



The Quarterly Publication of the Majolica International Society

Majolica Matters

www.MajolicaSociety.com

Spring 2011

Philadelphia "Has it All" for Majolica Lovers, During the October 27-30, 2011, MIS Convention

by Laurie Wirth



If you don't have October 27-30 on your calendar, yet, don't delay another day. The 2011 MIS Convention is going to be filled with historic adventures, fabulous food, wonderful friends, and so much jaw-dropping majolica we'll have to pass out smelling salts.

WEDNESDAY, OCTOBER 26, 2011

You can check into our convention headquarters, the Radisson Plaza Warwick Hotel, on Wednesday, October 26th to take advantage of the \$149 per night room rate and have a chance to explore some of the wonderful historic attractions that Philadelphia has to offer. Beginning with Philadelphia's 18th century colonial history, MIS convention-goers can visit Independence Hall, built in 1732, the building where the Second Continental Congress voted to break away from England, thereby leading to the Revolutionary War. Visitors can see the room where the Declaration of Independence was signed, as well as the chair where George Washington sat as the Constitution was drafted.

For majolica aficionados who want to explore Philadelphia's 19th century artifacts, a little known Victorian house museum, the Ebenezer Maxwell Mansion, is open to the public and offers two floors of original furnishings and décor. Much of the period decoration on the second floor of the mansion took its inspiration from the 1876 Philadelphia Exposition exhibits that featured newly discovered Far East and Egyptian cultural influences. Majolica lovers will recognize design motifs found in this home's original painted and stenciled wall decorations.

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Philadelphia 2011 Convention registration is OPEN!



Majolica International Society Convention, **October 27 through October 30, 2011**, in Philadelphia. We have reserved the Radisson Plaza Warwick Hotel. Room rates will be \$149 per night.

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WE NEED YOU!

Member presentations have become an important part of our MIS Convention experience. We invite two members to share their passion for majolica with the Convention attendees on Friday morning, October 28, 2011. Tell us why you collect majolica, how you came to do it, your favorite types and why, your favorite pieces.

In fact, tell us anything else you want to tell about majolica or collecting in general.

Call Ed Flower at 516 238 7255

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Arriving on Wednesday will also allow convention-goers to take advantage of some of Philadelphia's best rated dining experiences that are located right in Rittenhouse Square. You can choose from renowned restaurants such as: **Davio's, Le Bec-Fin, Alma de Cuba, and Butcher and Singer.**

THURSDAY, OCTOBER 27, 2011

Thursday morning:

The first 50 majolica lovers who register for the 2011 Convention will have a special treat in store. One of Architectural Digest's top 100 interior design teams, Bennett and Judie Weinstock, have graciously agreed to host two teas for 25 convention-goers at a time in their apartment on Rittenhouse Square.



Although the Weinstock's extensive collection of majolica is not housed in their Philadelphia home, the "First 50" will be able to view their renowned collection of 18th century Whieldon Pottery, enamel bonbon boxes, needlepoint rugs and carpets, and other exquisite treasures. These two designers are known for their incredible mastery of display, color and pattern. Remember, only the first 50 registrants will be able to take advantage of this rare opportunity.



Thursday afternoon. Many of you will recall the wonderful lecture given at last year's convention in Dallas by Donna Corbin, one of the curators of the Philadelphia Museum of Art. Donna has graciously offered to coordinate a "behind the scenes" tour for 2011 MIS convention-goers of the PMA's collection of American Etruscan majolica, acquired in 1876 as part of the international exhibition. The PMA is also one

of the only museums in the world, outside of France, to have acquired the incredibly rare, 43" x 13" Palissy platter, crafted by Achielle Barbizet, which was also displayed as part of the exposition. Admission fees for the entire museum are included as part of the MIS registration fee so in addition to our "behind the scenes tour," be sure to take advantage of all the exhibitions this renowned museum has to offer during our visit.

Convention-goers will be free to make their own dinner arrangements at one of Philadelphia's many fine restaurants on Thursday evening, but don't stay out too late because the rest of the weekend is packed with majolica-related activities.

FRIDAY, OCTOBER 28, 2011

Friday, 8:00 am: The MIS is hosting a breakfast in Paris! Well, almost... You'll feel as if you've entered a 19th century Parisian bistro when you walk into the Parc Restaurant, located in the same block as our hotel. We will meet at the Parc at 8:00 am to start our day with one of three mouth-watering breakfast offerings in this fabulous French eatery. The food is fantastic and the antique décor has all been transplanted from France—right down to the turn of the century majolica tiles on the walls!

10:00 am: Join us back at the hotel to hear two majolica collector presentations and receive an update on the rest of the weekend festivities.

12:30 pm: We'll be handing out box lunches and boarding the bus for Hatfield, PA, to take part in Michael Strawser's world-renowned, eagerly awaited two-day majolica auction. Preview and bid on a vast assortment of majolica which Michael is corralling in preparation for this special weekend. The MIS will have staged departures for the Friday auction so that convention attendees have the option of arriving back at the hotel at 5:00 pm or 7:00 pm.

