

## **1. John Herold: Potter - Chats on Pottery (February 25, 1932)**

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

My first meeting with John Herold was in 1904 during the interview preliminary to my engagement as art director of the Roseville Pottery.

In appearance, he might appropriately be described as a German edition of Ramsey MacDonald. As I have stated, he was plant superintendent, and if there ever was any question in the minds of the uninitiated in regard to his official capacity, this doubt was swiftly and permanently dissipated. There were no exceptions or reservations. Herold was not a dictator, and he hated the term "boss" and all that the word implies. He possessed the simple but practical philosophy that he was selected for a particular job because he was considered competent, and having accepted the responsibility, he interrupted the duties literally. Hence, his authority was a fixed quantity. You could operate through Herold, but not behind him. When you wanted particular action you went to Herold, or there was possibly no action. While it is possible that the usual military training in Germany accounted for his attitude, I rather suspect that his thorough practical knowledge made him conscious of the dangers of officious and ignorant interference.

To those who knew Herold, it is entirely unnecessary to mention such traits as honesty, trustworthiness and dependability, but working as he did, during a period when most so-called art potters of the district were an ignorant and shift crowd, living by their wits in lieu of a total lack of ceramic knowledge and of professional ethics, it was a joy to be associated with him and a delight to witness his quietly effective method in ripping off the mask of some clumsy mental deficient posing as a potter and attempting to ingratiate himself in Herold's regard in order to acquire information which would be appropriated and used as a personal development.

To this type of individual, Herold was hard and secretive, but as a matter of fact he was both sympathetic and generous in his attitude toward any potter who was honest and sincere.

He was extremely modest and unassuming in regard to his own accomplishments. What knowledge he had was acquired by hard work and intensive study. His hunger for knowledge was insatiable. He was not a university product, and he was always keenly regretted the fact that he was unable as a young man to have a technical training.

In order to make up for this deficiency, he studied all the English and German technical literature he could obtain, and while he envied the technical graduate, and at times developed a sort of inferiority complex when discussing ceramics with the average university man, he possessed a knowledge of mathematics, chemistry and engineering seldom acquired by the cub graduate.

I had ample opportunity to study him during the first few months of my engagement with the Roseville organization. These first months of a new creative or development job are not always pleasant. There are so many adjustments to be made and so many prejudices and jealousies to be overcome or ignored. Although Herold had been described to be as a "quarrelsome Dutchman, as tight as a clam," I will always remember not only his kindly interest from the day I commenced work but his sincere and valuable cooperation which developed into a teamwork that I have rarely seen equaled in a ceramic organization.

"Automatic control" was an unknown quantity in the pottery game at that time, but John Herold was a pretty good substitute. Materials, processes and men were made to behave, and like it. He possessed inexhaustible patience were all three were concerned, but he wasted no time with unpromising elements. He knew the practical possibilities of the materials and processes in

general use, but men were the most valuable factors in his production plans. He knew men and liked to work with them. The feeling was mutual. There was no bossing or toadying. He hated both. You could not win Herold by flattery or superficial courtesies (sic). He sized (sic) you up and analyzed you, ignoring your friendly insincerities and approaches while estimating your ability and mental attitude. His vocabulary was not as extensive as that of the average college (sic) graduate, but when he had something to say, he could say it without any possibility of being misunderstood.

He was always making "comparishments." While he had no general knowledge of historical pottery, he was never satisfied with any development, glaze or process until he had compared it with the best available examples he could find. He was the first potter in the Zanesville district to insist on an art pottery product which would not craze. I would get a "kick" when I could dig up a pot with a body, glaze or process which was new to him. He always carried a powerful magnifying glass, and the pot would be examined from top to foot. "Comparishments" would be made, and in a little while, experiments would be coming through the kilns until a similar result was attained. If the regular production kiln, temperatures were not satisfactory, he would use one of his many test kilns. There were at least a dozen in various parts of the plant, all of different construction and built for some specific purpose, to demonstrate some method of firing, or to experiment with some ware which could not be fired in the regular kilns.

However busy he might be, he was always firing a test kiln in some part of the plant. When he was making preliminary tests, he did his own firing. When the temperature and firing conditions were determined, the firing was turned over to one of the kilnmen with detailed instructions, but surely enough, as soon as some glaze was developed and the firing problem solved, a new experiment would be under weigh (sic), and Herold would be found around one of the little kilns, and if you knew him well enough you would say, "well, John, she's going again" and John would reply, "yes, sir, I'm just trying me out something" and if the temperature was high enough would invite you to peep through the spyhole, exclaiming as you did so, "aint (sic) she a beauty?"

## 2. John Herold: Potter - Chats on Pottery (March 3, 1932)

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

It is one of my pet beliefs that no one except a potter can write intelligently or comprehensively about a potter and his work.

Of course any connoisseur or layman interested in the subject can compile chronological data and process facts and assemble these in such a manner that the result is both readable and instructive. But like the average newspaper account, the story is either colored by enthusiasm or prejudice, or essential and controlling facts are not known to the writer.

A two hour chat with Wedgewood (if this were possible) would, to a potter, be worth more than all the volumns (sic) that have been made about him, and a record, however indifferently inscribed, by a contemporary who knew him would tell more than any work written after his death.

As a student, I possessed an ancient admiration for the work of the famous French ceramist, Taxile Doat, and thought I knew his methods and processes, but it was not until I became a pupil and associate of his that I acquired a real appreciation of his work. Yet, a three year close association with him in this country, was submerged by one visit to his home and little studio pottery in Sevres.

While we are obliged to be content with the researches covering the lives and work of the potters of the past, we should, when opportunity offers write about those of our acquaintance who, as Taxile Doat would say "have left a mark of their passage on earth."

In classifying Herold as a potter, I am conscious of the fact that his name is unknown to the dilettante who can discourse more or less glibly on generally known celebrities. I am also aware that his work does not repose in the cases of the museums and collectors. Such evidences of recognition are not always conclusive. Neither does lack of it lessen the worth of influence of such a potter. There are many unknown soldiers whose work has been a factor in ceramic development.

As with pots, there are many types of potters worthy of the name, and in making any estimate which is based upon facts and not fogged by the glamor of romance, we must know something of conditions involved, and particularly we must know the potter as an individual.

If John Herold had lived in the sixteenth century, or if conditions had been such that he could have produced the things he was able to do, his name and work would be known to the pottery collector of today.

However, a contribution to the development of an art need not necessarily consist of examples of individual craftsmanship. While many unsigned pieces of Herold's work will be valued by future collectors, his chief contributions to ceramics were the effects brought about by his experiments and the influence of his teaching.

He was everlastingly experimenting and everlastingly showing some on how to do things. He became interested in pottery at a time when in this country, ceramic decorative processes were not highly developed. Herold raised the standard of potting in the Zanesville district. He improved bodies and glazed, he developed decorative processes, and what is still more farreaching (sic) in its results, he turned mediocre workman into skillful potters.

