FRANS WILDENHAIN RETROSPECTIVE

December 1, 1974 - January 5, 1975

University Art Gallery
State University of New York at Binghamton
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Foreword

After our successful exhibition of Master Craftsmen in 1971, we decided that the University Art Gallery would be a proper place to present in a retrospective exhibition, the creative achievements of the dean of contemporary American ceramic artists, Frans Wildenhain. From the earliest work in this exhibition, Bowl with Self Portrait, 1933, to the Sculptured Pot, 1974 (cat. No. 129), the bursting, creative power and the uncompromising belief of function and form, characterizes Frans Wildenhain's oeuvre. This basic philosophy was strengthened in his earliest training at the Bauhaus in Weimar with the teaching of Gerhard Marcks, Walter Gropius, Josef Albers, Paul Klee, Vasily Kandinsky, Moholy-Nagy and, particularly, master potter, Max Krehan.

We are grateful to Frans Wildenhain's friends, associates and students who contributed in many ways to the success of this exhibition; we especially extend our gratitude to Harold J. Brennan, Robert H. Johnson, Harris K. Prior, Mary C. Richards and Paul J. Smith, whose contributions in this catalogue helped us to penetrate into Frans Wildenhain as an artist and a generous, passionate human being.

The generous lenders, particularly Mr. Robert Johnson, enabled us to present the wide scope of Frans Wildenhain as an artist and we owe them our thanks. D. U. Kuyken-Schneider from Museum Boymans-van Beuningen in Rotterdam, and W. Bertheux from Stedelijk Museum in Amsterdam deserve special mentioning for securing for us the loan from their museums. My thanks go also to my colleagues of the lending institutions whose assistance made this exhibition possible.

Our students, Linda Smith and Allan Hopson, contributed in many ways to the exhibition and the catalogue; generous assistance of my Museum Technique class should also be mentioned. The valuable assistance of the gallery staff, particularly Walter Luckert and Kathy Gleason, contributed to the success of this project.

This exhibition would have never been a reality without the generous and unselfish assistance of Frans and Lilly Wildenhain to whom I express my personal gratitude and appreciation. My visits to their home and their constant advice on every aspect were essential in assembling and presenting this exhibition.

Michael Milkovich
Director
"I am delighted that the University Art Gallery of the State University of New York at Binghamton is at last staging a large-scale retrospective of the work of Frans Wildenhain, whom I consider to be the "dean" of ceramic artists in the United States today.

"From the time he arrived in this country, right after World War II, he has ranked among the top creative artists in his medium, and from him has emanated a great deal of noteworthy work by pupils of his who now are spread widely throughout this country.

"Wildenhain's work is always basically functional, emphasizing form above decoration. He has no patience with bric-a-brac or frivolous ornament. And yet, because he has also been a painter and sculptor, his use of color and surface ornament bears a subtle and unique relationship to the form rarely found in the work of others. His large ceramic murals have allowed him to exploit the several facets of his great talent and, I feel sure, will rank high among the major art works of our time."

Harris K. Prior
Director
Memorial Art Gallery of
the University of Rochester

"Of all that was done in the past, you eat the fruit, rotten or ripe." T.S. Eliot, from "Choruses from the Rock."

"There is, we are told, a time to sow, and a time to reap; a time to regret, and a time to exult; a time to forget, and a time to remember. In the long day of a life the evening is a suitable time for recollection; at such a moment it is good to see as well as remember a life well spent. Not only in the fullness of personal quests satisfied, but in pleasures and understandings passed to others. So the fruits of the harvest of the creative and generous life of Frans Wildenhain are found to be rich, ripe, abundant, and widely shared.

"It is appropriate that a portion of the harvest of that life be presented in this retrospective exhibition of diverse labors among the arts, and the measures of his achievement be laid open to witness. This is the best monument to a man; not those of stone, or bronze, or phrases, but in admiring eyes, and heightened feelings and joys. Frans' life has been his art, and here you see a part of the man in the ways that bespeak his heart and his hopes—the essence, the aura. And perhaps one may catch the word, if listening.

