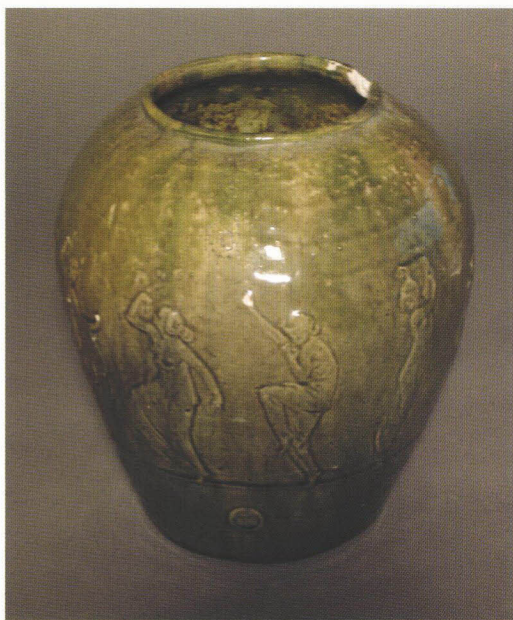
Music Vase, 1931

Glazed earthenware

H. 7½ in.

Signed: ORCHARD/AJSTG/MUSIC VASE/'31

Private Collection



17

Music Vase

Glazed earthenware

H. 8 in.

Signed: AJSTG

Collection of the Saint-Gaudens National Historic Site.

Gift of Janet Loofbourow Miller, 2001. SAGA#7899



19

Music Vase, 1921

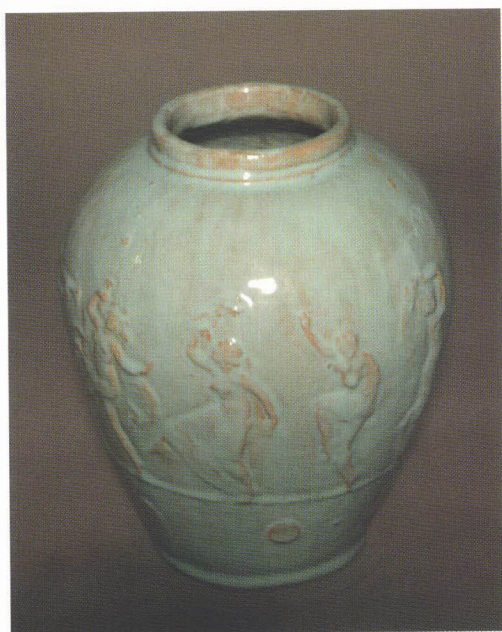
Glazed earthenware

H. 7¾ in.

Signed: AJSTG/1921

Private Collection

VASES



20

Music Vase, 1938
Glazed earthenware
H. 7¹/₄ in.

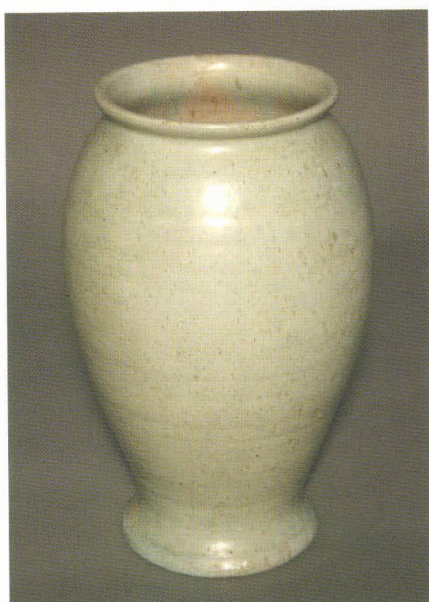
Signed: CORNISH/AJSTG/1938
Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret St. Gaudens, 1978. SAGA#3460



22

Vase
Glazed earthenware
H. 4³/₄ in.

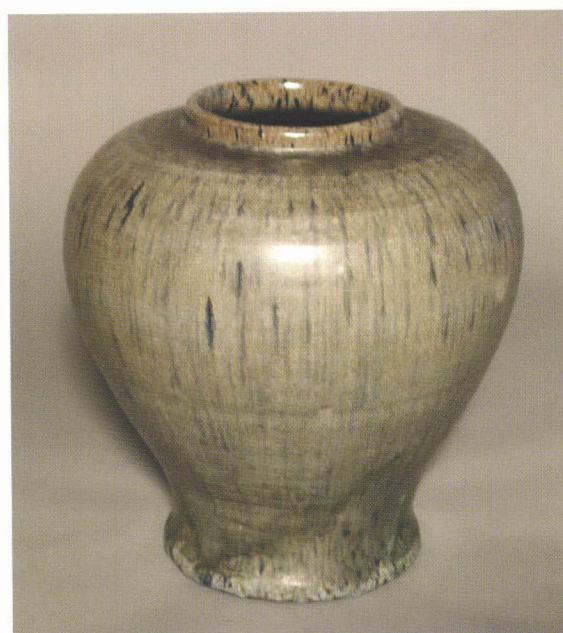
Signed: Museum tag reads: Paul St. Gaudens/Windsor Vt/
7.50/10.
Collection of the Saint-Gaudens National Historic Site.
Museum purchase, 1995. SAGA#7223



21

Vase, 1934
Glazed earthenware
H. 9¹/₂ in.

Signed: PSTG/34/CORNISH
Collection of the Saint-Gaudens National Historic Site.
Gift of the Estate of Mary Beaman Lagercrantz, 1993.
SAGA#7063



23

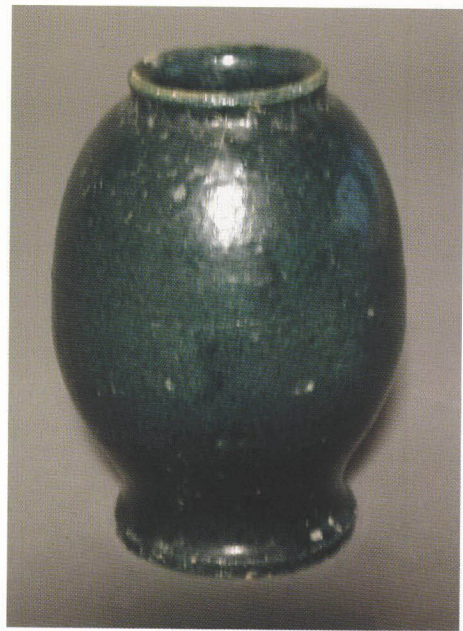
Vase
Glazed earthenware
H. 9⁷/₈ in.
Unsigned

Collection of the Saint-Gaudens National Historic Site.
Gift of Ted J. Couch, 1995. SAGA#7225

VASES



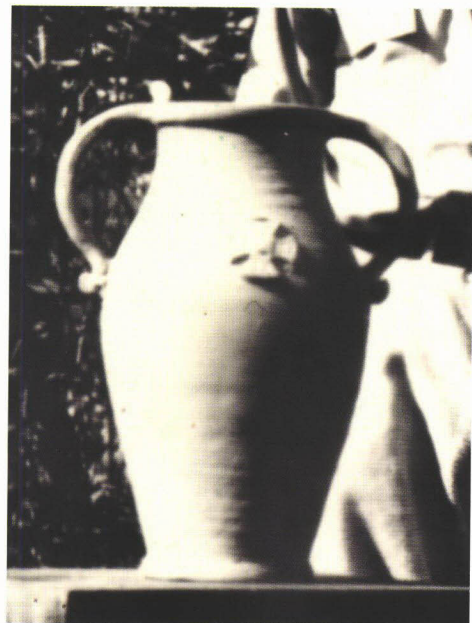
24
Vase, 1926
Glazed earthenware
H. 5³/₄ in.
Signed: P.S.G. AU20/26
Collection of the Saint-Gaudens National Historic Site.
Gift of Abigail B. Homer, 1998. SAGA#7443



26
Vase
Glazed earthenware
H. 4¹/₂ in.
Unsigned
Collection of the Saint-Gaudens National Historic Site.
Gift of Ronald G. Pisano, 1999. SAGA#7498



25
Vase, 1941
Glazed earthenware
H. 7¹/₂ in.
Signed PSTG 41
Collection of the Saint-Gaudens National Historic Site.
Purchase from the Estate of Mrs. Margaret St. Gaudens,
1998. SAGA#7448



27
Vase, c.1925
Earthenware
Location: Unknown
*Paul St. Gaudens created this vase for the grand-daughter of
George deForest Brush.*

VASES



28

Vase, 1941

Glazed earthenware

H. $4\frac{3}{8}$ in.

Signed: PSTG 41

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.2

29

Vase, 1929

Glazed earthenware

H. $6\frac{1}{2}$ in.

Signed: PSTG/1929/ CORNISH

Collection of the Hood Museum of Art, Dartmouth College.

C. 972.128

30

Vase

Glazed earthenware

H. 5 in.

Signed: Paul G.

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.12

31

Vase, 1941

Glazed earthenware

H. $5\frac{1}{16}$ in.

Signed: PSTG 41

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.8

32

Vase, 1950

Glazed earthenware

H. $4\frac{5}{8}$ in.

Signed: PSTG 50

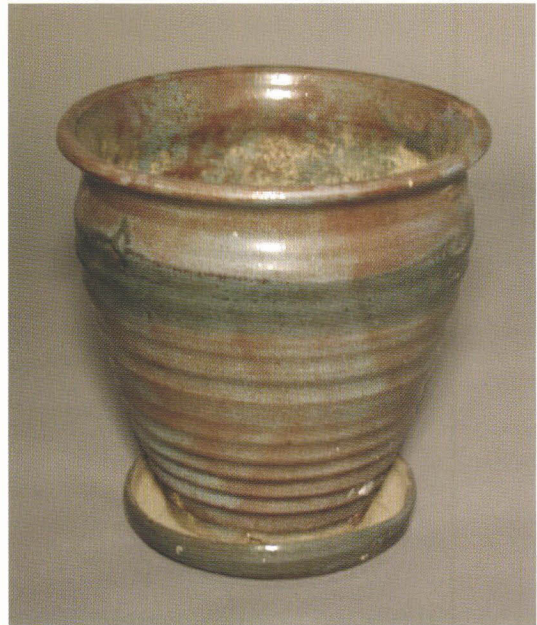
Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.5

PLANT POTS



33
Planter, 1931
Glazed earthenware
H. 5³/₄ in.
Signed: PSTG 31
Collection of John H. Dryfhout



35
Plant Pot, 1931
Glazed earthenware
H. 7³/₄ in.
Signed: PSTG 31
Collection of Saint-Gaudens National Historic Site
Gift of Margaret Parry St. Gaudens, 1978. SAGA#1773

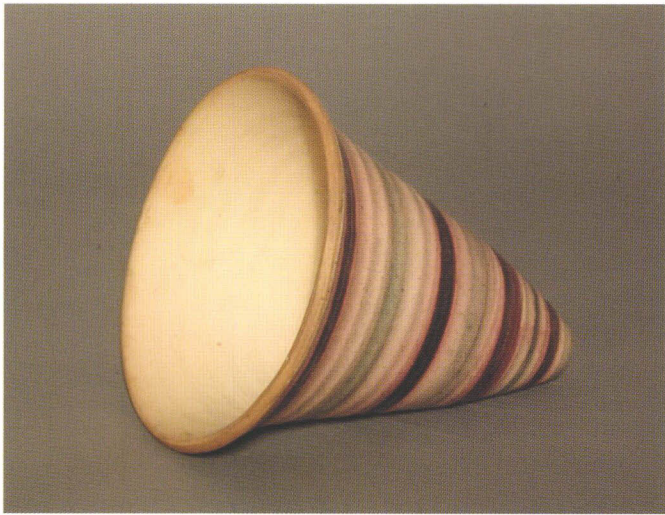


34
Plant Pot
Earthenware
H. 6¹/₄ in.
Signed: PSTG
Collection of Saint-Gaudens National Historic Site
Gift of Margaret Parry St. Gaudens, 1978. SAGA#1770



36
Plant Pot
Earthenware
H. 8¹/₂ in.
Signed: ORCHARD/PSTG
Collection of Saint-Gaudens National Historic Site
Gift of Margaret Parry St. Gaudens, 1978. SAGA#3439

PLANT POTS



37

Cone Planter
Glazed earthenware
H. 9 in.

Unsigned

Collection of Saint-Gaudens National Historic Site
Gift of Margaret Parry St. Gaudens, 1978. SAGA#3441



38

Cone Planter
Glazed earthenware
H. 9 in.

Unsigned

Collection of Saint-Gaudens National Historic Site
Gift of Margaret Parry St. Gaudens, 1978. SAGA#3441

*Attached label identifies these two cone planters as items by
Paul St. Gaudens for sale in the Claremont, NH.
League of New Hampshire Craftsmen's Shop.*

PLATES



39
Mayan Designed Plate
Glazed earthenware
Diam. 10 $\frac{1}{4}$ in.
Signed: PSG
Private Collection



41
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 $\frac{3}{4}$ in.
Signed: PSTG 40
Collection of Robin and Teresa Carpenter



40
Pine Tree Plate
Glazed earthenware
Diam. 7 $\frac{1}{4}$ in.
Unsigned
Private Collection



42
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 $\frac{3}{4}$ in.
Signed: PSTG 40
Collection of Robin and Teresa Carpenter

PLATES



43
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Robin and Teresa Carpenter



45
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Robin and Teresa Carpenter



44
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Robin and Teresa Carpenter



46
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Arslong Gallery

PLATES



47
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Arslonga Gallery



49
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Robert Moore



48
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Arslonga Gallery



50
New England Farm Scene Plate, 1940
Glazed earthenware
Diam. 9 ³/₄ in.
Signed: PSTG 40
Collection of Robert Moore

PLATES



51
Plate, One of Eight
Glazed earthenware
Diam. 9 in.
Signed: PSTG
Private Collection



53
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Signed: PSTG
Collection of Max Blumberg and Eduardo Araújo



52
Aries Plate
Glazed earthenware
Diam. 10¼ in.
Unsigned
Private Collection



54
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Unsigned
Collection of Max Blumberg and Eduardo Araújo

PLATES



55
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Signed: PSTG
Collection of Max Blumberg and Eduardo Araújo



57
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Signed: PSTG
Collection of Max Blumberg and Eduardo Araújo



56
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Signed: PSTG
Collection of Max Blumberg and Eduardo Araújo



58
Mayan Designed Plate
Glazed earthenware
Diam. 9½ in.
Signed: PSTG
Heckscher Museum
Gift of Fred Baker in memory of Ronald G. Pisano

