



BAUER *Quarterly*



Volume 3, Issue 3

Winter 1999

Cemar: Bauer's Sleeping Cousin David Murphy

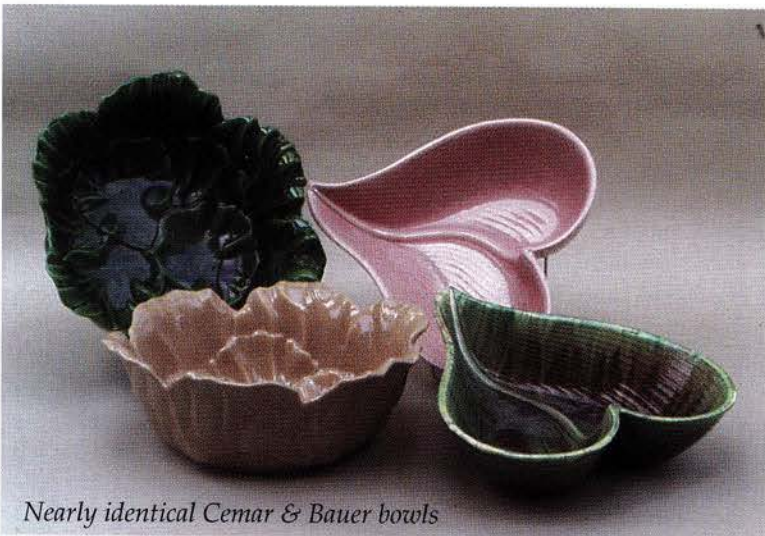
So, what's with *BQ's* feature story on a "non-Bauer" Pottery? This issue's focus on Cemar Pottery isn't just in recognition of the many cross-over items which Bauer continued after it bought out its rival Cemar in the mid-50's (see picture below). The Bauer-Cemar story plays like a Pottery-Who-Dunnit. For example, is it just coincidence that Bauer and Cemar each produced an identical design shape like the two lotus vases pictured on the back page (#k) -- long before the two companies merged? How many Bauer workers were moonlighting at Cemar, or vice-versa? Just whose designs influenced whom?

Attempting to pull together a twenty year story without an instruction booklet is like trying to put a jigsaw puzzle together you find at a garage sale. Not only is there no picture to guide you, but the big question is: Are all the pieces even there? With this article I can say that the answer is no. To date, I've not seen any catalogs, sales brochures or advertisements on Cemar. When asked to do an article on Cemar, I knew I'd have a tough time. Without much information other than what we know through the research by Mitch Tuchman (*Bauer, Classic American Pottery*), Jack Chipman (*Collector's Encyclopedia of Bauer Pottery and Encyclopedia of California Pottery*), and a small paragraph in Lois Lehner's *Encyclopedia of U.S. Marks on Pottery, Porcelain and Clay*, I knew I'd have to tell this story mostly based on my own collection -- roughly half of which is pictured in this issue. I invite your comments and feedback so we can all learn more about Cemar. (continued on page 4)

Eureka!



We just had to show this in "color" -- even if it's black. This little Bauer Scottie created a stir when it first showed up. A matte pastel blue one was also found. After surviving skepticism and critical inspection by many top Bauer experts, the only known black Scottie is now lovingly tended by Jimm Edgar.



Nearly identical Cemar & Bauer bowls

Inside this Issue:

Cemar.....	1
Eureka.....	1 & 2
Subscription Changes.....	2
Letters.....	2
Life at the Bauer Plant.....	3
Classified & Dealer Ads.....	6
Exclusive Photo: the Bauer Fire.....	7
Ask La Linda.....	8
Past BQ Issues.....	8
Bauer Goes to the Movies	9

Next Issue: Bauer Flowerpot Extravaganza

Changing Times, Pages...and Prices

As we leap forward into 1999, the *BQ* is making some changes. For the past three years, we've held our subscription price at \$20 — despite increases in production costs and most recently postage. To cut to the chase, we need to increase the annual subscription to \$24. However, to offset this slight increase, we've decided to increase the page length from 8 pages to 10 pages per issue. In the last two issues, we've been experimenting with special inserts and, surprisingly, this doesn't significantly increase our overall postage or printing costs. Mostly it's just a little extra work on our part. But this way, for just a little more you get more *BQ*. We hope you'll bear with these changes and know that we're still committed to providing high quality at the lowest cost. The increase goes into effect immediately. If you're not yet due for a renewal, then you can coast on the old price until your renewal comes up. Thanks for your support!



