



The Quarterly Publication of the Majolica International Society

Majolica Matters

www.MajolicaSociety.com

September 2009

Save the dates... Thursday, April 29- Sunday, May 2, 2010

Majolica International Society's annual convention returns to Dallas for 2010.

Once again, the convention will be held at the historic Adolphus Hotel, in the heart of downtown Dallas. Fortune, flamboyance, and fame came together in 1912 to produce the Grande Dame of Dallas hotels. The founder of The Adolphus hotel in Dallas, Texas, Missouri beer baron Adolphus Busch, chose to honor his adopted city with 21 stories of unabashed baroque splendor. Critics have called his Texas landmark "the most beautiful building west of Venice." Today, still flaunting its historic finery, the luxury Adolphus hotel shines with \$80 million worth of renovations and enhancements in the heart of downtown Dallas. And we have a super attractive Majolica Society rate of \$129 per night.

Dining options include the award-winning French Room serving an international menu adapted to contemporary American tastes. In a setting that The New York Times describes as "a Louis XV fantasy on the prairie ... The French Room is indisputably the most striking and sumptuous restaurant in Dallas."

Thursday evening The convention will begin with at "Meet and Greet" and member presentations. On Friday, we will be privileged to visit at least three wonderful homes and their collections of majolica. Saturday we will have and opportunity to shop for antiques in a city with many great shops. That evening we will have cocktails and be given our first glimpse of the greatest majolica on the planet from our dealers at Majolica Heaven, followed by dinner and a talk by a fantastic and well-know authority on majolica, Nicolas Boston.

The conventions concludes with Majolica Heaven Show and Sale on Sunday morning for members and opening to the public that afternoon. During the convention, several members will speak to the group and share their collections. Others will speak on topics, such as building a great collection without breaking the bank ,and member Laura Pate, owner of Brown Mountain Restoration, will speak to us on restorations.



MAJOLICA WANTED: for the 2010 mini auction to support Karmason library fund, to be held at our 2010 convention. We can auction a piece for you and charge a 10% commission to go to the fund, the balance to you; or you can donate a piece with the entire proceeds to the fund and you take the tax write off. Contact Ed Flower at 631 968 7797 or email Flowerbulldog@aol.com

HELP WANTED: collector presenters to give about half hour of your time at future conventions, telling us about your collection or anything else that you want to talk about concerning majolica. Contact Ed Flower 631 968 7797 or email Flowerbulldog@aol.com

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Thomas Forester - British Potter

By Wanda Matthes

Who was Thomas Forester and what contributions did he and his pottery make to Victorian Majolica? Using sources such as Majolica A Complete History and Illustrated Survey, by Marilyn Karmason and Joan Stake, and Majolica, by Victoria Bergeson, along with other sources, I shall try to give you some facts and hopefully stimulate some questions which you may be able to answer for me.



Thomas Forester
Pottery Gazette

One of those other resources is a 2001 book, A Victorian Pottery, Thomas Forester, the Forgotten Giant, which has been recently added to our MIS library.

Here are some things which I learned about Thomas Forester. First, he was born, September 17, 1832, in St. Helens, Lancashire, England. His father was employed as the head of throwers, turners and handlers at the Minton China works so, Thomas became an citizen of Stoke-on-Trent at the ripe old age of two! He attended the State National School until, at about twelve years old, he became an apprentice at Minton's. While working there, he attended night school to further his education.

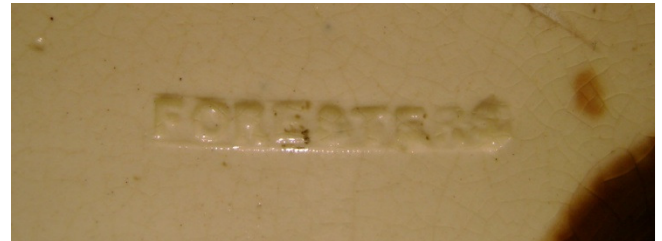
By the age of 24, in 1856, Forester was married and was appointed manager at Victoria Works, in Shelton. This company is said to have made a 'good class of china and earthenware'. By 1860, the company closed and left Forester without employment.