PLATES



59
Plate
Glazed earthenware
Diam. 9½ in.
Unsigned
Collection of John H. Dryfhout



61
Plate
Glazed earthenware
Diam. 7¾ in.
Unsigned
Collection of Charles and Joan Hutcheon



60
Plate, 1929
Glazed earthenware
Diam. 10⅛ in.
Signed: PSTG 29 CORNISH
Private Collection



62
Plate
Glazed earthenware
Diam. 7¾ in.
Unsigned
Collection of Charles and Joan Hutcheon

PLATES



63
Plate, 1930
Glazed earthenware
Diam. 8½ in.
Signed: PSTG 29 CORNISH
Collection of Charles and Joan Hutcheon



65
Plate
Glazed earthenware
Diam. 10¼ in.
Signed: PSTG CORNISH
Collection of Charles and Joan Hutcheon



64
Plate, 1930
Glazed earthenware
Diam. 8⅜ in.
Signed: PSTG 30
Collection of Charles and Joan Hutcheon



66
Plate, 1929
Glazed earthenware
Diam. 10 in.
Signed: PSTG 29 CORNISH
Collection of Charles and Joan Hutcheon

PLATES



67
Plate, 1930
Glazed earthenware
Diam. 8³/₈ in.
Signed: PSTG 30
Collection of Charles and Joan Hutcheon



69
Plate
Glazed earthenware
Diam. 10 in.
Signed: P-G 29 CORNISH
Collection of Charles and Joan Hutcheon

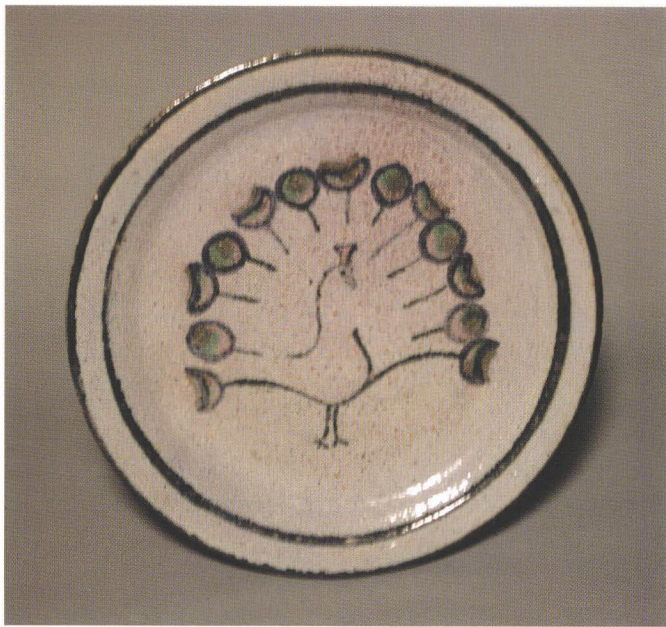


68
Plate
Glazed earthenware
Diam. 10¹/₄ in.
Unsigned
Collection of Charles and Joan Hutcheon



70
Plate, 1932
Glazed earthenware
Diam. 6 in.
Signed: PSTG 32 CORNISH
Collection of the Saint-Gaudens National Historic Site,
Gift of James A. Blaisdell. 2001. SAGA#7896

PLATES



71
Peacock Designed Plate, *one of seven*, 1932
Glazed earthenware
Diam. 8 1/4 in.
Signed: PSTG 32 CORNISH
Collection of the Saint-Gaudens National Historic Site,
Gift of Louise Hodgkins Freeman, 1980. SAGA#7117



73
Saucer, 1936–1941
Glazed earthenware
Diam. 4 1/2 in.
Signed: Partial PSTG
Collection of the Saint-Gaudens National Historic Site,
Gift of Alice Frost, 1996. SAGA#7340-7347.
Goes with Horse Handled Cups



72
Saucer, 1932
Glazed earthenware
Diam. 4 in.
Signed: PSTG
Collection of the Saint-Gaudens National Historic Site, Gift
of Louise Hodgkins Freeman, 1980. SAGA#7118
Goes with Peacock Designed Plate



74
Saucer, 1940
Glazed earthenware
Diam. 5 1/4 in.
Signed: PSTG 40
Collection of the Plainfield Historical Society,
Gift of Jean Kennedy
One of a set of six saucers and five cups.

PLATES



75
Plate, Nude Dancer
Glazed earthenware
Diam. 9⁵/₈ in.
Signed: PSTG
Collection of Rick Dodge



77
Plate
Glazed earthenware
Diam. 9¹/₂ in.
Signed: PSTG
Collection of the Cornish Colony Gallery and Museum



76
Plate, African Motif, 1940
Glazed earthenware
Diam. 12¹/₂ in.
Signed: PSTG 40
Collection of Rick Dodge



78
Dinner Plate, (rose), 1932
Glazed earthenware
Diam. 9¹/₄ in.
Signed: PSTG 32 CORNISH
Private Collection
One of a set of six plates.

PLATES

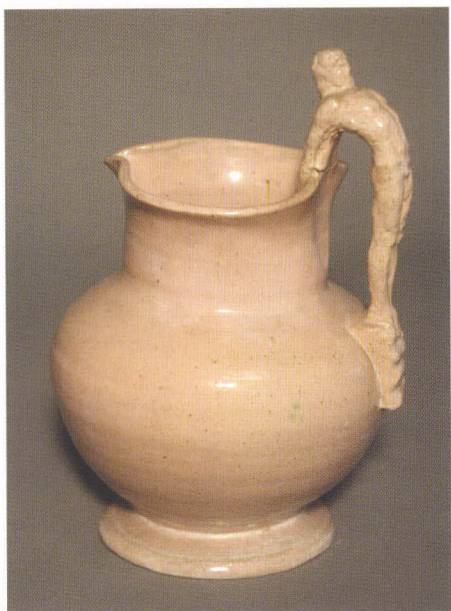


79

Dinner Plate, (tan), 1932
Glazed earthenware
Diam. 9¹/₄ in.
Signed: PSTG 32 CORNISH
Private Collection

One of a set of six plates.

PITCHERS



80

Pitcher with Sculpted Handle

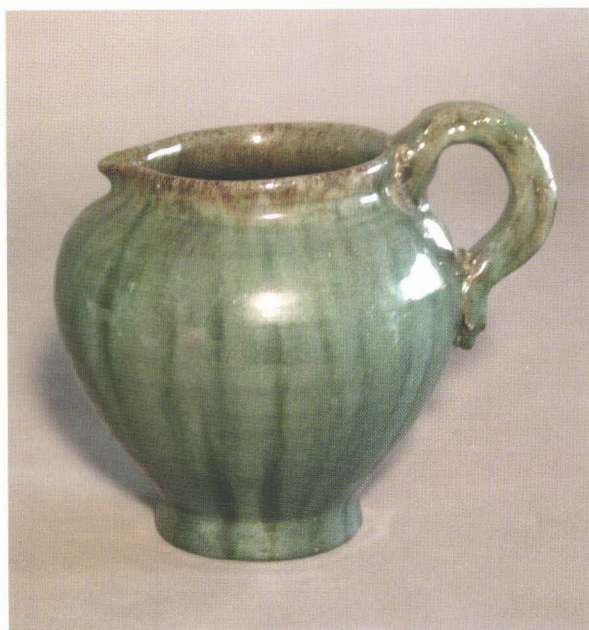
Glazed earthenware

H. 9½ in.

Signed: AJSTG, PSTG, CORNISH

Private Collection

Collaboration work of Paul and Annetta Johnson St. Gaudens



82

Pitcher, 1925

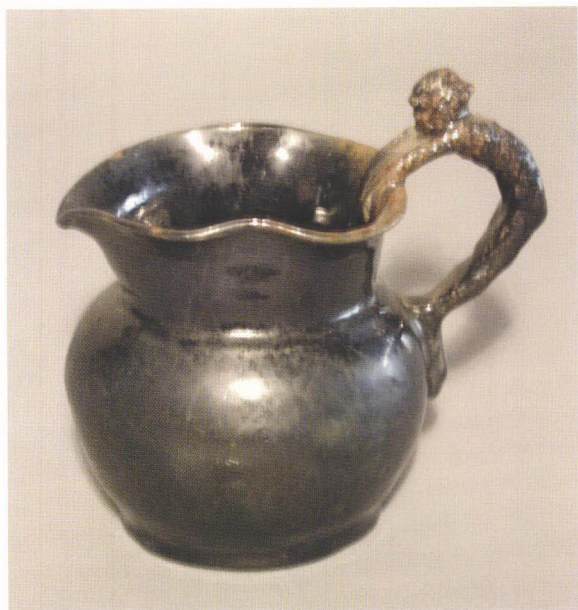
Glazed earthenware

H. 6½ in.

Signed: PSTG25 CORNISH

Collection of the Saint-Gaudens National Historic Site.

Gift of Janet Loofbourow Miller, 2001. SAGA#7811.



81

Pitcher with Sculpted Handle

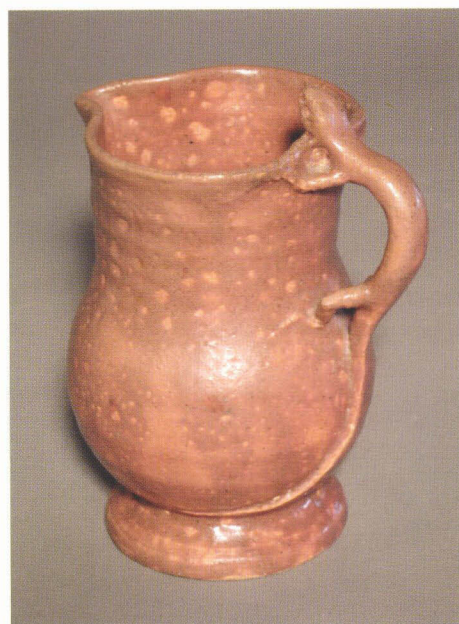
Glazed earthenware

H. 5¾ in.

Unsigned

Private Collection

Collaboration work of Paul and Annetta Johnson St. Gaudens



83

Lizard Handled Pitcher, 1934

Glazed earthenware

H. 6¼ in.

Signed: PSTG 34

Private Collection

PITCHERS



84

Lizard Handled Pitcher, 1935

Glazed earthenware

H. 6½ in.

Signed: PSTG 35 CORNISH

Collection of the Saint-Gaudens National Historic Site.

Gift of Grace L. Thompson, 1983. SAGA# 3217



86

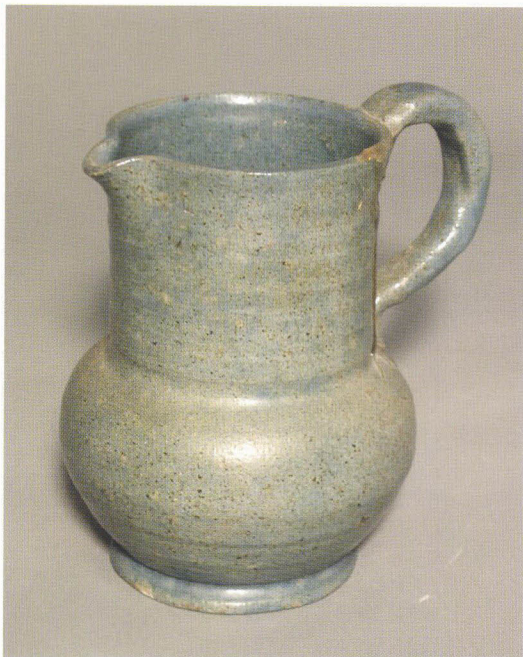
Pitcher, 1924

Glazed earthenware

H. 9½ in.

Signed: AJSTG, PG 24

Private Collection



85

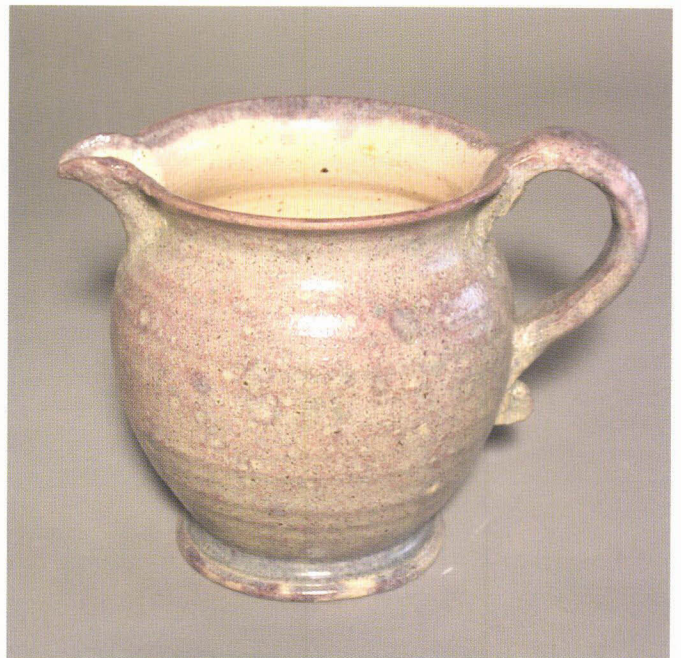
Pitcher, 1934

Glazed earthenware

H. 6⅝ in.

Signed: PSTG 34

Private Collection



87

Pitcher, 1934

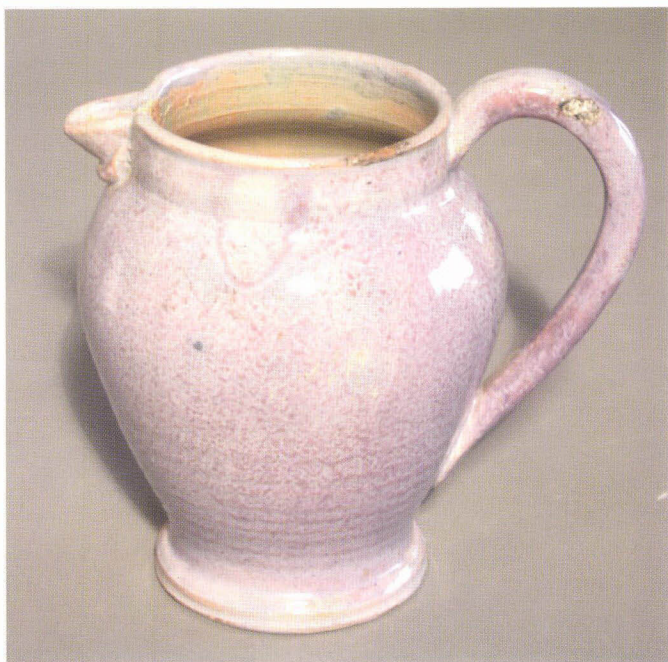
Glazed earthenware

H. 5⅝ in.

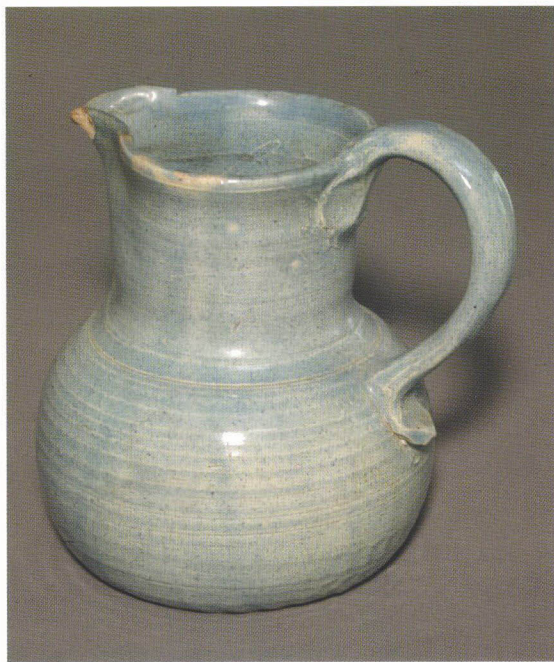
Signed: PSTG 34 CORNISH

Private Collection

PITCHERS



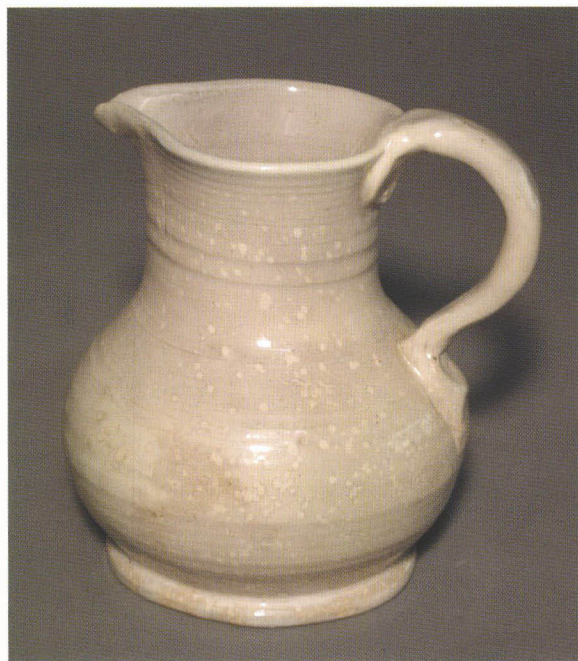
88
Pitcher, 1930
Glazed earthenware
H. 5³/₄ in.
Signed: PSTG 30 CORNISH
Private Collection