"The word he heard from others; it was his good fortune as a young man to have attended the Bauhaus and walked with the giants—Marcks, Klee, Kandinsky, Gropius, Moholy-Nagy. Stimulation and aspiration came early to Wildenhain, as did a set of standards that were at the same time elevating and demanding, and were to condition
his every effort. He has never followed fads, or taken the convenient or materially rewarding roads that lead to the spurious success of the artistic marketplace.

"Though having known the greats he has never played the disciple; he has traveled his own paths and discovered his own purposes and goals, and in the process of doing so his own metier and masteries. And he has passed the word to a new generation of believers who will live by it, and in due course communicate it to others.

"It might be useful to remember, in seeing this show of Frans Wildenhain's work, that it be recognized as only a part of his very considerable production; while a prodigious effort has been made to assemble a representative exhibition of what he has done as a creative artist it can, at best, tell only a part of the story, and might well omit, for one reason or another, some monumental and revealing pieces. As a matter of fact it is sure to have done so in view of the sheer volume of Wildenhain's production over a period of nearly fifty active years, and the limitations faced in collecting, organizing, and presenting the work of a man whose work is found in museums, galleries and collections spread over two continents. And one must not forget the mighty ceramic murals in Bethesda, Summit, and Rochester that are triumphs of accomplishment, but cannot be moved. Nor can they really be encompassed and appreciated in photographs, however skillfully done. This exhibition is a fragment—albeit a selective one—of an overwhelming vastness of a vital, articulate art by a man of rare abilities whose craft is invariably equal to the demands posed by his expressive urges. But the consummate command of craft is supportive only; Frans' primary desire is to exercise a varied, restless, involved imagination intent on turning the common into the uncommon.

"But the searching spirit remains unsatisfied, expert though Wildenhain be at turning hapless clay into visual treasure; the 'divine discontent' described by Dante still possesses him. But it is good to rest a while, and look back over the years and the work that has filled them so magnificently."

Harold J. Brennan, Dean Emeritus
College of Fine and Applied Arts
Rochester Institute of Technology

"Frans Wildenhain is an outstanding ceramic artist who has been a major part of the dynamic American craft movement during the last thirty years. He is important not only because of his original work in clay and architectural commissions, but as an influential teacher.

"What is most impressive is that his work has consistently maintained a strength and personal quality which is obvious when one views this significant retrospective exhibition."

Paul J. Smith, Director
Museum of Contemporary Crafts
of the American Crafts Council
“Frans Wildenhain is fundamentally practical, flavored with zest—"wood makes the best sawdust"—and his vigor is typified by the uncontrollable growth urge of a pussywillow tree which he brought to plant by my studio years ago. These qualities are ingredients in the authority and energy of his art.

“Since joining the faculty of School for American Craftsmen in Rochester nearly a generation ago when I first met him, he has continually exemplified the complete professional.

“To whatever degree oriented by early exposure to Bauhaus, his life in ceramics is that of "artist penetrating the utilitarian world," and it assumes monumentality when one considers the variety of masterful work—coffee pot, sculptural vessels, architectural murals—made available to clients and public over this period of time. Frans Wildenhain joined with other professionals—Tage Frid, John Prip and Ron Pearson to establish Shop One in Rochester as one way to earn money and clients, a venture in marketing which quickly proved its soundness.

“Of central importance is the innate respect Wildenhain has for the useful. The sense of use, of where and how it is to perform, is a main thrust in much of his work. Pitcher, incised bowl or casserole—each has its own identity, the particular function welcomed and integral (rather than diminished as a hindrance) to aesthetic strength. It is gratifying to see reaffirmed that functional ceramics, in the hands of one who is craftsman no less than artist in combining art and utility as one, have a unique power and message.

“Yet, still mostly within the generalized function of vessels, his larger pieces release his full potential and ranging interest. Sculptural strength, scale, and vigor are affecting characteristics of such containers as the volumened Etruscan-like casserole surmounted by spread alligator, or a tureen lidded by thrusting geometric shapes.

“The caliber of Frans Wildenhain's art is the crucial point. By treatment and ample volume, essentially simple vertical walled vessels can reach often poetic form. Superb bowls among the group of works derived from his trip to Puerto Rico are examples, where the upward growth of taut internal walls finally breaks into ribbed wave or curling shells and blue, black and purple wash up to these white breakers. He has the power to transport others to an evident depth of experience. And in his more rare almost purely sculptural forms from that same series, his perception and ability is revealed in several imposing clay works, incorporating incanthus and shell, where positive and negative volumes, space and clay, push and shape one another.

