




*Dishes for the Depression:
Homer Laughlin China Company's*

Fiesta **WARE**

By Kelly Anderson Gregg

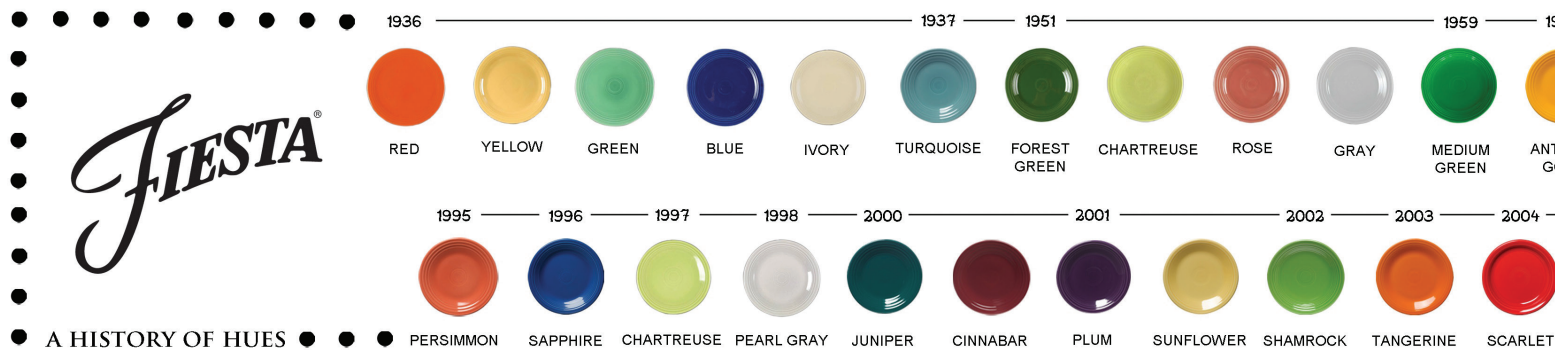


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In the early 1940s, my grandmother
Marcia Howard loved visiting Vi Turk for dinner.

Vi and her husband had recently moved to
Sharon, Pennsylvania, where he was employed as a
Westinghouse engineer. Marcia's parents befriended the
Turk family, and Marcia would often be found at their home
around mealtime. Not only was Vi a good cook, she also had
special dishes for her little guest's use. My grandmother still
vividly recalls the excitement of choosing her very own
dinner plate from a colorful array known in the
1930s and '40s as Fiesta dinnerware.

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A COLORFUL PAST

Beyond American-made, Fiesta® Dinnerware is an American Icon. Representing the American spirit of independent thinking, Fiesta® broke the rules of dinnerware when it arrived in 1936—a colorful contrarian amongst a sea of floral whiteware.

With a palette of cheerful hues, and a mix-and-match philosophy, Fiesta® captivated the American public, bringing joy to tabletops across the nation. Since that time, the iconic dinnerware has become ingrained in the American culture, bolstered by vivid memories of

Her affection for the rainbow of choices typified why so many Americans found Fiesta ware so appealing. No longer was the modern American housewife tied to one formal and flowery dinner pattern at a casual family meal. To be sure, Victorian styles and names such as Wedgewood continued to compete for their share of the crockery market. Their dominance, however, was challenged starting at the 1936 Pittsburgh Glass and Ceramics Show when the

Homer Laughlin China Company introduced its new line of colorful dishes.

Priced to sell and catering to individuality, the Fiesta line drew in customers—almost exclusively women in its early decades—with an Art Deco aesthetic and modern feel, tempered by soft lines and bright hues. The look quickly became an American classic. By the time my grandmother passed her dishes down to me in 2009, the line was beloved by

both collectors and those who just like the quality and variety.² The appeal is simple: Fiesta's colorful glazes and streamlined design reflected the American spirit during the era of depression and war, perfectly mixing a love of tradition with a deeply rooted optimism for the future, and, above all, placing value on the individual.

Fiesta ware originated more than 10 years before it was officially launched, in design

FIESTA[®] FACTS

family gatherings dotted with Fiesta® dishes. Today, thoughtful hosts and hostesses around the United States are continuing this legacy, serving their homespun culinary creations on the always-festive, endlessly-adaptable Fiesta® Dinnerware.

