



Ephraim Faience Art Pottery



It's more than pottery. It's a lifestyle.

Catalog #9
2004-2005

ON THE WINDSWEPT PRAIRIE

Prairie Daydream Vase
8" x 4"
#407 PG



Daydream Vase
2 1/4" x 5 1/2"
#408 PG



Wild Morning Glory Vase
9 1/4" x 4"
#409 PG



2004 PHOTO CONTEST WINNER

This year's winner of the coveted catalog cover spot goes to Jim Spencer of Denton, Texas. As you may guess from seeing his beautiful photo, Jim has quite a bit of photography experience. In the past, he had been an active member of a photography club in Dallas, but had gotten away from it for a while. At the encouragement of his son, he decided to get back into it, but this time he tried digital photography. "Digital has made photography fun again," commented Jim. After seeing his prize-winning photo, even some of his old photography club buddies are considering giving digital a shot. "I enjoyed photographing these beautiful pieces because the composition emphasizes the taste and quality of Ephraim Pottery," said Jim. "I got a real kick out of it."

PERFECTLY PUMPKIN



Peaceful Prairie Vase

6 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ "

#321 PK (shown), CN, CP,
IN, LG, PK, SB, SY



**Plum Leaf
Cabinet Vase**

5 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ "

#362 PK (shown),
CN, CP, IN, LG,
SB, SY



Autumn Oak Vase

9 $\frac{1}{4}$ " x 4 $\frac{3}{4}$ "

#425 PK

Fiddlehead Jardiniere

6" x 10 $\frac{1}{2}$ "

#415 PK (shown),
LG, CN, CP, IN



Wild Ginger Vase

3 $\frac{1}{2}$ " x 6 $\frac{1}{2}$ "

#419 PK




Autumns Past Bowl

2 $\frac{1}{4}$ " x 6 $\frac{1}{2}$ "

#416 PK

ARTS AND CRAFTS

In late nineteenth-century America, the Industrial Revolution was in full swing. Along with factories and assembly lines came sweeping societal changes, including the dehumanization of the worker and the mass production of the trappings of daily life. In the decorative arts, many items were produced that bore no visible signs of an individual human maker. Both the worker and the consumer were minimally involved in the human dimension of the process.

Some craftspeople and social reformers of the day rebelled against mass production and its more negative social effects. They espoused a philosophy in which meaningful, humane work was valued and which advocated a return to making decorative objects by hand. The resulting work exhibited the fine craftsmanship, natural motifs, and individuality of character that became hallmarks of the Arts and Crafts style. This philosophy lives on in today's Arts and Crafts renaissance. 

THE SECRET LIFE OF TREES

Northern Lights Vase
8 1/4" x 6 1/4"
#405 Color as shown



Pine Cone Candlestick
6 1/4" x 3 1/4"
#404 Color as shown



White Pine Vase
9 1/2" x 5 1/2"
#240 Color as shown



Forest Morning Vase
8 1/4" x 6 1/4"
#403 Color as shown



Gnarled Oak Vase
6 1/4" x 7"
#402 Color as shown



HISTORY

In 1995, Kevin Hicks was working as a potter for a commercial production pottery. His frustration with the lack of creativity in his job and the demands of mass production echoed the same discontentment experienced by the nineteenth-century Arts and Crafts potters. Seeking more satisfying work and an aesthetic he could embrace, Kevin founded Ephraim Faience Pottery in July 1996.

The birth of EFP fulfilled Kevin's longstanding dream to

own his own studio. As EFP's reputation for quality Arts and Crafts pottery has spread, the company has been able to create new positions for other talented artists. It is due to their collective talent that EFP's body of work and reputation have continued to grow steadily over the years. Although we will always remain true to our Arts and Crafts roots, we continue to challenge ourselves to grow artistically with each passing year. 🌿

FAUNA



Curious Geckos Vase
7" x 8"
#110 Color as shown



Climbing Black Bear Vase
11½" x 4¼"
#406 Color as shown



Raven Vase
5½" x 6¼"
#413 Color as shown



Elephant Vase
5½" x 5¼"
#312 Color as shown



STUDIO

Great strides have been made since the early days of experimentation with Arts and Crafts pottery in Kevin's mom's basement. EFP is now housed in a converted barn in rural Deerfield, Wisconsin, and includes an office and a large studio space. We are surrounded by fields, trees, and a marsh, which are home to various types of wildlife, including deer, pheasants, cranes, hawks, and rabbits. The natural beauty of southern Wisconsin is a great source of inspiration, influencing our work in many ways, some direct, others more subtle.

