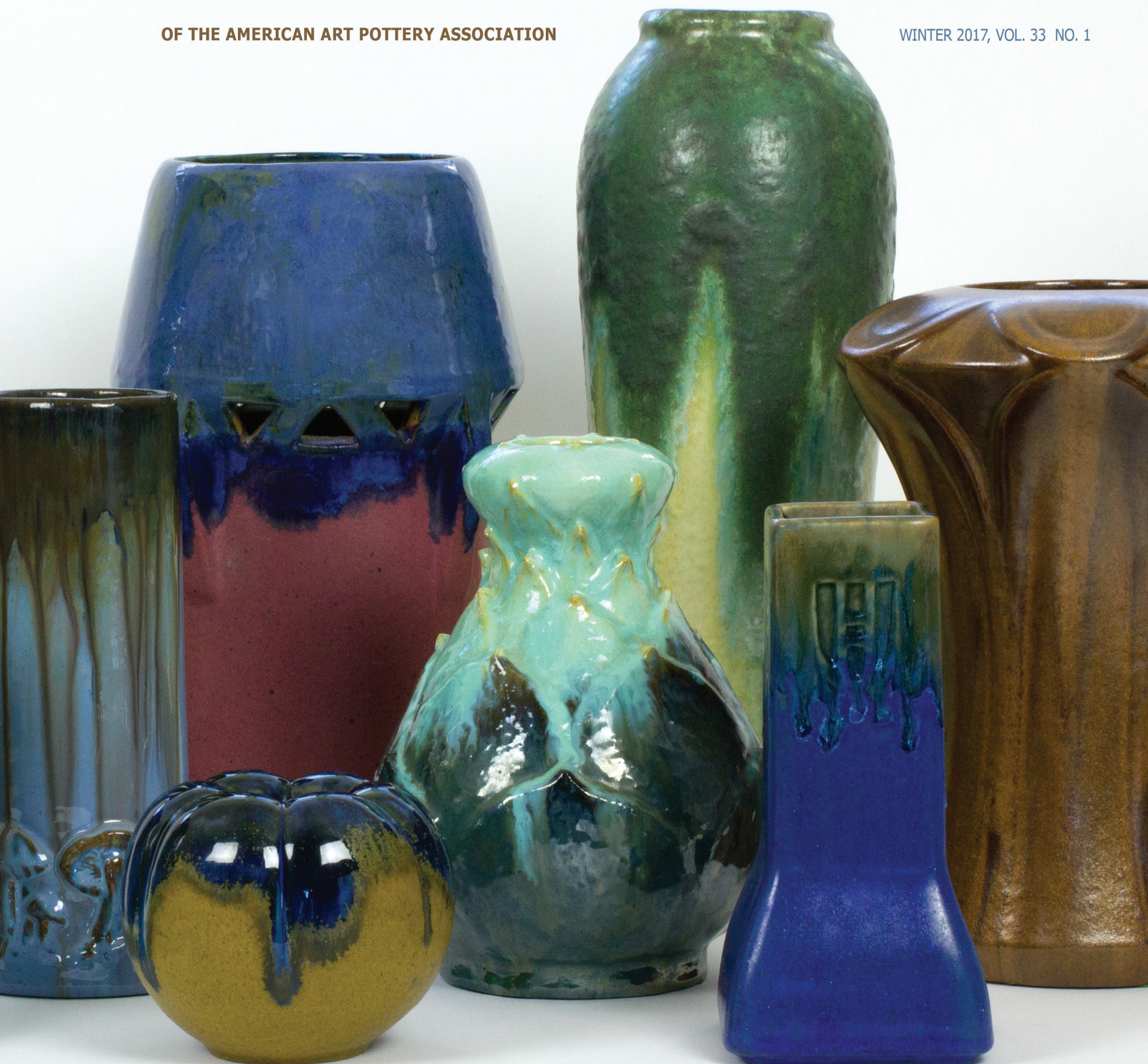


# JOURNAL

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# Fulper's Marking System



Figure 1. A variety of Fulper art pottery.

The Fulper Pottery Company of Flemington, New Jersey produced a diverse line of art pottery from 1909 to 1934 (Fig. 1). Although rarely dated, the pottery almost always carries Fulper marks, including ink stamps, in-mold and impressed logos, paper labels, and foil stickers. Because these marks were used for specific time periods, they can help identify production dates for individual pieces.

Previous publications have given approximate dates for some of the Fulper marks,<sup>1</sup> but many of these dates are inaccurate. The revised dates presented here are based on an extensive analysis of forms, marks, catalogs, advertisements, and period journals. In addition, many Fulper marks are reported here for the first time. Photos of all marks described in this review are shown in the Appendix.

## VASEKRAFT PERIOD (1909-1916)

Under the leadership of William H. Fulper, the Fulper Pottery Co. entered the art pottery market in late 1909 with their Vasekraft brand of products.<sup>2</sup> The initial line consisted of a small number of forms with an "Old Rose Matte" glaze (Fig. 2). After ceramic engineer J. Martin Stangl joined the company in early 1910,<sup>3</sup> these original pieces were replaced with a new line of about 35 products carrying various mirrored, matte, and crystal glazes.<sup>4</sup> Fulper subsequently added many new forms to the Vasekraft line, including the "First Fifteen" set of cabinet vases during 1910-1911,<sup>5</sup> the famous Vasekraft lamps during 1911-1914,<sup>6</sup> a wide assortment of small forms packaged in special gift boxes in 1916,<sup>7</sup> and numerous additional vases, bowls, bookends, flower holders, candlesticks, and other shapes.<sup>8</sup>

Fulper marketed their Vasekraft products in magazine advertisements, illustrated catalogs,



5 1/4-inch  
Tulip Vase  
\$1.75



4 1/4-inch  
Dragon Vase  
\$1.50



4-inch  
Violet Vase or  
Ash-Tray, \$1.00



3-inch  
Arabesque Ink-  
Well, \$2.50



3 1/2-inch  
Coffee or Choco-  
late Pot, \$3.00

### Inexpensive Christmas Gifts of Rare Pottery

Your friends will be delighted with these exquisite bits of ceramic art.

## FULPER VASE-KRAFT

in "Old-Rose Matte" is an indescribably beautiful glaze of a rich rose color, slightly iridescent, and with a dull sparkle. This finish, found only in ancient Chinese pottery—and for centuries a lost art—has been rediscovered by us after years of laboratory experiment.

Every piece of "Old-Rose Matte" is distinctive and unique—shaped by hand, not molded by machine. No two exactly alike; and each an individual specimen worthy of exhibition in a museum. You couldn't duplicate them elsewhere under a fabulous sum.

Any piece carefully packed and delivered by mail to any post-office in the United States upon receipt of price. Safe transportation guaranteed.

**Money Back If Not Satisfied**  
If upon receipt of any article you are not perfectly satisfied, you may return it, and we will gladly refund your money.

*Don't delay; order now while the assortment is complete.*

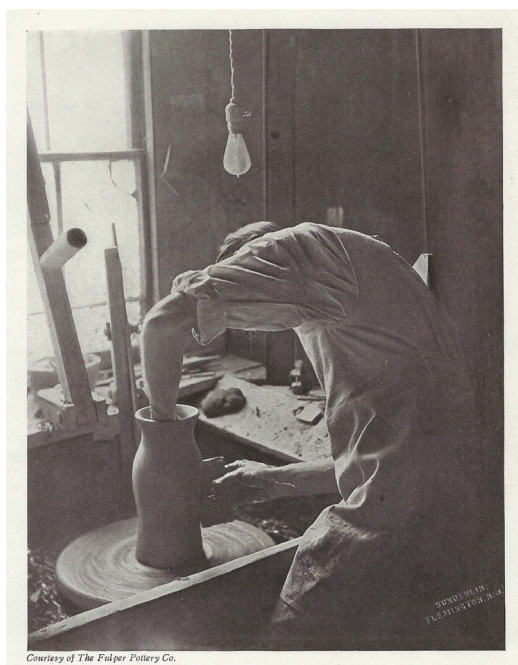
**FULPER POTTERY COMPANY**  
Founded 1905  
21 Main Street, Flemington, New Jersey  
References: Dun's or Bradstreet's

Figure 2. Advertisement for Fulper's initial line of Vasekraft pottery (from *The Fra*, December 1909).





