

# Majolica Matters

The Quarterly Newsletter of the  
Majolica International Society  
Summer 1993

President, Michael G. Strawser

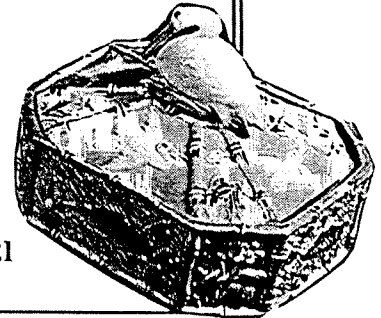
Secretary, Marilyn Karmason

Vice President and Annual Meeting Chairman,  
Gerald Leberfeld

Treasurer, Joan Stacke

Newsletter Editor: Polly Wilbert

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## Membership Directory

With this issue of the Society's newsletter, a directory of the Society's membership is being distributed to those who are Majolica International Society members in good standing.

## Of Course, Majolica Matters!

Following distribution of ballots during Saturday's dinner at our annual meeting, Majolica Matters was chosen by the membership as the name for the Society's newsletter. Contributed by majolica dealer Marguerite Smith of Small World Antiques, Warren, Michigan, the new name appears for the first time on the masthead of this issue. Marguerite's creativity was recognized by her fellow members with a round of applause at Sunday's annual meeting business session and with a complimentary membership to the Society for 1994. Once again, thank you, Marguerite!

## Survey Questionnaire

We would appreciate your participating in a survey we are taking of our members in regard to future annual meetings and interest in a Society-sponsored trip to England. We would very much like to hear from any member who would volunteer to join the planning

team for the trip to England. The survey questionnaire is enclosed with this newsletter.

## MIS Fifth Annual Meeting Held in King of Prussia, Pennsylvania

The fifth anniversary annual meeting of the Majolica International Society was held at the Sheraton Valley Forge in King of Prussia, Pennsylvania over the weekend of April 24 and 25. Attended by 153 members and guests, the event was held in conjunction with Renninger's Extravaganza, a 1,200-dealer outdoor antiques and collectibles event, in nearby Kutztown, which began with a dealers' preview on Thursday, April 22. The most successful and well attended annual meeting to date, Saturday evening's events began at 5:00 p.m. with member registration followed by cocktails and hors d'oeuvres. Many members took advantage of the opportunity to bring majolica for "Barter and Buy" -- four 6-foot tables' worth -- which was the hot corner of the cocktail party! Numbers of photo albums showing individual collections were passed around at the party, including at least a dozen albums which had been shipped to the Society in advance of their arrival by Rita and Ian Smythe, London dealers and Society members, who had last visited with us three years ago. Their albums were filled with pictures of wonderful and unusual majolica that they have had over the years.

Saturday Night:  
Dinner and Presentations

Dinner began with "The Great Majolica Collectors Sitdown." With all attendees standing at their places, those who had been collecting for five years or less were asked to sit down. Then those who had been collecting for 10 years or less sat down, and so on. Shortly, there were two wonderful women still standing who had been collecting majolica for 50+ years: Mrs. Ellis Stern, long-time Society member from Coatesville, Pennsylvania, and Mrs. Pogostin of Larchmont, New York who was the guest and mother of member Alice Adams of Ridgewood, New Jersey. Both women received a warm and well deserved round of applause in recognition of their status as Grand Ladies of Majolica Collecting!

Finally, as everyone enjoyed their salads, table by table, each of the 153 attendees stood and introduced themselves by name and city (some with various other pronouncements thrown in -- it wasn't long before we all knew where the Southerners were sitting!) In fact, 28 states and Canada, England, and France were represented. Following a few brief announcements by Annual Meeting Chairman Gerry Leberfeld, dinner continued until the evening's speakers were announced. Joan Stacke, Society Treasurer, introduced John Fletcher, Co-chairman of the Society's Archives and majolica dealer from Shell Beach, California, and his and Jerry Hayes' (in absentia) presentation "Name That Piece" which proceeded in lively fashion in parody of a number of famous shows. John's talk is reprinted in this issue.

Marilyn Karmason, Society Secretary, then introduced Joan Jones, Curator of the Minton Museum of Stoke-on-Trent, Staffordshire, England, who took us on a wonderful tour through the long and fascinating history of Minton, beginning with the establishment in 1793 of the first Minton pottery. Mrs. Jones detailed the contributions of several major ceramic artists to the ever evolving styles produced at Minton, and especially that of Leon Arnoux, who was responsible for the development in 1851 of our favorite, majolica. Her talk culminated with a brief description of Minton's Secessionist ware, which was produced during the Arts and Crafts period. Mrs. Jones brought with her to our meeting 20 copies of her just-published 391-page book, Minton: The First Two Hundred Years of Design and



(Left to Right) Ian Smythe, Joan Jones, and Mrs. Ellis Stern  
(Photo by: Dr. Jack Graham)

Production, which was written in honor of Minton's Bicentenary and which features 650 full-color photographs.

Mrs. Jones also displayed a Bicentenary reproduction of the Minton majolica monkey teapot, of which only 1,793 will be produced. The teapot, together with a pair of Bicentenary pate-sur-pate vases and a Minton Celebration vase, are the only reproductions Minton has ever created. All of these commemorative pieces are appropriately marked.

Mrs. Jones Gave A Number of Talks  
During Her Visit to the United States

During her visit to the United States, Mrs. Jones addressed audiences at Christie's, the Wedgwood Society, and the Cosmopolitan Club in New York; the Winterthur Museum in Delaware; and at Royal Doulton, the parent company of Minton, in Somerset New Jersey. She made a presentation at the Cooper-Hewitt Museum in New York City, which was sponsored jointly by the Museum's Decorative Arts Association and the Majolica International Society and was followed by a panel discussion led by Leo Lerman, collector and Editorial

Advisor to Conde Nast Publications. Other members of the panel included Dr. Marilyn Karmason, collector and author on majolica; David Revere McFadden, Curator of Decorative Arts at the Cooper-Hewitt; Letitia Roberts, Senior Vice President, Sotheby's; and Charles Washburne of Chappaqua, New York, dealer in Victorian majolica.

Sunday Morning:  
Business Meeting

After continental breakfast on Sunday morning, the Society's annual business meeting convened at 9:30 a.m. beginning with the Treasurer's report. There followed a discussion of the Society's goals and activities for the coming year. One of the principal projects will be the development and publication of an attractive and informative brochure about the Society which would include a membership application. We plan to print a large number of these brochures and make them available to the Society's dealers to display at antiques shows and to any collectors who would like to have them to distribute. We are very hopeful that these brochures will help us increase our membership.

Another topic for discussion was the suggestion that we try to identify a college student who would do research -- perhaps for their thesis -- on one or more of the Ohio majolica potteries, so that we might uncover more information about this little known area of American majolica production. We would appreciate hearing from any Society members in Ohio who might know of a candidate -- preferably a graduate student -- who would wish to pursue a topic in this subject area. We will also be in touch with the Ohio Historical Society and others in the academic world who might also be helpful in this regard. In conjunction with this research, we would award a \$1,000 stipend to help cover expenses associated with research.

Additionally, travel to Oklahoma by Marilyn Karmason and Joan Stacke was approved for a regional meeting in the fall at which they would make a presentation on the history of majolica. More information about this regional event will be forthcoming as details become firm. In an effort to encourage regional activities in other areas of the country, additional volunteers to be regional coordinators were sought and identified. Helen Neufeld of Beverly Hills, California offered to be the California Coordinator and Margaret Howland of

Heath, Massachusetts offered to be the New England Coordinator. The names of the regional coordinators are listed on the cover sheet of the membership directory, which is being distributed with this issue of the newsletter.

Briefly, the topic of special identification for dealer members to display at antiques shows was raised. Members of the executive committee responded with concern, however, as to how dealer standards should be established and maintained and suggested that the Society's dealers meet and make recommendations in this regard.

