



Majolica Matters!

THE QUARTERLY PUBLICATION OF THE MAJOLICA INTERNATIONAL SOCIETY
www.majolicasociety.com

June 2005

Editor's Note: Society Members, we have extremely sad news to communicate to you. Marilyn G. Karmason, M.D. passed away at 7:30 P.M. on April 12, 2005.

Marilyn G. Karmason

May 21, 1928-April 12, 2005

Marilyn was born and grew up in New York. She graduated from Barnard College in 1949. In 1953, she graduated from Harvard Medical School. While doing her internship at Bellevue Hospital, she met and fell in love with her resident, Dr. Norton Spritz. Marilyn's psychiatric training was done at Paine Whitney Psychiatric Service at New York Presbyterian Hospital. Marilyn and Norty were married on November 26, 1953. They shared their passion for medicine and for each other for more than fifty years.

Their daughter, Nina Kawebloom has presented them with three adorable grandchildren; Sara, age 8, Aliza Basya age 6 and their first grandson, Yaakov who was born January 5, 2005. A memorial fund has been established in her name at New York Presbyterian Hospital. Those of you who wish to contribute should send contributions to:

Marilyn Karmason, M. D. Memorial Fund
Department of Psychiatry
New York Presbyterian Hospital
525 East 68 Street
New York, New York 10021

Any funds donated to this fund will be matched by the Department of Psychiatry at New York Presbyterian Hospital.

Editor's Note: the following was shared with the Society by Joan Stacke at the annual convention.

Marilyn G. Karmason, M.D.

By Joan Stacke

To me Marilyn was superwoman. By day, as a psychiatrist, she cured the emotional ills of the world. By night, she was wife, mother, and, to me friend. It



is the friend part that endured for more than forty five years.

We met when Marilyn and her husband, Norty returned to New York after Norty had serviced in the military. One day, they came to the jewelers where I worked, wanting to buy a butterfly watch for

Marilyn's birthday. Since the

jeweler did not have one in stock, we designed one together. While watching the progression of the watch, we discovered that both Marilyn and Norty were both physicians, as was my husband, Jack. We became fast friends.

Marilyn, as a psychiatrist, did not work weekends. Our husbands did soooooo off Marilyn and I went to antique shops and flea markets. One weekend when Norty had Marilyn to himself, they came home with a pile of stuff which they told me was American majolica. A few weeks later when Jack had me to himself, I came home with two pieces of American majolica to give to them as an anniversary gift. Marilyn said to me, "I already have that one. You keep it!" She then gave me a pitcher to go with my plate . . . and so the next several months went.

One day, Marilyn's brother-in-law, Alvin Lake brother, an antique dealer, came home from an auction with two oyster plates, 'one for Marilyn and one for me' . . . each for three dollars. He told us the auctioneer had 298 more pieces that he couldn't sell because people laughed at him when he tried to sell majolica. We immediately called the auctioneer. He sold us the lot for four thousand dollars! Off the four of us went to pack up our purchases. Back in my living room, we unpacked our treasures and used the

'one for you one for me' method of dividing this unbelievable haul. After a few days, we thought we might call all the other auction houses within driving distance and try to locate more majolica. We came up with two more collections, one mixed and one totally shell and seaweed. Again, we used the 'one for you one for me' method. Although Marilyn and I had disagreements over the years, we never fought over a piece of majolica. There was always 'one for you, one for me' and one for somebody else . . . at any rate, by this time we each had about three hundred fifty pieces of majolica, about which we knew practically nothing. Some did have GSH mark, some a GJ, a few Minton's, a few Wedgwood's and a few marks we did not recognize at all, but most had nothing.

We started going to the library looking in old ceramic books, all the old magazines we could find. One day Marilyn said to me, "Let's write a book!" "O.k.," said I, thinking, "Who is going to want a book if no one wants the pottery we love." So in her living room an outline was born. No publisher was interested, but, in the meantime, David McFadden, then curator of decorative arts at the Cooper-Hewitt Museum, Smithsonian Institution in New York organized the first exhibition of English majolica in the world. Marilyn and I lent the Cooper-Hewitt seventeen of the seventy eight pieces in the exhibit labeled as coming from the Karmason-Stacke collection.

