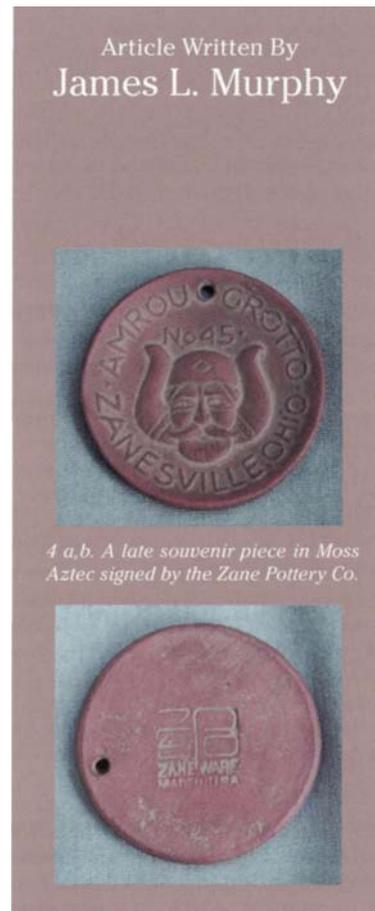
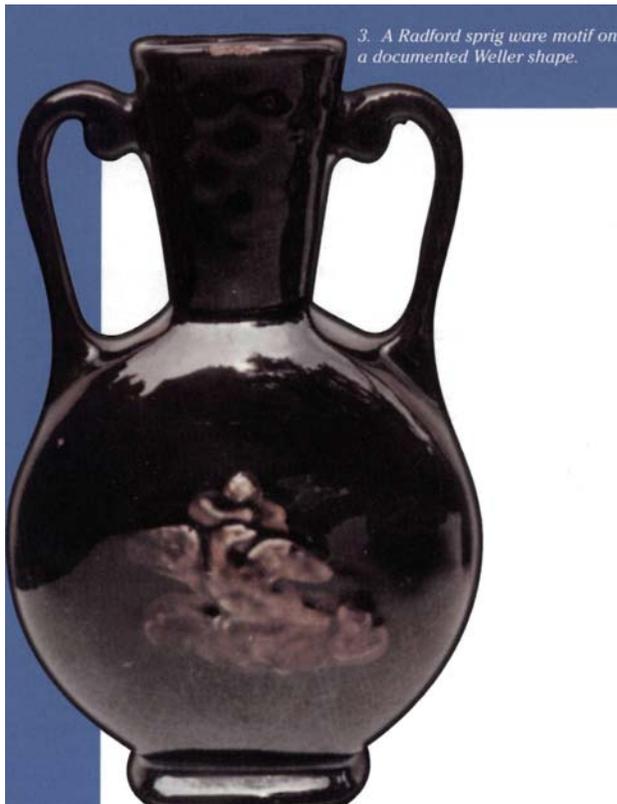


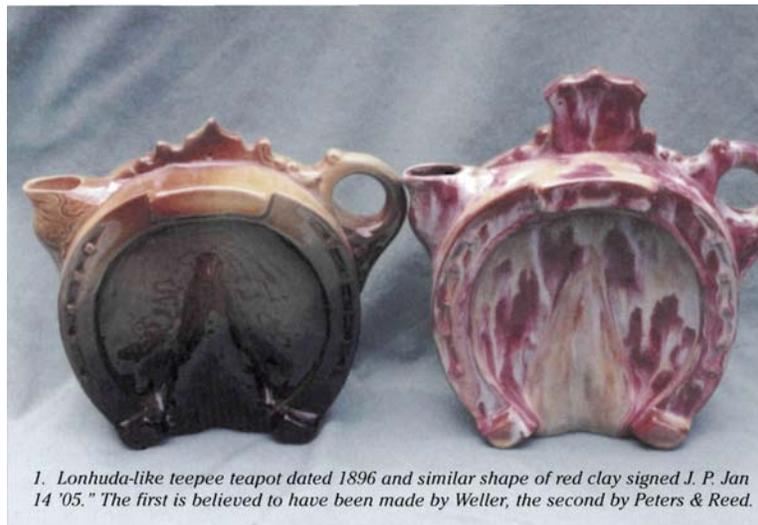
Art Pottery Archaeology: *The Enduring Enigma of Peters and Reed*