Before joining the Wardle family of Sun Street, Hanley, Forester reportedly spent some time making false teeth..... Where is his spunk and ingenuity in today's economy?

Supposedly, he worked for the Wardle family majolica factory for a number of years, probably until about 1875. This was the year that he left England for employment in Belgium.

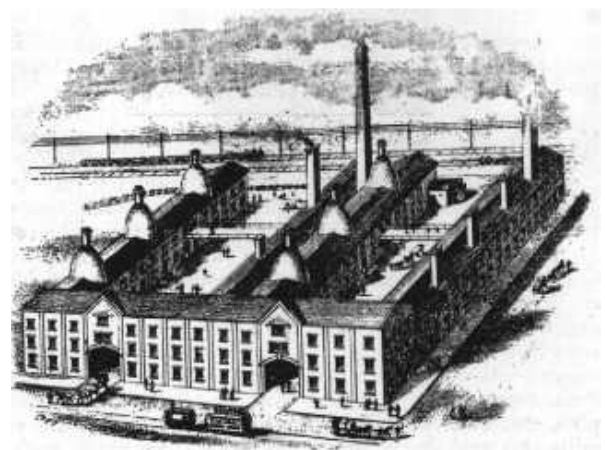
In Belgium, he was employed by the Peterinck firm in Tournai, which was established in 1751 and was being run by the Boch brothers of Luxembourg. It is believed that Forester was brought in to establish the majolica branch for them. He was in their employment for only two years, after which time, he returned to England to establish his own firm.

The Karmason-Stake book tells us that his first firm, The Church Street Majolica Works, was first located at High Street, Longton, then shortly after, it moved to Church Street.



All of the resources on Forester marks depict many of his later stamped marks which I have never seen on majolica. The above mark is used on all of the marked pieces which I have seen.

In 1879, Forester replaced his original buildings with a new manufactory, the Phoenix Works, on the same site. He soon purchased the china factory immediately next door to his property, and modernized and arranged it, combining the two facilities.



Forester's Phoenix Works drawing from the Almanac of Potteries - 1893

During the next six years, his business expanded by leaps and bounds. By 1883, he took his two sons into his business and the name became, Thomas Forester & Sons (Ltd.)

In 1887, Forester took another bold step and purchased the majolica works of Samuel Lear in Hanley.

Forester is said to have been an aggressive business man. His firm regularly advertised in the Pottery Gazette between 1881-1895. The Bergeson book tells us that he advertised 'artistic and useful majolica' in the Crockery and Glass Journal during the 1880's. On January 1, 1883 the Pottery Gazette noted:

Mr. Forester, in his 'American' style of business, seems to be rushing in where others fear to tread. His productions are being planted in every state in America, and his premises are filled with busy hands working early and late to keep down his increasing trade. Others are keenly competing for the American favors, and it will be interesting to watch the struggle for supremacy.

In 1882, Forester introduced his version of Barbotines, by applying flowers to baskets and vases such as these vases, marked Forester.

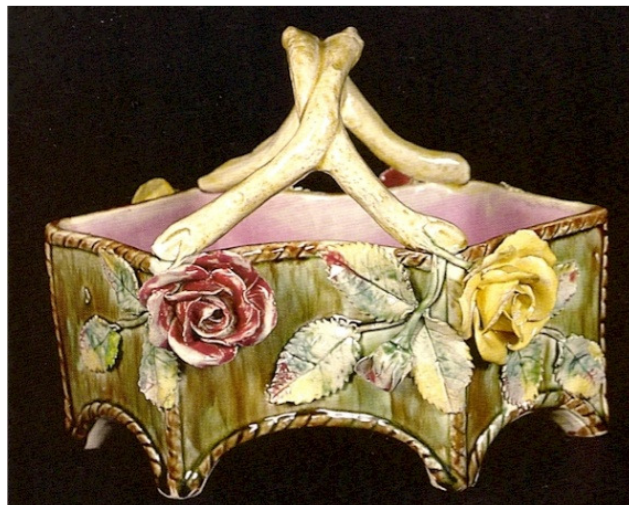


Pair of 14" Barbotine vases, marked Forester

Forester's vases and baskets were ornamented with tortoiseshell or marbled backgrounds and with applied flowers. Karmason-Stake, states that he produced thirty-six inch-high cornucopias, encrusted with flowers. Because of the fragility of such an object, it is thought that few, if any of these pieces survive today. Forester also produced his share of sanded majolica during this time period.