Finally, as we do every year, a spirited and thorough discussion was held among all members -- collectors and dealers -- in regard to the location for next year's as well as future years' annual meetings. A questionnaire about this subject as well as some other topics is included with this issue of the newsletter. We would appreciate each member's filling it out and returning it at their earliest convenience.

Arrangements will be made to hold next year's annual meeting in conjunction with the spring Brimfield, Massachusetts antiques event, which is scheduled for Wednesday, May 11, to Sunday, May 15, 1994. If you already have your '94 calendar on hand, save the dates of May 14-15, 1994 for our meeting! Gerry Leberfeld, our indefatigable and much appreciated annual meeting chairman, will be looking at hotels in both Springfield, Massachusetts and Hartford, Connecticut. (FYI: The dates for the spring Brimfield show are legislated by the town of Brimfield and they are to be held "on the Saturday following the second Tuesday of May.")

Much interest was expressed in the possibility of our going to Atlanta, Georgia for the 1995 annual meeting. (A number of members expressed disappointment with what was available at this year's Renninger's Extravaganza, the antiques show held nearby our annual meeting.) We will be doing research in this regard and are very interested to know what our dealers' schedules are for the spring of '95 and whether they would have an interest in going to the Atlanta area during that time. It was agreed that a successful annual meeting involves convenience and ease of travel to a location for the Society's collectors and its dealers.

Lastly, the possibility of a trip to London and other majolica-related locations in England was discussed and a show of hands indicated that there were many members who would be interested in such a trip. Research is being done in this regard and we would ask if you are interested in such a trip to fill out the questionnaire with this issue. Because we would like the trip to be well planned and not conflict with our annual meeting activities in the spring, we are looking at October 1994 for this event.

The business meeting was then adjourned and everyone proceeded to the delights of Majolica Heaven, which featured 19 dealers and nearly 3,000 pieces of majolica for sale!

### MTV: Yes, But It's Majolica TV!

Our ever-alert collector pal, Phyllis Hays of Tulsa, Oklahoma, has turned us on to the availability of a majolica video! Adapted from Nicholas M. Dawes' book, Majolica, this color video is 35 minutes long and costs \$29.95 (plus applicable tax and \$3/tape for shipping). Phyllis showed the tape at her most recent regional meeting in Tulsa which was held at the same time as the Society's annual meeting and reports that it is a good tape with very clear pictures. She was also very satisfied with the video distributor's service. The tape can be purchased from:

Attn: Elly Friedman  
Award Video and Film Distributors, Inc.  
4857 Primrose Path  
Sarasota, Florida 34242  
813-955-1818 Fax: 813-346-2583

Phyllis also wants fellow Society members in her area to know that she is planning an Antiques and Majolica Swap Meet as the theme for a July regional meeting in Tulsa. If you would like to join in, please be in touch with Phyllis: 918-492-0797.

### Copies of 54-Year-Old Articles on Majolica Available

Dick and Marie Hull, Society members from Norfolk, Virginia, have offered to share copies of a 54-year-old set of articles on majolica from the March 1939 issue of Hobbies Magazine. Dick began to collect majolica when he inherited several pieces from his grandmother, Mrs. R. W. McCabe of Davenport, Iowa, who owned more than 300 pieces. A photo of her collection appears in

one of the articles and the caption notes that she collected that number during a 3-year period! Her grandson surmises that during that time Mrs. McCabe made frequent train trips to Chicago and that was where she may have purchased many of her pieces.

If you would like to receive a copy of these historically interesting articles which contain a number of personal reminiscences and perspectives on finding majolica by collectors of the time, please write to Dick enclosing a check for \$3.00 to help defray his costs for copying and postage.

Richard R. Hull  
1214 No. Fairwater Drive  
Norfolk, Virginia 23508

Dick and Marie, from all of us, thanks for sharing.

### And the Sharing Goes On:

From Evelyn Westling, member from Endwell, New York, comes the following undated article from "Chester County Day." The piece was written by Mrs. Ellis Stern and Evelyn found a clipping of it in the desk of her mother who also collected majolica. Evelyn collects early American majolica which she finds at small, country auctions.

"Colorful Majolica"  
by Anne M. P. Stern

"Majolica has become symbolic of Chester County [one of Pennsylvania's original counties located just west of Philadelphia], especially when it bears the marking of "Etruscan Majolica" with the intertwining initials of G.S.H. or either one of these separately or just the word "Etruscan." Yet, there are many citizens of Chester County who do not recognize this product of the early days of pottery making in Phoenixville, thinking that all majolica must be of foreign origin.

The original pottery in Phoenixville was known as the Phoenixville Pottery, Kaolin, and Fire Brick Company, founded in 1867. Schrieber and Company, who made Rockingham dyed yellow ware were owners of the factory for a short time, then in 1877, Beerbower and Griffen became the owners, specializing in a cream-colored ware. In 1879 Griffen, Smith, and Hill began the manufacture of Etruscan Majolica. The Griffen brothers were sons of an iron-master and educated as civil engineers. One son learned the making of pottery and found it profitable; later his brother joined him. The superintendent of the plant was David Smith and William Hill, the potter. Mr. Hill left the firm in 1880, but the company retained

his initial, as it had become a tradition that majolica made at the pottery plant was "good-strong-handsome."

Phoenixville majolica is unusually brilliant, as many pieces were fired two and three times. The designs were painted by hand, as one of the decorators, a "paintress" [whose last name was O'Neil] said: "We each had our camel's hair brush and the little pots of majolica paint sitting before us. We painted the ware blue in order to get a pink; deep rose changed to blue; black would turn out a deep brown. The law would have made it warm for our bosses in those days because I was only eleven years old when I first started working for "Jerry" Smith. I was the youngest of the painters and the shortest. I scarcely came to the shoulder of the smallest person in the room. Mr. Smith didn't want to hire me, but it was necessity that prompted me to apply for the job. I used to like to do roses, carnations, and forget-me-nots. I felt that I could stand the idea of being put on piecework. I had been getting a flat salary of \$5.00 per week, but when I broached the subject to Mr. Smith, he did a lot of hemming and hawing before he would even think of listening to me. "What?" he stormed. "You? Why you're only a child. Piecework is hard work. I won't think of it." But after much arguing back and forth, he finally gave his consent, grudgingly, of course. He was afraid I'd ruin a few pieces in speeding up my work. And I suppose all along, he felt I should have been back home playing with my dolls. But I was glad for the opportunity and I understood that if I failed I would go back to the \$5.00 rate. Well, I plugged away and on the following week made almost \$10.00. The whole idea seemed like play. What little girl wouldn't like to dab away making brilliantly colored jugs, vases, platters, plates, pitchers, and other bits of majolica? The pay seemed like something extra. Of course, it was hard work, but we all loved it. I'll never forget the Christmas I came home with a \$19.75 pay check."

The Phoenixville majolica was made in many designs: shell and seaweed, cauliflower, bamboo, and many lovely designs of flowers, leaves, and ferns. The designers must have been good people, as nothing was made that was truly ugly, very few drab pieces are found, and when they are, the lovely shell pink or soft blues on the inside, recompense. All pieces were not "signed," as one of the workers mentioned, only "spot marking" was done when the order was large.

Happy hunting to the new majolica collector!"

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Another undated and unidentified clipping that Evelyn sent along also contains the following about Griffen, Smith & Hill production [Editor's Note: This may, in

fact, be new information, which we would be very interested in having confirmed.]

"... Mr. Griffen hired two experienced potters, a Mr. Hill and a Mr. Smith, both of whom had previously worked in a Wedgwood pottery in England. ..."

The pieces given away were made hurriedly, demonstrated by the slightly imperfect appearance of some of the painted designs. The finer pieces, however, were designed with care, marked with a star on the underside of the dish, and catalogued in the pottery's records. The majority of these records, unfortunately, were destroyed in the fire."

Editor's Note: That swishing noise you'll be hearing is the sound of all of our members turning their Etruscan pieces over looking for a star...