Unfortunately we are not able to accommodate visitors at our studio. Our pottery is carried at fine stores and galleries around the country, as well as at our company store in Deerfield. A complete list of our retailers can be found on ephraimpottery.com. 🌿

BEAUTIFUL BLOOMS

Nightshade Vase
 6 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ "
 #310 Color as shown



Wild Iris Vase
 6" x 4 $\frac{1}{2}$ "
 #242 Color as shown



Large Wild Iris Vase
 10" x 7"
 #316 Color as shown



Lady's Slipper Vase
 5 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
 #311 Color as shown



Budding Gourd Vase
 3" x 5 $\frac{1}{4}$ "
 #117 SY (shown), LG, CN



May Bud Vase
 5 $\frac{1}{2}$ " x 5 $\frac{1}{2}$ "
 #230 LG with SY buds (shown);
 CN with amber buds;
 SY or SB with white buds

Japanese Iris Vase
 8" x 7 $\frac{1}{4}$ "
 #417 Color as shown



May Apple Vase
9 1/4" x 4 1/2"
#314 Color as shown



Hosta Vase
7" x 5"
#245 Color as shown



Thistle Vase
9 1/4" x 3 1/4"
#327 Color as shown



Trillium Vase
11 1/4" x 6"
#418 Color as shown



Garden Lily Vase
6 1/4" x 7 1/2"
#232 Color as shown



UNDERSEA WONDERS



Deep-Sea Octopus Vase
 11" x 6"
 #233 Color as shown



Underwater Crab Vase
 4 1/2" x 9 1/4"
 #318 Color as shown




Large Deep-Sea Octopus Vase
 17" x 6 1/4"
 #234 Color as shown

PROCESS

The EFP artists collaborate on the design and creation of each piece. True to the legacy of Arts and Crafts, all of the work is done by hand, which ensures the uniformly high quality of workmanship for which Ephraim Faience Pottery is known.

Each beautiful vase and candlestick has its origins in a humble lump of clay. The potter works the clay on a wheel, "throwing" it into the desired form. The thrown, wet piece is referred to as "green ware." The EFP mark and the signature of the artist are applied to the foot (bottom) of the thrown clay form, which is then left to dry. Drying usually takes from three to ten days, depending on the size of the piece, the clay

used, and the climatic conditions in the studio. If leaves, buds, or other sculpted decoration are to be applied, it is done during this drying time.

When the piece is bone dry, it undergoes the bisque firing, after which it is hard and is ready to be glazed. The decorator applies the glazes, and the piece is fired again. Curdled pieces undergo two separate glaze firings. After firing, the foot is ground to remove excess glaze. In most cases, the entire process takes about three to four weeks, if no problems, such as cracking or breaking, occur along the way. The results of this labor-intensive process are the unique and stunning pieces shown in this catalog. 



Laura at the potter's wheel



Ken sculpting a Peaceful Prairie vase



A kiln loaded with green ware

CREATURES OF THE NIGHT

Hanging Bat Cabinet Vase

4 1/4" x 3 1/2"

#361 IN (left), LG (center),
CN (right), CP



Moondance Vase

2" x 6"

#412 Color as shown



Dark Secrets Bowl

5" x 9 1/2"


#III CN



COLLECTING

Created in limited editions of 500 or fewer, each piece is thrown and decorated by hand. A piece is retired when it reaches 500 or when we need to make room in our line for new designs. We announce retiring pieces in our quarterly newsletter, *News From Ephraim*, and on our web site, ephraimpottery.com. Sometimes we need to discontinue a piece and are unable to give our customers advance notice. An archive of retired and discontinued pieces can be found on our web site.

All of our pieces are clearly stamped with our studio's mark and the principal artist's signature. This adds to the collectibility and value of each piece. An explanation of our marks can be found on page 11.