Victorian period advertisements are a good source of documentation and help us attribute many unmarked items to their potteries. I have included full page prints of two advertisements at the back of this issue. I shall use these ads to help us document items to the Forester Potteries:

Page 11- Pottery Gazette Supplement from 1882
Page 12- Pottery Gazette Supplement Feb. 1, 1883



Forester Barbotine basket, p. 111 Karmason-Stake

Victoria Bergeson list the following pieces of majolica, produced by Forester from a pull-out lithograph in an 1883 issue of the Pottery Gazette. Perhaps you have a piece which you can recognize from Bergeson's descriptions. Items in quotes are Bergeson's words

73	Apple Blossom Jug
74	Bird Jug
75	'Rose' Plaques, 3 sizes
76	'Stork' Jug
77	'Bramble' Jug
78	Partridge Lid Teapot
79	'Bramble' coffee pot, 3 sizes
80	'Japanese Garden Seat'
81	Rose Coffee Pot and Stand, cobalt ground
82	'Jumbo' Teapot, (elephant)
83	'Rose' Jardinière
84	'Rose' Vase
85	Bird Jardinière, cobalt ground
86	Owl Jug (figural)
87	'Flag Iris Scent Jar'
88	Wild Rose Tea set, 3 pieces
89	Water lily Sardine Box, cobalt ground
90	Apple Blossom Cuspidor
91	Wild Rose Strawberry Server with Sugar & Cream
92	Water lily covered butter, cobalt ground
93	Artichoke Covered Butter
94	Bird and Bamboo Cabaret Set
95	'Stork' Stilton Cheese Stand, 5 sizes in various patterns (see page 111, Karmason Stake)
96	Apple Blossom Tea set, 3 pieces

Bergeson gives us additional patterns mentioned in an article in Crockery and Glass Journal, April 27, 1881. 'Egyptian'; 'Doric'; 'York'; 'Reed'; 'Lily'; 'Begonia Leaf'; 'Strawberry' and 'Bamboo'. An article from the Crockery and Glass Journal, October 19, 1882, also mentions the 'Ribbon', 'Berry' and 'Hawthorn' Stilton Cheese Stands, as well as, the 'fine' Cupid Umbrella

Stand and the Stag Candelabra, 'which only has to be seen to be admired'. His most important piece is said to have been a life-size Saint Bernard dog, thirty-nine inches high, in naturalistic polychrome glazes. It was modeled by William Wood Gallimore (he later worked for the Trent Tile Company in Trenton, New Jersey).



Left Forester Stork in Marsh Pitcher, ad # 1 and right, Hawk and Chickens Pitcher, Forester ad # 2

Karmason-Stake also states that, "all of the motifs of English majolica come together for a grand finale at Thomas Forester and Sons, the last of the major English producers of majolica. Minton storks and herons appear on Forester cachepots and large cheese bells. Wicker-patterned pieces, less intricate than Minton's, include cheese bells and tea services. Tall tankards, graduated pitchers, and cheese bells with mottled glazes in the Wedgwood style. Strawberry services and baskets are more rustic than those of George Jones. Tea services with chestnut motifs were made by both Forester and Holdcroft. Forester produced egg-cup trays, gurgling-fish pitchers, dishes and bowls decorated with begonia leaves, and pitchers and baskets depicting hens and cockerels."



These Forester Cheese Bell's are views of different panels of the identical mold and applied with different glazes (Bergeson List # 95). The cobalt version is in the Karmason-Stake book p. 111, and the yellow version we found at the MIS member, Ophelia web site.

"Also attributed to Forester are a series of cheese bells in various sizes ornamented with eight large single leaves. Each leaf resembles a Christmas tree and is surmounted by an arch of twisted ropes tied with bows. This motif was also used on decorative planters."

Moving away from cheese bells to Jardinières we find the same storks and other nature scenes.