Herold was neither a university product, nor was he a descendant of a pottery family. Originally a ceramic decorator in Bonn, Germany, he came to this country around 1890 and worked for a time as a decorator on glass in New York.

Being more interested in the art pottery branch of ceramics, he joined the decorating force of one of the potteries in Zanesville, and as his practical knowledge and experimental turn of mind soon brought him local recognition, he became superintendent of the Roseville Pottery one of the two leading commercial art potteries of the district.

Some ten years valuable and productive work, about which I will write later, was interrupted by lung trouble. Determined to put up a fight for his life, he moved to Golden, Colorado and built a little one kiln pottery where he made the first chemical porcelain manufactured in this country.

He returned to Zanesville several years later, minus one lung but plus considerable added experience, and with Charles Fraunfelter, an old associate of the Roseville organization formed the Ohio Pottery Company. This company manufactured chemical porcelain, porcelain cooking wares and later as the Fraunfelter China Company, porcelain table wares.

These high spots simply give an idea of the scope of his activities. As there are many valuable lessons to be learned from a study of Herold's character and work, I intend to write about these in next week's chat.

### **3. John Herold: Potter - Chats on Pottery (March 10, 1932)**

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

When Herold came to Zanesville the processes of the local art potteries consisted mainly of the transparent colored glazes over modeled surfaces patterned after the so-called Majolica wares of the English commercial art potteries of the Forester type, and the slip-painted ware of Rockwood.

There was no centralized art direction or development organization in any of the plants. New methods and processes were brought in by various itinerant workmen who, claiming sole knowledge, of these, would be given freedom of the plant with authority to experiment and produce. Any tramp potter showing a few samples and stolen glaze mixtures could get a temporary job or a tryout and while he was working as an independent specialist, would appropriate what practical information and data he could surreptitiously (sic) acquire, using these either as a lever to entrench himself in his present job or to obtain a better position with a competitor.

The plant operators, being more or less at the mercy of these quacks, who withheld all data in regard to glazes and other essential information, naturally tried to create a condition where formulae, mixtures, and other practical data be considered factory property and not the private property of the employe (sic) who either introduced their use or developed them.

I have known factories employing from six to ten specialists, each in control of his own activity, and each one holding all formulae and mixtures as his own private property.

John Herold fought this condition. Factory formulae were no longer carried around in pants pockets. When a particular mixture was adopted for factory practice, the formula was entered in the factory file and a copy made for the office vault in the case of fire, and also for checking purposes. Various experimental departments were combined under one direction and instead of messing around with nondescript tests and experiments, a development program related to some distinctive type was carried out to full completion.

The product made by these potteries was as elementary as the processes. The colored glaze line consisted of a couple of shapes of jardinières and pedestals, two or three fern bowls, a few cuspidors, umbrella stands, and a few other odds and ends called "novelties." All these shapes were unbelievably atrocious in design and form even without the gastly (sic) combinations of colored glazes. A favorite color combination was a gangrene effect produced by blending a bloody crimson with a harsh, bright copper green.

One of the tricks applied to shape development was quite interesting. An umbrella stand covered with mongrel Rococo scrolls would be modeled in more or less high relief. The thing would be about two feet high. It would go into production as an umbrella stand, but a heavy clay piece would be pressed or cast and fired in the biscuit kiln. A mold would be made from the fired piece and the resulting product would be a duplicate of the original about twenty-one inches high, or in trade parlance, the umbrella stand now becomes a "green vase." Two or three sizes of grass vases are found marketable so the process is repeated and is fact continued until the pots are four or five inches high.

The resourcefulness of the potter becomes evident when it is realized that it is possible by making use of the shrinkage properties of clay to obtain from ten to fifteen items from one model. It is also interesting to note the manner in which "new patterns" were obtained. The simplest method, and one of the most commonly used before Herold's time was that of making molds from

imported examples. While I have no knowledge that such was the case, it was an accepted fact in the district that it was the practice of one of the manufacturers to carry a sizable piece of soft modeling wax in his pocket. When making a trip to New York, he would visit the art stores and crockery departments and when he discovered a useful bit of relief on a marble bronze or whatnot, he would back up and make an impression with his wax when he thought he was unobserved. Plaster molds would be made of these impressions and the reliefs used to decorate his shapes.

However this may be, the results were terrible enough. The least said about the commercial art pottery of this country between the years 1880 and 1900, the better for all concerned. But it is necessary to review conditions prior to Herold's activities in order to obtain a proper appreciation of his work.

#### 4. John Herold: Potter - Chats on Pottery (March 17, 1932)

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

When I joined the Roseville organization in 1904, John Herold was, to put it bluntly, a touchy individual, and to one not making allowances for the inevitable organization disturbances, he could easily be classes as a quarrelsome Dutchman.

Herold was plant superintendent in complete charge of factory operations, but the art organization was of the type described in the last "Chat."

While he was attempting to standarize (sic) the various processes and factory practices, the art "specialists" insisted of operating independently upon the assumption that the art department was above any official jurisdiction. Glaze mixtures were considered individual property, and processes as old as Adam were either "rediscoveries of long lost arts" or they were claimed as original developments.

Whatever the claim, these alleged decorative specialist operated with the utmost secrecy. If the product did not come from the kilns according to Hoyle, Herold's kiln firing would be blamed. When he attempted to obtain information in regard to mixtures, processes, etc, in order to check on kiln temperatures and factory conditions, he was rudely rebuffed for his temerity in assuming that he could force this and that genius to give up his "secret processes," etc. etc.

To a potter possessing a general knowledge of ceramic processes, and acquainted with sources of information, it is astonishing that such a condition could exist.

However, John Herold wasted no time in establishing standards. One specialist experiencing trouble with one of his glazes was unable to correct it. Herold made a suitable glaze, and insisted on its use. As various difficulties arose, Herold proved a substitute and entered the data in the official files.

It was only a matter of a few months before he had control of all the process data in use.

These were the days of the periodical kilns, and as was to be expected, where a wide variety of shapes and glaze effects were produced, there was considerable variation in temperature and consequent results. The previous superintendent knew nothing of kiln firing, and so was at the mercy of an old hack who resented suggestions, and what he called "interference."

Herold added kiln firing to his activities until he knew the behavior of every kiln on the plant. He broke in a new fireman and worked out a firing system which permitted a minimum of variation.

With a dependable degree of control in firing assured, he attacked crazing problems. Everyone familiar with the old colored glazed productions has heard a sing-song of tinkling of the crazing glazes in the glost warehouse after a kiln has been drawn which would drown the sound of the sorting tools.

Crazing was accepted as a matter of course, because in art wares, such a product was marketable at the time. Crazing was considered one of the curiosities of production. Visitors would be brought into the warehouse to hear the collective sound of a few thousand dozen singing pots. Unless one was acquainted with the manufactories and markets of the period, it would be unbelievable that crazing could be tolerated year after year.

