

KNOW YOUR MEDALTA: VASES

RONALD M. GETTY

Also available in this series:

The Kilns of Southeastern Alberta by Ronald Getty

A personal look at the colourful men and the companies they built which shaped Medicine Hat's clay history. A brief history of thirteen potteries located in the Medicine Hat/Redcliff area is given, along with a price guide for the products made by them.

Know Your Medalta: Stamps & Other Markings by Ronald Getty

A detailed guide to the oxide, paper and impressed markings on Medalta's products. This booklet illustrates over 140 different stamps, providing a date range for each, to help you date and identify the products made by Medalta.

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The generous help of the Wild Rose Antique Collectors, both in support of the author's travels to gather information and photographs, and in the publication of this booklet, is gratefully acknowledged.

This book is being updated and expanded on an ongoing basis. You can support the Friends of Medalta Society by picking up a copy at the Clay Products Interpretive Centre or ordering one for delivery by mail.



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Contents

Dedication	5
Acknowledgments	6
Introduction	8
Historical Overview	10
The Medicine Hat Pottery Co. Ltd., 1912-1914	10
Medalta Stoneware Limited, 1915-1924	10
Medalta Potteries Limited, 1924-1954	11
Medalta's Artwares	11
Medalta's Hotelwares	13
The Final Chapter	13
Medalta's Vases	15
The Early Years, 1931 and Before	15
Identifying Medalta's Early Styles, 1930-1932	22
Medalta's Early Artware Stamps	24
Stamp Combinations	25
Medalta's Manufacturer's Stamps	25
Some of Medalta's Early Decoration	27
Medalta's Early Decorations, 1930-1932	28
Review of the Early Years	29
1932 - The Transition Year	30
Medalta's Moulds	32
1933 to 1935	35
Medalta's Sixteen-Piece Artware Assortment	37
1936 to 1939	38
The Competition and Its Effects on Medalta	39
1940 and the P.I.E. Vases	39
The Artware Scribbler	40
Return to P.I.E. and 1940	42
Some Complaints from Medalta's Agents	44
1941 to 1945	45
1946 to 1954	46
Some Confusing Observations	47
Re-used Numbers	47
Vase Modifications	49
Decorations	51
Sprigging	51
Coloured Lacquers	53

Lacquer Patterns	53
Glazes	55
1935 Vase Prices as per MEDALTA'S Stock Ledger	57
Accompanied by a Listing of the Colours Reflected in the Prices	57
A New Decoration Code	58
Prices	60
Damaged Pieces	60
Factory Flaws	61
Decoration - Glazed Patterns	62
Decoration - Lacquer Patterns	63
Markings	63
SOUVENIR, CRESTED and ADVERTISING VASES	65
Advertising and Souvenir Examples	66
Conclusions	67
Help Wanted	67
Suggested Reading	68
Books & Articles: Where to Get Them	69
Vase Photographs by Number	70
Color Photos	85
Price Guide For Medalta's Vases.....	89
Price Guide & Quantity Recorded	91
Table I - 1930 Stock Ledger Listing of Wares in the Art Room	94
Table II - Page From Medalta's Stock Ledger	97
Table III - Decorations Found on Vases	98
Table IV - Vases: Date of Introduction	100
Table V - Decoration Dates	104
A Few Notes About Appendix I	105
Appendix I - Medalta's Products With Assigned Style Numbers	107
Stamps Found on Vases: A Brief Explanation	114
Newly Found Oxide Stamps on Medalta Vases	115
Appendix II - Stamps Found on Vases	116
Collectors Check Lists	121
Vase Check List	122
Pattern Check List	126
Endnotes	128

Dedication

This booklet is dedicated to Medalta collector Gordon Armstrong who passed away July 11, 1993. Gordon inspired me to write the first booklet about Medalta's vases. Although he had a general interest in Alberta's pottery industry, vases were his specialty. His collection was one of the best all around; not in quantity for others certainly have more in number; not in quality as Gordon was prepared to pick up cracked and chipped pieces until a better one came along; but it certainly was the best in overall variety. He had more different styles of vases and a good cross section of the finishes that were available.

Gordon was a good friend. We often talked things over. He would tell me stories that he had heard from other collectors and plant workers that he met from time to time. He shared his collection with me, and regularly came up with new finds that were key pieces in the Medalta puzzle. It was his collection that clued me into what the higher style numbers indicated - the 500s being five inches high to the 1200s being twelve inches high. He regularly brought items to my attention which were acquired to fill out the collections of the Glenbow Museum. I among the many collectors who knew him will truly miss him.



Acknowledgments

A study of this nature could not be conducted without the help of many people and organizations. Over the years, museums all across Canada opened their storage facilities to me. While it is not possible to mention all of them, their help is gratefully acknowledged. Museums with fifty or more pieces of Medalta include the Canadian Museum of Civilization in Hull, Quebec, which acquired the Richard and Jean Symonds collection of about 800 items, the Medicine Hat Museum and Archives, the Friends of Medalta Society in Medicine Hat, the Glenbow-Alberta Institute of Calgary and the Provincial Museum and Archives in Edmonton. I sincerely thank the staff of all the museums that made their collections and records available to me.

The Glenbow Museum, and particularly the staff of the photo department, deserve an extra mention as they took a good number of the vase photographs appearing in this booklet.

Again I must limit my list of collectors, many of whom are now close friends, to those with substantial collections and/or those specializing in Medalta's artwares. Gordon and Keitha Armstrong, George Bruinsma, Sandy Corby, Trudy Cowan, Sid Dawes, Bruce Douglas, Vicki Douglas, Bill Hembroff, Herb Hlady, Bill and Donna Kellett, Kathy Malmberg, Ted Nicholson, Ken Pattison, Gene and Gail Sabo, Tony Schlachter, Barry Sheferneck, Pat Sonntag, Marylin & Allen Sulatycky, Mel Vaselenak and Enid Yates all freely made their collections available for study. Most of them spent many hours helping me to photograph their collections and record the meticulous detail that I sought. I had no idea that a Medalta bed & board existed, but it does, and my special thanks to each of you for sharing your home with me.

Many others helped as well. Some, like Rose and Chris Stickle, Engelin and Reuben Kessler and Ed Phillipson who worked for Medalta provided valuable insights into the workings of the factory; others, like Gerald Nep and Dennis van Westerborg, brought pieces to my attention and helped build the collections of the Glenbow Museum. Finally, there are those who offered direct encouragement. Duncan Cameron, Hugh Dempsey, Jack Forbes, Barry Agnew, Frances Roback and my wife Tannis are but a few of them.

Numerous collectors have encouraged me to make the information that I have compiled available to them. "Get the book out," they said. While this is not yet the full story, it is a start to getting the information written down.

I would also like to thank those that helped in the preparation of this manuscript. Ester Klaiman, a practising studio potter, provided technical expertise

and helped with the compilation of some of the data. Readers included Allen Sulatycky and Donna Livingstone. My sincerest thanks to each of them for their thoughtful comments and criticisms, but in spite of their best efforts I alone will take credit for the errors which have slipped by.

Finally, I would like to thank the members of the Wild Rose Antique Collectors, and especially those who let me study and record their collections. The club generously supported my travels throughout the three western provinces, making it possible to record well over 5,000 items. In addition, the club provided the funds to print the first 500 copies of this booklet. My thanks to each of you for your vote of confidence which made this all possible. I sincerely hope that you are as pleased with the result as I am.

Introduction

It was 1929. The world's financial markets were about to change forever due to the crash of the stock market. Canada, and particularly the western provinces, was about to suffer the devastating effects of the Great Depression which was to last for almost a full decade. It was a time of upheaval and change.

Medalta Potteries Limited in Medicine Hat had recently seen the ownership of the factory change hands, but this was just the start of the changes that were to take place.

From its inception in 1912, the pottery had depended on its stoneware lines as its mainstay, but a good thing could not last forever. Glass, the nemesis of any pottery, was about to capture Medalta's long-held control of the ginger beer bottle and wine jug trade. Production of over a quarter of a million each of bottles and one-gallon jugs was to be lost to the lighter, clear glass counterparts.

But Medalta had already seen the handwriting on the wall and changes, major ones, had already been put into motion. Medalta was preparing to move from the kitchen and pantry into the dining and living rooms of homes all across Canada. Its sturdy but relatively plain utilitarian wares were to be replaced with embossed, decorated and colourful pieces. Medalta's artwares - lamp bases, vases, planters and bulb bowls - were about to be introduced.

This booklet, the second in a series of ten, will help collectors identify and date the items made by Medalta. It will be limited to the examination of vases as about 100 different styles were available over the lifetime of the company. Vases were one of the main components of Medalta's artware venture and represent an important area of collecting.

Each vase will be illustrated giving its style number, size and date of introduction; the common decorative motifs (and some of the rarer ones) will be discussed; and, we will examine a variety of Medalta's records to see what the staff and Medalta's agents had to say. We will also include a price guide, primarily to give new collectors an idea as to the price range for each style of vase.



There has long been a need for an update on the products made by Medalta Potteries Limited, as the only booklet available to collectors is ***Medalta Stoneware & Pottery for Collectors*** published by Richard and Jean Symonds in 1974. The amount of information accumulated since then is vast, showing that Medalta was far more prolific than anyone would have suspected.

Medalta regularly changed its styles, and even its focus from time to time, to keep pace with the changing demands of the consumer. These changes eventually resulted in a product line that numbered over 800 distinct items in the lifetime of the company. The story of Medalta is one of change, changing to meet the demands of the market place and the fashion of the day.

Future booklets in this series will examine Medalta's lamp bases, its jardinieres and planters, miscellaneous artwares, pitchers-bowls-teapots, ashtrays-cuspidors-humidors, stoneware products, hotel china, Ogilvie's premiums and advertising products. And if collectors show that there is a demand for more information, perhaps the series could include a reprint of Medalta's 1924 catalogue, the Hotel China catalogue, a variety of price lists, and even letters discussing various products such as the Malibu Club series or the Winston Churchill Toby jug among others.

In time, all of Medalta's products will be illustrated and discussed, permitting collectors to know their Medalta.

Historical Overview

The Medicine Hat Pottery Co. Ltd., 1912-1914

Medicine Hat sitting on vast reservoirs of natural gas, having good clay beds close by - very close when it came to clays for making brick and tile - and being situated on a main rail line, was a natural choice for the development of Alberta's pottery industry. In 1912, John A. McIntyre, representing the Western Porcelain Manufacturing Company of Spokane, Washington, raised the first buildings on the site and established the Medicine Hat Pottery Company Limited.



With two thirty-foot, round down-draft kilns and a labour force of about fifty the plant was soon producing a variety of goods, but by 1914 it had closed its doors. The shut down was likely due to the high cost of importing its clay from the state of Washington. The vast clay beds at nearby Eastend, Saskatchewan, were still to be developed.

Medalta Stoneware Limited, 1915-1924

Almost immediately a local group of businessmen acquired the property, buildings, equipment and other assets of the bankrupt pottery and, after some refurbishment of the plant, started producing pottery in May 1916 under the newly chosen name, Medalta Stoneware Limited. But times were still turbulent and in spite of having a very good stoneware clay quarry at Eastend, the company experienced difficulties.



The products of Medalta Stoneware Limited, made between 1916-1924, for the most part go unrecognized as few pieces other than the large stoneware items were stamped with an identifying trademark. This company's first stamp was fairly large and round with the plant's name and location encircling the head of an Indian wearing a feathered headdress. It is really unfortunate that Medalta had so much trouble with this particular trademark as it was by far the most decorative one that they used, or



for that matter any of the stamps used by its successor.

It was used on crocks, five-gallon jugs and churns. To date it has not been found on any of the smaller items such as mixing bowls, bean pots, milk pans or pitchers but, then, neither have the later stamps that were used. By far the majority of products made at this time went unmarked. But not all, for somewhere around 1920 Medalta Stoneware Limited produced its first giveaways: miniature crocks, churns and chamber pots. By this time, though, the Indian headdress trademark had been discarded for one that usually left a very clear stamping. The new format, the name and location of the firm geometrically placed within an oval, was to remain in vogue for many years as it was adopted by the 1924 owners unchanged except for substituting the new name for the old.

Medalta Potteries Limited, 1924-1954

Perhaps it is true that a new name can bring new life to a struggling factory. In 1924, under new owners and with a new name, Medalta Potteries Limited, the plant flourished and became recognized all across Canada. During the thirties and forties, there were few homes in Canada in which you could not find at least one Medalta bowl, pitcher, crock, lamp or vase.



Medalta Potteries Limited continued much along the same lines as the parent company until 1929. This period could be categorized as the “stoneware age” as these years were dominated by the production of products made from the stoneware clays. Crocks, churns and especially jugs ruled the day but well over thirty different stoneware products were available, and many of them came in various sizes.

Medalta’s Artwares

The first real change that occurred at the Medalta plant began in 1929 when Tom Hulme was recruited to head up Medalta’s newly established art department. Since at least 1922, the pottery had been producing a limited number of items that could be classified as artwares by their form but certainly not by their colours. The three styles of jardinières illustrated in the 1924 catalogue were captioned: “*Made in three colours - Brown, Black and Green.*” The hourglass shaped vase, available in a small and large size and described as a cut flower vase in the 1922 price list, was a little more colourful. By 1926, it

came in yellow, green, brown and, if you wanted to be really outrageous, a royal blue!

There can be little doubt that Tom Hulme was needed if Medalta was to make a go of its new artware line. While Tom Hulme was busy preparing tin-foil stencils, selecting decals and various hand designs, and preparing colourful glazes and lacquers, Jesse William Wyatt was preparing the new artware moulds. By 1930, they were ready to introduce Medalta's new and colourful line of vases, bulb bowls, lamps, jardinieres and a few figurines. Mainly pitchers and teapots, but also a few ashtrays, were being decorated with windmill, fruit, sailboat or owl designs. The Dutch design that is mentioned in the stock ledger is probably the popular Dutch children (boy and girl) while the bird is most likely the swallow, and the only flower singled out at this early date is the daffodil.

Over the next ten years, the Depression years, Medalta survived, due largely to the freshness that came with its ever-changing artwares. The company never depended upon the old lines. Every year brought new products, new designs and new colours not only in the artware line but also in the domestic products, the bowls, pitchers, ashtrays and so on. When all the different artware products are totalled, Medalta made over ninety different styles of lamps, eighty-five vases, fifteen jardinieres, seven figurine planters, six bulb bowls, seven decorative figurines (buffalo, polar and brown bear, parrot, bird, mountain goat and dog), four hanging baskets and a host of other products. The total is probably over 250 separate pieces and many of these, particularly the vases, came in two or more sizes.

Each piece could also be decorated in a wide variety of finishes. The coloured glazes came in over fifty different mixtures, and varied from solid colours to three or four flowing together to give a pleasant combination. Dabbing a different colour on the base one, referred to as sponging, was quite common. Other applications gave a mottled effect. Painting the piece with coloured lacquers was also very popular, especially during the early thirties. It is unusual to find these pieces in pristine condition as the coloured paints tended to spall or wear off as opposed to glazed finishes which would stand up to the roughest handling. These lacquers, combined with other decorative techniques such as hand-painting, stencilling, rubber stamping and sprigging, gave the customer well over a hundred separate finishes to choose from.

Medalta's Hotelwares

The last significant change that occurred at the Medalta Potteries was when the plant was refitted to take advantage of the growing hotel china trade. Ed Phillipson, a ceramic chemist who joined Medalta in 1937, after considerable testing, showed that the white clay beds owned by Medalta at Willows, Saskatchewan, would produce a good semi-porcelain product. Within the year he had developed a whole new line of products designed for restaurants: platters, plates, cereal and soup bowls, salad dishes, pitchers, tea and coffee pots, cups and saucers, creamers, sugar and butter dishes, egg cups and even gravy boats. A complete line of ovenwares was also developed, including oval and round bakers, au gratin and shirred-egg dishes, pot pie and sole dishes, cocottes, ramekins, petite marmites, custard cups and, of course, oval and round casseroles.



And this was not all; in his spare time, Phillipson was developing Medalta's first set of dishes for domestic use. Compared to the hotelware, it was about half its thickness. It was not particularly fancy, the decoration being concentric rings around the rim of the plates or on the outside of other pieces, but it did come in a number of

colours including reddish brown, yellow, green, oxblood, royal blue, helio and even a mauve. And before the plant was taken over by its new owners in 1952, two more attractive dinner ware patterns had replaced the old ones.

The Final Chapter

The final chapter in Medalta's productive years occurred when the plant was retrofitted to produce earthenware dishes. W.G. Pulkingham who had taken over ownership in 1952 thought he would make his fortune producing items for the lucrative movie giveaway market. Perhaps he would have if only television had not changed the way people entertained themselves, and if the retrofit could have been done in a few months and at as little expense as he thought. By mid-1954 the plant was closed and over half a million dollars in debt. Just when Medalta seemed on the verge of making the largest profits it ever had, a bad business decision brought about its demise.

After sitting closed for several years while the affairs of the company were being sorted out and tidied up, the plant was eventually reopened in 1958. Malcolm MacArthur produced pottery under the name New Medalta Ceramics for only a few short months, until the plant caught fire on Christmas Eve of

**MADE
BY
Medalta
IN
CANADA
VITRIFIED WARE**

that year. With no more money left to invest in the operation, MacArthur found investors in Lethbridge. The Thrall family soon had the plant operating under the name of Sunburst Ceramics Limited, but by 1966 they had decided to move the operation closer to home, opening a new plant in Lethbridge to the southwest. By 1975 it, too, was closed. Medalta was finally closed as a working pottery forever, or was it?

Not if the Friends of Medalta get their way. In 1976, the site was declared a provincial historic resource by the Department of Culture and almost since that day a concerned group of citizens has been working toward reopening the plant as a living museum, one showing the process as well as the equipment and the products.

SUCCESSION OF MEDALTA POTTERIES LTD. PLANT

1912-1914:	Medicine Hat Pottery Co. Ltd.
1915-1924:	Medalta Stoneware Limited
1924-1954:	Medalta Potteries Limited
1958:	New Medalta Ceramics
1960-1966:	Sunburst Ceramics Limited

Medalta's Vases

The Early Years, 1931 and Before

A few vases were being produced by Medalta Stoneware Limited, but only a few and, perhaps just one style which came in at least two sizes. The earliest record that has been found so far is a 1922 price list that lists small cut flower vases at \$1.25 and large ones at \$3.25 per dozen. The only pictorial record near this time is Medalta's 1924 Catalogue No. 1 which, unfortunately, does not illustrate any vases at all other than the lawn vase which will be covered in a later booklet dealing with jardinières and planters.

An undated sheet in the Glenbow Archives illustrates the hourglass shaped vase, called florist vases and later assigned style No. 104, and lists the sizes available as 7, 10, 12, 15, 18 and 24 inches high. The glaze colours that were available included green, cobalt blue and red. No mention is made of coloured lacquers, mottling or sponging.



The stock ledger preserved in the Archives of the Medicine Hat Museum lists these same sizes, but not until 1930; therefore, in all likelihood this sheet dates to 1929 or 1930. The only other mention of vases during the 1920s is found in the order form dated 1 March 1927. Once again no particulars are

given so it is probable that only the one style of vase was available. But not for long as Tom Hulme was soon to join Medalta as its new art director.

