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# THE AMERICAN STUDIO POTTERY MOVEMENT: Making order of its marking

The American Studio Pottery Movement has been defined as a 20th century approach to clay, characterized by a sole potter who alone controlled all aspects of his work. This definition has been replaced by the studio potter as part of a more complex movement which removed his or her ceramic production, both physically and aesthetically, from within the factory walls. Instead of the lonely potter narrative, what emerges over the 20th century is a broad and complex network of supports—governmental, institutional and among the potters themselves.<sup>1</sup>

For the purpose of this article we will focus on the major rising trends that began before World War II (WWII) and continue evolving to this day. It is understood that no one statement encompasses the variety of marks or approaches to marking among American Studio Potters of the post-WWII period. This article will focus on the approaches to studio potters' marks, consider case studies of the challenges of identifying American studio pottery makers and provide a bibliography to serve in lieu of a review of the Movement.



*Untitled Antelope Jar*, 1979, Adrian Saxe. Margaret Pennington Collection. Photo: John Polak



*Broccoli Bowl*, 1970 to 1972, Don Rietz. E. John Bullard Collection



*Untitled Antelope Jar*, 1979, Adrian Saxe. Foot impressed with reversed numerals. Signature inscribed into porcelain underglaze. Photo: John Polak



*Broccoli Bowl*, 1970 to 1972, Don Rietz. Mark inscribed into leather hard stoneware. E. John Bullard Collection

## BASIC DEFINITIONS AND UNDERSTANDINGS:

We use the phrase post-WW II to capture the period discussed. While 1945 is the end of WWII, we use the date range 1946 onward to reflect the impact of the war, returning GIs, and the GI Bill on the American Studio Pottery Movement.

During over half of the period to be discussed communication technology restricted the exchange of information. Prior to the emergence of the internet in the early 1990s, technical and aesthetic communication was in person, in educational settings, via mail, periodicals or books, and when available, through the telephone. Trends and inventions did not catch fire as they do today.

A mark on ceramics from this period is any indented, raised, or applied, initial, symbol or name used by a potter over a period of time to identify a ceramic object as by his or her hand. It can be a stamp, back stamp, chop, signature, transfer, and be composed of letters, symbols and/or numbers, etc. Like factory marking, many studio potters used multiple marks over their career. Unfortunately, most of the potters of the period who marked their work, did not maintain a record of their marks or marking practice.

A Studio Potter is any artisan potter or ceramic artist who works independent of the factory setting and produces work in limited scale production. Starting in the last quarter of the 20th century the definition expanded to include contemporary studio potters who produced work in series in their studios and who sometimes engaged collaboratively with factory production.<sup>2</sup> Although studio potters are sometimes dated from the 19th century forward, for the purpose of this article, the date range focuses on post-WW II.<sup>3</sup>



Traditional Pottery Vessel: *Cocoa Pot*, c.1960s, Karen Karnes. Collection of Southern Highland Craft Guild. Photo: Southern Highland Craft Guild

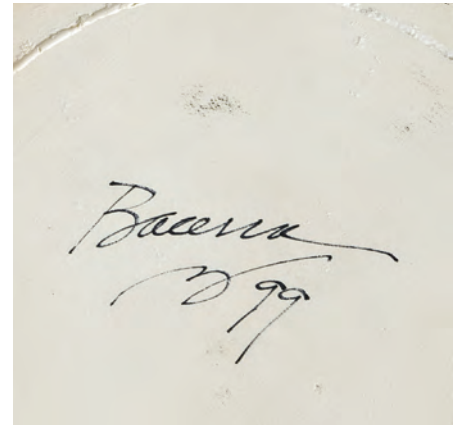


*Cocoa Pot*, c.1960s, Karen Karnes. Mark, imprinted. Collection of Southern Highland Craft Guild. Photo: Southern Highland Craft Guild