Letters

October 18, 1998

Dear Tim, Paul, Jimm, Linda et al:

Greetings! I have just finished reading the well-written and helpful article by Mark Wiskow on identifying Matt Carlton items. It brought to mind the "good old days" (before the publication of *The Complete Collector's Guide to Bauer Pottery* in 1982) when very few people knew what these vases were, or cared.

Buddy Wilson, of course, knew that these were the products of the Bauer Pottery but didn't know the name of the potter. Barbara Jean Hayes, bless her heart, thought they were Red Wing (at least the wavy-lipped variety). These were the experts in the field prior to the release of our (Judy Stangler and myself) self-published effort to set the record straight.

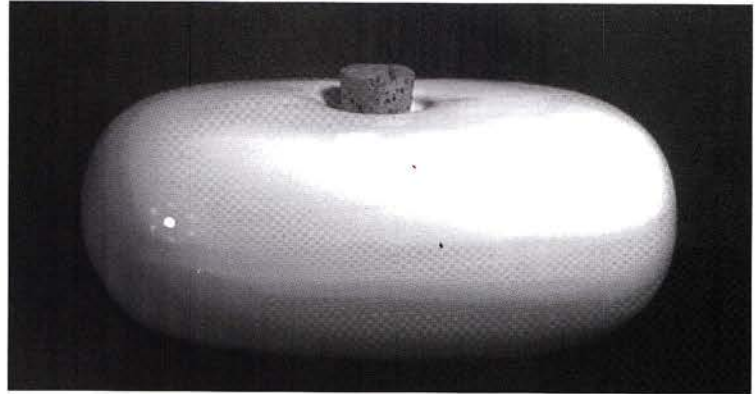
I have to confess that after all the Carlton pots I have handled (many long ago sold for a pittance and only a few choice examples kept) that even the so-called experts make mistakes. The small, matte glazed vase that Mark refers to and rightfully questions as a true Carlton, is Camark. I learned this from Joseph Smith, of Joseph's Antiques in Coburg, OR. I foolishly assumed it was by Carlton since it was among the items loaned for a book photo session by a very knowledgeable collector whom I trusted implicitly. The moral: ALWAYS do your homework.

One other point with regard to the article: I once owned a stunning Matt Carlton pinched fan vase in dusty burgundy that I discovered in Buddy's original shop in Venice in about 1979 or 80. It was roughly 12" in height and, I'm sorry to say, was sold many years later. Just thought you'd like to know that they do exist...somewhere out there.

Yours truly,

Jack Chipman
Venice, CA

Eureka?!?



So, what do you think this is? As far as we know, this is the only one of its kind that has been found. The answer is on page 8.

Bauer Quarterly

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Cemar items: Courtesy of David Murphy, Jimm Edgar and Linda Dodge.

Thanks to Doris Morgan for her hospitality and assistance in making the interview with her uncle, Wayne Red, possible.

Effie, we'll miss you.

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Life at the Bauer Plant: An Interview with Wayne Red

Wayne Red worked at Bauer for fourteen years, from 1934-1948. Although he was in the Army for 2 1/2 years during that time, Wayne still counts those years with Bauer "since my job was still there for me after I came back from the War." Wayne first went to work at Bauer as a kiln loader, then became a finisher and eventually a jiggerman. In a recent interview, Wayne shared several unique memories of life at the Bauer factory — including the only known photo of the disastrous Bauer fire (page 7).



[Wayne described the photo shown in the lower right corner.] This is upstairs in Plant #1. Before the fire, it had been one story, but they rebuilt it into a two story building with jigger wheels on both floors. Bockman insisted that all of us original guys from Plant #1 be re-hired so they could get back to work. I'm sharpening my tool for finishing. The guy next to me was delivering the clay, filling the clay boxes for the next morning. The guy on the left is Sherm Beckelhymer and the guy on the right is Lem Beckelhymer, the guy I worked for. Lem was the jiggerman, I was his finisher. They had an uncle named Ed Beckelhymer, an older man. He also ran a jigger wheel. Those are the knives [jigger blades] hanging down from the ceiling.

At Bauer I just wore an undershirt and "clay pants." You'd get pretty filthy by the end of the day. When you were through, you hung your [clay] pants on the door, put on your street clothes and left your pants there. I met my wife at Bauer. She took one look at me and said, I've got to have him! She was filling orders in the packing shed. She'd get an order to ship to San Diego or San Francisco. They had straw for the packing into boxes or barrels. All this stuff was on shelves in this long shed.