“A retrospective of Frans Wildenhain is a welcome and important event, an opportunity to view the full development of this American artist with European roots.”

Robert Turner, Head
Division of Art & Design
Alfred University
Vitality,
    richness of gesture,
    prodigious strength of image,
technical choreography —
    poetry, mystery, the hand within the hand,
innovation and mastery — the wall: a cascade of pools,
    a horizontal ladder to round the square.

Oh Frans,
    your alchemy of substance, transforming clay into
    waves, grails, and golden eyes;
    measuring the pitcher at the well, the cup and tureen,
    the vase and occult snail, its house upon its head,
    breathing flame out its horns;
    what size you have, and the subtlest minimal touch!
    I ran all the way to Rochester to see your mythic tomes of earth and sea,
    your fragile imperishable drawings and evocations of LIGHT.
    You fell out of a tree in a splendid stumble toward ecstasy.

The first time I saw you was at Black Mountain College a long time ago
    when you first came to this country from Europe. I see you still
    walking on the road by Lake Eden, dark and bony and gigantic and
tender. It is evening and everything is in shadow. You are speaking
    in a foreign language. I hear love all around you in that arrival.

Rough surfaces, exquisitely selected.
A calligraphy of emblems you gathered in your big arms to mark the journey
    of man in medicine and healing, the mural in Bethesda, an unfolding
    script, steadying the volatile surface of our minds, our search.

Oh Frans,
    I visited Rochester School of American Craftsmen once when you were
    teaching there and I was interviewing you for *Craft Horizons*. You were a proud
    teacher. I’ll never forget the resonance of your concern, the joyful stunt man, your
    broad support of earnestness and inquiry — a hard man not to be moved by.

    I saw a piece of yours the other day in a collection at Penn State Museum: a
    black gander of a pitcher, silken and stout — throat raised in so much crazy simple
    awe-inspiring dignity. Not really a gander of course, really a game bird with russet
    back, calling voicelessness to the rain.

You shrug it off, you drink it down, you run rueful and trusting into the chambers of
power — you are downy, and purple with wine. I think the Greeks who made physical
beauty powerful and who called out the splendid celebration of noble form must be in
your soul’s stars. Must be touched by you, wherever they are.

    For a man to have lived so passionately his art, so able to make a difference to
human lives and human society, to architecture, to the imagination of all of us — to
deepen our devotion to illuminations of nature — the inner eye, the heart beat, the
rugged spiritual warfare on behalf of revelation and its holocaust. Frans, you have
always wondered how I see so much truth in your work. I do. I see it. I see you, making
a difference, pressing on.

Mary C. Richards
“Frans Wildenhain has been a legend to potters in the United States for a generation. Coming from the Bauhaus and his studies under Germaine Marcks and master potter Max Krehm, Frans’ approach to clay has always been that of a painter approaching a canvas. Frans has never been limited by the techniques and skills of the practicing potter but has achieved his notoriety as an artist in clay.

“During his many years in the School for American Craftsmen as a Professor of Ceramics Frans was able to give his students a love and zest for clay that is truly rare in the world. His murals in the National Library of Medicine in Bethesda, Maryland; Strasenburgh Laboratories in Rochester, New York and the entrance mural to the Ingle Auditorium at the Rochester Institute of Technology portray the vigorous, creative, and disciplined approach that he brings to all his work.

“During my years as a practicing potter I always looked up to Frans Wildenhain as my ideal of what a true potter should be. Everyone who comes in touch with Professor Wildenhain comes away with a new dimension in thinking about what clay is and what can be accomplished with the medium. All of us have greatly benefited by the association with him and I as one am proud to have worked with him.”

Dr. Robert H. Johnson, Dean
College of Fine and Applied Arts
Director, School for American Craftsmen

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Hommage a Max Krehm
Catalogue

What is important

Pottery is abstract art — clay plus form. My aim is to combine the abstract with the realization of things going on in my mind.