by James L. Murphy



Every art pottery collector and dealer instantly recognizes the brown glazed, multi-colored sprigged ware supposedly made by the Peters and Reed Pottery of South Zanesville, Ohio, but there remains a perplexing uncertainty about the manufacture of this ware. (fig. 2) Produced in such quantity and variety that examples remain relatively common, there is no primary documentary evidence as to who actually manufactured this art ware line. Evans (1987), while providing an accurate history of the Peters and Reed (later Zane) enterprise, cautiously makes no mention of the sprigged ware. The Hershones (1990) expand upon the history of Peters and Reed

and include reproductions of several catalog pages, mostly from later Zane catalogs and refer, reasonably enough, to the sprigged ware as Peters and Reed's "standard glaze" line and tackle the question head on, noting that they were unaware of "any authentic documentation" supporting the premise that Peters and Reed made the "brownware." Following the lead of Henzke (1982: 186) and others, the Hershones believed that "Peters and Reed's" sprigged ware was the work of Albert Radford, known for his jasperware produced at Tiffin and Zanesville, Ohio (Redford). Albert Radford's grandson, Fred Radford, stoutly denies this, as well as the possibility that his grandfather ever worked for Peters & Reed. Now, research presented in Steve and Martha Sanford's new book on P & R suggests that the standard glaze ware may have been an early Weller line, or could Peters and Reed simply have acquired old Weller molds? And other perplexing aspects of the company's history also remain.



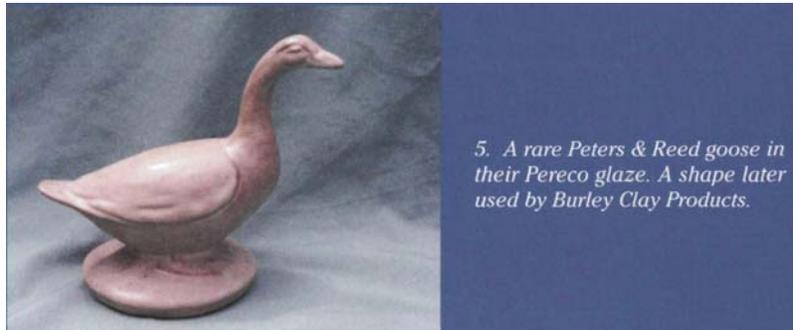
1. Lonhuda-like teepee teapot dated 1896 and similar shape of red clay signed J. P. Jan 14 '05." The first is believed to have been made by Weller, the second by Peters & Reed.

Albert Radford and Weller

If Albert Radford was responsible for Peters and Reed sprigged ware, it would date the origin of the product to 1898-1903, the years Radford lived in Zanesville. An additional possibility is that Albert's father, Edward, who continued to reside in Zanesville until his death in 1911, may have been responsible for the development of "Peters & Reed" sprigged ware. Unlike the Zanesville Radford jasper ware, the cameos on the "Peters & Reed" ware were applied rather than made from contrasting white slip placed in the mold; however, the much rarer Tiffin Radford jasperware, made before the Radfords moved to Zanesville, was manufactured with applied decoration and most of this was actually done by the father.