**Figure 3.** The Vasekraft "Potter and his Wheel" trademark. From the cover of the 1914 Vasekraft catalog (collection of the Newark Museum). Photo is courtesy of the Newark Museum.



**Figure 4.** "The Potter and his Wheel," a Fulper Pottery Co. photograph that was used to create the Vasekraft trademark (from *The Craftsman*, November 1911).

their showroom in New York City,<sup>9</sup> national exhibitions,<sup>10</sup> and retail stores throughout the country.<sup>11</sup> Beginning in 1911, Fulper's advertisements and catalogs often included their new Vasekraft "Potter and his Wheel" trademark (Fig. 3).<sup>12</sup> This logo is based on a Fulper Pottery Co. photo, which apparently shows the longtime Fulper potter James M. Smith (Fig. 4).<sup>13</sup> The Vasekraft brand name and trademark were only used in advertisements until the end of 1916 (Figs. 5-6). By early 1917, Fulper had discontinued their use in promoting the art pottery line (Figs. 7-8).<sup>14</sup>

The **Rectangular Ink mark** is the most prevalent mark on pieces from the Vasekraft

period. It was used on most forms produced from 1909 to 1917,<sup>15</sup> including model Nos. 1 to 99, Nos. 400 to 560 and a few higher numbers, the Vasekraft lamps, and the "gift box" forms (Nos. 04 to 054).<sup>16</sup> There are at least five different versions of the Rectangular Ink mark that vary in font style and size.

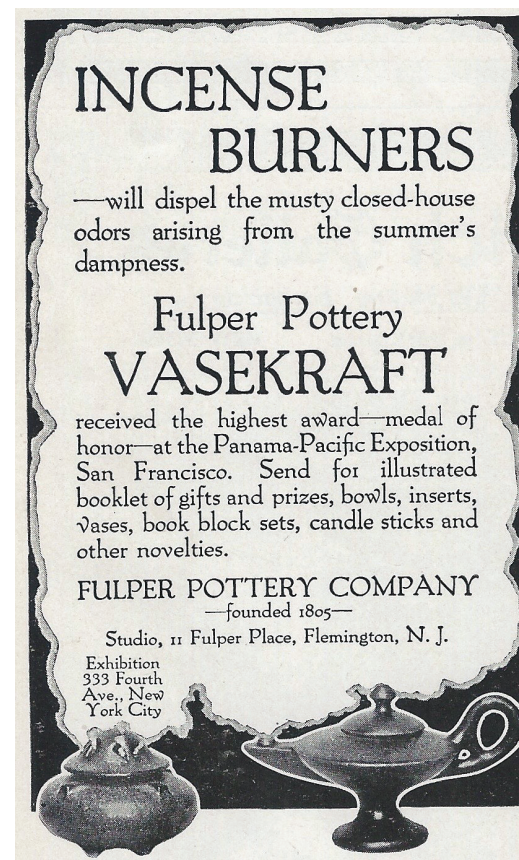
The **Squat Rectangular Ink mark** is frequently found on forms with narrow bases. Because it is the predominant mark on the "First Fifteen" set of cabinet vases, it may have been originally created for the small bases on these early Vasekraft pieces. This mark also appears on many larger forms, including some Vasekraft lamps, and was used from about 1910 to 1916.<sup>17</sup>

The Rectangular and Squat Rectangular Ink marks are occasionally found with adjacent **Letter and Symbol Ink marks**, which include uppercase and lowercase letters from A to Z and various other symbols. Although the exact purpose of these supplementary marks is not known, they appear to be associated with pieces carrying non-standard glazes for those particular forms.<sup>18</sup> The Letter and Symbol Ink marks were used from about 1910 to at least 1914.<sup>19</sup>

The **Vasekraft Ink mark** consists of the Vasekraft "Potter and his Wheel" trademark, which was introduced in 1911. This mark appears to be limited to Vasekraft lamps and the "Zwick" bottle form (model No. 34s). It was apparently used until early 1917 when Fulper discontinued using the Vasekraft name and logo.

The **Early Oval Ink mark** is frequently found on some of Fulper's cookware forms,<sup>20</sup> but it also appears occasionally on early Vasekraft forms.<sup>21</sup> It is distinct from the later common Oval Ink mark, which was used on standard production forms during 1917-1934 (see below). Although the two marks have similar shapes, they differ in their font styles. Based on a few known pieces with the Early Oval Ink mark, this mark was used on some Vasekraft pottery during 1909-1911 and possibly somewhat later.<sup>22</sup>

The **Horizontal Raised mark** has only been observed on one particular Vasekraft bowl, which is part of a two-piece "Arrangeable Center Piece" (model No. 21). This form was introduced in 1910 with the new Vasekraft



**Figure 5.** Vasekraft advertisement (from *Country Life in America*, October 1916).



**Figure 6.** Vasekraft advertisement (from *Country Life in America*, November 1916).



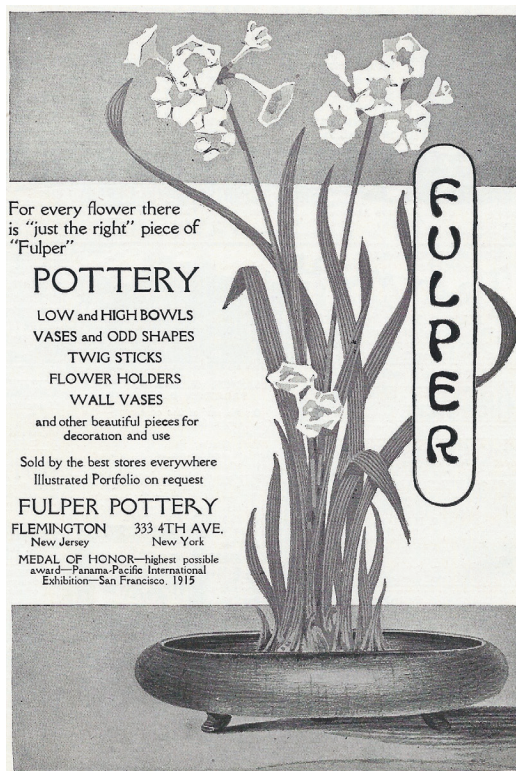


Figure 7. Fulper advertisement (from *The New Country Life*, April 1917).



Figure 8. Fulper advertisement (from *The New Country Life*, May 1917).



Figure 9. Fulper's New York City showroom at 267 Fifth Avenue (from *Good Furniture Magazine*, November 1922).

line and discontinued in about 1915. It appears that the Horizontal Raised mark was used on this form for its entire production span.<sup>23</sup>

The **Oval Raised mark** is a common mark used on standard production forms during 1917-1923 (see below). However, this mark was also used on certain forms prior to 1917. It is found on several of Fulper's cookware forms, including a "Chicken Pan and Cover" that was part of the new Vasekraft line in 1910.<sup>24</sup> In addition, several specially made Vasekraft vases with a *famille rose* glaze have been observed with the Oval Raised mark. At least one of these vases was produced prior to 1915.<sup>25</sup>

Some Vasekraft pottery was produced with a **Prang Ink mark** instead of a standard Fulper mark. The Prang Company was an art supply business that sold specific Fulper forms for use as drawing models during 1913-1929.<sup>26</sup> These pieces were labeled with the Prang Ink mark from 1913 to about 1917.<sup>27</sup> After this period, it appears that all Fulper forms sold by Prang were labeled with normal Fulper marks used at the time.