### Name That Piece!

by John "Hollywood" Fletcher and Jerry Hayes

(Note: To save the editor's sanity, the illustrations for this piece are all shown together on Pages 9 and 10. Some photos of marks could not be effectively reproduced for the newsletter and are referred to only and not illustrated.)

Welcome, ladies and gentlemen, to "Name That Piece"! Tonight's presentation will be something like a t.v. show -- sort of "Perry Mason" meets a game show -- because, in attempting to "Name That Piece!", we will actually encounter four mysteries: The Case of the Startling Signature, The Case of the Curious Copy, The Case of the Mysterious Mark, and The Case of the Invisible Identity.

Let's begin with The Case of the Startling Signature and see if we can "Name That Piece!"

The first item (not going up for bids) is an easy one -- easy because I've already shown it to you in a recent issue of the Society's newsletter. [Editor's Note: Please refer to your Spring 1993 newsletter.] We are all familiar with Etruscan leaf dishes, and we know that, literally, countless others were made by other factories. Can you name the maker of these (Fig. 1)? [Samuel Lear] But, among the dozens of other leaf-form dishes made were these (Fig. 2). Can anyone name this Startling Signature? They are by T. C. Brown-Westhead, Moore & Co., one of my own favorite factories, and a pottery that should be investigated and researched much more thoroughly than it has been.

My opinion is that such research might well solve several, if not many, of majolica's mysteries.

Next is the contribution to our Archives of a dessert service (Fig. 3) from Pam Ferrazutti of Toronto, Canada. Pam is one of the people who have actively supported the Archives, and she needs to know, publicly, tonight, that her efforts and contributions are greatly appreciated. This begonia pattern is frequently encountered, but seldom seen marked. Can anyone "Name That Piece!?" It is Samuel Alcock & Co. (Fig. 4) and, curiously, the word, "Palissy" also appears in the mark. As is so often the case with majolica, the solution of one mystery only leads to another -- Why the word, "Palissy"? Well, this apparently must be Alcock's version of it.

The next Startling Signature we have is on an item uncovered by Rita and Ian Smythe of Britannia in London. I owe a huge debt of gratitude to Rita and especially to Ian Smythe, who have spent countless hours with me, discussing majolica and assisting me with various aspects of research. Rita and Ian's passion for majolica is obvious, and their knowledge is voluminous. Thank you both!

One of the pieces they uncovered for me is this wonderful "Palissy-esque" frog and snake jug (Fig. 5), a superb embodiment of all that is majolica. Is anyone ready to "Name That Piece!?" Again, it is by S. Alcock & Co., but with a totally different mark than the previous one. Wonder why he didn't call this "Palissy" instead of the begonia pattern? Hmmmm....

Our next example was found thanks to the efforts of Phyllis Hays of Tulsa, Oklahoma. Phyllis is the driving force behind majolica in the Mid-West and is a keen student of the subject. She has a similar piece in her collection, and, without having known about hers, I probably would never have discovered this example of sanded majolica (Fig. 6). Its Startling Signature?: Samuel Lear. Marilyn and Joan also mention a yellow-sanded vase, but with barbotine flowers, signed Lear, and you should know that Phyllis' is rose-colored with barbotine flowers. I also caught a glimpse of a sanded Lear piece which was sold at the "Barter and Buy" table at this evening's cocktail party.

Let's move on to The Case of The Curious Copy. The most familiar example of this form is a piece nearly everyone will recognize -- the ubiquitous Wedgwood match holder and striker (Fig. 7). Wouldn't it be fascinating to know how many of these Wedgwood produced, for, while quite lovely, they seem to turn up rather frequently. Here's another -- (Fig. 8) except this one is signed Brownfield. And another lookalike (Fig. 9) is Holdercroft marked with the JH monogram. And, just so you don't think that one was a fluke, here's

another (Fig. 10) but with the full block-letter Holdercroft signature. Perhaps the most curious aspect of the two Holdercroft strikers, however, is the fact that their under surfaces are yellow rather than the familiar Holdercroft celadon green, or the mottled blue-grey-brown he occasionally used.

Our next Curious Copy begins with an exquisite game-pie dish (Fig. 11) by Victoria Pottery Co. This other game-pie (Fig. 12) is identical down to the last detail, albeit not nearly as well-colored and glazed, but it is signed Moore & Co. What's the deal? Well, between 1898 and 1903, the Victoria Works in Hanley became Moore & Co. (no relation to T. C. Brown-Westhead, Moore & Co.). Apparently, they revived some old molds in a cost-saving maneuver. If they salvaged this one, we wonder how many other Curious Copies of V.P.C. pieces but with the Moore & Co. marks are waiting to be discovered?

We now come to the George Jones "Barrel Jug" Pattern No. 1846 (Fig. 13) and its Curious Copy by the Belfield Pottery Co. of Scotland (Fig. 14).

All of us recognize this popular plate by Wedgwood (Fig. 15), but would we recognize this exact copy (Fig. 16), identical in every way, as having come from W & J. A. Bailey of Alloa Pottery, also in Scotland? The rest of the mark reads "Manufactured on the Estate of the Earl of Mar & Kellie" (Fig. 17). Another Scottish copy of an English piece. What were they doing up there? Or, was it the other way around? Did the "Big Boys", Jones and Wedgwood, see some patterns they liked and reproduce them?

Most of us are familiar with the lily-pattern plates made by Holdercroft, Griffen, Smith & Hill; and others. This Curious Copy (Fig. 18) is actually by the French firm, Sarreguemines. And the Holdercroft bear jug which is pictured on page 107 of Karmason-Stacke, was Curiously Copied (Fig. 19), by George Skey (Fig. 20) who, nevertheless, did some fine work. (Thank you, Ian, for the last three examples.)

We have now worked our way through to The Case of the Mysterious Mark. Occasionally, all of us encounter a piece bearing an unrecorded mark, and even though we may eventually decipher it, again, one solution may lead to another mystery.

This is a charming cruet set (Fig. 21) from a private collection in Texas, bearing a beautifully clear maker's mark and registry lozenge [not illustrated here]. By researching the lozenge, we find the shape was registered by John Sharpers & Co. of 1 Conduit Street, London. Now, Conduit Street is one block off Bond Street. In fact, one of the entrances to Sotheby's is on Conduit, but it stands to reason that no pottery kiln was

ever next door to Sotheby's, even in the 1880's. Therefore, may we assume that Sharpers was a retailer, but if that was the case, then who made this piece for him?

Perhaps most fascinating of all is this wonderful George Jones oyster plate (Fig. 22) from a private mid-western collection, fully marked, but also bearing an impression reading, "Patented by J. W. Boteler, June 11, 1874." This has to have been an American firm, for the English would have used the word, "Registered" rather than "Patented". Still, who was Boteler and why was he patenting a Jones plate?

Finally, we come to The Case of the Invisible Identity. Will we ever know who made this exact copy of the Etruscan begonia tray? (Fig. 23) And this figure of a putto and goat (Fig. 24) is identical in every detail to the Wedgwood piece but apparently from an unidentified factory.

It is likely that every person in this room has his own mystery (or solution) in his collection. Charles Washburne, for example, has a magnificent signed Copeland piece (Fig. 25), "Sloth and Mischief". This "English" piece, however, also bears the mark, "Depose" obviously a French patent mark, but by which French company and why? Joan Stacke has the English piece without the French mark, and Marilyn Karmason has the identical piece, but signed Mafra, Portugal. Is it possible the monkey road the turtle all the way across the Channel, through France, and then across the Pyrenees and Spain to Portugal?

One of the purposes of our Archives is, if not to solve all these mysteries, at least to gather and preserve them for future research. Please send your mysteries, clues, and solutions to the Archives Co-Chairmen, in care of the Society. When bits and scraps of information from around the world are combined, who knows what discoveries may be made?

Perhaps we shall soon "Get Smart" and the solutions to these "Unsolved Mysteries" will show us what "Family Ties" existed during the "Wonder Years" of majolica production. Until this "Same Time, Next Year", "Cheers"!

