



# Majolica Matters

## Visiting - Sculpture Victorious: Art in an Age of Invention, 1837-1901

Visiting Yale and the Elephant and Peacock must have been very special indeed! This exhibition, examined the making and viewing of sculpture in Britain and its empire during the reign of Queen Victoria (1837-1901). Sculpture Victorious was created to reveal not only sculpture's inventiveness and ubiquity but also its cultural and political significance in the nineteenth century.



Please visit: <http://britishart.yale.edu/exhibitions/victorian-sculpture>



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**Majolica Themes: Ornithology**  
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By Wanda Matthes

To quote Marilyn and Joan, " *Majolica artist celebrated Victorian scientific developments in botany and horticulture, zoology and ornithology, marine biology and conchology – and also reflected the culinary and gastronomic enthusiasm that inspired the Victorian cook.*"



Left is our Numidian Crane umbrella stand attributed to Forester. On the right, the Minton heron ewer sits on a chest in the dining room.

I will present photos and descriptions of my favorite pieces with the *ornithology theme* which I have in my collection, and show you how they are being displayed in my home. As you enter the front door of our home, there is an umbrella stand with marsh birds which is titled near the base; "Numidian Crane" The base is mottled but unsigned. It is English and believed to be Forester but the photo in the Karmason/Stake book, page 116, gives credit to Fielding.

The Heron and Fish Ewer, c.1871, Height 21" (No. 1241) is presented on page 57 of the first publication of Marilyn and Joan's book. The designer of this magnificent piece is Hughes Protat.



The Swallow with Cattails and Lilies pair are split with the garden seat in the living room and jardinière with under plate in our master bedroom.

The Swallow with cattails and lilies, Garden Seat, c.1874, along with the matching Jardinière... I like to call this one the Swallow and the Dragonfly. This name came from a short article I wrote for Majolica Matters in December, 2005 about how we came to acquire our jardinière. The garden seat is pictured on page 57 of George Jones Ceramics 1861-1951 by Robert Cluett.



Upper left is the Rooster Tea Pot, by George Jones C 1875, and bottom center is the bird on nest tea pot by Joseph Holdcroft.

The Rooster Tea Pot, by George Jones c.1875, which is featured in Majolica Figures by Helen Cunningham, page 35. I love tea pots!!! Here is another of my favorites...the bird on nest tea pot with matching trivet by Joseph Holdcroft.



Left to right is our white Jones, Dove on Leaves and Twigs Dish, the Orange Tit on Leaf Dish, (an Egg Spoon Warmer, does that count in the ornithology category?), the Jones Place Card Holder, and lastly the Jones Gourd with Wren Handle Pitcher

On a shelf to the left of our fireplace in our living room, I have displayed several of my favorite bird pieces...

The gourd jug with wren handle, c.1875 by George Jones was a piece I purchased in England in about 1995, just as my business was starting. I loved it but was convinced by Duane that I could not keep everything so it was posted to our majolica web site, [www.emajolica.com](http://www.emajolica.com), and it sold very quickly. I managed to live without one until a couple of years ago when I was able to purchase this one. It too is pictured in George Jones Ceramics 1861-1951 by Robert Cluett, on page 59.

The George Jones place card holder featuring a wren carefully perched on the side, c.1874, was on my "lust list" for many years and is also featured in Majolica Figures on page 36. Another favorite is the George Jones, Dove on Leaves and Twigs. This piece is tiny, a mere 3 1/2" tall, but Jones made this in larger sizes also. It is described as a creamer. (2724). The Minton Blue Tit on Oak Leaf, Shape, #1331 (this one happens to be a rare orange color) was a Strawser auction purchase from the Lauren Bacall collection.

The Kingfisher Tray by George Jones, 12" was registered December 10, 1873. This piece is pictured on page, 54-55 of George Jones Ceramics 1861-1951 by Robert Cluett. This is our most recent purchase and is an anniversary present for Duane and me.



**The Kingfisher tray on a table in our den**

My largest swan is one by Delphin Massier which usually sits on our coffee table in the living room but he tends to move from time to time and rest on the dining room table. This piece was made in eight sizes as documented in Massier, l 'Introduction de la Ceramique Artistique Sur La Cote D'Azur. I believe that this one is the largest size. It measures 13 1/2" x 18 1/2".