Some pieces of "Peters and Reed" sprigged ware bear "cameos" identical to those of Radford jasperware, notably the Cavalier and the cupid riding an eagle, though on the "Peters and Reed" pieces these applied designs are noticeably smaller than on the original Radford pieces, suggesting that they may have been copied directly from Radford examples. But the "P & R" standard glaze ware also sports many sprigged designs that were never used by the Radfords, either in Zanesville or Tiffin, Ohio. (So, maybe Radford made new ones.) Interestingly, the one example with the cupid and eagle motif (which is molded, not sprigged) (fig. 3) is a Weller shape which can be dated to 1896 (Sanford & Sanford 2000: 5). It is certainly reasonable to think that Albert Radford had a hand in this after his arrival in Zanesville in 1898, even though he may

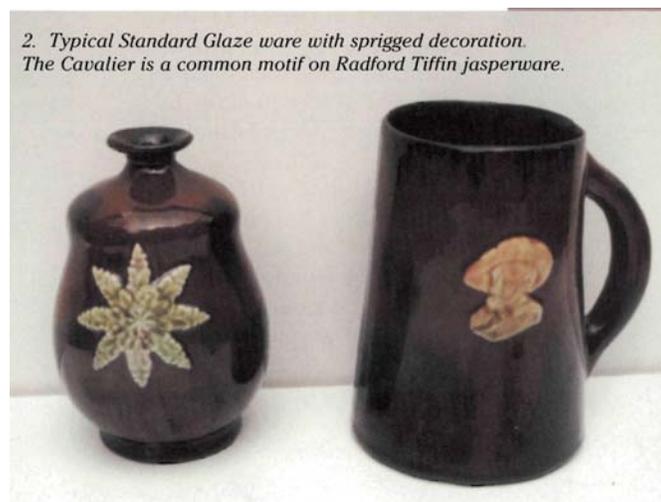
never have been associated with the Peters & Reed pottery. Robert Bettinger has also documented at least 19 Weller shapes that occur in the "Peters & Reed" sprigged ware (Sanfords 2000: 117) and indicates that there are many more. But does this mean that Weller produced all of the sprigged ware?



5. A rare Peters & Reed goose in their Pereco glaze. A shape later used by Burley Clay Products.

Teapots: Weller Lonhuda and Peters & Reed

An unusual, horseshoe-shaped teapot is believed to be an example of John Peters' earliest attempts at art pottery. Manufactured of red clay, the teapot is incised on the base "J.P. Jan 14, 05." (fig. 1) The teapot is covered with thick marbled glaze of cherry red, olive, and tan tones that completely obscures a diagonal band of lettering across the shield on the top of the teapot. There is no lid, and this teapot form was a non-functional novelty.