Bauer was on the Arroyo Seco. When you come to the Figueroa Tunnel, and you're headed north, look northeast, across the Arroyo Seco, about a mile. That's where the plant was and it's right on the edge. They'd dump a lot of broken stuff right into the arroyo. Being on the arroyo like that, all the rats came up from the ships down at Long Beach. Those rats travelled up and down the Arroyo Seco. One time they marked some rats and let them go in Long Beach. They'd get clear up to Los Angeles in 3 or 4 days. That's about 20 miles! Those rats were all over the place. Nothing unusual to see one walking right around the corner. They'd come up into the plant and get into the straw Bauer used for packing. Every morning, the workers would have to go around and stomp and kick and drive those rats out. Otherwise the women wouldn't go in there. No way! They'd take boards and stuff and poke the straw. When they'd reach down and grab a handful of that straw, a rat would shoot out. [So, there

weren't any Bauer cats?] No, those rats would've probably eaten them.

[So what was your workday like?] I'd start at 7 in the morning. When I was a finisher for Lem doing sugar bowls, there was a lot of extra finishing on those. The mold is split, and you have a seam all the way around. The lip itself has a bulge on it and you have to cut that off. I'd get up there at least a half hour, 20 minutes ahead and go in there and pull a bunch of those [unfinished sugar bowls] so I could get ahead of him. Because I couldn't keep up with him. So I'd get a whole bunch ahead so when he was finished making them, I was finished too.

I'd make 5-8 different items in a day. Didn't work on the same thing all day. Mixing bowls, ramekins, sugar bowls, creamers, saucers, coffee servers. Each day, say, I'd run 300-400 saucers — that was one "change." We usually had 5-8 different changes per day depending on what they needed. They'd try to figure if I made 300 saucers that day, that's what would pass through the kiln and sell — to keep it regular. If they ran a little short, they'd add another 50. If they were running ahead, they'd take 50 off of the run. I'd say I could make 4 saucers a minute. You know, you got paid per item, not by hours. If my machine broke down, I didn't get a damn dime! It was all per item.

After the fire, I started to do some relief work for jiggermen when they were out sick or on vacation. They'd get another man to help Lem and I'd go to fill in for the sick or vacationing jiggerman.

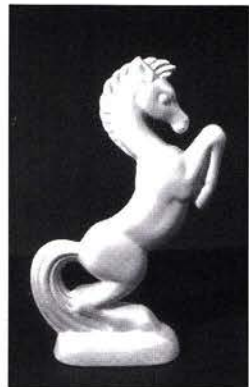
[So what were some of the other people you worked with like?] John Miller was responsible for putting the handles on things. He poured the slip for the handles into the molds. When I was finished, John would take the stuff and put the handles on. He was supposed to stick it on there and then run his finger around it to make it stick. He had a special knife to scoop out a hollow on both ends of the handle. Then he dips it into slip, and it causes a vacuum. When the handle gets pushed onto the piece, he takes his finger and wipes off the excess slip. And it sticks there. Sometimes, though, he'd get pretty drunk and not stick on the handles a hundred per cent. (continued on page 7)



Cemar (continued from page 1)

We do know that Cemar existed from 1935 to 1955 at 3024 Rosslyn Street in the Los Angeles area. Two Bauer workers, Paul E. Cauldwell and C. J. Malone, left Bauer to establish Cemar. So far, no one has explained how the name "Cemar" came to be. What caused Cauldwell and Malone to strike out on their own? Were they disgruntled employees? Was it an entrepreneurial risk? We're missing that piece of the story — but, such patterns were fairly typical among potteries and pottery workers. [In

the interview with former Bauer employee Wayne Red on page 3, Wayne describes how he, his brother Bob Red and Victor Houser set up their own pottery company in Houser's garage — while still working at Bauer.] Such comings-and-goings may be less attributable to the high treason of pottery "double-agents" than to the pursuit of as many financial opportunities as possible during the Depression. Although Bauer romantics and purists might like a cleaner distinction between Bauer and non-Bauer, the reality is that Bauer's history is replete with borrowing and being borrowed.