**Swan is by Delphin Massier**



**Swans in the living room shelves**

I love swans and have a small collection which is displayed on the shelves to the right of the fireplace with my oyster plates and other items which have a sea theme.

I purchased my first Royal Worcester sweetmeat holder, a nautilus shell with a swan in cattails, very early in my collecting. Then I caught the "we must have pairs syndrome" from Roberta McDonnell and immediately went on a search for a second one. Many years passed but, finally three or four years ago, I was able to acquire a second one. The tiny Lonitz jardiniere of a swan fits perfectly between the two sweetmeats holders.



**Bird on Shell and Seaweed Server, attributed to Thomas Forester**

I fell in love with this Bird on Shell and Seaweed Server. Its base is mottled and it sits on three feet. It is English, unattributed... I suspect that it was made by Thomas Forester. It measures 14" x 10" and sits in our living room.



**From left to right, a Minton Falconer (with Falcon), the Lonitz quail base and in the center Sarreguemes Hunt Plaque**

On this shelf, above our den door, displays another of my favorite groupings...The large Sarreguemes hunt plaque with pecking partridges (23 1/4" x 13 3/4") along with the Minton Falconer and the Lonitz quails. A French Jack Russell keeps a watchful eye on the birds.

In the kitchen, over a mirrored breakfront are two cockatoo jardinières. They are the same, not a pair, but I love them no matter...I purchased these from a friend who spends her summers in Austria where she shops all of the summer markets. I suspect that they are Austrian but, so far they are unattributed.

On this same piece of furniture, I use a number of bird pieces, namely the English, T. C. Brown-Westhead Moore hen and rooster (6 1/2"), and a small rooster vase, 10 1/2", with the rooster eating from the ground and his tail forms the vase. This one is by Royal Dux, Czechoslovakia.



**At the very top are my two cockatoo jardinières with their wings spread, below, on the left is my rooster by Royal Dux. He is 10 1/2" tall and the very right is the small T. C. Brown-Westhead Moore hen and rooster 6 1/2" across.**

Still in the kitchen, resting on an antique American Jelly Cabinet amongst all the rabbits is a striker of a rooster in the yard, and the Onnaing rooster and hen salt, and a small hen bank.



**In the center foreground are my small birds: an Onnaing rooster and hen salt, a match striker of a rooster in the yard, and, and a small hen on nest bank**

Also in the kitchen in front of a painting of a barnyard

with roosters and chickens is this large rooster with vase, 28 1/2" which was made by Nimy of Belgium.



**Rooster vase, 28 1/2", made by Nimy of Belgium**

On a shelf above the kitchen windows is one of my favorite pitchers. I call it the Bird and Bird Nest Pitcher. It is American and is attributed the Arsenal Pottery of Newark, New Jersey. It stands 9 1/2" high. This pitcher was made in three sizes, this being the largest of the three.



**From left to right is the American Owl by Morley & Co., the Bird and Bird Nest Pitcher by Arsenal Pottery, and a pink owl attributed to Brownfield**



**Birds on Wheelbarrow with detail of the incised mark**

Also on this shelf, I have two owls. One by George Morley, and English potter who made majolica in Wellsville, Ohio and a pink one which is English and has been attributed to Brownfield.

Another piece from this shelf is a small wheelbarrow with birds sitting on its edge by Massier. I purchased this at a Majolica Convention long ago when we had an activity called "Barter and Buy". This one was once owned by our dear Moe Wizenburg.



**The French roosters by Onnaing and St. Clement on the right**

I also use the Onnaing rooster, Chante Claire Pour France, and the St. Clement rooster, in the kitchen.

This jardinière was an early purchase on a visit to Monroe, Louisiana. We simply labeled it, Continental, Unattributed.



The left is a photo of the jardinière in the bedroom and the right is an enlargement of its Birds and Flowers

This aqua Holdcroft jardinière is a favorite, and sits on a barley twist stand in our den. It shows three different bird and bamboo scenes.