## BACKGROUND

The evolution of the American Studio Pottery Movement is one of divergence.<sup>4</sup> In the period between WW I and WW II, two distinct seeds of the studio pottery movement took hold and the character of American studio pottery production began to split. The vessel form, which had dominated the pre-WW II studio pottery production, began to evolve from an object of utility into two general categories:

The first category is the Traditional Pottery Vessel.<sup>5</sup> These utilitarian vessels, while incorporating stylistic changes, held true to the fundamental character of the classic and regional vessel forms, retained their utilitarian function and intent for everyday use. The potters of this group continue to experiment with the vessel form, clay bodies, glaze and firing techniques.<sup>6</sup> They graduate from clay programs, learn from local potters, family members or are self-taught. They can work in cities, clay



SIGNATURE Ralph Bacerra.



STAMP: Michael Simon.



COMBINATION Rob Banard, Inscribed mark, side above foot, paper label, foot.



Expressive Vessel. *Pedestal Piece*, 1987, Paul Soldner. Elaine Levin Archive, University Southern California. Photo: Chuck Diamond, Newport Beach

was frequently evident in the finished work; by the end of the 1950s this reference was eroding. During the period to the 1960-1980s, the Expressive Vessel evolved further. Clay was used for social and political comment. Intent of the object, its surface, and methods of production took center stage and any reference to the function of the vessel form was suppressed.

Understanding studio pottery as a product of these divergent trends allows for a broader understanding of American Studio Ceramics as a movement.

## EARLY JAPANESE INFLUENCES ON MARKING

In 1952 at Black Mountain College (Black Mountain, North Carolina) held one of a series of seminal ceramics symposia bringing together Soetsu Yanagi, Shoji Hamada, Bernard Leach, and Marguerite Wildenhain among others. This was the first major exposure of American Studio ceramists to Yanagi, Hamada and Leach and their message of honor to the 'authentic' folk potter and his vessel. For many in the midcentury "no-mark" group of studio potters, it is believed they were influenced by Yanagi, Leach and Hamada and did not mark the work in the spirit of Japanese folk potters. It was Yanagi who first coined the term *mingei*<sup>9</sup>, art of the people, to describe the folk potters, first of Korea then of Japan. It was not lost on the potters at Black Mountain that Yanagi was the philosophical power behind Hamada's and Leach's appeal for folk pottery which honored the anonymous potter and elevated his wares intended for use in the humble homes of the poor.<sup>10</sup>

Travel to Japan to study ceramics became a rite of passage for many American studio potters. Many of these developed a practice of marking when they returned to the United States.

studios or in rural areas.

The second category was a new approach to form, the Expressive Vessel<sup>7</sup> also known as the "American Modern"<sup>8</sup> vessels of the pre-WW II era. Here we see an increasing focus on the character of clay and its plasticity. There is experimentation with form, production, surface and firing techniques and an overarching move away from the vessel as a functional form. For these potters, throughout the 1950s, the use of the form evolved. At first the vessel functioned as a starting point which



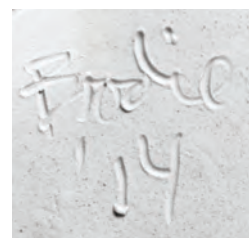
*Sake Bottle*, c.2000, Rob Barnard. Photos: Lauren Maron



*Sake Bottle*, c.2000, Rob Barnard. Foot label, Side Incised mark.



*Sake Bottle*, c.2000, Rob Barnard. Side incised mark side wall above foot.



*Blue & Orange Form*, 2012, Regis Brodie. Clay Art Center, Divergent Currents.

*Blue & Orange Form*, 2012, Regis Brodie. Mark provided by artist as typical of period.



*Cocoa Pot*, c.2014. Hayne Bayless. Brush and pigment signature applied pre-firing.

*Cocoa Pot*, c.2014, Hayn Bayless. Photos: Lauren Maron



*Monumental Jar*, ca. 1990s,  
Paul Chaleff. Photos: Lauren Maron



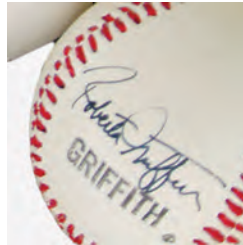
*Monumental Jar*, ca. 1990s, Paul Chaleff, chop. For period of years Chaleff made new chop yearly.