Developing Medalta's new art line was not something that could be done overnight. There was so much to be done, not only in developing new glazes and coloured lacquers but also in selecting the decorative patterns that were most likely to be popular with the public. And the whole art room had to be provisioned from tables and chairs to paint brushes and stencil supplies, not to mention finding and training the staff to decorate the pieces. But Tom Hulme was up to the task and soon had the new department up and running, building the staff to thirty over the next several years.

By 1930 Medalta was ready to introduce its new line and did so by proudly showing it off in several trade shows (Figs. 1 to 3). The first I am aware of exhibited the new artwares under the Name “Car Nott,” displaying at least four sizes of the hourglass vase, a bulb bowl, a wall plaque, a parrot figurine, the forest, harp and fluted jardinières, and another indistinguishable figure sitting in the bulb bowls. This may be another bird figure, but one cannot be certain.

The decorative patterns that are depicted include the Dutch kids, the swallow flying over lily pads, a bird sitting on a branch over lily pads, fishes, swans, chicken-wire and several others that are not clearly shown.

What is interesting about this photograph is two other items that are on display. The first, the second from the left on the back row, is a jardinière-type object while the other, just to the right of centre in the front row, is a figure or bust of what looks like a central-American figurine. These may well be the only known pictures of the Indian pottery that Medalta was making for the Indian Industrial Schools who placed their orders through the Hudson’s Bay Company. But that is another story which will be covered in one of the future booklets in this series.

The second trade show photograph, in colour, shows the same products but, by this time, a variety of lamps have been added and at least two new styles of vases. The one in the right foreground was later assigned style No. 112. It also shows the Brown Betty style of teapot, the tankard pitcher and a flat ashtray. Decorative designs include the small owls, the large fuzzy owl, the mill, sailboat, Dutch kids, Dutch sailboat scene, daffodil, swallow over lily pads, a stained glass and the sprayed chicken-wire patterns.

Once again the pieces are displayed under the name “Car Nott” but a “Maple Leaf” line has been added. Just what these names stood for or how you tell one line of wares from the other may never be known as few clues are available from examining the photographs.

The “Car Nott” artwares in the first photograph are quite different in their decorative design from those shown in the second one. However, most if not all of the items shown in the earliest photograph are finished in coloured lacquers while the second photograph includes glazed pieces. When glazed items from this period (early 1930s) are found - teapots, pitchers and hourglass vases - they regularly have Medalta’s maple-leaf manufacturing stamp on the bottom, either stamp No. G.22 or G.23. Is this what “Maple Leaf” artwares is referring to, and does “Car Nott” indicate a coloured lacquer finish?

It is interesting to note the correlation between the first two photographs and the 1930 year-end inventory of the wares in the art room. Even though the

listing is quite long, it is given in its entirety in Table I to show the agreement between it and the photographs. And as an added benefit it shows how Medalta listed the different decorations and the cost differences between some of them.

For example, it is surprising to find that the gold owl decoration cost more than twice as much as the regular owl; perhaps due to the detail in the gold owl - almost every feather is shown - and to the extra cost of the gold glaze itself. When checking the inventory against the photographs one sees the similarity of some of the depicted vases to the ones listed as 12" hammered brass and 15" banded vases.

The third and last photograph from around this time is one taken in October 1931 at a "Produced in Alberta" exhibition held in Edmonton, Alberta. In this instance the items are exhibited under Medalta Potteries Limited without any reference to the two lines of artwares. The decorative designs show more diversity than that seen in the earlier photographs. The cottage, storks, gondola, camel in desert, Indian chief and maiden, dragon, apple blossoms, tulips and bluebell designs have all been added; and, of course, the popular sailboat, Dutch pasture scene and Dutch kids were still in use.

And for the first time we really begin to see the expanding line of Medalta's new artwares. All the vases which were later assigned the style numbers from 101 to 112 are shown in this particular photograph and, interestingly, no new lamp bases are shown at all. Medalta was apparently concentrating on its vase line, but a few other new products are shown including a large cookie jar with twist-cord handles and a buffalo figurine.

It was around 1931 that Medalta found it necessary to assign style numbers to each of the new products it was making. With the ever-increasing diversity in shapes it was becoming impossible to keep track of just which particular style of vase was wanted by a customer, so they went back and assigned numbers to the styles that were already available. The evidence for this comes from the stock ledger preserved in the Medicine Hat Archives which lists the numbers from 101 to 112 in the artware section*. Table II shows a page from the 1931 stock ledger. In addition to giving the style numbers, the ledger also lists the decoration number and a brief description of what it is.

It is interesting to note that vase No. 104 is mentioned in the 1931 records in two ways: usually it is referred to by its height and, when the number 104 is mentioned, it is only the ten- and twelve-inch sizes. Perhaps this is an indication that only those two sizes had the style number impressed in the bottom, and that is indeed what the record has shown so far.

From this time onward Medalta's artwares burgeoned, but before looking at these developments we will examine the early artwares in more detail to see how they can be identified from not only the later styles but also from later productions of the same styles.

* A bulb bowl listed on the second page of Table I has the number 100 after it. This may well be the first style number that was assigned, but as it has not yet been observed on any product one cannot be positive that it was a style number. It may simply turn out to be a decoration number.

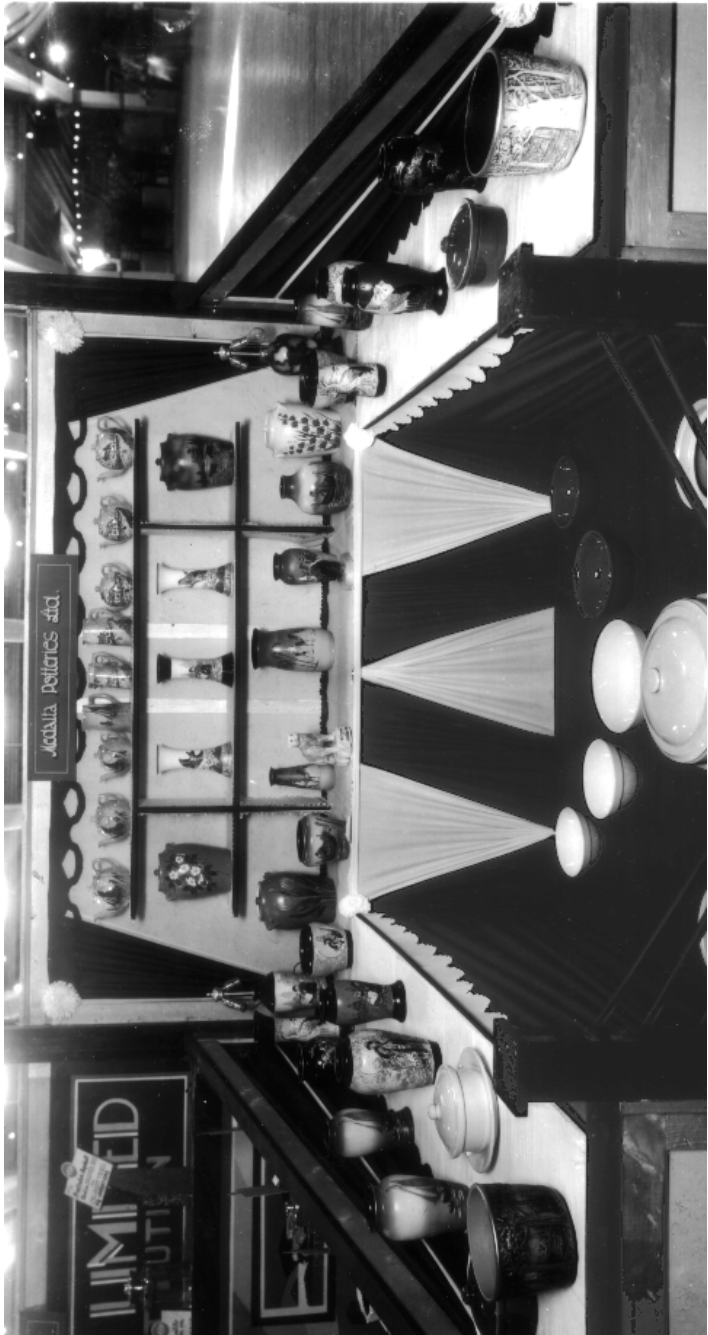


Trade show display of Medalta's Car Nott art ware, location and date unknown but likely 1930.
Photo courtesy of Medicine Hat Museum and Archives, Catalogue No. P-328-336.



Exhibition of Medalta's Car Nott and Maple Leaf artware, location and date unknown but likely Edmonton, Alberta, late 1930 or early 1931.

Photo courtesy of Medicine Hat Museum and Archives, Catalogue No. P-328-335.



Medalta's booth at "Produced in Alberta" exhibition, Edmonton, Alberta, October 1931.
Photo courtesy of Glenbow Archives, Catalogue No. ND-3-5905.

Identifying Medalta's Early Styles, 1930-1932

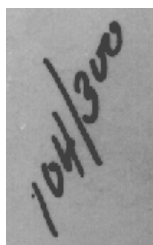
Medalta's early artwares show several characteristics that set them apart from later examples. These include a variety of decorative techniques as well as the markings found on the items. The best indication of this early period is the fact that for the first year or two the vases were all hand-thrown on a wheel rather than being made in a mould. Of necessity, the forms had to be relatively simple permitting rapid production on a wheel. As a result one can often find the encircling ridges, particularly on the inside of a vase, caused by hand-throwing. The outside ridges are often obliterated by wiping or by the subsequent decorative technique.

Also, another characteristic of hand-throwing is that the height, width and even the shape vary from one piece to another. The height of hand-

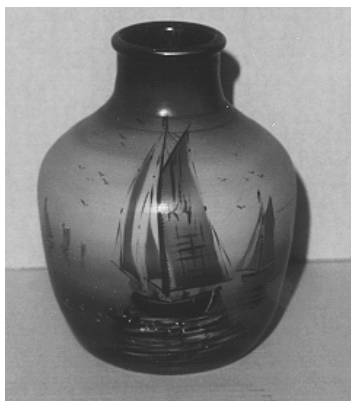


thrown vases has been found to vary as much as half an inch as does the width. The two shapes that can be confused if the style numbers are not present are the 107 and 108 vases.

But, more importantly, Medalta was using the M.6 stamp (HAND MADE) to identify its products. Usually this stamp was accompanied with the M.7 one (MEDALTA), often one below the other but at times well separated. It is this "hand made" stamp that is the best indicator of one of Medalta's early artwares. It is found on all the vases with style numbers from 101 to 112 as well as on cookie jars and a few other items. The one exception again is the No. 104 vase. Because this vase was available as early as 1922, it was most likely being made in moulds. It was a well-established line while the others had yet to prove themselves in popularity.



Another important indicator of early vintage is the penning of the style number on the bottom of the vase in an oxide. The coloured oxide used was often white, but if it was being applied to a light surface then black would be used. Occasionally you find dark-on-dark pennings making the numbers difficult to discern. It is important to look the piece over carefully for these markings, particularly when it is stamped “hand made.” The style number is often followed by a slash and a second number which is the decoration number. A full listing of these numbers is provided in Table III along with the specific decoration. A typical example would be “111/1570” standing for vase style No. 111, decoration No. 1570, the sailboat design - in this instance a blue and brown sailboat against a yellow sky.



The decoration numbers sometimes follow the impressed style number. While this still indicates a fairly early piece, probably dating no later than the mid-1930s, it is only when the style number is also penned in oxide that we can be certain it dates to the early years.



Medalta's Early Artware Stamps



G.5.b
1926-54



G.5.d
1926-54



G.9
1926-34



G.15
1930-32



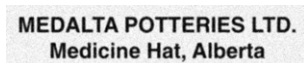
G.16.a
1930-36



G.16.b
1930-36



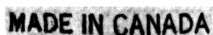
G.17
1930-36



G.18
1930-34



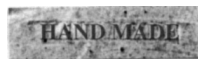
G.19
1930-34



G.20
1930-34



G.22
1930-32



M.6
1930-32



M.7
1930-34

Stamp Combinations

Any of the stamps illustrated above can be found with the M.6+M.7 pair of stamps, the best indicator of early production, but many can also be found alone. By themselves, these stamps are still a good indicator of early vintage. However, many are commonly found in association with one another as I have indicated below.

G.18+G.20


G.19+G.20

G.19+G.22

Medalta's Manufacturer's Stamps

There were also a variety of other manufacturer's stamps that indicate an early age. These by themselves do not necessarily indicate an early piece, but coupled with the other lines of evidence they can indicate its age. The large maple leaf stamp is one that is a good indication of this period as it appears to have been discontinued by 1934, but the small maple leaf, on the other hand, while also used at this time, was in use until about 1940.

The large and small maple leaf stamps,
G.22 and G.23, are often accompanied
by one reading:



MEDALTA POTTERIES LTD.
MEDICINE HAT, ALBERTA

One variation of this, Stamp No. G.18, which has the lower line in upper and lower case lettering is not found in association with the large maple leaf stamp. Rather, it is found with stamp No. G.20 or the M.6 and M.7 stamps. As it has been seen only on items dating to the early 1930s, it appears to be a good indicator of age.

The round stamp, No. G.9, that Medalta used beginning in the late 1920s also appears to be a good age indicator when it is found on vases. It has been recorded on all vase with style numbers from 101 to 112 inclusive.

Just when Medalta started using the G.20 stamp "MADE IN CANADA" is not presently known, but it does appear commonly in association with other stamps from this early period, and occasionally it is found by itself. It too has been found on all vases with style Nos. 101 to 112 inclusive. When found on a vase it indicates an early age, but this may not be true for other products which have not been studied in detail as yet.

Another stamp that was in use for only a short period of time in the early 1930s is the G.15 one reading:

**MEDALTA POTTERIES
LIMITED**

It has been seen only on vase No. 104

(7, 10, 12 and 15-inch sizes) and No. 108, 7-inch size, but if it is found on others you can be sure that they are pieces dating to the early 1930s.

The only other stamps that may be good indicators of this early period are the pair of G.16 stamps and stamp No. G.17. They are often found in association with the hand made stamp and are limited to the vases assigned style Nos. 101 to 112. However, these stamps are uncommon and the question of their date range must remain open although they do appear to date pieces from the early to mid 1930s.

Other stamps commonly in use at this time were the large oval G.5.b and G.5.d varieties. However, they may have remained in use for a long period of time, perhaps right up until the plant closed in 1954, and cannot by themselves be used to date a piece. When found on vases though, they appear to indicate an early production item.



Some of Medalta's Early Decoration

Cupids

No. 108 hand-made vase
coloured lacquers
note incised gold bands



Stained/Leaded Glass

No. 111 hand-made vase
coloured lacquers
incised



Lake Louise

No. 101 hand-made vase
coloured lacquers



Happy Valley

No. 112 hand-made vase
coloured lacquers



Flying Duck

No. 104/7" vase
glazed

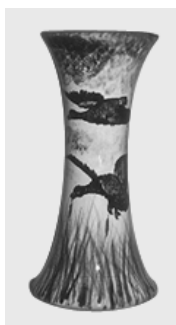
Fuzzy Owl

No. 104/7" vase
glazed



Flying Geese

No. 107/12" vase
glazed



Plums

No. 104/10" vase
glazed

Medalta's Early Decorations, 1930-1932

Several decorative techniques indicate an item from the early 1930s, particularly when coupled with the stampings mentioned above. The first indication is the fact that most pieces from this early period are hand-decorated as opposed to being decorated by stencilling. Each of the hand-painted birds or flowers were unique and even when sprigging was applied, the choice of colours for each was often quite different. The common patterns of the sailboat, mill, cottage and owls sitting on a tree branch were all painted by hand at this time, and it was not until about 1934 that one sees the stencilled forms replacing them.

Incising was another common means of decorating vases. While still on the wheel, incised bands were often placed near the top and bottom of the vases, then subsequently accented in gold, both separating and highlighting the hand-painted centre.

This was also the period in which one finds the greatest artistic expression. Many of the designs appear to have been unique such as the vase with cupids on it or the one decorated with a stained glass design. Others depicting a scene of Lake Louise or Happy Valley were used more extensively as these designs have been recorded on several different styles of vases. The seldom seen design of a goose or duck flying over bulrushes appears to be an early one. So too are the plum and the large fuzzy owl decorations, particularly when outlined in gold, but unlike the other designs these two may have continued in use until the mid-1930s or later.

Coloured lacquers by far outnumber the glazed pieces in the early years, and there are at least two sprayed lacquer patterns that appear to be limited to this early period. The first has the appearance of chicken-wire or a net pattern against a different coloured background. The second is gold, bronze or silver, and sometimes a mixture, splattered or randomly streaked on a solid background.

Lacquer finishes were preferred over glazes, probably because of the varieties of colours that were available. Lacquers permitted a lot of variation and detail in finishing the piece, such as painting the beak, head and throat of a bird all in separate colours.

A few vases, such as style No. 104, were finished with the glazed mill or owls-on-branch scenes. The designs usually were painted in browns against a yellow background and while they were quite attractive, they do not compare to the bright and colourful lacquered pieces. Medalta had not yet developed a very wide range of glazes - most were solid colours such as the green, red or cobalt blue found on the early 104 vases. However, at least one black vase, style No.

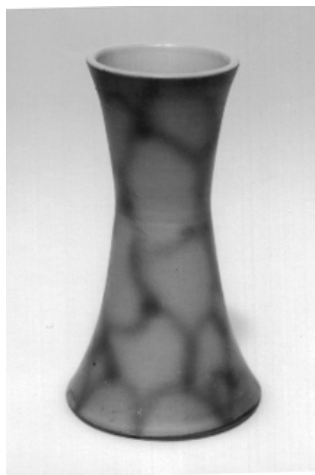
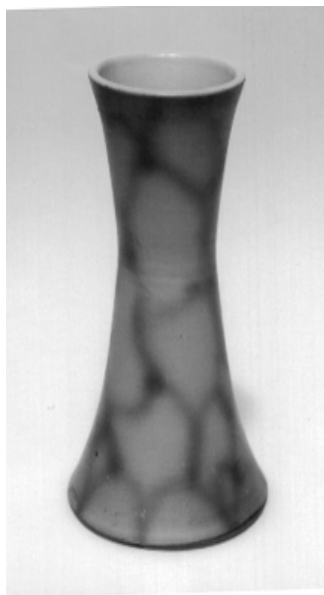
111, has been observed, as have a few examples of ones decorated with glazes flowing together. At this early period, though, mixed colours appear to be the exception not the rule.

Two of the colour blends found in collections are quite similar. The first glaze was red at the rim, flowing into a blend of green and blue and sometimes a bit of brown. It was assigned decoration number 2000 by Medalta. The second glaze has brown at the rim blending into a mixture of blues and greens with some browns scattered throughout, and it was assigned decoration number 2001. The other blend that has been recorded is more difficult to describe, but it is basically a dark green blotched with black and some blue. Its decoration number is not known.