7:30 pm: You better bring your party clothes because the doors to an incredible Majolica Heaven Preview Party, complete with cocktails and luscious appetizers, will open only to registered MIS convention-attendees in the ballroom at the Radisson Plaza Warwick Hotel. Majolica lovers will have an expanded two-hour time frame to preview one of a kind pieces presented by the world's most knowledgeable and discriminating dealers (Is it too soon to liquidate my 401K?)

SATURDAY, OCTOBER 29, 2011

Saturday, 8:00 am: The buses leave the hotel to depart for the 2nd day of Michael Strawser's Majolica Auction. We'll have boxed breakfasts waiting to hand out as you board the bus for Part II of this exciting auction in

Hatfield, Pennsylvania. There will be staggered bus departures in the afternoon for those who want to get back to the hotel a little earlier to rest up for Saturday evening's festivities.

7:30 pm: The MIS Saturday evening festivities start with a wonderful dinner served in the small ballroom at the Radisson Plaza Warwick hotel. To top off the evening, our featured guest speaker will be none other than **Nicholas Dawes**, renowned author and Antiques Roadshow expert, who will enlighten and entertain majolica lovers with an in-depth look at the cultural and historic events that influenced the design and manufacture of Victorian majolica.

SUNDAY, OCTOBER 30, 2011

Sunday, 9:00 am: Breakfast will be served at the hotel and the MIS Annual Business Meeting will commence at 9:30 am. The MIS Board of Directors will unveil many new projects which have been undertaken to benefit the Society and its members during the past eighteen months.

10:30 am: MAJOLICA HEAVEN opens its gates to convention-goers! Need I say more? (If I do, you'll have to call me and hope I don't hyperventilate because I get too excited just thinking about it!)

We hope you like the different format that is being offered for the 2011 convention. There are new opportunities to connect with like-minded collectors, broaden your knowledge base, and expand your majolica horizons via the purchase of unique and exciting pieces. **We need you in Philadelphia to make this convention a success and to broaden and secure majolica's appeal to an expanded generation of collectors.** Visit the MIS website by going to: www.majolicasociety.com and use the links to reserve your spot for this monumental weekend—as soon as you finish reading this!

Nicholas Dawes - Keynote Speaker, 2011

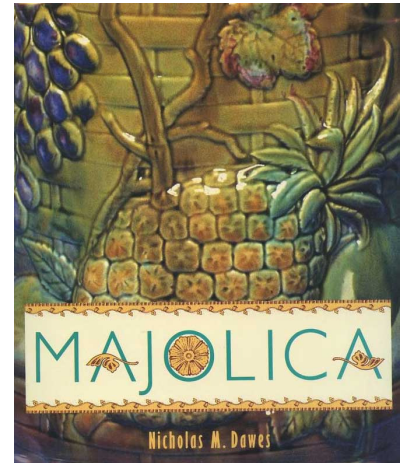
Announcing:
Nicholas Dawes will be the MIS 2011 convention keynote speaker for Saturday's gala banquet at the MIS Convention, October 27-30, 2011. Presently Nick serves as Vice President of Special Collections (Pottery & Porcelain, Decorative Arts,



Glass, Silver) for Heritage Auctions and is based in New York City. He has over 35 years experience as an international antiques dealer, auction director, writer, lecturer, and charity auctioneer.

He was educated in England and began his career there in the late 1960's before moving to the United States in 1979.

A seasoned generalist, Mr. Dawes has several areas of specialty. His published books have sold over 100,000 copies, and include Lalique Glass, a standard work published by Crown in 1986, Majolica, a treatise on Victorian Majolica (1989), and, Art Deco, by Judith H. Miller, with Graham Rae (Photographer), Nicholas M. Dawes, a comprehensive guide published in 2005.



He has been a faculty member of Parsons, the New School for Design, since 1984, and has taught Luxury Marketing at Columbia Business School and courses on English and French furniture at the Bard Graduate Center for Decorative Art, Design History and Material Culture. In 1989, he was the curator of the popular exhibition "Lalique: A Century of Glass for a Modern World," which toured several U.S. museums over the course of three years.

He is a former department head and auctioneer at Phillips and at Sotheby's in New York, and has organized his own auctions at several prominent auction houses including Doyle and Rago, where his annual events dedicated to the art of Lalique received great critical acclaim between 2000 and 2006. He also conceived and helped organize two of the most successful live auctions of sports memorabilia in the history of the hobby. He has held an annual exhibition and sale of Lalique glass hood ornaments at the Pebble Beach Concours d'Elegance since 1993, and is considered this country's leading authority on the works of Rene Lalique.

He first appeared as an appraiser on 'Antiques Roadshow' for PBS in the second ever broadcast of the show, and has appeared regularly ever since, discussing ceramics, glass, silver and other decorative arts.