### Northeast Regional Meeting

Roberta Musser, the Northeast Regional Coordinator, would like to get feedback from anyone interested in having a regional meeting in the fall -- possibly during September. She notes that there are Renninger's events in Kutztown, Penna. on June 25-26 and September 24-25. Please drop Roberta a note or call

her to let her know of your interest or about other antiques events at which it might be fun to gather.

Roberta Musser  
2502 No. Van Buren Street  
Wilmington, DE 19802

Home Ph.: 302-762-4020 (after 5 p.m.)

### Society Members Honored

David Revere McFadden, the Curator of Decorative Arts at the Cooper-Hewitt National Museum of Design of the Smithsonian Institution and an honorary member of MIS, has been elected to a 3-year term as President of the Applied Arts Committee of the International Council of Museums. As described in the Cooper-Hewitt Museum News, the mission of the committee is to "encourage exchange of information about the applied arts, to stimulate collaborative projects among its members, and to enhance understanding and appreciation of applied arts through programs relating to collecting, preservation, and interpretation." Congratulations and best wishes, David, and we take this opportunity to thank you again for your wisdom in mounting the first exhibition of Victorian majolica in the United States!

Marilyn G. Karmason was included in the March 1993 special issue of Arts and Antiques as one of America's top 100 collectors! Marilyn, Secretary of the MIS and noted author on majolica, was delighted to be included because she views inclusion among such august personalities more as the "coming of age" of majolica itself as a recognized decorative arts object of value -- no more of this "grandmother's attic" talk!

Congratulations, David and Marilyn!

### Tobacco Jar Newsletter:

In an effort to pass on our enthusiasm and interest in collecting majolica, we are in touch with The Tobacco Jar Collectors Society and the editor of its newsletter. We hope to exchange information with them and will pass along what we learn to the members of MIS. We are well aware that many tobacco humidors were executed in majolica.

### Alfred Clegg

We regret to report the death last October of long-time member and Society supporter Alfred Clegg. Mr. Clegg lived in Pennsylvania near Phoenixville and was proud

to possess in his collection of majolica a rare GS&H holy water font. Our condolences to his family.

## MajolicAds

Interested in learning about green glaze or majolica made in Japan. Any references or information would be appreciated. Please send to:  
Cynthia de Bruyn Kops, 316 County Home Rd.,  
Thompson, CT 06277 6/93

Any member or friend is welcome to see my collection. Would love to show it off and not too many collectors over this way. Please write:  
Louise Alexander, 1507 - 249th Street,  
Harbor City, California 90710 3/93

Interested in learning of any references and information on sanded majolica. Please send to:  
Jean S. Hicks, 5017 Shamrock Drive,  
Raleigh, NC 27612 3/93

**Wanted:** George Jones cheese bell (Karmason/Stacke, p. 90). I have bottom and am looking for top.  
Marilyn Packard, PO Box 1147,  
Duxbury, MA 02331 6/93

**Wanted:** Girl with basket. 1867. Height 8" (No. 281). Karmason/Stacke, p. 60.  
**Need:** Pink George Jones sardine box underplate. Marks I, p. 29.  
Charlotte S. Magruder, 105 Lee Lane,  
Bellville, TX 77418 3/93

Jill Crohan-Stutz of Shamrock Antiques in Harpers Ferry, West Virginia has a large inventory of majolica for sale, including Etruscan, Holdcroft, Bennett & Co., and Wedgwood. She would be happy to mail you an inventory list and respond with photos of any items that Society members may find of interest. Please be touch with her at:  
Shamrock Antiques,  
Rt. 3 Box 397, Harpers Ferry, WV 25425  
Phone: 304-876-2998 3/93

**For Sale:** J. Holdcroft Heron, 33" tall, \$3,500. Open salt figural, \$1,350. Large J. Holdcroft planter, \$2,250. Prices include air freight and insurance. For more information, please contact:  
Messr. Robert Lehr: 2, Rue de L'Amiral de Coligny, Paris 75001, France or Le Fenouil, Biot, Cote d'Azur, France 6/93

## Editor's Footnote:

More often than I care to discuss, "majolica gremlins" play about in the software from which this newsletter is composed. I fear that one has occurred in the print face of this issue, and I plead *non compos mentis*. Inevitably, with each issue, I seem to face some new challenge from the computer, some of which remain unconquered. Bear with me, but knowing the beast, it might get worse before it gets better.

If you receive a duplicate of the newsletter or the address we're using for your mailing label is not correct, please drop us a note indicating which address you prefer or correcting the mailing information that we have for you. And, if you're about to move, please let us know your new address!

### Remaining 1993 Deadlines for Material for Majolica Matters:

Fall Issue	9/01/93
Winter Issue	12/01/93

Please mail newsletter items to:

Polly Wilbert, 7 Cedar St., Salem, MA 01970

Dues for membership in the Majolica International Society are payable in January of each year and are \$25.00/year. Members receive the Society's newsletter, which is published quarterly, and may attend the annual meeting, which is held over a weekend in conjunction with a large regional antiques show in either April or May.

For new members who join after July 1, half-year dues are \$15.

Letters of application for membership should be sent to the Society's mailing address:  
Suite 103, 1275 First Avenue, New York, NY 10021