Vasekraft pottery is sometimes found with one of three types of paper labels: Vasekraft, Early Vasekraft, and Round Vasekraft. The labels usually have hand-written information about the individual piece, including model number, form name, glaze name, and price.<sup>28</sup> The **Vasekraft Paper label**, which is by far the most common of the three labels, incorporates the "Potter and his Wheel" trademark. Because this logo was first used on July 12, 1911, the Vasekraft Paper label was introduced on or after this date.<sup>29</sup> The label was used until 1917, when Fulper also stopped using the Vasekraft name and logo in advertisements.<sup>30</sup> The **Early Vasekraft** and **Round Vasekraft Paper labels** lack the "Potter and his Wheel" trademark and have been found on very early Vasekraft forms. These two rare labels predate the Vasekraft Paper label and were only used during 1910-1911.<sup>31</sup>

Some Vasekraft pottery may carry the **Panama-Pacific Paper label**, which is usually found affixed to the sides of pieces. The label advertises the Medal of Honor that was awarded to Fulper at the renowned 1915 Panama-Pacific International Exposition in San Francisco.<sup>32</sup> It was used for a few years after the exhibition until at least 1917.<sup>33</sup> During this time, Fulper also publicized the Medal of Honor in their catalogs and magazine advertisements (Figs. 5-8).<sup>34</sup>

## PEAK PRODUCTION PERIOD (1917-1923)

Fulper continued to expand their art pottery line with many new forms and glazes after the Vasekraft period ended. Catalogs show that the 1917-1923 period represents the peak production years for the line, with about 200-300 forms available in each catalog.<sup>35</sup> During this period, Fulper pottery was distributed both nationwide and worldwide. It was sold in about 1,200 retail stores



throughout the United States<sup>36</sup> and displayed at showrooms in New York City,<sup>37</sup> Chicago, Los Angeles, San Francisco, and Flemington (Fig. 9).<sup>38</sup> Outside the United States, Fulper pottery was distributed to shops in Europe, Australia, Japan, Canada, Central America, and South America.<sup>39</sup> Fulper also exhibited their products at company showrooms in London, Paris, Milan, and Buenos Aires.<sup>40</sup>

By early 1917, Fulper's advertisements no longer used the Vasekraft name and instead referred to the art pottery as simply "Fulper Pottery" (Figs. 7-8). The advertisements also show that the Vasekraft trademark was replaced with the Fulper oval logo. This was now the principal trademark used in Fulper advertisements and catalogs.<sup>41</sup>

There was also a significant change in Fulper's marking system shortly after the conclusion of the Vasekraft period. During 1917, the Rectangular Ink mark and Vasekraft Paper label were replaced with various marks incorporating the Fulper oval logo: Oval Raised, Oval Incised, Oval Ink, and the Fulper Paper label. However, the Rectangular and Oval marks were used concurrently for some period during this transition. In fact, a few vases have been observed carrying both a Rectangular Ink mark and an Oval Incised mark.<sup>42</sup> In addition, some pieces were produced with other mixed pairs of marks: (1) a Rectangular Ink mark and a Fulper Paper label, and (2) an Oval Incised mark and a Vasekraft Paper label.<sup>43</sup>

The Oval Raised, Oval Incised, and Oval Ink marks were all introduced in 1917. The type of mark used on a piece was dependent on the form and the nature of its base. (1) Most new forms were made with the Oval Raised mark. (2) Many forms already in production were impressed with the Oval Incised mark. (3) Forms with bases unable to accommodate either the Oval Raised or Oval Incised mark were stamped with the Oval Ink mark.

The **Oval Raised mark** is an in-mold mark used on most new standard production forms beginning in 1917.<sup>44</sup> It is found on nearly all forms with model numbers from 559 to 631,<sup>45</sup> which were introduced between 1917 and about 1920.<sup>46</sup> After this period, it appears that new molds were no longer made with the Oval Raised mark.<sup>47</sup> Consequently, pieces were only produced with this mark until the molds be-



Figure 10. Advertisement for an exhibition of Fulper Pottery, Fulper Porcelains, and Fulper Fayence (from *The Gift and Art Shop*, July 1925).

came unusable. The Oval Incised mark then replaced the Oval Raised mark on many of these forms.<sup>48</sup> Based on several forms found only with the Oval Raised mark, this mark was used until at least 1923.<sup>49</sup>

The **Vertical Raised mark** is similar to the Oval Raised mark, but it lacks an oval border around the raised Fulper name. This in-mold mark is only found on vases with model numbers 583 and 584, which are within the range of forms with Oval Raised marks. However, the narrow bases of Nos. 583 and 584 are

unable to fully fit the size of the Oval Raised mark. The Vertical Raised mark was used from 1917 to about 1920.<sup>50</sup> The **Oval Incised mark** is an impressed mark that has the appearance of being hand-incised. It was first used in 1917 to replace the Rectangular Ink mark on many forms already in production.<sup>51</sup> Subsequently, the mark was also used on many forms originally produced with an Oval Raised mark, on most forms introduced during 1922,<sup>52</sup> and on a few forms introduced in 1926.<sup>53</sup> The Oval Incised mark was used until about 1927.<sup>54</sup>

The **Oval Ink mark** was used for the longest period of any Fulper mark. It was introduced in 1917 and used until the art pottery line was discontinued in 1934.<sup>55</sup> Initially, the Oval Ink mark was used primarily on forms with bases that could not fit the Oval Raised or Oval Incised marks, including twig sticks, flower holders, vases and bowls with narrow bases, forms with hollow bases, and bookends with flat bases.<sup>56</sup> However, it would eventually become the predominant mark during 1924-1929 and continue as a secondary mark during 1930-1934 (see below).

Fulper pottery produced during this period may also be found with the **Fulper Paper label**. This label incorporates the Fulper oval logo and usually includes hand-written model number, form name, glaze, and price. The Fulper Paper label was used from 1917 to at least 1927.<sup>57</sup>

## ART DECO PERIOD (1924-1934)

In 1924, Fulper began to significantly downsize the art pottery line as they developed new pottery brands, including Fulper Porcelains, Fulper Fayence, Fulper Primitive, and Stangl Pottery (Fig. 10).<sup>58</sup> Fulper catalogs show that the number of available art pottery forms was slashed from 195 in 1923 to 99 in 1924. The catalogs also show a steady decrease in the number of forms during 1924-1933, with only 37 forms remaining in the 1933 catalog.<sup>59</sup> However, Fulper did introduce new shapes throughout this period, including their fashionable "Moderne" forms (Fig. 11). Now commonly called Art Deco, the Moderne style was popularized at the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris.<sup>60</sup>

Two tragic events during this period had a significant impact on the Fulper Pottery Co. and their art pottery line: the untimely death of William H. Fulper from a heart attack on October 15, 1928 at the age of 56,<sup>61</sup> and the destruction of the main Fulper pottery complex by fire on September 19, 1929.<sup>62</sup> After Fulper's death, J. Martin Stangl solely controlled the direction of the business.<sup>63</sup> After the disastrous fire, production of the art pottery line was shifted to the company's other pottery plant in Flemington ("plant No. 2").<sup>64</sup> All other pottery production was now at their recently established plant in Trenton.<sup>65</sup>

During 1924-1929, the Oval Ink mark was the most common mark on forms in the art pottery line.<sup>66</sup> The Oval Raised and Vertical Raised marks were most likely already discontinued and



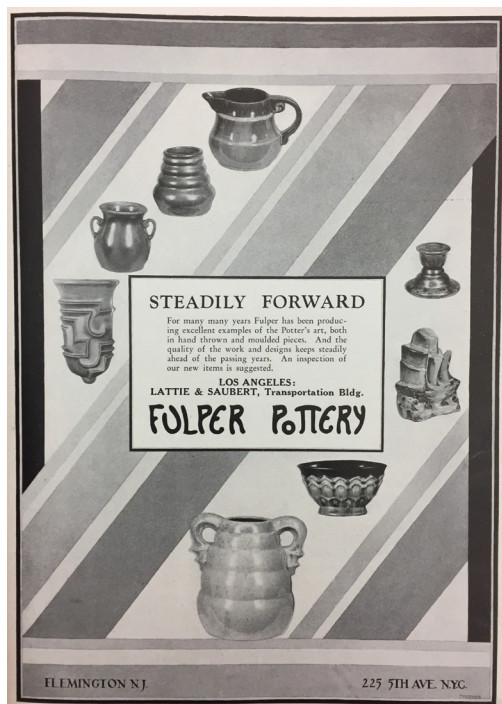


Figure 11. Advertisement showing some of Fulper's "Moderne" forms (from *Crockery and Glass Journal*, February 1930).