This Bird has a Tail - to Tell! **The Story of the Loch Ard Peacock**

By Ron Sproston

The Minton Peacock, designed by Frenchman, Paul Comolera, in 1873, is a most beautiful bird and rightly considered to be one of the finest examples of Majolica ware ever made. Today, exactly how many of these highly desirable pieces were made, or how many remain in existence, is unknown. The Loch Ard Peacock is unique, however, as it is the only one to have been shipwrecked and survived. What follows is its story:

A tall ship edged slowly, warily northwards pushed inexorably forward by a strong, a very strong, south-westerly wind; she was sailing blind as a heavy haze clung about her. The wind was cold, icy cold, for it had travelled from the Antarctic, over a 1000 miles of open sea, to reach the shores the ship approached with such caution and trepidation. It was 4:00 am on the morning of June 1st 1878, the ship was the Loch Ard and the shore she approached was the dreaded Shipwreck Coast.



**The Loch Ard Minton Peacock by Paul Comolera
c. 1873**

After 90 days of fine sailing from England that had taken the Loch Ard across the Atlantic, through the tropical 'doldrums' and far South into ice-berg laden waters, she now had one last challenge to overcome; she must thread the 'Eye of the Needle', the narrow 50

mile stretch of water that separates Cape Otway from King Island at the entrance to Bass Strait. Her destination was Melbourne in Victoria Australia and on this day, June 1st 1878, she would arrive; if she could find the 'Eye of the Needle'.



A rainbow of colors are in the detail of the peacock

Aboard, she carried 54 souls, a crew of 37 and 17 passengers, most travelling First Class, for this was no migrant ship with bodies crammed together, without comfort or privacy, rather it was a 'luxury liner' designed to carry its passengers speedily and comfortably to their destination and the passengers had indeed enjoyed their journey. Below her decks, however, she also carried a precious cargo; Melbourne, in the aftermath of the development that occurred as a result of the Gold Rushes of the 1850's, was well on the way to becoming 'Marvellous' as the newly wealthy sought to show off their wealth. Thus, the Loch Ard's cargo contained grand pianos and crystal chandeliers, as well as industrial items like sheets of copper and ingots of lead. She also carried a number of items made at Minton Potteries in Stoke on Trent, England; tiles for the floors of the grand houses then being built and pottery and ceramic ware with which to decorate them. Some of these items were intended for display at the grand opening of the Melbourne Exhibition Building (now World Heritage Listed) in 1880 and one, in particular, stood head and shoulders above the rest. A Minton Peacock, so highly regarded that it was placed in the personal care and

responsibility of the ship's captain George Gibb, and had its own special packing case and position on the ship. This bird was to become known as the legendary 'Loch Ard Peacock'.

The previous evening (May 31st) the passengers had celebrated the end of their pleasant journey and then gone to their beds, in happy anticipation of the morning. Captain Gibb, however, did not sleep; indeed he had left the celebration early and returned to the bridge, for he was uncertain of his position and had his men aloft searching for a glimpse of land or the Cape Otway Light. But he would never see that light, for the good fortune that had so far been theirs now deserted them. And when the haze finally lifted, in the pre-dawn darkness the menacing cliffs of the Shipwreck Coast were ready to claim yet another victim.

In spite of the fine seamanship of Captain Gibb and the efforts of his crew the Loch Ard was dragged onto that 'fatal shore'. Caught on the rocky ledges at the base of the cliffs of Mutton Bird Island, about 3 miles east of present day Port Campbell, she sank quickly sending most of the passengers and crew to their deaths and the precious cargo to the bottom of the sea. Only two people survived the tragic wreck; Tom Pearce, an 18 year old apprentice sailor, was first to reach the shore of what is now known as 'Loch Ard Gorge'. The second was Miss Eva Carmichael, an 18 year old passenger, who lost all of her family in the disaster, and who was rescued by Tom after spending some 4 hours in the freezing waters.

But this is not their story, for there was to be another amazing story of survival from this tragic shipwreck; the Minton Peacock, in all its splendour, was to rise, like an oceanic Phoenix, from its watery grave and become an image of triumph over adversity for many of those who have taken a similar journey to a new life in a new and strange country.

How did this Peacock, today the 'Holy Grail' of majolica collectors worldwide, survive in all its magnificent glory? Just two days after the wreck, as salvage operations began in what is now Loch Ard Gorge, local man Charles McGillivray reported pulling a large crate from the sea, inside of which, he said, was a large pottery peacock that was intact 'but for a chip on its beak'. Its survival was probably due to a combination of fortuitous circumstances; it was well-packed in a wooden crate that floated, it was under the personal care of Captain Gibb and the deck and superstructure quickly broke up allowing many lighter goods to float out. Indeed, early newspaper reports indicate that a large amount of cargo was

washed up both in the Gorge and on beaches to its west (although much of this was lost to looters).