*Touching Toes*,  
2012, Joy Brown.  
Life size sculpture.



*OK, Clay Ball* (detail), 1988,  
Roberta Griffith.



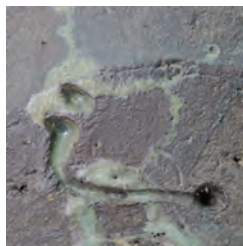
*OK, Clay Ball*, 1988.  
Roberta Griffith.  
Installation ceramic  
baseballs auto-  
graphed by 26  
Oneonta Farm Team  
Yankees. GRIFFITH  
stamp on each ball  
along with artist's  
individual signature.



*Touching Toes*,  
2012, Joy Brown.  
Signature scribed in  
wet clay.



*Bowl*, c.2015, Jeff Shapiro.  
Photos: Lauren Maron



*Bowl*, c.2015,  
Jeff Shapiro.  
Mark inscribed into  
side above foot.



*Bowl*, c.1980s, Malcolm Wright.  
Photos: Lauren Maron



*Bowl*, c.1980,  
Malcolm Wright.  
"M" inscribed above  
foot with chop.

Some of those who studied in Japan are Rob Barnard, Hayne Bayless, Regis Brodie, Joy Brown, Paul Chaleff, Roberta Griffith, Don Reitz, Jeff Shapiro, and Malcolm Wright. In the case of many like Chaleff a chop was used in early work and an inscribed initial or signature in mature work. Even potters who did not study in Japan were exposed to the philosophy of *mingei*, and the message was powerful. This may be the reason some potters who had not traveled to Japan did not mark their work, while for others, we can only say they just did not mark.

## IDENTIFYING MARKS

Traditionally marks encyclopedia assisted art historians and collectors in understanding ceramics of a country. For American Studio Pottery there was no such resource until the 2015 launch of the website [www.themarksproject.org](http://www.themarksproject.org). Produced by The Marks Project, this is an online research hub of American ceramic artists and potters of the post-WWII period. What follows is a report of the observations developed

from the experience of creating and populating this new research tool.

There are three basic approaches of American studio potters to marking work: marking; not marking; and sometimes marking. Within the group of artists who do mark, there are two main marking categories, the signature and the stamp.

The signature is the most frequently used mark. The Signature is defined as a name or initials made by the maker's hand using block or cursive letters. A signature is made pre-firing by drawing with an underglaze potter's pencil, brush applied oxide or other pigmented medium, inscribing or incising into the leather hard clay or slip; and can be added post-firing using an overglaze pottery pen or pencil, decal, transfer or engraving tool, etc. For the purpose of The Marks Project a signature must have at least three consecutive legible letters, the minimum number of consecutive letters needed for a refined database search. Some makers move from a unique hand drawn signature on each piece to marking using a signature stamp. When the signature is captured in a stamp, it is categorized as a stamp.

This article illustrates examples of signatures and some variants or sub-categories. Certain potters consistently produce Legible Signatures. Several of these combine their signature with a pottery stamp and/or a chop while others, or their gallerists, add a paper name label or another form of post-firing identification. In the Legible Signature group are: Ralph Bacerra, Val Cushing, Jack Earl, Michelle Erickson, and most of the contemporary Native American potters of the Southwest.

## CASE STUDIES OF MARKING IN AMERICAN STUDIO CERAMICS

### Contemporary Native American Potters of the Southwest

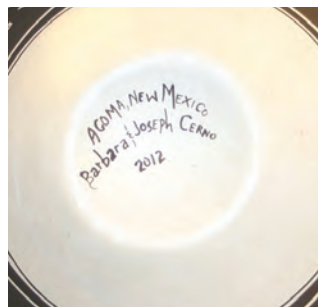
In examining the signature, we will first look at the unique contribution of the contemporary Native American Potters of the Southwest. Here we find a vibrancy in the culturally connected forms, utility and stylization of design, which in general, mirrors the trends of expression and tradition of the American Studio Pottery Movement. However, unlike the Studio Pottery Movement, in this group of artists we find a unique, consistent and logical approach to marking.