Review of the Early Years

Medalta's earliest vases consisted of two sizes of the hourglass shaped vase later assigned style No. 104. They came in maroon, cobalt blue, green and yellow and often have no identifying manufacturer's stamp. By 1930, the hourglass line had been expanded to include six or more sizes.

The first vases were hand-thrown



as indicated by the "hand made" stamp found on the bottom.

The first assigned style numbers were from 101 to 112. Two of these, Nos. 109 and 110, were jardinières while the rest were vases. Until moulds were produced, the early vases had their style numbers written in oxide on the bottom, often followed by a slash and the decoration number.

Some of Medalta's stamps were limited in use to the late 1920s and early 1930s and, therefore, are a good time indicator.

Some decorations, such as the chicken-wire and splatter designs, indicate a piece from the early years.

1932 - The Transition Year

This was the year that Medalta went back and started assigning style numbers beginning with No. 1, although they had not yet decided to assign them consecutively. Rather, they chose to go up by tens, occasionally filling in some of the fives. As yet, no record of the missing tens and fives has been found for this period, but eventually all unassigned numbers from 1 to 135 were used.

The numbers assigned in 1932 include 1, 5, 50, 60, 65, 70, 80 and 90. To date, no definite use has been found for 10, 20, 30 or 40 other than an entry in the 1932 stock ledger that suggests the last three may have been assigned to jardinières.* It was also the year that Medalta started using moulds on a regular basis as all of these vases are mould-made, with Medalta's name incorporated into the base of the mould. And, for the first time, style or pattern names were also assigned to some of the vases, once again with the name impressed into the base of the vase. Style No. 60 was called Hexagon, 65 the Amour, 70 the Betty and 90 the Mikado.

*A forest pattern jardinière has been recorded with a large number 20 within the Medalta stamp and, perhaps, this was the style number assigned to that jardinière. However, over 20 of these jardinières are preserved in collections, and this was the only occurrence of a number. The numbers 30 and 40 have not been observed on any items.





Medalta's Moulds

For the most part Medalta copied its vases after ones made by other potteries; very few designs were its own. While few of the letters that have survived actually mention vases being sent in, it was quite regularly done for other items. And when vases were sent in by one of Medalta's agents, it was often difficult to determine which ones they were discussing. Besides its agents, another good source of ideas was catalogues published by rival potteries in the United States.

In one of my many interesting and informative interviews with Ed Phillipson, superintendent of the plant from 1937 to 1953, he advised me that only a few vases were actually designed by Medalta's staff. One of these was in fact a popular shape, but it was never a money maker for Medalta as other potteries soon copied it, undercutting the price that Medalta could make it for.

Medalta in a letter written by Charles Pratt described what was involved in bringing a line into production, and even though it is not a vase, it will serve for illustrative purposes.

"...The difficulty is, however, that the buyers have no conception of the amount of preliminary work necessary in the production of any new line. The making of moulds takes a great deal of time not to mention expense.

We can only get ten moulds from one model block each day. The largest number of model blocks that we have ever made for any one article is four, which gives us a daily mould production of forty. For this Jam jar we have ten model blocks, giving us a daily output of one hundred moulds per day. These model blocks have to be thoroughly dry before they can be used. The moulds have also to be thoroughly dry before they can be used.

You can therefore see that it takes time before moulds can be built up and cheaper production under way. Then after you have production to a high point the goods require to be dried three days before they go into the kilns and they are in the kilns for a week.¹"

The Medalta papers do not record how many model blocks were made for any particular style of vase, but it was probably only one or two at most. The important moulds from our standpoint are the working moulds for these are the ones that were used to make the pieces. These were made up in the quantity required to fill the orders coming in. Once again we do not know the number on hand for any particular style of vase, but for a popular style it could have been a hundred or more as a mould could not be used more than once a day due to the necessary drying time.*

What were the moulds made of and why? All moulds were made of a specially prepared plaster-of-paris. Medalta could well have had its own formula to make the final mix as various products could be added to give specific results: adding lime could lessen the expansion of the plaster while other materials could hasten or slow the setting time. The working moulds were, for the most part, square or rectangular in shape, and in the case of a two-piece mould, split down the centre often forming two identical halves. The bottom piece, when present, was usually round, snugly fitting into a groove near the bottom of the two halves. The whole mould was held together with a couple of heavy rubber straps and placed in storage until required. When a workman was ready to make a vase, the working moulds would be brought out and lined up ready to receive the casting slip.

The casting slip is a specially prepared mixture of water, clay and deflocculant which produces a fluid clay mixture that can be readily poured. The mould is filled to the top with this liquid clay mixture and then set aside for about twenty minutes to let the plaster of the mould adsorb the moisture from the slip touching its walls. Once the desired thickness of the vase is obtained, controlled by how long the slip-filled mould is set aside, the mould is emptied of its excess slip and once again set aside to dry. As the clay dries, the vessel shrinks from the walls of the mould and, when ready, it can be removed from the mould. There is invariably a squeeze of clay at the seams of the mould which have to be trimmed off and touched up, not to mention finishing off any rough spots on the base and rounding off the rim. When you examine items in your collection, you can often spot the seam marks as indicated by a slight swelling and the finishing treatment. You may even be able to determine how many pieces comprised that particular mould.

*The using of a mould only once a day comes from a letter dated 21 October 1926 which discusses some of the problems in meeting Dyson's order for 10 inch mixing bowls.

Almost all of Medalta's vases were made in two- or more piece moulds. In order for an item to be made in a one-piece mould it had to be wider at the top than at any other point, and the only vase that met this criteria was the "Amour" assigned style No. 65. All others, and I use "all" guardedly as ones yet may be found that could be made in a one-piece mould, were either wider at the base or had shoulders or other features resulting in the necessity of splitting the mould into two or more pieces.

I believe most were made in three-piece moulds, as the few that I have actually seen had the base formed by a separate piece fitting into the two main body pieces. I presume the base was done in this manner in order to change it as the name "Medalta" worn down. Most collectors are aware of the fact that the name Medalta, when it is found on vases, is impressed into the bottom; and, therefore, the name in the mould must have been the opposite, or raised above the base piece. This obviously would result in wear and perhaps occasional chipping to the name, in the act of removing the vase from the mould if nothing else. Once again, when you examine your pieces you will often find that the style number or Medalta name is very hard to read, particularly when a heavy glaze covers a weak or worn impressed stamp.

One would have to study Medalta's products in even more detail than I have to date, if you want to determine how often Medalta re-made its model blocks. I believe, though, that this happened in at least one instance, and if a whole new block was not made, then at the least a new piece was made for the bottom of the working mould.

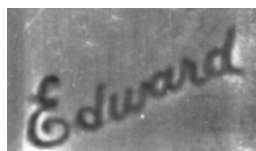
This event is recorded by the impressed markings found on the style No. 103 vase. The usual impressed stamp is the M.3.c one, one of the script style stamps where the individual letters have curved sides and extended tails. However, a few examples of the No. 103 vase marked with the block style M.18 stamp have been found in collections. Clearly the mould was re-made in some way. As to when this happened, all I can say at present is that it was after 1938.



1933 to 1935

Beginning in 1932, Medalta started to fill in the missing style numbers, eventually assigning the full set of numbers from 1 to 135. Not all of these were vases though. Medalta simply assigned style numbers to all newly created products - vases, lamps, figurine planters or jardinières. Medalta was concentrating, in any given year, on developing products that were being demanded by its agents or customers. Some years these were almost exclusively lamps, others vases or planters. For a full listing of the style numbers assigned to vases please refer to Table IV, and for a chronological listing of all products with style numbers, Appendix I. The blanks that appear in Appendix I simply means that no record has yet been found for those items, but I am sure that all were assigned to a product of some sort and eventually we will find out what it was.

These lists show that Medalta was concentrating on products other than vases from 1933 to 1935, particularly lamp bases, but Nos. 2 and 3 were used in 1933 and 61 and 62 in 1935. All of these were also given style names as were many of the 1932 vases: 2 was the Asia vase, 3 the Edward, 61 the Egypto and 62 the Rosetta. It was not until well into the war years that Medalta assigned another name to a vase, calling No. 131 the Victory. I should point out, too, for collectors who do not have examples of all these vases that the style name is always in script rather than ordinary block lettering.



By 1935 Medalta was feeling the effects of the Depression, and began reviewing the number of employees needed to do the work, the amount of stock on hand and the type of products that were in demand. On August 21, the plant manager wrote to the head office in Calgary:

"...it was our intention to cut down as low as possible and reduce our stock to approximately \$15,000.00 lower than it is at the present time.

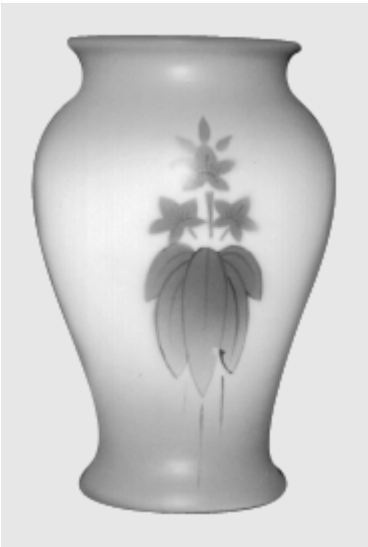
Business has been very quiet in Western Canada the last three months and practically the only retail business we have is coming from the East. Even Manitoba and B.C. have fallen down greatly this year, and if the West keeps the way it is at the present time there will have to be some changes made in goods being manufactured. We will have to concentrate on artware and lamps and give up a lot of the stoneware lines, but as you know, this plant was built for stoneware and it is hard to get changed around in a short time.²"

One means that Medalta chose to market its artwares was to sell it as an assortment. Marshall Wells of Edmonton found the standard assortment too much and asked if it could be cut down. Medalta replied: *"Will be very glad to cut down this assortment to one piece of each making a 16 piece assortment instead of a 36 piece assortment."*³ The assortment included eleven vases, three jardinières and two bulb bowls. In all probability the bulb bowls were style No. 21.

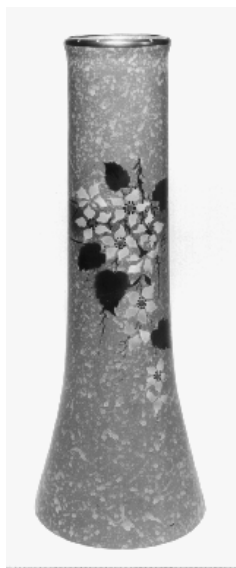
Medalta’s Sixteen-Piece Artware Assortment

1	60/8	Vase	.50 each
1	60/10	Vase	.75
1	65/8	Vase	.40
1	65/10	Vase	.50
1	70/8	Vase	.50
1	90/9	Vase	.50
1	108/9	Vase	.55
1	2/10	Vase	.90
1	2/12	Vase	1.25
1	3/10	Vase	.60
1	101/10	Vase	1.00
1	23/7	Jardiniere	.30
1	23/8	Jardiniere	.40
1	23/9	Jardiniere	.45
1	6 In.	Bulb bowl	.25
1	7 In.	Bulb bowl	.35

			9.20
Government Tax			.55
			=====
			9.75



1936 to 1939



And true to its word, in 1936, Medalta once again became very active in the design and production of new vase styles. Perhaps the old ones were losing their popularity or, more likely, there was just a demand for more intermediate and small sized vases. Many of Medalta's vases up until this time came in the ten- or twelve-inch high sizes, but now only No. 69 and 72 were ten inches or more. The new vase numbers assigned this year included all of the unused numbers between 63 and 73 inclusive, and most came in two or more sizes.



The records for 1937 are incomplete so we cannot be sure if any new vases were brought into production in 1937. By 1938, though, Nos. 74, 75, 76, 78, and 79 had all been added to Medalta's growing list. Many of these vases are hard to find.

The 1939 Medalta records are also missing, but not the 1940 ones which indicate a

very busy year for Medalta, particularly in the vase line.



The Competition and Its Effects on Medalta

Jesse William Wyatt who had joined Medalta in 1924 as the plant's supervisor, and helped bring Medalta's new artware lines into production, left Medalta in the early 1930s to establish his own pottery in Redcliff, just a few miles west of Medicine Hat, which he registered under the name Alberta Potteries Limited. He struggled through the Depression years trying to give Medalta a run for its money, but with no success; and, by 1936, he was in serious trouble. Wyatt moved back east and though his former partner kept it going for awhile, the plant's doors were finally closed in 1938.

Medalta, as expected, took advantage of the situation to acquire equipment, supplies and stock that was put up for sale. About a year later, in 1939, the plant was reopened by another group that produced pottery under the name Provincial Industrial Enterprises or P.I.E., but they too folded within the year.* And it is at this time that Medalta came into the picture as they once again acquired many of the assets of the company which apparently included a good selection of vase moulds.

1940 and the P.I.E. Vases

While the records do not specifically indicate what was acquired, we know what most of them were as some pieces have been found which still show the original P.I.E. stamping. P.I.E., like Medalta, had its name impressed into the bottom of some of its vases and when Medalta took over the moulds they did a poor job of removing the P.I.E. name from some of the moulds. The P.I.E. name is usually faint and very hard to read. In one case, vase No. 97, you occasionally find examples that faintly show the Alberta Potteries stamping. Most of the P.I.E. vases seem to be its own design and not ones taken over from Wyatt's company: the No. 97 vase may have been the only one.

Medalta assigned the vases acquired from P.I.E. style numbers between 87 and 98, but not all of them. The No. 87 vase certainly matches one made by P.I.E. but, so far, no double-stamped piece (one with both a P.I.E. and a Medalta stamp) has been seen.

*I have not had an opportunity as yet to conduct research into this company. Recently, however, I was contacted by a gentleman who worked at the Redcliff plant, and he confirmed that P.I.E. was owned by a group of Mormon investors. After the plant's assets were sold, some of these owners moved to Cardston, Alberta.

The No. 88 wall bracket or wall vase, on the other hand, may have been one of Medalta's own as a letter from the factory to Mr. Cunliffe states "*We are mailing today two samples of wall brackets and would appreciate your comments.*"⁴ To my knowledge Medalta made only two wall vases, No. 88 and No. 99, and the latter was undoubtedly Medalta's own design as its name is typically impressed into the clay. But the No. 88 has no impressed mark and nor does the No. 89 baby-sleigh planter. Perhaps this is an indication that these were produced from P.I.E. moulds as well, but until double-stamped examples or ones bearing a P.I.E. stamp are found the question must remain open.

All of the vases numbered from 91 to 98, though, have counterparts made by P.I.E., bearing a P.I.E. identifying stamp, so there is no doubt as to where these styles came from. And, as expected, none of the Medalta ones have impressed markings on the bottom. Because Medalta was using moulds obtained from P.I.E., none of these vases had Medalta's style numbers on them, and it was not long before some merchants commented on this fact. In December 1940, Ye Flower Shoppe of Trail, B.C. wrote: "*In the 93-98 series, we have no way of distinguishing these...*"⁵

When an impressed marking is found on the P.I.E. series of vases, it is the remnants of the original ones. So far, the ones that have been found are No. 91 (Medalta and P.I.E.) and No. 97 (Medalta and Alberta Potteries). The No. 97 vase is the only one identified by number in a Medalta letter which lists the artware stock on hand from the Redcliff pottery: it is listed as the "#1 Rose vase" and No. 1 shows clearly on a double-stamped example in a private collection.

The Artware Scribbler

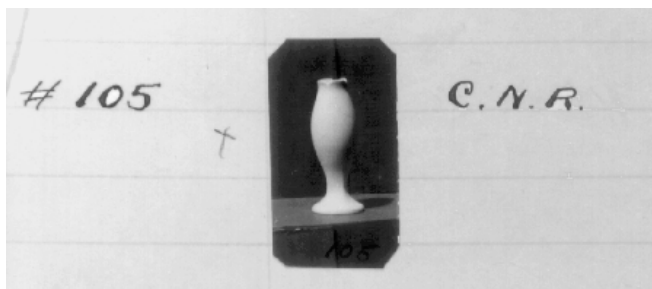
The answer to the question of how we know the style numbers of the vases that Medalta took over from P.I.E. is found in a scribbler⁶ that was donated to the Glenbow Archives. Who compiled this scribbler, and over what period of time, is not known but it is perhaps one the most important Medalta records that has shown up in recent years.

Not only does it illustrates many of Medalta's lamp bases and vases, but it also gives the style number, and for some entries the size and even the weight of the item, particularly in the lamp base section.

Sometimes it lists only the style number in the vase section, presumably because no picture of the item was available. One such entry was for vase No. 80 and the likely reason for no picture in this case was that this style of vase has been discontinued around 1933. Other blank entries included style Nos. 78 and 79, and in the case of style No. 78 the vase has indeed turned up in collections. So far no vase with No. 79 impressed in the bottom has shown up, but at least we know that this number was assigned to a vase. Whether or not it ever went into production remains an open question.

The scribbler also illustrates the new No. 105 vase^{*} which is why we know that style number was reused, and that the vase was referred to as the C.N.R. vase.

U n f o r t u -
nately the
scribbler's
last vase entry
is for style
No. 108 so it
is of no help
in filling in
the later style
numbers.



^{*}This entry coupled with the lack of styles numbers above 108 suggests that the scribbler was last used in 1940.

Return to P.I.E. and 1940

Due to a letter dated 11 March 1940, we know that Medalta acquired P.I.E.'s unsold stock.

"We wired today in answer to your telegram asking for the stock of Redcliff artware.

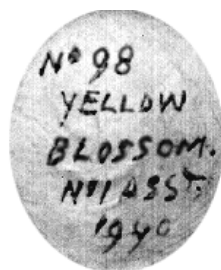
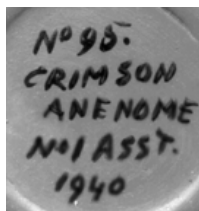
The list which we are including here, is what we have on hand, with no deductions made for orders. Melville also mentioned these goods and may be going to send in orders for some of them.

We have: 61 Rose bulb bowls
 547 5" jardinieres
 388 6" do
 310 7" do
 150 Fancy do
 317 Cactus pots
 89 Wall plaques - Flowers
 183 9" cake plates
 38 Lamp bases
 109 # 1 Rose vase
 116 Tall Rose vase
 46 # 0 (5") vase"

How much stock they received, we do not know. But from this list alone it was well over 2,000 items and the letter implies that they had already sold some of their stock.

What we do know is that some unusual markings began showing up on some of the P.I.E. style of vases at this time. The bottoms exhibit various hand-lettered markings from a plain "MEDALTA CANADA" to others that give the style No., colour, decoration and even the date 1940.

These markings may be ones that Medalta applied to the P.I.E. stock which they took over, rather than to new stock made from the P.I.E. moulds. The markings occur infrequently, and you find similar pieces with a regular Medalta stamp on them, such as stamp No. G.33. But perhaps they



were Medalta-made items. The final answer may lie in an analysis of the colours and floral decorations. When we know more about P.I.E.'s decorations, we may be able to separate Medalta's finishes from P.I.E.'s.