Unfortunately, after a disagreement with officialdom, Mr. McGillivray stopped his salvage operations and returned home, leaving the Peacock on the beach. On 12th June, a storm blew up and washed many of the salvaged goods in the Gorge back into the sea; yet McGillivray had been criticized for hauling the salvage too far up the beach! In spite of this, when James Miller, who had bought the salvage rights to the wreck, and Thomas Keys his diver inspected the site on 14th June it seemed to them that much valuable salvage remained and over the following days goods on shore were hauled up the cliffs; amongst these was the Peacock which they also had rescued from the sea! Thus the Peacock survived twice! Unfortunately, on 17th June another great storm blew up and this time almost nothing of value was to remain.

As the only significant item of salvage was the Peacock, it was kept by Mr. Miller and stayed with his family until the death of his daughter Miss Florence Miller in 1940. Yet it was never completely out of the public 'eye'; in 1928 the Australian Home Beautiful Magazine told the story of the Peacock's survival and contained interviews with Miss Miller and with Thomas Keys, the master diver who in this interview revealed the greater damage to the peacock. He said:

(The case) was washed up intact, and being opened, was found to contain a life-sized peacock. Either in the crash against the rocks or in the opening of the case the head was broken off, but was easily cemented on again after it had been removed to Mr. Miller's home.

Australian Home Beautiful. March 1, 1928.



Minton Peacock head "as found"

Strangely, it is these two breakages, now properly repaired, that prove beyond doubt that the Peacock presently housed in the Flagstaff Hill Maritime Village in Warrnambool, Victoria, Australia is indeed the same Peacock that emerged from the sea in June 1878.



Minton Peacock head details

As early as 1931 Miss Miller found it necessary to quash stories of the Loch Ard Peacock's appearance in Sydney by asserting in a letter to the Melbourne Argus on 21 July 1931 that "it remained in her home, a treasured family possession.", and throughout the latter part of the 20th century the Peacock Hotel in Rowsley, Derbyshire, England also claimed to be the home of the famous Loch Ard Peacock. As the 'Rowsley' peacock had connections to India this mis-identification may have arisen as a result of Miss Miller's attempts to sell the Peacock to a buyer in India in 1938, at which time it had been valued at £2000 (a far cry from the almost £108,000 a peacock (which may have been the 'Rowsley' peacock) sold for in England last year and the A\$4 million for which the Loch Ard Peacock is insured).

The Loch Ard Peacock was not immediately sold after Miss Miller's death and remained in an Antique Dealers in Melbourne until it was bought at auction about 1944 by Mr. Frank Ridley-Lee and placed in his new home in Heidelberg, a suburb of Melbourne. In 1945, he wrote to Minton seeking further information about his purchase but they were of little help 'as our records about them (the peacocks) cannot be traced.' Another response from Minton indicated that 'there might have been two made'. Although once again privately owned, the peacock remained in the public arena throughout the 1960's and 1970's as the subject of newspaper articles, film proposals and several books.

On June 1st 1975, an advertisement in the Melbourne Age announced the sale by auction of the art collection of the Ridley-Lee estate; this included the Loch Ard Peacock. Fortunately the peacock was not sold at this time, the reserve price of A\$4500.00 not being met. This news was passed on to the board of the newly created Flagstaff Hill Maritime Village, coincidentally by the grand-daughter of James McGillivray the Peacock's original 'saviour', and urgent efforts were

made to raise the necessary funds. Very quickly, public donations, the generosity of the Fletcher Jones company (a local clothing manufacturer) and the willingness of the Victorian Government to pay 50% of the cost, raised the required amount and on 9th September 1975 the Loch Ard Peacock was purchased by the Flagstaff Hill Maritime Village, Warrnambool and arrangements were quickly made for its 3 hour road journey to Warrnambool which was, in retrospect, almost as dangerous as its initial arrival on these shores; it arrived in Warrnambool wrapped in a blanket, lying on a piece of foam in the back of a station wagon and restrained only by seat belts! It is obviously a very hardy bird!

Since 1975, it has left Warrnambool only twice; in 1980 it was an important figure in the centenary celebrations of the Exhibition Buildings in Melbourne, when it entered Melbourne in splendour, being ferried with much ceremony up river to the city, where it was officially welcomed by the then Premier of Victoria Mr. Rupert Hamer; in 1988 it was located at the entrance to the Victorian Pavilion in the Brisbane World Expo in Queensland from April to October of that year.

It was following its display at the Brisbane World Expo in 1988 that the claims of diver, William Keys, in 1928, were eventually validated. An examination of the Peacock, prior to its return to Warrnambool, revealed that it was in too fragile a state to travel and that the head was in fact loose. Professional examination revealed that the head had indeed been broken from the body and the nature of the repair (copper bound wooden dowel, plaster and animal glue) indicated that this was probably done very early in its life in Australia. Such was the quality of the repair work completed in Brisbane that today neither the damage to the neck nor the chip on the beak reported by Charles McGillivray are visible.