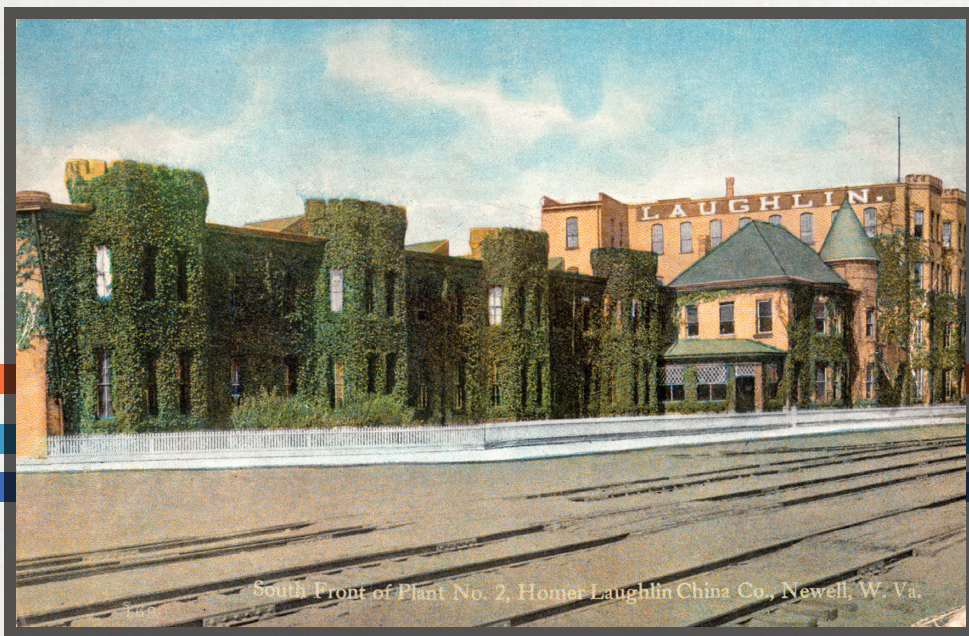
- MADE IN AMERICA
- LEAD FREE
- OVEN PROOF
- MICROWAVE SAFE
- DISHWASHER SAFE
- FIVE YEAR CHIP RESISTANT

principles traced to the fundamentals of Art Moderne, a movement that debuted at a Parisian exhibition in 1925. The movement's basic tenets lay in its emphasis on modernity.³ Its adherents declared themselves bored with the constant revivals that took fine and decorative arts, as well as architecture and graphics, on an eternal stroll down memory lane. They longed for something fresh and different, and called for design characteristics

Above: *The History of Hues* brochure, 2014.
Homer Laughlin Company Collection.



Fiesta ware was packaged to grab attention by featuring the dishes' bright, bold colors.
Homer Laughlin Company Collection.



The Homer Laughlin plant in Newell, West Virginia, c. 1920.

Homer Laughlin Company Collection.

An early 20th-century postcard depicts Homer Laughlin Company employees loading a kiln in the Newell plant.

East Liverpool Historical Society.



1081

Loading Kiln, Homer Laughlin China Co., Newell, W. Va.

that would embrace the whirlwind of the 1920s, breaking away from the “chaos” of the past.⁴

To do so, the style (which didn’t come by its name Art Deco until 1966) employed aerodynamic lines and recently developed materials such as plastic and chrome to appeal to contemporary sensibilities. Germany’s Bauhaus school of art was especially adept at creating designs with this modern feel. The Bauhaus take on French Art Moderne relied on the material and the form of the object to serve as its decoration, allowing nothing ostentatious to take away from its utilitarian

function.⁵ American Deco echoed the Bauhaus school’s theory, favoring simple streamline over the sometimes more flowery look of Art Moderne. Nothing was too large or small for a Deco touch, from skyscrapers and ocean liners to clothing and graphic design. Even hair brushes and tape dispensers were re-imagined in Deco style.⁶

While Europe gleamed in the hard, shiny atmosphere of chrome and plastic, Americans often looked for a softer approach to Art Deco. Some followers, including famed architect Frank Lloyd Wright, feared that the movement in its original form might go a step

too far in its love of the future, thereby losing its soul and appeal to the public.⁷ The crockery industry could not afford to lose its market in the American housewife and general public in the late 1920s, as it was already suffering in sales due to its lack of innovative designs and competition from foreign manufacturers.⁸ It was a challenge for dinnerware designers to create something sufficiently modern for the public, yet not too avant-garde.

