

M^r Despard,
Jan 20/1906.

1871
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The
Winterthur
Library

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Rozane



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R-858



Rozane Ware

*Refining
decoration
is a rest,
a pleasure
and a duty*

The
Roseville Pottery Company
Zanesville, Ohio, U. S. A.



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by
The Roseville Pottery Company
Zanesville, Ohio

POTTERY is just as necessary in the modern home as in the days of the ancients, who used it for everything possible: for gathering and cooking foods, for recording, in sign and design, the heroic deeds of great men, and for the beautifying of their wonderful palaces, never yet surpassed.

¶ From crudest urns and bowls, the industry of fashioning utensils from clay soon grew to be a popular art, and pottery became a favorite medium for conveying compliments and good wishes, and for bestowing special marks of honor. It was conferred upon the officer by his sovereign and passed between friends at customary times of rejoicing.

¶ For any and all purposes to which art pottery can be put, useful and decorative, there is nothing more appropriate than Rozane. Now that several styles of decoration have been added, great variety in designs and colorings will be found. No collection is complete without several pieces of this ware.

¶ We earnestly request that you read every word of this carefully compiled book, especially those portions relating to the uses of art pottery in the home. We are sure you will find it both pleasant and profitable.

Very respectfully,

The Roseville Pottery Company





R-974



R-837



R-855



R-807



R-816



R-931



How Rozane Originated

MANY collectors have asked how we came to make Rozane.

¶ It was like this:

¶ A certain well-known artist whose special delight was the painting of flowers, sat one evening before a half-finished canvas, intently poring, by the last fading rays of daylight, over a book. At last, sighing, he looked up at his canvas across which reflections of the sunset were cast, mingled with deep shadows.

¶ "Too bad, too bad," he said, slowly shaking his head and, in his earnestness, speaking half aloud.

¶ "What's too bad, my friend," said the voice of a stranger, who had been drinking in the charm of the scene.

¶ "You startled me," said the artist, turning, "but listen to this," and he lighted a candle while he read, never thinking to ask who the stranger might be. "It is Ruskin I was reading. Mentioning the permanency of ceramic works as compared with those of other branches of art, he says:

¶ 'It is surely a severe lesson to us that the best works of Turner could not be shown for six months without being destroyed. I have hope of one day interesting you greatly in the study of the arts of moulding and painting porcelain; and of turning the attention of the workmen of Italy from the vulgar perishable mosaic to the exquisite subtleties of form and color possible in the perfectly ductile and afterward imperishable clay. And one of the ultimate results of such craftsmanship might be the production of pictures as brilliant as painted glass—as delicate as the most subtle water colors, and more permanent than the Pyramids.'

¶ "I was only thinking, when you spoke, what a shame it is that these efforts of mine have to go the way of Turner's. I'd like to try my hand at the clay."

¶ It reads like a romance, but just here began the Rozane idea of reproducing in art pottery fine productions in oils. The stranger, it chanced, was a skilled potter, then engaged in making models for our less expensive potteries. He set aside a laboratory for experiments and so successful was he that, with the aid of his new-found

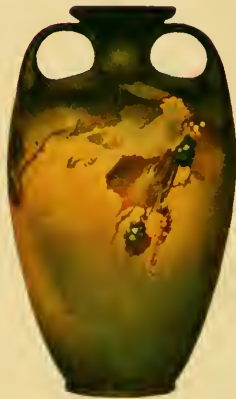




R-967



R-985



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ROZANE
ROYAL





R-1



R-970



R-903



R-905



R-958



collaborator, the artist, the soft and natural tints of nature were not only transmitted to the clay but preserved, practically unaltered, even through the intense firing to which the ware is subjected.

¶ The natural tendencies of the Ohio clays run to golden browns and yellows, and these tones, artistically blended, formed the body and background of the first Rozane and are retained in all designs of this first style, now called Rozane Royal, to distinguish it from the new varieties constantly being designed in our studios.

¶ With permanence in art as the prime motive, the first attempts in Rozane have resulted in the organization of a company of artists attracted by the worthy object which prompted the first experiments. These artists are all earnest students in ceramics and all have ideas of their own which they are anxious to work out. The spirit of experiment always prevails in our studios and laboratories. Moreover, each artist has his or her own style and no design is ever duplicated. This accounts for the wide variety of subjects and the strong individuality found in Rozane.