The Native American Potters of the Southwest commonly use the signature as a primary mark located on the underside of a vessel. The artists sign their name along with the name of their community. Unique motifs identified with an artist may be included in the signature area.



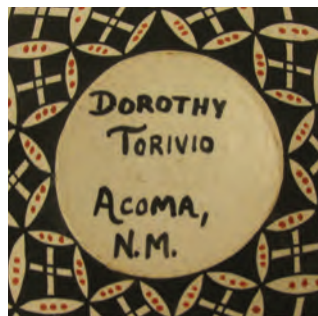
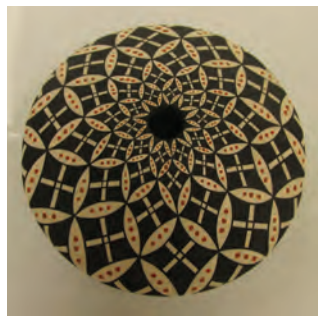
*Kokopellie's Playing Music to the Quails*, 2013, Debra Duwyenie. Carved platter motifs. Crocker Museum of Art Lipson Collection.

Signature and walking figure carved into underside.



*Seed Pot*, 2012, Barbara and Joseph Cerno Acoma New Mexico, Hopi. Crocker Museum of Art Lipson Collection.

Signature is clearly written on undecorated underside of pot.



*Seed Jar*, Dorothy Torivio Acoma, NM. Crocker Museum of Art. Gift of Janet Mohle-Boetani.

Small *Seed Jar* with clear stylized block letter artist and community name.



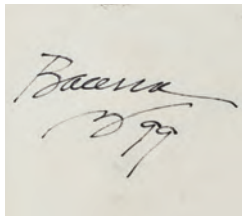
*Vessel*, Rodina Huma Tewa Hopi. Tricolored dense geometric patterning. Crocker Museum of Art. Lipson Collection.

Within burnished well of vessel stylized block letter artist and community names with brush painted motif.

**SIGNATURE:**

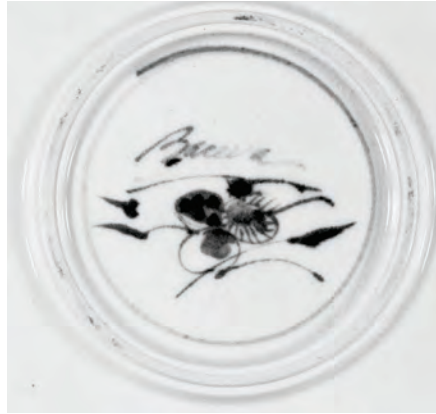
**Ralph Bacerra**

In the tradition of functional forms created for display we find Ralph Bacerra. In general, every piece is signed on the reverse or, in the case of sculptural objects, on the underside. In early work, Bacerra frequently incorporated elements of the decorated surface in the area of his signature.



*Large Untitled Vessel, 1999, Ralph Bacerra. Margaret Pennington Collection.*

*Large Untitled Vessel, 1999, Signature on underside. Photos: John Polak*



*Charger, 1975, Ralph Bacerra, Brooklyn Museum of Art, Modernism Benefit Fund, 1990.*



*Blue-and-White Lobed Plate, 1975.*

*Blue-and-White Lobed Plate, 1975, Ralph Bacerra. Underside and signature view. Photos: Estate of Ralph Bacerra*



**Jack Earl**

Some ceramists combine text with their signatures. Jack Earl's work is sculptural, his text is a narrative component of the finished work.