2. Typical Standard Glaze ware with sprigged decoration. The Cavalier is a common motif on Radford Tiffin jasperware.

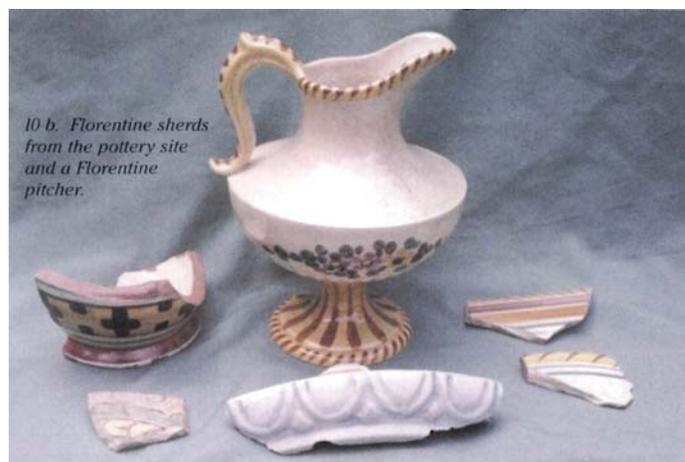


9. A Florentine biscuit jar.

A nearly identical example but of yellow clay with a black to olive green and bright brown majolica-type glaze reminiscent of Vance Faience and Lonhuda ware is dated 1896, too early for the former company but very likely manufactured by Weller with their Lonhuda glaze. (fig. 1) That it was actually made by Weller seems unquestionable, based upon a very similar example recently offered by David Rago Auctions as a piece of Denver Lonhuda. Also dated 1896 and signed by C.C. Long, the piece is far too early to have been made by W.A. Long's Denver China and Pottery Co., which was not organized until 1901. On the other hand, Charles C. Long (as well as William A. Long) is listed in the 1895/96 Zanesville city directory as boarding at the Kirk House and working at Weller- where John D. Peters was also working! There is every possibility that the 1905 copy in red clay represents an early attempt by John Peters at art pottery; if so, it is nothing like the well known sprigged ware attributed to the company or, for that matter, any of the later art ware known to have been made by Peters and Reed. Clearly, a lot was happening at Weller around 1896, even before Albert Radford arrived two years later. To the many Weller shapes that Robert Bettinger has documented in the "Peters & Reed" Standard Glaze line, I think we can add the "teepee teapot." Perhaps all of the standard glaze line was an early product of Sam Weller's pottery. Or did Peters & Reed simply use discarded or purchased Weller molds, slightly reworking some of them as in the case of this teapot?



10 a. Florentine and Italia
Decorated sherds from the P & R site.



Archaeology: What Do the Sherds Tell Us?

Around 1985, the O.K. Cement and Coal Co., then located at the corner of LaSalle Avenue and Mayeville Pike, excavated several large wastewater pits on the site of the Peters and Reed (later Gonder) pottery. These were about five feet deep and 30-40 feet square. These excavations created miniature mountains of Peters and Reed sherds - 15-20 foot high piles, mostly of redware flowerpot fragments but with considerable amounts of Moss Aztec, (figs. 4a, 4b), Pereco (fig. 5 and 8), Florentine (fig. 9, 10a, 10b) and other more decorative P & R lines. On several occasions I combed these piles of pottery debris for unusual sherds. No representative collection was made, as an estimated 80% of the sherds in 1897, Peters & Reed were forced to leave that site when it was purchased by the Roseville Pottery Co. in 1898. In June 1901, John D. Peters, Adam Reed, and William T. Dooley purchased lots 1057-1061 in South Zanesville's Beechwood Park Addition for \$550 (Muskingum Co. Deeds 124: 535). This is the well known site on LaSalle Avenue, later the site of the Zane and Gonder potteries. The 1901 Ohio Factory Inspector's Report simply lists the Peters and Reed Pottery Co. in South Zanesville, west of the C & M.V. railroad, manufacturing "jardinieres, etc.," and employing 20 people.



14. Peters & Reed wallpocket; this shape also used by Burley Clay Co., South Zanesville.

But where were Peters and Reed operating the two or three years between the time they were booted out of the Linden Avenue pottery (1898) and when they bought the South Zanesville Clay Manufacturing Co. site (1901)? While the 1897/98 Zanesville directory lists Peters and Reed at the north end of Linden Avenue, Brick and Clay Record (Vol. 13, no. 11) Dec. 10, 1898, reports that Reed & Peters [sic] have established a pottery at South Zanesville, on the site of the one destroyed several years ago by fire! The 1899-1900 city directory simply lists the location as "South Zanesville, as does the 1901 Burch directory. Muskingum Co. deed records indicate that the Beechwood Park lots had been purchased by the South Zanesville Clay Manufacturing Co. from Virgil M. George, October 20, 1891. This company is listed in the 1892 Ohio factory inspectors' report as employing 10 males and 3 minors to produce stoneware. On March 1, 1893, the company sold the sitelots to S.F. Edgar, trustee. The South Zanesville Clay Manufacturing Work is listed in the 1893 and 1894 Zanesville city directories with W. P. Wells and S. E. Edgar as officers, but no such company is listed in later directories of 1896 and 1897, although the 1896 directory does list a South Zanesville Pottery Co. December 25, 1897, Charles A. Merriam et al. bought the Beechwood Park lots at sheriff's sale, and on February 2, 1901, he sold them to John Peters, Adam Reed, and William Dooly.