Holdcroft tri-legged birds jardinière

*As you know, we are always searching for ways to get you, the membership of MIS, involved in providing material for Majolica Matters. I am hoping that once you have read the Majolica Themes article, you will look at your collection and begin to photograph your groupings and possibly write little bits about pieces in the groupings which we can publish in future newsletters. The theme approach helped me to see my collection in a different way. Maybe it will do the same for you.*

*I showed you mine, now please show me yours!!!*

*Wanda*

## **2015 – BARD: Joan Stacke Graham Lecture** by Phil English & Duane Matthes

**Members - please mark your Spring 2015 calendars:**

**Date:** Tuesday, April 14, 2015

**BARD Speaker:** Martina Droth, curator at the Yale Center for British Art

**Topic:** Elephant in the Room? Majolica in the Context of Sculpture

**Time:** 6:00 pm – 7:30 pm

Her talk is sponsored by the Majolica International Society.

Light refreshments will be served at 5:45 pm. Presentation begins at 6:00 pm.

RSVP is required: Please link to the registration page: [www.bgc.bard.edu/news/events/droth/register.html](http://www.bgc.bard.edu/news/events/droth/register.html)

Or: e-mail contact: [academicevents@bgc.bard.edu](mailto:academicevents@bgc.bard.edu)

Please Note: that our Lecture Hall can only accommodate a limited number of people, so please come early if you would like to have a seat in the main room. Registrants who arrive late may be seated in an overflow viewing area.

[www.bgc.bard.edu/news/events/droth/register.html](http://www.bgc.bard.edu/news/events/droth/register.html)

Martina Droth is Head of Research at The Yale Center for British Art. Ms. Droth also serves as the Center's first Curator of Sculpture. A graduate of the Camberwell School of Arts, London, Goldsmiths College, London, and the University of Reading



(PHD), Droth joined the Center from the Henry Moore Institute in Leeds, where she had been Research Coordinator since 2002, as well as a visiting lecturer in the History of Art at the University of Leeds. In her position, Ms. Droth oversees the Center's research, education, and public programs, which include visiting scholars who conduct extended research projects at the Center, and Yale-in-London, a study-abroad program for Yale undergraduates, as well as a wide range of scholarly events and seminars.

## Unidentified Shelved Object

by Roberta McDonnell



Roberta's compote



Compote base details of the rabbit, fox and hound



Roberta's compote on her gorgeous display shelf. If you look closely at the background and the four corners of the photo you can see she also has the matching aqua plates behind and on the shelf below.

Here are photos of an animal compote.....never seen it before.....if I haven't seen it, I am all over it like a cheap suit.....something common in uncommon colors, something interesting I have never seen , gotta have it!!!!!!!.

I would like to say my entire collection is filled with unidentified shelved objects but unfortunately we all have a lot of things that remain gorgeous despite being a little shelf worn and repeated in auctions, catalogues and eBay.

Now for the piece pictured... I have seen the plates rarely, a low compotes once, but the tall animal compote never before.....

So who amongst the collectors has one out there.....any spotters? Any owners? I own this one and love it!

Feedback welcomed!!!!!!!!!!!!!!!

Roberta

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## 2015 - Fine Majolica for the Connoisseur #2 by Michael Strawser

Michael Strawser and Nicolaus Boston are very excited about the results of their first collaboration "Fine Majolica For The Connoisseur" which was held in November of last year. The auction was a great success. We were able to attract old and new customers into the Majolica Market.

We believe that if pieces are sourced with an expert eye the market will respond and that "Fine Majolica For The Connoisseur" will become the platform for Majolica sellers to achieve the best market price and for collectors to source the rarest and finest quality pieces.

The next "Fine Majolica For The Connoisseur" will be held on October 30 & 31, 2015 in Hatfield, Pennsylvania. Michael will be on the road in February hand selecting pieces for this auction. He will be traveling from Indiana to the New England States, down the east coast to Florida, west to Texas and back to Indiana.

If you are close to this route and would like to meet

with Michael please email him at [michael@strawserauctions.com](mailto:michael@strawserauctions.com) or call 260-854-2859. Space is limited so make your appointment today.