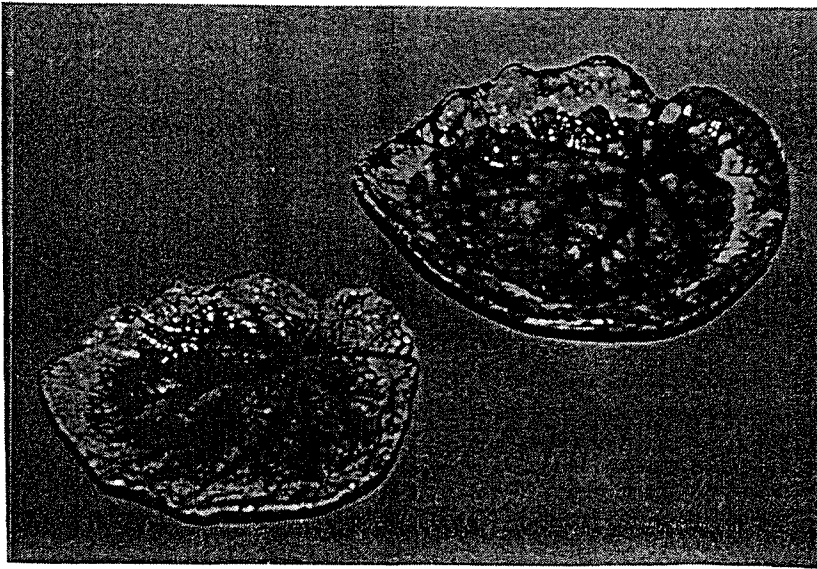


Fig. 1

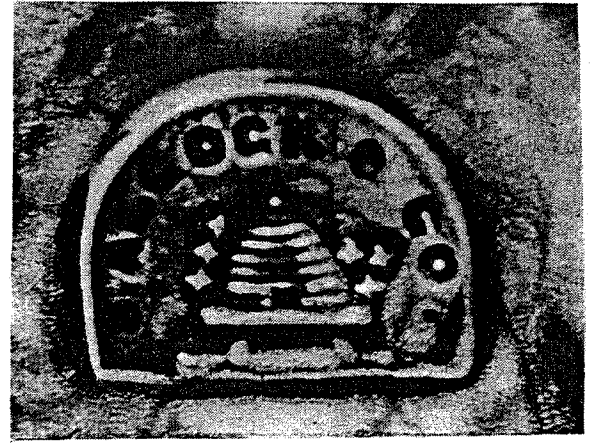


Fig. 4

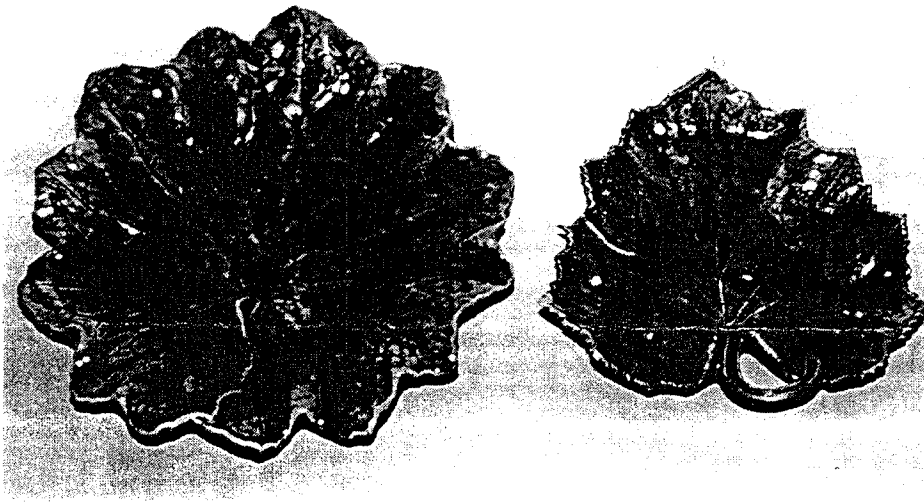


Fig. 2

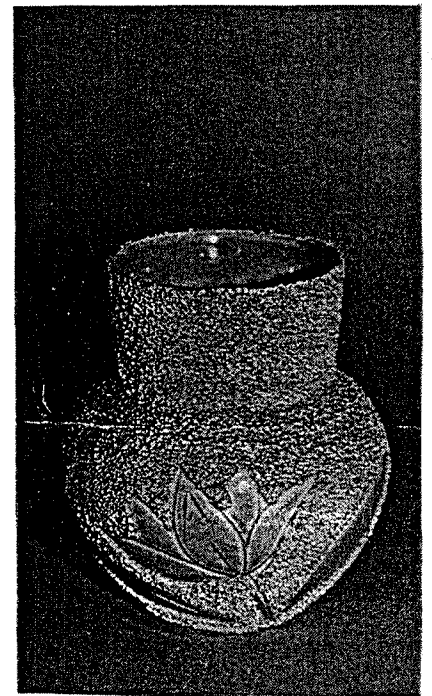


Fig. 6

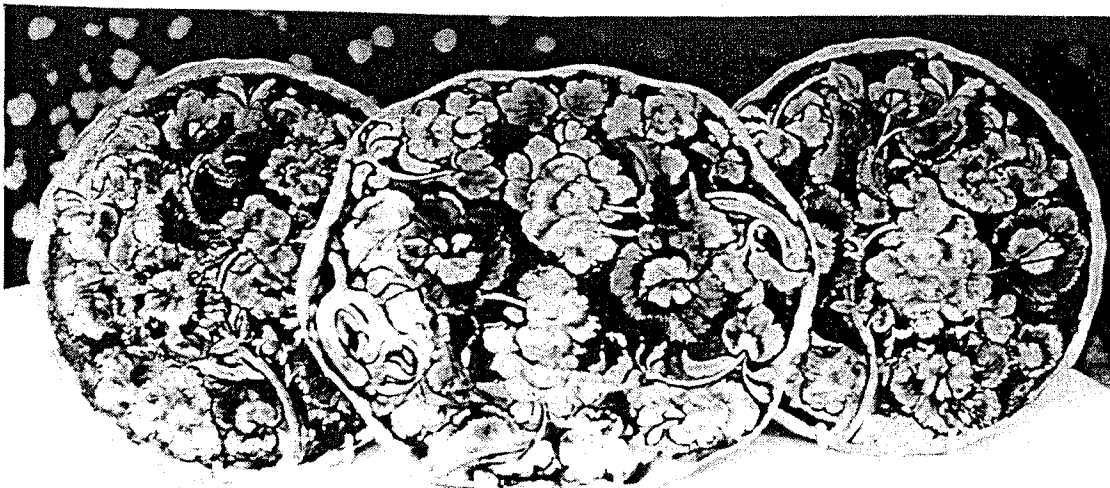


Fig. 3

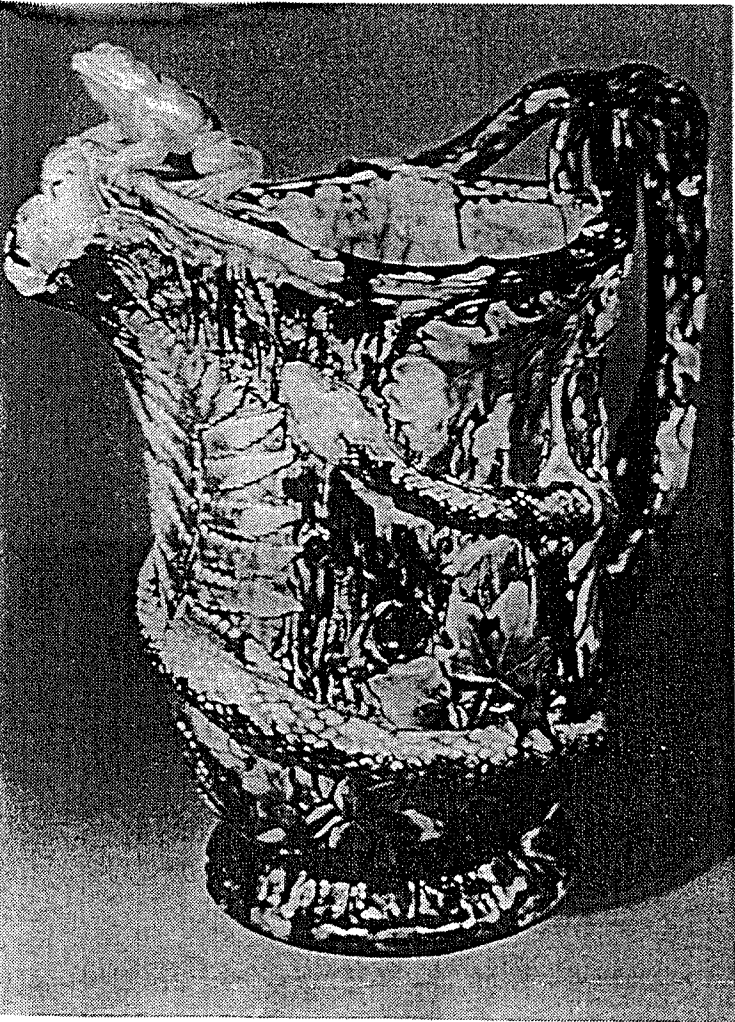


Fig. 5