At about this time we met Leo Lerman, editorial advisor to Conde Nast Publications. Leo was an astute collector of Victoriana and especially of majolica. With outline in hand, Leo went to Harry Abrams and said, "I would like you to publish this book." The rest of this part of the story is history! They said, "We will make you famous, not rich."... ..And that is true.....With a letter of introduction in hand; we went off to the potteries in Stoke-on-Trent and to private archives in museums in England and the United States. While Marilyn was busy typing, my daughter Jill, the official photographer for the book, and I went off photographing private collections.

At the same time, it seemed there was an auctioneer in Ft Wayne Indiana who was thinking about forming a majolica club. At the time the book was being printed, Marilyn noticed an ad in an antiques newspaper announcing the first meeting of this club. She quickly called Robert Lehr in Paris and said "Let's go!"

At that first business meeting in Fort Wayne, Marilyn had the brilliant idea of calling the club, the Majolica International Society, since we did have one member

from France! And so we were born . . . It is 17 years later now..... Marilyn's great vision and love of majolica helped to bring us where we are today . . .

We will all miss her, but we will always have her with us because of the majolica bible, which our publisher modestly called, "MAJOLICA a Complete History and Illustrated Survey".



The Early Days - 1984



Updated and Enlarged Edition - 2002

Marilyn touched majolica lovers throughout the world. She will remain in our hearts forever!

Editor's Note: the following letter was shared with the Society for Norty by Joan Stacke at the annual convention.

To the Members of MIS

By Norton Spritz

It is with a great mixture of feelings that I think about your being in New York for the MIS meeting.

First, I know how excited Marilyn would have been to have contemplated, participated in, and to have enjoyed being at the meeting and, most of all, being with all of you. She so looked forward to a meeting, finally, in our city.

Second, thinking about the meeting makes me realize anew how important Majolica became in our lives. What pleasure Marilyn derived from her appreciation of the aesthetics of the pottery, her ever-growing understanding of its history and meaning. Her hard earned and deeply justified sense of accomplishment that the book that she, with Joan, produced. The most important contribution that Majolica made to her life, and to mine, was the range of extraordinary people with whom it brought us into contact. Whether at the MIS meeting, the Majolica Auctions, or England, it was my great privilege to be a very loving Prince Albert to an extraordinary Queen Victoria and to have also enjoyed the great friendships and pleasures associated with the pottery and its advocates. I know that you plan to remember Marilyn at this meeting and I also know how much she would have appreciated your honoring her, as do I. Thanks to all of you for the warmth, friendship, and pleasure that you provided for her and for me.

Much Love,
Norton Spritz



Norty and Marilyn

Convention 2005 New York, New York

Friday morning

Owing to the limitations imposed by the expense of our venue, we had a new kind of schedule this year. Most significantly, there was no grand dinner with a 'key note' speech following. The alternative was excellent, for at Brunch on Saturday morning, **David McFadden**, who is the chief Curator for the Museum of Arts and Design, hosted a round table discussion about the nature of being a collector.



David McFadden

Included in the discussion were: **Michele Broadfoot, Maryanne Leckie, Sy Lemler, Phil English and Michael Ehrenthal**. Some people showed slides of pieces in their various collections.

David introduced topics for response. We heard opinions as to quality and what kinds of decisions are made when buying. We talked about reproductions and their role in the majolica collector's life. We learned what items people would steal from one another and which ones they hate. At the end, it was clear that there are important differences in collector personalities. There are those whose interests lie in the academic arena, and those who build their collections according to a design based on historical considerations. Others make the case for loving majolica as it was originally intended; that it should be used and lived with as a beautiful element of one's day-to-day life. What we saw at the end of the discussion was the true weight of both positions and how each is important to us as a Society.

Saturday morning - Breakfast at Christies

In addition to our host, Melissa Bennie, we had two restorers speak to the group. One was Fritz Mang. The other was Echo Evetts. While there were a few minor areas of disagreement, by and large, they were in unison on most points.

We learned that all repairs should be reversible. A reputable dealer should try to disclose all repairs, to the best of his/her ability. Not every ceramic form is restored to a 'mint like' condition. For example, the Japanese fill a crack with plaster of Paris, then gild over it. In that way, they "Honor" the break, for its role in the life of the object. It's Very Zen, but a lovely concept.



Echo Evetts with Ed Flower



Sheldon Rice, Fritz Mang, and Randi Schwartz

Repairs can be detected using x-ray, black light or a high-powered lens, which will reveal the depth of the glaze. Use your natural senses as well. Rub your fingers over a suspected area of over painting. By using one's teeth, one can feel the softer area that is a restoration Listen for variations in the sound a piece makes when tapped gently.