*"Another Bush, Another Stick of Wood, another man, some more grass, Jack Earl 1983. USA", 1983, Jack Earl., Earthenware, oil paint. Margaret Pennington Collection. Photo: John Polak*

## Michelle Erickson

Erickson has three mark categories: Various forms of the letter combination “ME”; the marks used on production of work for period theater, TV and movie interiors; and early career commissioned production runs for museum sales. It should be noted that Erickson does not mark all work and does mark some work post-firing.

We will examine examples of the “ME” and its variants. The use of an initialed mark can vary greatly in one artist’s work. For Michelle Erickson, the “ME” varies from one series of work to another. In the case of the Dendrite Charger, 2014 and the creamware Teapot, c.2012 the same surface technique is used, dendritic tea. <sup>11</sup> Yet one object is a monumental slipware earthenware charger and the other an intimate creamware teapot. In each case the identifier “ME”, is related in use of brush applied pigment, and type face with serif. In the *Koi Teapot* (2015), the “ME” is abstracted with a series of three parallel lines dominating. This mark variation is repeated in the *Eagle Flask*, 2014, in which the mark is on the unglazed foot rim edge.



*Dendritic Teapot with Frog Finial*, c.2013.



"ME" mark located center of foot. Related to *Dendritic Charger*. Clay Art Center. Photos: Loren Maron



*Eagle Flask*, 2015.



"ME" variation mark, located foot rim edge. Photos: Loren Maron



*Tea Koi*, 2005, 18th-century Chinoiserie referenced teapot form. Clay Art Center.



"ME" variation mark, located approximate center foot. Clay Art Center. Photos: Loren Maron



*Dendrite Charger*, 2014. Slipware and dendritic tea stain decorated earthenware. Clay Art Center.



Mark "ME" located approximate center foot. Relates to *Dendritic Teapot with Frog Finial*. Photos: Rob Hunter

## Val Cushing

Val Cushing used several techniques to sign his work but all used his full name “Val Cushing” with “Val” over “Cushing”. Three of the signing techniques are: Inscribed into the unglazed foot of some stoneware vessels (Fig. 1); A blunted tool to inscribe into thick slip (Fig. 2); and a brush with oxide (Fig. 3).



FIGURE 1

*Casserole*, 2003,  
Val Cushing. Photos:  
Elsie Cushing

*Casserole*, 2003,  
Val Cushing, mark.



FIGURE 2

*Bottle*, Val Cushing.  
Photos: nevicaproject.org

*Bottle*, Val Cushing, mark.



FIGURE 3

*Acorn Jar*, 1980, Val  
Cushing. Shown with  
cover #1 of 2. Newark  
Museum of Art. Photos:  
Newark Museum of Art

*Acorn Jar*, 1980, mark.



## John Glick

Many potters mark with a combination of elements: Signature, additional stamp or paper label to identify the potter, pottery, kiln or clay body. John Glick and James Haggerty are in this group.

John Glick signs his work clearly “Glick” in a stylized script across the foot well and a stamp “Plum Tree Pottery” impressed into the foot rim edge at 12:00 o’clock. In early work the pottery stamp and signature method and location was used, with a hexagonal chop, with leaf relief, impressed into the foot at 6 o’clock (below). The name “Glick” is drawn with a blunted instrument which appears to have been dragged through thick slip.<sup>12</sup> For Glick legibility was an intention of marking.



*Cup*, John Glick. Triple mark: Plum Tree Pottery stamp, Glick signature, leaf in hexagon chop. Photo: the Rosenfield Collection

*Covered Jar*, 2012, John Glick.

*Covered Jar*, 2012, John Glick.  
Double mark, Plum Tree  
Pottery stamp, Glick signature.

## James Haggerty

James Haggerty produces refined hand thrown forms with exotic glazes. The work is thrown with a precise foot with a mark, made up of three elements, filling the foot-well. Each element is precisely positioned: A stamp used since high school, HAGGERTY clearly incised in block letters and a number code in black ink recording the date of firing and object's location in the kiln. Haggerty works with exotic glazes which can off gas during firing and cause variation in glaze outcome of neighboring vessels. For Haggerty recording the date of firing and kiln location is important to his practice.