The South Zanesville Stoneware Company is also listed in the 1892 factory inspectors' report, employing 14 males and 2 minors. At this time, the officers were W.P. Wells, S.F. Edgar, W.A. Kraemer, and A.V. Smith. Were there two different potteries with very similar names at this time, with Edgar, who was actually a homeopathic physician and surgeon, financially involved in both? In 1894, Elmer Jones was foreman of the South Zanesville Stoneware Co., W. P. Wells Pres, S. F. Edgar, vice-pres. (Zanesville Directory).

Further complicating matters, the South Zanesville Stoneware, Brick & Paving Co. is shown on the 1895 Sanborn map, at the foot of Shawnee Ave., South Zanesville, west of the South

Zanesville Sewer Pipe & Brick Co., but closed at the time. In addition, the South Zanesville Sewer Pipe and Brick Co. is listed in 1901 with Edgar as president and J. C. Bolen manager, sole manufacturers of Bolen's Brown Granite and Hallwood Block.

What does this have to do with Peters & Reed? According to Norris Schneider (September 15, 1957). "Mrs. A. Ross Roberts recalls that the South Zanesville Stoneware company had operated a small plant on the site chosen by Peters and Reed." Did Mrs. Roberts and Norris Schneider simply confuse the South Zanesville Stoneware Co. with the South Zanesville Clay Manufacturing Co.; were the two firms the same and located on LaSalle Avenue, or did Peters and Reed operate for a time at the former plant, on Shawnee Avenue, before purchasing the latter site on LaSalle Avenue?



One final, ambiguous note: according to the March 14, 1901, issue of Brick and Clay Record, "The old foundry building at South Zanesville, remodeled into a pottery by Elmer Jones, was destroyed by fire causing a \$2,000 loss." Further research in Zanesville newspapers may

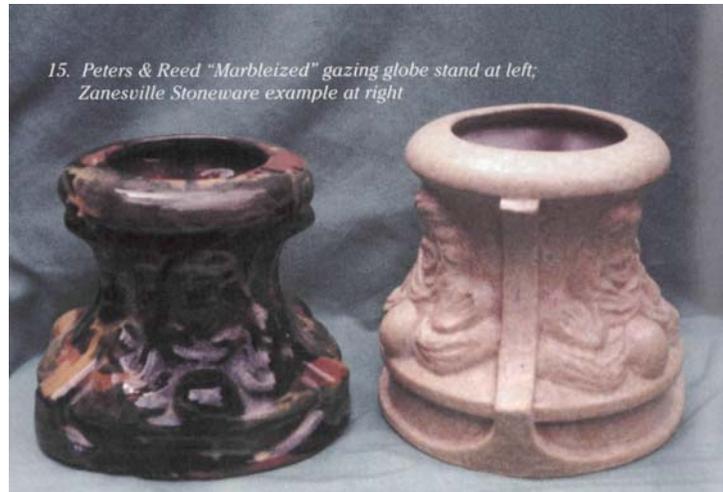
produce some answers, particularly if record of the pottery fire "several years" before December, 1898, can be identified. For the present, there is the tantalizing possibility that Peters and Reed had another pottery in South Zanesville, on Shawnee Avenue, before moving to LaSalle stoneware and garden ware until 1964. Few pieces are marked, but a set of advertising photograph proofs documents that the company did not limit its production to stoneware crocks and jugs. In particular, it manufactured the same "Three-footed Wall Pocket" made by Peters and Reed in Moss Aztec; but the Logan Avenue. If so, perhaps some of the standard glaze ware was made at this earlier site. But it is also possible that the South Zanesville Stoneware Co. and the South Zanesville Clay Manufacturing Co. were the same, and Peters and Reed simply rented or leased the plant before finally buying it in 1901.