In 2010, the Peacock's significance to the story of the Shipwreck Coast and to the history of Victoria was officially recognized by its inclusion as one of very few individual artifacts in the Victorian Heritage Register. Today, the Loch Ard Peacock remains in the Flagstaff Hill Maritime Village as a central and integral part of its story of the Shipwreck Coast of Western Victoria and in receipt of much admiration from the over four million visitors, from all parts of the world, who have paused to wonder at its beauty and reflect on its survival.

To see the Loch Ard Peacock for yourself check-out the Flagstaff Hill website at <http://www.flagstaffhill.com> or better still get 'up

close and personal' with our 'Big Bird' when you pay us a visit. Well make you feel right at home!

But if you require more . . .

Collectors who wish to hold a connection to the world's most remarkable piece of majolica can now purchase a rare Royal Doulton, 50cm Peacock based directly on the famous Loch Ard Peacock. Only 6 remain available for purchase and are available from Flagstaff Hill Maritime Village Online Gift Shop. Each Peacock has its individual Certificate of Authenticity from Royal Doulton, plus a Letter of Authenticity from the Director of Flagstaff Hill Maritime Village, custodian of the famous Loch Ard Peacock, and is available online at only A\$15,000.

Author Notes: Ron Sproston is a retired teacher and historian with a Doctorate in Education. He and his wife Carlyn (also Ed.D.) work together as volunteer researchers and writers at Flagstaff Hill Maritime Village. In 2010 they wrote the submission which resulted in the Peacock's significance being recognized through its placement on the Victorian Heritage Register (visit <http://heritage.vic.gov.au>) and Ron published the story of the Peacock in a booklet entitled *The Peacock that became a Legend* which is available at Flagstaff Hill (<http://www.flagstaffhill.com>).

Context and Contact: Spreading the Word **The Joan Graham Lecture Series**

By Phil English

Several years ago, the MIS Board held a strategic planning session to focus on the future of the Society and plan for its continued health and growth. One of the primary goals emerging from the session was to "Raise the Profile of Majolica". The purpose of this is to establish a relationship with the academic community. Such a relationship would provide some much needed gravitas in the scholastic world. It has the further advantage of facilitating Majolica research, which will enhance our own understanding of our beloved art form.

Since that time, the Board has undertaken several action steps. They include:

1. Improving the quality of Majolica Matters content
2. Improving the content of the Website
3. Taking extra care in the selection of Convention speakers

We sponsored a lecture by author and art historian Paul Atterbury at the annual meeting of the American Ceramic Circle. This event brought Majolica to the attention of art historians and ceramics collectors from all over the US, Canada and England.

We established the Marilyn Karmason Majolica Reference Library, a digital resource for MIS members and invited scholars. Although still in its infancy, the Karmason Library should go online in the coming months, and its growth will be reflected by continual updates. The creation of the Library has fostered a partnership with ARTstor, which is an on-line resource for educational institutions and museums worldwide. ARTstor is the museum world's premier on-line database for decorative and fine arts, and is accessible only to serious scholars. The MIS Majolica images going into ARTstor will constitute the first large group of Majolica images seen there.

Now, with the creation of the Joan Stacke Graham Lecture Series on Majolica, the Board hopes to reach a new generation of curators who are currently students at The Bard Center for Decorative Arts in New York. Bard (BCDA) is one of the most well regarded decorative arts graduate programs in the U.S. This is a very exciting development. We are very pleased to have established this relationship, and hope that the younger generation of curators will turn to Majolica more often than their elders have.

To establish the lecture series, the MIS Board members agreed to personally fund the first three lectures, with gifts totaling \$15,000. These lectures will take place in Manhattan for each of the next three years. All MIS members will be welcome at the lectures.

In May, 2011, several Board members will meet with Bard officials, along with Joan, in order to finalize details of the lectures. We hope that the first lecture will happen this Fall.

Now, our goal is to build a funding source to sustain the Lectures well beyond the initial three years. We have received a \$5,000 gift to get this phase started. We look forward to explaining to all MIS members about the important role that you have in sustaining this Joan Stacke Graham Lecture Series on Majolica.

The MIS Board's efforts to "Raise the Profile of Majolica" continue, and we will share new developments with you at the Annual Meeting in Philadelphia.

Joan Stacke Graham

Lecture Series

on Majolica

Majolica - Where did it All Begin?

Researched by Carmen Pattinson

Tin-glazed pottery of different periods and styles is known by different names. The pottery from Muslim Spain is known as Hispano-Moresque ware. The decorated tin-glaze of Renaissance Italy is called maiolica, sometimes pronounced majolica by English speakers. When the technique was taken up in the Netherlands it became known as delftware as much of it was made in the town of Delft. Dutch potters brought it to England in around 1600 and wares produced there are known as English delftware or galleyware. In France it was known as faience.