*Bowl*, 2011, James Haggerty. Photo: Loren Maron

*Bowl*, 2011, James Haggerty, foot view. From top to bottom: date and kiln location, marked post firing; inscribed signature; and stamp (chop). Photo: Loren Maron

## STAMP:

The stamp is second largest category of mark used. It fares better for consistency and legibility than the signatures. A stamp is defined as a device used to make an impression on clay as an identifier of the maker. The stamp can be made of wood, metal, clay, stone, etc. and have a carved, cast or molded design of letters, numbers, or a motif which is sometimes enclosed by a geometric retaining 'fence' or impressed area. With this device there are 3 major problems for legibility and documentation. The first is letters being obscured by poor stamp impression and/or glaze or slip obscuring letters or the edge of geometric fence. The second is multiple makers using the same letter combination in similar designs. And the third is the dearth of available mark documentation to aid in comparison of marks and the identification of a maker.

## Michael Simon and Mark Shapiro

Frequently with the stamp it is not the exact match of letters and layout but the impression made by the stamp on an object that causes confusion. In addition because of the dearth of marks documented in general, the letter stamp lends itself to making the letters fit a known name. In the samples shown, Michael Simon uses a "M S" in a recessed shape. Mark Shapiro uses a "MS" combination also in a recessed shape. When the marks are crisp, the marks should not be confused, but when there are firing or impression deviation, one can see the broad distorted center of Michael Simon's "M" could be considered related to Shapiro's "MS" combination and indeed it is confused in internet commerce. When there is a crisp impression it is unlikely to be confused.



*Flask*, c.2005, Mark Shapiro. Photos: Loren Moran

*Flask*, c.2005, Mark Shapiro. Mark.



*Pouring Vessel*, Michael Simon. Photos: Loren Moran

*Pouring Vessel*. Mark.



Michael Simon mark.



Mark Shapiro mark.

The Chop is a subcategory of the stamp. The name is adapted from official permit stamp and is usually used by American potters either with Japanese characters related to the artist's name as is the case with Malcolm Wright, as a unique year stamp as with Paul Chaleff or of unknown reference as in the case John Glick.

While every path to establishing a mark is different, the ebb and flow may be reflected in the experience of one of those who studied in Japan. For the greater part of his career, Malcolm Wright made wood fired functional vessels and sculptures. As his career progressed, his mark evolved. Below are Wright's comments on marking which are included to show how potter's perceive their marks, why they mark in certain ways and what we as historians might learn from a mark.

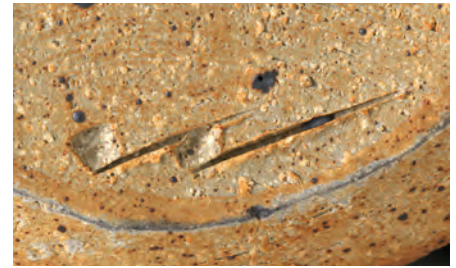


FIGURE 1. 1960s Earliest Mark, made with trimming tool.



FIGURE 2. 1960-1970s Transitional Mark.



FIGURE 3. Mid-1980s combination "M" and large chop.



FIGURE 4. 1990s chop sticks modified to form "M" "W".



FIGURE 5. "Made for Divergent Currents (Clay Art Center, 2015) was one of several samples I made and filled with white slip to show the different periods of stamps."

### Malcolm Wright – A potter's life in marks 10/27/2017

I started in the 60's with the "W" from my name and my trimming tool (Figure 1). One corner of it would make a gouge by pulling, and a slash by sliding it sideways. Do it twice and you had a "W". Very quick easy and logical.

Sometime in the mid to later 70's the two gestures joined and became curvilinear (Figure 2). It was just quicker.

Having lived in Japan I had two small chops made for signing letters, one oval and a second one round made of bamboo to use with red ink on paper. I also had two larger stamps made of stone for signing paintings, also in red ink. All had my name written in Japanese characters "Ra" "i" "to" for: Wr i ght.