A precedent existed within the Deco movement to hearken back to the ancient past, combining “the pharaoh’s world and the world of Buck Rogers.”⁹ This notion allowed many U.S. designers to look to Native American art as a source of inspiration. Pueblo potters and other Southwestern native tribes who practiced the craft often used geometric patterns in their decorative motifs, and those crisp lines adapted well to Art Deco. Also a good fit were bright color schemes, popular on the West Coast and having Native American connotations as well as links to other “quaint” pottery found in Mexico, Ireland, Italy, and Hungary.¹⁰ By looking to such traditions, American designers softened the look of Art Deco for their unique audience: middle-class American housewives.

It was in this context and in keeping with these design principles that the Homer Laughlin China Company developed its line of Fiesta ware dishes. The company was by no means a stranger to the ceramics business. Homer Laughlin and his brother Shakespeare

THE ROHM & HAAS REPORTER

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Fiesta's changing color palette can be seen in this *Rohm & Haas Reporter* cover from 1954. Rohm & Haas was a chemicals company that invented Plexiglas and other specialty materials.
Homer Laughlin Company Collection.

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Homer Laughlin

Homer Laughlin, 1915.

A History of California and an Extended History of Los Angeles and Environs, vol. 3, 503.

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Between 1840 and
1930, East Liverpool
potteries produced 50
percent of all ceramics
in the United States.

established their firm in 1871, at a site known as “America’s Crockery City”—East Liverpool, Ohio, only 40 miles down the Ohio River from Pittsburgh.¹¹ An abundance of clay and easy access to transportation via the Ohio made the area just over the Pennsylvania border into a leading source of ceramics. East Liverpool’s first pottery was established in 1839, using local clay to create yellowware ceramics; within a few decades, access to finer quality clay used in whiteware manufacturing allowed the city to maintain its dominance as American consumers craved more sophisticated dishes.¹² Between 1840 and 1930, East Liverpool potteries produced 50 percent of all ceramics in the United States.¹³

Homer Laughlin was at the forefront of the industry, and eventually expanded its site over the river into Newell, West Virginia, along with many other businesses as they outgrew Ohio’s confines. Including potteries in southwestern Pennsylvania, the tri-state area was a vibrant home for America’s ceramics

industry. However, the events of October 1929 ground most of the country’s industry and economy to a halt. With the onset of the Great Depression, potteries were forced to adapt their products and prices to a new American lifestyle if they wanted to weather the storm.¹⁴

The key to the Homer Laughlin China Company’s survival was Frederick Hurten Rhead. In 1927, two years before the crash and nine years before Fiesta’s launch, the Homer Laughlin Company hired Rhead as its new art director.¹⁵ English by birth, Rhead grew up with a background in Staffordshire pottery before moving to the United States to work for the American Encaustic Tiling Company as a research director.¹⁶ The Homer Laughlin Company recognized his talent and quickly snatched him up, part of an effort to broaden its products’ public appeal.¹⁷ Rhead believed that American society was not as cut and dry as some market researchers thought it to be, and recognized demographics (such as the working class) that had not yet been targeted

by Homer Laughlin’s advertising campaigns and products.¹⁸ He went to work to not only reorient the company’s priorities and appeal, but to understand what each demographic actually wanted to see in their store of choice, whether it be a humble Woolworth retailer or an upscale Macy’s.

Rhead focused on the Art Deco style as a base for his design. The aesthetic movement first found popularity with its emphasis on the possibilities of a bright future for the world after many long years at war. When the United States was rocked by the Great Depression, some designers saw Art Deco as a way to recapture that hope, and unify the country under its aerodynamic forms in order to overcome the disorder surrounding it.¹⁹ Research into Americans’ buying habits demonstrated that women made approximately 80 percent of household purchases at that time, and that they wanted the most up-to-date items, from energy-saving appliances to trendy kitchen accessories.²⁰ Rather than attempt to



Customers c. 1970 browse the open shelves at Homer Laughlin Company.
Homer Laughlin Company Collection.

force those same women into goods they would not be totally satisfied with, Rhead embraced their desires and tastes. He went to work to create an innovative dish that embodied all that was good about Art Deco design.

Knowing that pure Art Deco was often considered too futuristic by his clientele, Rhead infused his design with a happy splash of color, which appealed to traditional American tastes and the country's desire for optimism in troubled times.²¹ Rhead and Homer Laughlin sales managers believed that this was the key to capturing the average shopper's eye. Applying his background in market research, the designer decided on a range of five colors for his dishes: red, blue, green, yellow, and old ivory.²² A new brochure declared, "Color! That's the trend today.... Emphasis is withdrawn from the drab, uninteresting monotonies ... and placed heavily upon brightness, gayety ... color!"²³ With these few words, Homer Laughlin China Company made clear its break from the black and silver shades of European Art Deco and offered its customers something thoroughly American.