The word maiolica is thought to have come from the medieval Italian word for Majorca, an island on the route for ships that brought Hispano-Moresque wares to Italy from Valencia in the 15th and 16th centuries, or from the Spanish obra de Mallequa, the term for lustered ware made in Valencia under the influence of Moorish craftsmen from Malaga. During the Renaissance, the term maiolica was adopted for Italian-made luster pottery copying Spanish examples, and during the 16th century its meaning shifted to include all tin-glazed earthenware.

Because of their identical names, there has been some confusion between tin-glazed majolica/maiolica and the lead-glazed majolica made in England and America in the 19th century, but they are different in origin, technique, style and history. In the late 18th century, old Italian maiolica became popular among the British, who referred to it by the anglicized pronunciation majolica.



Holland's Exhibit at England's 1851 Great Exhibition

The Minton pottery copied it and applied the term majolica ware to their product. At the Great Exhibition of 1851, Minton launched a colorful lead-glazed earthenware which they called Palissy ware. By the 1880s, the public was calling Palissy ware majolica, and the usage has stuck. "In the 1870s, the curators of the South Kensington Museum returned to the

original Italian 'maiolica' with an 'i' to describe all Italian tin-glazed earthenware, doubtless to stress the Italian pronunciation and to avoid confusion with contemporary majolica."

History

Victorian Majolica was originated by Mintons Ltd, who exhibited it at the Great Exhibition of 1851 under the name Palissy ware. The debt to the eccentric 16th century potter Bernard Palissy is obvious from its naturalistic plant and animal motifs molded in relief and splashed with bold color and clear glazes.

Mintons had for some time been making tin-glazed pottery (which is opaque, white and shiny and painted in color) somewhat in the style of Renaissance Italian maiolica, which they called majolica ware, anglicizing the Italian maiolica.



Exterior of the l'Exposition Universelle de Paris, 1855

The "Illustrated London News" reported with approval of Minton's work at the Paris Exposition Universelle, 1855 (Officially named the Exposition Universelle des produits de l'Agriculture, de l'Industrie et des Beaux-Arts de Paris 1855, it was the first of several expositions held in Paris).

"The collection of Palissy and Majolica ware, however, is that which appears to have created the greatest sensation among Parisian connoisseurs. The reader will remember that the main difference in these wares is that whereas the Palissy ware is coloured by a transparent glaze, Majolica ware contains the colour (opaque) in the material. The care and taste with which these manufactures have been brought by the Messrs. Minton to their present state of perfection, have been amply rewarded. Within a few days of the opening of the Exhibition all the specimens exhibited had been sold."

Despite this reminder, the public came to call Minton's Palissy Ware, Majolica Ware; Palissy Ware dropped out of use and Majolica stuck. In the 1880s, the curators of the South Kensington Museum (now the

V&A) tried to clear up the confusion by reviving the Italian pronunciation maiolica for Italian tin-glaze.

Minton and Co., Stoke-upon-Trent, was presented the Glass and Ceramics Large Medal Honor of the l'Exposition Universelle de Paris; as found documented in The "Illustrated London News", Nov. 17, 1855.



Interior of the l'Exposition Universelle de Paris, 1855



Minton exhibition details from the l'Exposition Universelle de Paris, 1855, were documented as "Figures being admirably designed and wrought".

Wedgwood began to manufacture majolica about ten years after Mintons. Wedgwood's glazes and modeling were denser and more formal than Minton's, but there were many pieces that displayed the naturalism and humor of Minton shapes. Wedgwood's majolica included cachepots, pitchers, candlesticks, cheese bells, umbrella stands, sardine boxes, plates in naturalistic patterns, bread trays, etc. In Wedgwood's familiar "greenware" the green glaze emphasizes the low relief patterning, typically of basketwork and foliage.

Majolica was influenced by the design of the old "Cauliflower" and "Pineapple" teapots made by Thomas Whieldon, Wedgwood, and other 18th-

century Staffordshire potters. Both English and American majolica potters reproduced the "cauliflower" pattern and other raised fruit, vegetable, leaf, and berry patterns, with green, yellow, pink, brown, light blue and purple-blue glazes. There is also a teapot of yellow corn and green leaves, similar to the old Whieldon "pineapple" teapots, and a teapot, pitcher and sugar bowl of pink coral and green seaweed with accents of brown and blue, marked "Etruscan Majolica." Many late 19th-century majolica designs had rustic motifs with backgrounds of basketry and wooden-bound buckets decorated with molded flowers, birds, fish and animals. Handles were made like rustic tree branches, rose stems and twined flowers and leaves.

Plates, jugs, teapots, and other articles were molded with the shapes of wild roses, lily pads and herons, begonia leaves, shells, coral, seaweed, corn and bamboo stalks, cabbage leaves, strawberries, ferns and sprays of flowers, borders of basketry and oriental motifs.