Considered by many to be the collectible antiques of the future, Ephraim Faience Pottery's vases are an investment in beauty. We tell collectors to buy what they love, and to consider it an added bonus if their purchase increases in value. 

Ephraim Pottery offers the color and beauty of nature in a creative art form. I admire the attention Ephraim potters give to form and detail and the variety of glazes used to provide rich colors and textures throughout my Arts and Crafts style home. My wife and I have searched a long time to find pottery that fit the vision we have for our home. When we discovered Ephraim Pottery, we felt our search was over. We found pottery that was truly beautiful and accessible to us.

Don Snell, Fairfax, IA

LOVELY LEAVES



Peaceful Prairie Vase
 6 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ "
 #321 PK (shown), CN, CP,
 IN, LG, PK, SB, SY



Feathery Leaf Vase
 6 $\frac{3}{4}$ " x 3 $\frac{3}{4}$ "
 #309 Color as shown



Falling Ginkgo Vase
 5" x 4"
 #244 SY (shown),
 LG, CP, SB, CN, IN, PK



Nostalgia Vase
 5 $\frac{1}{4}$ " x 4 $\frac{1}{4}$ "
 #243 Color as shown



November Leaves Vase
 6 $\frac{1}{2}$ " x 7"
 #414 ST



Coleus Vase
 6 $\frac{1}{2}$ " x 5"
 #223 Color as shown



Autumns Past Bowl
 2 $\frac{1}{4}$ " x 6 $\frac{1}{2}$ "
 #416 PK



Fiddlehead Jardiniere
 6" x 10 $\frac{1}{2}$ "
 #415 PK (shown),
 LG, CN, CP, IN,



Harvest Jardiniere
 7 $\frac{1}{4}$ " x 11"
 #326 LG (shown),
 CN, CP, IN, PK, SB, SY

SUMMER'S BOUNTY

Heirloom Blackberry Vase

10" x 4½"

#400 Color as shown



Grapes of Wrath Vase

7½" x 8"

#401 Color as shown



Wild Ginger Vase

3½" x 6½"

#419 PK

MARKS

In the world of art pottery, makers' marks serve important functions. Makers use them to identify their work, so that their pieces aren't misattributed or misrepresented. Collectors use them as an aid in identifying the maker and the date, as well as to determine the authenticity of the piece.

In January of each year, we introduce new marks that are used for all pottery and tile made during the course of the year. In 2004, we are using two different marks. A larger, rectangular format is used for vases with a wider foot. A smaller, circular mark is used for cabinet vases and other vases with a narrower foot. The foot of each vase also bears the signature of the artist.

Here are the marks that are being used in 2004:




Larger Vases



Smaller Vases

Tick marks outside the round EFP logo differentiate each year's mark. Thinking of our round logo like the face of a clock, the tick marks for this year are at the 12 and 4 positions, representing the year 2004.

A chronology of the marks that we have used on our pottery and tile can be found on ephraimpottery.com/marks.htm. 



THE SIMPLE LIFE

There is something wonderful about the way a piece of Ephraim pottery brings a sense of completeness to any environment to which it is added. Whether it is placed on a tabletop, a fireplace mantel, or a kitchen counter, an Ephraim design, with its rich colors and soft organic forms, provides a house with an inviting warmth that ultimately helps make it feel like a home.

Eric O'Malley, Lombard, IL



Forest Floor Vase
4 1/4" x 6"
#304 MO



Three Graces Bowl
3" x 6"
#303 CP (left), LG (right),
IN, SY, CN, SB, PK

Dovetail Vase
4" x 5 1/4"

#235 MO (right), SU (below)



Liberty Vase
4 1/4" x 5 1/4"

#237 IN (shown),
LG, SY, CP, CN, SB, PK



Large Bungalow Rose Vase
11 1/2" x 5"

#410 LG (shown), SY, CN, CP, SB, IN, PK

photo by Jim Spencer



CABINET VASES



These small vases are perfect additions to a bookcase or cabinet shelf.