From my collection, I can say that Cemar's products were both decorative and functional. Possibly the most popular Cemar items were the animal figurines, some of which are pictured here and on the back page. Certainly these are the ones I've come across most often. Cemar made other items as well: floralware, kitchen serveware (e.g., pitchers, platters, salad and fruit bowls) and hostessware (e.g., tidbit trays, mint dishes, and items that would more likely be found on a coffee table rather than a kitchen table). I've also heard of a dinnerware line.

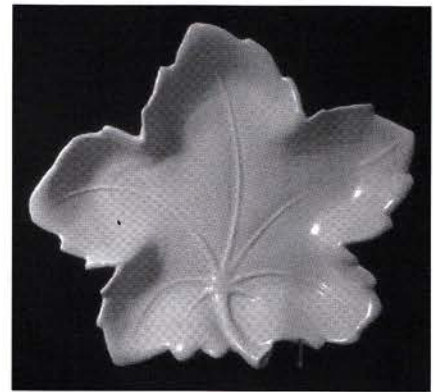


Cemar's earliest designs show a strong Art Deco influence. Many of their camellia float bowls, small bud vases and animal figurines clearly demonstrate this style. One thing I've noticed about many Cemar animals is that they typically have over-sized eyes. When I'm out at street fairs looking for Cemar, over-sized eyes are often a dead giveaway for Cemar. This characteristic appears on Cemar's birds, waterfowl, fish, deer, antelopes and horses. Were all the figurines designed by one artist? Or, were various artists encouraged to use a common design feature as a way of distinguishing Cemar prod-



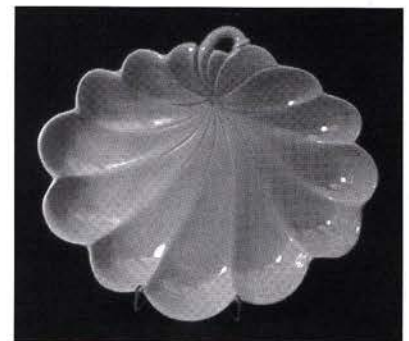
ucts?

Although I don't have any Cemar dinnerware myself, I'm led to believe their lines were clean and simple — like the dinnerwares produced at Catalina Island or the floral leaf-shapes of Metlox's 1970's lotus pattern. The Metlox lotus pattern can be seen on pages 125-157 in the *Collector's Encyclopedia of Metlox Potteries*. The shape is very similar to the leaf patterns found on many of the lettuce/cabbage leaf salad style bowls of Cemar. See the two pairs of leaf bowls on the front cover. The moss green 11" #688 Cemar cabbage bowl is identical to the speckled tan 11" #646 Bauer bowl.



Likewise, the blended green-and-brown #877 Cemar "TradeWinds Lanai Ware" is identical to the speckled pink #889 Bauer bowl. I had a conversation with another Cemar collector who thought that Metlox's lotus shape seems nearly identical to an early Cemar dinnerware line.

I could not confirm this, but Metlox's lotus shape certainly looks like something Cemar would have produced. Is it possible that when Bauer itself folded in 1962, certain pottery lines were sold to other pottery companies? For example, Bauer's Moonsong line was later produced by Maddux of California. Could Metlox's lotus shape have originated at Cemar? For that matter, did Bauer's Moonsong originate at Cemar?



Cemar's kitchen serveware and hostess ceramics are very organic — taking on the shape of lettuce, cabbage leaves, flowers and fruit. From large bowls and platters to individual serving pieces including pitchers and shakers, the leaf shape was a popular Cemar design. In the August 1950 *Crockery and Glass Journal Magazine*, an advertisement appears on page 52 for a full line of wares evoking a tropical forest and glazed in moss-green and lime: "TradeWinds Lanai Ware."

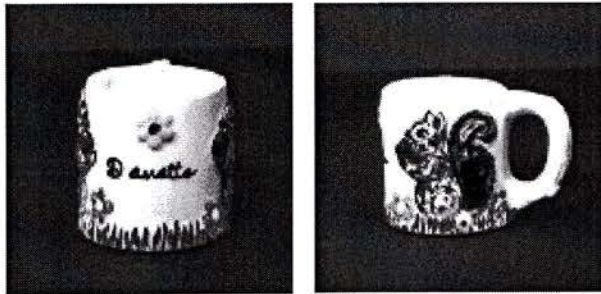


In a conversation with another collector, I heard that because of the Catalina Island fire of 1936, there was a void in the production of tourist trade souvenirs.