Many potteries responded to the popularity of majolica.

- The Trent Pottery, George Jones and Sons, made majolica cupids, shells, dolphins, birds, figurines and coral designs in numerous shapes. Their mark was a monogram of the initials "G.J." joined together. A beehive bread dish with a cover has a design of wild roses against a background of basketwork and has the Trent Pottery mark. Also flowerpots were made in bright colors and with raised designs of natural flowers.
- Royal Worcester made figurines, shell vases, wall pockets etc., marking most of their output with an impressed crown over rose backstamp, using a distinctive paler blue glaze.
- William Brownfield made wallpockets, jugs, game pie dishes, table ware etc., with impressed 'W B'(in a knot) on some wares.
- T. Furnival and Sons made jugs and plates with raised oriental designs, which had borders of wickerwork in bold color and glaze. Their mark, "Furnival," is impressed in the ware.
- Edward Steele of Hanley manufactured jugs, flower vases, teapots, dessert services also made majolica, and centerpieces with fine coloring.
- Edward Banks and Thomas Thorley of Hanley manufactured bread trays, cheese stands, jugs, dessert services, trays, teapots, egg- holders and flowerpots. One of their dessert services has a chocolate colored ground and a raised naturalistic design of ivy, ferns, and anemones.
- Davenport and Banks (or Davenport Beck and Company) made many varieties of majolica. Their work was marked with a castle and the letters "D.B. &

Co. Etruria" within an oval garter bearing the words "Trade Mark."

- Joseph Holdcroft of Longton
- Brown Westhead Moore
- Copeland, Copeland & Garrett
- Forester
- Samuel Lear
- Poole and Unwin
- S. Fielding & Co., Railway Pottery, Stoke on Trent
- Daniel Sutherland and Sons
- James Woodward
- J.W. John Adams and Co. of Hanley

European makers:

France: Sarreguemines, Massier, Choisy le Roi, Longchamp, Luneville, Orchies, Onnaing, Salins

Belgium: Nimy, Boch Freres

Germany: Lonitz, Eichwald, Bloch, W.S. Schiller Villeroy & Boch

Austria: Krause

Sweden: Gustavsberg and Rörstrand

Several American firms also made majolica, with the English born Edwin Bennett producing it in Baltimore as early as the 1850's. The best known are Griffin, Smith and Hill of Phoenixville, Pennsylvania, whose Etruscan majolica made from 1880 to 1890 includes compotes with dolphin supports and flower, shell, or jewel cups, a design of coral weed and seashells, and tableware with leaves and ferns. Their mark was an impressed monogram, "G.S.H.," sometimes circled and with the words "Etruscan Majolica".

Majolica was also made by Odell and Booth at Tarrytown, New York, and by the Faience Manufacturing Company at Greenpoint, Long Island, whose mark is an incised "F.M. Co." Their pottery was dipped in colored glazes, creating a streaked or marbled effect. Majolica was made at Evansville, Indiana. Work from the Chesapeake Pottery in Baltimore was called Clifton Ware and was marked "Clifton Decor 'R' " with the monogram "D.F.H."

The Arsenal Pottery of Trenton, New Jersey, was making majolica as late as 1900 and exhibited Toby jugs in imitation of English Toby jugs at the World's Columbian Exposition, Chicago (1893).

Production had increased since 1875 but with fewer original examples and with less artistic enterprise. By the death of Queen Victoria in 1901, majolica production was at an end, superseded by Art Nouveau and Art pottery.

References:

- Karmason, Marilyn J., and Stacke, Joan B., Majolica: A Complete History and Illustrated Survey, Harry N. Abrams, Inc.

- Katz Marks, Mariann, "The Collector's Encyclopedia of Majolica", Collector Books

- Schneider, M. Majolica. Pennsylvania: Schiffer Publishing, Ltd. 1999.

Ceramic Glaze

Researched by Carmen Pattinson



All majolica started its life in a hole like this. Above is the Daisy Bank marl hole Longton, Stoke-on-Trent

Why Glaze?

The pot which emerges from the biscuit kiln, whilst it is hard, has a dull, bland and lifeless surface, and will still be porous. By taking it through the glaze firing we can produce a surface which is bright and colourful, and which will hold liquids. The finished surface will vary in quality depending upon the glaze, giving a range of qualities, from dry to matt, shiny, clear and opaque. The application of a glaze over coloured slips and stains will also make the colours of these much richer and more vibrant. Probably most important of all will be the change in the tactile quality of the piece, from the rather rough and dry surface of biscuit, to the smoothness of glaze.

What is a Glaze?