The above stork, pond vegetation, and bamboo panels on the left jardinière are identical to the storks on the cheese bells. On the right, the deer pair are identical to the deer pair in the oval jardinière in Forester ad # 2

This jardinière or wine cooler, decorated with grape leaves and grape handles is from my own collection. It is clearly marked with the impressed FORESTER. I was lucky enough to find it at a local auction and it remains one of my favorites.



Marked Forester grape handled wine cooler, 11" tall

Forester's background glazes include, cobalt, pink, or mauve, the undersurfaces are cream, deep yellow, or a carelessly glazed yellow-green."



The two teapots above appear to be to same, but they are from two different potteries. The top cream version is from Forester as documented in ad # 1. The lower one has subtle differences in the leaves on the base, feet position, spout curve and handle shape and is usually attributed to Holdcroft.

Karmason-Stake continues..."Rectangular sardine boxes and round butter dishes in cobalt blue with attached under plates were decorated with pond-lily motifs, dragonflies, butterflies, and finials in the form of fish, swans, or sparrows."



Forester Sardine Box in Forester ad # 2

Bergenson tells us that Forester won a silver medal at the International Exhibition at Calcutta in 1884.

The Pottery Gazette from June, 1887 was primarily represented by the Barbotine type pieces with one exception, a melon teapot, with a frog crouched upon it. Surely one of you owns this piece!

The 1893 Trade Journal states that , "A foremost house for the production of art ware in the Potteries is that of Messrs. Thomas Forester & Sons, Ltd., of Phoenix and

Imperial Works, Longton, which has now been established about twenty years. The firm has devoted themselves almost exclusively to the production of art specialties, vases, flower pots, pedestals, etc., etc., in endless varieties of shapes and decoration, from the most expensive and elaborate to the cheapest--suited to the purses of the millions."



Could it be this melon pot that is continually attributed to Forester in English ceramic auctions?



Forester teapots. The top floral one is documented in Forester ad # 1. The lower elephant teapot is attributed in auction listings (also Bergeson list #82).



The vase on the top left is documented in Forester ad # 1. The one on the right is clearly marked. The shell vase on the bottom was documented in a Christie's auction



Auction documentation points us to these two outstanding Forester bird items.

Hopefully, this article will stimulate your curiosity and you will look at your collection of unattributed pieces with "new eyes". If you do have a piece or pieces which you think are described here, please take a digital photo of the piece and email it to me at wanda@emajolica.com. Don't forget to photograph the base! If you have marked pieces of Forester majolica, we would love to document those with their exact mark, as well.

Since so few of Forester's pieces are marked, my mission for this article was, to give you some facts,

and to inspire you to do a little research on your own collection, and.... possibly, we can collectively answer some questions about another group of unattributed English majolica.



Birds were everywhere in Forester works. The top bird tray is documented in Karmason-Stake. The artichoke butter dish on the left is well documented and we found it at Ophelia's web site (#93 on the Bergeson list). This common robin pitcher on the lower right bears the Foresters mark.

Members Make a "Mark" - Olga Scott

By Duane Matthes

Member Olga Granda-Scott shares her little black book of must see sights and shops in Coral Gables, FL in the

coastal kitchen party menu

COASTAL CONFIDENTIAL
Coral Gables, Florida

Olga Granda-Scott shares her little black book of must see sights and shops in Coral Gables, Florida.

- Chocolate Fashions, a "hot" French bakery, 301-861-1200
- Sunday Brunch at the Billman Hotel, 305-773-1926 or billmanhotel.com
- Papa's Lou Pizzeria, our favorite pizza place, 305-466-3224 or papas.com
- Banks & Banks (and cafe), 305-442-4400 or banksandbanks.com
- Whisper Trees by Lake with Co., Paul George, 305-575-1621 or email whispermatt@earthlink.net
- Kings Museum and Gardens, 305-262-9123 or kingsmuseum.org
- Performances by Georgia Fier, a local musician, 305-476-0206 or georgiawhite.com
- Landfill Tropical Botanic Gardens, 305-667-1631 or landfillgardens.com
- Campfire Inn Beach, Key Biscayne, 305-442-4400 or campfireinn.com
- A late afternoon drive down Old Cutler Road - enjoy your view!