"and breathed into his nostrils the breath of life"

I use technical and professional skills, inventing my own technique — the one which I consider meaningful to me. What counts is vision. There are things which one may know for fifty years, but it takes time to comprehend.

A pot should be a pot, just a pot, and nothing more. To be tempted by color, glaze, and surface-treatment, and to be carried away, gets one into trouble.

My affinity with the life-blood quality of clay gives my work meaning and direction.

Frans Wildenhain
1. **Bowl with Self Portrait**  
   Glazed, 7" diam., 17.5 cm., 1933  
   Mr. & Mrs. Frans Wildenhain*

2. **Vase with Dutch motif**  
   Glazed, 6 1/8" ht., 15.5 cm., 1935

3. **Vase**  
   Glazed and decorated, 8 1/4" ht., 15.5 cm., 1935  
   Museum Boymans van Beuningen

4. **Vase**  
   Glazed, 4" ht., 10 cm., 1930s  
   Museum Boymans van Beuningen

5. **Vase**  
   Glazed with incised decoration  
   5 1/4" ht., 13 cm., 1930s, Signed W

6. **Vase**  
   Glazed and decorated with Dutch motif  
   6 1/4" x 6 1/2" at opening, 15.5 x 16 cm., 1938

7. **Footed Bowl**  
   Glazed and decorated 5 1/2" diam., 14 cm., 1938  
   Stedelijk Museum

8. **Bowl**  
   Glazed and decorated 7 3/4" diam., 19.5 cm., 1945  
   Stedelijk Museum

9. **Goblet**  
   Unglazed & decorated, 6 3/8" ht., 16 cm., Signed  
   **Pond Farm**

10. **Bowl**  
    Glazed and decorated, 11" diam., 28 cm., 1947-50

11. **Vase**  
    Unglazed and carved with floral ornament, 6 3/4", 17 cm., 1947-50, Signed W

12. **Vase**  
    Glazed and decorated with poem by Baudelaire, 7 1/4", 18.5 cm., 1948

13. **Bowl**  
    Glazed and coffed decoration, 11" diam., 28 cm., 1947-50, Signed W

14. **Cookie Jar**  
    Glazed and decorated, 6 3/4" ht., 15.5 cm., 1947-50

15. **Cookie Jar with Cover**  
    Unglazed with black decoration, 6 3/4" ht., 17 cm., 1950, Signed W

16. **Vase**  
    Unglazed and carved, 10 1/2" ht., 26.5 cm., 1950

17. **Vase**  
    Unglazed and carved, 12 3/4" ht., 32 cm., 1950

18. **Vase**  
    Glazed craffito, 18 1/2" ht., 47 cm., 1950s  
    Memorial Art Gallery

19. **Vase**  
    Partially glazed and decorated, 6 6/8" ht., 18 cm., 1950s, Signed W  
    Mr. Robert Johnson

20. **Teapot**  
    Unglazed, 6" ht., 15.5 cm., 1950s

21. **Teapot**  
    Unglazed, 5 3/4" ht., 14.5 cm., 1950s

22. **Tall Vase**  
    Glaze, 17 1/2" ht., 43.5 cm., 1950s

23. **Teapot, Two Cups, Saucers, and Small Pitcher**  
    Teapot unglazed, Cups, Saucers, and Pitcher  
    glazed white, 1950s, Signed W

24. **Tete-a-Tete**  
    Coffee pot, Two Cups, Two Saucers, glazed black, 1950s, Signed W

25. **Rooster Candlestick**  
    14" ht., 35.5 cm., 1950s  
    Dr. & Mrs. Robert Wadsworth

26. **Breakfast Set**  
    Glazed and decorated, Platter, 13" diam., 33 cm.  
    with 6 Smaller Plates, 7 7/8" diam., 20 cm., 1950s

27. **Tall Jug with Lid**  
    Unglazed, 20", 50.5 cm., 1960

28. **Open Vase with Sculpted Handles**  
    16" ht., 40.5 cm., 1960

29. **Mushroom**  
    Sculpted pot, 1960s  
    Everson Museum of Art

*If not otherwise marked, the objects are from Mr. & Mrs. Frans Wildenhain’s collection.
30. **Vase**  
Glazed and decorated, 9 1/2” ht., 24 cm., 1960s, Signed W