Gradually, however, the question came to be asked, "will it hold water," until it finally percolated that a piece of decorative pottery might indeed be useful. Herold required no such query.

Workmen who knew him well, kept out of his way, if possible, after he had made the rounds of the glost warehouses. In the early days he always came out fighting mad. Visitors were no longer permitted to hear the pots tinkling. "It's bad enough to see 'em without having to listen to 'em," said Herold.

What little effort had been made to prevent crazing, concerned adjustment in firing or in the glaze itself. If the noise in the warehouse was louder than usual, the verdict was "easy glost," or, "pat in a little more flint." Guess work technique. If you guessed right, all right until the next kiln, when it was in order to guess again.

Herold made absorption tests of the bisque, and determined on a definite standard which was much lower than that previously used in the district. He then made a study of each type of glaze. Triaxles were made and crazing areas were determined. With his more uniform kiln firing, a standardized bisque and balanced glazes, it was eventually possible to visit the glost warehouse without hearing a single tinkle.

This does not mean that crazing was entirely eliminated, because new glazes were continually being developed, but it is a fact that the regular products were waterproof and sold as such.



## 5. John Herold: Potter – Chats on Pottery (March 24, 1932)

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

John Herold required no outside pressure to spur him on in his efforts to improve the pottery products of the district. In fact, as is usually the case, when business is good and the product is acceptable, everyone is satisfied with existing conditions.

Any argument in favor of higher standards of quality and decoration, or of improved methods of manufacture was met with the assenine (sic), yet assumed conclusive retort, the goods are selling and we are making 'money'; what more do you want?" In other words, mind one's own business.

As H.G. Wells once wrote: Only a few people go on thinking restlessly to the extreme exasperation of their neighbors."

Herold did not exasperate his neighbors, or rather, his associates, by his thinking, because he did not give them an opportunity to know what he was thinking. But he could and did exasperate those who opposed his methods. He was no conversationalist and had no time for extended explanations or educational propaganda preliminary to working out some advisable change in process or production methods. When some installation or construction was in progress, he might elucidate to the extent, "I'm trying me out a new wrinkle," or if you didn't happen around until it was complete, "I got me a new wrinkle and she's working fine and dandy."

If some insistent minor official was too curious in regard to details, he would snap back; "you know them losses we been getting from peeling? [w]ell, we aint (sic) getting 'em any more (sic)," then; "now get back to the office where you belong." In other words, he was too busy to satisfy the curiosity of nibbling executives.

Yet in the official files there would be a beautifully written report covering every phrase of the activity, and everyone concerned would be thoroughly coached regarding any change in method.

When Herold was ill in 1907, it was arranged that I should assume his duties until his return, and during a period of several months there were many occasions when it was necessary to refer to his reports. To go through these was both a privilege and education. The original report neatly written with no erasions (sic) or corrections (and in excellent English, in spite of his colloquial language) was attached to a typewritten copy.

A brief history of the activity, notes on comparative costs of material and production, purpose of investigation or experiment, method of attack, results and adopted procedure with all necessary information, formulas and copies of instructions to those concerned, and finally notes covering results after a certain period of plant practice.

Herold was no desk executive, neither was he a walking delegate, bossing the job. He was in it up to his neck; directing, supervising and controlling production and everlastingly planning improvement somewhere. This emphasis of quality in days when quality did not matter was an obsession. There were fixed methods and standards for every operation, however trivial. These were checked up daily. He worked largely on Taylor's exceptional principle. If things were according to schedule, he left well enough alone. An unusually good result would bring forth a conservative grin and a, "that's a good job, Roy; she's a Jim Dandy" a compliment that would make Roy happy for a month."

If something was wrong, he would be sent for, if he did not see if first and after ascertaining that there had been no deviation from prescribed methods, he would assume the

blame with a "I guess I got me on the wrong track," and after analysing (sic) the situation with the men involved would stay with them until some solution was worked out.

Anything below prescribed standards was classified as "that aint (sic) right." What might "do" for a sloppy workman would not satisfy Herold.

He lived with a new development until it was running smoothly. He would set the pace for speed of production, fix the costs, and provide for every contingency. When things were going "fine and dandy," he would continue one of his interrupted experiments.

When I joined the organization, he assumed that I would follow to some extent the precedent established by previous specialists, and accordingly was prepared to furnish me with laboratory equipment for glaze making, process work, etc., for independent development work. But the brief study of Herold and his organization convinced me that results would be facilitated if I concentrated on decorative processes and modeling. By turning over to him the formulas, mixtures and other necessary data, we could centralize activities and avoid duplication of effort. I would be free to create decorative wares and Herold would have better control of the practical process in production.

His immediate acceptance of my proposal was the beginning of a team work and consequent coordination of development and production activities lasting until his illness which necessitated his going to Golden, Colorado.

He was an ardent disciple of the German technical publication: "Sprechsaal," and it is my impression that he acquired his first information regarding the defloculation (sic) of clays from this source. Anyway, he was playing with this "wrinkle" shortly after I joined the organization in 1904. We had been making quite a lot of large pieces from two to four feet high. These were pressed and because of a lack of good pressers we were behind in production. As was usual when first trying out an experiment or new method, he never took anyone but his assistant in his confidence. If the result was a failure, nothing was said about it. His assistant was Roy Gibbons. Roy was his abject and willing slave and would work any hour of the day or night. Most of his first experiments were made at night.

At the time he had developed a successful defloculated (sic) slip, he invited me to come up to the casting room. Roy was opening some large molds which had been cast. Herold was like a kid with a new toy. He had a batch of the slip ready for another casting. After explaining the method, he proceeded to fill the molds and while the pieces were in process of casting he would go into detail regarding the advantages of using this type of slip.

What has been a limited production because of lack of skilled labor now became a sizeable business. In due time all the slip was treated with silicate and carbonate fo soda, resulting in more uniform casting and more efficient production.

## **6. John Herold: Potter – Chats on Pottery (March 31, 1932)**

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

Within the limitations of its market, the Roseville Pottery organization was as compact and smooth running concern as one would be likely to find in a clay working plant.

George F. Young was General Manager, and one of the largest stockholders, Charles Fraunfelter, who later organized the Ohio Pottery Company, (which because the Fraunfelter China Company) was Sales Manager. With Herold as Superintendent and myself as Art Director, development, production and sales programs were planned in a friendly and cooperative spirit and with an appreciation and understanding of the others experience and interest in the job at hand.