(continued on page 5)

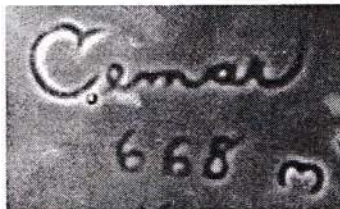
Cemar (continued from page 4)

Cemar quickly picked up the challenge and began producing plates, bowls and ashtrays featuring popular California tourist destinations. Two of my favorite Cemar pieces are plates showing Yosemite National Park's Half Dome and El Capitan (see back page, #h). I also have a child's souvenir mug with a squirrel and the child's name "Danette" all underglaze (see below). Can you imagine an entire drug store shelf or mug



tree full of Cemar mugs with names on them? I'm sure there are many other Cemar tourist items, and I'll bet that somewhere out there are some Cemar plates with little cable cars reaching to the stars.

Most of the Cemar pieces I have are marked with the Cemar logo and a stock number. The numbers don't necessarily correspond to any particular series of figurines or kitchenware. For example, not all animals are in the #500 series. So far, I've only found Cemar's stock numbers in the 400, 500, 600, 700, 800 and 900's. Are there also 100, 200 and 300's? With that in mind, could there be one thousand pieces waiting to be assembled in the Cemar puzzle? And if so, where would I put them? When a Cemar pottery piece was too small for a logo and stock number, I've found they routinely applied a soft velvety "fuzz" to the base. Was



this to prevent sliding on a shelf, or just another design feature unique to Cemar? If you're trying to decide whether a piece is Cemar, this fuzz is a helpful clue. So far I've seen two colors of Cemar fuzz: coffee brown and a kiwi green color. Most fuzzy pieces aren't marked; however, I do have one piece with both a logo and fuzz. Just as we learn to recognize certain unmarked Bauer pieces by the clay type, shape, weight and glaze color, we need to educate ourselves to do the same for Cemar.



Cemar's glazes reflected popular color trends. During the early years, ivory and white were used. The late 40's and early 50's saw the influence of strong colors. Forest green, chartreuse, burgundy and brown appeared on Cemar's wares. Polychrome glazes (two or more colors on one piece) were also used (see back page, #a and #d). I also have small vases in

which the inside is glazed in a color different from the outside — much like many Bauer Atlanta art pieces (see back page, #e).

I'm one of the lucky Bauer collectors who had the opportunity to meet and talk with John Herbert Brutsche. I remember him talking about having to sketch together some designs for Tracy Irwin. That is how the pelican pitcher came into life (item #609 pictured on page 200 of Chipman's latest Bauer book). There seems to be a remarkable similarity between Irwin's Bauer designs and those found at Cemar. Again, I wonder how many Bauer or Cemar employees moonlighted at each other's potteries. We do know that many Cemar items — especially the small floral bud vases with the speckled glazes (see right) — are believed to have been designed by Tracy Irwin. But, there are other similar Cemar items out there that are not documented in any Bauer catalogs I have. Were these also designed by Irwin? If not, who were the other designers?



We know that Cemar was marketed in California, and there is evidence they were marketed in New York as well — as was Bauer. Did Bauer and Cemar share the same office spaces in New York? Where else did Cemar market? In my search for



Cemar, I've made purchases from all over the country. Could Cemar have been marketed nationwide, or did the pieces travel with their owners as they moved across this country? Who sold Cemar? Looking at some of the pieces, it seems they might have been marketed in florist shops, novelty stores or

better department stores. I wonder if there are any old Cemar ads in any retail store basements or archives.

Is Cemar valuable? Who can say. I believe we can't really know Cemar's true value until we learn more about it. Jack Chipman suggests some Cemar values in his California pottery books, but for the uncommon or rare Cemar pieces, it will be some time before we know.



Will Bauer's sleeping cousin awaken? I think I hear the alarm going off.

As the BQ was going to press, we received this letter:

It is with deep regret that we inform you of the death of Victor Houser on Christmas day 1998. He passed away in his sleep at age 93. ...He was preceded in death by his wife, Alberta. They had been married almost 69 years. You have no idea what a lift your interview and other communications gave to them. To see his name in print seemed to take years off as they relived that era of their lives. We wish to thank you for your interest in his contributions to the pottery industry. His daughter, Mrs. Geraldine L. Goodenough, and I her husband, are very grateful for this recognition of his marvelous talents.