Minton heron umbrella stand, George Jones continents compote, and Minton blow fish teapot are all of the finds at the next "Fine Majolica for the Connoisseur #2" by Strawser Auctions



Minton Pigeon Serving Bowl, England, 1873, the scalloped wicker-work bowl set upon the backs of three fantailed pigeons perched atop oak branches. 9 1/4" Wide. Estimate \$700-900. Sold \$923



Minton, Hugues Protât Design Ewer, England, 1867, 15" high, Estimate \$500-700, Sold \$1,230

### Auction Report - Skinner: January 10, 2015

Some results from the January 2015 auction at Skinners, Boston.



Left: Royal Worcester Figure of a Hunter, England, c. 1875, the standing figure supporting a dead rabbit and pheasant upon his back, impressed mark, ht. 17 7/8" Tall. Estimate \$700-900 Sold: \$1,968

Right: Hugo Lonitz Majolica Figure of a Lady, Germany, c.1865, the standing figure modeled holding a shawl on one arm, a stringed purse in her other hand, impressed mark, ht. 12 3/4" Tall. Estimate \$500-700 , NOT SOLD

### Auction Report - Clars Auction Gallery

#### Richard Mellon Scaife Estate

By Duane Matthes

I found this auction too late to buy anything, but there were some great shapes so I decided to use Majolica Matters to pass the information along. I hope you enjoy seeing them! Items were from the Nantucket and Pebble Beach, CA estates of Richard Mellon Scaife, newspaper publisher and American billionaire, a principal heir to the Mellon banking, oil, and aluminum fortune, and the owner and publisher of the Pittsburgh Tribune-Review.

Born: July 3, 1932, Pittsburgh, PA

Died: July 4, 2014, Pittsburgh, PA

The Clars Fine Art & Antique Auction was held January 17-18, 2015. Deric Torres, Vice President and Director of Decorative Arts and Furniture for Clars



Auction ([www.Clars.com](http://www.Clars.com)) commented after the sale that, "The formidable global market reaction to this collection exceeded all of our expectations. Bidding was incredibly strong, particularly from Europe and Britain. A majority of the pieces offered sold for over high estimate with several going for two and three times the high and more. The provenance combined with the quality of the offerings resulted in prices not seen, particularly on Majolica, since before the 2008 downturn. It was a very exciting sale to be part of and a very exciting weekend indeed."



**Royal Worcester urchin and dolphin compotes**

The top lot of the collection offered, which went for almost 10 times high estimate, was a lot of three (3) 19th century Royal Worcester urchin and dolphin compotes that sold for an impressive \$10,115 setting an new auction record for this form.



**Two Copeland shell form vases, c. 1885, notice that they are two and not matching.**

In the Majolica, the top sellers included a lot of two (2) Copeland shell form vases, c.1885, which sold for \$4,400 (estimate: \$800); another lot of two (2) Copeland shell form spoon warmers, c.1870, achieved \$2,400 (estimate: \$1,500); and again from Copeland, a 19th century swan and bulrush vase sold also sold for \$2,400 against its high estimate of \$800. A lot of ten (10) Portuguese corn luncheon service that was offered for \$500 sold for \$1,500 and a lot of two (2) William Brownfield and Son conch shell vases, circa 1880, sold for \$4,100 (estimate: \$1,500)



**Pair of English majolica shell form menu holders, c. 1875, George Jones, modeled as scallop shells**

Lot #6015, estimate: \$800-\$1,200, Hammer Price \$2,250. Pair of English majolica shell form menu holders, circa 1875, George Jones, each naturalistically modeled as an upright scallop shell glazed in cream with a mustard rim and lavender interior, resting on an oval base modeled as seaweed and small shells, 5.5"h x 4.75"w x 2.75"d.



**Pair of George Jones majolica shell and dolphin**

Lot #6007 estimate: \$800-\$1,200, Hammer Price \$1,200. Pair of George Jones majolica shell and dolphin form diminutive pitchers, circa 1885, each modeled as a turquoise nautilus shell supported on the back of a green and brown dolphin, the tails of the dolphins forming the handles of the pitchers, each rising on an oval mustard base, 5.5"h x 6"w x 2.25"d. Provenance: From the Nantucket, MA estate of Richard Mellon Scaife.