One more exchange of letters in 1940 is worth looking at. As mentioned, the No. 99 wall vase came out in January 1940, and it was shortly followed by style No. 100. On April 4, 1940, Mr. Cunliffe, Medalta's Vancouver agent, wrote to the factory stating:

*"Herewith is a drawing of a Chrysanthemum vase, 12" high. Can you make it for 1.00 net at the factory? If you can, I can order 30 in asst colors of Cream, Turquoise, 170A and 168."*⁸

And four days later the Medalta factory replied:

*"Re the Chrysanthemum vase. This vase is certainly a beauty and is worth while making up. It should be a good seller in any language. Only we will make bottom foot slightly larger. You know we had the same trouble in the lamps. Also your suggestion of \$1.00 net is quite in line. However, I would like to take up this with Calgary."*⁹

Several months later the Calgary office sent a copy of order No. 764 to the Medalta plant and on the bottom was the note "*30 only Chrysanthemum Vases as drawing sent now given #100 asst decos Please fill this.*"¹⁰

Thanks to the scribbler illustrating Medalta's vases we know the number of this vase and what it looks like, and this vase is one of the few that can be directly tied to letters in the Medalta files. The letters clearly show how this particular vase came to be, how a sketch led to the final design and how the base was modified to make it sturdier and more attractive. They also show that Medalta was prepared to take a chance on a new style becoming popular. The first order was for only thirty vases, yet they went ahead to bring it into production.

Some Complaints from Medalta's Agents

What is surprising, though, is that Medalta did not include the style number in the mould for vase No. 100, particularly in light of the fact that Cunliffe was complaining about the lack of identifying numbers. Just a month before the plant got the go-ahead to make this vase, Cunliffe wrote *"I want to impress upon you again the necessity of giving a Number to everything you make..."*¹¹ It almost appears at times that Medalta was intentionally flaunting its agents' wishes!

Also, at this time, Medalta was receiving letters commenting upon the lack of any indication on its vases as to where they were made. In July, Cunliffe wrote:

*"P.S. The last lot of lacquered vases that were shipped to David Spencer were not stamped 'Medalta' on the bottoms and they have had a lot of trouble persuading people that they were Canadian. Will you kindly see that all future goods coming here are stamped with the factory name."*¹²

And much the same complaint was coming from eastern Canada. Medalta's Montreal agent wrote:

*"I have had several complaints of vases especially, coming through without any 'Made in Canada,' stamp on the bottom. I have several #100 and #68 vases with no stamp on at all. People don't realize that such nice merchandise is made in Canada, and when there is no stamp on the bottom, it leaves the Country of origin open to question. Will you kindly take this matter up with Tom Hulme and see that it is rectified"*¹³

It took Medalta two months to reply and it sounded more like an excuse than the real reasons.

"Bean pots are all marked on the bottom. In the newer moulds the numbers are very clear, but in the older moulds they might be worn off, however, in any case the marking of bean pots could easily be overcome because they could be marked."

As for the vases, the same thing applies except that it is a little bit harder to retain the numbers in marking, because being a fancier article, vases are sponged in the raw state which obliterates the letterings. Those markings left, after sponging, usually get covered up by the heavy glazes, not only in the mottled ones, but even in the plain colours."

In such a case it would require special stamping and special stamping requires extra help.”¹⁴

1941 to 1945

One would have thought that since Medalta was forced into the production of hotel china for the armed services, 1941 would have been a slow year for the design and production of new artwares. But it was anything but slow as the style numbers from 114 to 128 were all assigned with vases being given the numbers from 114 to 122 inclusive. And Medalta finally took the comments of its agents to heart as all these vases are found with style numbers and, usually, the Medalta name impressed into the bottom.

The extant Medalta records are very sparse for the period after 1941, and for the most part we only can guess at what was going on in regards to the artwares. Medalta eventually filled in the style numbers up to and including 135, and it is my guess that this occurred in 1942 or 43 as the one new vase was the “Victory” given style No. 131. It came out in anticipation of a victory by the Allied Forces and was in the shape of a V with Morse code along the side of the base. We also know that Medalta had lost most of its highly skilled staff to the war effort and that they were relying heavily upon German prisoners of war to maintain production. Most of this production was channelled into making hotel china. They were all but out of the artware business for the time being. Medalta’s reply to a customer’s enquiry of October 10, 1945, stated: “*We are not as yet manufacturing any artware items, but hope to be back in production on vases and coloured ware soon after the first of the year.*”¹⁵

1946 to 1954

Medalta appears to have adopted its new numbering system after the war, and the Medalta stamps found on the new vases certainly support this contention. The old method of assigning the next unused number in the 1 to 135 series was abandoned for a more descriptive system. Starting with the 500 series and working through to the 1200s, they assigned the new vase lines a number based on the height of the piece. The five-inch high vases were given a 500 hundred number, the six-inch ones a 600 number, and so on. In Table IV where there is a fairly complete series, the numbers start at the even hundred and are consecutive from there, such as the 600 to 605 series. It is my belief that all the new series were assigned in the same fashion and that eventually the numbers missing in the series will all be found. Since we have seen 504 and 505 vases, I am sure that the ones from 500 to 503 must be out there somewhere waiting for collectors to find.

While this new numbering system may have had its advantages, it did confuse the picture for some, including myself. I puzzled for quite a few years as to why vases and lamps were being found with the same style numbers. Did Medalta forget which numbers had been assigned? Did they start a new series of numbers each year, having a parallel system for lamps and vases? It was only after enough evidence came in that the real reason became clear.

What had led to my confusion was that not enough clearly marked specimens had been seen. The first 500s vases that I had recorded had been misread as 300s and the 1200 had been listed as a 200. None in the 1000s had been recorded at all, and the 600 to 800 series were very spotty. Finally each of the series filled in as legible examples were found, and the true nature of the numbering system became clear.



Some Confusing Observations

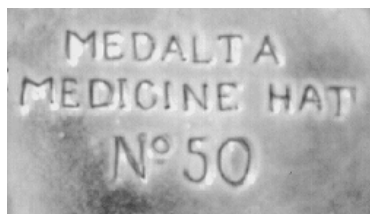
Sometimes Medalta staff were also confused. Medalta wrote to B. Cunliffe at Vancouver:

*"We are in receipt of your order from Calgary this morning, No. 1149 with a drawing attached of our #108 vase and you have it marked No. 5. If this isn't changed at once there is going to be a mix-up. Will you kindly advise us why you have put #5 down?"*¹⁶

And a few days later Cunliffe replied:

*"...and can assure you that this No. 5 on the sketch which I sent you was the correct No. of the Vase, which I wanted. It was one of the first vases which the factory produced, and the sample is plainly stamped at the bottom No. 5 and in the old price lists catalogued as No. 5."*¹⁷

It almost appears that Medalta had lost track of which numbers had been assigned, and I can just imagine what would have happened if Cunliffe had asked for the No. 50 vase, the eight-inch size of this shaped vase and a much more uncommon one!



A few months later, Medalta assigned style No. 60 to the new fluted jardiniere.

After informing the agents of the new number, they had to reassign it No. 128 as someone in the plant had found that Medalta already had a vase No. 60.

*"Re the jardinieres which we wrote about. We already have a vase No. 60 so we are changing this line of jardinieres to #128. It will be stepped down from 5 In. to 8 In."*¹⁸

The stepping down from "5 In. to 8 In." refers to stepping down each of the four different sizes of this jardiniere.

Re-used Numbers

To confuse the picture even more, Medalta went back and re-used several style numbers of vases that had been discontinued for some time. Two of the original hand-made vases from 1931 were in production for only two or three years and these were the ones that Medalta re-assigned to new styles that came out in 1940. The No. 105 was used for the high CNR or railway vase. This vase,

almost nine inches high, curved inwards at the top to help prevent water spilling due to the motion of the train. In theory, and I have not tested it, the water should slop back into the vase rather than spill over the top.

The next one, No. 106, was assigned to Medalta's new lily bowl. This fairly low vase, just over three inches high, had a marked flare at the top. Originally it was produced without an insert or frog as Cunliffe expected to use a metal insert.



"Some time ago you made up for me the No. 106 bowl. I sold a quantity of them with the expectation of furnishing with them a metal flower block to fit in the bottom of the bowl. Owing to the progress of events in Europe these will not now be delivered and it looks as though I will get these bowls back on my hands. The only way to sell them quickly is to furnish a block with them and I want you to make one for me if you can. Herewith is a sketch of what is required, a solid block except for the perforations, can you do it for me and how much would it likely cost Glazed in the same colors as the bowls but without the mottling, they would have to be fully glazed as they will be in water all the time..."⁹

Cunliffe's request apparently was filled as this vase is commonly found with the insert. Furthermore, it is also found with a number of modifications to make it more attractive. Examples with the rim compressed on four sides, giving it a squarish look, as well as octagonal ones have both been found.



Vase Modifications

Medalta also modified its vases to give them a different look, beyond the obvious application of different glaze and lacquer decorations. While the clay was still in the plastic state it could be easily modified by using the hands to crimp the rim. So far, this method of modification has been found on vase Nos.

65, 66, 90, 104 and the new 106. Crimping the rim in this manner could change the rim from four- to eight-sided or even result in a scalloped appearance to the rim. Another plastic-state modification was the addition of a spout. So far as I can tell, this method was used only on the “Mikado” or No. 90 vase. The other vases with a spout all had their spouts made in the mould or, at least, they have not been found with a plain rim as yet.



The other common modification was the addition of a handle or handles. The No. 66, 71 and 90 vases are all found with the double-handle variation, but the only one found with the single handle is No. 90, and the single handle apparently was applied only to the spouted variety. Once again the other vases that have handles have been found only in that state and did not come in a plain variety. When handles were added, they were made in a separate mould and attached to the vase with slurry, a mixture of water and clay about the consistency of cream.



One last modification was the conversion of vases to lamps by drilling or punching a hole through either the base or wall of the vase through which the electrical cord would pass. Sometimes you will find conversions that were done by the owner rather than at the Medalta plant, and they can be





separated readily from the factory ones as the hole cuts through the glaze. Factory vase lamps were holed before glazing and, therefore, the glaze coats the hole and usually ran through to appear as drips on the inner wall. Ones finished in coloured lacquers are more difficult to identify as factory-made but, once again, the lacquers are often found coating the wall of the hole. As a



rule, there is less chipping around the hole of the factory

ones.

The practise of converting vases appears to have been limited to the early years, about 1931 to 1933, when Medalta's lamp base line was just being developed. At this time Medalta was finishing its own lamps, or at least having it done locally, adding the electrical cords, brass fixtures and shades. Many had a wooden or brass plate made to fit the top of the vase and a larger, thicker wooden one to

fit snugly around the base. The vase conversions that have been recorded so far include Nos. 5, 101, 103, 105 and 111.



Decorations

Sprigging

All vases upon removal from the mould require further work before they are ready to go into the kiln; rough edges - particularly the rim and base - are smoothed, the mould seams are trimmed and smoothed, any desired incising is done, handles and spouts are added and sprig decorations applied. A sprig is a bas-relief figure, usually made in a small press-mould, which is stuck to the vessel using slip or slurry. It is not very thick, and in the case of the ones made by Medalta about an eighth of an inch.

The sprigs which Medalta made apparently included the swallow and the Dutch kids as you can find examples where the sprig has not been firmly attached. Also, when you compare two hand-made vases of the same style No., you will find the sprigs in different placements in relationship to the rest of the decoration. Perhaps the larger relief decorations of the dragon, storks and the Indian chief with maiden were also made this way, but all which I have seen appear to have been mould-made.

Medalta did make some special sprigs as well. During the war, Ed. Phillipson joined The South Alberta Regiment, but his skills as a ceramic chemist and superintendent of the plant were considered more important to the war effort than going overseas, and so he remained at the plant. One of the sprigs he made was modelled after

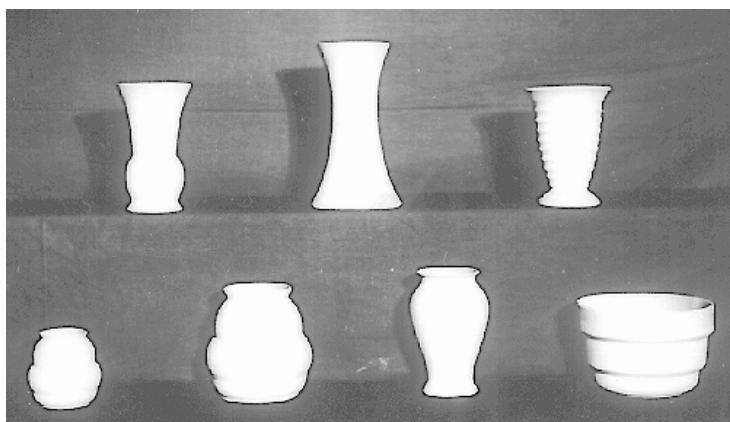
the regiment's cap badge, and it has been found on several different styles of vases: Nos. 93, 96 and 98. Another regimental sprig was made for the Veterans

Guard of Canada but, so far, it has been seen only on the stetson-shaped ashtray. The only other specially designed sprig that I am aware of is the Gyro found on the seven-inch high, No. 104 vase. It was apparently made for the Gyro



Club which was quite active during the 1920s and '30s.

Once all the finishing work was completed, the piece was ready to fire in the kiln to produce what is called biscuit ware. The vessel was fired in the raw form to not only make it less fragile but also to make glazing easier. If there were flaws in attaching the sprigging or handles, they would show up by separating from the main body or even falling off. Another good reason for the biscuit firing was the fact that many of the decorative glazes had to be fired at lower temperatures than that required for the biscuit firing. All of Medalta's products went through this firing.



Bisquit Ware - Ready for Decorating

Coloured Lacquers

Once the vase had been fired, it was ready for the application of the chosen decoration. If that happened to be a glaze finish, then a second firing would be necessary. On the other hand, if the decorative technique was coloured lacquers, then no additional firing would be necessary. This saved both time and money, not to mention kiln space which always seemed to be in short supply. There is no doubt that lacquer decorations were very popular. They were still being made into the 1940s as illustrations in several newspaper advertisements show, and Medalta seemed to prefer them especially when time was short. On October 10 Medalta wrote:

"In reply to your wire of today we would like to state that we have 100 vases in 104/7 and 104/10 in bisque and could have them ready to be shipped by Oct. the 26th. whether laquered or glazed.

*Of course we would much rather have them done in laquer as it would be much faster and would guarantee more definite delivery."*²⁰

Not all lacquered pieces were painted both inside and out. Many are glazed inside to prevent water leaking from the vessel.

Lacquer Patterns

The common lacquer patterns included the Dutch kids, Dutch pastoral scene, sailboat, swallows over water lilies, bird sitting on a branch (perhaps a robin), gondola scene, camel and desert, Indian chief and maiden, storks and Chinese dragon. Fruit patterns include the plum and peach; geometricals, the chicken-wire and the splatters; and florals, the tulip and apple blossoms. The tulip and apple blossom patterns are commonly found on cookie jars, but so far they have not been seen on vases although they are sometimes found on lamp bases.

²⁰An illustration in *The Lethbridge Herald*, April 19, 1940, shows Medalta's two wall vases, some lamp bases, jardinières and the shoe and baby-sleigh planters. Two of the illustrated vases are in coloured lacquers.

All of the designs mentioned above were in use in the early 1930s and many continued to be popular throughout the decade. However new designs were introduced from time to time. One of the most popular was the grape design that is found in several variations. Sometimes it is barely more than leaves, with only a few flowers; other times, there are quite a few flowers and in yet another variation, it is shown with hanging grape clusters.

The buffalo berry was another common design. Its leaves are usually in silver but the berries are found in red, green or gold. Close to it in popularity was the five-petalled anemone, chosen undoubtedly for its size and bright colours.

Another design which has the appearance of a chili pepper is likely the wisteria flower. Less frequently one finds the iris, rose, dandelion, daffodil, Iceland poppy, daisy, water lily, lily of the valley, snapdragon or chrysanthemum. Many of the floral patterns used by Medalta, and there were over thirty of them, appear to be stylized rather than representing a particular flower. Often a four- or five-petalled flower is depicted, but the colours and size are quite varied. There is even one floral pattern, if indeed it is a floral pattern, where the flowers are square shaped.



Glazes

Glaze decorations fall into one of four categories: solid colours, variegated colours (a blend of colours flowing together), a secondary colour applied over the base colour (mottled, sponged or speckled), and floral, animal or other decorations under a clear glaze. You can also find various combinations of these, such as a vase finished exteriorly in a solid colour but with a white slipped interior, or one where the embossed decoration such as the dragon is glazed in a different colour to make it stand out from the base colour.

As far as I can tell Medalta prepared most of its own glazes. The stock ledger has a section listing its art room supplies and it is full of entries referring to various oxides, the raw materials used to make the glazes. The oxides would be ground, crushed, mixed and then melted together to make the fritt. Fritt is essentially a glaze which has been ground to a fine powder state, so that when it is mixed with water the glaze mixture will be uniform in colour and in suspension, ready to apply to a piece with a spray gun or by dipping the item. Medalta bought and used some prepared fritts such as those used to produce the Rockingham brown glaze, but they were constantly developing and trying new glaze mixtures to find the right combination that would keep its colour through the firing process.

In the early years, prior to Tom Hulme joining Medalta's staff in 1929, solid colours were the rule of the day. Green, cobalt blue, red and a clear glaze to bring out the natural colour of the yellow clay body were the only colours that appear on Medalta's early hourglass vases. I would not be surprised to find light blue ones as well, as the tankard style pitcher was available in this colour. Medalta could have finished vases in its Rockingham brown, but it appears that they did not, and it would not have been a very attractive buffet or mantel piece.

Glazed hand-painted pieces were introduced fairly early although the variety of patterns seems to have been quite limited. The entries in the stock ledger are not definite enough to identify the glazed patterns, but one of the trade show photographs dating to 1931 clearly shows glazed hourglass vases (No. 104) with the hand-painted owl decoration. The Medicine Hat Museum collection includes a vase with the mill scene and the Glenbow Museum has one with the cows in pasture scene. Both are on the hourglass vase, and the Medalta stamping on the bottom dates them to the early 1930s.

So far the only glazed pattern that I have seen on vases with the M.6 hand made stamp is the dragon which was accented in gold against Medalta's cobalt blue. Similar finishes are found on the No. 5 vase. The penned decoration number

usually follows the style number as “/43”. The examples recorded have all been a dragon accented in silver and gold against a black background. This decoration is mentioned in the 1933 stock ledger. Others that I have recorded on style No. 5 vases, also noted in the stock ledger, are “/44” and “/45”. Both are the embossed berry cluster pattern; the former is accented in gold on crimson and the latter gold and silver on black. Later, probably in the mid to late 1930s, the stencilled grape vine pattern is found on glazed vases.



It is not very clear from the written records just when Medalta expanded its colours to include the variegated and sponged glazes. The stock ledger usually gives enough description to identify the lacquer finishes but not the glazes. When glazes are mentioned, it is often only the decoration number that is given and not very many of these numbers have been found on products.

The first real mention of vase glazes is found in the stock ledger for the year ending 1932. Here they mention black, yellow, green, blue and crimson and the Nos. 2000, 2001, 3000 and 4000. So far, though, the only numbers that have been found on actual products are 2000 and 2001, the number often being suffixed to the style No. by hand using an oxide. I have not run across Medalta's description of these glazes, but from the products themselves, No. 2000 is red or crimson at the rim flowing into a blend of green and blue, while 2001 has a brown rim leading to a blend of blues, greens and some brown. Even though the stock ledger's first mention of these glazes is 1932, I believe that they were being used at least a year earlier as they are both found on hand-made vases.