**Promise of Spring
Cabinet Vase**

3½" x 3¼"

#360 CP (left), LG (right),
IN, CP, CN, PK, SB, SY



Hanging Bat Cabinet Vase

4½" x 3½"

#361 IN (left), CN (right),
CP, LG



**Swirling Leaves
Cabinet Vase**

4½" x 3½"

#465 LG, SY (shown),
CN, CP, SB, IN, PK



**Plum Leaf
Cabinet Vase**

5¼" x 3¼"

#362 PK (above right),
CN, CP (far left), IN,
LG (left), SB, SY (center)



Prairie Rose Vase

5½" x 3"

#239 LG (left), SY (right),
IN (above left), CP, CN,
SB, PK (above right)



MYSTERIES OF EGYPT

The art, culture and religion of Egypt have fascinated Westerners for thousands of years. Egyptian art has cycled in and out of fashion since the first "Egyptian Revival" took place in ancient Rome. A term has even been coined to describe the on-going Western obsession with Egypt: *Egyptomania*.

Egyptian art and culture also had an influence on the Arts and Crafts movement, albeit in ways that were more subtle than in the Egyptian Revival period of the late 18th and early 19th centuries. Arthur Wesley Dow, the father of the American

block print, studied Egyptian art when he attended the Académie Julian in Paris in the 1880s; he later traveled to Egypt. Arts and Crafts potter Adelaide Robineau spent a thousand hours incising Egyptian scarab beetles into her magnificent porcelain vase "The Apotheosis of the Toiler," which won the grand prize in pottery at the Turin International Exhibition of 1910. The Grueby Faience Company created scarab paperweights, and Tiffany also used the scarab motif. 🐞

THE SCORPION

Familiar to most people as the symbol of the zodiacal sign of Scorpio, the scorpion was also revered in ancient Egypt. The Egyptian goddess Selket (or Serqet) was depicted as a beautiful woman with a scorpion on her head. Selket not only had the power to inflict death on the wicked, she could also restore life to innocent people stung by scorpions. One of her main roles was as the helper of women during childbirth. Selket's scorpions protected the goddess Isis and the sun god Ra, as well as other Egyptian deities.

THE SCARAB

In ancient Egypt, the scarab symbolized resurrection and rebirth. Each morning, the scarab pushes its dung ball out of its hole and rolls it across the sands. Each evening, the beetle pushes the ball back into its hole. The Egyptians saw this as a representation of the sun's movement across the sky. Scarab amulets were worn by the living for protection, and were placed on the bodies of the dead to ensure immortality. In Arts and Crafts, artists like Robineau and the founders of the Scarab Club in Detroit used the scarab as a symbol of the renewal of the arts and the resurrection of the important role of the craftsperson.



Scorpion Vase
6½" x 6"
#427 Color as shown



Flying Scarab Vase
10½" x 5½"
#428 Color as shown



REFLECTIONS OF THE PAST



Mountain Wildflower Vase
7 1/4" x 4"
#421 AG



**Wispy Wheat
Cabinet Vase**
4 1/2" x 4 1/2"
#460 AG



Trumpet Cabinet Vase
4" x 3 1/2"
#461 AG



**Reflection
Cabinet Vase**
6 1/2" x 3 1/4"
#462 AG



Corbel Candlestick
9 1/4" x 3 1/2"
#422 AG



Corbel Vase
7 1/4" x 4 1/4"
#420 AG



Three examples of the variety of textures
that may occur with our
Antique Green glaze.

Over a year in development, EFP's Antique Green glaze is our interpretation of the famous "Grueby Green." In February 2003, EFP was asked to create reproductions of a four-piece set of Grueby floor vases for a special restoration project. Using the one remaining original vase as a model, John Raymond, EFP's main glaze developer, and Kevin Hicks set to work on replicating the glaze. After hundreds of hours of work and nearly as many trials, they had succeeded in closely matching the glaze on the Grueby model.

As with Grueby's green glaze, there is a range of curdling possible with EFP's Antique Green. Sometimes the curdling is less pronounced; at other times, quite pronounced; and still other times, somewhere in between. Our artists cannot control the degree of curdling on a particular pot; the Kiln God retains control over that aspect of the process!