Young was a typical conservative business man. Gruff, when necessary, but kindly, generous and absolutely just in his business transactions with everyone. Every matter was weighed pro and con and judged according to its "merits" Young was a great exponent of fair play and always seemed to be more concerned about the justice of a transaction than in its financial outcome. This does not mean that he was "soft" or easy because he could drive as hard bargain as anyone I know, particularly with an individual attempting to put over some unfair business deal. Fraunfelter was a shrewd and competent Sales Manager, but his most valuable quality consisted in the fact that he did not consider himself an art critic, nor did he attempt to assume any of the duties covered by those active in the creative and development departments. When a product was ready for the market, he exerted every effort to sell it. While he might offer suggestions and submit recommendations regarding market possibilities, no influence was brought to bear on these responsible for the creative work.

While Herold's activities rarely extended beyond production and control he was keenly interested in every phase of the activity and could discuss any angle pertaining to production and sales. He was eternally comparing Roseville Pottery manufacturing conditions with manufacturing conditions in the large foreign potteries. "Comparishments (sic)" would then be transferred to the product itself. We had a little "museum" of foreign and competitive products. These were placed side by side with equivalent examples of our own wares. "Any evidence of undue pride of our own product." The inflated individual would be compelled to make his own comparisons and appropriate admrsiens (sic) as to our exact status. Herold had no illusions.

The four of us would discuss possibilities informally, but without reservations. Such conferences would nearly always result in some concrete program unanimously agreed upon.

While there would be the usual and inevitable differences of opinion and taste, each official kept strictly within the bounds of his particular field and while considering submitted recommendations would make final decisions on all problems connected with his own department.

After Herold had revamped the production organization and was satisfied, temporarily at least, with the degree of control which he had brought about, he began to interest himself in the product from a market viewpoint. Not so much in the type of design or decoration, but in regard to the make-up of various "lines." Excepting myself, he was the only other member of the organization with experience and background acquired in a foreign plant.

While the local art potteries were satisfied to copy each other's commercial successes, Herold was always eager to experiment in new processes and anxious to expand the lines beyond

the local cuspidore-flower (sic) pot-fernbowl-umbrella stand layout and the usual hideous assortment of decorated vases.

A particular product can be made for so long a period in one district that all the creative, development and constructive thought is narrowed down to this particular field. When plants close down and the industry shows signs of stagnation there is no realization that lack of development policy is altogether responsible for such a condition.

Herold who had evidently been analyzing the situation, came up to my room, expounding somewhat as follows:

“Rhead, I been thinking me out something. We make a couple jardineres (sic), a couple pedestals, a couple of cuspidores (sic) and a couple of this and that and we think we got a line. By comparishment (sic) with English and German, our stuff is terrible. I think if get us some good shapes and decorations, some style as furniture an wall paper, etc., and instead of making just one or two each year, we make a series of each shape, we will have better selections and will sell more pottery. A feller buys six dozen each of two shapes because its (sic) all we got, but if we make twelve shapes and he buys six dozen each that is seventy two dozen, and if we find one shape selling especially well we make a specialty of that and get us a whale of a business.”

While there were flaws in this argument, the logic was sound. Such a program involved considerable modeling, but it did promise increased business. Before the conference was completed we had worked out an elaborate development program involving fairly comprehensive setups or series in each important selling item. We had “lines” of fern dishes, candlesticks, teapots, childrens’ (sic) sets, smoking sets and a number of other specialties business at a time when the decorated vase business was suffering.

As we were working on the program, I kidded Herold because of his interest in the business side of the undertaking. His reply was typical: “You know, I met me a lot of people, but I never met anyone yet, no matter how ignorant, who couldn’t tell me something I didn’t know before.”

## 7. John Herold: Potter – Chats on Pottery (April 7, 1932)

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

There are very few balanced manufacturing organizations. This is particularly true of the clay-working industries. Although, for one reason or other, a manufacturing concern can grow to considerable proportions and even become financially powerful for a term of years, while lacking in some essentially creative, development, productive, administrative, executive or merchandising force, such a lack un-noticed during a period of artificial prosperity, of undefined standards, non-competition, abnormal consumer demands, and other temporary favorable factors, become a corroding influence which eventually eats the heart of the business.

When a once prosperous concern disintegrates and finally fades out of the picture, the usual excuses, such as lack of business, capital, excessive competition, over-expansion, business depression, and other superficial and obvious unfavorable factors are in order, but the fundamental reason is not recognized because an unbalanced organization cannot diagnose its own ills.

John Herold had none of the accepted qualifications for the successful executive. He was not one of a family of potters. He had neither college nor business education. He had never, to my knowledge, occupied a position as executive previous to his engagement with the Roseville Pottery organization; and he was not interested in the intricacies of business procedure. But he did know that certain fundamental activities were necessary to the successful operation of a commercial undertaking and that lack of one of these would cause trouble somewhere, sometime.

He never interfered with the activities of another executive, but he would keep pounding on some organization weakness until something was done about it. When our group met to discuss some current problem, the business at hand was disposed of and we would sit by waiting for Herold to expose some weak spot. An extended silence would be broken by Young: "Well, Herold, no kicks today." Herold would smile back: "Sure, I got kicks. One of these days I will be kicking dumb animals because they don't talk, then I will get me fired." He was always talking about getting fired, sometimes quite seriously; "They don't want anyone around stirring up dinkuses (sic) all the time."

"What is it this time?" Young would say "advertising, again?" "Why not? Questions Herold. "I don't mean trade magazines only. We make lots of pots and we put them in a store; mixed up with pots from thirty -forty other plants and we expect them to sell themselves. We got plenty dealers who will buy a few pots and we can always place new stuff, but when we have done that we have nothing to say anymore. We just wait around until someone thinks maybe they want to buy a fern dish for a wedding present, and when without assistance from us, they decide that; they got to find a store that sells fern dishes, and if this store that sells fern dishes, and if this store buys ours, they got to wade through thirty or forty other makes before they see ours, and if they like ours better than the other fellers' (and maybe they won't) they will buy it."

"One chance in thirty-forty, after they got in a store where our stuff is, and all they got is a fern dish with no name or story to it and no special make to brag about. It's just like shooting craps. Maybe you make your point and maybe you wont (sic). You could stick a Wedgwood concern don't do business that way. In comparishment (sic) with us, we is pikers and no business in the pottery business. This Wedgwood concern advertises in the trade magazines because they want close tie-ups with dealers. Crockery dealers read the ads because they got nothing else to

do most of the time. We loaded them up with a carload of pots, got their money, and they wait until maybe somebody wants to buy a wedding present.”

“But this Josephus Wedgwood is a smart guy. He figures that while the dealer is waiting he is waiting too. He says maybe folks don’t know his stuff is good, and maybe if he tells them how good it is and how “hot dog” they is when they owns a piece of Wedgwood, everybody will want to be “hot dog” and buy Wedgwood just to show they is in the swim. Then if everybody wants Wedgwood and nothing else but, the dealer has got to buy Wedgwood weather he wants to or not.”