Tres Leches Boston Cream Cake
Cake mix makes this milk-soaked dessert a cinch. Rich chocolate sauce & whipped cream.

- 1 (18-25-ounce) package white cake mix
- 1/2 cup butter
- 1/2 cup vegetable oil
- 2 eggs
- 2 cups heavy cream
- 1 (14-ounce) can sweetened condensed milk
- 1 cup half and half
- 1 (12-ounce) can evaporated milk
- 1 cup chocolate chips

Preheat oven to 350°. Grease bottom of a 13" x 9" inch baking dish. Beat first 4 ingredients with an electric mixer at low speed 30 seconds, then at medium speed 2 minutes, scraping bowl occasionally.

Four batter into pan, and bake at 350° for 25 to 30 minutes or until edges are golden brown and a wooden pick inserted in center comes out clean. Cool cake in pan 15 minutes. Place top of cake multiple times using a small wooden pick.

Combine cream, condensed milk, and evaporated milk in a small bowl, gradually pour and spread over warm cake, about 1/2 cup at a time, allowing mixture to soak into cake before pouring more. Let stand 2 hours, cover and chill overnight.

Bring half and half to a boil. Pour into a medium bowl with chocolate chips, whisking constantly until mixture is smooth. Pour evenly over chilled cake. Marinate 15 to 30 minutes.

—Recipe developed by Rolanda Cruz-Tavares

March 2009 issue of Coastal Living Magazine. Along the way she slipped in photos of two other things she loves; her husband Douglas and a majolica plate under the featured recipe for Tres Leches Boston Cream Cake.

Members Make a "Mark" - Brian Loncar

By Duane Matthes

MIS member Brian Loncar is the owner and title sponsor of Brian Loncar Racing. The Brian Loncar Racing Team is a triathlon team of Dallas area amateur athletes with a passion for racing. Now in their 3rd season, they have expanded to 46 members. Brian is not only our Title sponsor, but a veteran triathlete and charter team member.



Brian with his tri-bike

Brian was born in Newton, Iowa and was raised a Mid-Western boy in Detroit, Chicago, Wyzeta, MN., and in South Bend, IN. He graduated from DePaul University in 1983 and then went out to West Texas to acquire his law degree from Texas Tech University in 1987. Brian then came to "Big D" to seek his fortune and has been a constant fixture on local TV for almost 20 years. Brian has six children and a lovely wife named Sue.

Brian wrestled, played football and golf during both high school and college. After law school Brian ran many 5 and 10 K races and even did the half and full marathon in 1987. In the early 90's Brian competed in three sprint triathlons.

Fifteen years later, Brian weighed in at 307 pounds. Now, Brian, has lost more than 115 lbs. He has leveled out at 195 lbs. In 2007 Brian completed 6 triathlons including a sub-seven hour effort at the Dave Scott Half-Ironman. He then in 2007, he ran the White Rock Marathon, 2008 Cowtown Marathon and then planned on 10 triathlons in 2008. Last year's racing season was cut short on May 15th when a near fatal car/fire truck accident ended his season. 2009 begins with Brian well healed. Beware: "The Strong Arm" is getting stronger...and getting even faster!

Morley Mystery

By Duane Matthes

This last spring while attending Michael Strawser's auction, Joan Stake taught me some things about Morley's American majolica. We started tipping the auction plates and dishes and looking at the backs and the marks on several Morley pieces. She said to me, what do you see. Well, I saw one fact clearly: that documented in the marks that Morley was located in two Ohio cities of Wellsville and Liverpool.



Two Morley marks from his Ohio pottery sites

I wanted to end the lesson, but Joan said, "What else do you see?"... I finally gave up!



Majolica ?????

Then she showed me the detail that I was missing. On some of the Wellsville items the word majolica was mysteriously spelled with two 'L's. Could it have been simple blunders like this one that lead to the Morley's firms bankruptcy in 1891?

We have a "Hutch"

By Shelley and Paul Pogue

We're sharing a part of our collection. Smaller Palissy pieces (mostly French) that we have displayed on a small corner "hutch".