used from about 1930 until the form was discontinued in 1932.<sup>73</sup>

Although the Horizontal Impressed mark was the primary mark during 1930-1934, the Oval Ink mark was also used occasionally during this period. It has been found on several art pottery forms introduced after production was moved to plant No. 2 in 1929.<sup>74</sup> In addition, the Oval Ink mark was used on all forms in the Fulper Handmade Pottery line produced during 1934.<sup>75</sup>

The **Fulper Pottery Foil label** is occasionally found attached to the sides of pottery produced from about 1927 to 1934. There are two versions of this label that differ primarily in colors: (1) black with gold lettering, and (2) silver with black lettering.<sup>76</sup> The black label was apparently used prior to the factory fire (ca. 1927-1929) and the silver label was used after production moved to plant No. 2 (ca. 1929-1934).<sup>77</sup>

Some Fulper pottery may be found with the gold and black **125th Anniversary Foil label**, which was affixed to the sides of pieces in 1930.<sup>78</sup> This label recognizes 1805 as the founding date for the first pottery company at the site in Flemington. Although Fulper advertisements frequently used the 1805 date, it has been determined that the pottery was actually established in 1814.<sup>79</sup>

## FULPER MARKS SUMMARY

The Appendix shows all Fulper marks described in this report with their common names and dates of use.<sup>80</sup> Many names were retained from previous publications to maintain consistency in the nomenclature. However, several former names have been modified or replaced to more clearly define the marks and avoid ambiguity. Collectors, curators, dealers, and auctioneers are encouraged to use these names when referring to specific Fulper marks.

The dates presented here for the Fulper marks are considered fairly accurate. Nevertheless, it is clear that some dates could not be precisely determined and may be off by a year or so. Thus, it is possible that slight adjustments to some dates may be necessary in the future if new facts become available.

With their dates now established, the marks are extremely useful in dating Fulper pottery. On its own, a mark can provide the production period for an individual piece. However, the mark should be considered only part of the information needed to achieve an even more accurate dating. The most precise date can be determined by knowing both the mark and the production years of the form.<sup>81</sup>

the Oval Incised mark was used on only a few forms introduced during this period.<sup>67</sup> After the Oval Incised mark was discontinued in about 1927, the Oval Ink mark was the only mark used until the factory fire in September 1929.<sup>68</sup>

Fulper introduced the **Horizontal Impressed mark** as its new principal mark when art pottery production resumed in late 1929 at plant No. 2.<sup>69</sup> This mark was used on most forms until the art pottery line was discontinued in 1934,<sup>70</sup> including model Nos. 885-899, Nos. 4000-4089, and many earlier forms still produced after 1929.<sup>71</sup> It is frequently found with an adjacent 3-digit or 4-digit model number.

Several forms (Nos. 4050-4057) were produced with the **Horizontal In-Mold mark** and an adjacent in-mold model number. The font style and size of the mark varies on the different forms, which were all produced from about 1931 to 1934.<sup>72</sup> Another in-mold mark, the **Fulper Pottery In-Mold mark**, has only been observed on the No. 828 ashtray. This mark was



## ABOUT THE AUTHOR

Jon A. Kornacki, Ph.D., is a longtime collector and researcher of Fulper pottery. He has published two other articles in the *Journal of the American Art Pottery Association*: "Fulper's Vasekraft Lamps" in the Spring 2012 issue and "Fulper's First Fifteen" in the Spring 2013 issue. He and his brother David W. Kornacki created Fulper.net, a website for information on Fulper art pottery. Please send any correspondence to vasekraft@comcast.net.

## ACKNOWLEDGEMENTS

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## PHOTO CREDITS

Photographs are by David W. Kornacki except where noted. All photographs in this article are protected by copyright and may not be reproduced without written permission from the copyright holder.



## APPENDIX: FULPER MARKS

### Early Oval Ink mark, ca. 1909-1911.

This mark uses a typewriter-style font, which differs from that used in the later Oval Ink mark. It is frequently found on Fulper's cookware forms, but it also appears occasionally on early Vasekraft forms. There are two versions of the mark that differ in shape and length: (1) 1 3/8 in. and (2) 2 in.

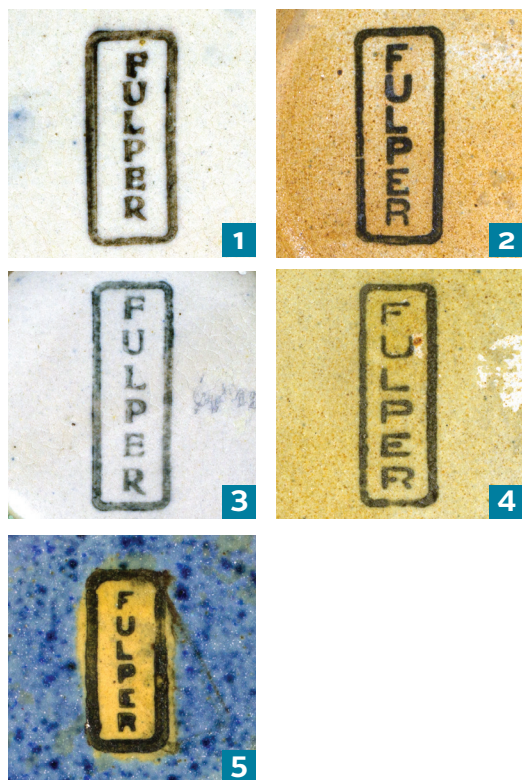


### Rectangular Ink mark, ca. 1909-1917.

This mark was used on most forms with model Nos. 1 to 99, Nos. 400 to 560 and a few higher numbers, the Vasekraft lamps, and the "gift box" forms (Nos. 04 to 054). There are several versions of the mark that differ in font style and length:

- (1) Letters with serifs, 1 1/8 in.
- (2) Letters without serifs, 1 1/8 in.
- (3) Letters with serifs, 1 3/8 in.
- (4) Letters without serifs, 1 3/8 in.
- (5) Letters without serifs, 1 1/16 in.

The two 1 1/8 in. marks are the most prevalent Rectangular Ink marks. The shortest mark is usually found on forms with small bases and was apparently used for only a few years (ca. 1916-1917).



### Squat Rectangular Ink mark, ca. 1910-1916.

This mark is frequently found on forms with small bases, but it also appears on larger forms, including some Vasekraft lamps. Length: 1 1/16 in.



### Letter and Symbol Ink marks, ca. 1910-1914.

These marks, which include various letters (both uppercase and lowercase) and symbols, are found adjacent to Rectangular and Squat Rectangular Ink marks. Although the purpose of these supplementary marks is not known, they appear to be associated with pieces carrying non-standard glazes for the particular form. Several examples are shown here.



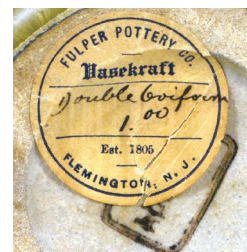
### Horizontal Raised mark, ca. 1910-1915.

This mark was only used on one particular Vasekraft bowl, which is part of a two-piece "Arrangeable Center Piece" (model No. 21). Length: 1 1/2 in. Photo is courtesy of Kyle M. Shiroma.



### Round Vasekraft Paper label, ca. 1910-1911.

This label was used on early Vasekraft forms. Diameter: 1 in.



### Early Vasekraft Paper label, ca. 1910-1911.

This label is similar to the Vasekraft paper label, but it lacks the "Potter and his Wheel" trademark. Dimensions: 1 1/8 x 1 1/4 in. Photo is courtesy of Bill and Madeleine Beck.



### Vasekraft Paper label, ca. 1911-1917.

This label incorporates the Vasekraft "Potter and his Wheel" trademark. It usually includes handwritten model number, form name, glaze name, and price. Dimensions: 1 1/8 x 1 1/4 in.



### Vasekraft Ink mark, ca. 1911-1917.

This mark consists of the Vasekraft "Potter and his Wheel" trademark. It was apparently used on only Vasekraft lamps and the "Zwick" bottle form (model No. 34s). Diameter: 1 in.