“If I buy me a suit, I remember, whether I want to or not, that I been reading ads, and I think me up the name of a good make. If it ain’t a well known (sic) brand, I don’t think I got me a good brand, I don’t think I got me a good suit. Then, sometimes, while reading ads I think I am getting shabby and I buy me a suit or two, when, if it wasn’t for the ads, I wouldn’t think of it. If the ads were only in the dealer magazines I would not see them and wouldn’t buy me any more clothes.”

“The pottery business is no different from the suit business. A pot with a brand and a trade-mark has got it all over the goods that nobody knows about. Most goods is sold only by trade-mark. It ain’t any wonder that folks think Haviland and Wedgwood and Minton are better than ours, because they are told it is better. People don’t know something unless you tell them about it, and they don’t want things unless you make them want it. When you make goods that isn’t advertised you are just cluttering up shelves in a store and waiting for someone who never heard of your stuff to come in and ask for it. That ain’t business. It’s gambling.”

I have stated in a previous chat that Herold was not a conversationalist, but at the proper time he was pretty good at monologues. Without the slightest conscious effort he would advance argument after argument in the interest of any innovation which, in his opinion, would be beneficial to the organization. When it was finally decided that we should do some consumer advertising, Herold was invited to contribute ideas on this subject. He declines the honor, stating that he didn’t have to write the ads just because he was convinced that we ought to advertise. Further, he gave one of his favorite axioms, “I never do anything when I can get me someone else to do it.” Then “Advertising is a special business and it ain’t our business. Let’s get us an advertising expert and find out if he can submit a plan which will promise increased business on a practical cost basis. We should pick a concern which has been successful in advertising other industrial products.”

“And, if we advertise, (and I don’t dike (sic) that word) it means telling folks about pottery and getting them to buy more pots. That is easy, if you do it right. Folks has always been interested in pottery and has always liked pottery. But if we don’t think our pots is good and if we don’t tell the world they are good and why; how is they going to know? If our pots ain’t different from the other fellers’, we got to make them different and we got to make them better. Advertising ain’t a sucker business and anything wont (sic) go.”

“And something else again, we shouldn’t rush into this thing. We ain’t selling a house or lost our pocketbook. What we is doing is establishing permanent business relations. We expects to be here two or three years from now and we want to world to know it.”

“Two-three ads and us waiting for the next mail with our tongues hanging out, won’t do the trick.”

“Ads is our salesman, and they is working day and night with no expense account while they is working. You don’t yank a salesman after he has made one trip; you keep him on the road, especially when business is bad.”

“It takes two-three years, maybe more to put across advertising when you aint done it before. But once you got it, you is sitting pretty, because you aint having any annual sweat on account of maybe the dealers wont like your new goods, because you have already told the folks all about them and the dealers will buy anyway, on account of you helping him to sell them.”

## **8. John Herold: Potter – Chats on Pottery (April 14, 1932)**

By: Frederick H. Rhead, Art Director of the Homer Laughlin China Company

My rambling comments on last week's notes in reference to unbalanced organizations were introductory to Herold's views on advertising.

Herold knew, as any clear minded executive would know, that the most comprehensively planned and skillfully launched advertising program will neither build a business nor keep it running if the organization is still unbalanced.

He also knew that a non-advertising business which had been operating successfully for a number of years and which is about to embark on a national advertising campaign in order to ensure future success must prepare itself for organization and production adjustment.

The effects of any change in any major industrial policy must be carefully considered, and means provided to meet the new conditions. A national advertising activity simply added to the organization without consideration of effects on the production program would wreck the business. In Herold's language it would be like discarding the horse and adding an eight cylinder engine to the buggy.

Herold possessed that quality which, for want of a better word, is called by business executives "vision." In other words, he was actively conscious of all the component parts on an up-to-date industrial organization with their coordinative relationships.

This involves considerably more than a general knowledge of manufacture and merchandising. The attitude of a manufacturing and merchandising. The attitude of a manufacturing head is reflected throughout the organization in the product itself; and the reaction of the trade is also influenced by the type of individual and collective mind back of organization policy, and manufacturing ideals or standards.

If the product is nationally advertised and consequently known by appearance and name or brand, to the general public, the latter also forms some estimate or judgment constitutes a mental rating commonly known as "good will." The degree of good will within the organization, with the dealers and the ultimate consumer, determines the degree of permanency of the particular industrial activity.

In the early days of American industry, many large monopolies flouted this law to the extent that they were openly contemptuous of public opinion. The old "Public be damned" policy of the railroads is a case in point. Powerful, monopolistic industrial and public utility corporations have suffered in recent years because of this policy and have spent millions of dollars in advertising in an effort to wipe out public antagonism and to establish consumer good will.

When it was decided that we would embark on the modified national advertising program, Herold immediately became active in revamping the various lines and processes. He also gave considerable attention to names and trade-marks. As a considerable part of the production at that time involved slip decorations he experimented in the type of mark which would be different from the customary impressed type-marks of the local potteries. As a general rule, little attention was given to the foot of a shape. Most of the glazes used were of the flowing type, necessitating considerable grinding, resulting in a foot which was more or less rough or crude in appearance. Herold's estimate of an example of art pottery was always governed by the finish and unless the foot was neatly finished the piece was always condemned as an example of



good potting. His first act in examining any ceramic shape was to turn it upside down and note the finish of the foot or base.

Some of our conferences in regard to the new lines developed rather amusing aspects because for a time he seemed much more concerned about the appearance of the bases of the various shapes than in the shape and decorative problems involved. When I would attempt to discuss the shape and decoration he would retort, "When I size me up a feller I always looks at his feet." Knowing that it would be useless to continue the subject until we got the "feet" problem out the way we concentrated on this and finally decided on a relief sprig stamp of the Wedgewood type. Small metal dies were made and the clay reliefs pressed from these and attached with water to the base of the shapes. Labor was comparatively cheap at the time and this method of marking the ware was distinctive while adding little to the cost.

His next step involved the selection of non-flowing glazes. Desirable glazes of the flowing type were stiffened to the point where we would be assured of a well-finished base. We then established weight standards. Vases and bowls of certain sizes were to be made within definite weight limits. Only non-crazing glazes were to be used.

With these details disposed of, we concentrated on problems of shape and decoration. We had previously done considerable experimental work; consequently there were any number of new types of shapes and decorations. Many of them were not put on the market because they were considered either extreme in type or radically different from the average art wares of the period. While novelties in shape and decoration were always welcomed by the average dealer, anything that was radically different in shape and decoration, which might be received favorably by the public, was avoided by the dealer. In short the consumer could buy only what the dealer personally liked.

Consumer advertising, however, changed this condition. We were about to advertise direct to the public; consequently we could attempt to estimate the trend of public taste and plan decorative types which were in harmony with the best example of furniture, wallpaper and other household effects on the market.

## 9. John Herold: Potter – Chats on Pottery (July 7, 1932)

By: Frederick H. Rhead, Art Director Homer Laughlin China Company

In the last Chat, I described Herold's views on revamping the various lines in connection with the forthcoming advertising campaign.