90
Pitcher, 1939
Glazed earthenware
H. 5 in.
Signed: PSTG 39 C-G
Collection of Robert Moore

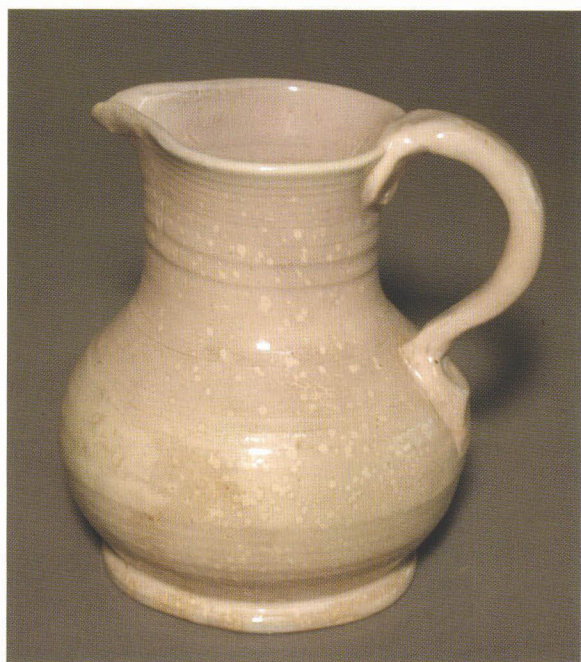


89
Pitcher, 1933
Glazed earthenware
H. 5 in.
Signed: PSTG 33
Private Collection

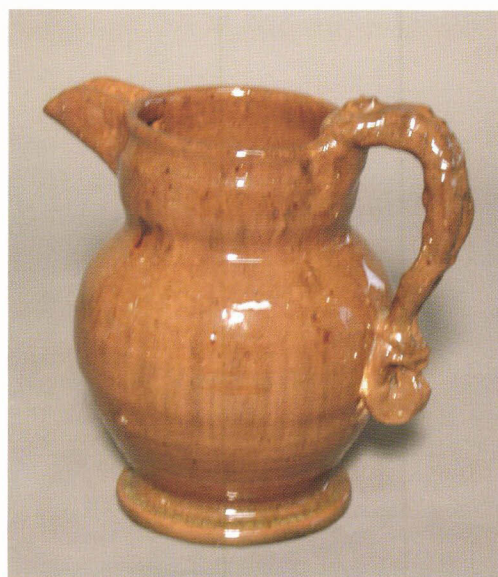


91
Pitcher, 1939
Glazed earthenware
H. 11 in.
Signed: PSTG 39
Collection of Robert Moore

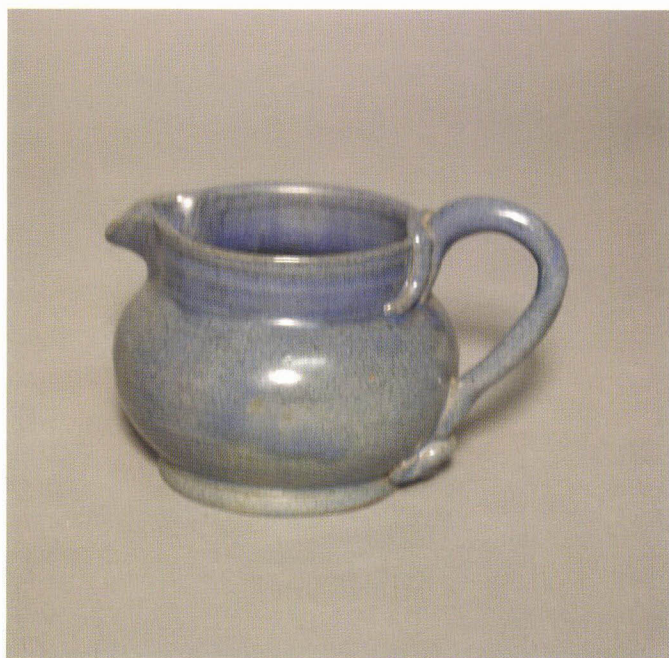
PITCHERS



92
Pitcher, 1939
Glazed earthenware
H. 5 in.
Signed: PSTG 39
Collection of Robert Moore



94
Pitcher, 1931
Glazed earthenware
H. 7 in.
Signed: ORCHARD/AJSTG/PSTG/LABOR/31
Collection of the Cornish Historical Society.
Gift of Bernice Johnson.
Collaboration between Paul and Annetta St. Gaudens.



93
Pitcher, 1936
Glazed earthenware
H. 3½ in.
Signed: M + PSTG 36
Collection of Gretchen and Stephen Taylor



95
Horse Handled Pitcher, 1935
Glazed earthenware
H. 9½ in.
Signed: PG 35 ASC CORNISH
Collection of the Cornish Historical Society.
Gift of Edith Taylor.
Collaboration between Paul and Annetta St. Gaudens.

PITCHERS



96

Pitcher

Glazed earthenware

H. 4⁷/₁₆ in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.11



98

Pitcher

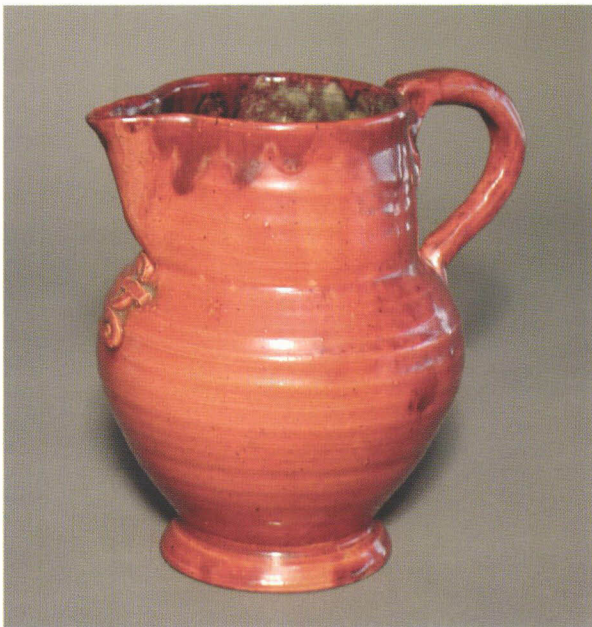
Glazed earthenware

H. 6¹/₂ in.

Signed: PSTG CORNISH

Collection of the Saint-Gaudens National Historic Site.

Gift of Margaret Parry St. Gaudens, 1978. SAGA# 1725



97

Pitcher, 1933

Glazed earthenware

H. 7 in.

Signed: PSTG CORNISH

Collection of the Everson Museum of Art, Syracuse, NY.

#T.N. 34



99

Pitcher, 1931

Glazed earthenware

H. 5¹/₄ in.

Signed: PSTG 31 CORNISH

Collection of the Saint-Gaudens National Historic Site,

SAGA# 2406

TILES

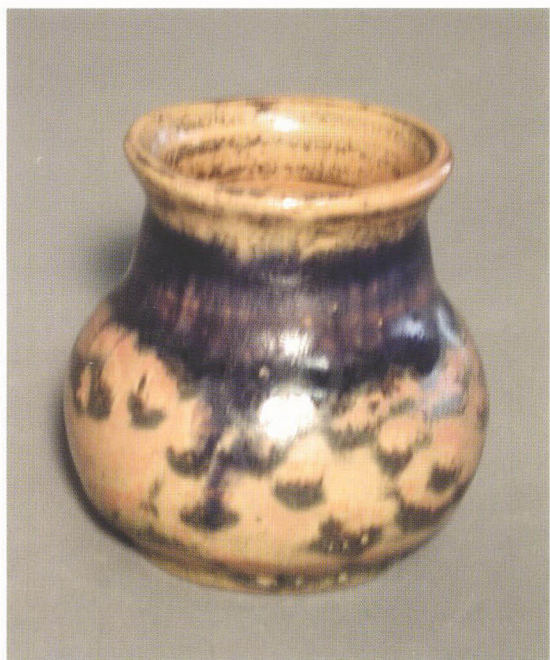


100
Hummingbird Tile, 1928
Glazed earthenware
H. 5¼ in.
Signed: PSTG 28
Collection of the Cunis Family

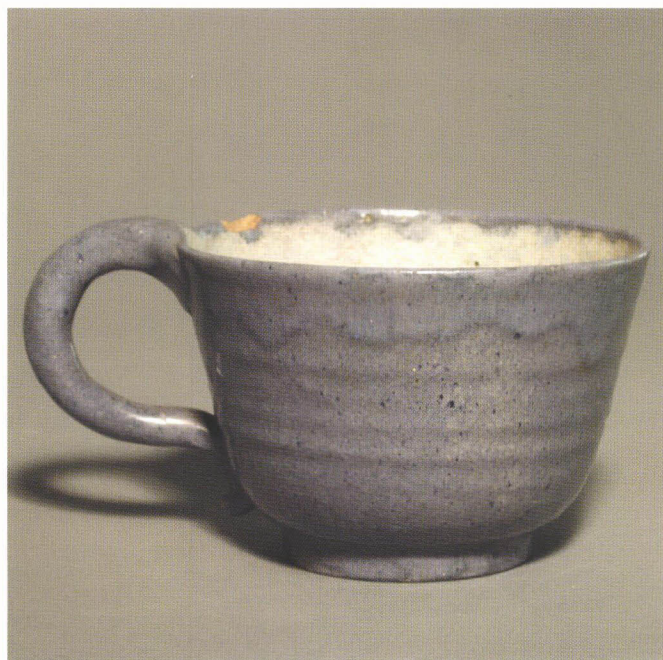


101
Burmese Tile
Glazed earthenware
H. 7½ in.
Signed: PSTG
Private Collection

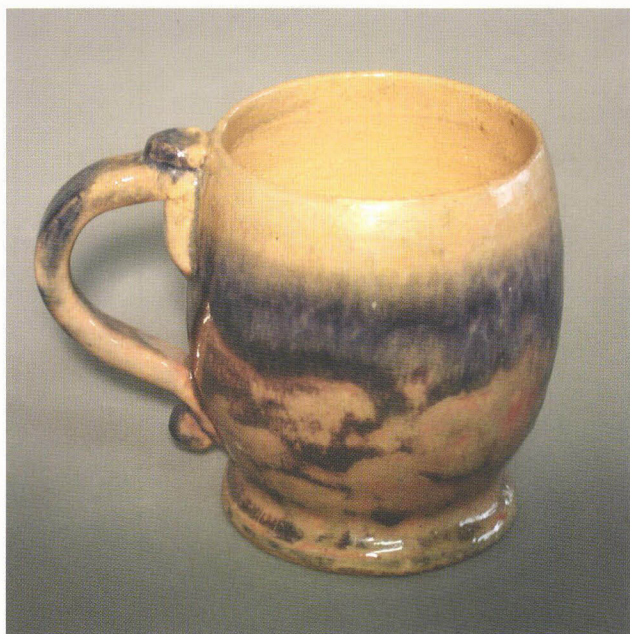
CUPS



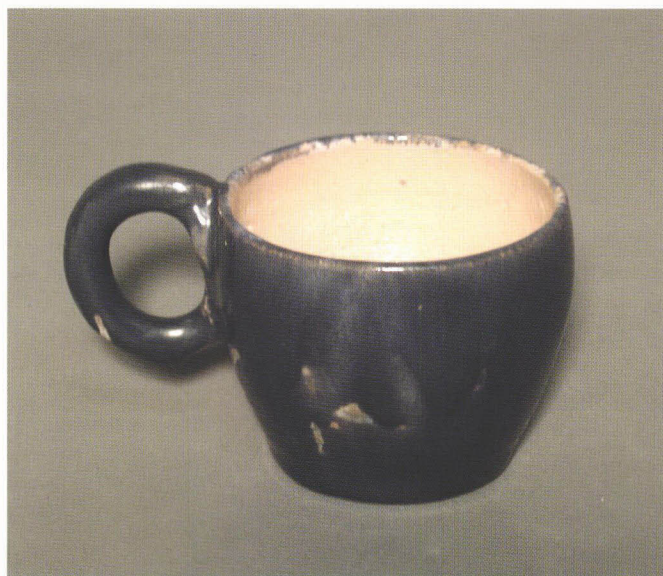
102
Cup
Glazed earthenware
H. 2³/₄ in.
Signed: PSG
Private Collection



104
Cup
Glazed earthenware
H. 3 in.
Signed: PP PSTG 34
Collection of Robert Moore

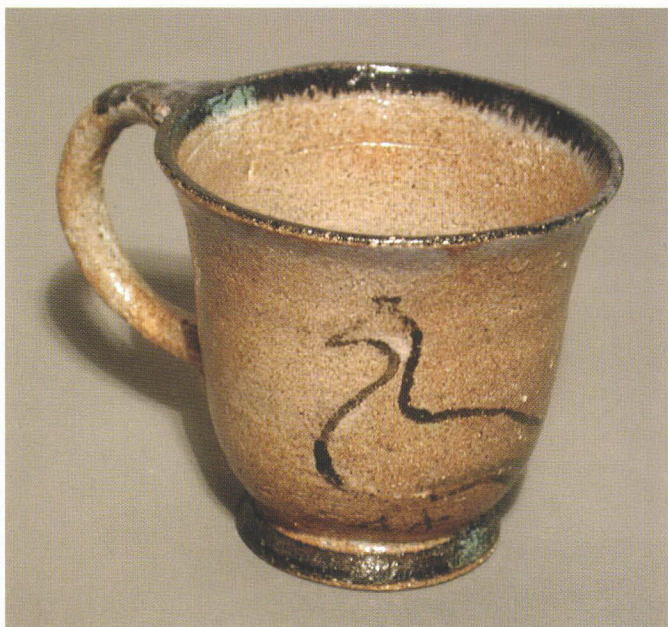


103
Cup, 1930
Glazed earthenware
H. 3¹/₂ in.
Signed: PSTG 30 CORNISH
Private Collection



105
Cup, 1940
Glazed earthenware
H. 2¹/₂ in.
Signed: PSTG 40
Collection of the Plainfield Historical Society.
Gift of Jean Kennedy
One of a set of five cups and six saucers.

