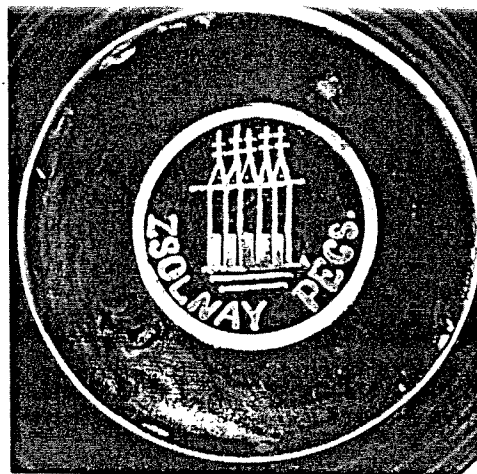


Majolica Matters

The Quarterly News of the
Majolica International Society
Spring 1996



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Spring and Our Annual Meeting

From under the vast and seemingly unending snowy, wet trauma of the Winter of '96, comes comfort in the knowledge that inevitably Spring and the Majolica International Society Annual Meeting are just around the corner. If, as you are shoveling out from under the inordinate depths of this year's generous blessing of fluffy white stuff, you pause for a moment and listen hard, you may be able to hear a faint whirring from somewhere out over the horizon. That incessant hum is coming from the fax machines of the Society's Executive Committee as we prepare for all of the wonderful events that are planned for our **Eighth Annual Meeting in King of Prussia, Pennsylvania from Friday, April 26 through Sunday, April 28.**

King of Prussia is located just west of Philadelphia, out beyond what is known as The Main Line. A truly lovely area for sightseeing and antiquing, Philadelphia and its environs offer many opportunities: Wintherthur, Longwood Gardens, Chadd's Ford and the art of the Wyeths; The Philadelphia Museum of Art, where a rare

full-room installation of a late work by 20th-century avant garde artist Marcel Duchamp may be of interest, the beauty and history of Bucks County, the battlefields of Valley Forge and Gettysburg; The Liberty Bell; and myriad nearby areas for the certain successful pursuit of antiques: Mullica Hill, New Jersey; New Hope, Pennsylvania; Lahaska, New Jersey; Adamstown and Kutztown, Pennsylvania, and on and on. In 1993, when we were last at King of Prussia, I filled my car to groaning with antiques scoured from the adjacent countryside. And, following the Society's meeting, when I happened upon a terrific lamp restorer while exploring through Mullica Hill on my way to a few wind-down days on Cape May, I even had an old oil lamp beautifully refitted for electricity. So, the venue offers much. The Pennsylvania countryside in late April will be fully launched into spring, clocks will have been turned ahead and the daylight longer, and majolica fever will be the order of the day.

Antique Shows

Initially, the Society came to the King of Prussia area for **Renninger's Extravaganza** which is held over the same weekend in Kutztown, just a little over an hour's drive north of King of Prussia. A Brimfield-type, open-air event on Thursday, Friday, Saturday and Sunday, Renninger's is a melange of flea and find, with something for the true "hunter/collector" in each of us. (One word of caution, however: In 1993, I hightailed it up to Kutztown very early on Friday morning and nearly froze in just a few

minutes of looking around after the 7 a.m. opening -- in fact, it snowed there -- and many of the dealers didn't even open up. By 8:30 a.m., after having a cup of coffee and a breakfast hotdog (!) and buying just one or two small collectibles, I gave up and made my way back south to New Hope, where there were many warm and inviting antiques shops. I am sure, however, that most of you are much hardier. I was envious, however, of the locals who were very comfortably wandering the Kutztown show in their down jackets.) To reach Renninger's in Kutztown: Take the Northeast Extension of the Pennsylvania Turnpike North to Exit 33. Follow Rt. 22 West to Rt. 737 South. Then follow the signs (and the traffic). (Take your coat.) Renninger's opens on Thursday, April 25, for Early Buyer's (\$40.00 per car). On Friday, Saturday, and Sunday, April 26-28, the show opens at 7 a.m. (fee \$5 or \$3).

This year, in addition to Renninger's, there are three **more** antique shows within striking distance of our meeting:

In Wilmington, Delaware on Saturday, April 27, from 10 a.m. to 6 p.m. and on Sunday, April 28, at 11 a.m. until 5 p.m., **The Wilmington Antique Show** will feature 60 dealers in Arsht Hall on The University of Delaware campus on Route 52. (Take Exit 7 off I-95, stay on Route 52 for 6 minutes.)