I am interested in reviving fragments of the many casual conversations and conferences because Herold's business philosophy was so purely logical and fundamental. Without previous business training or market contract his ideas provided a fresh contrast in comparison to the befuddled and almost hysterical yelping of the old school salesman who howls for copies of some competitors (sic) best selling (sic) items.

"Advertising cost money," says Herold; "Why advertise the other feller's goods? We is doing that if we copies and then advertisers them." "But what" retorts the gentleman previously mentioned "if our goods sell and they copy us, aint (sic) we advertising their good also"?

"You know: remarks Herold, looking up at the ceiling: "I think maybe if I got me some alarm clock lodge emblems and some lavender spats, I would make a good salesman" and then: "If they copy our goods, we is sitting pretty. By the time their stuff is on the market, we is got a new line and is advertising that, and everybody knows they has copied us and in consequence they think our stuff is as good as we say it is, and anyway, in art pottery, it is the new goods that sell if they are right."

"If we advertise direct to the public, we must put across an idea. We must appeal largely to the womenfolks. In the first place, we must take art pottery out of the purely ornamental and luxury class and advertise it as a useful and necessary household product. Our pots don't craze any more- that is, they won't craze if you birds don't interfere with kiln schedules- the product is sound mechanically, so there won't be any comebacks on that account. Before you think of shapes and decorations, you have got to think of how the pots will be used and then design them for that purpose. Take vases, for instance. We make plenty vases. Just making a shape and putting on a few pretty flowers, aint (sic) going to get us anywhere. Folks (sic) aint (sic) buying mantel ornaments any more. But if we think of certain flowers and design vases and bowls to fit these particular flowers, we will have pots which and be used and we will tell the world how to use them.

"Women folks likes flowers, and they is always looking for the right shape pot in which to stick ferns or something."

"We can have a rose jar or two and violet bowls and bulb vases, and so on. And dont (sic) forget that when you stick flowers in a pot, you dont (sic) need flowers painted all over it. A nicely made pot with a good texture glaze of the right color is better for flowers than a pot plastered all over with roses and forgetmenots (sic)." "We can make vases for roses and call them rose vases and advertise them as rose vases. If they want to stick celery in them that is none of our business. But the idea is that every shape is made for some particular purpose, and that the shape and color is right."

"When we have got us a good line of flower vases and bowls, we can think up other useful items and make up a line of them"

"Take lamps and candlesticks for instance; and ash trays and smoking sets and childrens (sic) sets and so on. What we is doing is taking art pottery out of the bric-a-brac and mantel shelf class and putting it to work every day and giving it a chance to get busted up so's they will buy more."

“So instead of just advertising pretty vases which somebody buys only when they is drunk or something, you is advertising utility and necessary household items.”

“And dont (sic) forget this: when a woman gets started buying good looking useful things, she dont (sic) stop if the price is right. She has just naturally got to have about everything in the line.”

“And another thing, in writing the ads in aint (sic) important that you tell everybody that you is this and that art potters. Women folks dont (sic) want lectures on art- from you, - anyway. Just tell em (sic) where to put it and what color it is, etc., and when they bite on that, show em (sic) a lamp next month that matches the rose bowl in style. Whatever it is, it has got to be different items.” “By and by, they will be looking for the ads and besides buying for the house, they will be buying for Christmas and birthday and wedding presents. Instead of once in a lifetime, it becomes a habit; but not”- Herold looks across at the spatted (sic) and bespangled salesman- “if we copies so and so’s latest cuspidor.”

## 10. John Herold: Potter – Chats on Pottery (July 14, 1932)

By: Frederick H. Rhead Art Director Homer Laughlin China Company

In this week's Chat, I want to discuss Herold's mental attitude and his resulting practical application of his interpretation of the job of factory superintendent or manager. Of course, while fundamental qualifications are obvious, different organizations require different personality types, and in addition, functions and duties and degree of operating authority depend on the character of organization.

In regard to personality, or mental type, an efficient superintendent may be restricted by the policy of the organization and compelled to follow strictly routine duties, leaving the development work, technical control and other activities not directly concerned with production supervision to other departments. On the other hand, a superintendent may be satisfied to follow the lines of the least resistance, limiting his activities to general supervision of production and taking no active part in other important work if the possibility existed.

Herold assumed responsibility of these other duties because, at the time, there was no organized effort in their interest. He realized that no factory could continue indefinitely in business without a due regard for the importance of research, development, creative activities, factory standards and an insistent and unrelenting drive for quality and improvement of methods and processes.

The prevailing satisfaction in regard to conditions as they existed and the urge for immediate result without regard for future consequences exasperated him to the point where he would walk out of any conference, formal or otherwise, when short sighted (sic) policies were being discussed.

It was always difficult to get Herold to express himself before a group, particularly if two or three known reactionaries were present. "I don't (sic) like gabfests" he would say, "the idea is all right; but it don't (sic) [work]\* a gabfest is no stronger than the weakest brother, especially if nobody knows what they is talking about."

So Herold would go to headquarters and in a few words would outline both sides of the situation and make a recommendation and get busy.

The development department which most minor officials considered "non-productive" and a consequent dead expense always seemed to have something new just when it was most needed. Something was always happening. A new method or process to lower costs or improve the product would be found fully developed at the time someone would suggest it. For instance; we were making large quantities of colored slips. Underglaze colors were used for stains. These colors were expensive, varying from one to five dollars a pound. The annual color bill was a large item in the materials account. One day, when this fact was commented upon, Herold produced a set of trails of colored slips made from calcined stains. He had been working for a year and had just completed a palette of colors which could be produced at a fraction of the cost of the underglaze stains.

I have written of his work on casting and kiln firing; both activities involving months of study and intensive personal manual labor.

There were any number of development activities, any one of which placed him in the front rank of modern potters.

An account of his work on glazes alone, would fill a large volume. Working from low faience to high porcelain temperatures, he successfully produced about every known type of

glaze and texture, not merely in experimental form, but to the stage where they could be produced in mass production.

I have in my possession books, of notes and thousands of formulas which he studied and later developed to a high degree.

He developed glazes under both reducing and oxidizing conditions, producing flambes, crystalline glazes, mattes of every variety of texture, luster glazes and the generally known commercial transparent glazes and enamels.

As glaze fit was an essential to the successful production of many of the types the work involved a close study of the various bodies. It was one of his pet theories that the body and glaze should mature at the same temperature. A cone twelve body should have a cone twelve glaze, and a soft faience enamel should have a body of equivalent temperature but fully mature and of low absorption, and so forth. While it was not possible to always follow this theory out in commercial practice, he did as I have stated, insist on a glaze fit without crazing.

My concluding articles on Herold's work will deal with his activities in Golden Colorado and his return to Zanesville to the time of his death in 1926.