¶ Holding up an ideal for the perfect pottery, a well-known authority on ceramics says:

¶ "Let us suppose that a piece of pottery has been painted, and that the action of the fire has made the coloring perennial, so that we find in it a design as everlasting as the ware itself. Let us suppose, further, that the tints are natural, that, in short, the design is all that it should be, and that in the painting nature is displayed as on the canvas — then we would have a specimen of the perfect union of the potter's and of the painter's art."

¶ This is ROZANE ROYAL.





R-932



R-11



R-824



Why Rozane is an Art Pottery

THE first requisite of beauty in a piece of pottery is the shape of the piece—involving outline and proportion.

¶ Grace of form and line combine with pleasing proportions to render all styles of Rozane thoroughly artistic. Whatever the color scheme or the decorative detail, the form and proportions must first be right or the result will not be pleasing.

¶ All styles of Rozane are modeled by skilled potters, with the result that the right form and proportion lend grace to every piece.

¶ In the decoration of Rozane Royal, the first Rozane idea, of reproducing with beautiful effect the colorings on the artist's canvas, is almost exclusively followed. The designs, however, are as varied and numerous as the natural subjects, mostly floral, which it emulates.

¶ Exquisite designs, sometimes a single spray of flowers, sometimes an elaborate cluster, are painted upon the clay and blended, to please the artist's fancy, with the soft tones of browns and yellows which make the background. As all designs are different, and as freaks of the fire constantly impart unexpected and beautiful results, the originality of Rozane places it in a class by itself, among all potteries.

¶ Rozane Royal is especially adapted for lending rich, harmonious touches of color to a room. According to the selection made, it brightens a dark corner, pleasantly subdues a bright spot, always harmonizing with its surroundings, and its presence in a home is a silent, constant agent for the cultivation of a taste for the beautiful. The designs are attractive, and for actual use in containing flowers, nothing could be more appropriate. It is not gaudy, but makes a suitable background for any flower.

¶ No collection of ceramics is complete without Rozane Royal.

¶ Every good judge of pottery will recognize its artistic merits in line, form, coloring, design and firing, and it is admired by all who see it.





R-896



R-904



R-982



R-895



R-13





R-804



R-980



R-998



R-994



R-990



R-976



R-995





A beautiful piece of pottery adds
grace and simplicity



How Rozane is Made

THE Roseville Potteries are located "where town and country meet" on the outskirts of the picturesque city of Zanesville, Ohio.

¶ A glimpse into the studios reveals at once the artistic spirit that pervades the place. All is sunny, serene and strangely quiet, as the designers, intent upon their work, wield brush and tool or glance, for inspiration, into the blue sky or toward some well-chosen model.

¶ In a corner stands the potter's wheel made famous by time and story. Here is greatest deftness, yet the potter works with independent deliberation, sometimes lingering for days, even weeks, on one delicate piece.

¶ The clay used for Rozane comes from neighboring hills and is of a quality very desirable for fine work.

¶ After the vase, or whatever the piece may be, has been moulded, it is ready for the decorator. Rozane designs are hand work and the motive of Rozane, to preserve with natural effect original works in oils and water colors, has attracted to the Rozane studios artists of talent and even genius. Many of these decorators are graduates of the great European schools; others from the foremost American institutions, while the presence of a very talented Japanese student has also resulted in some unique and altogether new effects.

¶ When background and decoration are complete, the next step is "the test by fire." Encased in protecting moulds, the pieces are placed in immense kilns where, hermetically sealed, they are subjected to fierce heat, finally amounting to 1800 degrees Fahrenheit.

¶ When glaze is to give a final gloss, as in Rozane Royal, the pieces are dipped in the glaze mixture after the firing, and are then fired again. It is often in this firing that many unexpected and odd effects are produced, never to be duplicated, so capricious is the action of the fire.

¶ The worth of each piece can therefore only be estimated after the final firing. This is done by competent judges, each piece being valued according to its own peculiar features. The prices vary, therefore, even on pieces of similar size and shape, but every piece of Rozane is a work of art, and has an individuality peculiarly its own. No two pieces can be exactly alike.