Frederick Hurten Rhead, with pencil, introduces a new line of pottery at the William Penn Hotel, date unknown.

West Virginia Encyclopedia, from Goldenseal magazine (Spring 1985).

One of the most compelling components of Fiesta dishes was the price. Even before the Great Depression, American consumers were cutting dinnerware out of their yearly budgets. While families spent 13 percent of their income on china and dishes from 1898 to 1916, that figure had dropped to 6.8 percent for the period between 1922 and 1929.²⁴ With the crash, those figures were even more precarious. Many potteries looked for ways to cut cost and whittle down the retail price of their wares. The 16-piece starter set was introduced to the American consumer, allowing her to purchase a small, inexpensive set and then add to it as she pleased from the company's open stock or from retailers like Kauffmann's or a five-and-dime store.²⁵ While it was a break from the traditional 100-piece china set of the Victorian era, it was far more practical for the average American housewife, who generally had less space for kitchen storage, few or no servants to care for the dishes, and, of course, a limited budget.²⁶

One look at Fiesta's product brochure and the American homemaker could be sure that she could choose the pieces she most desired at reasonable prices. By August 1941, an ashtray could be had for 15 cents, a set of salt shakers was priced at 35 cents, and the most expensive item in the catalog (a 12-inch salad bowl) was \$2.75.²⁷ Items in the red glaze collection, created using precious uranium, were more expensive than Fiesta's other colors.²⁸ If one did wish to purchase a large set, 72 pieces of Fiesta ware could be had for only \$32.00.²⁹ An even more budget-friendly line, Harlequin, was developed by Rhead exclusively for Woolworth's late in 1936.³⁰ Harlequin mimicked Fiesta's design, but used different colors (mauve blue, yellow, spruce green, and maroon) and more importantly, was priced lower. When it was finally offered in stores in 1938, it was sold without a trademark, but its

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popularity brought eight more colors and kept the line going through 1964. The line, in four colors, was even reissued from 1979 to 1982.

Fiesta dinnerware's real strength lay in its domination of competitors by addressing the individuality of the consumer and placing value on that uniqueness. By encouraging the mixing and matching of Fiesta glazes, Rhead put choice in housewives' hands. After all, he said, "The layman likes to mix his colors."³¹ Rather than relying on white bone china with colored decals, or sets of colored casual dishes in the same tone, women could choose a cooler palette by buying only the blues and greens, or perhaps they would favor warmer hues by exclusively purchasing reds, yellows,



This ivory plate, from Fiesta's 80th anniversary, was featured in the West Virginia Cultural Center's *Fiesta* exhibit to celebrate the occasion.
West Virginia Division of Culture and History.

and ivories. They could even collect every single color if they so desired—the decision was theirs to make.

Fiesta's brochure drove this point home, describing its colors as "all brilliant, all cheerful, all endowed with a pleasant feeling of good fellowship, informality and gracious living.... It gives the hostess an opportunity to create her own table effects by combining, according to her tastes or the occasion, any colors in any way she desires."³² The emphasis on the uniqueness of the individual and the importance of the homemaker's participation in setting her table is what truly set Fiesta apart from its contemporaries.

Rhead's vision for a colorful, affordable, and modern design was realized in making each piece a simple creation. The dinner plate's base is extremely short and its rim rises at a very shallow angle, creating the effect that it lays nearly flat on the table. The only decorative motif (besides the many glazes Rhead developed) is two bands of thin, concentric circles incised into the plate. The

A set of Fiesta ware, including the dishes pictured, was handed down from Vi Turk to Marcia Howard Garrett. She in turn gave them to the author, who continues to use them daily. All of the glazes represented was part of the original Fiesta line, with the exception of the pink creamer and sugar bowl set—that color debuted in the 1950s.

Kelly Anderson Gregg Collection. Photo by Liz Simpson.



Homer Laughlin Company's red-orange glaze was one of the most popular choices from the original line. The vivid color was achieved using uranium, a practice that was halted during World War II and eventually discontinued.

Kelly Anderson Gregg Collection. Photo by Liz Simpson.