At some point I saw others using their stamps on their pots and decided to do the same. The earliest had the oval stamp added to the curving "W", but clay got stuck in the stamp and required constant cleaning, so I tried the round one because it was a bit larger and more open. The earliest pieces from the late 70's that have stamp marks were all tea ceremony pieces, smaller and requiring a small stamp.

Later I tried using the large rectangular stamp shown on the bowl (Figure 3) in various ways, in part decorative. It reads from top right "Ra" and below it "i", then on the left full height the character "to". That piece dates from the early to mid 80's. That large stamp I also used to press into a small thin slab of clay and apply it to large pieces.

In the late 90's I thought that I am not Japanese, I should not use Japanese stamps, and I should make one of my own thus the stamp you see in Divergent Currents (Figure 5). The original gouge and slash can be read either way up as a "W" or an "M", so in my new chop I carved both ends of two bamboo chopsticks, one slightly more of a W and the other more simply M (Figure 4). That stamp has been lost, trying to have a bronze cast made of it.

The sample shown in Divergent Currents was one of several samples I made and filled with white slip to show the different periods of stamps.

At the Marks Project we are documenting American post-WWII ceramic artists focusing on the mark as a starting point for identification. Our website, [www.themarksproject.org](http://www.themarksproject.org) is a place to learn about post-WWII American ceramic arts. We are creating a website for collectors and researchers to discover new makers and to assist in identifying works with unfamiliar marks. We are providing ceramic artists the first not-for-profit website to self-document their work and connect to the world of collectors and researchers. Visit The Marks Project at [www.themarksproject.org](http://www.themarksproject.org).

## AUTHOR'S NOTE

Martha B. Vida is the Founder and Executive Director of The Marks Project (TMP), a publically supported non-profit TMP's website [www.themarksproject.org](http://www.themarksproject.org) is a growing research hub of post-WWII American ceramics focused on the maker's mark as a starting place for research.



As a collector vida was frustrated by not being able to find a print or online resource to identify marks/signatures of post-WWII American studio and contemporary ceramic artists. But it was seeing the work of living artists cataloged in print as by "Anonymous" or "mid-century" that drove her to correct the situation. In 2006, Vida began to develop The Marks Project as a place to establish professional legacies for retired and deceased makers and to document the work and marks of the working clay artists. In both cases, TMP raises the ceramists' visibility and increases their ability to establish a presence in the larger marketplace of collectors, writers, researchers, curators and gallerists.

Vida is a book and interior designer, and lecturer. She is a member of the American Art Pottery Association, American Ceramic Circle, American Craft Council, Ceramic Study Club, Boston, MA, Pottery & Porcelain Club of Providence, RI, San Francisco Ceramic Circle, San Francisco, CA, past board member and president of the Connecticut Ceramic Study Circle.