In Harrisburg, Pennsylvania, on Friday, Saturday and Sunday, April 26 - 28, (opening at 11 a.m. each day), **The 41st Annual Eastern National Antiques Show and Sale** will be held with 350 dealers in the State Farm Show Building, Cameron Street, Exit 23 off I-81. Although this show is known as America's Number One Glass Show, at least two of the Society's member dealers will be exhibiting.

At **Shupp's Grove** in Adamstown, Pennsylvania starting with Early Buyers on Thursday, April 25, from 5-9 p.m. and continuing on Friday, Saturday and Sunday, April 26-28 from 7 a.m. to 5 p.m. each day, **Spring Extravaganza** will take place. Offering 500-600 dealers, Shupp's Grove is an outdoor show in a woodsy, farm-type setting, featuring antiques and collectibles with ranges from high-end art glass to 10-cent baseball cards. Take Exit 21 off the Pennsylvania Turnpike, turn right on Rt. 272, then right onto Rt. 897, Shupp's will be 1 mile farther on the left. (I quote from their ad, "Pickers alert -- bring flashlight, running shoes, and lots of money." Marilyn Gehman, owner with her husband of Shupp's, says that the gates to the show open at 5 a.m. and all of the dealers are to open by 7 a.m. So, if you have insomnia or are looking to make an **early** start, this is the place. Remember to bring your flashlight! Who knows what majolica you might find before breakfast!)

The Society's Weekend Events **Friday, April 26 - Sunday, April 28**

During our stay at the Sheraton Valley Forge, the hotel will be running a continuous, complimentary shuttle bus for Society members between the hotel and the nearby Court and Plaza Shopping Complex at King of Prussia. The complex features Macy's, Bloomingdale's, Lord & Taylor's, Neiman-Marcus, Strawbridge & Clothier, and Nordstrom's in addition to many other retailers. Our special room rate at the Sheraton is available two days before and two days after our meeting. The registration form appears at the back of this issue. This will be the last Society mailing to you prior to the meeting. If you plan to attend, please send in your form immediately and make your hotel reservation now. →

Friday

MajoliCake and Coffee:

Beginning at 8:00 p.m. on Friday evening, April 26, the Society's annual meeting weekend kicks off with a reprise of a new and very successful activity that was launched last year in Atlanta -- **MajoliCake and Coffee** (okay, so this time it may be cookies). This year's format features a talk on Palissy ware by a noted author and **Marilyn and Joan's slide show** of private collections and new majolica finds. Our speaker will be **Marshall Katz** of Pittsburgh, Pennsylvania. A leading authority on Palissy and his French followers and on Portuguese Palissy ware, Marshall is the author, with Robert Lehr of Paris, who we hope will also be able to be with us, of a beautiful hardcover book that has just been published by Athlone Press in London. Entitled **Palissy Ware: Nineteenth-Century French Ceramists From Avisseau to Renoleau**, it features 242 illustrations, all in color. (Information on ordering this book will be available at the meeting and also appears elsewhere in this issue.) Marshall's talk will be on the French followers of Palissy and he will show slides of some of the pieces featured in his book. Palissy collectors will be interested to know that a more detailed version of his article on Portuguese Palissy ware which appeared in our Summer 1995 newsletter will be published in the March issue of **Ceramics Monthly**.

This evening gathering allows those who arrive on Friday night to immediately leap fully into the colorful waters of our majolica weekend. We hope you will plan to join us.

Saturday

Breakfast with Gerry:

A new event greets early birds on Saturday morning. At 8:00 a.m., an optional buffet breakfast -- available by reservation only (see the back of the weekend registration form) -- will be hosted by Society President Gerry Leberfeld. For those of you who feel that there is never enough time to talk to other collectors, to pass around and view photo albums of each other's collections, or to compare notes on prices, resources, or to ask questions, this is your opportunity. Bring your pictures, bring your appetite and be prepared to linger over an extra cup of coffee or two with new majolica collecting friends! But don't forget, you must sign up in advance for this optional event.

Open House at Local Collectors' Home

Long-time collector and founding Society member "Majolica John" Boraten and his wife Beckie have invited any interested members to their home in Phoenixville to see their collection from Noon to 3:30 p.m. on Saturday, April 27. A sign-up sheet and maps to the Boratens' home which is very near Valley Forge will be available at the hotel on Friday night during MajoliCake and Coffee and at breakfast on Saturday morning. Phoenixville is, of course, the former site of the Griffen, Smith & Hill majolica factory, the largest American producer of majolica.