Work on Antique Green is ongoing. Currently, the glaze is only effective on small to medium-sized pieces. With further development and testing, we hope to come up with a version that will work on large pieces like the reproduction Grueby floor vases. 🌿



JAPONISME

Japan opened its borders to the outside world in 1868. For the first time in hundreds of years, technology, ideas, and art were free to flow in and out of the country. It was at this time that many European and American artists became fascinated with the strong linear qualities and flat areas of color typical of Japanese wood block printing. *Japonisme*, the Japanese style, also left its mark on the American Arts and Crafts movement, and its influence can be seen in the work of several late 19th century wood block printers.

These pieces exhibit our modern interpretation of Japonisme, as seen through the lens of contemporary Arts and Crafts. The koi, or Asian goldfish, is a traditional motif in Japanese art, and the handles on the Temple Gate Vase reflect the lines of a Shinto temple. In Japan, the frog is a traditional symbol of good luck, connoting auspiciousness and prosperity. The waterfall is a common element in traditional Japanese gardens. The iris symbolizes heroism, and suggests heraldry and royalty. 🌸

*If meditation were all it took
to achieve Enlightenment,
frogs would be Buddhas.*

—Anonymous



Meditating Frogs

9 1/4" x 5 1/4"

#313 Color as shown



Temple Gate Vase

5" x 5"

#241 IN (left), LG, SY, SB (right), CN, CP, PK

Waterfall Vase

8" x 4 1/4"

#323 Color as shown



River Falls Vase

8 1/4" x 6 1/4"

#231 Color as shown



Japanese Iris Vase

8" x 7 1/4"

#417 Color as shown

Koi Vase

9" x 7 1/4"

#108 SY (shown),
LG, SB



HEART OF SUMMER

Prairie Pond Vase

4 1/4" x 4 1/4"
#430 Color as shown



Majestic Dragonfly

Vase

13 1/4" x 6 1/2"
#319 MO



Turtle Vase

7" x 8 1/4"
#325 Color as shown



Water's Edge Vase

7" x 8"
#426 Color as shown



Blue Dragonfly Vase

9 1/2" x 5"
#222 Color as shown

Lazy Summer Vase

8 1/2" x 6 1/4"
#227 Color as shown



Lily Pond Vase

2" x 7"
#107 Color as shown



The leaf greens, the dragonflies and damselflies, my SEG pieces, irises... throw a few yellow and purple pieces in – and you have a summer meadow in the house regardless of the calendar or the temperature outside. A look at the harvest-style designs in maple, yellow and pumpkin and I've got sugar maples in October and cornfields in November. You set mood for all seasons, no matter the season.

Linda Clerkin, Milwaukee, WI



TEXTURE

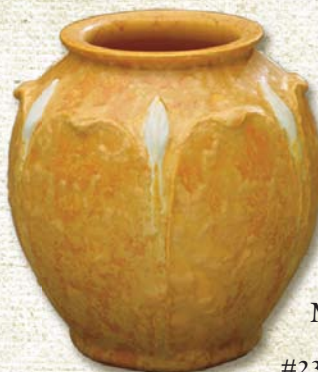
Hosta Vase
7" x 5"
#245C MC



Budding Gourd Vase
3" x 5 1/4"
#117C FC (shown), YC



November Leaves Vase
6 1/2" x 7"
#414 ST



May Bud Vase
5 1/2" x 5 1/2"
#230C YC (shown), FC



Harvest Jardinière
7 1/4" x 11"
#326C YC (above), BC (left),
FC, MC



Large Begonia Vase
11 1/4" x 10 1/4"
#228 FC (shown),
BC, YC, MC



Above: A pottery glazer's tools of the trade.
Right: John Raymond puts the finishing touches on a Trillium vase.

EEP CLASSIC GLAZES FAIENCE GLAZES

EEP's faience glazes are matte crystalline glazes. During firing, gravity pulls these thick glazes down the piece. This running and blending creates marvelous, and sometimes unpredictable, effects. The firing process also brings out crystals, which add depth and richness to the color.