Lot #6009 estimate: \$600-\$800, Hammer Price \$1,300. Royal Worcester majolica shell and dolphin form center bowl, circa 1875, the bowl naturalistically modeled as conjoined scallop shells glazed in brown, yellow, and puce on a cream ground, with a turquoise interior and interspersed with orange coral and blue auger shells, the bowl resting on a foliate standard further supported by three dolphins with their tails in the air and rising on a blue triangular base with applied snail shells, having a crowned monogram mark and 'R' as well as an incised '6/143' mark. Provenance: From the Nantucket, MA estate of Richard Mellon Scaife.



**Royal Worcester majolica shell and dolphin form center bowl, c. 1875**



**Royal Worcester majolica shell vase c. 1885**

Lot #6019 estimates: \$800-\$1,000, Hammer Price \$2,500. Royal Worcester majolica shell vase circa 1885, naturalistically modeled in the form of a nautilus shell glazed in teal and brown on a cream ground and surmounted by a basking lizard, the whole rising on a tall red coral branch standard, resting on a circular mound base having a molded band of shells, and impressed crowned monogram mark, as well as an incised '4/93', 9"h x 6"w x 5"d. Provenance: From the Nantucket, MA estate of Richard Mellon Scaife.



**English majolica double spill vase, modeled as a bird perched on a naturalistic branch. Showing the bottom and mark may allow us all to speculate as to if it is English.**



Lot #6046 estimates: \$500-\$700, Hammer Price \$275  
 English majolica double spill vase, modeled as a bird perched on a naturalistic branch accented with applied floral sprays, and rising on a circular base, having an incised '3003' to the underside, 8"h x 9"w. Provenance: From the Pebble Beach, CA estate of Richard Mellon Scaife.

Please send your comments and material for the newsletter to:  
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**Member Feedback:**

Projects sound FANTASTIC! Thanks for your efforts!  
 Dick and Marie Hull

## Lauren Bacall: Behind the Closed Doors of Her \$26 Million Apartment

by Jacqueline Andriakos  
reporting by K.C. Baker



**Lauren Bacall in her N.Y.C. apartment in 1969, Jack Robinson/Hulton archive/Getty**

On a high floor in the famous Dakota building in New York City's Upper West Side lived screen legend Lauren Bacall. Surrounded by personal treasures, the late actress spent more than 30 years in the space, decorating it with memories that spanned decades.

Following Bacall's death in August, an estimated \$3 million worth of her jewelry and art will be auctioned off March 31 and April 1 at Bonhams New York. Her Manhattan home is also now up for sale. Valued at \$26 million (she bought the property in 1961 for \$48,000), the luxe apartment overlooks Central Park at 1 W. 72nd St. in a landmark building whose former residents include Boris Karloff, Judy Holliday and John Lennon.

But what went on behind closed doors? Jon King, vice president of Bonhams New York, shared with PEOPLE a glimpse of Bacall's life in the Dakota:

The great room was not an intimate space, King explains. The actress used the room for special occasions, inviting over her vast social network of artistic and political friends for cocktails.

"It was primarily for entertaining on a large scale," King says. "People like Leonard Bernstein would come and play the piano."

Her meticulous decorating extended all the way from the room's light blue walls to the top of her baby grand piano, where she kept a collection of framed family photographs. With its intricate and homey backdrop, the living room was used for photo shoots

and interviews with Bacall for *The New York Times* and *Vanity Fair*.



**Lauren Bacall's great room, courtesy Bonhams**



**Lauren Bacall's library, courtesy Bonhams**

The library was a very personal space where she felt "at ease," says King. One wall was dedicated entirely to photographs from her career.

"There was a wonderful portrait of her done by Jean Negulesco, who directed her in *How to Marry a Millionaire*," King says. "She also had a watercolor by Katharine Hepburn."

Bacall used the library as a space to receive guests, who were first greeted by the sound of barking as her

papillon, Sophie, came running down the hallway followed by her legendary owner, he says.

"You would ring the front door bell after going through all the security, and the housekeeper would let you in and direct you to where you would sit down," King says. "She would take her place in front of the fireplace in an armchair, with her guest sitting in a club chair very close by."

Although he recalls a television that sat behind closed cabinet doors, King doubts it was turned on very frequently. "She watched TV in her bedroom and in the kitchen," he says.