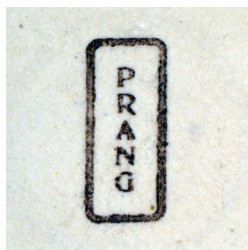




## APPENDIX: FULPER MARKS

**Prang Ink mark, ca. 1913-1917.**

This private label mark was used on specific Vasekraft forms sold by the Prang Company. Length:  $1\frac{1}{16}$  in.

**Panama-Pacific Paper label, ca. 1915-1917.**

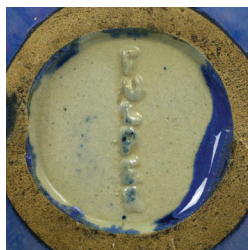
This label was used for a few years after Fulper won the Medal of Honor at the 1915 Panama-Pacific International Exposition in San Francisco. Dimensions:  $1\frac{1}{2}$  x  $1\frac{3}{8}$  in.

**Oval Raised mark, ca. 1917-1923.**

This in-mold mark was used on most forms with model Nos. 559 to 631. It was also used during 1910-1916 on certain Vasekraft pieces, including cookware shapes, special vases with a *famille rose* glaze, and a few other unique non-cataloged forms. Length:  $1\frac{3}{4}$  in. (standard production forms),  $1\frac{7}{8}$  in. (*famille rose* vases), 2 to  $2\frac{1}{2}$  in. (cookware).

**Vertical Raised mark, ca. 1917-1920.**

This in-mold mark was only used on vases with model Nos. 583 and 584. Length:  $1\frac{3}{8}$  in.

**Oval Incised mark, ca. 1917-1927.**

This is an impressed mark that has the appearance of being hand-incised. Length:  $1\frac{3}{4}$  in.

**Oval Ink mark, ca. 1917-1934.**

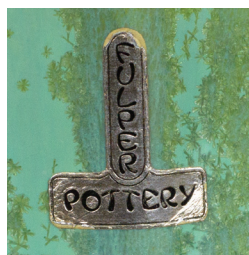
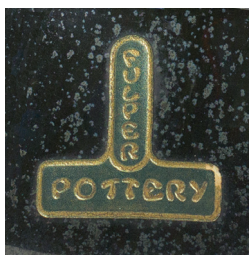
This mark is found in several different lengths, including  $1\frac{1}{16}$  in.,  $\frac{3}{4}$  in.,  $1\frac{5}{16}$  in.,  $1\frac{1}{8}$  in., and  $1\frac{3}{16}$  in.

**Fulper Paper label, ca. 1917-1927.**

This label, which incorporates the Fulper oval logo, usually includes hand-written model number, form name, glaze name, and price. Dimensions:  $1\frac{3}{16}$  x  $1\frac{1}{4}$  in.

**Fulper Pottery Foil label, ca. 1927-1934.**

There are two versions of this label that differ in color and size: (1) black with gold lettering (ca. 1927-1929), and (2) silver with black lettering (ca. 1929-1934). Dimensions: 1 x 1 in. (black), 1 x  $1\frac{1}{4}$  in. (silver).

**Horizontal Impressed mark, ca. 1929-1934.**

This mark was used on most forms with model Nos. 885 to 899, Nos. 4000 to 4089, and many earlier forms still produced after 1929. The mark is often found adjacent to an in-mold model number. Length:  $1\frac{1}{4}$  in.

**Fulper Pottery In-Mold mark, ca. 1930-1932.**

This mark was only used on the model No. 828 ashtray. Photo is courtesy of Greg and Lana Myroth.

**125th Anniversary Foil label, 1930.**

Diameter: 1 in.

**Horizontal In-Mold mark, ca. 1931-1934.**

This mark was used on model Nos. 4050-4057 and appears with an adjacent in-mold model number. The font style and size of the mark varies on the different forms; only one example is shown here. Length:  $1\frac{1}{2}$  to  $2\frac{1}{2}$  in.