CUPS



106

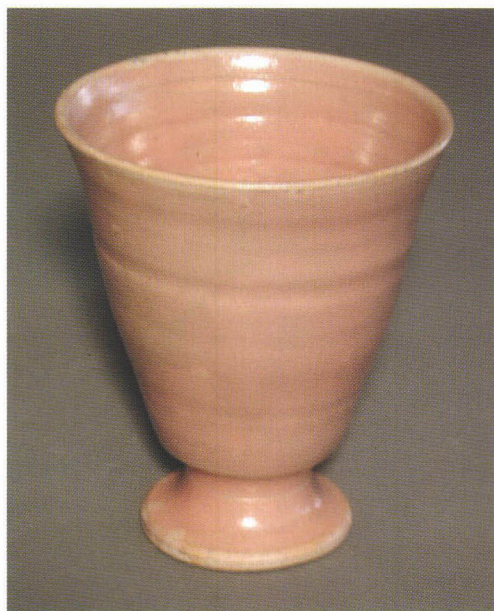
Peacock Cup, c.1932

Glazed earthenware

H. 3 in.

Unsigned

Collection of the Saint-Gaudens National Historic Site.
Gift of Louise Hodgkins Freeman, 1980. SAGA#7116



108

Cup, (water goblet), 1932

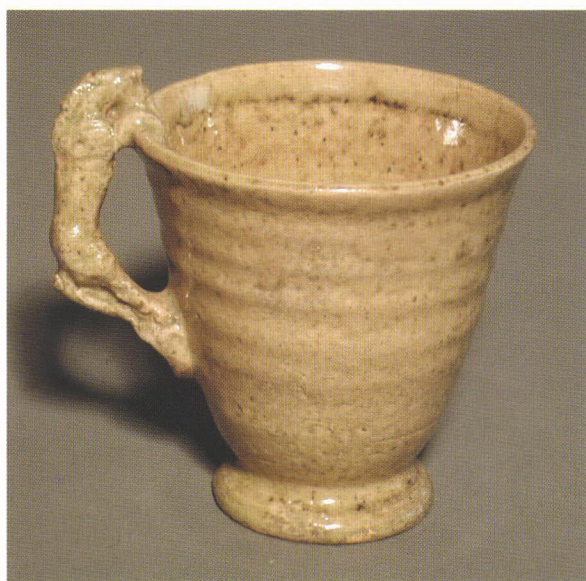
Glazed earthenware

H. 5 1/4 in

Signed: PSTG 32 CORNISH

Private Collection

One of a set of seven goblets.



107

Horse Handled Cup

Glazed earthenware

H. 4 1/2 in.

Signed: Partial PSTG

Collection of the Saint-Gaudens National Historic Site.
Gift of Alice Frost, 1996. SAGA#7332-7339

One of a set of eight cups and eight saucers.



109

Cup, (juice goblet), 1932

Glazed earthenware

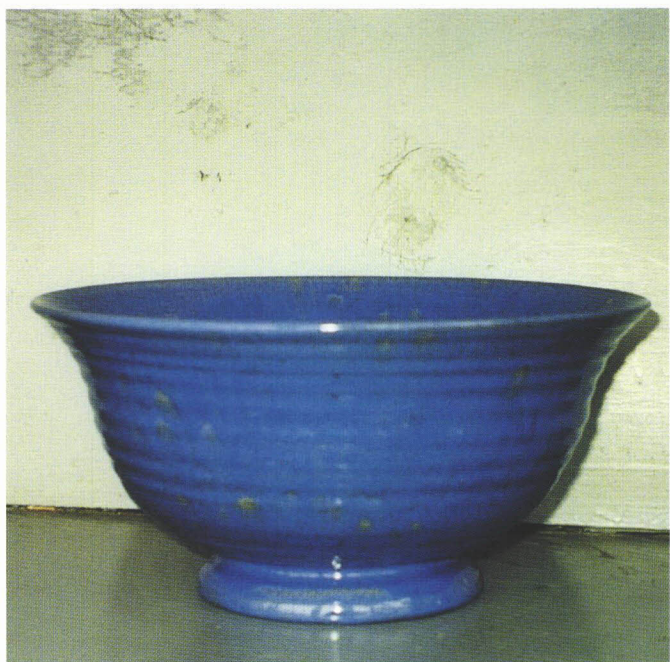
H. 3 in.

Signed: PSTG 1932 CORNISH

Private Collection

One of a set of eight goblets.

BOWLS

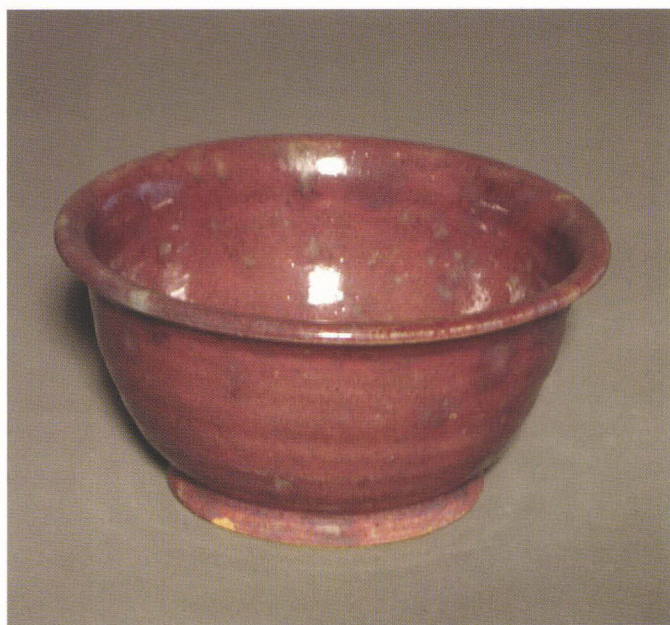


110
Bowl, 1936
Glazed earthenware
H. $5\frac{3}{4}$ x diam. $11\frac{1}{2}$ in.
Signed: PSTG 36
Private Collection



112
Bowl with Cover
Glazed earthenware
H. $1\frac{1}{2}$ x diam. 6 in.
Signed: PSTG
Private Collection

One of a set of six bowls with knob handled covers.



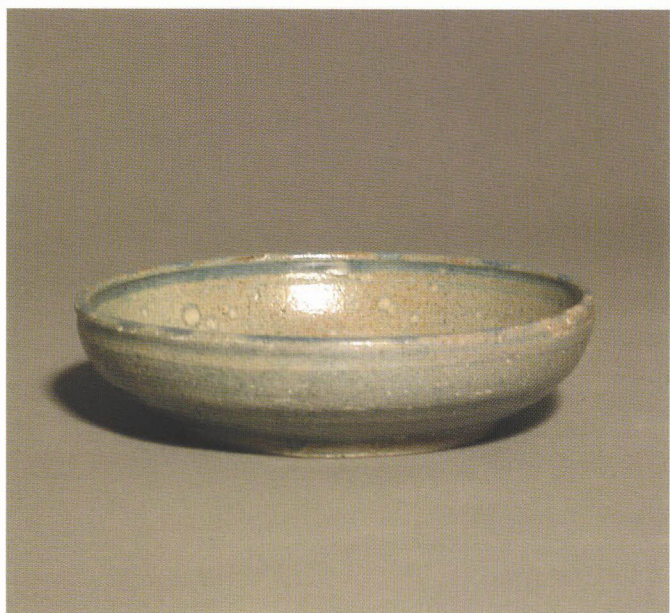
111
Bowl, 1939
Glazed earthenware
Diam. 5 in.
Signed: PSTG 39
Collection of Julie Barrett



113
Bowl with Cover
Glazed earthenware
H. $1\frac{1}{2}$ x diam. 6 in.
Signed: PSTG
Collection of Robert Moore

One of a set of three bowls with two knob handled covers.

BOWLS



114
Bowl
Glazed earthenware
H. 1½ x diam. 6 in.
Signed: PSTG CORNISH
Collection of Robert Moore
One of a set of six shallow bowls.



116
Soup, Salad or Cereal Bowl, 1924
Glazed earthenware
H. 2 x diam. 6 in.
Signed: PSTG Cornish 24
Collection of the Saint-Gaudens National Historic Site.
Gift of James A. Blaisdell, 2001. SAGA#7793



115
Fruit Bowl, 1934
Glazed earthenware
H. 3 x diam. 10½ in.
Signed: PP 34 PSTG
Collection of Robert Moore



117
Bowl, 1923
Glazed earthenware
H. 3¼ x diam. 7 in.
Signed: PSTG 23
Collection of the Cornish Historical Society, Gift of Anna Hunt

BOWLS



119

Bowl

Glazed earthenware

H. $3\frac{1}{4}$ x diam. $5\frac{1}{4}$ in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.4

118

Bowl, 1949

Glazed earthenware

H. $1\frac{3}{4}$ x diam. $5\frac{3}{4}$ in.

Signed: PSTG 49

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.1

121

Bowl with Scalloped Edges

Glazed earthenware

H. $1\frac{5}{8}$ x diam. 5 in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.10

120

Bowl

Glazed earthenware

H. $2\frac{1}{4}$ x diam. $5\frac{1}{2}$ in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.6

BOWLS



122
Bowl, 1924
Glazed earthenware
H. $4\frac{1}{2}$ x diam. $8\frac{1}{4}$ in.
Signed: Paul/St.Gaudens/B.1924
Collection of the Newark Museum,
Museum Purchase, 1924. 24.197



124
Decorative Fruit Bowl, 1941
Glazed earthenware
H. $4\frac{3}{4}$ x diam. 10 in.
Signed: PSTG/41/+/MARGARET/ST.G
Collection of the Saint-Gaudens National Historic Site.
Purchase from the Estate of Mrs. Margaret Parry
St. Gaudens, 1994. SAGA#7174.



123
Peacock Bowl, 1932
Glazed earthenware
H. $2\frac{5}{8}$ x diam. $5\frac{3}{4}$ in.
Unsigned
Collection of the Saint-Gaudens National Historic Site.
Gift of Louise Hodgkins Freeman, 1980. SAGA#7115



125
Bowl
Glazed earthenware
H. $2\frac{1}{4}$ x diam. 6 in.
Unsigned
Collection of the Saint-Gaudens National Historic Site.
Gift of Ted J. Couch, 1995. SAGA#7224.

BOWLS



126

Bowl, 1941

Glazed earthenware

H. 5 x diam. 10½ in.

Signed: PSTG 41

Collection of the Saint-Gaudens National Historic Site.

Purchase from the Estate of Mrs. Margaret Parry

St. Gaudens, 1998. SAGA#7449.



128

Bowl, 1928

Glazed earthenware

H. 2¾ x diam. 5⅞ in.

Signed: PSTG 28 CORNISH

Collection of the Cornish Colony Gallery and Museum.



127

Bowl

Glazed earthenware

H. 1½ x diam. 7 in.

Unsigned

Collection of the Saint-Gaudens National Historic Site.

Gift of Ronald G. Pisano, 1999. SAGA#7499



129

Bowl

Glazed earthenware

H. 1¾ x diam. 6 in.

Signed: PSTG CORNISH

Private Collection

BUSTS AND FIGURINES



130

Bust of Woman, 1930

Unglazed terracotta

H. 13 in.

Signed: Proper left side: Paul St. Gaudens/1930/Cornish,
N.H. Front: T, M, J, O.

Collection of Will Noad, Falls Village CT.



132

Kuan Yin Figurine, 1920-1932

Glazed earthenware

H. 18 in.

Unsigned

Collection of the Hood Museum of Art, Dartmouth College.
Gift of Paul St. Gaudens. S.932.10.



131

Parrot Figurine

Glazed earthenware

H. 10 in.

Signed: PSTG CORNISH NH
Private Collection



133

Kitten Figurine

Unglazed earthenware

H. 2½ in.

Unsigned

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1717

FIGURINES



134

Snake Figurine, Floral Arranger

Glazed earthenware

H. 1½ in.

Unsigned

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1721



136

Cat Sculpture, 1932

Unglazed earthenware

H. 12 in.

Signed: PAUL ST. GAUDENS/CORNISH/1932

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1727



135

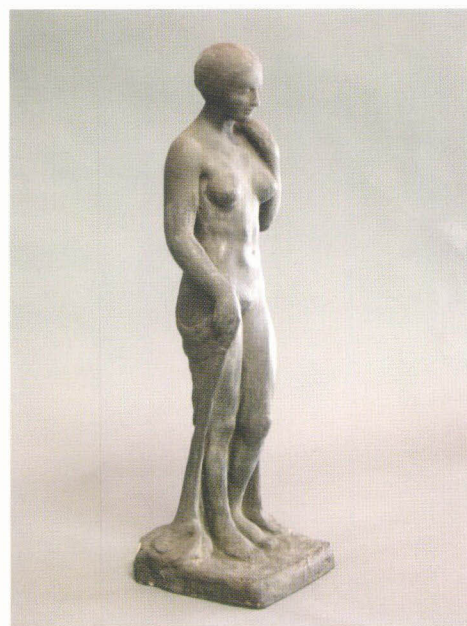
Cat Plaque, 1932

Glazed earthenware

H. 5½ in.

Signed: PSTG/32/CORNISH

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1722



137

Statuette of a Woman

Unglazed painted earthenware

H. 18 in.

Signed: PSTG

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1737

RELIEFS



138
Mayan Tile
Painted terracotta
H. 8 1/4 in.
Unsigned

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1741.



140
Cat Relief, 1903
Earthenware
H. 4 in.
Signed: PAUL

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#1784.



139
Mayan Tile
Terracotta
H. 8 in.
Signed: PSTG

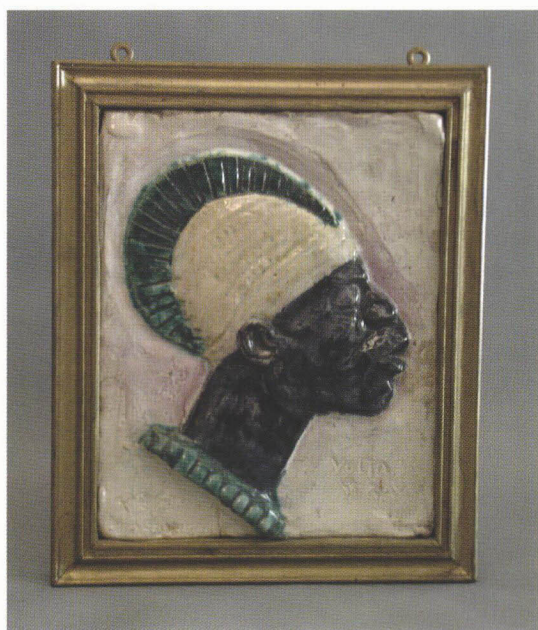
Collection of the Saint-Gaudens National Historic Site.
Gift of Richard Griswold, 1975, SAGA#1853.



141
Pinny Wood Relief, 1935
Earthenware
H. 7 1/4 in.
Signed: 1935 PSTG

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#3423.

RELIEFS



142

Negro Warrior, 1939

Glazed earthenware

H. 14¹/₄ in.

Signed: "VOLTA/NEGRO" lower right, PSTG lower left.

Collection of the Saint-Gaudens National Historic Site.

Gift of Mrs. Margaret Parry St. Gaudens, 1978. SAGA#3428.



143

African Woman Relief, 1936

Terracotta

H. 17 in.

Signed: Paul St. Gaudens/Coconut Grove Studio/1936

Private Collection

MEDALLIONS & MOULDS



144

"Columbus Discovers Hoboken" Medallion

Earthenware

Diam. 3 in.

Signed: PSTG

Collection of the Saint-Gaudens National Historic Site.

Gift of Richard Griswold, 1975. SAGA# 1851



146

"Columbus Discovers Hoboken" Medallion

Earthenware

Diam. 3 1/4 in.