**Eighty years of Fiesta colors are on display
in the West Virginia Cultural Center's *Fiesta*
exhibit in Charleston.**

West Virginia Division of Culture and History.

plate's color is flat, except where the circular lines created an impression in the ceramic, allowing the glaze to pool and darken. The bottom of the plate is similarly simple: six concentric circles delineate the middle of the plate (within the base) while two of the same circles line the rim. These Art Deco lines are repeated in every piece of Fiesta ware, from salt shakers to butter dishes, and everything in between. Each piece is also marked on the bottom with the word "Fiesta" in Homer Laughlin's special Art Deco font, as well as the company's signature.

These were the pieces that went on display at the Pittsburgh Glass and Ceramics Show on Thursday, January 9, 1936 — a

modern line of dishes that took Art Deco's love for the future and blended it with popular affection for tradition. Industry insiders were buzzing about the upcoming exhibition of the latest dishware just days before the event, with the *Pittsburgh Post-Gazette* noting that over 400 buyers had turned up at the William Penn Hotel for the exhibition, and that the show itself was the largest since before the stock market crash.³³ Early reports spoke of a "general feel of optimism" that pervaded all five floors of displays, and emphasized the "kaleidoscope of color" that could be seen.³⁴ "Bright-hued pottery, of both modern and provincial motif, was reported to be in especial demand," the newspaper wrote.³⁵

It is no stretch to imagine that Fiesta was perfectly suited to meet those demands. There was a good deal of variety at the Glass

and Ceramics Show; however some of the lines were too bizarre for the buyers, who found themselves shocked at certain styles.³⁶ Not too hot and not too cold, Fiesta sparked immediate interest with its bold colors and trendy shapes.³⁷ It became the primary draw of the show, with attendees declaring that it "captured the mood for Depression Era America."³⁸ By the second day of the week-long exhibit, orders were said to be the best since the crash.³⁹ This was a huge boon for the local economy, as 80 percent of the potteries represented were within a 150-mile radius of Pittsburgh.⁴⁰ Fiesta was picked up by several large retailers, including Woolworth's, which reached the less affluent audience that Rhead had originally targeted.⁴¹ Rhead's efforts were a success. His wares became hugely popular with a variety of individuals, including newlywed



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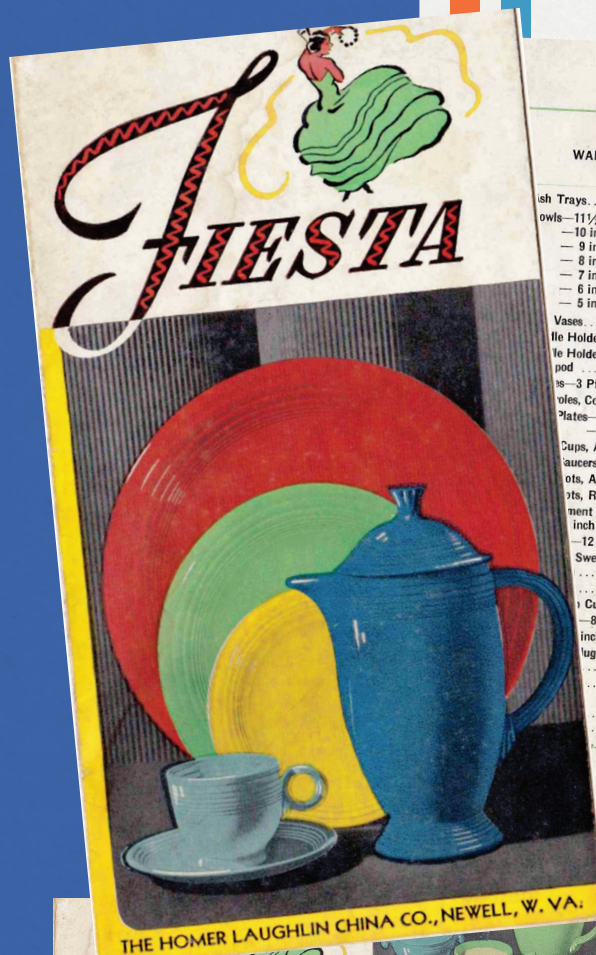
Vi Turk and her fellow middle-class American housewives.