For illustrative purposes the stock ledger entries for 1935 are presented. The colours are much the same as those for 1934, but a few new ones have been added. More importantly, the 1935 entries are more detailed, showing that some decorations are more expensive than others. This list shows that the price differential between a cheap glaze and an expensive one could be as much as fifteen cents on a large vase, but for the most part is either five or ten cents each. Also, one can readily see that the solid colours are cheaper than the variegated ones; both 2000 and 2001 are on the expensive side.

1935 Vase Prices as per MEDALTA'S Stock Ledger

Accompanied by a Listing of the Colours Reflected in the Prices

Vase Style No. and Size	Price per Item		Colour Numbers Cheapest	Colour Numbers Expensive
1	\$.13*		151	101
2-10 "	.70 or	.75	155	102
2-12 "	.90 or	1.00	162	103
2-14 "	1.20 or	1.35	166 [†]	104
3-10 "	.40 or	.50	black	168
3-12 "	.65 or	.75	matt black	2001
60-6 "	.25 or	.30	glossy black	2500
-9 "	.30 or	.40	blue	3000
-12 "	.40 or	.60	coral	4000
61	1.00		crimson	5500
62	1.00		green	
65-8 "	.25 or	.30	yellow	
-10 "	.35 or	.40		
-12 "	.45 or	.50		
70-8 "	.25 or	.30		
70-10 "	.55 or	.60		
90-7 "	.25 or	.30		
-9 "	.35 or	.40		
101	.85 or	1.00		
102	.65 or	.75		
103	.50 or	.60		
104-10 "	.35 or	.40		
-12 "	.50 or	.60		
108-7 "	.25 or	.30		
-9 "	.40 or	.45		
-11 "	.55 or	.65		

*The price for this small vase was the same regardless of the glaze that was used.

†Colour No. 166 is found on the both the cheap and expensive sides, but more often it is listed on the less expensive side.

The mottled, speckled and sponged finishes are even more difficult to place in time as no vases finished in this manner have been found with decoration numbers on them. I suspect they were in use before the mid-1930s. One letter dated 12 November 1935 refers to decoration numbers 166 and 167 as being mottled, but no description of the colours is given. Just what Medalta meant by mottled is unclear. I consider mottled to refer to decorations that have round to irregular spots in a different colour, usually about one quarter of an inch in size, on the base glaze. Speckled glazes are just that; numerous small specks of a different colour, often black, on a different base. The sponge decorations are those which look like a different colour has been dabbed on with a cloth or sponge. The sponged area is usually about an inch across, and rather than being a solid colour, the base colour often shows through. One of the commonest ones that is found is when white has been sponged on the base maroon. The white might better be described as pink in many instances, as it blends with the colour of the underlying crimson. Similarly, a white on Medalta's cobalt blue often appears to be a lighter blue.

A New Decoration Code

By 1937, Medalta had adopted a different method for keeping track of its decorations. It was comprised of a three-part code, a letter prefix followed by two numbers with a separating slash between the numbers. The Medalta letters refer to these decorations from 1937 to 1940, and it appears that this numbering system was abandoned sometime in 1939, as no 1940 decorations have been recorded. So far only three vases have been recorded where this numbering system was actually on the specimen, and one of these did not have the prefixed letter G even though it was a glazed finish.

The prefixed letters were L for lacquer finishes, G for glaze finishes, and S which may have stood for slip or stencil decorations. When a vase is found with one of the S decoration numbers on it, the matter should be cleared up. The first number -37, 38 or 39- stood for the year in which the decoration came into use, and the second number for the specific decoration. For example L.39/5 indicates a lacquered finish, used in 1939 and decorated with the grape design on a pale sand grey base. In this instance the specific decoration and colour is known not just from the vase itself but also from the oxide markings on the bottom of the vase.

Table V lists all the decorations that appeared in the Medalta letters, or ones found on products. The list provides insights into how Medalta listed its decorations and carried on its daily business. These were the codes used by Medalta's agents to ask for specific colours and/or decorations. Sometimes only the codes

were used; other times both the code and a brief description of the decoration was given. Selectively quoting from a letter, the plant was given the following instructions on 21 April 1938 to fill an order from the T. Eaton Co., Lethbridge, Alberta:

For the attached order, please take the following from the No 10 vase assortment.

1 - 60/6	Pastel Maple L.	L.38/6
1 - 60/6	Sand Gray Westeria	L.38/1
1 - 63	Light Green "	L.38/1
1 - 63	Blue Green Rose	L.38/2
1 - 64/6	White Floral	L.38/3
1 - 64/6	Straw Tris	L.38/4

...

The balance of the order 20 vases to be taken from stock of the following

2 - 3/10	3000
2 - 68/6	#7 Black & L37/7
2 - 70/8	#1 Straw & #540
2- 90/7	2001

...²¹

It is interesting to note that there is two descriptions for L.38/1 and presumably it is because they are similar. Sand Gray is referring to the background colour which is indeed a grey, but one fully covered with numerous small white mottles: Westeria, which is misspelled and should be Wisteria, is referring to the coloured floral decoration. I still do not know what many of these decorations are, such as Straw Tris or Pastel Maple Leaf, but perhaps the reader will recognize some of them among their collection items.

Prices

What should you pay for a Medalta vase? That is indeed a difficult question to answer as what to pay is a very personal matter and depends a lot on one's specialization and preferences. I know a couple of collectors who have specialized in vases and when they find one that they have not seen before they are willing to pay a premium to get it. Similarly, a person collecting a particular colour such as cobalt blue or maroon, or a particular pattern such as the Dutch kids or gondola scene, will not be too concerned about the price. One cannot afford to miss the opportunities that come far too infrequently. Nevertheless, it is useful to give some guidelines especially for the collector who is just starting out.

Damaged Pieces

First of all look for pieces that are not damaged in any way. Cracks and chips, as a rule, devalue an item by up to fifty percent. Look the vase over carefully as many chips, especially small ones, have been touched up and some are hard to discern. Many pieces exhibit small chipping around the base which is fairly inconspicuous and does not affect the price very much. Large chips on the base running up the side are unsightly, as are all rim chips, and they do devalue the piece, and it is expensive to have them professionally restored. Cracks, on the other hand, are usually easier to spot and are hard to cover up. If the crack is small and in an inconspicuous spot, it may not detract from the vase when on display. However, if you plan on using the vase, as many collectors do, you had better stick to sound ones.

Wear and dirt is another factor that affects the price of a vase. On glazed items, wear is usually not a problem. The small chips at the base are often simply due to wear and rough handling and you occasionally find scratches on the base caused by abrasion, but they seldom detract from the beauty of the piece. What you are most likely to find are items that are covered with paint specks from leaving the vase in the open when using a roller to paint the walls of a room. Or you will find very dirty and grimy pieces that have been accumulating dust and cigarette smoke for years. While dirt and paint specks can sometimes be difficult to remove, they usually clean up very well without damaging the finish.

Lacquer finishes are another matter though. Coloured lacquers are effectively a painted surface and, therefore, removing paint specks can be very difficult without removing some of the original finish. As the paint is applied to the surface of the bisque body rather than being fused to it as in the firing process,

it is susceptible to lifting from the vase especially when moisture gets between it and the body. One must be very careful when washing a dirty lacquered vase. Never submerge it in water, rather gently wipe it with a damp soft rag. Use cleaning agents only when you have to and sparingly when you must. Always test the finish in an inconspicuous spot such as the base to see if the original colour is being removed with your washing. Soft lacquer is quite susceptible to abrasion. Constant cleaning through time will remove the finish, particularly at the high points. To avoid further damage, keep your lacquer pieces in a display cabinet once they are cleaned up.

Many dealers are not aware of the fragile nature of this type of finish and often ruin a piece by placing the price tag in the wrong spot. In many cases the lacquer has been removed with the sticky label, leaving an unsightly spot. If you can, ask the dealer to remove the tag before you buy the piece. There is no point in paying a high price for a damaged piece, and I have even run across an example where the price tag was used to hide damage to a glazed vase.

And one last cautionary note. Look your piece over carefully for markings that may have been put on at the factory. Occasionally the size, decoration and style number are written in pencil or grease pencil, and you may want to take care in cleaning the piece that these are not removed along with the grime.

Factory Flaws

As Medalta was into mass production and workers were paid by the piece, the care taken in making and finishing the vases often left something to be desired. All kinds of factory blemishes or flaws appear including small chips at the rim or base, rough edges, swollen mould seams, uneven glazing or even spots totally missed by the glaze. Less common are shrinkage cracks in the drying process, handles not properly attached, uneven bases resulting in lopsidedness, or depressions caused by spalling in the initial bisque firing. Most of these types of blemishes are readily distinguishable from subsequent damage as the flaw is under the glaze or other finish.

None of these types of damage should affect the price of a piece, but they do to some collectors, albeit not to the extent of damaged pieces. I personally find them interesting examples of what can go wrong, not only in the manufacturing process but also in the checking stage. The really bad bisque pieces were pulled and either discarded or subsequently ground-up to make grog; others, where the flaw was not too noticeable, were finished, discounted and sold as seconds, or in some instances taken home by the employees.

Another type of factory blemish, that is more commonly found on lacquered pieces but sometimes on glazed ones as well, is the presence of fingerprints. Sometimes one can clearly see the fingertip marks where the workman grasped the item while applying the finish. For the most part this type of blemish does not affect the price, except to some collectors.

Decoration - Glazed Patterns

The finish on an item can, and in some instances should be, an important consideration as to what one should pay for a piece. The desirability of a particular design or colour is a matter of personal preference, but some patterns are more sought-after than others and much harder to find. A piece known as the fuzzy owl to collectors is particularly covetable. This is the large detailed owl where almost every feather is shown. It is indeed a stunning beauty especially when it is accented in gold. The gold glaze finish costs about four times as much as a regular finish because the gold requiring an extra firing in the kiln at a much lower temperature. However, as it was applied on-glaze or over the glaze it was susceptible to wearing off. Besides the owl, one can find gold fruit - plums accented in gold for example - but these too are quite hard to find.

The glazed, hand-painted designs as a rule are harder to find than the stencilled varieties. The mill (a house with the blades of a windmill behind it) and the sailboat are more common than the cottage design, and to date I have not seen the cottage design on a vase. Also, there is a difference in which hand-painted designs are found in lacquer or under-glaze. All the cottage and owl examples have been in glazed varieties only, while the ship and mill are found in both glaze and lacquered variations. Hand-painting was obviously more time-consuming than using stencils, and therefore the practise lasted only a few years. By 1933 stencils and lithographs had replaced hand-painting and, for this reason alone, the hand-painted pieces should be worth more.

In addition to the standard patterns (owl, mill, cottage and sailboat) one does occasionally find a not-so-common hand-painted, glazed pattern such as the cows in pasture and the goose or duck. The dragon and grape vine patterns are found more commonly in lacquer ware but glazed examples have been recorded. All of these patterns should be worth more than the common ones but, at present, it does not seem to make much difference.

Decoration - Lacquer Patterns

The common or standard lacquer patterns are for the most part equal in availability and price. Differences in price may be due to the colour rather than the pattern or design itself. The plain gold, silver or bronze pieces, often with the design accented in black, can be acquired for half the cost of the brightly coloured ones. It is the embossed designs that are finished in these drab colours, unlike the hand-painted ship, gondola or desert scenes which are invariably finished in bright colours. But when the embossed designs are brightly finished and in excellent condition, you can expect to pay a good price for them as well. What is surprising, though, is that the special designs do not as a rule bring more than the common ones. The detailed, colourful scenes of Happy Valley or Lake Louise were made in fewer numbers, yet this is not reflected in the price. Other patterns such as the leaded glass window or the cherubs are even harder to find, yet they too seldom bring more than any other pristine lacquered piece.



Markings

Markings such as the manufacturer's stamp or an advertising slogan also affect the price of a vase. The piece should be clearly identified as a Medalta item by an impressed marking or an oxide stamping. Medalta copied almost all its vases from other designs; therefore, if a piece does not have Medalta's name on it, it may have been made by some other pottery. Vases, unlike some of Medalta's other products such as lamp bases, are well marked as a rule and I would advise collectors to hold out for marked examples. Only pick up an unmarked piece if the price is right, dirt cheap, and only keep it until you can find a marked replacement.

Do not pass up items just because the Medalta name is not there. If it has a style number on it



that matches those known to have been used by Medalta, by all means pick it up. These are often your best buys as many dealers do not know that they were made by Medalta. There are a few vases that are very difficult to find with a Medalta stamp on them. These include style No. 63 and No. 69 often marked with only the style number and size or a paper label, style No. 74 that was marked with the style number and size, and the new No. 105 (high railway style vase) that often had no marks at all. And do not limit your looking to just the impressed style numbers, for I have seen these numbers written on the bottom of vases in both pencil and grease pencil besides the more common oxide markings giving the style and decoration numbers. Even if a dealer knows that the piece is made by Medalta, you should be able to get it for a better price because the Medalta name is not present.

I should point out, too, that occasionally a piece can be identified by the impression or outline of the paper label that Medalta used. These labels were often removed intentionally by the owner or came off while washing the item, but if you look carefully you can sometimes see not only the outline of the label but even some of the inscription that was on it.

Vases that have advertising on them, or ones that were made for a special group or particular firm, are worth more than plain ones as they are much harder to find. The few that I have recorded include ones with the Canadian National crest, the cap badge or crest of The South Alberta Regiment, and the cypher R in old English style lettering. The seven-inch, hourglass vase (style No. 104) is the only one found so far that was used as an advertique. In November 1931, "Geo. J. Wilson, Jeweler" of Unity, Saskatchewan, received a red, splattered with silver, lacquered vase with his name on the side. The 104 vase was also made with a gyroscope embossed on the side to mark one of the Gyro Club conventions.

Several vases have shown up that were marked as souvenirs. The No. 1 vase, available as a souvenir of the Calgary Stampede, depicts a cowboy on a bucking horse; another, style No. 603, simply states "Souvenir/Made in/Medicine Hat" on the side. The only other vase recorded was another No. 1 which had a maple leaf decal on the side that identified it as a souvenir of Banff, Alberta. This decal could well have been added later, rather than at the factory, as it was on top of the glaze.

Finally, I should mention the group of vases that are marked on the bottom with a stamp that identifies them as a souvenir made by the Medalta Potteries Limited; these include most of the vases with a 600 style number. Presumably, Medalta gave them to visitors, but they could just as likely have been sold to stores with this stamp on them. I do not consider them real souvenirs though as the stamp is

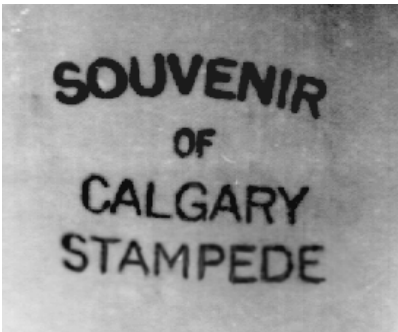
not usually prominently displayed on the side, but occasionally it is.

Other markings such as size, legible style names or the use of one of the uncommon Medalta stamps to mark the item, do not appear to be reflected in the price. Perhaps some of these markings should be as they are very hard to find. The style No. 90 vase is quite commonly found in its variety of sizes and modifications, but just try to find one with the name "Mikado" on it! They are few and far between, and the only ones that I have recorded so far were found on the unhandled, eight-inch size.

SOUVENIR, CRESTED and ADVERTISING VASES

Brief Description	Qty.	Style No.
"Banff Canada, Souvenir of Canadian Rockies" on ribbons below a maple leaf decal	1	1
"Souvenir of Calgary Stampede" with scene of cowboy of bucking horse	2	1
"Canadian National" crest on brown maple leaf	3	h rose bowl
	3	l rose bowl
	1	900s
gyroscope embossed on side	2	104-7"
"Happy Valley" with scene of mounted rider & valley	1	103
	1	107
	1	111
"Lake Louise" with lake & mountain scene	2	101
	1	105
	1	108
"Malibu Club in Canada" with fish on line scene	1	95
"Souvenir Made in Medicine Hat" on side	1	602
	1	603
Mounted Policeman in scarlet dress on side	1	1
"R" old English monogram	1	900s
The South Alberta Regiment's crest on side	1	93
	1	96
	2	98
"Compliments of Geo. J. Wilson, Jeweler, Unity Sask.	2	104-7"
"Compliments of Joseph Winestock, General Store, Jansen, Sask."	1	104-7"

Advertising and Souvenir Examples



Conclusions

I hope you have enjoyed reading about Medalta's vases as much as I have enjoyed researching and writing about them. Medalta made almost a hundred different styles or shapes, and if you count the different sizes, you could easily put together a collection of 120 or more. And if you try to get all the colour and decoration variations, you will be well on your way to 200 or more. However when you get a dozen or more different styles of vases all in the same colour, it can be a stunning display. And collectors who have been fortunate enough to put together a good collection of coloured lacquered decorations have something to be quite proud of.

Help Wanted

But the story is not over yet. I am sure that some new styles will still be found, some of the missing style numbers will be filled in, and new decorations and finishes will be found. Your help is needed to fill in the record. As you run across a new shape, a new decoration number or an unusual finish, please let me know about it. Send me a photograph of your find, and sometime in the future a supplement will be put out giving all the new finds that have been made. Please send new information to:

Ronald Getty
216 Maddock Way N.E.
Calgary, Alberta
T2A 3X3
(403) 273-1132

Suggested Reading

Richard and Jean Symonds, *Medalta Stoneware and Pottery for Collectors*, Symco Distributors, 1974. 55 pp.

Bill Borgwardt, "Discovering Medalta," *Dig & Pick*, Vol. 1, No. 3, September/October 1975.

Marylu Antonelli, "Medalta Pottery," *Canadian Collector*, Vol 11, No. 1, pp. 71-73, January/February 1976.

Marylu Antonelli and Jack Forbes, *Pottery in Alberta, The Long Tradition*, The University of Alberta Press, 1978. 189 pp.

Bill Borgwardt, "Medalta and other Pottery from Alberta," *CanadiAntiquer*, April 1979. (Reprinted in *Dig & Pick*, Vol. 5, Nos. 1 & 2, Fall 1979.)

Ronald Getty and Ester Klaiman, "Identifying Medalta, 1916-1954: A Guide to Markings," *Material History Bulletin* 12, pp. 17-60, Spring 1981.

Ronald Getty and Jack Forbes, "Alberta Pottery: An Overview of the Pottery Industry in the Medicine Hat/Redcliff Area of Southern Alberta, 1912-1981," *Canadian Antiques and Art Review*, Vol. 3, No. 22, pp. 26-30, October 1981.

Ronald Getty, "Medalta's Art Wares," *Canadian Collector* Vol 17, No. 5., pp. 51-55, September/October 1982.

Ronald Getty, "The Medicine Hat and the Alberta Potteries," *Material History Bulletin* 16, pp. 31-39, Winter 1982.