Mr. and Mrs. James E. Goodenough, Hemet, California

The Spring '99 Issue will include a tribute to Victor Houser — whose Bauer legacy not only includes his colorful glazes, but much of our current technical and historical knowledge about the making of Bauer pottery.

Bauer Classifieds

Need: coffee server lids; Ring sugar bowl lid (burgundy); 2 brown and 1 burgundy GPK cookie jar lids; 3-qt and 4-qt green bean pot lids; black bean pot lid. Want: Ring beater bowl, cat dish. Brenda (916) 989-3446.

Wanted: Bauer cat dish or bowl. Please e-mail me at miles@schurman.com.

Matt Carlton 10" wide-mouth twist-handled green vase, glaze miss under rim, \$1000. Ring orange: cookie jar, no lid, painted pinecones, \$450; 9" plates, \$35; 5" cereals, \$45; round butter lid, \$100. Cal-Art 7" turquoise vase, pointy top, Chipman, page 78, \$85. Jane, Box 897, Phoenix, OR 97535, (541) 535-1315.

Wanted: Gloss Pastel batter bowl and ice lip pitcher, yellow; also other pitchers and chop plates. Ray, (206) 723-2800 or FAX (206) 723-6996.

Constantly changing stock of Bauer pottery for sale including Ringware, Matt Carlton artware, oil jars and more. Buying and selling. Please send LSASE for our FREE updated listing. We accept VISA/MC, shipping extra. L.A. Finders Keepers, P.O. Box 726, Highland, CA 92346, ph/fax (909) 864-1304, or e-mail at LAFinders@aol.com. Ask for Ken or Dennis.

Wanted: black swan; also any other Bauer or Pacific swans, dogs, hippos, horses or madonnas. Phone (800) 790-9777.

For Sale or Trade: rarely seen, experimental glazed Bauer 15 piece set. It is displayed in the Fall Bauer Quarterly. In excellent condition. My e-mail address is DJkaschak@aol.com. Call David at (619) 583-2154. Will trade for Ringware pieces, Matt Carlton or oil jars.

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Life at the Bauer Plant (continued from page 3)

Then there was this old Dutchman. He was the plaster of paris mold maker. He was a mean son-of-a-gun. He was so damn mean one time when he went home, we went and nailed his shoes to the floor.

This Mexican guy Johnnie worked downstairs. He made most of the plates. We had a lot of Mexicans working there. They used to bring me chile rellenos, and they wouldn't take the seeds out of the peppers. But Johnnie would take the seeds out. We'd put the chiles up against the kiln to warm up before lunch. One time, I had to go down and finish for him and I almost got fired. Johnnie was a dirty old guy. You see, when you scraped the excess clay off the mold with a stick, after a while you'd have so much of it, you'd have to throw it into a metal container on the side to get it out of the way. At night, when Johnnie got through, it was the finisher's job to clean up the box. Scrape it out and get it all cleaned up for the next day. Johnnie would hack and spit in that clay! After he did that a couple times, I told him, "You clean that son-of-a-bitch yourself...I'm not going to clean it...you clean it!" Johnnie called Louis Ipsen down, and Ipsen came down, talked to him and finally got him to stop.

My brother [Bob Red] was the foreman under Mr. Houser — we always called him "Mr. Houser." Victor Houser was a real nice guy. Smart man, good, understanding man. You could talk over something no problem. Louis Ipsen was, too. Mr. Houser was the one who ran Plant #2; at Plant #1 it was my brother. Louis Ipsen was the one who gave the orders, put in the changes.

At one time, the mold for the creamer was wearing pretty bad, so it left the lip real thick. I had a wire tool I was trimming with to try to make the lip come out right, but they were getting so thick I couldn't make a decent lip no matter what I did. Louis Ipsen came by and said, "These are going to have to be better — they're not very good." I said, "We need a new mold." He said, "Well, see what you can do with it." So I just handed him the tool and said, "See what you can do with it!" I don't know what made me do it. Well, he fiddled around with it for a couple minutes, and finally laid the tool down and said, "Do the best you can do." It wasn't too long before we got a new set of molds.

One day a furnace exploded. We were having a hard time getting it lit, so Ipsen went up to see if he could do it. He was right in front of it when it exploded — hit him in the face and blew him right across the room. Nobody else was hurt. He never was right after that. Sick for a long time, and finally passed away.