There is a difference between museum repair and invisible restoration. A museum repair is not the restoration of the object to a 'perfect' condition. The repair is an important part of the history of the object and must be acknowledged. A restoration is the attempt to make the piece as much as newly perfect as possible. Some pieces are ruined in restoration. If you don't know the abilities of your restorer, first have an object pieced together with plaster, and then

have it restored and painted if you feel the job can be safely done.

Many pieces are ruined in restoration. It takes a lot of artistic talent and training to do the free-hand modeling that is sometimes required. Too often, a restorer with an incomplete knowledge of what is an appropriate sculptural 'improvement' will actually permanently attach something that's wrong or badly placed. Other times, the copy of what he thinks is appropriate is so crudely done and it ruins the object forever. Airbrushing should be used only rarely as it covers too much of an area and is hard to control. **AND NEVER USE SCOTCH TAPE!**

Saturday Evening

We had the first-ever Majolica Heaven Preview Party. It was very well attended, with a number of New York collectors making their way to the Hilton for the treat. It was a real pleasure to have the luxury of spending so much time in the room, without the pressure to see every piece before a happy buyer made off with it.





**Gabrielle Ehrenthal,
Philippe Meunier & Muriel Moscardini**



**Mary Donohue, Lois Miller, Linda & Steve Horn and
Mary Lynn Rider**



Joan Stake & Michael Ehrental



Susan Terral flanked by Mintons



Gabrielle Ehrental with Paul & Shelley Pogue



Maryanne Leckie and Jerry Hayes



**Donna & David Ries with
Richard and Connie Aranosian**





Joan Stacke, Wanda Matthes, & Polly Wilbert



The rain had stopped and we group hugged in front of John Lennon's Dakota apartment

After the party, we all went our separate ways to explore Manhattan's many attractions and night life.

Our Convention in New York
Majolica Cake and Coffee

By Deborah English



Denis Rouquette, Linda Ketterling, Peter Rollitt and Laurence Vauclair

On Thursday evening, we had Majolica Cake and Coffee, greeting old friends and seeing many new faces. Three interesting speakers inaugurated our weekend.

First, **Joan Stacke** gave to **Marilyn Karmason** a tribute, which can be found elsewhere in this newsletter. Joan warmly recalled the long friendship and the almost serendipitous way the "Karmason Stacke Collection" was built, the simple necessity of writing what would become the "Bible" of majolica, the happy founding of the Majolica International Society... and how the MIS got its name.

Next **Jean Alonso-Defrocourt**, with the able assistance of **Philippe Meunier**, presented a most informative talk on the life and times of Paul Comolera. (Adventurous majolica collectors might know Philippe and Jean more readily by their internet moniker; majolia75@wanadoo.fr).

Please send your comments and material for the newsletter to:

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Jean Defrocourt & Philippe Meunier

Comolera was the son of Spanish immigrant family, born in 1813, as the convulsions of the Napoleonic wars roiled life in Paris. Paul's father's pupil, Jacques Louis David taught the talented young Paul the basics of art. As a young man, he served in the military in Africa, but later returned to Paris to pursue a career in sculpture. He studied statuary with Francois Rude, who designed the Victory of the Triumphal Arch. Soon his native ability as an observer of nature led him to animal sculpture. He was contemporary with the great animaliers, including Antoine Louis Barye and Pierre Jules Mene. His first sculpture, a gold-colored pheasant of China was presented in Paris in 1847.

In 1848, Comolera married Charlotte Levasseur, who gave birth to a son, Paul Marie, in 1849. He participated in the shows of 1848, 1849, 1850, and 1852, where his work attracted attention.

In 1852, Napoleon was declared emperor. Business was bad and Comolera found himself working as a modeler in the porcelain factory of Pouyat in Limoges. He created "Ceres", a tableware and dessert service, which won him his first gold medal in the Universal Exposition of 1855. Soon thereafter, he left Pouyat for a better paying job at Hache and Pepin le Halleur. He never gave up his ambition for work in the 'fine' arts and participated in the expositions of 1859 and 1863. In 1870 his son and student, Paul Marie, joined him an exhibition.