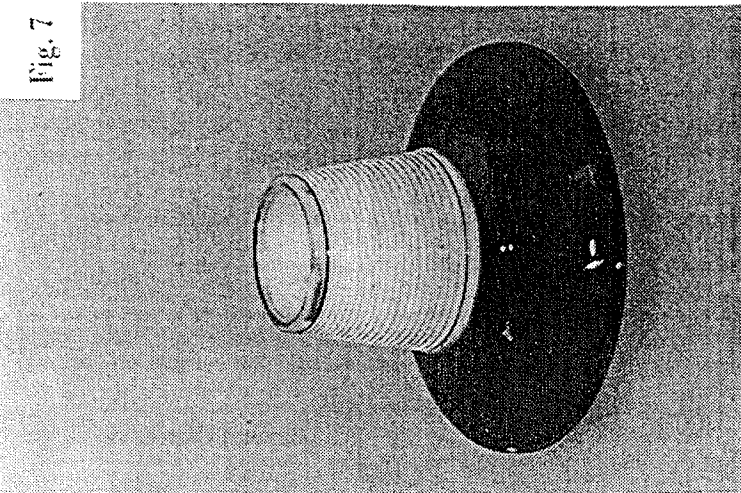


Fig. 7

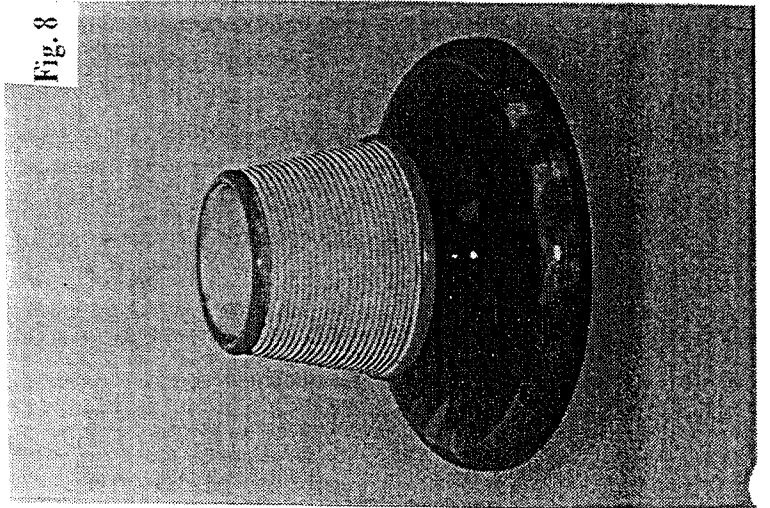


Fig. 8

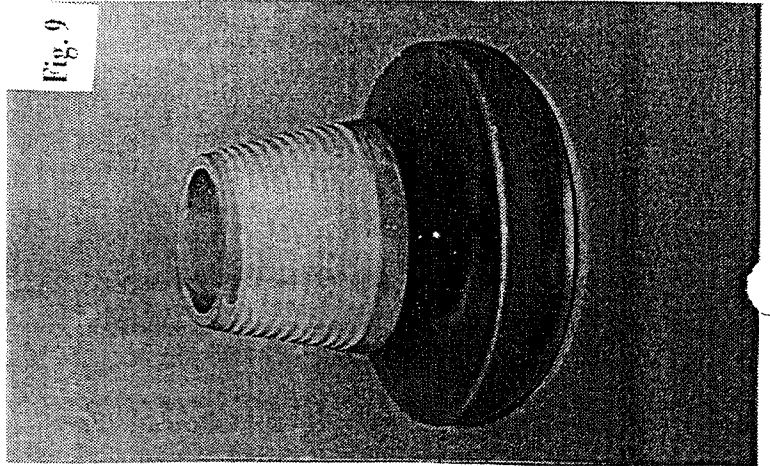


Fig. 9

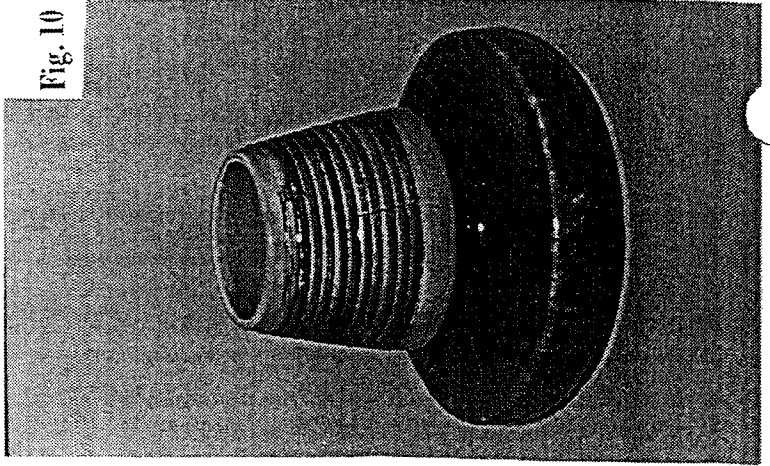


Fig. 10

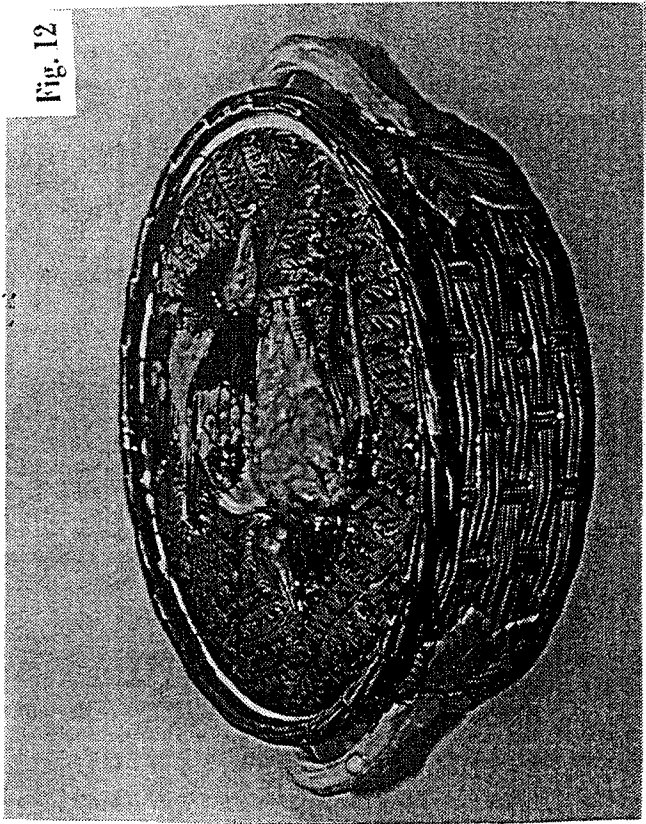


Fig. 12

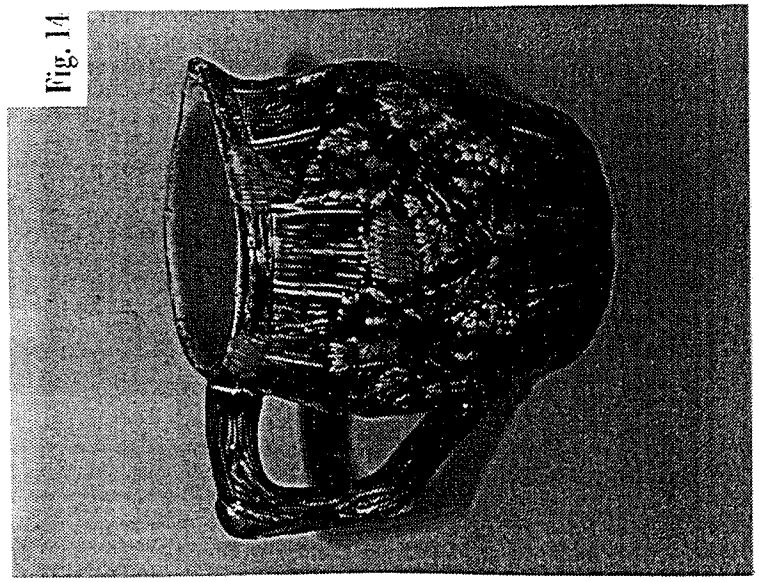


Fig. 14