Signed: PSTG

Collection of the Saint-Gaudens National Historic Site.

Gift of Richard Griswold, 1975. SAGA# 1852



145

Mould of "Pete the Peruvian Parrot"

Plaster

H. 9 3/4 in.

Unsigned

Collection of John H. Dryfhout

TEAPOTS



147

Teapot with Lid Decorated with Bird

Glazed earthenware

H. 5 in.

Signed: PSTG

Collection of the Saint-Gaudens National Historic Site.
Gift of Mrs. Margaret P. St. Gaudens, 1978. SAGA#1724



148

Teapot with Lid Decorated with Finial

Glazed earthenware

H. 8 in.

Signed: PSTG

Private Collection

JARS



149

Jar with Lid

Glazed earthenware

H. 3 $\frac{1}{4}$ in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.7

150

Jar

Glazed earthenware

H. 2 $\frac{3}{4}$ in.

Signed: PSTG

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.9

151

Jar, 1941

Glazed earthenware

H. 2 $\frac{1}{16}$ in.

Signed: PSTG 41

Collection of the Hood Museum of Art, Dartmouth College.

C.X.992.30.3

JARS



152
Jar with Figurine Lid, 1924
Glazed earthenware
H. 18 $\frac{1}{4}$ in.
Signed: PSTG 1924
Private Collection
Lid with figurine made by Annetta St. Gaudens



153
Odd Shaped Holding Jar with Lid, 1940
Glazed earthenware
H. 5 in. Diam. 8 in.
Signed: PSTG 40 C-G
Collection of Robert Moore

ASH TRAYS



154
Ash Tray, 1941
Glazed terracotta
H. $3\frac{3}{4}$ in.
Signed: PSTG 41
Collection of Robin and Teresa Carpenter



155
Ash Tray, 1941
Glazed terracotta
H. $3\frac{1}{2}$ in.
Signed: PSTG 41
Collection of Robin and Teresa Carpenter

SCONCES



156

Pair of Candle Sconces

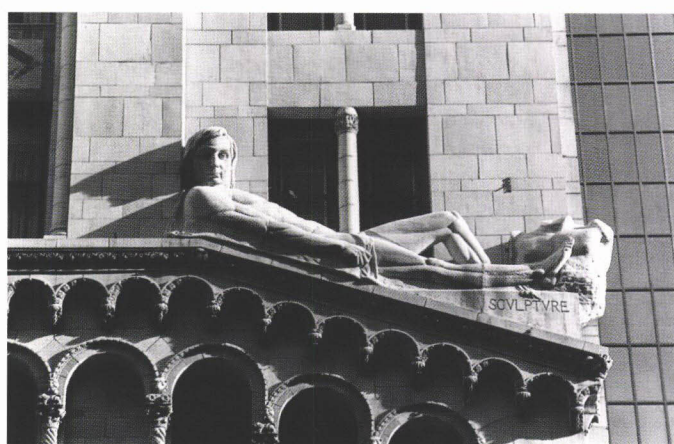
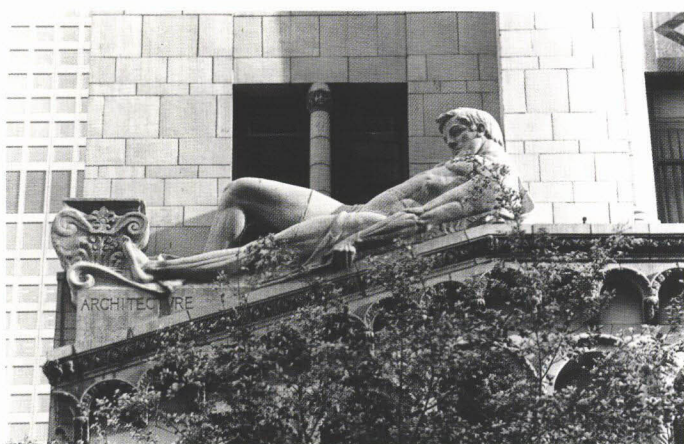
Glazed earthenware

H. $10\frac{1}{4}$ (a), $10\frac{1}{2}$ (b),

Unsigned

Collection of Michael and Claudia Yatsevitch

WORKS IN PUBLIC PLACES



157

Fine Arts Building, Los Angeles, CA.

Figure of "Sculpture" and "Architecture" and decorative tiles, 1926.

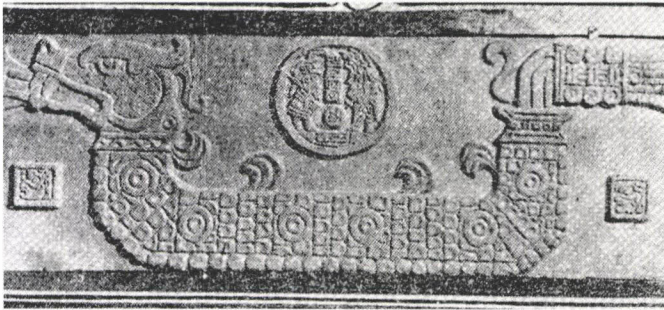
Cast stone or terracotta

Sculptors: Burt W. Johnson (1890–1927), Merrell Gage (1892–1981).

Assistants: Paul St. Gaudens (1900–1954), Annetta Johnson St. Gaudens (1869–1943).

Location: Fine Arts Building, 811 West Seventh Street, Los Angeles, CA.

WORKS IN PUBLIC PLACES



158

"The Plumed Serpent", 1927

Terracotta

H. 17 x W. 50 in.

Fired at George P. Heinz Tile Company, Denver.

Part of a commission for a mantelpiece in a Denver building. Designs associated with Quetzalcoatl Mayan imagery for the accompanying tiles from Herbert Spinden's *A Study of Maya Art* (1913). The snake is Paul's creation based on Mayan forms.



160

Baynes Memorial, 1935

Bronze

H. 18 1/4 x W. 25 1/4 in.

Design and lettering by Paul St. Gaudens

Portrait medallion of Ernest Harold Baynes

by Annetta St. Gaudens.

Signed: PSTG/35

Location: Meridan Bird Sanctuary, Meriden, NH.



159

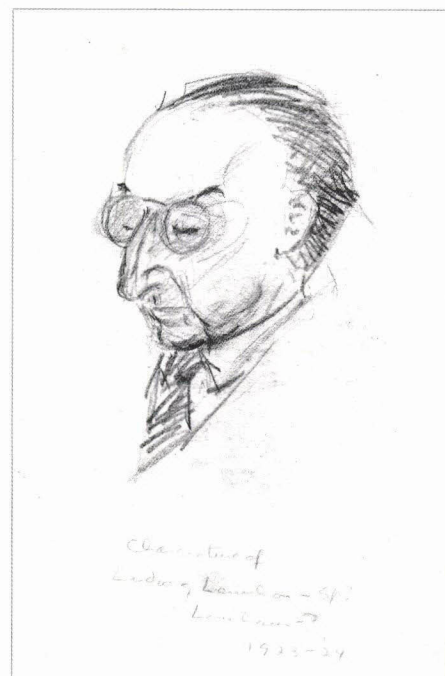
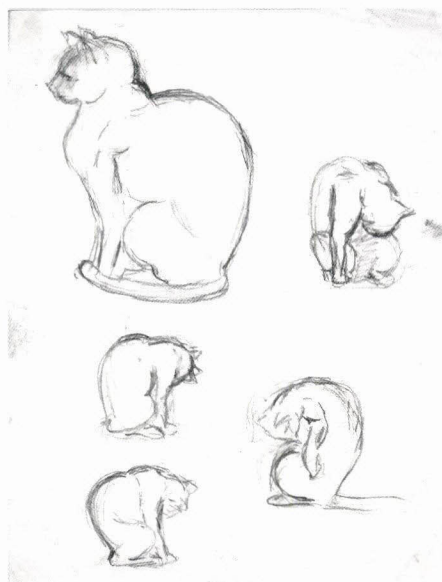
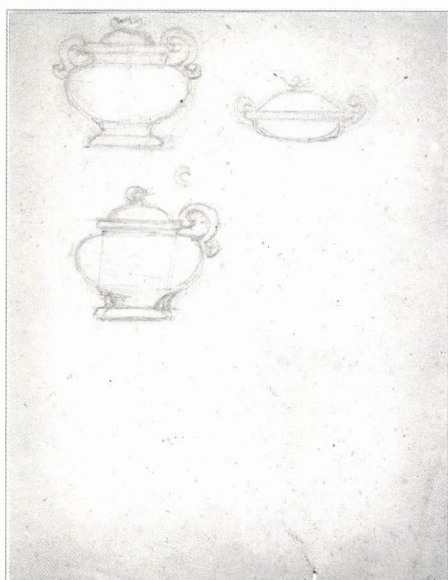
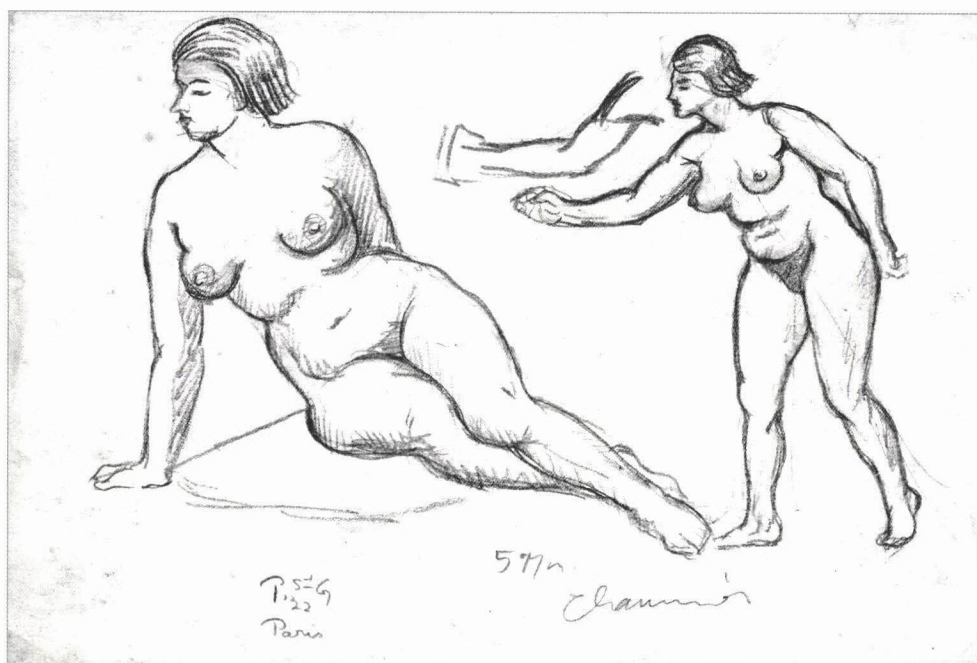
Peace Monument, Wheeler Memorial Park.

Competitive Drawings, 1933.

Commission to Joseph Pollia (1893–1954). Paul St. Gaudens' design used as the basis for a bronze plaque on the obverse of the pedestal base.

Location: Wheeler Memorial Park, Orange MA.

DRAWINGS AND SKETCHES



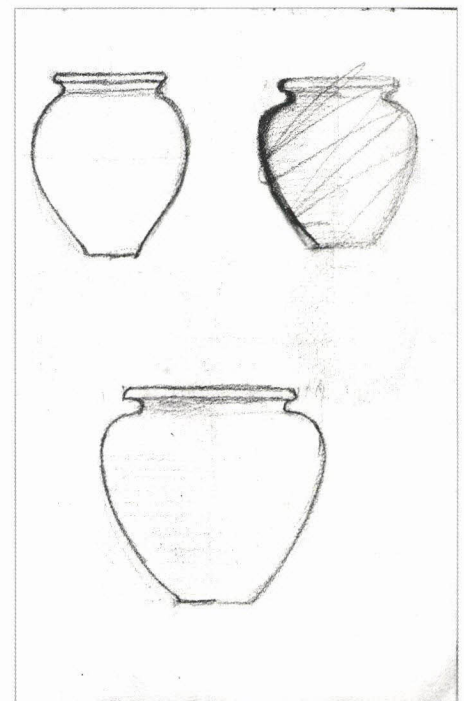
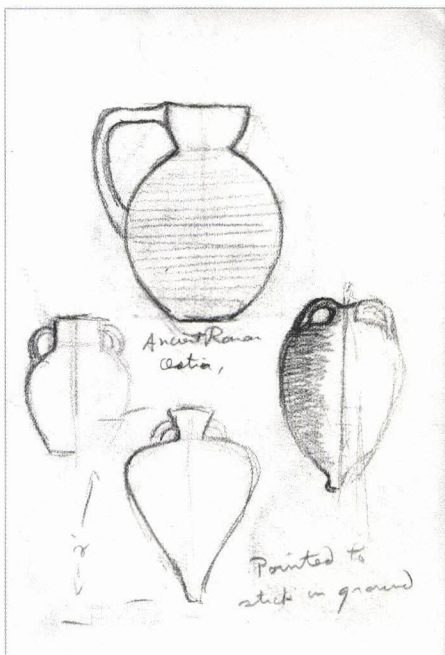
161

Portfolio of Drawings, 1915–1930

Charcoal, pencil on paper

Drawings and sketches from European trip, including nude studies, sketches of people, cartoons and humorous drawings, and preparatory drawings for cat sculpture. Drawing of family by Annetta St. Gardens. Collection of Freda Rosenzweig