Fiesta sales peaked at more than 10 million dishes in 1948.⁴² Along the way, Fiesta inspired other companies to develop similar lines.⁴³ In 1939, the Steubenville (Ohio) Pottery Company launched its own Deco dishware, American Modern, designed by Russel Wright. American Modern met with success, though it did not achieve Fiesta's popularity and in fact earned Rhead's scorn.⁴⁴ Homer Laughlin kept up the appeal of its own line by introducing new colors, allowing the dishes to evolve alongside popular taste, from the bright Deco originals to pastels for the 1950s and then earth tones in the 1960s.⁴⁵ Specifically, its famous (or perhaps infamous) red glaze went through several iterations. The bold orange-red of the original line was created as many

other glazes were at the time, by using uranium oxide to achieve Fiesta's most popular color.⁴⁶ During World War II, the U.S. government put a halt to this technique and disallowed civilian use of uranium due to its need for the war effort; like many other potteries, Homer Laughlin's stock was confiscated and it discontinued its red glaze.⁴⁷ In 1959, Homer Laughlin switched to depleted uranium for its red dishes, then stopped all use of uranium oxides in 1972.⁴⁸

Homer Laughlin Company pursued other dish designs, some of which were in stark contrast to Fiesta's styling, and some of which coordinated perfectly with the flagship line. Eggshell Georgian (1937) was a more formal, all-white line that seemed to have little in common with Fiesta's modern look. Harlequin (1936) and Riviera (1938) gave

consumers the option of discount Deco dishes that resembled Fiesta in style and color but were cheaper and used new shapes and incised patterns to differentiate themselves from the original. Still other lines coordinated with Fiesta's glazes, such as Mexicana (1938) and Hacienda (1941). These two sets used decals as their decorative motif, the colors of which complemented Fiesta's glazes. Their subject matter (harkening to the popular Pueblo Deco look that celebrated the Southwestern United States and its Native heritage) likewise meshed



PRICE LIST
(Per Piece) Aug. 1, 1941

WARE	Turquoise		WARE	Turquoise	
	Green	Red		Green	Red
Sh Trays.....	\$.15	\$.20	Fruits		
Bowls—11½ inch....	1.35	1.80	Small, 4¼ inch....	.15	.20
—10 inch.....	.85	1.20	Large, 5½ inch....	.20	.25
—9 inch.....	.60	.85	Fruit Bowls—11¼		
—8 inch.....	.50	.70	inch.....	1.65	2.30
—7 inch.....	.45	.60	Ice Pitchers—2 Qts.	1.65	2.40
—6 inch.....	.30	.45	Jugs—2 Pts.	.90	1.20
—5 inch.....	.25	.40	Marmalade Jars,		
Vases.....	.50	.70	Covd.....	.75	1.00
Tea Holders, Bulb	.50	.60	Mustards, Covd.....	.50	.70
pod.....	.75	1.00	Nappies—9½ inch....	.60	.95
Saucers—3 Pts.....	1.75	2.25	—8½ inch....	.50	.65
Cups, Covd.....	1.60	2.25	Pepper Shakers.....	.35	.50
Plates—15 inch....	1.20	1.75	Plates—10 inch....	.45	.60
—13 inch.....	.90	1.35	—9 inch.....	.40	.55
Cups, A.D.....	.25	.30	—7 inch.....	.30	.45
Saucers, A.D.....	.15	.20	—6 inch.....	.20	.35
Cups, A.D.....	1.20	1.65	Platter—12 inch....	.80	1.10
Saucers, Reg.....	1.50	2.00	Relish Trays,		
Sent Plates.....	.70	1.00	Complete.....	1.80	2.65
—12 inch.....	1.80	2.65	Salad Bowls, Ftd.—		
Sweets.....	.70	1.00	12 inch.....	2.75	3.30
Cups.....	.50	.65	Salt Shakers.....	.35	.50
—8 inch.....	.35	.45	Sauce Boats.....	.80	1.10
—6 inch.....	.40	.50	Sugars, Covd.....	.85	1.10
Tea Pots, Large,			Tea Cups.....	.30	.35
8 Cup.....	1.50	2.00	Tea Saucers.....	.15	.20
Tea Pots, Medium,			Tea Pots, Large,		
6 Cup.....	1.35	1.90	8 Cup.....	1.50	2.00
Tom and Jerry			Tea Pots, Medium,		
Mugs.....	.35	.45	6 Cup.....	1.35	1.90
Tumblers—10 Oz....	.35	.45	Utility Trays.....	.50	.65
Utility Trays.....	.50	.65			

well with Fiesta's foundation in West Coast pottery styling.⁴⁹ All these options allowed the American housewife to individualize her dish set, mix and match with similar lines, or coordinate monochromatic Fiesta dishes with statement pieces like Mexicana.