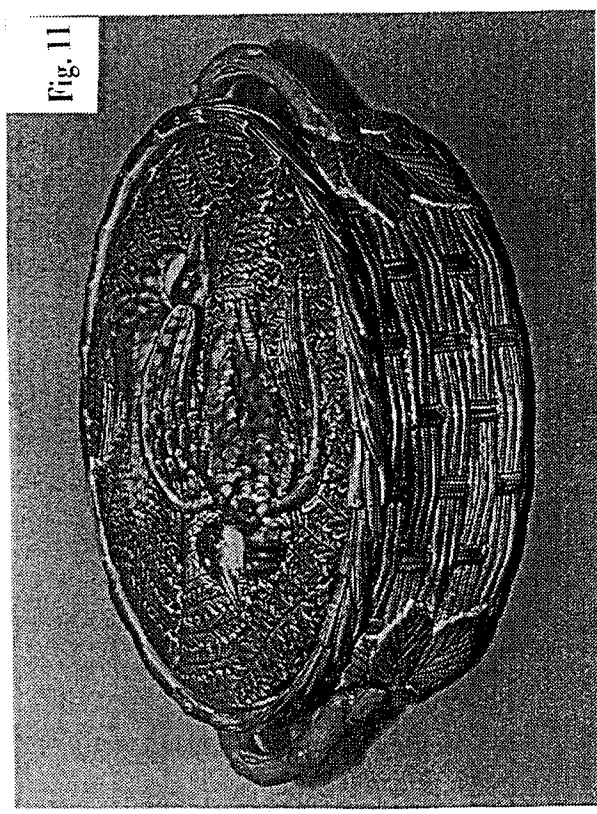


Fig. 11

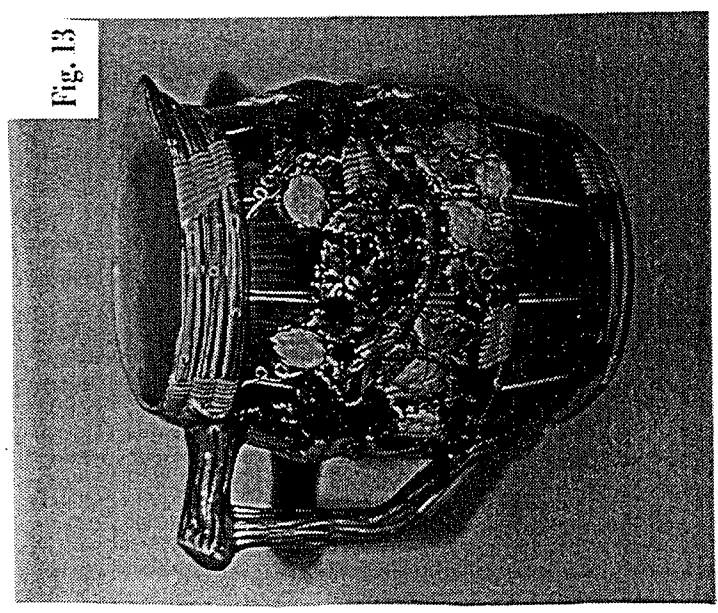


Fig. 13



Fig. 15

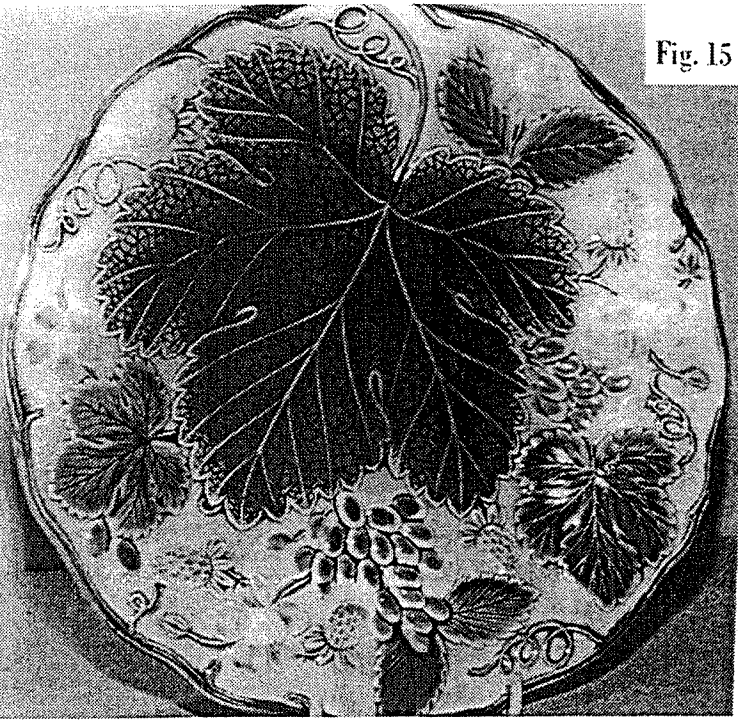


Fig. 16

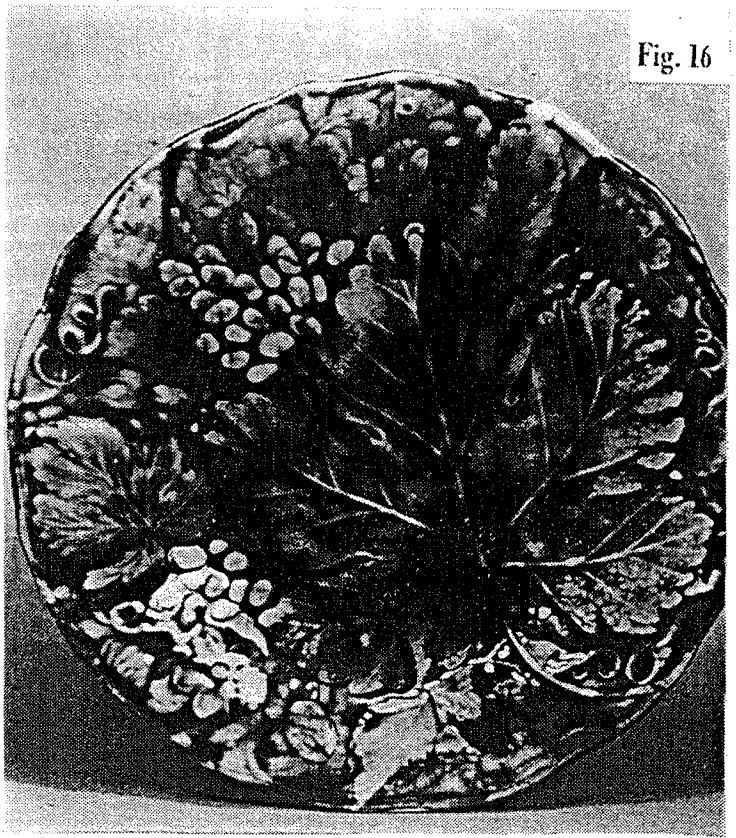


Fig. 17

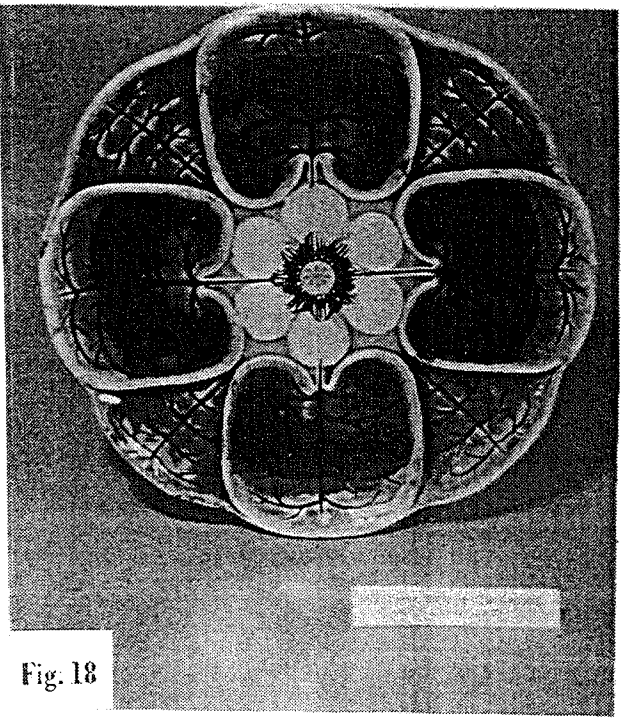
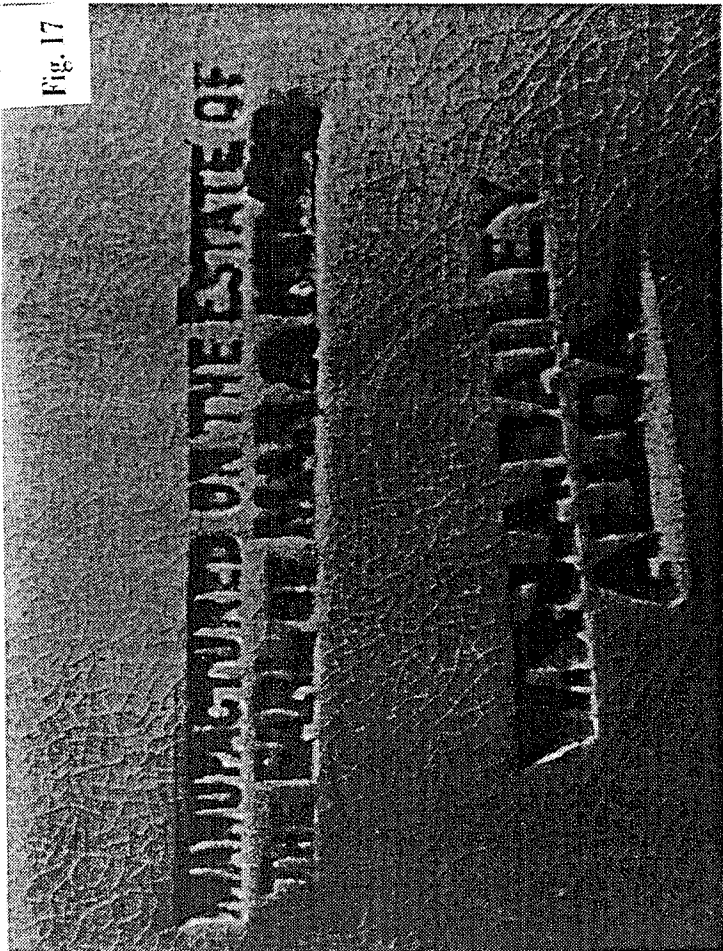