Barter 'n Buy:

At 5:00 p.m. on Saturday, Phyllis Hays of Tulsa, Event Manager Extraordinaire, Oklahoma State Fair Blue Ribbon Quilter, and All Around Great Gal, will open the 1996 version of what promises to be an incredibly successful **Barter 'n Buy**. Once

again, she will be ably assisted by our Lovely Member from Belding, Michigan, Marilyn Price. (Somebody find chairs and a libation for hubbies Jack Hayes and Bob Price!) Remember to bring your items for sale or barter. Please mark each piece with your name and its price, and, because of the limited amount of table space, we ask that you bring **no more than 10 pieces of majolica**. Members, review your collections, this is the time to pull out those mismatched teapot lids or sardine server bottoms or other parts and pieces to bring to **Barter 'n Buy** to match, to trade, or to sell. By starting Barter 'n Buy at 5:00 p.m., we offer a half an hour of time for set up before the cocktail party begins so that everyone will be able to participate in this increasingly popular event. To all majolica collectors: Happy hunting!

Cocktails and Dinner:

Saturday evening's activities continue with cocktails and hors d'ouerves at 5:30 p.m., followed by dinner at 7:00 p.m. We encourage you to bring your photo albums, questions about majolica, and information about pieces that you're looking for to the cocktail party because there will be many experts available and buttonholing will be encouraged.

Eric Knowles:

We are honored this year to have as our dinner speaker an influential English guest from the world of ceramic art. For the past 17 years, Eric Knowles has been the Director of Ceramics and Works of Art at the well-known London auction house, Bonhams. He is a leading authority on the decorative arts of the 19th and 20th centuries, together with the glass of Tiffany and Lalique.

Eric Knowles, Annual Meeting Speaker



He is probably best known to residents of the United Kingdom for his regular appearances over the past 15 years on the BBC's television series, "The Antiques Roadshow," where his genial personality and obvious sense of fun have made him a very popular member of the team of experts. For those of us in the States with access to it, he is often featured in the BBC's magazine, **Home & Antiques** (which can be bought at Barnes & Noble or Borders), wherein he answers questions about wonderful, just discovered antique pieces. →

Eric has contributed to several books on antiques, has been a Consultant on Miller's **Price Guide** since its inception, and has written three of their **Antique Checklists**: the handbooks on Victoriana, Art Nouveau, and Art Deco. New books include *Victoriana to Art Deco and Royal Memorabilia*. He is presently working on a new book entitled, **Discovering Antiques** which it is hoped will prove to be a must for both the novice and the established collector. He is also a regular antiques expert on BBC Radio's Jimmy Young Show. Eric has recently been featured as the resident expert on the revived and acclaimed BBC1 program, **Going for a Song** and is also to be seen on the new auction quiz game, **Going, Gone** on BBC2.

When he has time to relax, Eric enjoys listening to a variety of music, including 18th century and jazz. He is also passionate about '60s music, the Motown catalog, and was at one time a DJ with a show playing northern soul.

Sunday:

Breakfast and Business Meeting

Sunday morning starts with Continental breakfast at 9:00 a.m. and our 1996 business meeting will be gaveled open by President Gerry Leberfeld at 9:30 a.m. If you have any items that you would like brought before the membership at the meeting, please let Gerry or another member of the executive committee know. You can easily reach them by mail at the Society's address in New York or see them at the meeting on Friday or Saturday.

Majolica Heaven:

At 10:30 a.m., **Majolica Heaven** opens with thousands and thousands of the most glorious majolica you will ever see all at one time. Save your money, review your collections. We know you will find something that you just can't live without. The Society's members can shop exclusively at **Majolica Heaven** until 1:00 p.m. when the public will be admitted until the show closes at 3:30 p.m. ♦

A Tale of Hungarian Majolica

by Polly Wilbert

It started with their letter ...