## NOTES

- 1 Edmund de Waal, *20th Century Ceramics* (London: Thames & Hudson world of art, 2003), 7-17.
- 2 *Forbidden Fruit A Collection of Antemann Dreams Contemporary Sculptural Art for Collectors* (Meissen: Staatkuge Oirzekkab-Nbyfacjtyr, 2015)
- 3 Edmund de Waal, *The Book of Pots* (London: Phaidon Press Limited, 2011), 315.
- 4 Elaine Levin, *The History of American Ceramics from Pipkins and bean pots to contemporary forms 1607 to present* (New York, Harry N. Abrahams, Inc., 1988), 163-167,171-173.
- 5 *Ibid.*, 163-167
- 6 "I am interested in exploring the freedom of personal interpretation within the well-defined limits of classical pottery. I am inspired by the ... history of an idea in form .... I ... create the functional object in both the useful and contemplative sense..." Malcolm Wright: <https://www.saranyc.com/malcolm-wright.html> (09/01/2017)
- 7 *Ibid.*, 171-173.
- 8 *Ibid.*, 171-173.
- 9 <https://mingei.org/about/history-of-mingei/> (9/2005/2017)
- 10 Yanagi explains the concept of mingei: "It is my belief that while the high level of culture of any country can be found in its fine arts, it is also vital that we should be able to examine and enjoy the proofs of the culture of the great mass of the people, which we call folk art. The former are made by a few for the few, but the latter, made by the many for many, are a truer test. The quality of the life of the people of that country as a whole can best be judged by the folkcrafts." Yanagi, Setsu. *The Unknown Craftsman – A Japanese Insight into Beauty*. (New York Kodansha International, 1989)
- 11 In a move toward the industrialization of ceramic production in the 18th century Staffordshire potters employed the chemical reaction between alkaline and acid to rapidly create pattern. A black tea of metallic oxides urine and tobacco spit (acid) is introduced onto a wet slip (alkaline) surface, the 'tea' spreads through the slip creating a pattern named dendritic tea after the natural fossil phenomenon of dendrite stone. This genre of slipware is a contradiction in that it was used to 'mass produce' yet the unpredictability of the technique renders each piece entirely unique. Employing this history and a mastery of this technique these chargers are haunting commentary on the pervasive industrialization that lays waste to the natural environment. The spread of this chemical reaction through the slip is a literal and conceptual link to the complexity of chemical waste and industrialization invading every aspect of our world. Michelle Erickson: 10/23/2017
- 12 We are unsure if Glick used a signature stamp at some point in his career. The answer to that question is not available for this article.

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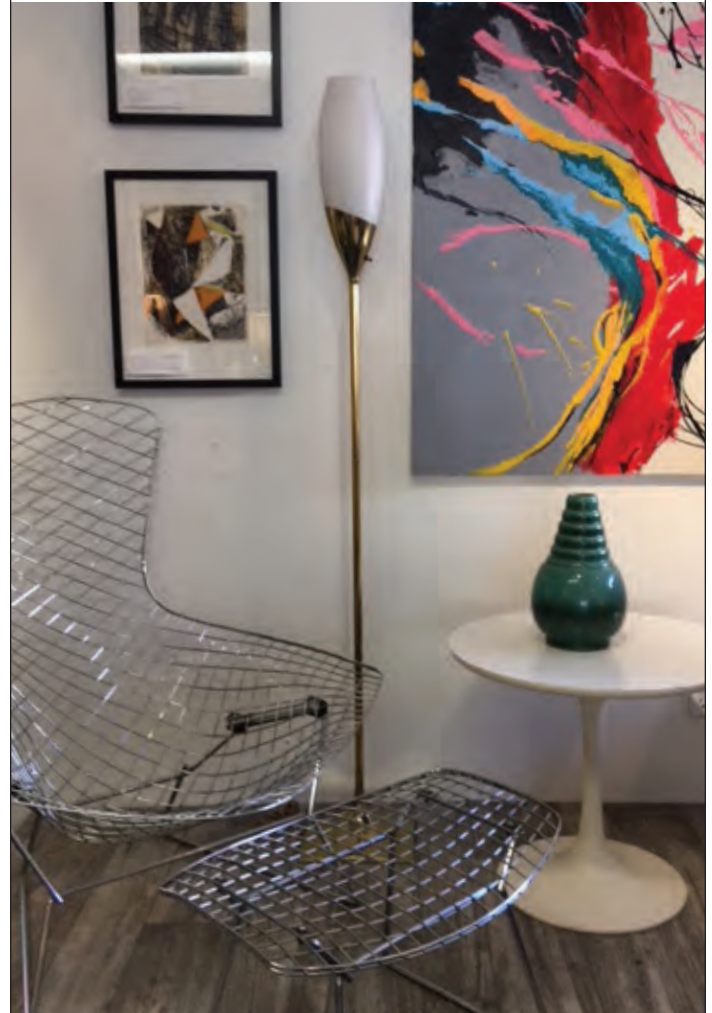
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