The Logan Pottery and Burley Clay Connection

Begun in 1902 by Frank and Charles Adcock, the Logan Pottery Co., located about 20 miles southwest of Zanesville, continued to make utilitarian Pottery used a heavy stoneware body and solid black, "Green Tex," or Bristol white glaze. (Fig. 12) The one example known exactly matches Peters and Reed examples in size, suggesting that the Logan Pottery obtained Peters and Reed or Zane Pottery molds at some point. (The Logan Pottery also copied or used old molds for Weller's Roma wallpocket, which has been seen only in a mirror black glaze, as well as a Roseville Donatello window box in "Buff Green" or "Gray-Tex.")



The Logan pottery also made a variety of elephant banks, paper weights and "Jumbo" doorstops, usually with their "Gray-Tax" glaze, but several elephant doorstops are known with black glaze and made of red clay, closely resembling Peters & Reeds' Mirror Black cat doorstops (fig. 13) in style. (Numerous sherds at the site of the Logan Pottery document that the pottery produced a large amount of redware flower pots but no fragments of elephants were found.) Perhaps the Logan Pottery also made a few of those cat doorstops after Zane Pottery went out of business.



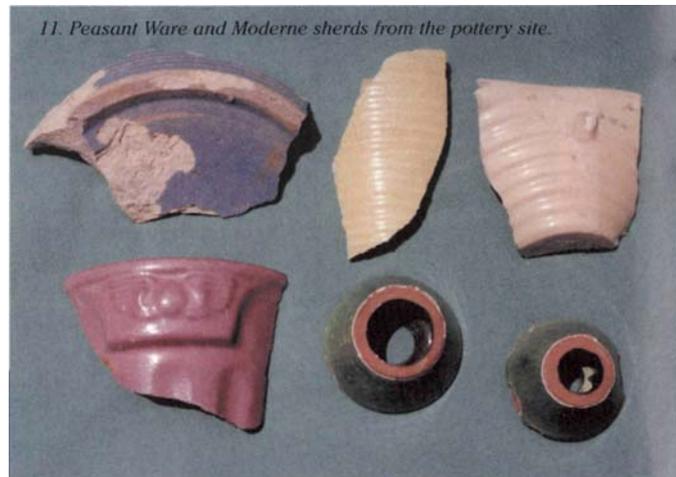
The Sanfords document that several Peters & Reed/Zane shapes were copied or, more likely, reproduced from Peters & Reed molds by Burley Clay Products Co., still in business in South Zanesville, only a few blocks from the Peters & Reed pottery site. Among these are Burley Clay's No. 604 Goose, the No. 8 oil jar and the No. 5 wall pocket, (fig. 14) There is also a possible case of "borrowing" by Peters & Reed or Zane Pottery from The Zanesville Stoneware Co., which produced a No. 722 gazing globe stand virtually identical example to Peters & Reed's marble and Pereco glazes, stands but slightly larger, fig. 15)

Editor's Note: A virtually identical example of this shape has been seen with an "Austria" mark on the base.

More Questions Than Answers

Despite the excellent information provided by the Sanfords and others, many elements of Peters & Reed's history remain enigmatic. Was the standard glaze sprigged ware made by Weller? Did Albert Radford provide the inspiration for it while at Weller? Why did extensive excavations and collecting at the LaSalle Avenue plant site fail to reveal any sherds of the sprigged ware? The answers to these questions seem fairly clear, thanks to the work documented in the Sanfords' book.

But did Peters and Reed operate a pottery on Shawnee Avenue in South Zanesville before moving to LaSalle Avenue? Did they produce some of the sprigged ware at this earlier site, from molds acquired from Weller? Did the Logan Pottery Co. and Burley Clay Products Co. both acquire Peters & Reed molds after the Zane company closed, or did they simply copy P & R/Zaneware shapes? Either way, if Logan and Burley Clay did this with Peters & Reed, it is very possible that Peters & Reed did the same thing with Weller and possibly with other contemporary art potteries.



Acknowledgments - Martha and Steve Sanford graciously shared much information with me during the compilation of their new book on Peters & Reed. I have also benefited greatly from discussing Peters & Reed with Robert Bettinger and Allan Wunsch.