31. **Spherical Vase**  
Glazed and decorated with texture, 7 6/7” ht., 20 cm., 1960s, Signed W

32. **Chalice**  
Glazed, 8 5/8” ht., 22 cm., 1960s, Signed W

33. **Vase**  
Form: FW glaze: Chez Bill Sax, 12 1/2” ht., 32 cm., 1960s

34. **Vase**  
Partially glazed and decorated, 9 1/2” ht., 24 cm., Signed, 1960s

35. **Tall Bamboo Vase**  
Glazed, 29 1/8” ht., 74 cm., Signed W, 1960s

36. **Teapot**  
Unglazed, 6 1/2” ht., 16.5 cm., 1960s

37. **Footed Bowl**  
Decorated, 6 1/2” diam., 16 cm., 1960s  
Mr. Robert Johnson

38. **Footed Bowl**  
Glazed and decorated, 7 7/8” diam., 20 cm., Signed, 1960s  
Mr. Robert Johnson

39. **Vase**  
Raku glazed, 6 5/8” ht., 17 cm., Signed, 1960s

40. **Vase with handles**  
Raku glazed, 5 5/8” ht., 15 cm., Signed, 1960s

41. **Shell Sculpture**  
Glazed, 9 1/8” x 22 7/8” x 11 5/8”; 23 x 53 x 27 cm., 1960s  
Mr. Robert Johnson

42. **Bowl**  
Glazed with black and white decoration, 14 1/8” diam., 36 cm., 1960s  
Mr. Robert Johnson

43. **Bowl**  
Glazed with white decoration, 8 1/2” diam., 21.5 cm., 1960s  
Mr. Robert Johnson

44. **Cookie Jar**  
White glazed with decoration, 9 1/2” ht., 24 cm., 1960s  
Mr. Robert Johnson

45. **Tea Caddy with Two Lids**  
Decorated, 6 3/4” ht., 17 cm., 1960s  
Mr. Robert Johnson

46. **Plate**  
Glazed with blue decoration, 15” diam., 38 cm., 1960s  
Mr. Robert Johnson

47. **Plate**  
Glazed, 13 3/4” diam., 35 cm., Signed FW

48. **Cylindrical Vase**  
Decorated, 10 1/4” ht., 26 cm., 1960s  
Mr. Robert Johnson

49. **Vase with narrow neck**  
Glazed blue, 11 1/4” ht., 28.5 cm., 1960s

50. **Big Bowl**  
Decorated with blue, 11 1/4” diam., 28.5 cm., 1960s  
Mr. Robert Johnson

51. **Bud Vase**  
Decorated, 4” ht., 10 cm., 1960s  
Mr. Robert Johnson

52. **Vase**  
Glazed blue, 13” ht., 33 cm., 1960s  
Mr. Robert Johnson

53. **Vase**  
Unglazed, 19” ht., 48 cm., 1960s

54. **Vase**  
Glazed with perforated rim, 12 1/4” ht., 31 cm., 1960s, Signed W

55. **Plate**  
Decorated, 14 1/2” diam., 37 cm., 1965  
Dr. & Mrs. H. Buxbaum

56. **Winged Vase**  
Unglazed, 18 5/8” ht., 47.5 cm., 1960s  
Mr. Robert Johnson

57. **Vase on Square Box**  
Narrow neck, black, 18” ht., 45.5 cm., 1969  
Mr. & Mrs. Alec Hozieltt
58. Vase with Sculpted Handles
    Glazed inside, 8 1/4" ht., 21 cm., 1960s
    Mr. Robert Johnson

59. Vase
    Glazed blue and decorated, 10 1/4" ht., 26 cm., 1960s
    Mr. Robert Johnson

60. Vase
    Decorated, 10 1/4" ht., 27 cm., 1960s
    Mr. Robert Johnson

61. Vase
    Black glaze, 13" ht., 33 cm., 1960s
    Mr. Robert Johnson

62. Vase with flange neck
    White glaze, 13" ht., 33 cm., 1960s
    Mr. Robert Johnson

63. Plate
    Glazed, 14 1/2" diam., 37 cm., 1960s
    Mr. Robert Johnson

64. Plate
    Glazed, black and white decoration, 13 1/2" diam., 34 cm., 1960s
    Mr. Robert Johnson

65. Tea Caddy with Two Lids
    Decorated, 6 3/4" ht., 17 cm., 1960s
    Mr. Robert Johnson

66. "Looking at You"
    Sculptured pot, 9" ht., 23 cm., 1960s
    Smithsonian Institution