Ronald Getty, *Medalta's Advertising Premiums and Named Hotelwares*, Privately printed by the author, 1993. 191 pp.

Ronald Getty, *The Kilns of Southeastern Alberta*, IMC Press, Medicine Hat, Alberta, 1994. 79 pp.

Ronald Getty, *Know Your Medalta: Stamps & Other Markings*, IMC Press, Medicine Hat, Alberta, 1995. 116 pp.

Bruce G. Douglas, *Medalta Lamps of Vancouver*, Ed. 1a, September 1995. Privately printed with colour illustrations of about 80 different lamps. 20 pp.

Books & Articles: Where to Get Them

Many of the magazine articles are hard to find and all I can suggest is that you contact your local library and museum to see if they have a copy. If not I would suggest that you write the Glenbow Library at 130 9th Avenue S.E., Calgary, Alberta, T2G 0P3, as they have copies of all the articles. I too can provide copies but it will probably take longer as I do not have a photocopier in my home.

The books "Pottery in Alberta, The Long Tradition," "The Kilns of Southeastern Alberta," "Know Your Medalta: Stamps & Other Markings" and "Medalta Lamps of Vancouver" can be obtained by writing to the Friends of Medalta Society, Box 204, 703 Wood Street, Medicine Hat, Alberta, T1A 7E9. "Medalta Lamps of Vancouver" can also be obtained from The Blue Heron, 3516A Main Street, Vancouver, B.C., V5V 3N3. "Medalta's Advertising Premiums and Named Hotelwares" can be obtained by writing to Ron Getty.

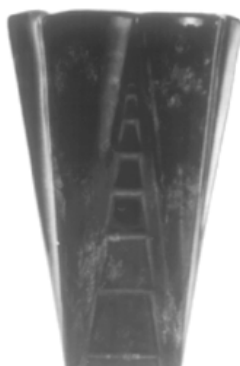
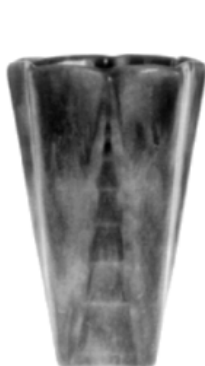
Vase Photographs by Number



Vase No. 1
5-inches high
1932-?



Vase No. 2, Asia
10, 12 & 14-inch
1933-?



Vase No. 3
10 & 12-inch
1933-?



Vase No. 5
7-inch
1932-?

* Sizes given are from impressed sizes on the item, and when impressed sizes are not present, from actual measurements which often differ by a quarter of an inch either way.



Vase No. 50

8-inch

1932-?



Vase No. 60, *Hexagon*

6, 8 & 12-inch

1932-?



Vase No. 61,

Egypto

10-inch

1935-?



Vase No. 62,

Rosetta

10-inch

1935-?



Vase No. 63
8-inch
1936-?



Vase No. 64
6 & 8-inch
1936-?



Vase No. 65, *Amour*
8, 10 & 12-inch
1932-?



Vase No. 66
8-inch
1936-?



Vase No. 67
6 & 8-inch
1936-?





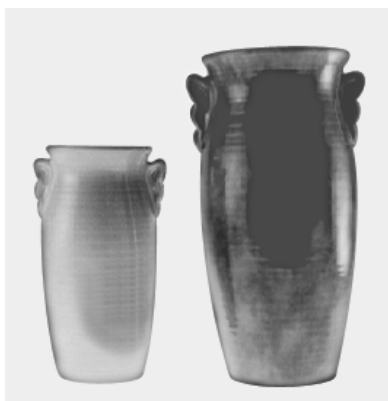
Vase No. 68
6 & 8-inch
1936-?



Vase No. 69
7, 9 & 14-inch
1936-?



Vase No. 71
4, 6 & 8-inch
1936-?



Vase No. 72

10 & 14-inch
1936-?



Vase No. 74

7-inch
1938-?



Vase No. 73

5 & 7-inch
1936-?



Vase No. 75

7-inch
1938-?



Vase No. 76

8-inch
1938-?



Vase No. 78

8-inch
1939-?



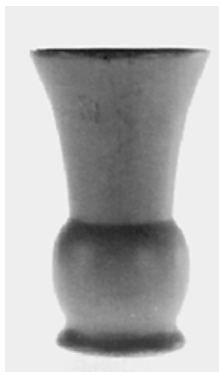
Vase No. 80
9-inch
1932-33



Vase No. 87
7-inch
1940-?



**Wall Vase
No. 88**
8-inch
1940-?



***Mikado*^{*} Vase
No. 90**
7 & 9-inch
1932-?



Vase No. 90
9-inch, spout/1 handle
date ?

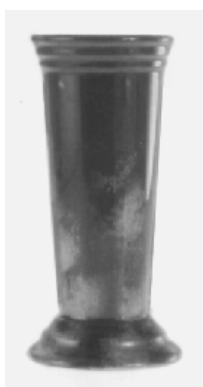


Vase No. 90
9-inch, 2 handles
date ?

^{*}Only the 7-inch size has been seen with the name Mikado.



Vase No. 91
8.75-inch
1940-?



Vase No. 92
8.25-inch
1940-?



Vase No. 93
7-inch
1940-?



Vase No. 94
6.25-inch
1940-?



Vase No. 95
6.25-inch
1940-?



Vase No. 96
6.75-inch
1940-?



Vase No. 97

6.75-inch
1940-?



Vase No. 98

5.5-inch
1940-?



Wall Vase No. 99

7.75-inch
1940-?

Vase No. 100

12-inch
1940-?



Vase No. 101

11-inch
1931-?



Vase No. 102

9.75-inch
1931-?



Vase No. 103

9-inch
1931-?



Vase No. 104
7,10,12,15,18 & 24-inch
1930-?



Vase No. 105
9.75-inch
1931-1933



**New CNR Vase
No. 105**
9-inch
1940-?



Vase No. 106
9.25-inch
1931-1932

**New Vase No.
106**
3.25-inch
1940-?





Vase No. 107

10.25-inch

1931-1933



Vase No. 108

9.25 to 10-inch (hand-made)

7, 9 & 12-inch (mould-made)

1931-?

Vase No. 111

9.5-inch

1931-1934



Vase No. 112

11.5-inch

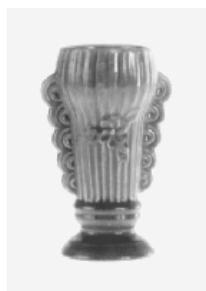
1931-1934



Vase No. 114

6.5-inch

1941-?



Vase No. 115

6.5-inch

1941-?



Vase No. 116

6.5-inch
1941-?



Vase No. 117

6.5-inch
1941-?



Vase No. 118

7-inch
1941-?



Vase No. 119

12, 15 & 18-inch
1941-?



Vase No. 120

8-inch
1941-?



Vase No. 121

9-inch
1941-?



Vase No. 122

7-inch
1941-?



**Vase No. 131,
Victory**
6.25-inch
ca. 1943-?



Vase No. 504
5-inch
ca. 1945-?



Vase No. 505
5-inch
ca. 1945-?



Vase No. 600
6-inch
ca. 1945-?



Vase No. 601
6-inch
ca. 1945-?



Vase No. 602
6-inch
ca. 1945-?



Vase No. 603
6-inch
ca. 1945-?



Vase No. 604
6-inch
ca. 1945-?



Vase No. 605
6-inch
ca. 1945-?



Vase No. 700
7-inch
ca. 1945-?



Vase No. 701
7-inch
ca. 1945-?



Vase No. 702
7-inch
ca. 1945-?



Vase No. 801
8-inch
ca. 1945-?



Vase No. 803
8-inch
ca. 1945-?



Vase No. 804
8-inch
ca. 1945-?



Vase No. 805
8-inch
ca. 1945-?

Vase No. 806
8-inch
ca. 1945-?





Vase No. 1000

10-inch
ca. 1945-?



Vase No. 1001

10-inch
ca. 1945-?



Vase No. 1004

10-inch
ca. 1945-?

Vase No. 1203

12-inch
ca. 1945-?



Vase No. 1200

12-inch
ca. 1945-?



Vase

hand-made
ca. 12-inch
1930-1931



Vase No. 800s

8-inch
ca. 1945-?



Vase No. 900s

9-inch
ca. 1945-?



Vase No. 1200s-1

11.5-inch
ca. 1945-?



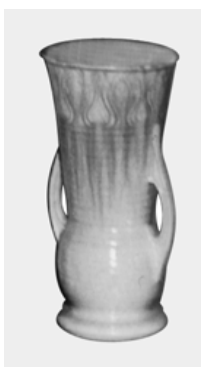
Vase No. 1200s-2

12-inch
ca. 1945-?



Vase No. 1200s-3

ca. 12-inch
ca. 1945-?



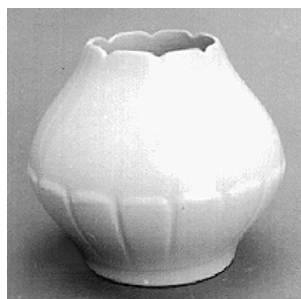
**Vase No.
1200s-4**

ca. 12-inch
ca. 1945-?



Cookie jar Vase

10.75-inch
1941-?



CNR high rose bowl

5.25-inch
ca. 1945-?

**CNR low
rose bowl**

4.25-inch
ca. 1945-?



Color Photos

Price Guide For Medalta's Vases

The prices given herein are reflective of the Alberta market which at present appear to be the highest in the country. Collectors have advised me that they can usually pick up items in other provinces for about a third less, especially in Ontario and British Columbia. I suspect the reason for this lies in the fact that Ontario, Quebec and British Columbia were the big markets for the products made by Medalta. The population of the Atlantic and Prairie provinces was quite small compared to the big three.

As a rule Medalta items are more readily available in the large population provinces than they are on the Prairies, and as a result the prices have been kept down. Alberta, as compared to other provinces, probably has more collectors specializing in Medalta; and with more collectors chasing fewer items, it is not surprising that the prices are higher in Alberta.

The prices given here also reflect that asked by antique stores or at antique and collectable shows. One can still pick up a bargain at a flea market, auction sale or second-hand store, but even there the prices are sometimes higher than what you would expect, or like.

In the following chart I have given a price range for each and every style of vase that I have run across. The price ranges are for items in good condition - ones with no cracks, chips, stains, blemishes, excessive wear or other damage. The vases must also have a clear identification that they are made by Medalta. A factory stamp, either in oxide or impressed into the bottom, is best and is worth more than an item with just an identifying style number.

The price range for some (such as style No. 104, 7" high) is quite broad ranging from a low of \$50 to a high of \$250 due to the wide range of decorations and the presence of advertising. A plain glazed or even a plain lacquered chicken-wire 104 vase can be purchased for \$50 while one advertising a store, or one with the Gyro symbol on it, may cost the full \$250.

Due to this broad range, I am going to give some summarising guidelines which may help the new collector.

- plain solid, flowing, mottled and sponged glazes	\$50-80
- decorated glazes such as the dragon accented in gold, the mill, owl, fruit, flowers & ship	135-250
- splatters and chicken-wire	40-80
- plain bronze, gold or silver and/or accented with black lacquer finishes	60-90
- multi-coloured hand-painted lacquer finishes such as Dutch kids, storks, dragon, sailing ships, gondola, Indian & maiden, swallow & lily pads, flowers and camel in desert	125-250
- rare or seldom seen finishes, both glazed or lacquered, such as geese, stained/leaded glass, cherubs, schooner, Lake Louise and Happy Valley	175-300
- merchant advertising on side	add 50-100
- souvenir or commemorative	add 35-100
- lacquer finish in excellent condition	add 25- 50

In addition to the price range given, I have listed the quantity of each vase that I have recorded in collections across the country. There are still several large collections that I have not had the pleasure of listing, but hopefully the sample size is large enough (it includes about 1,775 vases) to provide a fairly accurate picture of how common or how rare any particular style or size of vase may be.

I have also sub-listed the quantity under two categories, glazed (g) and lacquered (l) in order to show the relative popularity of each. Since this listing does not show you the rarity of souvenir, crested and advertising slogan on vases, I have listed all of them for quick reference just a page or two before my concluding remarks. You will also see that some styles of vases are mainly found in lacquered decorations, usually the earlier styles, while others are only found with glaze finishes.

Price Guide & Quantity Recorded

Style Name	No.	Size	g	Quantity 1	Seen total	Price Range	
Asia	1		36	7	= 43	\$40-60	
	2	10"	17	4	= 21	60-100	
		12"	11	1	= 12	60-100	
Edward		14"	5	2	= 7	80-125	
	3	10"	12	1	= 13	80-110	
		12"	5	1	= 6	80-110	
Hexagon	5		21	24	= 45	50-100	
	50		3	1	= 4	50-80	
	60	6"	10	2	= 12	60-90	
		8"	18	4	= 22	60-110	
Egypto		12"	6		= 6	70-90	
	61		8	5	= 13	80-120	
Rosetta	62		3	1	= 4	90-120	
	63		6	13	= 19	80-110	
Amour	64	6"	8	7	= 15	80-120	
		8"	6		= 6	80-130	
	65	8"	4		= 4	60-90	
		10"	9	2	= 11	60-90	
		12"	3	1	= 4	70-100	
(Crimped)	66		4	1	= 5	60-90	
	66		2		= 2	90-100	
(Handled)	66		8	3	= 11	60-90	
	67	6"	2	2	= 4	80-110	
		8"	6		= 6	60-90	
	68	6"	6		= 6	50-80	
		8"	7	1	= 8	70-90	
	69	7"	4	5	= 9	60-90	
		9"	2	8	= 10	60-100	
Betty		14"	6	3	= 9	60-120	
	70	8"	26	6	= 32	60-90	
		10"	9	1	= 10	70-100	
	71	4"	14	11	= 25	40-80	
		6"	4	5	= 9	60-90	
		8"		2	= 2	70-100	
	(handled)	71H	6"	7	2	= 9	60-90
	72	10"	10	9	= 19	70-100	
		14"	4	2	= 6	90-120	
	73	5"	8	15	= 23	70-110	
		7"		2	= 2	80-120	
	74		4		= 4	40-70	
	75		9	4	= 13	60-90	
	76		6	8	= 14	50-100	

Style Name	No.	Size	Quantity g	Seen 1 total	Price Range
	78		3	= 3	\$60-90
	80		4	= 4	80-120
	87		5	= 5	60-90
(wall type)	88		7	= 13	60-80
Mikado	90	7"	7	= 12	60-100
		9"	6	= 9	60-110
(1 handle)		9"	6	= 7	80-120
(2 handles)		9"	18	= 18	80-110
	91		32	= 34	50-90
	92		19	= 19	60- 0
	93		21	= 22	60-90
	94		35	= 38	60-110
	95		14	= 18	70-90
	96		14	= 17	50-80
	97		22	= 25	60-90
	98		17	= 21	50-90
(wall type)	99		11	= 14	60-90
	100		7	= 7	50-90
(hand made)	101		1	= 4	125-250
	101		13	= 77	75-300
(hand made)	102		1	= 4	125-250
	102		2	= 71	70-250
(hand made)	103			= 2	150-250
	103		5	= 69	60-250
	104	7"	16	= 72	50-250
		10"	10	= 39	50-300
		12"	12	= 40	75-250
		15"	5	= 6	125-300
		18"	1	= 1	125-150
		24"	1	= 1	125-150
(hand made)	105			= 8	150-250
new	105		19	= 19	50-80
(hand made)	106		3	= 12	125-250
new	106		15	= 15	40-90
(hand made)	107		4	= 26	80-250
(hand made)	108		2	= 14	80-300
	108	7"	11	= 16	60-100
		9"	8	= 18	60-100
		10"	9	= 11	60-110
(hand made)	111		9	= 20	70-250
	111		2	= 3	80-100

Style Name	No.	Size	g	Quantity 1	Seen total	Price Range
(hand made)	112		2		= 2	\$200-300
	112			6	= 6	150-250
	114	20			= 20	40-80
	115	32			= 32	40-80
	116	36		2	= 38	50-90
	117	16			= 16	40-80
	118	15			= 15	40-80
	119	12"	1		= 1	90-140
		15"	1		= 1	80-130
		18"	2		= 2	80-140
	120		8	1	= 9	50-100
	121		8	1	= 9	75-120
	122		7		= 7	50-80
Victory	131		8		= 8	70-120
	504		8		= 8	50-80
	505		9		= 9	40-75
	600		9		= 9	40-70
	601		7		= 7	40-80
	602		16		= 16	40-70
	603		12		= 12	40-90
	604		10		= 10	40-70
	605		10		= 10	40-70
	700		8		= 8	50-80
	701		3		= 3	50-100
	702		16		= 16	50-80
	801		12		= 12	50-80
	803		14		= 14	50-100
	804		13		= 13	50-80
	805		2		= 12	50-80
	806		16		= 16	60-100
	1000		7		= 7	80-110
	1001		6		= 6	80-110
	1004		4		= 4	80-120
	1200		2		= 2	80-130
	1203		2		= 2	80-130
	800s		6		= 6	60-100
	900s		24		= 24	50-80
	1200s-1		2		= 2	90-125
	1200s-2		1		= 1	100-125
cookie jar vase			4		= 4	80-125
high CNR rose bowl			23		= 23	50-120
low CNR rose bowl			13		= 13	50-130

Table I - 1930 Stock Ledger Listing of Wares in the Art Room

DATE December 31st, 1930.		DETAILS OF Ware in Art Room		STOCK	
STOCK NO.	DESCRIPTION	QUANTITY	PRICE	EXTENSION	TOTAL
Ind.	Mill Teapots	598	2.40	119.60	
42's	" "	1311	2.88	314.64	
36's	" "	975	3.44	279.50	
30's	" "	1277	3.92	417.50	
24's	" "	587	4.32	211.32	
	" Boston Low	161	2.40	32.20	
Ind.	Owl Teapots	16	2.40	3.20	
42's	" "	596	2.88	143.04	
36's	" "	1335	3.44	382.70	
30's	" "	1536	3.92	501.76	
24's	" "	652	4.32	234.71	
42's	" Boston Low	42	2.40	8.40	
42's	Gold Owl Teapots	18	6.00	9.00	
36's	" " "	15	7.00	8.75	
30's	" " "	23	8.00	15.33	
24's	" " "	1	9.25	.77	
42's	Fruit Gold Teapots	16	4.80	6.40	
36's	" " "	30	6.00	15.00	
30's	" " "	5	7.00	2.91	
24's	" " "	5	8.00	3.33	
1 Pt.	Mill Pitchers	710	2.00	118.33	
1.5 "	" "	63	2.40	12.71	
2 "	" "	195	2.80	45.50	
1 "	Owl Pitchers	640	2.00	106.66	
1.5 "	" "	410	2.40	82.00	
2 "	" "	203	2.80	47.37	
1 "	Gold Owl Pitchers	9	4.80	3.60	
1.5 "	" " "	8	5.60	3.74	
2 "	" " "	4	6.40	2.13	
1.5 "	Fruit Gold Pitchers	18	5.60	8.40	
2 "	" " "	13	6.40	6.93	

*Table I is a facsimile of the first page of six listing the ware in the art room as of 31 December 1931.