DRAWINGS AND SKETCHES



162

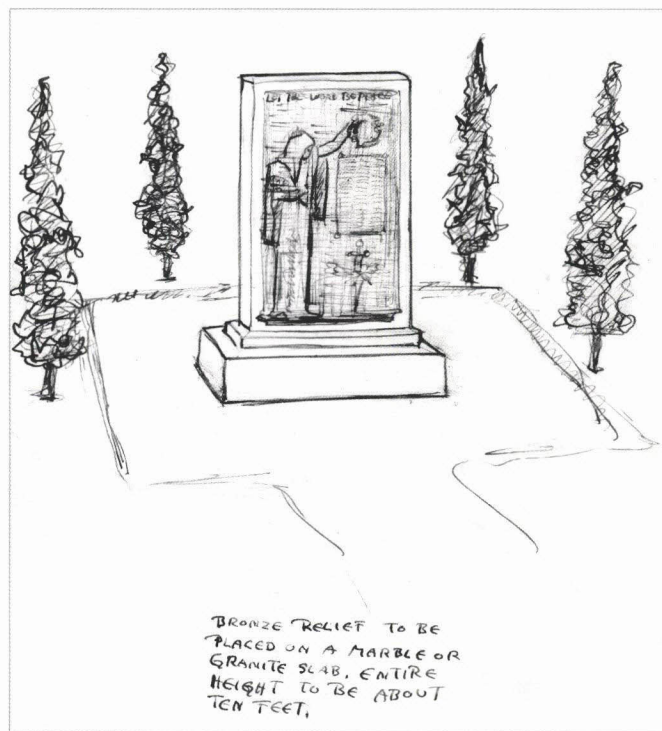
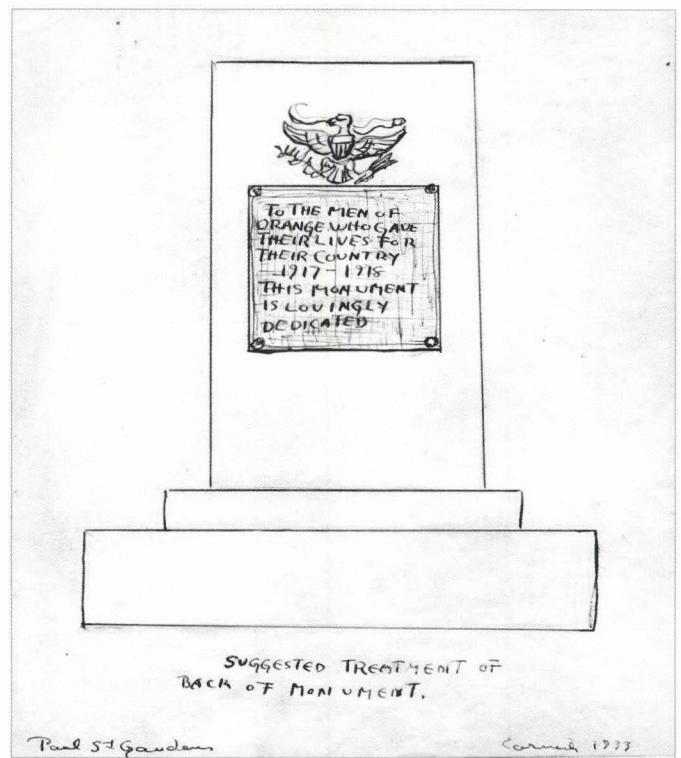
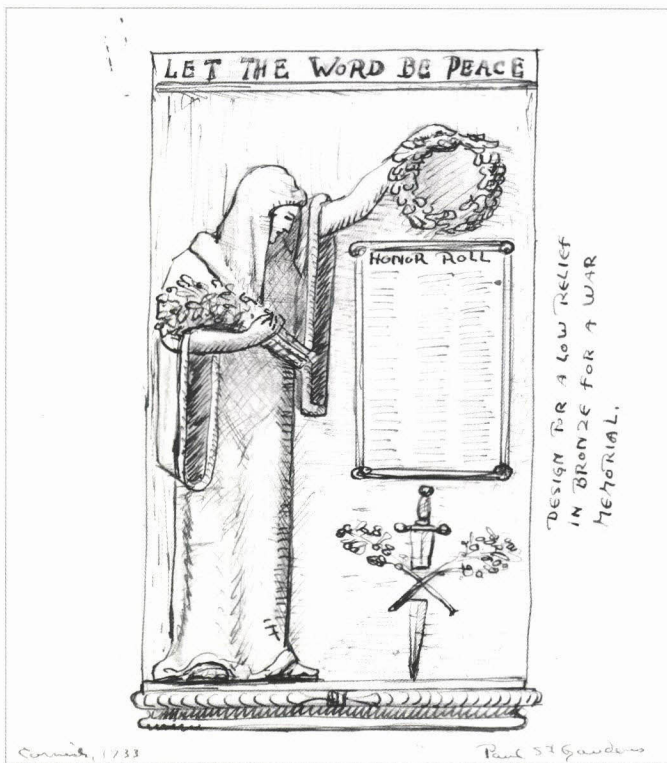
Sketchbook from European Trip, 1922
Pencil on paper, 36 leaves of sketches.

Drawings and sketches from Italy and France, including Pompeian pottery, landscapes, people, and pottery designs.

Collection of the Saint-Gaudens National Historic Site.

Purchase from the Estate of Mrs. Margaret Parry
St. Gaudens. SAGA#7477.

DRAWINGS AND SKETCHES



163

Three Preparatory Drawings for Peace Monument, Orange, Massachusetts. 1933.

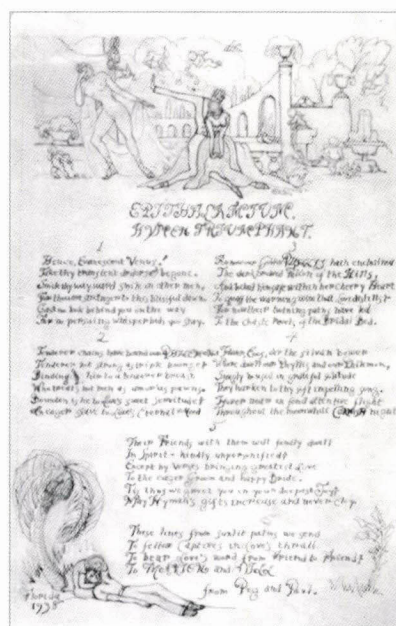
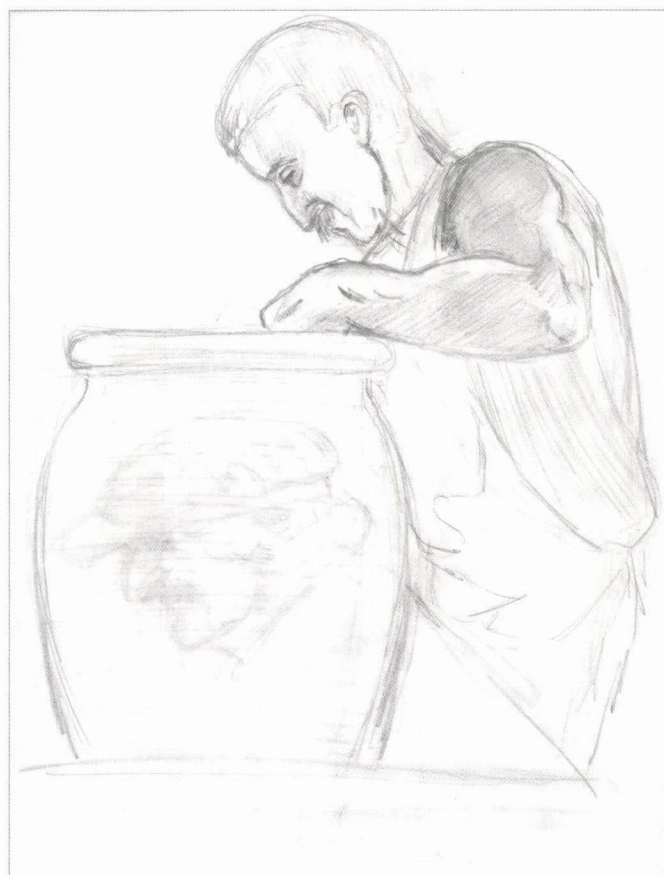
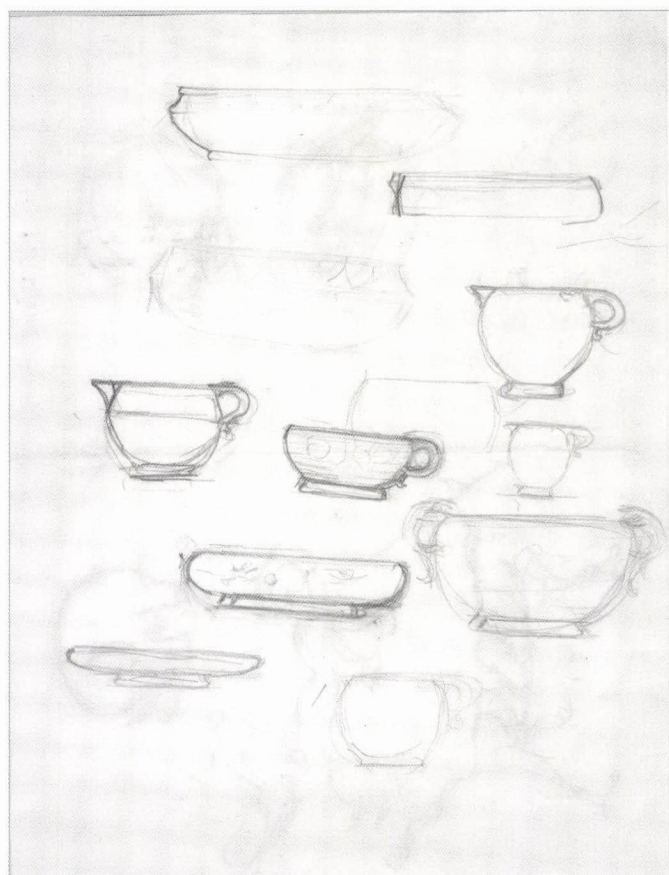
Pencil and ink on paper.

Obverse, reverse, and site plan of proposed Peace Monument in
Orange, MA,

Wheeler Memorial Park.

Collection of Swarthmore College Peace Collection, Swarthmore College.

DRAWINGS AND SKETCHES



164

Portfolio of Drawings, 1920–1930

Charcoal, pencil on paper.

Drawings and sketches which include a pottery order sheet, cartoons and humorous drawings, nudes, southwest scene, sketch portrait of Stephen Parrish, 1922, preparatory drawing for "Columbus Discovers Hoboken", and "Sleeping Endymion".

Collection of Mac and Eileen Holmes.

165

Wedding Broadside, 1938

Paint and pencil on paper

H. 19 7/8 in.

Signed: from Peg and Paul/Florida/1938

Collection of the Saint-Gaudens National Historic Site.

Gift of Peter Burling, 1998. SAGA#7359

LINOLEUM BLOCK PRINTS



166
Christmas Card, 1926
Paper and ink
H. 5⁵/₈ x W. 4¹/₂ in.
Signed: PSTG
Private Collection



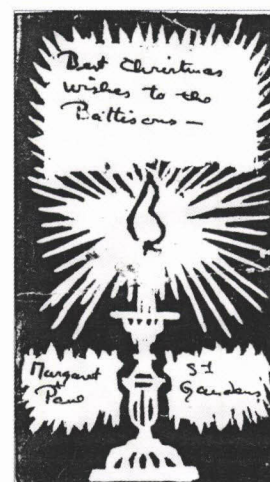
167
Wedding Announcement, 1936
Paper and ink
H. 5¹/₄ x W. 8¹/₄ in.
Collection of the Saint-Gaudens
National Historic Site.
Purchase from the Estate of Mrs.
Margaret Parry St. Gaudens, 1999.
SAGA#7478



168
Theater Playbill
Paper and ink
H. 10³/₄ x 7¹/₈ in.
Signed: PSTG
Collection of the Cornish Historical
Society

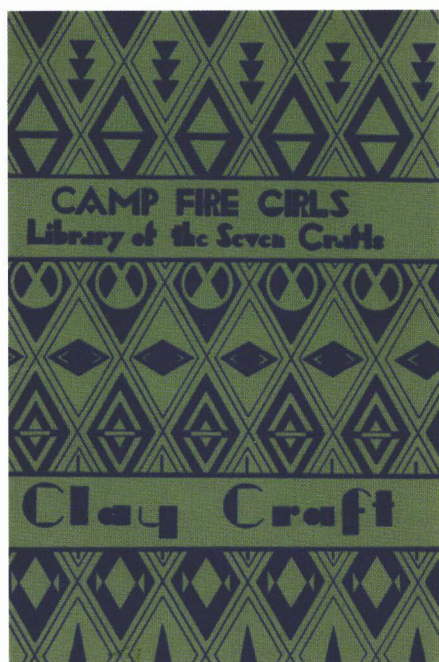


169
Potter's Logo
Paper and ink
Orchard Kilns, AJSG, and PSTG
Orchard Kilns Pottery, Cornish, NH
(1921-1944)

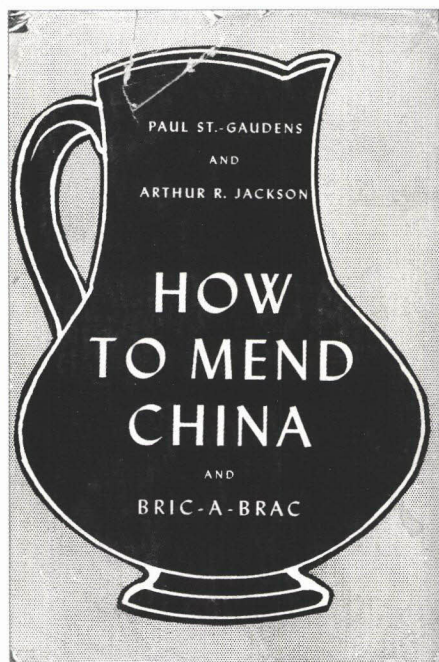


170
Christmas Card, 1940
Paper and ink
H. 5¹/₂ x 3¹/₄ in.
Signed: Margaret and Paul St. Gaudens
Collection of Edwin A. Battison

BOOKS



171
Book, 1931
Title: *Clay Craft*
Author: Paul St. Gaudens
Publisher: Camp Fire Outfitting Company, NYC.



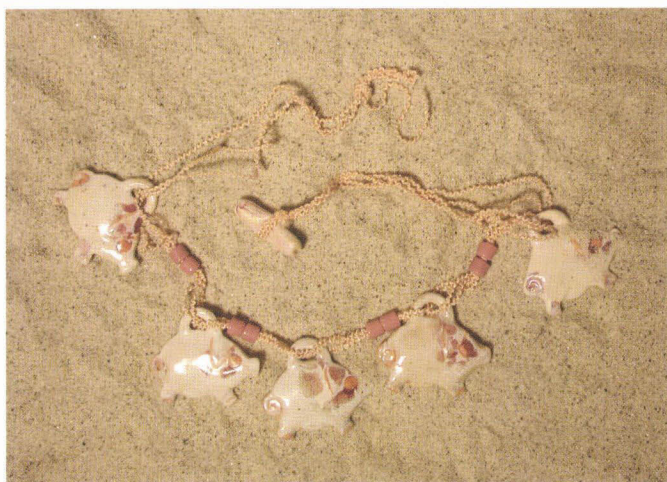
172
Book, 1953
Title: *How to Mend China and Bric-A-Brac*
Authors: Paul St. Gaudens and Arthur R. Jackson
Publisher: Charles T. Branford Co., Boston, MA.



Margaret removing finished pieces from the kiln.

Catalogue of Works by Margaret Parry St. Gaudens

WORKS BY MARGARET ST. GAUDENS



M1-D

Ceramic necklace of five pigs strung on four threads of rose colored twisted silk string. Pigs are beige glazed in mottled shades of orange, rose, and wine highlighting the face feet and tail. Eight plastic rose-colored beads separate the pigs.

c. 1936. L. 20 in. H. 1½ in. Inscribed on reverse, pig second from right: STGAUDENS

Saint-Gaudens National Historic Site. SAGA 7195
Gift of the Estate of Margaret Parry St. Gaudens, 1994

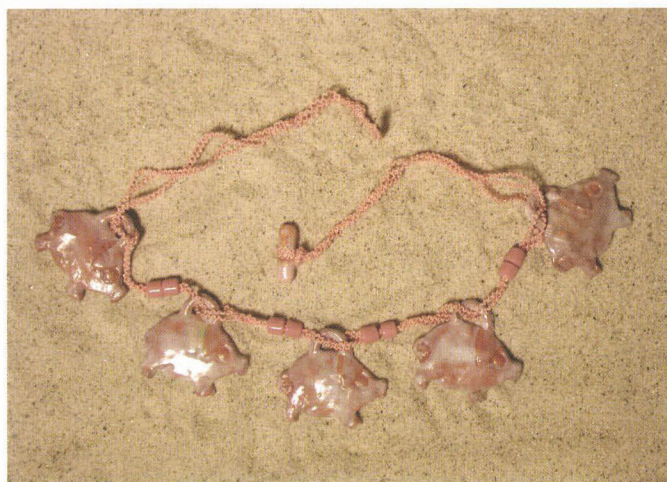


M3-D

Ceramic necklace of five pigs strung on four threads of orange colored twisted silk string. Pigs are beige glazed in mottled shades of orange, gray with yellow highlighting. Eight plastic orange-colored beads separate the pigs.

c. 1936. L. 20 in.