¶ This, in itself, stamps Rozane as a true art ware.





M-957



Rozane Mongol

*The production
of any unusual
beautiful color
is in itself con-
sidered a triumph
in ceramics*





M-900



M-821



M-960



M-959



M-956



Rozane Mongol

The Vase of Single Color

ROZANE MONGOL is the name found upon all pieces of Rozane decorated in the rich, beautiful red, known as "Sang de Boeuf" and which, until very lately, was produced only by the ancient Chinese. For centuries, potters have endeavored to reproduce it, and only in the present generation has this been done. In honor of the famous Mongolian potters who first produced, in pottery, this color of wonderful richness and permanence, the name Mongol was given to this variety of Rozane.

¶ It is a peculiar fact that any one shape reproduced in a number of styles is more admired in this beautiful Mongol red than in any better known color of the day. While ornamentation and design are attractive, especially when viewed by themselves, as single elements of a perfect whole, nothing is better, in the furnishing of a harmonious room, than art objects in a simple color, wisely placed to lend just the right, pleasing effect to the eye.

¶ A late writer, comparing vases of plain color and those decorated, gives a vivid figure by comparing those of one color to the single musical notes which, combined, produce a harmony. Were each a complete tune, simultaneously sounded, the result would be a jangling discord.

¶ Thus, while elaborate decoration is desirable for certain places (against a plain wall, a drapery of plain material or in a niche by itself), as a unit in the decoration of an entire room, the vase of single color, or in varying hues of the same color, is often most pleasing—most harmonious.

¶ To this harmony is added still another result upon a room by the addition of a piece of Rozane Mongol—its effect of richness.

¶ It is the famous, long-sought red of the Chinese, revealing many harmonious hues made brilliant by any reflections, in its glaze, from window or artificial light, and wherever placed the Mongol vase imparts a rich, luxurious touch of warmth, needed in every room where a feeling of comfort is desired.

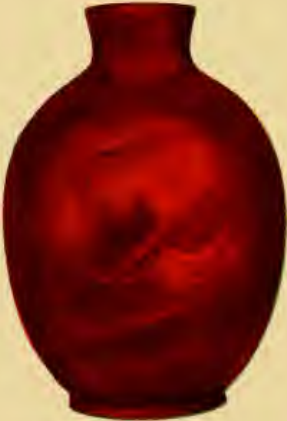




M-893



M-961



M-814



M-962



Rozane Egypto

Form and ornamentation are subordinate to color. The color first appeals—to the eye—yet all unite to win the admiration





E-50



Rozane Egypto

Thought Made Permanent in Pottery

ALL Rozanes being the creations of individual artists, who bring their own wonderful talent and skill into the expression of their ideas of form, color and design, it is only natural that some very unusual products should be the result.

¶ Rozane Egypto may be classed as one of the oddest styles of Rozane, although its soft finish and coloring, in varying shades of old greens, suggest a very beautiful color found in some of the rarest and most ancient potteries of old Egypt. The shapes and decorations, too, are reproductions of Egyptian art antiques.

¶ Each piece of Rozane Egypto expresses a complete thought of its artist, savoring of the restfulness and freedom of nature. Through the shades of old green are seen glintings of those rich violets and blues which often entered into the colorings of rarest old Egyptian pieces. The prevailing color of these latter was a green which came to be almost as famous as the old red of the Chinese.

¶ Rozane Egypto is indispensable in a collection of Rozanes—or of any pottery. Not only is the color in itself peculiarly attractive and restful, but the forms of this variety, like all Rozanes, are graceful and well proportioned. The low modelings of mat decoration, too, retaining the prevailing hues, contribute effectively to its beauty.

¶ A touch of green in a room is never amiss—such greens, soft and harmonious, as Egypto presents. As a container for flowers, a piece of this ware is most charming. The fascination of an Egypto bowl or jar containing a mass of nasturtiums, their flaming blossoms seen against the perfect green background of the vase, can hardly be described.

¶ Egypto is well suited, as a background, for almost any flower, and is therefore as useful and practical as it





E-21



E-51



E-12



is beautiful. It is ideal in rooms where colonial and other old-style decorative schemes are carried out.