**Lauren Bacall's dining room, courtesy Bonhams**

Bacall enjoyed her dining area and its casual spirit. The neutral colors and various shades of wood in the furniture, floor and paneling gave the room a provincial feel. "It was the look of almost an English country house," King says.

The dining space didn't lack the rich décor found in adjacent rooms. She displayed her collection of English majolica there. Huge Belle Époque French posters by Jules Chéret and others added pops of color to the pale walls. "Back in the day, I'm sure the family ate there all the time," King says.

Paintings by high-profile artists walled Bacall's sleep space. Henry Moore lithographs framed her bed and

prints from David Hockney hung above her secretary desk.



**Lauren Bacall's master bedroom, courtesy Bonhams**

The intimate bedroom also held memories of the home she shared in Los Angeles with her first husband, Humphrey Bogart.

"The painting over the bed was originally in the house where she and Humphrey Bogart lived in L.A. in the 40's and 50's," King says.

**Bonhams** is delighted to announce the highly anticipated auction of the Lauren Bacall Collection. Consisting of approximately 750 items, the collection will be exhibited and offered at auction at the New York Madison Avenue galleries; the auction will be conducted in four sessions on March 31 and April 1, 2015 following an international highlight exhibition tour to be held in Hong Kong, Paris, London and Los Angeles.

Bacall's collection is a reflection of her extraordinary taste and remarkable life. Included in the auction are contemporary prints, modern and contemporary art, English and French 18th and 19th century furniture, Continental faience, English majolica, silver, tribal works of art, jewelry, couture, and Louis Vuitton and Goyard luggage. She acquired her collection from galleries and auctions in California, New York and London, and also when in Paris and Rome.

Many of the works graced the Los Angeles residence which Bacall shared with her first husband, Humphrey Bogart; her former country home in Amaganset, New York; and her final residence in New York's famed, The Dakota, overlooking Central Park, which she shared with second husband, Jason Robards until 1969.

[www.bonhams.com/auctions/22741/](http://www.bonhams.com/auctions/22741/)

This article was originally published in People Magazine online at: [www.people.com](http://www.people.com)

Exploring the auction web site on 2/5/15, I did not find any of her majolica items listed, but we might check the printed catalogue or the web at a later date.



A close up of the center of Lauren's potter display

## Didier Aaron's Dec. 11, 2013, La collection de rustiques figulines

by Duane Matthes

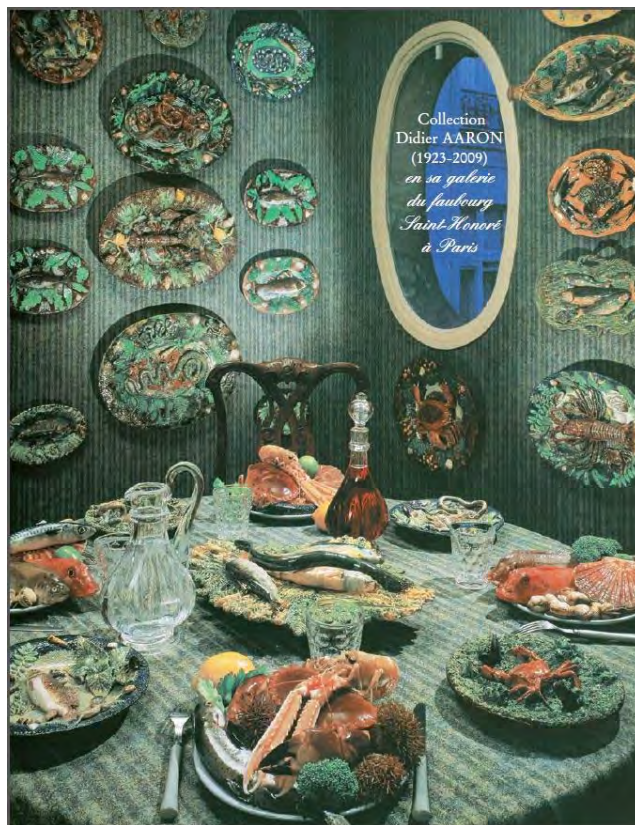
*Somehow – I don't remember exactly how, I fell across the dining room photo below! I saw the imposed name and address in the oval window and decided to research deeper to find out more about this Palissy ware dining room. I will share with you some facts, clips and photos I found along my research adventure.*

Background source: [www.didieraaron.com](http://www.didieraaron.com)

The Didier Aaron Gallery opened in Paris in 1923 and today offers its clients one of the world's most beautiful collections of works of art. The gallery is also host to one of the biggest collections, with close to 500 works on permanent display.