A Palissy corner of the Pogue's collection

I have a "Hutch"

By Julie Ann Lipp

Updates on my apartment, including a big change in the wall hutch over the buffet. There's always more to do of course.



Julie's Roosevelt Island apartment has majolica and a view of Manhattan beyond the East River



Julie's majolica showcase hutch

Member - HELP: The Lonitz Stag

By Carolyn Brownawell

I'm searching for an MIS member who owns, or knows someone that owns, the Hugo Lonitz Stag statue pictured below. I've recently purchased this piece, sans antlers. I'm hoping to locate someone with the original antlers intact, in the hopes there would be a way to reproduce/restore them for my stag. People have advised me that the original antlers were not ceramic, but made of some type of metal.

If you have this piece or know someone that does, I would be very grateful if you made contact with me. I can be reached at cbrowna@mitre.org.

Thanks and best regards, Carolyn Brownawell.



A complete Lonitz Stag is about 13" wide, 11" tall

Josiah Wedgwood: The Man in the Makings

By Duane Matthes

The Potteries Museum & Art Gallery of Stoke-on-Trent, Staffordshire England, is presenting Josiah Wedgwood: The Man in the Making. The exhibit runs from July 18, 2009 to November 22, 2009.



move to Eturia.

The exhibition showcases important pieces produced by his peers, Thomas Whieldon, William Greatbatch, and John & Thomas Wedgwood, as well as by Josiah Wedgwood. These include creamwares, basalt and jasper wares. Visitors will also be able to view original documents, including Wedgwood's apprenticeship document of 1744. Other objects include an example of the type of wheel that Wedgwood used for throwing pots which forms the centrepiece of the exhibition. The exhibition offers a rare opportunity to see many unseen objects taken from the museum's reserve collection, marking the 250th anniversary of the opening of Josiah Wedgwood's first factory.

This exhibition looks at his early development as a potter. There will be a series of talks and activities during the show. www.stokemuseums.org.uk

German Majolica: Columbian Exhibition

By Duane Matthes

The World's Columbian Exposition — also known as The Chicago World's Fair — was a World's Fair held in Chicago in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World. Chicago bested New York City, Washington, D.C. and St. Louis, Missouri, for the honor of hosting the fair. The fair had a profound effect on architecture, the arts, Chicago's self-image, and American industrial optimism. The fair also served to show the world that Chicago had risen from the ashes of the Great Chicago Fire, which had destroyed much of the city in 1871.



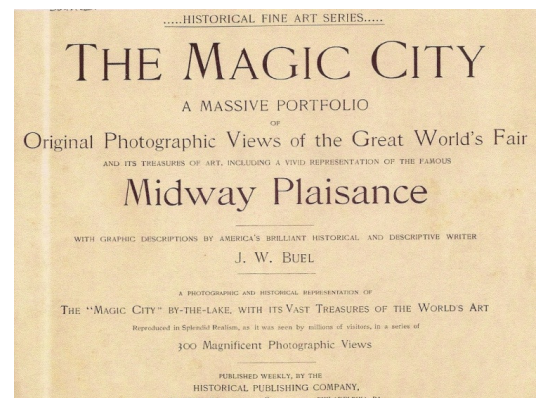
World's Columbian Exposition, Chicago in 1893, 600 acres, featuring nearly 200 new buildings of classical architecture



Court of Honor and Grand Basin, World's Columbian Exposition

On October 9, 1893, the day designated as Chicago Day, the fair set a record for outdoor event attendance, drawing 716,881 persons to the fair. Over 27 million people (equivalent to about half the U.S. population) attended the exposition during its six-month run. Its scale and grandeur far exceeded the other world fairs, and it became a symbol of the emerging American Exceptionalism, much in the same way that the "Great Exhibition 1851" became a symbol of the Victorian era United Kingdom.

What follows are a few extractions from "The Magic City" a portfolio documenting the 1893 Columbian Exhibit.