As the American economy fell into another slump in the 1970s and domestic potteries felt pressure from cheaper international competitors, Fiesta sales fell and Homer Laughlin shut down production in 1973. Almost immediately, a second-hand market for Fiesta ware popped up, responding to the huge demand from collectors anxious to continue purchasing their beloved dishes. It did not take Homer Laughlin long to realize the nostalgia that Fiesta ware evoked. In 1986, on the 50th anniversary of its debut, the company relaunched the line, introducing new colors and using new clay that allowed for the dishes' use on an industrial scale.⁵⁰

Today, Fiesta is Homer Laughlin's most popular line, and the company itself is the nation's largest crockery producer.⁵¹ It employs around 1,000 men and women in its Newell, West Virginia, factory, where thousands of Fiesta enthusiasts flock each year to tour and purchase from the company's open shelves.⁵² Each dish is a piece of Americana, adored by hip collectors and those who just need to replace a broken salt shaker. A love for the Fiesta line is often passed down from one



COLOR! That's the trend today... a trend that has gained momentum steadily in every department of design and decoration, in every room of our homes. Emphasis is withdrawn from the drab, uninteresting monotonies... and placed heavily upon brightness, gaiety... color! It is in this spirit of gaiety and color that we offer you Fiesta... a new ware that provides endless possibilities for interesting, tasteful and eye-catching color effects in dressing the modern table.

Fiesta comes in six lovely colors... Turquoise, Green, Yellow, Blue, Old Ivory and Red... all brilliant, all cheerful, all endowed with a pleasant feeling of good fellowship, informality and gracious living. Whether used for serving breakfast, luncheon, informal supper, or buffet, Fiesta makes the meal a truly gay occasion. It gives the hostess an opportunity to

create her own table effects by combining, according to her tastes or the occasion, any colors in any way she desires. Plates of one color, cream saucers of another, contrasting cups and saucers... it's fun to set a table with Fiesta!


Fiesta is superbly shaped, is of high quality both in material and texture, is designed and executed with artistic skill of the first order. It offers a wide variety of items, increasing the possibilities of creating a table ensemble of true color harmony. And although pleasantly reminiscent of the lovely Faience tradition, it is thoroughly modern and different. Best of all, Fiesta is extremely reasonable in price, may be bought by the piece, and thus affords the purchaser a chance to build up a set not only of whatever item, but of whatever colors, she desires.

Fiesta Brochure and price list.
Kelly Anderson Gregg Collection.

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Through its design,
color, prices, and emphasis
on the individual, Fiesta ware
earns its place as one of
the most symbolic lines of
American dishware.

generation to the next, or, as in my case, the actual dishes themselves make their way from the home of one housewife to another.

Fiesta ware could not have been as successful as it was without its basic appeal to the American spirit in a time of crisis. Frederick Hurten Rhead captured the country's strong hope for the future in his streamlined plates and circular decorative lines. His use of color further imbued Fiesta plates with a sense of optimism and excitement. By using industrial processes and efficient labor practices, the Homer Laughlin China Company was able to price this unique crockery at an affordable rate, allowing American housewives from a number of socio-economic classes to purchase the dishes they actually wanted to see in their homes.

More importantly, Fiesta appealed to the modern homemaker's need to be appreciated for her unique tastes and desires. She was not forced into buying overly formal or outrageously priced dishes, the colors of which she had no opportunity to select. Instead, she could choose for herself the dishes she would use on a daily basis. Fiesta is a product of its time, yet also speaks to the broader ideals of American individualism. Through its design, color, prices, and emphasis on the individual, Fiesta ware earns its place as one of the most symbolic lines of American dishware. 

Kelly Anderson Gregg is a historian, researcher, and former Assistant Editor of *Western Pennsylvania History*. She resides in Grove City, Pa., with her family, and enjoys researching decorative arts and home craft history.

¹ While this particular crockery line is known to modern audiences as Fiesta ware, the original name was simply "Fiesta."

² As Marcia Howard Garrett's granddaughter, I was told the story of Vi Turk's Fiesta dinnerware when my grandmother gave the dishes to me in the summer of 2009. Marcia inherited Vi's Fiesta ware when her old friend passed away in the early 1990s. The set includes 19 plates, three coffee cups, five saucers, one bowl, several salt and pepper shakers, a celery dish, and a sugar and creamer set, all of which are in excellent condition. My grandmother continues to cherish fond memories of the time spent with Vi and her beautiful dishes, and my family and I treasure our Fiesta ware, which we still use daily.

³ Richard Striner, "Art Deco: Polemics and Synthesis," *Winterthur Portfolio* 25, no. 1 (Spring 1990): 21.