Fig. 18



Fig. 19



Fig. 20

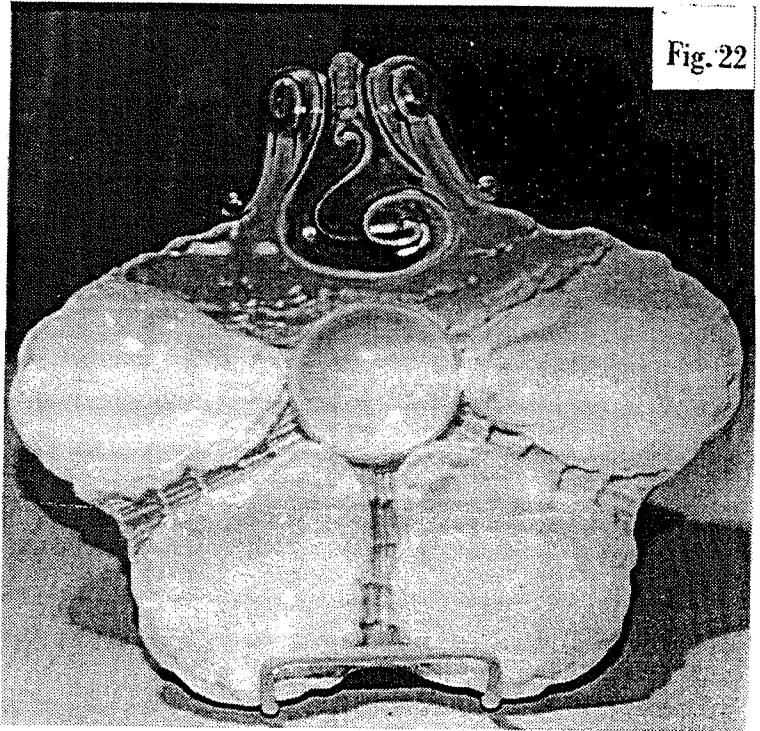


Fig. 22

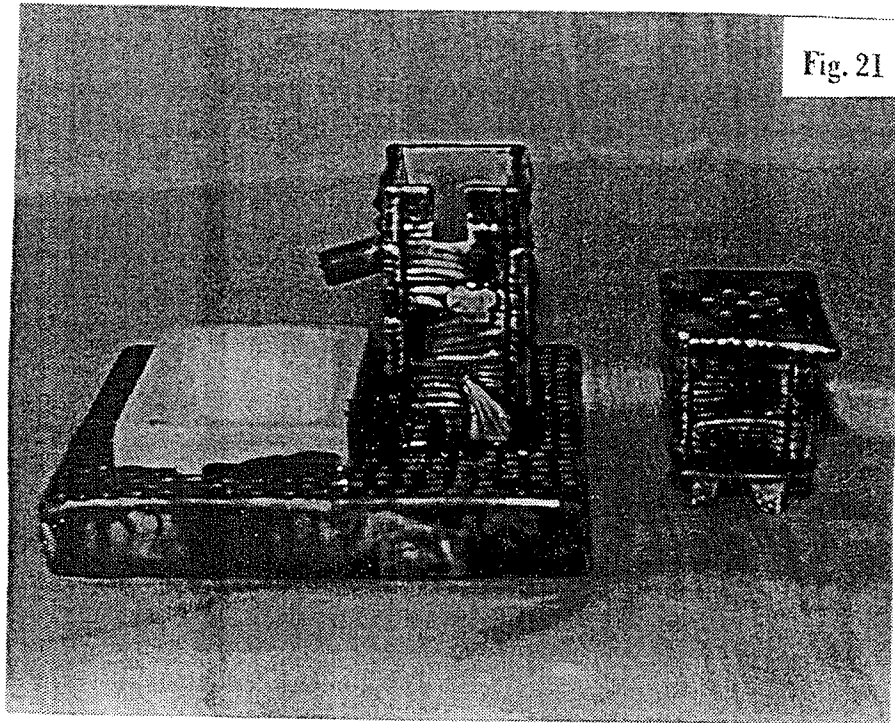


Fig. 21



Fig. 23

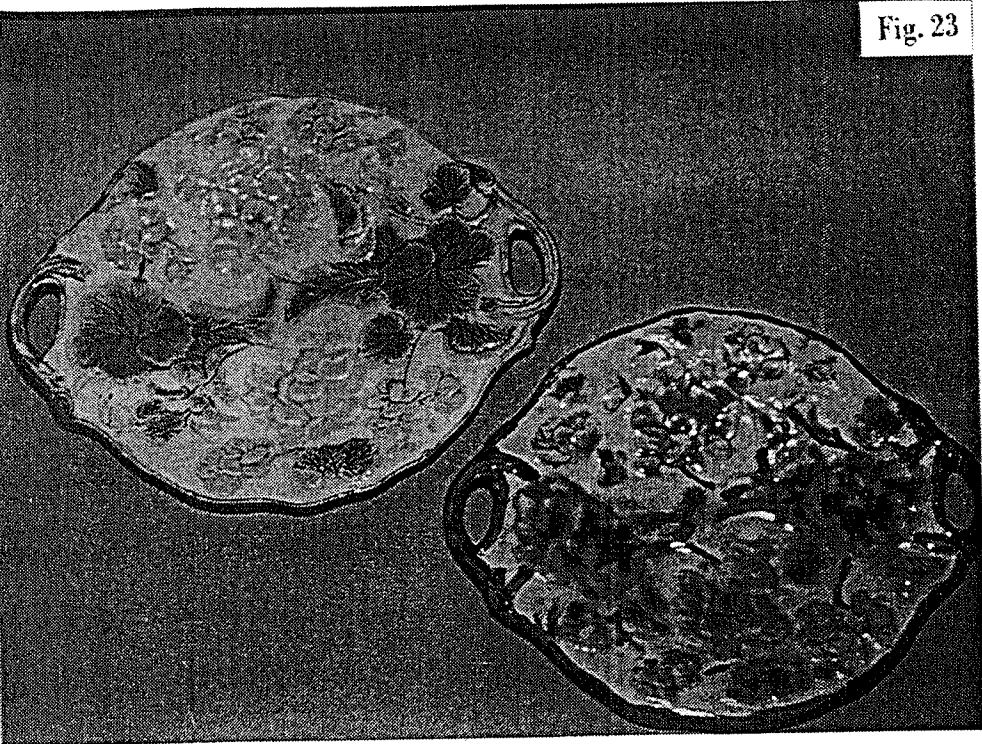


Fig. 24



Fig. 25