STOCK					
NO.	DESCRIPTION	QUANTITY	PRICE	EXTENSION	TOTAL
8 "	Mill Vases	10	6.00	5.00	
10 "	" "	5	8.00	3.33	
12 "	" "	2	10.00	1.66	
8 "	Owl Vases	9	6.00	4.50	
10 "	" "	3	8.00	2.00	
12 "	" "	2	10.00	1.66	
10 "	Gold Owl Vases	3	15.00	3.75	
12 "	" " "	5	21.00	8.75	
8 "	Fruit Vases	7	6.00	3.50	
10 "	" "	5	12.00	5.00	
12 "	" "	6	18.00	9.00	
8 In.	Assorted Vases	874	1.20	87.40	
10 "	" "	74	3.50	21.58	
12 "	" "	29	5.00	12.08	
12 "	Hammered Brass Vases	128	7.20	76.80	
10 "	Dutch Vases	79	6.00	39.50	
12 "	" "	5	7.20	3.00	
10 "	Ivory Bird Vases	57	6.00	28.50	
12 "	" " "	18	7.20	10.80	
10 "	Black " "	59	6.00	29.50	
12 "	" " "	13	7.20	7.80	
10 "	Blue " "	62	6.00	31.00	
12 "	" " "	14	7.20	8.40	
15 "	Banded Vases	53	12.00	53.00	
	Daffodil Vases	1	15.00	1.25	
	Modernistic Vases	4	15.00	5.00	
	Grey Dutch Vases	3	15.00	3.75	
	Futuristic Vases	3	15.00	3.75	
	Blue Dutch Vases	4	15.00	5.00	
	Bulb Bowls #100	128	6.00	64.00	
	Dutch "	74	6.00	37.00	
	Ivory "	55	6.00	27.50	
	Black Bird Bowls	33	6.00	16.50	
	Blue Bird Bowls	12	6.00	6.00	
	Assorted Bulb Bowls	94	4.80	37.60	
6 In.	Ivory Jardinieres	116	3.60	34.80	
7 "	" "	150	4.80	60.00	
8 "	" "	534	6.00	267.00	
9 "	" "	61	7.80	39.65	
6 "	Bronze "	132	3.60	39.60	
7 "	" "	186	4.80	74.40	
8 "	" "	475	6.00	237.50	
9 "	" "	122	7.80	79.30	

STOCK					
NO.	DESCRIPTION	QUANTITY	PRICE	EXTENSION	TOTAL
6 "	Aluminum Jardinieres	117	3.60	35.10	
7 "	"	"	248	4.80	99.20
8 "	"	"	800	6.00	400.00
9 "	"	"	105	7.80	68.25
6 "	Forest	127	3.60	38.10	
7 "	"	48	4.80	19.20	
8 "	"	11	6.00	5.50	
9 "	"	26	7.80	16.90	
	Parrots	17	5.00	7.09	
	Birds	271	3.50	79.04	
	Billikens	29	4.80	11.60	
15 In.	Ship Vases	4	3.00	12.00	
	Ash Trays Decorated	58	.12	6.96	
	" " Plain	24	.12	2.40	
	Dutch Lamps	29	1.95	50.75	
	Grey Dutch Lamps	24	1.55	37.20	
	Bird Lamps	23	1.75	70.15	
	Futuristic Lamps	42	1.55	65.10	
	Blue Dutch Lamps	25	1.55	38.75	
	Modernistic Lamps	28	1.55	43.40	
42's	Sweet Bowls	12	.10	1.20	
36's	" "	66	.12	7.92	
30's	" "	6	.15	.90	
8 In.	Vases Plain	700	.10	70.00	
10 "	" "	180	.25	45.00	
12 "	" "	12	.50	6.00	
15 "	" "	24	.75	18.00	
18 "	" "	22	1.00	22.00	
24 "	" "	36	1.25	45.00	
	Milk Coolers	25	.10	2.50	
12 In.	Vases	86	.60	51.60	
10 "	"	32	.50	16.00	
8 "	"	248	.10	24.80	
	Bears	7	.75	5.25	
6 In.	Jardinieres	26	.30	7.80	
8 "	"	13	.60	7.80	
9 "	"	8	.65	5.20	
	New Ware	100	1.00	100.00	
	Half Finished Ware	32	.75	24.00	
	Finished Samples			100.00	
				6311.85	
		Less 30%		1893.55	

*Table II - Page From Medalta's Stock Ledger***DATE** December 31st, 1931. **DETAILS OF** Ware in Art Room **STOCK**

STOCK					
NO.	DESCRIPTION		QUANTITY	PRICE	EXTENSION TOTAL
#1500					
#101	Vases	Camel Desert	38	12.00	38.00
102	"		7	10.00	5.83
105	"		36	8.00	24.00
106	"		27	7.20	16.20
107	"		38	8.00	25.33
108	"		35	8.00	24.33
109	"		18	7.50	11.25
110	"		25	8.50	17.71
111	"		17	8.00	11.33
112	"		23	10.00	19.16
#1600					
101	"	Dragon	16	12.00	16.00
102	"		2	10.00	1.33
103	"		18	8.00	12.00
105	"		13	8.00	8.67
106	"		6	7.20	3.60
107	"		20	8.00	13.33
108	"		14	8.00	9.33
109	"		26	7.50	16.25
110	"		39	8.50	28.46
111	"		4	8.00	2.66
#1550					
101	"	Venetian	17	12.00	17.00
102	"		15	10.00	13.33
105	"		24	8.00	16.00
106	"		11	7.20	6.60
107	"		20	8.00	13.33
108	"		11	8.00	7.33
109	"		23	7.50	14.37
110	"		6	8.50	4.25
111	"		7	8.00	4.67
112	"		28	10.00	23.34
					461.95

Table III - Decorations Found on Vases

Decoration Number	Colour/Description	g/l	Date(s) in use	Found on Style No.
40	Dutch	l	1933	5
41	Dutch [night scene]	l	1932	5
43	black dragon [silver & gold dragon on black glaze]*	g	1933	5
44	red floral	g	1933	5
45	black floral	g	1933	5
73C	floral on white	l		120
544	[lily of the valley]	l	1936	60,64
1100	Dutch, straw	l	1931-32	101,102,103,104, 106,107,108
1150	Dutch, ivory	l	1932	101,102,106,107
1200	Dutch, grey	l	1931-32	102,107,108
1300	Indian, straw	l	1931-32	101,102,107,111
1400	stork, straw	l	1931-32	102,103,105,107, 108
1450	stork, grey	l	1931-32	103,107
1500	camel, desert	l	1931-32	103,105,106,107, 108,111,112
1550	Venetian or gondolier	l	1931-32	103,105,107,108, 111,112
1570	ship [sailboat]	l	1931-32	103,106,107,108, 111,112
1600	dragon [gold and/or metallic on blue]	l	1931-32	103,107,108,111
1650	dragon, black	l	1931-32	101,103,109,111
1802	Happy Valley	l	1931	103
2000	[variegated, red top to blues/greens/brown]	g	1932	5, 60, 65, 70, 80, 103,111
2001	[variegated, brown top to mixed blues/greens]	g	1932-38	80,108,111
37/36 ⁺	[coloured flowers on white]	g		71/4"
L.39/4	snappedragon, buff	l		71/6"
L.39/5	grape, pale sand grey	l		104/10

*Description in square brackets is based on an actual specimen that has this decoration number on it.

⁺There is no "G" prefix before the number "37/36" that is incised into the bottom of the vase.



Impression on bottom is
'37/36'



Table IV - Vases: Date of Introduction

Style Name or description	No.	Size	Date											
			2233	3333	3333	3334	4444	4444	4445	5555				
			2801	2345	6789	0123	4567	8901	2345	6789	0123	4567	8901	2345
Cut flower vases (small)			XX											
Cut flower vases (large)			XX											
vase		6"			X									
vase		7"		XX	XX									
vase		8"		X	XX									
vase		10"		XXXXX										
vase		12"		XXXXX										
vase		14"			X									
vase		15"		XX										
vase		18"		XXX										
vase		20"			X									
vase		24"		XXXXX										
Ball. new vases			X											
Buffalo vase			X											
Asia	1			XXXXX	X									
	2	- 10"		XXXX		X								
		- 12"		XXXX		XX								
		- 14"		XXXXXX		XX								
Edward	3	- 10"		XXXX	X									
		- 12"		XXXXX										
		- 18"*			X									
	5			XXX										
Hexagon	50			X										
	60	- ?+		X										
		- 6"		XXXXXX		XX								
		- 8"			XX	X	XX							
		- 9"		XXX										
		- 10"		X	XX		X							
		- 12"		XXXXX										
Egypto	61				XXX		XX							
Rosetta	62				XXX		XX							
	63				XXX		XX							
	64	- 6"			XXX		XX							
		- 8"			XXX	X								

*Probably a transcriptional error in the stock ledger as this size is not mentioned again and no actual pieces have been found.

*When the size is indicated by a ?, it means that no size was given in the stock ledger or other records.

Style Name or description	No.	Size	Date																	
			2233333333333333									4444444444445555								
			28012345678901									2345678901234								
Amour	65	- ?	X																	
		- 8"	XXXX	X								X								
		- 10"	XXXX	X								X								
		- 12"	XXXXX									X								
	66										XXX	X								
	66H	(handled)										XX								
	67	- 6"									XXX	X								
		- 8"									X		X							
	68	- 6"									X	X		X						
		- 8"									XX	XX								
	69	- 7"									X		X							
		- 9"									X	X	XX							
		- 14"									XXX	XX								
Betty	70	- ?	X																	
		- 8"									XXXXXX	XX								
		- 10"									XXXX									
	71	- 4"									XXX	XX								
		- 6"									X									
		- 8"									X	X	XX							
	72	- 10"									XXX	X								
		- 14"									X	X	XX							
	73	- 5"									XX	X								
		- 7"										X	XX							
	74											X	XX							
	75											X	XX							
	76											X	XX							
	78												XX							
	80									XX										
	87												XX							
	(wall type) 88												XX							
	89												XX							
Mikado	90	- ?	X																	
	90	- 7"									XXXX	X		X						
		- 8"									X									
		- 9"									XXXXXX	XX								
	91												XX							
	92																			
	93												XX							
	94												XX							
	95												XX							

Style Name	No.	Size	Date	
or description			223333333333444444445555	280123456789012345678901234
	96		XX	
	97			XX
	98			XX
(wall type)	99			XX
	100			XX
	101		XXXXXXX	XX*
	102		XXXXXXX	X
	103		XXXXXXX	X
	104	- 7"	X X X X	X ⁺
		- 10"	XXXXXX	XX
		- 12"	XXXXXXX	X
		- 14"		XX
		- 18"	X	
		- 26"		X
	105		XXX	
new	105			XX
	106		XX	
new	106			XX
	107		XXX	
	108	- 7"	XXXXX X	X [#]
		- 8"	XX	
		- 9"	XXXXX	XX
		- 10"	XX X	
		- 11"	XXXXX	X
		- 12"	XX	
	111		XX	
	112		XXXX	
	114			X

*Vases nos. 101, 102 and 103 are all referred to as “Pekin” in the stock ledger in 1936, but so far this style name has not been found on any of these vases.

⁺This vase is referred to as “Spills,” which may be its unofficial style name, although the name has never been found on a vase. I believe spills is a functional term referring to the fact that many of these vases were made to hold thin wooden strips (spills) that were used to light gas heaters and fireplaces.

[#]This vase is referred to as “Yoko” in the 1936 stock ledger, but it, too, has not been found on any items.

Style Name	No.	Size	Date															
or description			2233333333333333	4444444444444444	5555555555555555													
			2801234567890	12345678901	2345678901234													
		116		X														
		117		X														
		118		X														
		119 - ?		X														
		- 12"																
		- 15"																
		- 18"																
		120																
		121		X														
		122		X														
Victory		131		?	*													
		504				P												
		505				?												
		600				P												
		601				P												
		602				P												
		603				P												
		604				P												
		605				P												
		700				?												
		701				?												
		702				P												
		801				?												
		803				P												
		804				P												
		805				P												
		806				?												
		1000				?												
		1001				?												
		1004				?												
		1200				?												
		1203				P												

*A question mark in the date column means that the date of introduction is not known at present. Most of these vases are found in a photograph on page 91 of Antonelli and Forbes' book; and, as it also illustrates plates with images of Roosevelt and Churchill, I believe the photograph dates around 1945 to 1946.

Table V - Decoration Dates

Decoration Number	Colour and/or Description	Date(s)	Found on Style No.
L. 37/1		1937	
37/2		1937	
37/3	is on black with gold trim	1937-38	
37/7		1937-38	
37/36 *	[coloured flowers on white]		71/4"
L. 38/1	sand grey westeria	1938	
38/1	light green westeria	1938	
38/2	blue green rose	1938	
38/3	white floral	1938	
38/3	black floral	1938	
38/4	straw tris	1938	
38/4	light green tris	1938	
38/6	pastel maple leaf	1938	
38/13	catlin on green	1938	
38/14	posey on straw	1938	
38/16		1938	
38/17		1938	
L. 39/4	snapdragon, buff	1939	71/6"
39/5	grape, pale sand grey	1939	104/10
G. 38/1	on dark green with yellow body		
38/2	old French church	1938	
38/3	house decoration (one stencil)	1938	
38/4	white lined rose & leaf design with red band	1938	
38/4	open rose with red edge (similar to 38/40)	1938	
38/6	pastel maple leaf	1938	
38/8	very small wild rose	1938	
38/9		1938	
38/10	cow decoration (two stencils)	1938	
38/13	old french church	1938	
38/13	white church	1938	
38/22	maple leaf on white engobe	1938	
38/37		1938	
38/38	maple leaf bowls	1938	
38/39		1938	
38/40	[similar to G.38/4 but not so heavy]		
S. 38/1	three white roses, green leaves	1938	
38/1	brown slip	1938	
38/2	church slip decoration & black slip	1938	
38/5	cottage stencil	1938	
38/6		1938	

*There is no "G" prefix before the number "37/38" that is incised into the bottom of the vase.

A Few Notes About Appendix I

Appendix I lists only Medalta's products with assigned style numbers. Pieces such as the swan and shoe planters, the buffalo and polar, the bird figurines, the wall plaque and the Toby jugs do not appear here as they were never given style numbers so far as we know.

The years for which I found a listing for any given product is indicated by an X. When no listing was found, the year was left blank, but do not take that to mean that the product was not made in that year. Some years, like 1939, have few entries which is due to the lack of records for that years. The years after 1942 are also blank as so few records have survived from that period.

I could have filled in many of the missing years from photographs, catalogues and even the Medalta stamps found on pieces, but I chose not to for a variety of reasons. The Medalta stamps are often not precisely dated but only a range, catalogues sometimes illustrate products that were never in stock and photographs are often not dated or are inaccurately dated. Also, I simply did not have time to check all these documents.

The dates were obtained only from well dated documents; from Medalta's sales records, invoices, correspondence, the year-end stock ledger and a few photographs. While the final result may not be all that we would wish for, it does provide a fairly accurate picture of what was happening from 1930 to 1941. The chart gives the initial production date for products introduced before 1942, and if any of these dates are in error, it would not be more than one year too late.

For quick reference, the yearly assigning of style numbers is summarized below.

1922-1929	<i>No style Nos. but hourglass vase made in different sizes</i>
1930	<i>No style Nos. but hand-made vases & jardinières later given Nos. 101 to 112, start of oxide style Nos.</i>
1931	<i>Style Nos. 101 to 112 applied in oxide and probably replaced by moulds within a year</i>
1932	<i>Nos. 1, 5, 60, 65, 70, 80 and 90. The hand-made Globe & Regal lamp bases were not numbered as yet.</i>
1933	<i>Nos. 2 to 27, those not yet assigned</i>
1934	<i>Nos. 28 to 33</i>
1935	<i>Nos. 34 to 62, production of lamps Nos. 42-50 likely delayed until 1936 & Nos. 51-58 perhaps even longer</i>
1936	<i>Nos. 63 to 73</i>
1937	<i>Records missing, possibly some appearing in 1938 records</i>
1938	<i>Nos. 74 to 86</i>
1939	<i>Records missing, but likely no style Nos. assigned</i>
1940	<i>Nos. 87 to 100, new 105 & 106 vases, lamp base Nos. in the 300, 400, 700 & 800 series and lamp base BC-2</i>
1941	<i>Nos. 114 to 128</i>
1942-1944	<i>Records missing but likely Nos. 129 to 135 and possibly a few using the new numbering system</i>
1945-1954	<i>Records missing, new numbering system based on height of vases in use: 500, 600, 700, 800, 1000 & 1200 series</i>

Appendix I - Medalta's Products With Assigned Style Numbers

Item-Name	Style No.	Date																	
		3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4
		0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	6
Vase	1				X	X	X	X	X	X	X								
Vase-Asia	2-10"				X	X	X	X					X						
	12				X	X	X	X				X	X						
	14				X	X	X	X	X	X		X	X						
Vase-Edward	3-10"				X	X	X	X		X									
	12				X	X	X	X	X										
Jardiniere	4-?									X			X						
(Canadian	5"							X	X										
Made Stamp)	6							X	X										
	7				X	X	X	X	X										
	8							X	X	X									
	14								X			X							
Vase	5				X	X	X												
Lamp	5				X														
Fern Pot	5							X											
Jardiniere	8																		
Lamp-Globe	9				X	X	X	X	X	X									
Lamp	10				X														
Lamp-Beehive	11				X	X	X	X	X	X									
Lamp-Regal	12				X	X	X	X	X										
Lamp	13				X	X	X												
Lamp-Edward	14																		
Lamp-Eton	15				X	X	X	X	X			X							
Lamp	16				X	X	X	X	X										
Lamp	17				X	X	X	X	X										
Lamp	18				X	X	X	X	X										
Lamp	19				X	X	X	X	X										
Lamp	20				X	X	X	X	X										
Bulb Bowl-	21-5"				X	X	X	X					X						
Polygon	6				X	X	X												
	7				X	X	X												
	8				X	X	X	X											
Jardiniere	22-6"				X														
	7				X														
	8				X	X													
Jardiniere-	23-5"							X											
Polygon	6							X	X	X									
	7							X	X			X							

Item-Name	Style No.	Date																	
		3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4
		0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	
Jardiniere-	23-8"						X	X				X	X						
Polygon	9						X	X				X							
	10						X	X				X	X						
	12						X	X				X	X						
	15						X												
Lamp	24			X	X	X	X	X	X			X	X						
Lamp	25			X	X	X	X												
Lamp	26			X	X	X	X	X											
Lamp	27			X	X	X	X	X											
Lamp	28				X	X	X	X											
Lamp	29				X	X	X	X											
Lamp	30				X	X	X	X											
Lamp	31				X	X	X	X	X										
Lamp	32				X	X	X	X											
Lamp	33				X	X	X	X											
Lamp	34					X	X	X					X						
Lamp	35					X	X	X					X						
Lamp	36					X	X	X											
Lamp	37					X	X	X	X			X							
Lamp	38					X	X	X					X	X					
Lamp	39					X	X	X		X									
Lamp	40					X	X	X			X	X	X						
Jardiniere	41-7"						X	X	X					X					
	8						X	X	X					X					
Hanging-	41-7"						X	X					X	X					
Basket	8						X						X	X					
Lamp	42							X	X										
Lamp	43							X	X										
Lamp	44							X	X		X								
Lamp	45							X	X										
Lamp	46							X	X										
Lamp	47							X	X										
Lamp	48							X	X				X	X					
Lamp	49							X	X					X					
Lamp-handled	49H												X						
Vase	50				X														
Lamp	50								X				X	X					
Lamp	51									X			X	X					
Lamp	52									X									
Lamp	53									X			X	X					
Lamp	54																		
Lamp	55												X	X					
Lamp	56																		
Lamp	57																		
Lamp	58												X	X					

[illegible]

[illegible]

Item-Name	Style No.	Date																	
		3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4
		0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	6
Vase	108-7"				X	X	X	X					X						
	8		X	X															
	9				X	X	X	X					X	X					
	10		X	X		X													
	11				X	X	X	X						X					
	12		X	X															
Jardiniere	109		X	X	X	X													
Jardiniere	110		X	X	X	X													
Vase	111		X	X															
Lamp	111				X	X													
Vase	112		X	X	X	X													
Vase	114													X					
Vase	115													X					
Vase	116													X					
Vase	117													X					
Vase	118													X					
Vase	119													X					
Vase	120																		
Vase	121																		
Vase	122													X					
Rabbit Planter	123													X					
Donkey "	124													X					
Elephant "	125													X					
Deer "	126																		
Jardiniere	127																		
Jardiniere	128-4"																		
	5																		
	6																		
	7													X					
	8																		
Dog Dish	129																		
Vase-Victory	131																		
Ashtray	132																		
Gaylord	135																		
Lamp	310												X	X					
Lamp	400													X					
Lamp	404												X	X					
Lamp	405												X	X					
Lamp	406												X	X					

[illegible]

Item-Name	Style No.	Date															
		3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	
		0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5
Vase	700																
Vase	701																
Vase	702																
Lamp	722											X	X				
Lamp	724											X	X				
Lamp	729											X	X				
Lamp	800											X	X				
Vase	800																
Lamp	801											X	X				
Vase	801																
Lamp	803											X	X				
Vase	803																
Vase	804																
Vase	805																
Vase	806																
Vase	1000																
Vase	1001																
Vase	1004																
Vase	1200																
Vase	1203																
Lamp	BC-2											X					

Stamps Found on Vases: A Brief Explanation

This listing records all the Medalta stamps that I have observed on vases. The stamp numbers such as M.6+M.7 refer to the stamps as illustrated in the first booklet in this series “***Know Your Medalta: Stamps & Other Markings.***” If you do not have a copy of this booklet as yet, you can order it from the Friends of Medalta at the address given on the last page of this booklet.