Cover sheet from: The Magic City

Text from the 'Magic City': "The majolica vase in German's exhibit. Our photograph here represents a view of the fine Daltons, Majolica wares, mural decorations, and a quarter of the façade, with one of its beautiful Saracen pillars. The principal feature here shown, however, is the magnificent Majolica Vase that stood upon the south newel and was the means of drawing thousands of people to the German exhibit. The vase stood twelve feet high, on an exquisitely carved pedestal, and was an object of extraordinary beauty, not alone for its lovely coloring, but also for the wonderful figures with which it was so lavishly and artistically decorated. A profusion of flowers and vines ran riotously up and down the vase, as if carelessly flung there by the mischievous cupids that were sporting about its sides, and luxuriating like butterflies in the bouquet that burst into the richest bloom of wondrous coloring at the top. The value of this grandly magnificent vase was \$10,000."



Dalton's majolica vase, 12' tall, 1893 Columbian Exhibition, Chicago

Amazing Auction Results



Fielding Fish Net butter pat

Auction Description: Bidding on an 1882 (per the date code on the bottom of the piece) Majolica Butter Pat with a Shell and Seaweed design. It is 3 1/8 inches wide. The main color is Turquoise with a yellow rim. The shell is done in ochre with fuchsia in the end of the shell. The seaweed is brownish grey. The bottom of the piece has several marks including an impressed mark that appears to be WEDGWOOD. There is a date code which is difficult for us to read. In addition, there is an "S" or a "5" painted in black. The piece is in very good condition. It has overall crazing. On the edge is a very tiny flea bite that is easier to find by touch than by viewing. There is what could be a hairline on the bottom, but it could be enhanced crazing. None of the above have a profound effect on the look of this very nice piece. We have put a modest reserve on the piece.

Well, no matter how you describe something, it could sell. This rare FIELDING marked butter pat in the Fish Net, Shell and Coral pattern sold for the online winning bid of \$1,000 USD with six separate bidders competing.

"Song of Porcelain"

**The ground everywhere is strewn
With bits of brittle and froth -
Of all things broken and lost
The porcelain troubles me most.**

This poem by Czeslaw Milosz, "Song of Porcelain" (translated by Robert Pinsky), about smashed teacups after the passage of an army. It is about pottery and civilization, pots as the fragile existence of civilized life in time.

Please send your comments and material for the newsletter to:

Wanda Matthes

3801 Indigo Drive
Plano, Texas

Phone: 972 - 596 - 2964

eMail: Wanda@eMajolica.com



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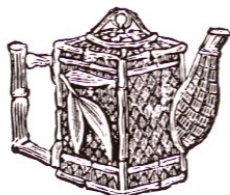
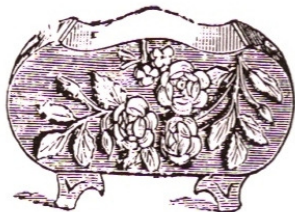
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PRICES OF WARE

SHOWN IN

This Month's Coloured Supplement:

NO.		s.	d.
73.	Set Rose Jugs	1	6
74.	Ditto	1	9
75.	Made in Four sizes	from	4 6
76.	Set Crane Jugs	1	9
77.	Set Bramble Jugs	1	9
78.	Kettle, many patterns	1	0
79.	Any colours	per dozen	10/, 12/, and 14 0
80.	Garden Seat	each	10 6
81.	Teapot and Stand	1	6
82.	each	1 0
83.	Many sizes	each, from	8/ to 35 0
84.	Several sizes	each, from	2 0
85.	Many sizes	each, from	1/6 to 9 0
86.	Owl Jugs	per set	2 0
87.	Plain, from 12/; gimped, &c. &c.	19	6
88.	Teapot, Sugar, and Cream, any colours	per set	1 6
89.	Many patterns	each, from	1/ to 1 9
90.	Many shapes, &c.	from	8/ to 15 0
91.	Strawberry Dishes	each, from	2 6
92.	Any colours	per dozen	12 0
93.	Many Butters	per dozen, from	7/ to 10 0
94.	Reed, tête-à-tête	per set	6 0
95.	Stiltions	from	1/9, 2/, 2/6, 3/, 3/6, 4/, 4/6, 5 0
96.	per set	4 6

Send for Lithographed Pattern Sheets and Prices.