\*I really can't read this at all

## 11. John Herold: Potter - Chats on Pottery (July 21, 1932)

By Fredrick H. Rhead, Art Director of the Homer Laughlin China Company

Somewhere between the years 1906 and 1907, Herold suffered an illness which necessitated consultations with various physicians who for a considerable period failed to discover that he had contracted a severe case of tuberculosis.

He had always been in fine physical condition and the gradual development of coughing spells was ignored until his family and friends persuaded him to do something about them.

As is the case with many much occupied individuals, he was a difficult subject to advise and he refused to consider the possibility of serious illness.

He had been doing considerable work with the Bernard Moore type of flambé which necessitated the spraying of copper oxide over the surface of fired glazed ware, and as I learned later, he privately diagnosed his own case as one where he had inhaled copper particles during the spraying process. He had been worrying over the health of his assistant, Roy Gibbons. Roy had also been doing a lot of copper spraying and Herold had decided that he had died from copper poisoning.

However, it finally transpired that Herold had fractured a rib during a friendly tussle while attending a picnic of German residents who had formed a singing club and who held periodical picnics along the river. The rib punctured a lung and while the copper spraying may not have been a contributing factor, there is no question that the fractured rib was the direct cause of the tubercular trouble.

The rib was set and as the weather was favorable, Herold purchased a tent and camped out in the country hoping that a period of rest in the open air would at least arrest further unfavorable development.

I temporarily assumed Herold's duties, and during this period would drive out with Mr. Young and visit Herold two or three afternoons each week. Young had an open carriage driven by a matched pair of bays of which he was very proud. He had for a coachman an old [black] man of uncertain age, but who was known to be over one hundred years old. Old Tom was quite a character and incidentally he enjoyed a glass of beer. When he became too lively during a Saturday evening bat, the police would lock him up for the night and Mr Young would bail him out in time to drive the family to Church the following morning.

Tom was very fond of Herold, who never missed an opportunity to kid him about his drinking propensities. At the time there was considerable activity in the local church in regard to prohibition. "Better drink all you can right now, Tom" laughed Herold, "it will be tough when you can get no more beer." "Yes Sir, Mars Herold" retorts Tom "it will be all right for the white folks, but it will be pretty tough for the Blacks and the Dutch."

During our visits to the camp we would discuss development programs and manufacturing problems. Herold would look forward to these meetings with keenest interest, and as I had to become familiar with the factory routine, he really managed the plant from his camp until I was able to function under his general direction.

When we were through with business, Herold would call for Tom and they would have one of their kidding parties.

As several weeks of the camp did not result in improvement in Herold's condition, his physician made it imperative that he move to drier climate, so he went to Golden, Colorado, and after a period of enforced rest, he built a small pottery studio. The fact that the Colorado School of

Mines is located in Golden was a determining factor in locating there. Golden, a small mining camp, is a short distance from Denver which made a convenient marketing spot when he was ready for production.

I visited Herold in 1912 and found him quite active and apparently recovered, although minus one lung. I was amazed at his progress in pottery making under the most unfavorable conditions imaginable. With the assistance of the officials at the School of Mines he located essential materials in the raw state and prepared these for the manufacture of hard porcelain, probably the first high temperature felspathic (sic) porcelain made in the United States. He had sent for his brother-in-law who had been one of his assistants in Zanesville and with little other help had built the little pottery and kiln and produced a line of porcelain tablewares and other ornamental pieces. In addition to these wares he also developed a line of chemical porcelain which to my knowledge was not being made in this country at the time. Most of this ware had been made in Germany while Japan with her usual propensity for copying every commercial possibility was attempting to break in to the chemical porcelain market.

I saw the wares in process of making and in the finished state. They were equal to the average German in quality and as delicately and lightly made as any china ware.

While Herold was not a creator or designer, he was a good decorator, consequently the decorative product was not only marketable but it was a distinct advance over the current domestic tablewares of that date. The chemical porcelain was at least equal to the best German porcelain and the activity only needed some moderate financial assistance to assure Herold a permanent success.

As he was attempting the production of well known high class commercial types it was obvious that he could not under existing conditions compete with similar wares so he went through the dreary process of interesting capital. He was doing some business through agencies in Denver, but his output was limited and as I inferred too costly to bring enough sales to continue without financial assistance.

After months of struggling both in his attempt to regain his health and to develop his product, he finally succeeded in interesting capital but because of his lack of knowledge of corporation affairs he found himself out of control and altogether dominated by the group who acquired an interest in his business. The original company was called the Herold China Company but as Herold became dissatisfied with existing conditions and felt recovered enough to return to Ohio, he left the company after a new plant was erected and the business established and returned to Ohio about 1914.

The name of the Golden concern was changed to that of the Coors Porcelain Company and still continues, I believe a prosperous concern manufacturing chemical porcelain and other wares.

## 12. John Herold: Potter – Chats on Pottery (July 28, 1932)

By Frederick H. Rhead, Art Director Homer Laughlin China Company

In commenting on Herold's activities in Golden, I stated that with little other help he had built the little factory and produced porcelain table and chemical wares. After reading over last week's notes, I believe that the courage, determination and almost hungry enthusiasm of this man deserves a more detailed and literal description of his work at a period when he was both seriously ill and without adequate funds for the work he had in mind.

As far as the latter condition is concerned, he would have experienced no difficulty in obtaining enough financial assistance from many friends who were much concerned about his health and his interest in ceramics; the latter at a time when his sole concern should have been physical recovery.

But it was impossible to approach Herold on matters of this sort. Offers of assistance were met with joking retorts and if too persistent, with an almost curt rebuff.

He fully realized that nature of his illness and he probably felt that his interest in pottery making would keep his mind from more morbid matters, but it was his battle and he was determined to play a lone hand. In any event, there is little doubt that his interest in pottery and the fact that he could be so occupied, prolonged his life for a considerable period.

The point I wish to emphasize, however, concerns the manual assistance in connection with the building of the little factory and the production of his wares.

We often give, and an individual often assumes credit for some accomplishment or activity while ignoring the fact that other skilled assistance or expert advice is largely a contributing factor to the success of the undertaking.

During his first years in Golden, Herold had absolutely no skilled assistance whatever. He personally, built his kilns, using whatever manual labor he could afford for the heavier work. He prospected for his raw materials and prepared these. He made his own models and molds, did his own jiggering and casting; placed and fired the bisque and glost kilns; decorated the wares and finally took the product to market and sold it.

I could give first had information in regard to almost incredible difficulties and situations during this period but for various reasons cannot discuss these at this time.

The close proximity of the Colorado School of Mines was a valuable asset and Herold often spoke of the sympathetic interest and always willing assistance of the officials. They were always ready to advise him concerning deposits in the nearby mountains and what was more important during periods of realization, he had some one (sic) to whom he could talk shop.

The tragic part of Herold's story lies in the fact that he left Golden after he had gone through this gruelling (sic) period and had developed the activity to the stage where it was assured of financial success. If he had possessed a better understanding of corporation affairs and if the individuals financially interested had been a little more generous and sympathetic in their attitude, there is every reason to believe that Herold would have been alive today.