Taking Vase No. 1 as an example, you will note that I have recorded three stamp variations “ G.26.b+M.13, G.33+M.13, M.13.” The first two entries which combine two stamp numbers with a plus (+) sign indicate that you will find an oxide or ink stamp in addition to the usual in-mould stamp that you find on this vase. The third entry “M.13” indicates that you can find examples of this vase with only the in-mould stamp on the bottom.

I have included this listing of stamps for several reasons. First of all I am hopeful that some collectors will use it to advise me of new stamps & or combinations of stamps found on their pieces. Secondly, and most important of all, the stamp(s) found on a piece can help to determine the production date, often within a year or two.

For example using Vase No. 1 again, the in-mould stamp only tells you that it was made in 1932 or later. However, the specific oxide stamp will help to define the date period to either 1936-1942 (stamp G.26.b) or 1937-1954 (stamp G.33).

Since the writing of the stamps booklet, several new oxide stamps have been found on vases. These are illustrated on the opposite page as the newly assigned stamp numbers appear in appendix II.

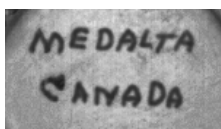
Newly Found Oxide Stamps on Medalta Vases



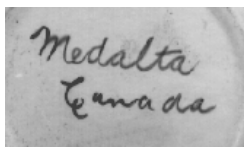
G.13.c
1930-32
Vase No. 104/15"



G.13.d
1940-41
Vase No. 96



G.13.e
1940-41
Vase No. 95



G.13.f
1940-41
Vase No. 97



G.74
1930-1932
Vase Nos. 104/7" & 104/10"

Appendix II - Stamps Found on Vases

Style Name	No.	Size	Stamps Found on Vases
Asia	1		G.26.b+M.13, G.33+M.13, M.13
	2	10"	P.2, P.3, M.15
		12"	G.33, P.2+M.15, M.15
		14"	M.15
Edward	3	10"	M.15, P.3
		12"	G.33+M.15, M.15
	5		G.33+M.23.a, P.1+M.23.a, M.23.a
Hexagon	50		M.22
	60	6"	G.33, P.3, M.15
		8"	G.26.b+M.22, G.33+M.22, M.22
		12"	G.33+M.15, M.15
Egypto	61		G.33, M.15
Rosetta	62		M.15
	63		G.33, P.2, P.3
Amour	64	6"	G.33, P.3
		8"	G.33
	65	8"	G.33, M.15
		10"	G.33+M.22, M.22
Crimped		12"	M.15
	66		G.33, P.3
	66		G.33
	66		G.33, P.3
Handled	67	6"	no stamped examples recorded
		8"	G.33
	68	6"	G.33
		8"	G.33
Betty	69	7"	G.33, P.2
		9"	P.2, P.3
		14"	G.33, P.4
	70	8"	G.33, P.2, M.22
		10"	M.15
	71	4"	G.24+M.18, G.33, G.33+M.18, P.2+M.18, P.3+M.18, M.18
		6"	G.33, G.33+M.18, M.18
		8"	P.2+M.18, M.18
	71H	6"	G.27+M.18, G.33+M.18, P.3+M.18, M.18

Style Name	No.	Size	Stamps Found on Vases
(handled)	72	10"	G.33, G.33+M.18, M.18
		14"	G.33, M.18
	73	5"	G.27, G.33, G.33+M.18, P.2, P.2+M.18, P.3, P.3+M.18, M.18
		7"	M.18
	74		P.2
	75		G.28, G.33, P.2
	76		G.26.b, G.33
	78		G.33, G.33+M.15, M.15
	80		M.22
	87		G.33
(wall type)	88		G.33
Mikado	90	7"	G.33, P.2+M.15, M.15
		9"	G.9, G.33, G.33+M.22, M.22
(crimped top)		7"	G.23, G.33
(1 handle)		9"	G.33+M.22, M.22
(2 handles)		9"	G.23, G.25+M.22, G.33, G.33+M.22, P.3+M.22, M.22
	91		G.23, G.33, G.33+P.I.E. impressed stamp
	92		G.28, G.33
	93		G.23, G.33
	94		G.23, G.33
	95		G.13.e, G.28, G.33
	96		G.13.d, G.28, G.33
	97		G.13.f, G.28, G.33, P.3, G.33+Alberta Potteries impressed stamp
	98		G.28, G.33
(wall type)	99		G.23+M.21.d, G.33, G.33+M.21.d, M.21.d
	100		G.23, G.33
(hand made)	101		G.20+M.6+M.7, M.6+M.7
	101		G.9, G.9+M.3.c, G.16.a, G.20, G.33, P.1+M.3.c, M.3.c
(hand made)	102		M.6+M.7
	102		G.9, G.9+M.3.c, G.19+G.20+M.3.c, G.20+M.3.c, P.1+M.3.c, P.2+M.3.c, P.3, M.3.c
(hand made)	103		G.9, G.19, M.6+M.7

Style Name	No.	Size	Stamps Found on Vases
	103		G.9+M.3.c, G.19, G.19+G.20+M.3.c, G.19+P.1+M.3.c, G.20+M.3.c, G.33, G.33+M.18, P.1+M.3.c, P.2+M.3.c, M.3.c, M.18
	104	7"	G.5.d, G.9, G.15, G.17, G.18+G.20, G.19, G.19+G.23, G.22, G.33, G.74, P.2
		10"	G.5.b, G.9+G.20, G.15, G.16.a, G.18+G.20, G.19+G.20, G.19+G.22, G.22, G.23+M.9, G.33, G.33+M.9, G.74, P.3+M.9, M.9
		12"	G.5.b, G.5.d, G.5.d+G.20, G.9, G.9+G.20, G.15, G.18+G.20, G.19+G.22, G.33, G.33+M.10, P.2+M.10, M.10
		15"	G.5.d, G.13.c, G.15, G.23, G.33
		18"	no stamped examples recorded
		24"	no stamped examples recorded
(crimped top)		7"	G.33
(hand made)	105		G.5.b+M.6+M.7, G.9+M.6+M.7, G.16.a+M.6+M.7, G.20+M.6+M.7, M.6+M.7
new	105		G.23, G.33
(hand made)	106		G.9, G.9+M.6+M.7, G.16.a+M.6+M.7, G.19+G.20+M.6+M.7
new	106		G.33, G.46.a
(crimped top)			G.46.a
(hand made)	107		G.9+M.6+M.7, G.9+G.20+M.6+M.7, G.9+M.6+M.7+M.8, G.16.a+M.6+M.7, G.18+M.6+M.7, G.19+M.6+M.7, G.19+G.20+M.6+M.7, G.20+M.6+M.7, M.6+M.7
(hand made)	108	9-10"	G.9+G.20+M.6+M.7, G.19+M.6+M.7, G.20+M.6+M.7, P.1+M.6+M.7, M.6+M.7, M.6+M.7+M.8
	108	7"	G.15+P.2, G.33, P.2+M.15, P.3+M.15, M.15
		9"	G.26.a+M.15, G.33, G.33+M.15, M.15
		10"	M.22

Style Name	No.	Size	Stamps Found on Vases
(hand made)	111		G.9+M.6+M.7, G.16.a+M.6+M.7, G.18+G.20+M.6+M.7, G.19+M.6+M.7, G.19+G.20+M.6+M.7, G.20+M.6+M.7, M.6+M.7
	111		G.18+G.20, M.7
	112		M.6+M.7
	112		G.9+G.20, G.16.a, G.19, G.19+G.20
	114		G.23, G.28, G.33
	115		G.28, G.33
	116		G.23, G.28, G.33
	117		G.23, G.28, G.33
	118		G.33
	119	12"	G.33
		15"	no stamped examples recorded
		18"	no stamped examples recorded
	120		G.23, G.33, G.33+M.15, M.15
	121		G.23+M.15, G.33, G.33+M.15
	122		G.23, G.23+M.15, G.33, G.33+M.15
Victory	131		G.33
	504		G.46.a
	505		G.46.a
	600		G.33, G.46.a
	601		G.33, G.46.a, G.50
	602		G.33, G.46.a, G.50, G.51, G.53
	603		G.33, G.46.a, G.50, G.51,
	604		G.46.a
	605		G.46.a, G.50, G.51, G.53
	700		G.33
	701		G.33, G.46.a
	702		G.33, G.33+P.3, G.46.a
	801		G.33, G.46.a
	803		G.33, G.46.a
	804		G.33, G.46.a
	805		G.33, G.46.a
	806		G.33

Style Name	No.	Size	Stamps Found on Vases
	1000		G.33, G.46.a
	1001		G.33, G.46.a
	1004		G.33, G.46.a
	1200		G.33
	1203		G.47.a
	800s		G.46.a
	900s		G.33, G.41, G.51, G.52.a, G.57
	1200s-1		G.46.a+P.3
	1200s-2		no stamped examples recorded
cookie jar vase			G.33
high CNR rose bowl			G.33, G.51, G.57
low CNR rose bowl			G.33, G.51, G.55, G.57

Collectors Check Lists

The vase and decoration check lists has been prepared to help you keep track of your collection. The vase listing includes all the vases that are discussed and illustrated in this booklet, leaving space for you to add a short description of the colour, decoration, markings or anything else that you might want to add.

For the styles where you might find both “HAND MADE” (stamp No. M.6) and mould-made varieties, both are listed. Modifications such as crimped tops or the addition of one or two handles, are also listed.

Space has been provided at the end of the list for you to add new finds, as I am sure that up to half a dozen new styles are still to be discovered.

I already have a report about one new find; it is a buffalo-horn shaped vase. The sheath-like horn is attached to a rectangular base near its pointed end, and sweeps upwards to the large open end forming the vase’s reservoir.

The decoration list describes many of the patterns that you can find on Medalta’s products. The embossed/relief patterns are listed separately from the painted patterns, and several, such as the Dutch children, are found on both lists. The floral patterns are particularly hard to describe as some are very stylized and others are too similar to readily distinguish without illustrations.

I have not attempted to list the colour combinations that go with these patterns as they are so numerous. That, as well as the glaze colours that Medalta used over the years, will have to wait until a special colour booklet is prepared showing Medalta’s wide range of decorations, colours and colour combinations.

Please make photocopies of this list to take with you when you make your rounds of the local antique stores, flea-markets, garage sales or special shows. And, if you have suggestions for making the check list more useful to you, please drop me a note. Future booklets in this series will also include check lists, and I will try to accommodate any suggestions that I receive.

Vase Check List

Style Name	No.	Size	Description - colour and/or decoration
<i>Asia</i>	1		
	2	10"	
		12"	
		14"	
<i>Edward</i>	3	10"	
		12"	
	5		
	50		
<i>Hexagon</i>	60	6"	
		8"	
		12"	
<i>Egypto</i> <i>Rosetta</i>	61		
	62		
	63		
	64	6"	
<i>Amour</i>		8"	
	65	8"	
		10"	
		12"	
<i>(crimped)</i> <i>(handled)</i>	66		
	66		
	66		
	67	6"	
		8"	
	68	6"	
		8"	
	69	7"	
<i>Betty</i>		9"	
		14"	
	70	8"	
		10"	
	71	4"	
		6"	
		8"	

Style Name	No.	Size	Description - colour and/or decoration
(2 handles)	71H	6"	
	72	10"	
		14"	
	73	5"	
		7"	
	74		
	75		
	76		
	78		
	79		
(wall type)	80		
	87		
	88		
Mikado	89		
	90	7"	
		9"	
	(crimped)	90	7"
	(1 handle)	90	9"
	(2 handle)	90	9"
	91		
	92		
	93		
	94		
(wall type)	95		
	96		
	97		
	98		
	99		
	100		
	(hand made)	101	
		101	
	(hand made)	102	
		102	
(hand made)	103		
	103		

Style Name	No.	Size	Description - colour and/or decoration
	104	7"	
		10"	
		12"	
		15"	
		18"	
		24"	
<i>crimped</i>	104	7"	
<i>(hand made)</i>	105		
	105		
<i>new CNR</i>	105		
<i>(hand made)</i>	106		
	106		
<i>new</i>	106		
<i>new (crimped)</i>	106		
<i>(hand made)</i>	107		
	107		
<i>(hand made)</i>	108	9-10"	
	108	7"	
		9"	
		10"	
<i>(hand made)</i>	111		
	111		
<i>(hand made)</i>	112		
	112		
	114		
	115		
	116		
	117		
	118		
	119	12"	
		15"	
		18"	
	120		
	121		
	122		

Style Name	No.	Size	Description - colour and/or decoration
<i>Victory</i>	131		
	504		
	505		
	600		
	601		
	602		
	603		
	604		
	605		
	700		
	701		
	702		
	801		
	803		
	804		
	805		
	806		
	1000		
	1001		
	1004		
	1200		
	1203		
	800s		
	900s		
	1200s-1		
	1200s-2		
	<i>cookie jar vase</i>		
	<i>high CNR rose bowl</i>		
	<i>low CNR rose bowl</i>		

Pattern Check List

Description	Colour/Style No./Size
<u>Embossed/Carved Patterns</u>	
Dutch boy & girl	_____
Indian chief/maiden, full body	_____
Indian chief/maiden, heads only	_____
Cherubs	_____
Leaded/stained glass	_____
Gyroscope	_____
The South Alberta Regiment	_____
Swallow over lily pads	_____
Bird perched in tree	_____
Storks	_____
Dragon, complete	_____
Dragon, split head/tail	_____
Floral (like a berry cluster)	_____
<u>Painted Patterns</u>	
Dutch boy and girl	_____
Mounted policeman	_____
Cowboy on bucking bronco	_____
Dutch sailboat scene	_____
Lake Louise	_____
Happy Valley	_____
Venetian or gondolier	_____
Sailboat	_____
Schooner	_____
Mill	_____
Camel in desert	_____
Birds, flying/perched w/flowers	_____
Bird flying, daisies	_____
Bird flying, apple blossoms	_____
Duck, flying, bulrushes	_____
Geese, flying, bulrushes	_____
Owl, fuzzy brown	_____
Owl, fuzzy owl, gold trim	_____

Description	Colour/Style No./Size
Owl, silhouette	
Fish	
Peaches	
Plums	
Plums, gold trim	
Grape leaves	
Grape leaves w/flowers	
Grape leaves w/grape clusters	
Blueberries?, stylized	
Floral, square flowers	
Amenome	
Bluebells	
Buffalo berry	
Chrysanthemum	
Daffodil	
Daisy	
Icelandic poppy	
Iris	
Lily of the valley	
Snapdragon	
Tulip	
Water lily or lotus flower	
Wisteria	
Garden flowers, mixture	
Leaves (grass-like)	
Maple leaf?	
Chicken-wire	
Splatters	
Banded, splattered	
Banded, roses	
Hammered brass	
Sponged	

Endnotes

1. Provincial Archives, Accession No. 69.235, Box 6, No. 202. Letter dated 12 December 1927.
2. *Ibid.*, Box 10, No. 354. Letter dated August 21, 1935.
3. *Ibid.*, Box 11, No. 361. Letter dated October 8, 1935.
4. *Ibid.*, Box 12, No. 388. Letter dated 29 January 1940.
5. *Ibid.*, Box 12, No. 417. Letter dated December 7, 1940.
6. Glenbow Archives, Accession No. M 5828, Medalta Potteries Limited collection.
7. *Op. cit.*, Box 12, No. 409. Letter dated 11 March 1940.
8. *Ibid.*, Box 12, No. 388. Some grammatical corrections have been made for clarity.
9. *Ibid.*, Letter dated April 8, 1940.
10. *Ibid.*, Copy of order sent to Calgary August 27, 1940.
11. *Ibid.*, Box 12, No. 389. Letter dated July 14, 1940.
12. *Ibid.* Letter dated July 24, 1940.
13. *Ibid.*, Box 12, No. 404. Letter dated October 10, 1940.
14. *Ibid.*, Box 12, No. 405. Letter dated December 11, 1940.
15. *Ibid.*, Accession No. 69.216, No. 10. Letters to and from Medalta dated 10 and 16 of October 1945.
16. *Op. cit.*, Accession No. 69.235, Box 12, No. 429. Letter dated May 6, 1941.
17. *Ibid.* Letter dated May 10, 1941.
18. *Ibid.*, Box 12, No. 428. Letter dated 7 April 1941.
19. *Ibid.*, Box 12, No. 388. Letter dated June 6, 1940.
20. *Ibid.*, Letter dated 10 October 1940.
21. *Ibid.*, Box 11, No. 375.