67. Candlestick
    Glazed, black and white, 1960s
    Mr. Michael Milkovich

68. Blue Bottle
    7 3/4" ht., 20 cm.
    Mr. Robert Johnson

69. Sperical Vase
    Black glaze, 6 3/4" ht., 17 cm., 1960s
    Mr. Robert Johnson

70. Large Plate
    Glazed, 15 1/2" diam., 39 cm., 1960s, Signed

71. Combination Vase
    Partially glazed black, 15 3/4" x 40 cm., 1960s
    Mr. Robert Johnson

72. Urn with lid
    Glazed inside, 11 1/4" ht., 28 cm., 1960s, Signed
    Mr. Robert Johnson

73. Vase
    Multicolored glaze, 13 3/4" ht., 33.5 cm., 1960s

74. Vase
    Unglazed, 11 1/2" ht., 29 cm., 1960s, Signed
    Frans Wildenhain

75. Combination Vase
    Glazed black and unglazed, 15 3/4" ht., 40 cm., 1960s
    Mr. Robert Johnson

76. Round Vase
    Unglazed, 19" ht., 48.5 cm., 1965

77. Round Vase with leaf opening
    Unglazed, 16" ht., 40.5 cm., 1965

78. Sculpture Head
    Unglazed, 17" ht., 43 cm., 1966

79. Plate
    Glazed black and white, 16" diam., 40.5 cm., 1965

80. Eggshaped Vase
    Unglazed, 8 1/2" ht., 21 cm., 1965

81. Round Vase
    Green and blue decoration, 6 1/2" ht., 16.5 cm., 1965

82. Tall Vase with Ten Buds
    29" ht., 73.4 cm., late 1960s

83. Vase with Narrow Neck
    Blue and orange slip, 13 1/2" ht., 34.5 cm., 1969
    Dr. & Mrs. Michael Watson

84. Square Tureen with Lid
    Glazed, 11" ht., 28 cm., 1969

85. Seated Figure
    Unglazed, 13 1/2" ht., 34.5 cm., 1960s

86. Toilet
    Unglazed, 16 1/2" ht., 41 cm., 1960s, Signed

87. Woman Combing Her Hair
    31 7/8" ht., 1960s
    University of Michigan Museum of Art
88. Seated Figure
Unglazed, 17 1/2" ht., 44.5 cm., 1960s