Charles Fraunfelder, who as I have stated was sales manager of the Roseville Pottery organization left this concern and joined The Guernsey Earthenware Company of Cambridge, Ohio, operated by an ex-dentist named Casey. Fraunfelder had kept in touch with Herold during the period the latter was in Golden and learning of Herold's dissatisfaction was instrumental in persuading him to come to Cambridge and make chemical porcelain for Casey.



Casey was an erratic individual who without any knowledge of the pottery craft or business had made a temporary success in the manufacture of red clay cooking wares. There was a demand for this type of ware and Casey supplied it. It was a simple manufacturing and marketing proposition and even an ex-dentist or ex-plumber could do this without any particular mental strain.

Casey, like many other business types, somehow assumed personal credit not merely for the business success but also for technical and practical development, and as a consequence he spent the major part of his time on the plant advising and direction and generally bossing other people's jobs.

The resulting chaotic organization condition disgusted both Herold and Fraunfelter. Fraunfelter had for years been a rather close student of ceramic literature, particularly in regard to the technical and practical branches of the work consequently he possessed a keen appreciation of Herold's knowledge of ceramics.

Fraunfelter had for some time been interested in the possibilities of hard porcelain and wanted to manufacture an American product equivalent to the best European wares.

The dissatisfaction at Cambridge paved the way and Fraunfelter again persuaded Herold to join him in such a venture.

The Ohio Pottery Company was formed with Fraunfelter in general charge and Herold as plant manager, but about this time and perhaps while Herold was still at Cambridge, the Golden concern brought suit against Herold and attempted to restrain him from manufacturing a similar product to that which he had developed at Golden.

Herold lost the case. The decision in my opinion was grossly unfair and would not have been given if all the facts had been brought out and had the case for Herold been expertly handled.

However, arrangements were made for Herold to function with Fraunfelter and here again, he developed his chemical porcelain and altered, hard porcelain tablewares (sic).

In my concluding notes on Herold's work, I will review his major activities and accomplishments and tell something of the last few weeks of the life of this "quarrelsome Dutchman" who almost died fighting and talking shop almost to the last minute.

### 13. John Herold: Potter – Chats on Pottery (August 4, 1932)

By: Frederick H. Rhead, Art Director Homer Laughlin China Company

On my return to Zanesville in 1917, after spending six years in California, I saw Herold for the first time since my visit to Golden in 1912. He was to all appearances in perfect health and as enthusiastic and energetic as ever. What was more important, he seemed happy and contented. The plant (The Ohio Pottery) was going O.K. and as a matter of course, I had to go over and see it right away. So we walked to the factory while Herold talked about plant, equipment and future plans. We had been in fairly constant communication during the past six years, so I knew of his break at Golden and the short experience at Cambridge.

His conversation concerned only the future. I was fully aware of his bitter resentment of the treatment he had received in Golden as a reward for his efforts there and of his amused contempt regarding Casey's egotistical antics in Cambridge, but he was too interested and occupied to discuss these. The success of the Ohio Pottery venture seemed assured and his work here was to be the answer to the Golden group who were shortsighted enough to create conditions which would cause him to sever his connection with the business he created.

If I remember correctly, we were both on the plant together within the hour of my arrival in Zanesville.

An old type art ware plant had been converted into a porcelain factory equipped to produce wares under conditions equivalent to the best known European practice. He had of course profited by his experience in Golden. A minimum firing temperature of cone fourteen is quite a jump from the Zanesville art ware limit of cone six or thereabouts. Aside from differences in the preparation and working of bodies, there are many problems in connection with the placing and firing of the wares. Herold was one of very few American potters who gave the sagger problems the consideration it deserves. One of his favorite comments: "give me a decent sagger and I will make me anything" was made not only in due regard to the importance of refractories in connection with high temperature products but in reference to that inevitable bugbear of the sloppy or inefficient potter, kiln-dirt.

Herold would not tolerate kiln-dirt. One example in an average size periodical kiln would be the occasion for a conference with the sagger and kiln foremen, and the situation was not handled with gloves. The result was obvious. A sixteen inch evaporating dish wholesaling (sic) for seventeen dollars each is not an easy piece to make and most naturally kiln-dirt was not going to be one of the manufacturing risks.

We inspected the plant from the raw materials bins to the sample room. Herold's comments on plant conditions, manufacturing methods and standards would have been invaluable to any ceramic school student who would have learned more about practical potting in a two-hour visit of this character than during a full course of the theoretical slop monotonously pumped into the noodle of a bewildered student today.

The finished product was typical of Herold's love of the work, his practical knowledge, his code of standards and his almost fanatical supervision.

The color and texture of the porcelain bodies was comparable to the best European product and the ware was always beautifully finished.

He had already developed the chemical porcelain and a line of porcelain cooking wares and had commenced work on hard felspathic (sic) porcelain tablewares.

The product was well received, orders were coming in and the business was assured permanent success. If Herold had lived and had remained the dominating factor in the venture it would have developed into a factory of national reputation and occupied a position equivalent to that enjoyed by the national factories in Europe.

But the winter climate of Ohio is not conducive to lung trouble and Herold commenced to feel the effects of the cold and damp weather coupled with over work and exposure to extreme temperatures. He would spend considerable time around the kilns and become chilled while working in cooler spots in the factory.

More considerate associates might have sent him to a warmer climate during the winter, but unfortunately we have not arrived at that ideal state where human consideration plays an important part in every day (sic) business affairs.

His physical conditions were probably accepted as a matter of course. No amount of attention at home will compensate for the constant exposure to extreme temperature at the factory. The time arrived when he could no longer go to the plant and anyone who knew Herold realized that the end was near when he could not be occupied with the work that was so much a part of his life.

I went to see him within three days of his death. I do not believe that he realized his condition because he was still discussing plans for the future.

I was warned not to talk shop and to get away after a fifteen minute visit. I might just as reasonably have been advised to fly out the window.

Joking about the time when he would again be back on the job he feverishly discusses plant problems and plans for the future. I promised to come back the following day, a promise which was kept a week later acting in the capacity of pallbearer.

As I stated in one of my previous articles, Herold might have been alive today had he remained in Golden; however, post mortems in this case are of little value, except that we can, if we care enough about the future of our industries, give more human consideration to the men who are responsible for creative and development work.

Herold's activities in the interest of the ceramic industry deserve something more than regret at this premature passing and a mental acknowledgement of his ability and many accomplishments.

We are prone to confer degrees and award diplomas on many of our profession who for some reason of other function more or less spectacularly while ignoring those who are too busy with fundamental work to attract attention.

In my opinion, John Herold is one of the great potters of his period and while his efforts have brought him none of the superficial honors so dear to the little mind he can still live and does live in the memory of those who knew him as, "John Herold, Potter."