BLENDED GLAZES



Moss (MO) and Sunlight (SU): A dramatic blending of our faience glazes with special crystalline glazes resulting in an attractive monochromatic streaking effect



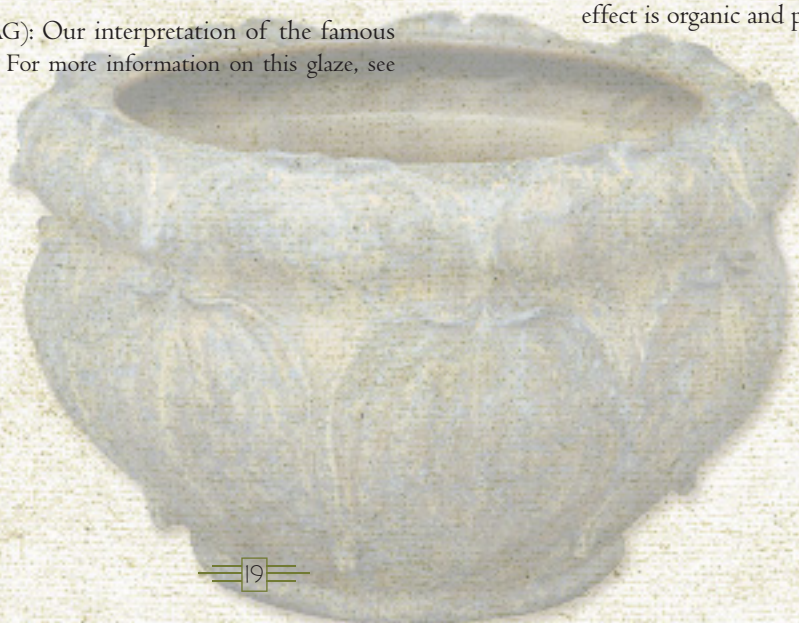
Prairie Grass (PG): A harmonious blending of glazes containing brown, rust, and yellow crystals, flowing into a quiet grayish-green. See page 2.



Antique Green (AG): Our interpretation of the famous "Grueby Green." For more information on this glaze, see page 15.

CURDLE GLAZES

EEP's curdle glazes take their name from their texture, which is similar to that of curdled milk. Curdled pieces undergo two glaze firings: one for the faience underglaze and one for the curdle glaze. The texture adds a three-dimensional quality, and the overall effect is organic and primal.



THE FACES BEHIND THE CLAY



Back row, from left: Ken Nekola, Kevin Hicks, Marilynn Reichel, John Raymond
Front row, from left: Jesse Wolf, Kristin Zanetti, Laura Klein, Eric Anderson.

Thank you for your support of our work!

MISSION

Our mission is to create the finest Arts and Crafts style decorative arts available today, in a manner that respects not only historical traditions, but the inherent worth of the people who make and purchase them, as well. As we like to say, *It's more than pottery. It's a lifestyle.*

ORDERS

EFP makes the pottery that you order especially for you. All orders are prioritized by date received. The order confirmation that we mail to you will indicate an approximate delivery date. If you'd like to know the approximate delivery date before you order, please check the "orders" page of our website, www.ephraimpottery.com, or call 888-704-POTS.

CARE

Our pottery is not water-tight. We do not recommend putting water directly in our vases. If you wish to display live flowers, we suggest using a protective floral liner (a glass or plastic cup works fine) and a drip pan in order to protect the life of your piece and your furniture from water damage.

As with any other work of art, exposure to extremes in tem-

perature is not recommended. Art pottery should be dusted with a dry, soft cloth. Although there is no lead in any of our glazes, we do not consider our art pottery to be food safe.

DRESS ROOM

Ephraim Faience's pottery has garnered high praise from the Arts and Crafts and art pottery communities. Our work has appeared in numerous national and regional publications, including *American Bungalow*, *Arts & Crafts Designs for the Home*, *Architectural Digest*, *The Baltimore Sun*, *Country Living*, *Madison Magazine*, *North Park News*, *Old House Interiors*, *Old House Journal*, *Prairie Style*, *The San Diego Union Tribune*, *Stickley Style*, *Style 1900*, *The Wisconsin State Journal*, and *Wisconsin Trails*.

NEWSLETTER

We like to let our customers know what's happening down on the farm, so we publish a quarterly newsletter, *News From Ephraim*. We keep you up to date on new promotions, notify you when pieces are retired and discontinued, and introduce you to our staff. Our calendar of events and information for collectors are also included. Current and back issues of *News From Ephraim* can also be read on ephraimpottery.com. 🌿