The collection brings together furniture, paintings, drawings and art objects from the 17th, 18th and 19th centuries, at a time when the greatest names in the fine

arts world rubbed shoulders with the cabinetmaker masters in an ambiance of eclecticism and 'exactingness' on which the reputation of the gallery has been built for the past 80 years. You are able to acquire works by Fragonard, Boulle, Oeben or objects from Sèvres. The Didier Aaron Gallery operates via three galleries in Paris, New York and London.



This is a page from the 2013 auction catalog, captures the dining room at the Didier Aaron Gallery at 118 rue du Faubourg Saint-Honoré, Paris. This is page 6 of his auction catalog

Didier Aaron passed away in 2009, and his gallery's vast collection of Palissy ware items was placed at a Paris auction on December 11, 2013.

The next segment is a translated excerpt from the 2013 French auction catalog. Written in French by Thierry de Maigret and translated by Wanda Matthes

It is a great honor for me to sell the Palissy ware collection of Didier Aaron which comes from his Paris gallery. I shall never forget when I first met him several years ago and he invited me to lunch at the gallery. I was awestruck to see the walls and table of this dining room completely filled with Palissy ware plaques...all of these amazing Palissy ware pieces...in trompe l'oeil with fish, lizards, frogs and other coruscations.

He explained to me that he had collected these pieces little by little since the mid 1970's from numerous places and venues though out France. As he began this

venture, it was only for pleasure. He bought sporadically and quickly and quite playfully... He was the king of the 18th century! But, alas, he who scorned convention, caught the collecting bug! He told me, "I could not afford to buy 16th century Palissy so in the beginning, I would sell a piece of fine furniture and offer a piece of Palissy ware as a bonus."

Then, he decided to use these marvelous pieces as part of the Didier Aaron Gallery and to create this famous dining room where we had lunch that day. His designer, Jacques Grange, used special multicolored fabric on the walls to replicate designs in the pieces of Palissy ware which covered the dining table and the walls of this breathtaking dining room.

Didier Aaron also told me about an occasion when he invited a rich American collector to have lunch in this dining room. This collector refused the invitation because he was allergic to shell fish!

I hope that each of these pieces, selected with great care by mister Aaron, will bring great pleasure to the next owner.

What follows next are some of the items from the Didier Aaron auction catalog with the catalogue descriptions.



**Family Avisseau -Oval plate partially glazed terracotta. Bernard Palissy, 1860 - 1865. The artist is presented by three quarters facing, head turned to the right shoulder. It is at the center of a frame with branches of bindweed on stylized branches. Inscribed in French but translated as: "Born in the Chapel Biron in 1500" and "Death to the Bastille in 1589". Inscribed at bottom as: "Povreté empêche bons esprits de parvenir » ; which loosely translates to "Poverty prevents good spirits to achieve." Size: H: 80 - L: 58.5 cm. Estimated: 2,000 / € 2,500**



**Joseph Landais (1800 - 1883); Sink to suspend conical glazed earthenware, 1849. Décor natural shaped mound, decorated in natural foliated, animated snake, lizard, frog, snail. The interior has fine grooves on land against painted marbled with streaks. Three suspension holes. Handwritten signature incised inside "LANDAIS, naturalist at Tours in 1849". Size: D: 40 - H: 27.5 cm. Estimated: 3,000 / € 3,500**



**Victor BARBIZET (attributed) Oval basin glazed earthenware, after 1850. Spectacular scenery pelvis: a snake and slow worm are arranged on an island, surrounded by stylized waves, animated shells and clams au naturel. On the wing flared blue background - shaded brown, foliage, lizards, a snake and frog on a shell. The wing of the reverse is glazed in brown. Four suspension holes. Size: H: 9 - L: 58 - D 44 cm. Estimated: 2,000 / € 3,000**



Achilles BARBIZET (1825 - 1890)