[Wayne brought out his photo of the 1935 Bauer fire.] I lived down the street about a half mile from Bauer when the fire happened. I didn't know nothing about it. I went down there one morning and the plant was burned. Everything burned but the kilns. The whole works — burned right to the ground! When the plant burned, it put us so far behind, that at one time we were almost two years behind in our back orders to Sears and Roebuck. They were saying send us all you can send us.

We were so far behind they let us work as long as we wanted. Normally we'd wait until the kiln cooled down to 140-160 degrees, then go in and take out the saggars full of things to take outside to cool even faster. But after the fire, they were going in there almost burning themselves to pull out the pieces — get

them out as quick as they could get them. Even then we couldn't keep up. I was making about \$6 a day as a finisher. A lot of people were making \$20 a week. Lem and I worked 7 days a week — worked 8-10 hours a day — for at least 6 months. Just as fast as we could go. Man we were making the cash!

I used to take some clay home and make experimental stuff. One time I made me a flat platform. Square. Then I made fence posts, rails across, and I formed what looked like a cow, I guess. But I didn't let it dry long enough. I put it in my mother's oven, and turned it on. It built up steam and blew the oven door off! It was still wet, so it built up steam. Once one piece went, they all went. There was clay all over! Isn't that terrible! I learned a lesson. My mother didn't say anything, though. She was one of the sweetest people in the world.

[Did you work for any other pottery?] Houser started his own private business in his garage. They were doing casting and had a little furnace there — my brother Bob and Houser. They got it going pretty good before the war. But they didn't have enough room. So, we talked about it and it wound up that I cleaned my garage out and took the casting stuff and the tanks and the clay and all that over to my place. I'd do all the casting and finishing at my place, then they would take it and fire it in their kiln. The girls — Houser's wife and Bob's wife — painted them. Houser-Red Pottery was the name of the pottery at first, and later it changed to Art Kilns of California.

I left Bauer in 1948 to go to Reno. During the war, Bauer converted to oil. Before it had been gas. Bauer was close to Bethlehem Steel so they got surplus gas. But when they converted to oil, it was dirty. It got all over everything. You had to paint your house every two years. So, we decided to move to Reno because it was cleaner.



Ask La Linda

Dear La Linda:

If the Bauer Pottery Co. were still in business today, what kind of products would they be producing?

Heather Mooney
Sagebrush High School

Dear Heather:

How prophetic that you should ask this question. I have recently come into possession of a series of tape recordings made by someone named La Linda Tripp. She claims to be from a parallel universe in which labor unions were never invented, so the J. A. Bauer Pottery Co. never went out of business. On these tapes, La Linda details the variety of products that Bauer produces in the parallel 1990's, seemingly for no other reason than to exacerbate the genetic betrayal that is our universe's legacy.

Of course, the parallel Bauer company continues to produce beautifully designed dinnerware which is now ovenproof, dishwasher-safe, microwaveable and tolerant of zero gravity. Glaze colors and their names have changed to reflect the times — the most popular are chardonay, raspberry, kiwi, mocha, teal, khaki flesh (just like it sounds) and dusty mushroom (similar to khaki flesh). Also reflecting the changing times and tastes of a modern parallel universe, Bauer place settings now include sushi plates, latte grande mugs, corndog holders and gelatto cups.

As is true of many modern companies, Bauer Pottery has diversified in the parallel 90's and its products find their way into all facets of people's lives. Like our own Bauer company, this counterpart developed a line of sanitary ware, and the Bauer bidet is a common fixture in many European bathrooms. An industrial branch of the company has developed several high-tech ceramic products including solar panels, rocket tiles, satellite dishes, nuclear fuel rods and dental implants. The parallel Bauer company has developed partnerships with many industry giants including a line of coffee cups for Starbucks and a line of unbreakable ceramic camping cookware for Eddie Bauer.

Bauer's foray into the realm of toy manufacturing has met with limited success. A series of endangered species figurines was wildly popular and included matte white renditions of the spotted owl, snaildarter, California condor and coelacanth. Also popular with young and old alike was a line of glaze-by-number kits allowing an untrained person to create a lovely decorated ceramic piece. Unfortunately, Bauer's line of ceramic action figures proved to be a disaster. The bisque caricatures of Hercules, Xena, the Power Rangers, the Teletubbies and Jesse the Body Ventura did not, as you can well imagine, stand up to the rigorous demands of normal child play.