⁴ *Ibid.*, 22.

⁵ Elaine Levin, *The History of American Ceramics: 1607 to the Present* (New York: Harry N. Abrams, 1988), 167.

⁶ "Art Deco in America," Victoria and Albert Museum, www.vam.ac.uk/content/articles/a/art-deco-in-america/ (accessed 18 August 2016).

⁷ Striner, 27. The United States, too, was far less scarred (both physically and psychologically) by the Great War, which had ravaged Europe the previous decade. Perhaps this played into the U.S.'s gentler look.

⁸ Levin, 167.

⁹ Striner, 23.

¹⁰ Regina Lee Blaszczyk, *Imagining Consumers: Design and Innovation from Wedgwood to Corning* (Baltimore: Johns Hopkins University Press, 2000), 157.

¹¹ Wayne Curtis, "China Town," *American Heritage*, www.americanheritage.com/articles/magazine/ah/2004/2/2004_2_66.shtml (accessed 9 November 2010). Shakespeare left the firm at a later date, leaving only Homer to run it until his own retirement.

¹² "Museum of Ceramics Timeline," www.themuseumofceramics.org (accessed 25 June 2015).

¹³ "Museum of Ceramics History," www.themuseumofceramics.org/about.html (accessed 25 June 2015). For an extensive list of the potteries in the area, see www.themuseumofceramics.org/pottery.html.

¹⁴ Blaszczyk, 128-129.

¹⁵ *Ibid.*, 131.

¹⁶ *Ibid.*, 132.

¹⁷ Levin, 170.

¹⁸ *Ibid.*

¹⁹ Striner, 30.

²⁰ Blaszczyk, 130-131.

²¹ *Ibid.*, 157.

²² Levin, 170. Turquoise was added only two years later.

²³ Fiesta, Product pamphlet, Homer Laughlin China Company (1941).

²⁴ Blaszczyk, 136.

²⁵ "Modern Solutions," *Art Institute of Chicago Museum Studies* 27, no. 2. From *Shaping the Modern: American Decorative Arts at The Art Institute of Chicago* (2001), 62.

²⁶ Blaszczyk, 146.

²⁷ Fiesta product pamphlet. In 2010, those same items would cost \$2.36, \$5.51, and \$43.27, respectively.

²⁸ *Ibid.*

²⁹ Curtis, "China Town." In 2010, the 72-piece set would cost approximately \$500. Compare this to modern china, which can cost between \$50 and \$200 per five-piece place setting, depending on the quality of the dishware, along with the additional purchase of serving dishes and other accessories.

³⁰ "Homer Laughlin China Company, 1877-Present," Carnegie Public Library, www.carnegie.lib.oh.us/homer (accessed 18 August 2016).

³¹ *Ibid.*

³² Fiesta product pamphlet.

³³ *Pittsburgh Post-Gazette*, 11 January 1936, 4.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ Blaszczyk, 160.

³⁷ *Ibid.*, 158.

³⁸ *Ibid.*, 127.

³⁹ *Pittsburgh Post-Gazette*, 13 January 1936, 5.

⁴⁰ *Ibid.*

⁴¹ Levin, 170.

⁴² "Homer Laughlin China Company, 1877-Present."

⁴³ Blaszczyk, 157.

⁴⁴ *Ibid.*, 165-166.

⁴⁵ "History of Fiesta," Homer Laughlin Company, <https://www.fiestafactorydirect.com/t-aboutfiesta.aspx> (accessed 18 August 2016).

⁴⁶ "Fiesta Ware," Oak Ridge Associated Universities, www.orau.org/ptp/collection/consumer%20products/fiesta.htm (accessed 18 August 2016).

⁴⁷ *Ibid.*

⁴⁸ "Radiation in Ceramic Glazes," Homer Laughlin Company, www.fiestafactorydirect.com/t-GMA.aspx (accessed 18 August 2016).

⁴⁹ For a partial timeline of Homer Laughlin's dish line debuts, see www.carnegie.lib.oh.us/homer.

⁵⁰ "History of Fiesta."

⁵¹ "Homer Laughlin China Company, 1877-Present."

⁵² Linda Wertheimer, "W.Va. Pottery Company Keeps Popular Fiesta Line Thriving," *NPR: Morning Edition*, www.npr.org/2014/10/16/354370783/w-va-pottery-company-keeps-popular-fieta-line-alive-and-thriving (accessed 18 August 2016).