## ENDNOTES

1. Robert W. Blasberg, *Fulper Art Pottery: An Aesthetic Appreciation 1909-1929* (New York: The Jordan-Volpe Gallery, 1979), p. 68-74; John Hibel, Carole Goldman Hibel, Robert DeFalco, and David Rago, *The Fulper Book* (privately published, 1992), p. 78-79; Ralph Kovel and Terry Kovel, *Kovel's American Art Pottery: The Collector's Guide to Makers, Marks, and Factory Histories* (New York: Crown Publishers, 1993), p. 50-55.
2. *The Fra*, Dec. 1909, p. xiv; *Democrat-Advertiser*, Flemington, NJ, Jul. 7, 1910. The Vasekraft name was sometimes written as Vase-Kraft or Vase Kraft.
3. Robert Blasberg, "Twenty Years of Fulper," *Spinning Wheel*, Oct. 1973, p. 14-18.
4. The new Vasekraft line introduced in mid 1910 included vases, coffee and beer sets, mugs, bowls, and a candleholder. In addition, the line included some of Fulper's cookware and water filters with Vasekraft glazes; *Pottery and Glass*, Aug. 1910, p. 42-43.
5. Jon A. Kornacki, "Fulper's First Fifteen," *Journal of the American Art Pottery Association*, Vol. 29, No. 2 (Spring 2013), p. 14-21.
6. Jon A. Kornacki, "Fulper's Vasekraft Lamps," *Journal of the American Art Pottery Association*, Vol. 28, No. 2 (Spring 2012), p. 8-15.
7. Forty-two forms packaged in special gift boxes are shown in the 1916 Vasekraft catalog; also, see *Country Life in America*, Oct. 1916, p. 112-114 and Dec. 1916, p. 106-114.
8. The Vasekraft line in 1910 consisted of about 35 forms (see note 4). Subsequent Vasekraft catalogs show about 103 forms in 1912, 143 forms in 1914, and 274 forms in 1916. Although the 1916 catalog shows about 189 new forms, over 60 older forms (mostly lamps) were discontinued since the previous 1914 catalog.
9. Fulper's first New York City showroom was located at 333 Fourth Avenue. Advertisements for the showroom began in Nov. 1911; *The Craftsman*, Nov. 1911, p. 34a.
10. See note 6.
11. *Brick and Clay Record*, Sep. 23, 1919, p. 592-596.
12. Fulper registered their "Potter and his Wheel" trademark with the United States Patent Office (U.S. trademark No. 91,655). According to the application, the trademark was first used on July 12, 1911. Fulper advertisements with the logo began in August 1911; *Pottery and Glass*, Aug. 1911, p. 37.
13. James Macfie Smith (1873-1931) began working at the Fulper pottery in about 1889. An obituary notice for Smith indicates that he is the potter depicted in the Vasekraft "Potter and his Wheel" logo; *Hunterdon Republican*, Flemington, NJ, Mar. 25, 1931. A recent article claims that John Kunsman is shown in the logo, but it provides no evidence for this assertion; Tom Folk, "John Kunsman, Fulper's Master Potter," *Journal of the American Art Pottery Association*, Vol. 31, No. 4 (Fall 2015), p. 6-11.
14. The termination of the Vasekraft name coincided with the United States entering World War I: the United States ended diplomatic relations with Germany in February 1917 and declared war on Germany in April 1917. Thus, Fulper may have discontinued the Vasekraft brand because it looked and sounded like a German name.
15. Few Vasekraft pieces produced in 1909 (see Fig. 2) are known to still exist. One of these forms, a "Dragon" vase with an Old Rose Matte glaze, has been observed with a Rectangular Ink mark. This mark has also been found on a mug imprinted with the 1909 date. Thus, the Rectangular Ink mark was used as early as 1909. The highest model number currently known to carry a Rectangular Ink mark is 582, which was presumably introduced in 1917 because forms up to No. 592 are shown in the 1918 Fulper catalog entitled "Fulper Pottery Complete Showing" (dated to late 1917 or early 1918).
16. The Rectangular Ink mark has been found on most model numbers in the ranges of 1 to 99 and 400 to 560; it has also been observed on Nos. 575 and 582, the Vasekraft lamps, and on most of the "gift box" forms (Nos. 04 to 054). With some exceptions, model numbers for Fulper forms are generally in chronological order. Standard production forms started at No. 1, the large Vasekraft lamps also started at No. 1, and the small Vasekraft lamps were divided into three numbered series beginning at Nos. 100, 200, and 300 (see note 6). After the standard forms reached No. 99, the numbers jumped to No. 400 to apparently avoid conflicts with the model numbers for the small lamps. The 1916 Vasekraft catalog (dated to mid 1916) shows forms up to No. 504. The highest model number was somewhere around 529 when the Vasekraft period concluded at the end of 1916; *The Art World*, Feb. 1917, p. xix. The forms sold in gift boxes in 1916 (see note 7) were given special model numbers with a "0" prefix that ranged from 04 to 054. At least some of these forms were originally assigned standard model numbers, which were then changed to "gift box" model numbers in 1916. Forms retained their "gift box" model numbers in later years even when they were no longer sold in gift boxes.
17. The Squat Rectangular Ink mark has been observed on all of the "First Fifteen" vases (model Nos. 1-15) introduced during 1910-1911 (see note 5). The highest model number currently known to carry a Squat Rectangular Ink mark is 501, which was presumably introduced in early 1916; forms up to No. 504 are shown in the 1916 Vasekraft catalog (dated to mid 1916). In addition, several of the "gift box" forms (see notes 7 and 16) have been found with a Squat Rectangular Ink mark; at least some of the "gift box" forms were introduced in 1916.
18. Vasekraft catalogs list each form with its standard glaze (or glazes). Pieces with Letter and Symbol Ink marks typically have glazes that are not standard for the particular form. Most of these pieces have some other regular Fulper glaze, but some have rare glaze combinations.
19. Letter and Symbol Ink marks may have been used as early as 1910 because they have been observed on some early Vasekraft forms. However, it is difficult to determine exactly when these marks were introduced. The highest model numbers currently known to carry these marks are 436, 437, and 444, which were all introduced in 1914 (forms up to at least No. 447 were introduced prior to 1915; *Fine Arts Journal*, Jan. 1915, p. 32-36).
20. Fulper produced various types of cookware, including casseroles, soup tureens, chicken pans, petite marmites, and bean pots; *Hardware*, Jun. 10, 1904, p. 26, *The House Furnishing Review*, Sep. 1906, p. 692 and Apr. 1908, p. 67.
21. Fulper's cookware forms found with the Early Oval Ink mark (petite marmites and bean pots) were first produced prior to the introduction of the Vasekraft line (see note 20). This indicates that the mark was first used on the earlier cookware and subsequently used on some Vasekraft forms. Two sizes of the Early Oval Ink mark (1½ in. and 2 in.) have been found on both cookware and art pottery forms.
22. A few examples of Fulper pottery with the Early Oval Ink mark provide evidence that the mark was used during 1909-1911: (1) a "Coffee Pot" with an Old Rose Matte glaze from the initial 1909 Vasekraft line (see Fig. 2), (2) a mug imprinted with the 1910 date, and (3) a Vasekraft vase with a *famille rose* glaze given to the Philadelphia Museum of Art in 1911 (accession No. 1911-277); see Blasberg, 1979 in note 1, p. 15. This vase was produced prior to July 1911 because it also carries Early Vasekraft Paper labels (see note 31). Another *famille rose* vase with the Early Oval Ink mark was exhibited at the Newark Museum in 1914 and then purchased by the museum in January 1915 (accession No. 15.6); Ulysses Grant Dietz, *Masterpieces of Art Pottery, 1880-1930* (Newark Museum, 2009), p. 49 and U. G. Dietz, personal communication. Although its production year is unclear, this vase was presumably made after July 1911 because it also has a Vasekraft Paper label. Thus, the vase was produced at some point during 1911-1914.
23. The 2-piece No. 21 "Arrangeable Center Piece" was part of the new Vasekraft line introduced in 1910 (see note 4). It is also shown in the 1912 and 1914 Vasekraft catalogs, but not in any later Fulper catalog. The bowl portion of the No. 21 is also depicted in Prang Co. catalogs (see note 26). Because an example of the No. 21 bowl has been observed with both a Horizontal Raised mark and a Prang Ink mark (see note 27), the Horizontal Raised mark was probably used for the entire production span of the form: 1910 to about 1915.
24. Fulper's cookware forms found with the Oval Raised mark (casseroles, chicken pans, etc.) were first produced prior to the introduction of the Vasekraft line (see note 20). When Fulper introduced their new line of Vasekraft pottery in mid 1910, a few of their earlier cookware forms were part of the line and produced with the new Vasekraft glazes (see note 4). One of these forms, a "Chicken Pan and Cover" with a Verte Antique glaze, has been observed with an Oval Raised mark. This form and glaze combination was probably only produced about 1910-1911.
25. A Vasekraft *famille rose* vase with the Oval Raised mark was exhibited at the Newark Museum during 1914-1915 and then gifted to the museum in 1915 (accession No. 15.407); *Pottery and Glass*, Dec. 1914, p. 32; *Sixth Annual Report, Newark Museum Association*, 1914-1915, Part IV, p. 8; Dietz, 2009 in note 22, p. 48-49. Unlike the standard production forms with in-mold Oval Raised marks, the Oval Raised marks on *famille rose* vases were most likely applied after the pieces were hand-thrown. The process for applying a raised mark is described in Fulper's application for their "Potter and his Wheel" trademark (U.S. trademark No. 91,655). Interestingly, standard production forms have the Oval Raised mark centered on the base, whereas the mark on *famille rose* vases is typically located off-center. Likewise, several other unique non-cataloged forms have been observed with an off-center Oval Raised mark.
26. Robert C. Runge, Jr., *Collector's Encyclopedia of Stangl Artware, Lamps, and Birds: Identification and Values, 2nd Edition* (Paducah, KY: Collector Books, 2006), p. 21-22. The Prang Art Catalogue (3rd Ed.) from about 1915 shows 24 Fulper forms and a Prang catalog from 1922 shows the same 24 forms plus an additional 14 forms. Many of the forms in Prang catalogs are also shown in Fulper catalogs, but some forms are found only in Prang catalogs.
27. A Fulper company memo indicates the Prang Ink mark was first used in 1913; R. Runge, personal communication. Several vases have been observed with both a Prang Ink mark and Oval Incised mark, indicating the Prang Ink mark was used until at least 1917 (see note 51). Forms introduced after 1917 have not been found with a Prang Ink mark.
28. Fulper apparently did not give model numbers to their forms during the first few years (ca. 1909-1911) of Vasekraft production. When Fulper began using model numbers by 1912, it appears that they randomly assigned numbers to the early forms already in production. Consequently, the early model numbers are not in exact chronological order. Currently known examples of the Early Vasekraft and Round Vasekraft Paper