Back in our own universe, we can only imagine what life would be like if modern Bauer products graced our lives. We must be satisfied with enjoying and preserving those historic pieces that we are fortunate to possess.

The First Ten Issues of the Bauer Quarterly

We've received numerous inquiries about past issues. Here's a short summary of each issue. In addition to regular BQ columns on Eureka, La Linda, Bauer Goes to the Movies, Frequently Asked Questions, Editorial, Letters and Classified Ads, feature articles included:

- #1: July '96: Ringware; Mitch Tuchman on his Bauer book; Interview with Jack Chipman
- #2: Oct '96: Monterey Moderne; How do you know it's Bauer?; Collector Survey; Bauer Bibliography (part 1)
- #3: Jan '97: Speckled Bauer; Panama vs. Bauer Pottery; Bauer Bibliography (part 2)
- #4: Apr '97: Bauer animal figurines; Bauer Menagerie; Fake Bauer; 1959 Ringware price guide
- #5: July '97: Cal-Art; Jack Chipman on his Bauer price guide; Swirl Pots; More on fake Bauer
- #6: Oct '97: Victor Houser on making a Ring plate; Garden City vs. Bauer; Bauer St. Francis; Bauer fish?
- #7: Jan '98: Monterey; Victor Houser (part 2); Dishwashing Bauer?; Still more on fake Bauer
- #8: Apr '98: Bauer Atlanta; An interview with Johnnie Brutsche; Review of Jack Chipman's new book
- #9: July '98: Bowl extravaganza (all of Bauer's mixing bowls as well as look-alike bowls from other potteries); Bauer's mystery crane?; Bauer's Atlanta plant re-discovered.
- #10: Oct '98: Matt Carlton artware; Remembering Johnnie Brutsche.

**It's a What??!**

If you ever wondered whether Bauer made a bed warmer, it's pictured on page 2. No, this isn't from La Linda's parallel universe like the coelacanth above. Nancy and John Vuich of Walnut Creek, California have owned this piece for several years, and contacted the Bauer Quarterly to see if anyone knew more about it. The piece is glazed white and measures approximately 10" x 7." The Bauer imprint on the bottom is similar to Cal-Art and Monterey Moderne marks. Anybody else out there have one? Thanks to their daughter Heidi Roberts for helping facilitate this unusual find.

BAUER goes to the movies...

Is this a scene from La Linda's parallel universe? No, it's from the 1953 sci-fi thriller **It Came from Outer Space**, directed by Jack Arnold with music by Henry Mancini. The movie was originally filmed in 3-D and was based on a story written by Ray Bradbury. Richard Carlson and Barbara Rush consider their options after aliens land in their small Arizona town. The aliens have disguised themselves as humans in order to repair their ship. But, on closer inspection, maybe the aliens were planning to return home in a flying Bauer cup-and-saucer.



During a commercial while watching **Paint your Wagon**, Annette Bisconer of Kerrville, Texas saw a Fitzer wine commercial. On the counter in the back of the kitchen sat a large yellow footed Ring bowl and a yellow long-spouted Ring pitcher. Annette writes, "How nice to see Bauer and its beauty on TV commercials."

The BQ is always looking for more movies and movie stills featuring Bauer. If you come across any, let us know. The BQ will pay up to \$15 per movie still -- and possibly more!



a



b



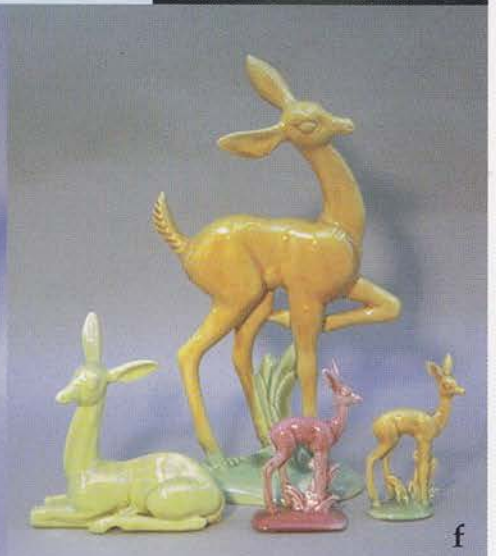
c



d



e



f



g



h



i



j



k

A sampling of Cemar's pottery including animal figurines, floral and leaf shapes. The only non-Cemar item shown is the larger Bauer Atlanta lotus vase in #k -- nearly identical to the smaller Cemar lotus vase.