Saint-Gaudens National Historic Site. SAGA 7197
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M2-D

Ceramic necklace of five pigs strung on four threads of rose colored twisted silk string. Pigs are rose glazed in mottled shades of white and flecks of green pigment. Eight plastic rose-colored beads separate the pigs.

c. 1936. L. 20 in.

Saint-Gaudens National Historic Site. SAGA 7196
Gift of the Estate of Margaret Parry St. Gaudens, 1994



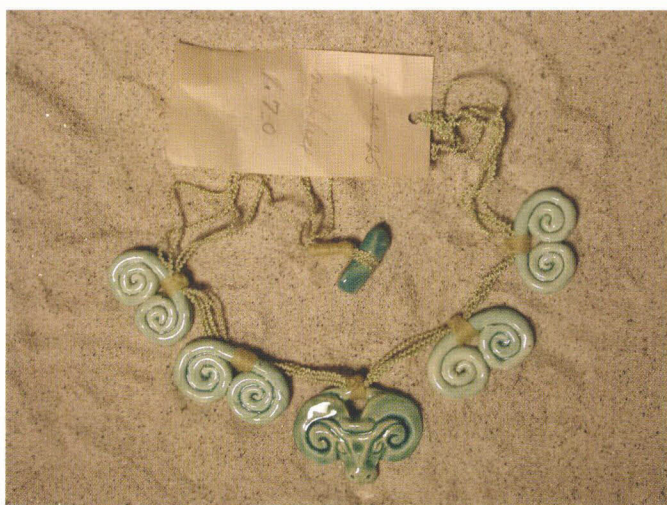
M4-D

Ceramic necklace of five pigs strung on four threads of rose colored twisted silk string. Pigs are rose glazed in mottled shades of deeper rose, gray and white. Eight plastic rose-colored beads separate the pigs.

c. 1936. L. 20 in.

Saint-Gaudens National Historic Site. SAGA 7198
Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M5-D

Ceramic necklace of five scroll-like medallions with a center rams head medallion strung on twisted green silk thread. Medallions are glazed various shades of green.

c. 1936. L. 18½ in.

Saint-Gaudens National Historic Site. SAGA 7199
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M7-D

Ceramic necklace of four omega shaped pendants, one centrally located rams head, attached to a string of twisted blue silk threads with purple yarn. Medallions and pendants are glazed turquoise and brown.

c. 1936. L. 17 in.

Written in pencil on back of closure bead: 200

Written in pencil on rams head, reverse: 1.60

Saint-Gaudens National Historic Site. SAGA 7207
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M6-D

Ceramic necklace of five scroll-like medallions with a center rams head medallion strung on twisted wine colored cotton thread. Medallions are glazed various shades of rose.

c. 1936. L. 20 in.

Saint-Gaudens National Historic Site. SAGA 7200
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M8-D

Ceramic necklace of five scroll-like medallions strung on twisted green silk thread. Medallions are glazed various shades of green.

c. 1936. L. 19¾ in.

Saint-Gaudens National Historic Site. SAGA 7201
Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M9-D

Ceramic necklace of four donut shaped medallions, three large twisted cylindrical beads, and six seeded clear glass beads strung on twisted wine and white colored silk thread. Ceramic pieces are glazed various shades of natural orange with white and rose highlights.

c. 1936. L. 21 1/4 in.

Saint-Gaudens National Historic Site. SAGA 7202
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M11-D

Ceramic necklace of one centrally located circular shaped medallion with Greek glyph pattern, two oriental beads, two tassled large green plastic beads, and eight cylindrical small green beads. Medallions are glazed various shades of beige with translucent green.

c. 1936. L. 17 in.

Written in pencil on back of closure bead: 2.00
Inscribed on circular medallion, reverse: St.GAUDENS
Saint-Gaudens National Historic Site. SAGA 7204
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M10-D

Ceramic necklace of four donut shaped medallions, three large twisted cylindrical beads, and six green wooden beads strung on twisted green cotton thread. Ceramic pieces are glazed various shades of translucent green.

c. 1938. L. 19 3/4 in.

Saint-Gaudens National Historic Site. SAGA 7203
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M12-D

Ceramic necklace of one centrally located circular shaped medallion with Greek glyph pattern, two oriental beads, two tassled large green plastic beads, and eight cylindrical small green beads. Medallions are glazed various shades of beige with translucent green.

c. 1936. L. 19 3/4 in.

Written in pencil on back of closure bead: 2.00
Saint-Gaudens National Historic Site. SAGA 7205
Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M13-D

Ceramic necklace of one centrally located circular shaped medallion with Greek glyph pattern, two oriental beads, two tasseled cylindrical coiled beads strung on four threads of twisted blue silk. Medallions are glazed various shades of beige with translucent blue highlighting.

c. 1936. L. 17 in.

Written in pencil on circular medallion, reverse: 2.85
Saint-Gaudens National Historic Site. SAGA 7206
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M15-D

Ceramic necklace of five fan shaped medallions, the largest centrally located and all strung on twisted yellow-green silk threads. Medallions are glazed various shades of blue-green.

c. 1936. L. 18½ in.

Written in pencil on central medallion, reverse: 225
Written in pencil right central medallion, reverse: 2.25
Saint-Gaudens National Historic Site. SAGA 7208
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M14-D

Ceramic necklace of two circular floral style medallions, two elongated lantern shaped pendants, and a centrally located oriental bead medallion strung on four threads of twisted green silk and attached with yarn. Medallions and pendants are various shades of blue-green with brown staining.

c. 1936. L. 17¾ in.

Saint-Gaudens National Historic Site. SAGA 7209
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M16-D

Ceramic necklace of one centrally located pair of connected love birds and two individual birds on either side strung on four threads of dark green cotton string. Six dark green wooden beads separate the birds. Medallions are glazed various shades of turquoise.

c. 1936. L. 24¼ in.

Saint-Gaudens National Historic Site. SAGA 7210
Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M17-D

Ceramic necklace of one centrally located fish medallion, two tassled spiral-cylindrical shaped beads, and two amorphic shaped circular medallions strung on two strands of cotton string. Medallions and beads glazed in clear brown translucent glaze.

c. 1936. L. 19¹/₄ in.

Saint-Gaudens National Historic Site. SAGA 7211
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M19-D

Ceramic necklace of two oblong pendants with holes and six tusk-shaped pendants strung on blue braided silk cord. Pendants are glazed off white.

c. 1936. L. 17³/₈ in.

Written in pencil on reverse of one oblong pendant: 3.75
Saint-Gaudens National Historic Site. SAGA 7213
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M18-D

Ceramic necklace of five stylized omega shaped medallions strung on two threads of green silk cording. Medallions are colored with various shades of purple, blue and green glaze.

c. 1936. L. 23¹/₄ in.

Saint-Gaudens National Historic Site. SAGA 7212
Gift of the Estate of Margaret Parry St. Gaudens, 1994



M20-D

Ceramic necklace of central elongated lantern shaped pendant and four long slender pendants strung on dark green twisted silk cording. Pendants are various shades of green.

c. 1936. L. 16⁵/₈ in.

Written in pencil on reverse of one long slender pendant:
2.40

Saint-Gaudens National Historic Site. SAGA 7214
Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M21-D

Ceramic necklace of three stylized, foot shaped pendants, two donut shaped pendants, two oblong brown and green beads and two round green beads strung on dark blue silk thread. Pendants are glazed brown and light blue.

c. 1936. L. 25⁵/₈ in.

Written in pencil on reverse of central pendant: 1.90

Saint-Gaudens National Historic Site. SAGA 7215

Gift of the Estate of Margaret Parry St. Gaudens, 1994



M23-D

Ceramic brooch of pineapple motif glazed in colors of wine, purple, blue and turquoise. Object is attached to two pieces of square shaped colored paper.

c. 1936. H. 1³/₄ in., W. 1³/₈ in.

Saint-Gaudens National Historic Site. SAGA 7217

Gift of the Estate of Margaret Parry St. Gaudens, 1994



M22-D

Ceramic brooch of circular fish motif glazed in shades of purple, orange and pale turquoise. Object is attached to two pieces of square shaped colored paper.

c. 1936. Diam. 2³/₈ in.

Inscribed on reverse: St.Gaudens

Saint-Gaudens National Historic Site. SAGA 7216

Gift of the Estate of Margaret Parry St. Gaudens, 1994



M24-D

Ceramic brooch of circular stylized phoenix motif glazed light blue.

Object is attached to two pieces of square shaped colored paper.

c. 1936. Diam. 2³/₈ in.

Inscribed on reverse of object: St.Gaudens

Written in pencil on reverse of paper: 1.50, LOT NO 5,
M.StG

Saint-Gaudens National Historic Site. SAGA 7218

Gift of the Estate of Margaret Parry St. Gaudens, 1994

WORKS BY MARGARET ST. GAUDENS



M25-D

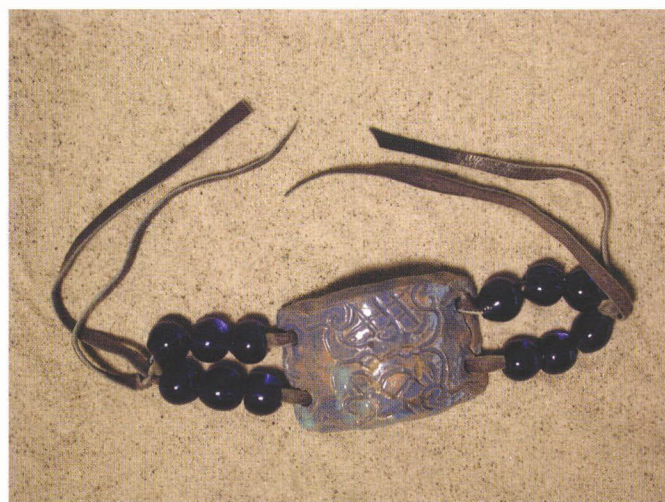
Ceramic brooch of stylized circles compressed into a square shape glazed in translucent light blue.

c. 1936. H. $1\frac{3}{4}$ in., W. 2 in.

Inscribed on reverse of object: StGaudens

Saint-Gaudens National Historic Site. SAGA 7219

Gift of the Estate of Margaret Parry St. Gaudens, 1994



M27-D

Terra cotta arm bracelet painted blue and linked with two dark blue leather tie strings and six blue glass beads threaded on each tie. Made at the Orchard Kiln Pottery by Margaret St. Gaudens.

c. 1936. L. $19\frac{1}{8}$ in.

Saint-Gaudens National Historic Site. SAGA 4388

Gift of the Estate of Margaret Parry St. Gaudens, 1978



M26-D

Ceramic pendent of circular stylized phoenix motif glazed in translucent light blue.

c. 1936. Diam. $2\frac{3}{8}$ in.

Inscribed on reverse of object: StGaudens

Saint-Gaudens National Historic Site. SAGA 7220

Gift of the Estate of Margaret Parry St. Gaudens, 1994



M28-D

Chipmunk

c. 1936. H. 2 in., W $1\frac{3}{4}$ in.

Collection of Dorothy S. Webb

WORKS BY MARGARET ST. GAUDENS



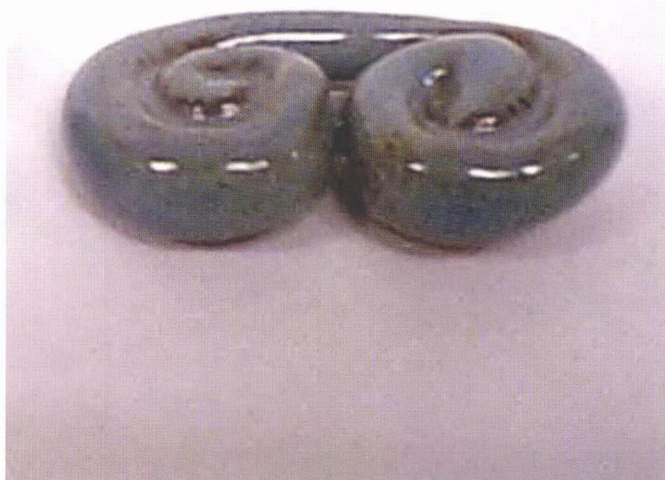
M29-D

Frog button for sandal or thong
c. 1936. H. 1 in.
Collection of Julie Barrett



M31

Plate
Glazed earthenware
Diam. 10 $\frac{1}{4}$ in.
Signed: MP
Collection of Frank and Barbara Pollack Antiques,
Highland Park, IL.
One of a set of five plates.



M30-D

Ceramic scroll motif button for a sandal or thong
c. 1936. W. 1 in.
Collection of Julie Barrett

WORKS BY MARGARET ST. GAUDENS



M32

Plate

Glazed earthenware

Diam. 9½ in.

Signed: MP

Collection of the Arslonga Gallery



M34

Plate

Glazed earthenware

Diam. 9½ in.

Signed: MP

Collection of the Arslonga Gallery



M33

Plate

Glazed earthenware

Diam. 9½ in.

Signed: MP

Collection of the Arslonga Gallery



M35

Plate

Glazed earthenware

Diam. 9½ in.

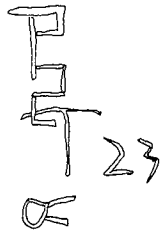
Signed: MP

Collection of the Arslonga Gallery

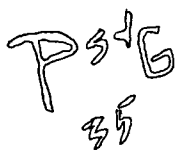
Appendix

MONOGRAMS AND SIGNATURES

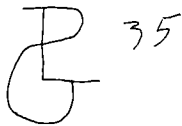
Paul St. Gaudens Signature Monograms



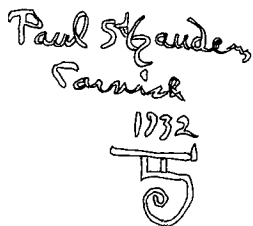
An early version of a signature. In the 1920s especially the artist experimented with different styles.



The most commonly seen style of signature.

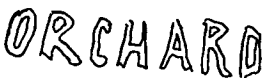


An unusual incised signature.



A full signature. The word Cornish often appears with the signature, and the swirling design beneath is also characteristic.

Words and symbols that appear with signatures



"Orchard" refers to Orchard Kiln, in Cornish, New Hampshire begun in 1921, and operated until the 1930s.



"Cornish" is the place name for the kiln. Other names that sometimes appear are Coconut Grove.



"B" which means "Brooklyn, New York". One sometimes sees the letters "PP" which stands for "Pelican Pottery", operated in Coconut Grove, Florida, on "CG" for Coral Gables

Signature monograms that sometimes appear with Paul St. Gaudens



Annetta Johnson St. Gaudens, mother of Paul, and frequent collaborator.



Margaret Parry St. Gaudens, wife of Paul St. Gaudens. After 1936 Usually incised, sometimes painted within the glaze.

POTTERY ANCIENT AND MODERN

By Paul St. Gaudens, 1930

Pottery includes nearly everything formed of clay and fired in a kiln to make it hard and durable. China ware, porcelain, earthenware, electric and spark plug insulators, crockery, bathroom tiles, Dresden figurines and sewer pipe.