89. Reclining Figure
Unglazed, 12 1/2" ht., 32 cm., 1960s
Ms. Elizabeth Tinlot

90. Woman Holding Her Hair
Unglazed, 13 1/2" ht., 34.5 cm., 1960s
Memorial Art Gallery

91. Sculpture
1960s
Johnson Wax

92. Large Jar with Lid
Gazed, 16" ht., 41 cm., 1970
Mr. Robert Johnson

93. Sauerkraut Pot with Lid
Gazed, 22" ht., 56 cm., 1970

94. Rooster Candlestick
Gazed and decorated, 7 1/2" ht., 19 cm., 1970,
Signed
Mr. Robert Johnson

95. Square Box
Unglazed with decoration, 12 1/4", 31 cm.
Mr. Robert Johnson

96. Tall Flowery Vase
Unglazed, 21" ht., 53.5 cm., 1970

97. Sculptured Vase
Unglazed, 18" ht., 45.5 cm., 1970
Mr. & Mrs. Wendell Castle

98. Storage Box
Unglazed with black and white decoration, 12 1/4', 31 cm., 1970, Signed

99. Growth
Unglazed, 14" ht., 35.5 cm., 1970

100. Jar with Lid
Gazed with unglazed, 8" ht., 20.5 cm., 1970

101. Vase
Gazed with floral decoration, 14" ht., 35.5 cm., 1970

102. Conque Shell
Gazed and unglazed, 16 1/4" ht., 41.4 cm., 1970s

103. Shell Shape
Gazed, 15" ht., 38 cm., 1970s

104. Conque Shell
Gazed white, 13 1/2" ht., 34.5 cm., 1970s

105. Cylindrical Vase with 9 Bumps
Unglazed, 10" ht., 25.5 cm., 1970s

106. Hand Built Bowl
7" diam., 17.5 cm., 1970s

107. Bowl
Gazed blue, 10" diam., 25.5 cm., 1970s

108. Sculptured Pot "Bat"
Unglazed, 9 1/4" ht., 23 cm., 1970s

109. Vase
White acrylic, 19 1/2" ht., 49.5 cm., 1972

110. Tall Vase with Lid
Unglazed, 22" ht., 56 cm., 1972

111. Shell
Gazed inside, 4" x 18 1/4' x 7 3/8", 10 cm.,
1972, Signed
Mr. Robert Johnson

112. Shell
Gazed outside, 4 1/4" x 21" x 5/8" x 9 5/8",
24.5 cm., 1972

113. Shell
Gazed on inside, 6 1/4' x 22 3/4" x 13 1/4', 16
cm., 1972

114. Flower Container
Partially glazed, 9 3/4" x 12 1/2" x 9, 26 cm.,
1972-73, Signed

115. Hand Built Bowl
Gazed white, 11" diam., 28 cm., 1973

116. Sculptured Bird Vase
Partially glazed, 17 3/8" ht., 44 cm., 1974
Mr. Robert Johnson

117. Two-part Tall Vase
Gazed black, 33" ht., 84 cm., 1974

118. Tri-part Tall Vase
Gazed white, 29" ht., 73.5 cm., 1974
119. Tall, Leg-shaped Vase
   Glazed and decorated with black and white, 27 1/4' ht., 69 cm., 1974

120. Tall Vase
   Partially glazed black, 28 1/2" ht., 72.5 cm., 1974
   Mr. Robert Johnson

121. Large Vase
   Glazed white, 27 7/8" ht., 71 cm., 1974
   Mr. Robert Johnson

122. Large Vase
   Partially glazed black, 29" ht., 73.5 cm., 1974
   Mr. Robert Johnson

123. Swimmer
   Unglazed, 29 1/2' ht., 75 cm., 1974
   Mr. Robert Johnson

124. Round Jar with Lid
   Glazed, 14 1/2" ht., 37 cm., 1974

125. Tall Vase
   Partially glazed, 30" ht., 76.5 cm., 1974

126. Bird Form
   19" ht., 48.5 cm., 1974

127. Big Apple
   Glazed and unglazed, 18' ht., 46 cm., 1974

128. Colored Bird Form
   13 1/2" ht., 34.5 cm., 1974

129. Sculptured Pot with Wooden Pedestal
   Glazed, 19" ht., 48 cm., 1974
   Mr. Robert Johnson

130. Plate
   Glazed and unglazed, 10 1/2" diam., 26.5 cm., 1974

131. Marching Bulb
   Glazed white and unglazed, 21" ht., 53.5 cm., 1974

132. "Viking" tile
   Mishima, 12 1/2" x 37", 32 x 94 cm., 1950s
   Memorial Art Gallery

133. "Magical Scene"
   Unglazed, 36" x 23", 91.5 x 58.5 cm., 1955

134. "Life in the Woods"
   26" x 26", 66 x 66 cm., 1955
   Dr. Henry Buxbaum

135. "Life Near the Pond"
   42" x 19", 106.5 x 48 cm., 1956
   Dr. & Mrs. Michael Watson