- labels (see note 31) do not include model numbers for the forms, indicating that these labels were used prior to Fulper adopting model numbers for their pottery.
29. See note 12.
  30. The highest model numbers currently known to have a Vasekraft Paper label are 524 and 537, which were introduced in late 1916 or early 1917 (model No. 529 is shown in an early 1917 publication; *The Art World*, Feb. 1917, p. xix). Fulper first published these forms in the 1917 supplement to the 1916 catalog. The No. 524 example also carries the Oval Incised mark, which was introduced in 1917 (see note 51).
  31. A few examples of the Early Vasekraft Paper label have been observed and all are on early Vasekraft forms produced during 1910-1911, including a *famille rose* vase given to the Philadelphia Museum of Art in 1911 (accession No. 1911-277); see Blasberg, 1979 in note 1, p. 15. Other forms observed with an Early Vasekraft Paper label are the No. 23 "Two Handled Jardiniere" and No. 36 "Clock", which were both introduced by early 1911; *Pottery and Glass*, Apr. 1911, p. 8, 16-18. One example of the Round Vasekraft Paper label has been observed on the No. 12 "Double Oviform" vase, which was introduced during 1910-1911 (see note 5). These examples of Early Vasekraft and Round Vasekraft Paper labels do not include model numbers for the forms (see note 28). Thus, the Early Vasekraft and Round Vasekraft Paper labels were only used from about 1910 until mid 1911 when Fulper started using the Vasekraft Paper label.
  32. *Pottery and Glass*, Jul. 1915, p. 9-10; *The Garden Magazine*, Jan. 1916, p. 245.
  33. The highest model number currently known to carry a Panama-Pacific Paper label is 554, which is one of the Vaz-Bowls introduced in 1917. Fulper described these forms as a "Combined Flower Bowl and Vase" and was granted a U.S. patent (No. 51,108) for the unique design (application filed May 1, 1917; patent granted Aug. 7, 1917).
  34. The Medal of Honor award is mentioned on every page of the 1916 Vasekraft catalog and near the front of both the 1918 and 1920 Fulper catalogs (both entitled "Fulper Pottery Complete Showing"). Magazine advertisements announcing the award were published until at least 1919; *The Spur*, May 1, 1919, p. 85.
  35. Fulper consistently added new forms and discontinued some old forms in each of their catalogs after 1914. Fulper catalogs show about 274 forms in 1916, 317 forms in 1917, 328 forms in 1918, 243 forms in 1920, 248 forms in 1922, and 195 forms in 1923.
  36. See note 11.
  37. See note 9. In January 1919, the New York showroom moved from 333 Fourth Ave. to the Fifth Avenue Building at 200 Fifth Ave.; *Crockery and Glass Journal*, Jan. 30, 1919, p. 16. The showroom remained at that location until April 1921. Other New York showrooms were located at 225 Fifth Ave. (Jul. 1920-Apr. 1921), 251 Fifth Ave. (May 1921-Oct. 1921), 267 Fifth Ave. (Nov. 1921-Jan. 1923), and again at 225 Fifth Ave. (Feb. 1923-1935+). From July 1920 to April 1921, the Fulper pottery line was exhibited at two New York showrooms: the Fulper Pottery Co. location at 200 Fifth Ave. and the showroom of S. Craig Preston & Co. at 225 Fifth Ave. S. Craig Preston & Co. was Fulper's selling representative during 1920-1922 and they also managed the showrooms at 251 Fifth Ave. and 267 Fifth Ave. In February 1923, Fulper opened a new showroom in the Brunswick Building at 225 Fifth Ave.; *The Gift and Art Shop*, Feb. 1923, p. 84.
  38. During this period, Fulper showrooms were located in the Republic Building in Chicago (1921-1922), the San Fernando Building in Los Angeles (1922-1925), the Furniture Exchange Building in San Francisco (1922-1925), and the "Rickety Shop Showroom" on the second floor of the Fulper Pottery Co. building in Flemington; *The Gift and Art Shop*, Mar. 1922, p. 4 and see note 11. Fulper's selling representatives managed the showrooms in Chicago (S. Craig Preston & Co.), Los Angeles (Albert Kessler & Co.), and San Francisco (Albert Kessler & Co.).
  39. See note 11.
  40. The addresses for Fulper's showrooms in London (46 Queen Victoria St.), Paris (40 Rue de Paradis), Milan (Viale, 17 Magenta), and Buenos Aires (1364 Avenida de Mayo) are listed in the 1920 Fulper catalog.
  41. The Fulper oval logo was used adjacent to the Vasekraft trademark on the covers of the 1912, 1914, and 1916 Vasekraft catalogs. However, this logo has not been observed in any Fulper advertisements published prior to 1917. On May 7, 1917, Fulper filed a trademark application to officially register the Fulper logo with the United States Patent Office (U.S. trademark No. 121,888).
  42. Forms observed with both a Rectangular Ink mark and an Oval Incised mark on the same piece include Nos. 43, 73, 452, and 524.
  43. Several forms have been found with both a Rectangular Ink mark and a Fulper Paper label, including Nos. 401M, 481, 530, 541, 551, and 552S. An example of model No. 524 has been observed with both an Oval Incised mark and a Vasekraft Paper label.
  44. An advertisement in May 1917 shows the Oval Raised mark (see Fig. 8). Standard production forms with this mark began with model No. 559. Because the No. 552 Vaz-Bowl is shown in the May 1917 Vaz-Bowl patent application (see note 33), the No. 559 was introduced in mid 1917.
  45. The Oval Raised mark has been found on most forms with model numbers 559 to 631. Model numbers in this range that have not been observed with an Oval Raised mark are 560, 565, 583, 584, 606, 606A, 608, and 612-616. Most of these forms (Nos. 565, 606, 606A, 608, and 612-616) have hollow bases that cannot accommodate the Oval Raised mark. Model Nos. 583 and 584 were originally produced with the Vertical Raised mark because their bases are too small for the Oval Raised mark. Model No. 560 is a rare form produced for only a short time (ca. 1917-1918); two known examples have the Rectangular Ink mark. Model Nos. 580, 593, 595-599, and 617-630 are not shown in Fulper catalogs and were presumably never put into regular production.
  46. Model numbers up to 616 are shown in the 1920 Fulper catalog (dated to late 1919 or early 1920). The highest model number with an Oval Raised mark is 631, which was presumably introduced in 1920.
  47. The Oval Raised mark was not used on any forms introduced after 1920. Thus, it is likely that new molds with the Oval Raised mark were not made after 1920 for any forms originally produced with this mark.
  48. Forty-three forms were originally produced with the Oval Raised mark; at least twenty-three of these forms were later made with the Oval Incised mark.
  49. The following model numbers have only been observed with the Oval Raised mark and all were discontinued sometime during 1923: 563, 570, 586, 600, 602, 603, 604, 607, 609, 610, and 611. All of these forms are listed on the January 1, 1923 index and price list, but they are not shown in the 1924 Fulper catalog. Thus, the Oval Raised mark was used until at least 1923.
  50. Model Nos. 583 and 584 were originally produced with the Vertical Raised mark when the forms were presumably introduced in late 1917; forms up to No. 592 are shown in the 1918 Fulper catalog (dated to late 1917 or early 1918). However, it is difficult to determine precisely how long this mark was used on these forms. Because both forms are also found with other marks, the Vertical Raised mark was evidently not used on these forms for their entire production periods. Model No. 584 was produced until 1923 and was also made with an Oval Incised mark; No. 583 was produced until about 1926 and is also found with Oval Incised and Oval Ink marks. Thus, like the Oval Raised mark, it is likely that new molds with the Vertical Raised mark were not made after 1920 (see note 47).
  51. Several observations indicate the Oval Incised mark was introduced in 1917: (1) Forms discontinued prior to 1917 have not been found with the Oval Incised mark, (2) Fulper advertisements began using the Fulper oval logo in 1917, (3) Several pieces have been observed with both the Oval Incised mark and the Rectangular ink mark, which was discontinued in 1917 (see notes 15 and 42), (4) Model No. 565, which was introduced in 1917, is apparently only found with the Oval Incised mark (see note 45), (5) The Oval Incised mark has been observed on model No. 37, which was discontinued sometime between 1916 and 1918, and (6) Many forms are only found with the Rectangular Ink mark or the Oval Incised mark.
  52. Most forms introduced during 1922 have been observed with an Oval Incised mark, including nearly all forms with model numbers 642 to 666. Nos. 642-648 were introduced in early 1922 and shown in the 1922 Fulper catalog; *The Gift and Art Shop*, May 1922, p. 24. Nos. 654-666 were introduced later in 1922 and first listed on the January 1, 1923 index and price list.
  53. Few art pottery forms (Nos. 673-678 and 701-731) were introduced during 1923-1926 as Fulper was apparently more focused on expanding their new Fulper Porcelains and Fulper Fayence lines, which were heavily advertised throughout this period. Only three of these forms (Nos. 720, 723, and 724) have been observed with an Oval Incised mark; they were presumably introduced in 1926 (R. Runge, personal communication) and first shown in the 1927 Fulper catalog (dated to mid 1927).
  54. The highest model numbers observed with an Oval Incised mark are 720, 723, and 724, which were introduced in 1926 (see note 53). The Oval Incised mark was most likely not used after 1927 because forms introduced in mid 1927 and later years have not been found with this mark.
  55. Several observations indicate the Oval Ink mark was introduced in 1917: (1) Forms discontinued prior to 1917 have not been found with the Oval Ink mark, (2) Fulper advertisements began using the Fulper oval logo in 1917, (3) Certain forms with small bases, hollow bases, and flat bases are not found with any oval mark except the Oval Ink mark, and (4) The Oval Ink mark has been observed on model No. 67, which was discontinued sometime between 1916 and 1918.
  56. These types of forms were usually produced with only a Rectangular Ink mark or Squat Rectangular Ink mark until 1917 and an Oval Ink mark after 1917.
  57. The Fulper Paper label has not been observed on forms discontinued prior to 1917. Several forms have been found with both a Rectangular Ink mark and a Fulper Paper label (see note 43), indicating the Fulper Paper label was first used in 1917. The highest model number currently known to carry a Fulper Paper label is 716, which was introduced in about 1926 and first shown in the 1927 Fulper catalog. The Fulper Paper label has also been observed on a No. 679 "Decanter Lampbase," which is on the July 1927 supplemental list of new forms and described as a new form in a 1927 advertisement; *The Gift and Art Shop*, Oct. 1927, p. 190.
  58. Fulper brands introduced in the 1920s include Fulper Porcelains (1920), Fulper Fayence (1925), Fulper Primitive (1928), and Stangl Pottery (1929). For a description of these pottery lines, see Runge, 2006 in note