In 1870, Napoleon was defeated and the Republic declared. In 1871, an insurrection resulted in the burning of the Tuilleries Palace and the town hall. Like many other artists of the time, Paul fled to England. There, he found work with the Minton Company modeling structurally complex life-sized animals. Some of his well-known examples include

the stork and heron umbrella stands, the fawn and the giant Peacock. In 1884, he returned to Paris and presented the rooster in plaster, number 3391.

He did work for Hippolyte Boulenger in Choisy le Roi, where he again produced life-sized animals, including a stork, a rooster, a "Houdan" hen and a cockatoo. Choisy is a few kilometers south of Paris. In addition to the luxury goods, HB produced tiles for the subway in Paris.

From 1884 to 1890 he showed work in bronze and in plaster, some of which was displayed posthumously, as he died on November 11, 1890 at 48 rue de la Villette in Paris. Paul Comolera's career was eclipsed by those of August Rodin and Albert Ernest Carrier Belleuse, but his importance as an artist in majolica is undeniable.

Maryse Bottero, who returned after a much-loved speech last year, gave the last talk of the evening. This year's subject was Techniques of Iridescence by Clement Massier. Last year, Maryse had guided us through the history of the Massier Company and its family members, so it was very nice to learn more about these folks.

Clement Massier (1844-1917) credited the arrival of Gaetano Gandolfi (Italian) as a pivotal event in his artistic development. Gandolfi introduced to the family pottery the technique of slip mold production. As all wares had previously been hand-built, this was a tremendous improvement in efficiency. Gandolfi also brought his research into metal oxides. The old formulas of the 15th and 16th centuries had been lost, so the material that Gandolfi had acquired was welcome to Clement, who had been doing his own research on the subject. Along with another Italian ceramist, Dominique Zumbo, Clement achieved the iridescent effect and exhibited at the Marseilles Exhibition in 1887.



Maryse Bottero flanked by LeRoy & Sally Davis

The quality of iridescence is determined by the degree to which an object changes hue, according to its angle in the light. The base color is applied to majolica. The piece is fired in the kiln three times. Its position in the kiln will affect its coloration.

Dominique Zumbo destroyed all the pieces he made with Massier and left no catalogue. He moved to Cannes where he started his own factory. Clement then hired Levy-Dhurmer as artistic director. After that, pieces were signed with Roman numerals designating the date of manufacture. Clement's wife died in 1900, after which he signed his pieces, "MCM", in honor of Marie Clement Massier.

were greeted at the door by Julie Lipp, a fellow NYC member of MIS. Over the past year or so, Joan has shared photos of her "new place" so we felt we were prepared, but nothing could have prepared us for sights like these. This was an apartment designed for a collector, by a collector! Everywhere we looked there was something wonderful. Many of the pieces I had only seen previously in Marilyn and Joan's book, *Majolica, a Complete History and Illustrated Survey*.

Joan's home had a very friendly feel but I could hardly catch my breath. One wall was filled with garden seats, displayed on shelves, much like a large shadow box. Awesome!



Duane Matthes, Deborah English, Philippe Meunier, Karen Coscia, Phil English and Jean Defrocourt at Majolicake & Coffee



Joan with Marti Marx & Delores Miller

2005 Convention Member Visits

By Wanda Matthes



We arrived in NYC on Wednesday at noon and spent the afternoon and evening visiting with fellow "majolica maniacs" and exploring the city.

We rose early on Thursday and got out of the hotel as soon as possible. We didn't want to miss a thing. We

walked and looked at the beautiful tulips and the trees that were bursting with buds. Our visit to the **home of Joan Stake** was scheduled for 11:00. We

The following photos are all from Joan's apartment





Another group of shelves held an exquisite collection of game dishes and cheese domes along with magnificent jardinières. And then there were the George Jones table centers with a lion peeking from beneath and another with a bison at the base. Between these two was a larger table center with the deer at its base. Then there was "Mischief" riding his tortoise...the Minton Victoria wine cooler.....the Minton cock and hen..... the George Jones ink well with the doggie atop....

On her cocktail table, by the sofa, sat the magnificent Massier butterfly and the Massier grasshopper in two sizes! Nearby was a garden seat of a flower by Zsolnay. Very complementary to the Massier pieces!



From her dining table she served candies and nuts from a Minton ice stand with fox peering from drapes at its base. Bread plates by George Jones and Wedgwood served up other snacks along with champagne to calm our nerves. Hiding beneath the table was, yes, another garden seat! This one was of a Blackamoor.



Behind the sofa were matching sets of plates by Wedgwood and George Jones as well as two complete fish services by Wedgwood. There were oyster plates, sardine dishes, umbrella stands and magnificent jardinières.