136. "Birds"
   Ceramic drawing, 21" x 14", 53.4 x 35.5 cm., 1958

137. Four Figures
   Unglazed, 14 1/2" x 12", 1960
   Mr. & Mrs. Robert Wadsworth

138. Detail
   Unglazed, 10 1/2 x 11", 26.5 x 28 cm., 1970

139. Ceramic Wall Painting "Blue Sky"
   Glazed, 34" x 18 7/8", 86.5 x 48 cm., 1970s

140. Ceramic Wall Painting "Landscape"
   Glazed, 15 1/4" x 35 1/2", 49 x 90 cm., 1970s

141. Design for Wall
   Unglazed, 20" x 7 1/2", 50.5 x 19 cm., 1970

142. Design for Wall
   Unglazed, 20" x 7 1/2", 50.5 x 19 cm., 1970

143. Ornament
   Unglazed, 16 1/2" x 13", 42 x 33 cm., 1970s

144. "Tornado"
   Unglazed, 17" x 15", 43 x 38 cm., 1970s

145. Relief
   Unglazed, 14 1/2" x 40", 37 x 101 cm., 1970s

146. Composition on White Back
   Unglazed, 33 1/2" x 52", 80.5 x 140.5 cm., 1970s

147. "Cloud"
   Glazed, 11" x 57", 28 x 144.5 cm., 1972

148. "Departure"
   Glazed black and unglazed, 21" x 31", 53.5 x 78.5 cm., 1973
149. *In the Woods*, 1960
Mixed media, 16 1/4 x 22 1/4"
Ben and Abbey Grey Foundation

150. *Composition*
Water color, 13 x 19"

151. *Composition*
Water color, 14 x 20"

152. *Composition*
Mixed Media, 14 x 20 1/2"

153. *Composition*
Water color, 20 x 13 1/2"

154. *Composition*
Water color, 15 x 20"

155. *Composition*
Water color, 15 x 20"

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**Addenda**

*Pitcher with Cover, 1940s*
Glazed, 18"", 46.7 cm.
Henry Gallery, University of Washington

*Seated Figure, 1960s*
Unglazed, 13"", 33 cm.
Mr. & Mrs. Dan Schuman

*Wave Vase*
Glazed, ht. 11"", 28 cm.
Mr. & Mrs. Peter Gerbic

*Standing Figure, 1960s*
Unglazed, 16"" high, 40.5 cm.

*Three Finished Drawings for Murals*
National Library of Medicine, Bethesda, Md
Oil on paper, 6' x 55'

*Cracker Jar with Cover*
Glazed, ht. 8 3/4", 22.3 cm.
Signed *Pond Farm*, late 1940s.
Baltimore Museum of Art

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Page 5: in the second paragraph, after word Smith should read: Robert Turner
Page 14: nos. 30, 31, 32, 35, 47 and 49 are from Mr. Robert Johnson Collection
Page 16: no. 91, line 3 should read: The Johnson Collection of Contemporary Crafts
Nos. 98, 111, 114 and 115 are from Mr. Robert Johnson Collection
Page 17: no. 119 is from Mr. Robert Johnson Collection
Page 18: no. 153, line 3 should read: Dr. Henry Buxbaum
Biographical Information

1905 - Born in Leipzig, Germany

1919 - Graphic draftsman and lithographer

   Continued work in pottery at the Bauhaus Pottery. Master Potter — Max Krehahn

1926 - Passed the Craftsman’s Examination before the Guild of Potters at Halle-Saale.

1929 - Passed the Master of Craft Examination

1930 - Instructor of Pottery at the Folkwang School Workshop “Margarethenhoehe,” Essen-Ruhr

1930 - On teaching staff of the State School at Halle-Saale

1933 - Had own workshop in Putten, Holland

1940

1941 - Workshop in Amsterdam, Holland and taught at the School of Applied Arts in Amsterdam and briefly at St. Lioba, The Benedictine Convent in Noord-Holland

1947 - Workshop — Pond Farm Workshops at Guerneville, California

1950

1950 - Instruction of Pottery and Sculpture, School for American Craftsmen, Rochester Institute of Technology, Rochester, New York

1956 - Strasenburgh Laboratories, Rochester, New York. Mural — 80 feet by 12 feet

1958 - Guggenheim Fellow

1960 - National Library of Medicine
Bethesda, Maryland
Mural — 200 feet by 6 feet

1961 - Overlook Hospital, Summit, New Jersey

1972 - Ingle Auditorium — Student Union, Rochester Institute of Technology, Rochester, New York
Mural — 24 feet x 9 feet


After his arrival in the United States in 1947, he participated in over 200 one-man and group exhibitions. He won many national and international prizes and awards and was a member of many juries.

He is represented in many public and private collections: Stoke-Upon-Trent, England; Faenza and Milan, Italy; Chicago Art Institute; St. Paul’s Gallery of Art; just to mention a few.