26. The Fulper Primitive line was advertised with this name in period publications; *The Gift and Art Shop*, Jul. 1928, p. 170 and 190, Aug. 1928, p. 106. However, for unknown reasons, modern publications have incorrectly called it the Fulper "Colonial Revival" line.
59. Fulper catalogs show about 99 forms in 1924, 90 forms in 1927, 55 forms in 1931, and 37 forms in 1933.
60. Charlotte Benton, Tim Benton, and Ghislaine Wood (Ed.), *Art Deco 1910-1939* (London: V&A Publications, 2003). The Art Deco style was originally called by various names, including Modern, Modernistic, Moderne, and Art Moderne. Fulper advertisements used the term "Moderne" to describe their new Art Deco forms; *The Gift and Art Shop*, Jul. 1928, p. 170 and Sep. 1928, p. 111.
61. *Hunterdon Republican*, Flemington, NJ, Oct. 17, 1928.
62. *Trenton Evening Times*, Sep. 19, 1929.
63. William H. Fulper and J. Martin Stangl were considered co-leaders of the company for some time prior to Fulper's death; *The Ceramic Age*, Feb. 1928, p. 69 and *Ceramic Industry*, Nov. 1928, p. 508.
64. Fulper's second pottery plant in Flemington (plant No. 2) was constructed in 1924 and located a short distance down Mine St. from the main pottery building; *Trenton Times Sunday Advertiser*, May 11, 1924. Originally used for production of the Fulper Fayence line, this smaller plant was enlarged and upgraded for production of the art pottery line after the destruction of the main plant; *Trenton Evening Times*, Oct. 11, 1929.
65. In early 1928, Fulper announced the opening of a new production facility at the former plant of the Anchor Pottery Co. on New York Avenue in Trenton; *Trenton Evening Times*, Jan. 27, 1928. After the destruction of the original plant in Flemington, the art pottery line was produced at plant No. 2 in Flemington and other pottery production was moved to the Trenton plant; *Trenton Evening Times*, Oct. 11, 1929.
66. Most forms introduced during 1924-1929 have been observed with an Oval Ink mark, including model numbers 673 to 870 (see note 68). In addition, the Oval Ink mark has been found on nearly all earlier forms still produced during this period. The Oval Ink mark was also used on other pottery brands during this time, including some forms in the Fulper Porcelain line and all forms in the Fulper Primitive line (commonly called the Colonial Revival line; see note 58).
67. The only forms introduced after 1923 that have been found with an Oval Incised mark are Nos. 720, 723, and 724 (see note 53).
68. Based on period publications, model numbers up to at least 837 were introduced prior to the factory fire in September 1929; *Giftwares*, Aug. 1929, p. 36 and 111. However, based on a date in J. Martin Stangl's notebook, it is likely that other forms up to about No. 870 were also introduced prior to the fire; R. Runge, personal communication. In addition, several model numbers in the range of 851 to 870 are shown in early 1930 publications, indicating they were probably first produced in 1929; *Crockery and Glass Journal*, Feb. 1930, p. 19 and *The Gift and Art Shop*, Mar. 1930, p. 42. Forms with model numbers higher than 870 are shown in later 1930 publications; *The Gift and Art Shop*, Aug. 1930, p. 27 and Sep. 1930, p. 27. After reaching No. 899, model numbers for art pottery forms jumped to No. 4000.
69. Fulper art pottery production presumably resumed in late 1929 at plant No. 2; *Giftwares*, Oct. 1929, p. 147, *Art-In-Trade*, Oct. 1929, p. 67, and *The Gift and Art Shop*, Jan. 1930, p. 126.
70. Martha Stangl, the oldest daughter of J. Martin Stangl and a manager at the pottery, confirmed in an interview with Robert Runge that the Fulper art pottery line was discontinued in 1934 when plant No. 2 was converted into a retail showroom; R. Runge, personal communication.
71. The Horizontal Impressed mark has been observed on most forms introduced after the factory fire (see note 68), including model Nos. 885-899 and Nos. 4000-4089 (excluding Nos. 4050-4057, which were only made with the Horizontal In-Mold mark). In addition, this mark has been found on nearly all forms introduced prior to the fire and still produced after 1929. The Horizontal Impressed mark was also used on forms (Nos. 871-883) in the Fulper Garden Animals line, which was introduced in early 1930; *Crockery and Glass Journal*, Apr. 1930, p. 28, 31, and 41.
72. Based on dates in J. Martin Stangl's notebook, model Nos. 4050-4057 were most likely introduced in 1931; R. Runge, personal communication. These forms are shown in the 1933 Fulper catalog and presumably produced until 1934.
73. Model No. 828 was presumably introduced in 1928 and is sometimes found with an Oval Ink mark. It was apparently discontinued by 1932 because it is not shown in the 1933 Fulper catalog.
74. Several forms introduced after 1929 have been observed with an Oval Ink mark, including Nos. 885, 889, 891, 896, 4015, 4016, 4019, 4021, 4033, 4040, and 4072. Most of these forms have also been found with a Horizontal Impressed mark.
75. The short-lived Fulper Handmade Pottery line was produced only during 1934 at plant No. 2 in Flemington; Runge, 2006 in note 26, p. 50 and R. Runge, personal communication.
76. There has also been a report of a gold label with black lettering. However, it is not certain if a gold label was actually used because the silver label can appear gold under various lighting conditions.
77. The highest model number observed with a black Fulper Pottery Foil label is 870; model numbers up to about 870 were introduced prior to the factory fire in September 1929 (see note 68). All forms found with a silver Fulper Pottery Foil label were produced at plant No. 2 after the fire. The highest model number observed with a silver label is 4060, which is shown in the 1933 Fulper catalog and presumably produced until 1934.
78. *The Gift and Art Shop*, Apr. 1930, p. 44.
79. M. Lelyn Branin, *The Early Makers of Handcrafted Earthenware and Stoneware in Central and Southern New Jersey* (Cranbury, NJ: Associated University Presses, 1988), p. 130-137.
80. Only marks used on the Fulper art pottery line are shown here. See Runge, 2006 in note 26 for marks used on Fulper porcelain doll heads, Fulper Porcelains, Fulper Fayence, and Stangl Pottery. In addition to the Prang Ink mark described here, Fulper used other private labels on certain art pottery forms produced for other companies, including Rafco, Rust Craft, and Mount Hope. For a description of Fulper's private label accounts, see Runge, 2006 in note 26, p. 35. A seldom seen mark, the Flemington Ink mark, was also used on Fulper pottery. Although the purpose of this mark is unclear, it may have been used on certain pieces sold at the Rickety Shop Showroom in Flemington (see note 38). For a photo of the Flemington Ink mark, see Hibel et al., 1992 in note 1, p. 79.
81. The production years of a particular form can be determined by examination of original Fulper catalogs.