¶ In many ways, Rozane Egypto may be regarded as an ideal pottery.

¶ "The entire vitality of art depends upon its being either full of truth or full of use," says Ruskin. "It must state a true thing or adorn a useful one." Rozane Egypto does both.

¶ The ceramic is the union of two branches of art, the architectural and the graphic. It combines form and proportion with drawing and color. In the architectural, is demanded skill, beauty and use; in the graphic, skill, beauty and likeness. Essentials of the best in ceramic art are, therefore, skill, beauty, use and similitude (statement of truth), according to best authority.

¶ Rozane Egypto meets every one of these requirements to the complete satisfaction of good ceramic judges, placing it at once among the very best potteries of the age.





E-20



E-15



E-10



E-17





Rozane lends elegance
wherever placed





K-11



K-12



Rozane Mara

*Allows no
monotony to
break its
charm*





K-21



K-22



K-24



K-15



K-14



Rozane Mara

Where the Rainbow Comes From

AS changing as the sea, from which it derives its name, and from which, like an opalesque and dainty shell, it seems to have caught every morning hue of iridescence when the sunbeam kissed the spray, Rozane Mara is one of the most decorative as well as one of the most pleasing results yet obtained at the Roseville Potteries.

¶ Studying to obtain the exquisite rainbow tints seen in rarest pieces of old Italian glass, our artist chemist evolved this oddity. The surface, in texture much resembling the lining of the ocean's rarest shells, is somewhat irregular, presenting surfaces most favorable for catching every ray of light, throwing it back in all lustrous shades imaginable. With all this play of colors, Rozane Mara is subdued and in good taste, the prevailing tones running under and through the iridescence being odd reds, varying from pale rose tints to the deepest magentas, the soft tones of gray and opal suggesting the pearly surface of a shell, being always present.

¶ As an oddity, Rozane Mara is not only rare and admirable, but possesses qualities of real artistic merit. It will be found especially useful in rooms where elaborate decorations are desired, as it is highly ornamental, while in rooms of more simple style it often adds just the finish needed to give the room a touch of elegance.





W-893



Rozane Woodland

*The secret arts
of the Orientals
are coveted by
ceramists down to
the present day*





W-999



W-976



W-2



W-6



W-997



W-978



W-971



Rozane Woodland

Ancient Spirit in Modern Art

WE do not deny that the resemblance of Rozane Woodland to one of the oldest and rarest of Chinese potteries is no accident. While Woodland is not an attempt at imitation of the old Chinese Celadon, familiarity with the latter, and with its exquisite qualities, was inspiration to the artist who created the idea of Rozane Woodland. Old Celadon, like Woodland, was decorated by incising either floral or conventional designs in the moist clay, or "biscuit," after moulding, and was further ornamented by studs or dots.

¶ The old Celadon was very hard, opaque, closely akin to stoneware, and covered with a partially translucent enamel. There were vases of gray earth, shading into browns and yellows and scattered with little laminae of mica, or sometimes picked with tiny points, almost imperceptible. The value of old pieces in this style is almost inestimable.

¶ The description of Rozane Woodland is almost identical with this of the old Chinese ware, except that Woodland has not the mica. The laminae mentioned, however, are daintily picked into the surface of the softly shaded mat background, lending just an agreeable relief from its plainness, which is further broken by the dots or "studs," while the enameled designs stand out in pleasant contrast. The latter are usually in foliage hues, the browns resembling late autumn woodlands, when the dun, frost-exposed oak leaves—brown, mellow and glossy—still cling, rustling, in final glory, to the trees.

¶ Rozane Woodland is exceptionally beautiful in every point that contributes to the excellence of an art pottery. It is a pleasure to present this as our final argument for the true worth of Rozane.





W-961



W-969



W-973



W-3



W-15



W-974





W-955



W-933

ROZANE
WOODLAND



¶ A home with a piece of each Rozane variety will be possessed of a very representative collection of pottery, in good taste, decorative and useful.

¶ Connoisseurs will find in every piece qualities which merit its being included in their collections of valuable art potteries.

¶ We invite inspection of every variety and we are confident that one of the favorites, among all collectors and purchasers, will be ROZANE WOODLAND.