The present exhibit is earthenware, one of the simplest forms of pottery. The prepared clay is formed by hand on the potter's wheel, a horizontal spinning disk, like a phonograph top, turned by a foot treadle. When the shape is half dry it is finished. When dry it is burned into terra cotta, or "biscuit" in the kiln. The once fired piece is covered with a layer of glaze, a formula for a colored glass, and that is fused onto the piece in a second firing. The firing takes a heat of over 1900 degrees, and around 20 hours of constant stoking to attain. Decoration is painted onto the piece either over or under the glaze with mineral colors, which undergo changes in the heat. A soft pink color or glaze may turn black or yellow in the kiln, depending on what mineral is used. In fact the color given by one mineral can be greatly varied by the method of firing and the formula of the glaze. For instance copper oxide usually gives shades of green. It can be varied to give rich Persian blue, peachblow pink or ox blood red. Chrome can be induced to stain a glaze apple green, flaming orange, pretty pink, dark red, purple and brown, depending on the skill of the potter and his luck.

Much beauty is pure luck in pottery, and perhaps elsewhere. The beautiful peachblow vases of the Chinese were intended to be something else, but the accident was better than the intended result. When a kiln fires badly, which is not infrequent, much of the ware may be ruined, but there are sure to be a few pieces that try to compensate by emerging in unexpected glory, and often they will be the pieces from which nothing was expected.

Pottery is of extremely ancient lineage. Very good ware was made by the men of the early iron age, thousands of years ago. It was hand built and unglazed however. The potter's wheel, one of the very earliest of mechanical inventions was developed at about the same time in both Egypt and China, some 6,000 years ago, and the only improvement made since then has been to turn the wheel by power, which is only a help in quantity production at that. Glazing was evidently discovered at the same time as the wheel, and some of the

simple old glazes, one of sand, ashes and crude copper ore, have never been surpassed for pure beauty and richness of color. Pottery reached its highest peak in China, Egypt and Persia. Most art potters still strive to copy the masterpieces of these people. It would only be a copy if it was possible. The art potter should try for something original. Up to the time that China ware was imported to Europe the pottery there was crude but interesting and decorative. The Porcelain of China with its pure white translucent body and clear glaze and colors flabbergasted the European potters, and they set out to try to copy it. Their success lay in the fact that they couldn't, and some of the fine old China that ornaments New England homes is the result of this effort. Very interesting and lovely.

Pottery was unfortunately industrialized very early. The individual potter with his characteristic designs and technique gave way to huge factories turning out thousands of pieces from moulds in standardized patterns. Lately a few people have begun to realize that pottery is a craft that can be raised to the level of an art, and is a legitimate means of artistic expression, which can be freed from the stigma of quantity production by returning to the old crude hand methods of production. Carl Walters, Frank Applegate, (who both at one time had experimental kilns near Plainfield) Varnum Poor and the Harders are art-potters of this type, and are very well known for their work. O. L. Bachelder of North Carolina, whose father once worked at Bennington in the potteries, after working in factories most of his life went back to the old ways and has become one of the finest of potters, at the age of 76, using the simplest sort of technique.

The average person of today seems to have forgotten entirely that all sorts of fine things can be made with the two hands. A machine may turn out 645 doorknobs an hour, but hands built the machine, and as for that, the doorknobs that were made by hand at first were much more interesting.

Pottery is becoming a great aid to the archaeologist. The study of shards in ancient cities has become such an exact science that the whole history of a buried city can be outlined by the layers of pottery fragments found. The age of the site, the culture of the inhabitants, who they traded with,

what influenced their art, who they worshipped, and other valuable information is indicated in each successive city level. Marble may be burnt to lime, bronze melted into stew pans and iron rust away, but the bits of pottery, fragile as they are, remain to tell the story. I once asked a scientist why more of the old Indian pueblos in the Southwest weren't excavated. He explained that by the rubbish heaps and their thousands of pottery shards they could tell what tribe dwelt there, when, and how long. So laborious digging was not necessary.

I have a studio one mile above the St. G.[audens] Memorial in Cornish, where during the summer I try to make a distinctive sort of pottery. I prepare the clay, (from New Jersey. The glaciers ground up and ruined all the Cornish clay ages ago.) turn the shapes by hand on an old kick wheel, finish them and fire them in a kiln I designed myself and helped

build. I formulate and mix my own glazes and colors, with two or three exceptions, apply them, decorate the things that seem to need decoration, and fire them again. My instructors in this were Frank Applegate, now one of the Cincos Pintores of Sante Fe, O.L. Bachelder, master of the potter's wheel, and Prof. Binns, Dean of Potters. I am also doing terra cotta statuary. The bust or figure is modeled up, dried and fired in the kiln like a pot. This is about the only way of making sculpture direct. Marble and bronze are transitions from the original, passing thru three stages.

I am a mastercraftsman at the Boston Society of Arts and Crafts.

From SGNHS Archive

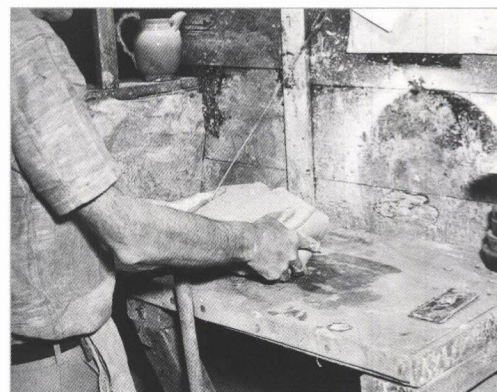
CRAFT POTTERY

A Photographic Essay:

Paul St. Gaudens Demonstrates its Methods

"A good wheelman should be able to throw a pot of this size and shape—
from throwing-on to cutting-off—in about ten minutes."

from the unpublished manuscript for Craft Pottery and Its Methods, 1948
original archival photographs by David Pierce Studio, Hanover, NH
Courtesy Dartmouth College Library



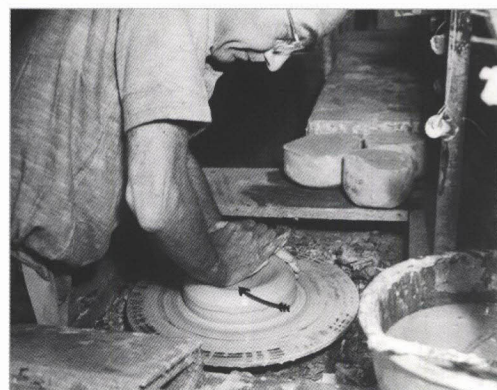
1
WEDGING: The light cutting stroke. Just enough force is used to flatten the bottom of the lump, then each half is turned with its face towards you.



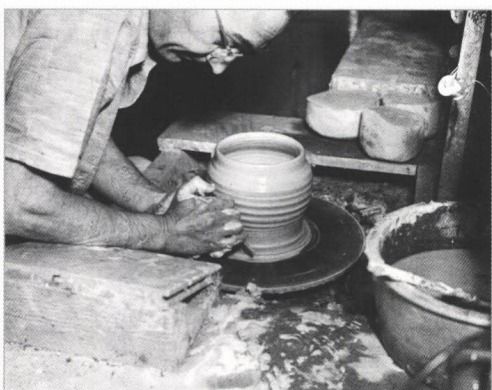
5
THROWING: Centering the ball. Arrows show directions of force, which must be applied strongly.



6
THROWING: Opening the ball with the thumb of one hand and fingers of the other. The wheel is an old treadle model built into the corner of the shop. Note the waterbowl, the upright for the throwing gauge, and, to the left, the scaler for weighing out balls, the wedging block, and the plate lifters on the stack of slat batts.



7
THROWING: Spreading the ball with the heel of the hand. The arrow shows the direction of the force. Balls ready for throwing are on the wheel shelf. The cutting wire hangs on the throwing-gauge upright. The rib is floating in the water bowl, along with a sponge and a stick-sponge, all ready for instant use.



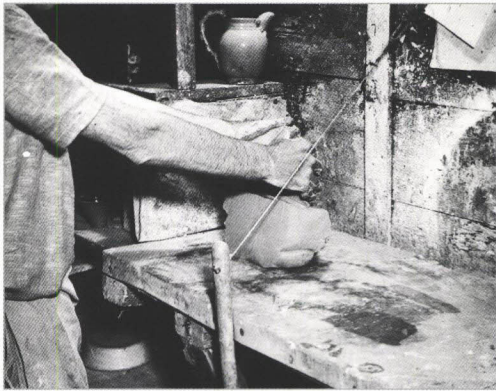
11
THROWING: Trimming the foot. The rib corner has cut down to the wheel head and the rib is being turned to scrape off the surplus clay. A firm hold with both hands is essential.



12
THROWING: Drawing in the top with the trueing hold. As the rim is trued it is pushed towards the center to the desired diameter.



13
THROWING: A knuckle draft for shaping and filling out. The tips of the inside fingers are just below the knuckles as usual, pressing out but gently.



2

WEDGING STROKE: The upper half is driven hard into the lower half to make a solid flat lump and the whole piece is then tipped forward and upside down ready to repeat the sequence. This is the important part of the operation.



3

BALL MAKING: Rolling a weighed lump of clay to form two balls. Arrows show the down-and-forward thrust of the arms and the back turn of the hands. This movement is repeated with a new grip each time, until the roll is formed.



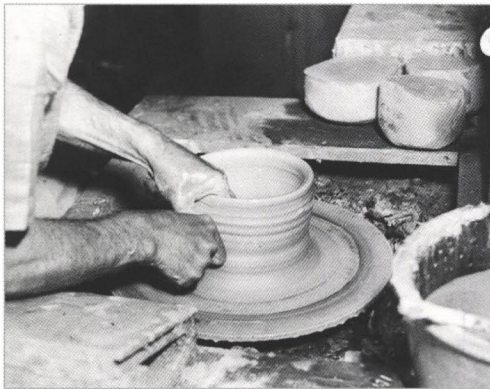
4

BALL MAKING: The finished roll with the ends pinched out, ready to cut in two.



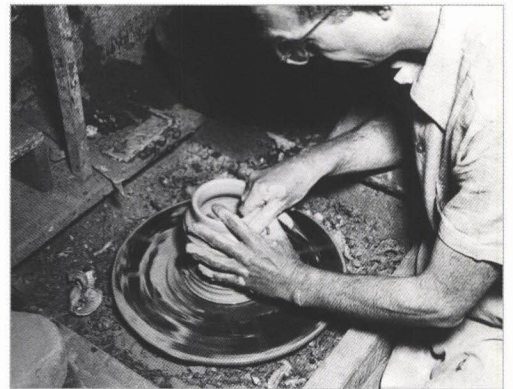
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THROWING: Starting the first draft. The hands are locked together by the thumbs and work in unison. The right knuckle is pressing in hard, and after a few turns of the wheel will be brought straight up, the inside fingers following and lifting.



9

THROWING: The first knuckle or lifting draft. The right knuckle presses in and then up, as in the first draft, but without so much force. As it passes the inside finger tips they follow closely, pressing out and pulling up.



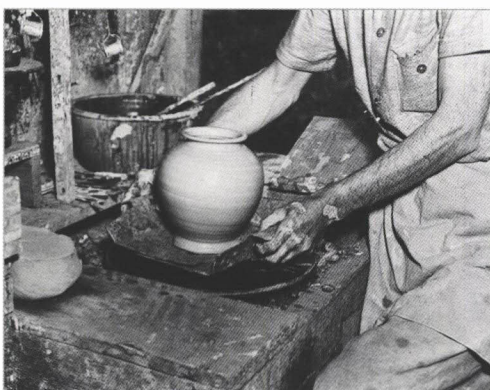
10

THROWING: Truing the top. This operation is difficult to show. The rim runs through the crotch between the second and third fingers of the right hand while it is squeezed gently. Added support is given by the thumb and the other hand.



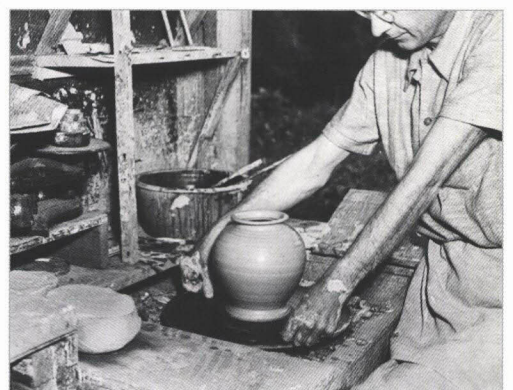
14

THROWING: Finishing with the rib against light pressure from the inside fingers. This is done only when a smooth surface is desired.



15

THROWING: Cutting off. The wheel is turning slowly while the wire is held tight to the head with the thumbs and pushed under the pot.



16

THROWING: Lifting. The lifters are slipped well under the foot of the pot and the foot brought loose with a slight twist and tip, with the wheel stopped.

Margaret Parry St. Gaudens (1904–1992) a talented artist, textile and jewelry designer was a native of Riverton, New Jersey, and the daughter of William S. and Sarah K. Parry. The Parrys were a prominent Philadelphia Quaker family. Margaret studied at the Philadelphia School of Industrial Arts (now the University of Art at the Philadelphia Museum of Art). She attended the school at an exciting time when the well-known metalworker Samuel Yellin (1885–1940) was the principal instructor. She also took classes at the Country School of the Pennsylvania Academy of Fine Arts in Chester Springs, PA. Later she attended the Art Students League and the Beaux-Arts Institute of Design in New York City. She studied with Archipenko, and after her first marriage, at the design school of Nelbert Chouinard in Los Angeles. Both the School of Industrial Arts and the Chouinard School specialized in jewelry and textile design. She was inspired in her interest in Mayan and primitive design from the work of Paul St. Gaudens, and produced charming designs for jewelry and ceramics. Unlike other designers who also utilized the Mayan style for jewelry, she made necklaces, bracelets, pins, and other ornaments in ceramics, using press molds made by her, mounted on cords, together with tassels and beads.

Margaret was first married to painter and muralist, Karl ("Charles") Feutsch (Fitch) (1894–1965) an Alsatian artist. The couple lived in Los Angeles before 1935. Her parents had a house in Coral Gables, Florida, where she met Paul St. Gaudens, following her separation from Feutsch. St. Gaudens had a studio and shop called "Pelican Pottery", three miles south of Coconut Grove, which he and his mother opened to classes in ceramics and modeling. Margaret was engaged in the classes in ceramics. They were married at the home of her parents on Greenway Drive, Coral Gables on July 30, 1936. They continued to live both in Miami, Florida and Cornish, New Hampshire. The two collaborated on pottery making, with Margaret providing attached decorative elements and figures. At home, Margaret or "Peg/Peggy" as she was known, was also an avid gardener, and enjoyed raising, harvesting and preserving fruits and vegetables. She was a member of the N.H. League of Arts and Crafts as well as the Arts and Crafts Guild of Philadelphia.

After her divorce from Paul in 1948, Margaret continued



Margaret and her pet hen at her home in Coconut Grove. 1941

to live in Cornish where she preserved the St. Gaudens studios and former Shaker meeting house/home. After the death of her parents, she inherited the "Stone House" (formerly Rev. Albert P. Fitch/Purves house) on Dingleton Hill, Cornish, down the road from the St. Gaudens' home and studio. She also continued to maintain the house and studio in "Panther Hammock" South Miami, Florida where she and Paul had studios and an oil burning kiln. She loved animals, preserving the woodlands as an animal refuge. She had pet cotamundi and at least two pet hens often dressed in diapers while in travel status (see illustration of "Mrs. MacFuddle" and her Tahitian hut roost). Margaret preserved a significant collection of the St. Gaudens family art works including her husband's pottery and family memorabilia which were donated to the Special Collections of the Dartmouth College Library, (now the Rauner Library) as well as the Saint-Gaudens National Historic Site in the 1970's.

Sources:

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