Both the Minton stork and heron and the Holdcroft stork and heron sat beneath a window. The sill of the window was lined with gorgeous Minton tiles and twenty or so tiny butter pats. One wall held a grand grouping of Palissy pieces. A grand version of the cottage pitcher sat beside a chair being used as a magazine stand. In the powder room huge an original of the magnificent poster from the majolica exhibition at the Cooper Hewitt Museum (part of the Smithsonian). And then there was the kitchen, with glass doors which allowed us to see the humidors and serving pieces of every sort. Above the cabinets were figural pitchers of every sort and kind as well as

other wonderful pieces. There is really no way to describe the splendor. You should have been there!



Our second stop on Thursday was to the home of Thea and Richard Benenson. Duane was very impressed that we were going to the penthouse! We had a great time visiting with the two of them and listening to stories they told of their early days of collecting. Again, the house was a show place for their collections. Over time they have acquired a variety of antiquities. Richard spoke to us about the wonderful German ceramics which they have recently become passionate about. The penthouse was filled with lovely art and sculptures, some of which were the work of Richard. Thea and Richard had many lovely majolica plates, platters, game dishes, etc. but my favorites were the grouping of Minton “Vintagers” which seemed to march across their dining table. Another highlight was the majolica columns produced by Maw and Company which were purchased years ago, on a trip to England.



Benenson’s fabulous Minton vintagers

The terrace was a bloom with many wonderful plants and the view of the city was breathtaking. Each

column on the terrace was topped with an antique weather van, another of their collecting passions. What a wonderful treat for Thea and Richard to share their home with members of the MIS.



Thea and Richard Benenson

Saturday morning, after leaving Christies Auction House, we walked the few blocks back toward the hotel. We were due at Susan Zises Green's house for tea at 1:00 p.m. which gave us time to explore. Our choice was to go back to visit **Linda Horn's Antiques on Madison Avenue**. We wanted to do some more "ogling" and hopefully get some better photos than those Duane took on Thursday. Even though this was our second visit to her shop, one can never drink in all of the wonderful pieces.

The following photos are from Linda Horn's shop



Many of the pieces on display were from Linda's private collection which she graciously brought in just for the MIS meeting.

At 1:00 o'clock sharp, we entered **Susan Zises Green's** building and were escorted upstairs, along with forty or so fellow MIS convention attendees. What a treat! Having read a previous article from the New York Times about Susan's entertaining using only majolica pieces, I felt somewhat prepared for what I might see. Nothing could have prepared me for this!

The center of the table was decorated with wonderful majolica pieces, jardinières holding flowers with teapots and various pitchers peeking from beneath the cascading flowers. The entire table was laden with majolica, not for display, but for use, just as it was used in Victorian times. The dining table was stacked with three or four varieties of matching serving plates, several by Wedgwood along with a set of wonderful pond lily plates.

The following seven photos are from Susan Zises Green's Manhattan-Majolica tea party.





Bread plates by George Jones, Wedgwood, and Fielding as well as beautiful unattributed pieces were piled high with deviled eggs, sandwiches, puichetto wrapped asparagus, dishes with caviar and scrumptious desserts. Lemon curd was served from a Wedgwood compote which sat in the center of a punch bowl stand. Biscuits filled the twelve or so compartments which would have held the punch cups. Huge, delectable strawberries decorated the base of the compote.

Susan was a most gracious hostess. We “oohed and awed” and explored every square inch, including the kitchen where were found cabinets stacked high with, guess what? More majolica, ready for the next opportunity to “serve”. We reluctantly took our leave after at least two hours of sheer joy.

Newsletters and Libraries

By Deborah English

As many of you already know, this is my last issue as Editor of *Majolica Matters*. Originally, I stepped in to share the burden with Moe Wizenberg, who was suffering with what turned out to be his final illness. When he died, it seemed natural to assume his duties formally. Since then, it's been lots of fun, learning more about majolica. It's also been fun to engage in the puzzle of finding stories and shaping the newsletter to fit them.

Wanda Matthes will take over as Editor of *Majolica Matters*. She is superbly qualified as a writer and as a majolica historian. She knows many MIS members and should have little trouble getting the material needed to make interesting newsletters. Duane Matthes will continue as publisher. By convenience of geography, they will be able to make formatting decisions together... an improvement over the recent system. I beg you all to send your story ideas and photos to Wanda. The best issues have all begun with an idea from an unexpected source.