Oval plate stamped earth and glazed, circa 1889 - 1905. Natural Scenery; wing background blue granite cobalt decorated in various insects planting, shells, leaves, ferns, ivy or anemones, dragonflies and butterflies. The basin has a pike décor, a carp, a chub, a frog and a small crayfish around a snake resting on an island surrounded by stylized waves. Marked: "A B", hollow at the back above the heel. Two suspension holes. Size: H: 6.5 - L: 54 - P: 40.5 cm. Estimate: 1,200 / € 1,500



Alfred Renoleau (1854 - 1930): Large Tuileries Roumazières, Charente Manufacture Polakowski & Cie, Important circular basin, glazed earthenware, 1889 - 1890. Basin, a large cake placed on the stylized water overflowing a bit on the wing thoroughly brown granite, iron and antimony yellow, led by two crayfish and other shellfish, alternate leaves of ferns and beech. Four suspension holes. Setbacks on circular heel, yellow glaze. Stamp printed on the reverse: "Polakowski and Co. / Roumazieres". Size: H: 9 - D: 48 cm. Estimated: 2,500 / € 3,000



6 Léon BRARD (1830 - 1902)

Flat rectangular canted, tiled, last quarter of the nineteenth century. The wing blue background decorated cobalt sponge. The basin, lumpy background earthenware, is decorated with a trompe l'oeil, of oysters and a slice of lemon. Painted black handwritten signature on the basin "LBRARD Tours" and round stamp hollow underglaze "LB". Size: H: 5 - L: 43 - P: 32 cm. Estimated: 1,500 / € 2,000



François MAURICE (attributed)

Oval basin glazed earthenware late 19<sup>th</sup> Century. The widely flared wing is decorated with various marine algae and four whelks, two crabs applied on granite background manganese. At the pool, surrounded by a blue lobster skate, a scorpion and two crabs. Backhand blue marbled decor and manganese runs. Four suspension holes. The flat weight damaged two of these holes. Small illegible stamp below. Probable signature on the wing, but embedded in the glaze. Size: H: 11 - L: 63.5 - P: 42.5 cm. Estimated: 2,000 / € 3,000



**François MAURICE (attributed)**

Vase with crocodiles, glazed earthenware, late nineteenth century. General colorful blue background nuanced cobalt manganese. The relief decoration ice around the lip of the flared collar is taken up on the body. To either side thereof, two taken in the form of crocodile, painted natural. At its center, leaves of applications, a lizard, a shell and a mold. Base decorated with butterfly fine grooves engraved under glaze. Size : H: 37 - L: 20 cm.

Estimated 1,000 / € 1,500



**François MAURICE**

Two oval dishes flared wing, glazed earthenware, late nineteenth century. On the granite base cream or brown manganese, natural decor, wall foliage on a semi shells. The center, the basin has a stylized island on the waves, upon which perches.

Handwritten signature incised "Maurice F."

Setbacks on brown heel nuanced manganese. Size: H: 5 and 5.5 - L: 41 and 43 - P: 27 and 28.5 cm.

Estimated: 1,200 / € 1,500



**Alfred Renoleau (1854 - 1930): Large Tuileries Roumazières, Charente Manufacture Polakowski & Cie., Important oval basin, glazed earthenware, displayed at the Universal Exhibition of 1889.**

Bottom wing partially granite green and ocher, hosted two salamanders, two snakes, surrounded by a frog shells. Pelvis, on an island surrounded by stylized waves, a long snake and a dragonfly and a shell. Backhand wing wiped dark green, around the heel. Two suspension holes. Handwritten signature on the reverse, underglaze "Gold Medal 1889 / Polakowski and Co. / Roumazieres Chte" and lower, because later on glaze "Vor [Victor] Sordoillet / 78 rue Turbigo, Paris." Size: H: 9 - L: 66 - P: 48.5 cm.

Estimated: 3,000 / € 4,000



What a fun character Mr. Aaron must have been! His auction book page 7 photo on the right is composed in the style of many of the Palissy ware sauce bowls.

The full Palissy Ware section of the auction catalog is loaded at the MIS Private Member Area at:

<http://www.majolicasociety.com/memberarea/Library/Didier%20Aaron%20-%20December%202013%20-%20Paris%20Auction%20Catalog.pdf>

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