In essence a glaze is a type of glass, which is heated, binds to the clay to form an impervious layer. It is made from a number of ingredients, most of which are naturally occurring minerals, or which are made from processed minerals. These are blended together and mixed with water to hold them in suspension, and it is in this creamy liquid state that they are used. The range of minerals found in glazes is very wide. They may include ground granite, limestone, flint and quartz, and clays including ball clay and china clay as well as metal oxides for colouring, such as iron, copper, cobalt and manganese. At lower earthenware temperatures the glaze will contain a high percentage of frit. At these lower temperatures some of the materials which are used to make glazes are difficult

or dangerous to handle. These include lead, potassium, borax and sodium. By mixing them with other materials, melting them and pouring this melt into water (thus hardening it) and then grinding it down, it is rendered much safer to use. It is from these frits (the ground down state) that suppliers produce low solubility glazes, and provided that these guidelines are followed, particularly in relation to using them in combination with underglaze colours and stains there should be no problem.

Colouring and Opacifying Oxides

The following gives you an idea of what oxides are used in glazes to produce certain colours:

| Oxide | Percent of Mix | Color Result |
|----------------|----------------|-------------------------------------|
| Antimony | 10%-20% | yellows |
| Chrome | 1%-5% | greens, pink |
| Cobalt | 1/8% -1% | blues |
| Copper | 1%-6% | greens, reds |
| Iron Compounds | 1/2%-10% | reds, browns, celadon greens, grays |
| Manganese | 2%-9% | purples, browns |
| Nickel | 1%- 3% | grays |
| Tin | 3%-10% | white, black |
| Vanadium | 2%-10% | yellows |

References:

- Peter Clough, "Clay in the Primary School"
- David Green, "Understanding Pottery Glazes"

Wine Country Meeting for Majolica Lovers

by Susan Furchtenicht



Western States Regional Meeting of the Majolica International Society.

When: Saturday, May 14, 2011

Meeting: 11am

Luncheon: 12:30pm

Where: 5245 Gladewood Place
Santa Maria, CA 93455

Please RSVP by May 7, 2011 with the number of persons in your party attending to Sue at 805-938-3384 or sfurchtenicht@yahoo.com.

Special Events:

- Sunday, May 15, 2011 is the Historic Homes Tour in Santa Barbara. This is a very special once a year event you can enjoy. Additional information is available at www.pearlchasesociety.org.
- C.A.L.M. Antique Show, Earl Warren Fairgrounds, Santa Barbara, calmantiquesthows.com.
- Other Area Attractions: Chumash Casino, Santa Ynez; Solvang Danish Community.

Please bring photos of your collection and suggestions for our next event.

We will send more information to those who indicate they plan to attend.

Southeast Regional Meeting, Memphis, TN

by Carol Harkess

Carol and Jim Harkess will be hosting a Southeast Regional Meeting at their Memphis, TN home on Saturday, June 11th at 3 pm.

The meeting will provide a venue for meeting each other and sharing our joy for majolica. Invitations will be sent to all Southeastern MIS members in May. Attendees are encouraged to bring photos of their collections and a favorite piece for discussion.

Share Your Passions

By Ed Flower

Member presentations have become an important part of our MIS Convention experience. We invite two members to share their passion for majolica with the Convention attendees on Friday morning, October 28, 2011. Each presenter should prepare to speak for thirty-fourty minutes.

Tell us why you collect majolica, how you came to do it, your favorite types and why, your favorite pieces, with photos to be shown (with the help from Duane Matthes).

In fact, tell us anything else you want to tell about majolica or collecting in general.

Please call me: H: 631 968 7797 or C: 516 238 7255

Regards, Ed

We Need YOU!

Heritage Auctions, Coming June 1, 2011

Heritage Auctions will offer over twenty lots of Victorian Majolica in Dallas on June 1, 2011. Most of the pieces are from the estate of a prominent New York fashion designer and include works by Minton, George Jones and Wedgwood.



Pair of Figural Centerpieces, unknown maker, possibly England, circa 1880
Marks: impressed 245, painted NW
14-3/8 inches



Sardine Box, unknown maker, probably English, circa 1880

Contact: Nick Dawes at 212-486-3512
Details at: www.HA.com

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

Auctions Results, Christies April 2011

Several lots of majolica and palissy were included in the NY Christies' 500 Years: Decorative Arts Europe, including Oriental Carpets auction on April 14 and 15, 2011 at New York, Rockefeller Plaza. All results include buyer's premium. Here are just a few of the results on some unique lots:



Massive French Trompe L'oeil Palissy platter signed and dated Renoleau 1894. The center molded and applied with a large lobster clutching a fish in his left claw, resting among seaweed on a mottled green and blue ground and 37 in. wide. Estimate \$10,000 - \$15,000, realized \$12,500.



Two French Palissyware Trompe L'oeil shaped oval platters, c. 1891-1895, one with a Tower and Angouleme mark, both attributed to Renoleau. Estimate \$6,000 - \$8,000, realized \$6,875



Mintons Pheasant jardinière with date code 1876, shape 2021. Estimate \$3,000 - \$5,000, realized \$8,125

See YOU in Philly!!