My new project is one close to my heart, beginning a majolica archive. This prospect was brought to the membership at the Annual Meeting in New York and approved. To explain the concept, here is a letter I wrote to the Board in May, outlining the idea for the founding of what I hope will be called the Marilyn Karmason Reference Library.

Dear Board Members:

At the Board meeting in March, I said that I wanted to give up the editorship of the Newsletter in order to work on a project that has appealed to me for a long time. Wanda Matthes has graciously agreed to take on the duties of the editor and we're grateful to her for stepping in to the job.

The project is the establishment of a Majolica Library. Its mission would be to collect all the data that can be found on majolica. Included would be historical records, auction results, magazine articles, and every book published relevant to majolica. Most important would be a photo archive, documenting every piece that has not already been published in a book. It would serve as a resource for anyone doing research on majolica. Access would be granted to MIS members and to scholars doing research in related fields.

Imagine three rooms in this library.

1. The first and arguably the most important would be the photo archive. Each object recorded would be identified by manufacturer, date, designer (if possible), manufacturer's mark, size, and known variations in coloring and size.
2. The second room would contain oral histories of the MIS and relevant materials. The need for this is demonstrated by the sad fact of Marilyn's passing last week.
3. The third room would consist of contemporaneously printed and modern printed material. It would also hold related paper artifacts, such as advertising memorabilia. Books and old bills of sale, as well as auction catalogues would be housed here.

There are two procedures that have to be worked out. One is the collection of the material. The second is the retrieval system. Marilyn's death has demonstrated the urgency of getting a start on collecting. Sorting for retrieval will be done in a pre-cyber fashion: photos will be sorted by country>potter>function. A very large project, requiring computer and library skills greater than mine, will eventually sort the photos in such a way that a search engine could navigate. In that way, the esoterica of art history can

be more easily accommodated. Unfortunately, the need for collecting the material is pressing, so I think we should just start, even though the long-term retrieval demands are beyond my current ability.

For the moment, everything will be scanned into computer form and placed on CD, when practicable. Much of the material, though not all, will be put into the members' area of the MIS website.

The librarian would, for the moment, become the de facto historian. Some day, in an ideal world, there would be an historian working with the librarian.

How the Library gets started: Now is the time to begin collecting photographic images of majolica not listed in any of the published materials.

What we need: Starting with you members of the MIS, we are asking for good quality (paper or digital) COLOR photographs of objects, including photographs of all their marks. Please include the object's dimensions. If more information about the object is known (provenance, designer, etc.), please submit that as well. If you want your name associated with the object, we'll do that. (Having your piece serve as the exemplar of an object accepted by the Majolica International Society would be a nice way to add a little prestige to your collections.) If you'd like to remain anonymous, that can be done, too.

Note:

Until we are able to develop a better retrieval system, we can only accept objects whose manufacturers can be proven or which can be given attribution by an expert. The attribution of an unmarked piece will happen rarely and within the most conservative guidelines. This will help prevent confusion when more is learned about currently unattributed majolica. When the retrieval system is fully established, we can have a room for unattributed majolica, but there is too much out there right now to be handled at this first stage. I hope it won't be too long; it will be an important improvement.

Collecting Ephemera and Documents: We'd rather not be responsible for valuable original materials but, inevitably, will take them when they need a home. We'll be able to take digitally delivered data. (We'll help you through the process if need be.) Or we can scan the information into our computers. If you have a scanner, you can mail the scanned image to me, or, you can send the original to me. I'll scan it and send it back to you as soon as possible. High quality photocopies are good, too. We would prefer to have color replicas where it seems important.

Once the Library is underway, we'll be able to concentrate on ways to make this collection of information more valuable to MIS members. There are lots of potential ways it can be used and disseminated. What a pleasure it will be to work on that aspect of the project!

So, please look around. I'm sure many of you have at least one marked, previously unpublished, gem in your treasure troves.

MajolicaMAIL Communications

by Duane Matthes

We sent a "**MajolicaMAIL**" eMail out on June 13th to all members that have eMail addresses. If you didn't get that email, then MIS doesn't have your email address recorded correctly or the mail got trapped in your SPAM filter. The message enters your mail process with the name of **Duane@majolicasociety.com** so please open that email address in your SPAM filter.

Please eMail **Duane@eMajolica.com** with issues or your corrected email so we can correct our records and communicate with you. Thanks for your help!

Visit **www.majolicasociety.com/majolicamail.htm** to catch up on past majolica mails.

2005 Society Dues Process

Please check your address label on our mailing envelope. The red date such as "2005-Feb" indicates when you owed 2005 annual dues. Please use the enclosed Dues Notice to send in your dues.

Majolica Matters Needs You!

By Wanda Matthes

Please share your collections and your talents with Majolica Matters! Even though you may feel shy about your writing skills, *please write!* We will use your materials for future columns. The "staff" will be there to assist you as needed. If you can use a camera, photos are always welcome. If you are searching for a topic, email or call me. There are endless subjects to be explored!

Majolica Matters Contributions!

We need to give big thanks to members for the 300+ photos they sent in from our 2005 NYC experience: **Laurie Wirth, Michael Ehrenthal, Deborah English, and Duane Matthes.** Look for more on the web site later this summer.

2005 Business Meeting Minutes May 1, 2005

Officer Reports:

Gabrielle Ehrental: Thanked everyone for coming and shared stories about new MIS friends she made while preparing for and during the convention

Joan Graham: Spoke about a trip to England/France she is setting up. No date is set; the trip will probably take place during the fall. A sign up sheet was sent around for those interested.

Phil English: Thanked Gabrielle Ehrental, Ed Flower, Susan Zises Green, Richard and Thea Benenson, Joan Graham, Duane Matthes, Leroy Davis, and everyone else responsible for making the weekend such a success.

Joan Graham: Acknowledged Phil's four years of hard work as president and welcomed our incoming president Leroy Davis. Announced that Wanda Matthes would be taking over as editor of *Majolica Matters* for Deb English. Deb will be heading the newly created reference library.

Deb English: Explained that the archive will consist of three "rooms":

1 Photo archive. Photos that are not currently in any books. She requested that members send photos of their pieces that fit the criteria and any information about the pieces such as country potter, function.

2 Printed materials such as old bills of sale, auction catalogs, and scholarly writings.

3 Oral history. All information will be scanned and returned. The library will be named after Marilyn Karmason; the exact name is still being discussed. All information collected will be accessible to members through the web site.

Leroy Davis: Thanked Phil for all his hard work as president. He offered copies of the list of members attending the 2005 annual meeting to anyone who was interested. Indicated that the society is evolving and that input from all members is needed.

Duane Matthes: Requested a volunteer to join the team as an assistant to help with the web. Nancy Wilkes offered to help. Noted that our allocated web space was now seven times it was last year for the same price. The society has earned \$114 in the first quarter of 2005 in commissions by selling ads through Google on selected web pages.

Information and help is needed to put together a calendar of *majolica* events on the web calendar and *MajolicaMAIL*.

Mike Foley: Passed out Profit and Loss Information for 1/2004 – 12/2004 and the Balance Sheet as of 4/22/2005.

The society had a net income of **\$9,634.29** for 2004. Expenses are down. A comfortable profit is also expected for 2005. Non-active members have been purged from the system, saving on newsletter printing and mailing expenses.

Linda LaPointe: Good response to the *Martha Stewart Living* article mentioning the society. Anticipating some new members.

Karen Coscia: Indicated that the members are the foundation of the Society and we are here to serve their needs. There are currently 374 members, 238 of whom have paid their dues to date. New member statistics by year: 2000-28 new members, 2001-60 new members, 2002-43 new members, 2003-25 new members, 2004-13 new members. A request was made to make authors Robert Lear and Peter Rose honorary members for the help they have given the society.

Leroy Davis: The three cities suggested for next year's meeting are Dallas, Chicago, and Boston. Members also mentioned Philadelphia and Miami. A decision is yet to be made.

Members questions entertained:

Tim Wilkes asked how we attract younger members.

Joan Stacke offered to give presentations to local decorative arts groups and colleges.

Susan Zises Green suggested sending information to the ASID to be posted on their website and included in their newsletter. Also mentioned resort area antique shows such as Nantucket as a venue for seeking new members.

Ed Flower offered free admission to *Majolica Heaven 2005* to members of the Victorian Society as a way of introducing them to the society.

The American Ceramic Circle was mentioned. They are a non-profit dedicated to the study and appreciation of ceramics.

The discussion ended at 10:00 when the doors of **Majolica Heaven** opened to members.

Thanks to all our 2005 New York HOSTS!