January 15, 1996

To the Editor of Majolica Matters:

Concerning a report in the Winter 95/96 issue under World Wide Auction Results, we wish to provide information about two listings: The first is for William Doyle Galleries in which you discuss "a unique majolica and mahogany table ..." First the implication of the word "unique" is that this table is one of a kind. Not at all true. The table, made at the Zsolnay Factory in Pecs, Hungary, is from a line of items known as "The Lotus Line". Designed and executed between 1889 and 1892, many forms including tables, garden seats, fountains, etc. were produced. I quote from Zsolnay written by Dr. Gyozo Sikota: "By the end of the 1880s, his (Zsolnay's) consistent experimenting resulted in a new frost-resistant clay and chamotte grist coated with a saline glaze, then with a colored majolica glaze. The colored pyrogranite was made with a double firing. It was fired first at 1300°C in an open-fire kiln, then, after the majolica glaze, for the second time in a closed fire oven at 1000°C. With its

*extraordinary properties, pyrogranite, beside being a technical achievement, took on an art-influencing role in the 1890s. It was still part of the last stage of the contradictory Eclectic Style, then assumed an increasing significance in the Art Nouveau of the turn of the century. This concerned mainly the pyrogranite ornamentation which had a positive role in the shaping of [building] facades. With his majolica-glazed pyrogranites — and with his longstanding ideas on art — Zsolnay became an excellent partner for the outstanding Hungarian architects of Eclecticism and Art Nouveau: Odon Lechner, Bela Lajta and Imre Steindl.” The Zsolnay factory, the major producer of ceramics for the Austro-Hungarian Empire, offered majolica “garden furnishings to rival any manufacturers in the ‘West’.” The listing in *Majolica Matters* rather than stating “What else was in that house?” should have asked: “Who made this marvelous table?”*

Also listed under Skinner: “Toadstool Garden Seat, possibly Continental”. This was also made at the Zsolnay Factory in Pecs, Hungary. If any of your readers wish to find out more about the Zsolnay Ceramics Factory, we sell two books, one a general history book about Zsolnay and the other a wonderful volume about production from the turn of the century (Secession Era).

*Signed, John Gacher and Federico Santi
The Zsolnay Store, 152 Spring Street
Newport, Rhode Island 02840
Ph: 1-401-841-5060/Fax: 401-848-0953*

I re-read the letter to absorb its information: an area of majolica production of which I was completely unaware. I turned to the standard majolica resources and searched for anything about Zsolnay or majolica

production in Hungary. There was very little in the literature. I picked up the phone . . .

As I drove to Newport to interview Messrs. Gacher and Santi, I thought about their intriguing letter and how interesting it would be to learn about a whole “new” area of majolica. The Zsolnay Store aka The Drawing Room of Newport (“Furnishings from Newport’s Gilded Age) is on Spring St., on the hillside overlooking the harbor and just across the street from Trinity Church, in the beautiful and historic seaside city of Newport, Rhode Island, where some of this country’s most spectacular mansions are located. Mr. Gacher greeted me warmly and immediately set me to some homework. He had just written an article on Zsolnay which had been published in the newsletter of The Czechoslovakia Collectors Guild International (CCGI). So, before I could even look around their treasure-laden shop, I sat down to read his article and began my pursuit of more information on Hungarian majolica.

What follows is based on: a 5-hour interview with Mr. Gacher and Mr. Santi at their shop and home; information from the two books on Zsolnay mentioned in their letter: **Zsolnay Keramia**, by Dr. Gyozo Sikota, a publication of the Janus Pannonius Museum, Pecs, Hungary, 1988; and **Zsolnay: Art Nouveau Ceramics**, by Eva Csenkey, Helikon, 1992; Mr. Gacher’s article in the CCGI newsletter; and basic library research using encyclopedias and various standard reference books. All illustrations have been provided through the generosity and courtesy of Messrs. Gacher and Santi.

A Brief History of Hungary

First, a bit of a refresher on Central European history. (For those readers who

are on top of this subject, please skip ahead to the next section.) Hungary has had a long, turbulent, and frequently violent history beginning in the 800s. You will find that many of the stylistic influences on Zsolnay's work result from the traces of other cultures left on Hungary by each of its invaders from the east and north.

In 1241 the armies of the Mongol Empire stormed the country, killing half the Hungarian population. A year later, the death of the Mongol ruler caused that army to withdraw, but much of Hungary was left in ruins. In 1456, a Hungarian nobleman of Romanian descent led the Hungarians in defeating an invasion by the Ottoman Turks. Two years later, with Matthias Corvinus, a Transylvanian, as king of Hungary, the country became a center of the Italian Renaissance, the great artistic and cultural movement that spread across Europe during the 1400s and 1500s. Early in the 1500s, however, following much internal unrest, central Hungary was finally occupied by the Turks, who made Transylvania in eastern Hungary a dependent.

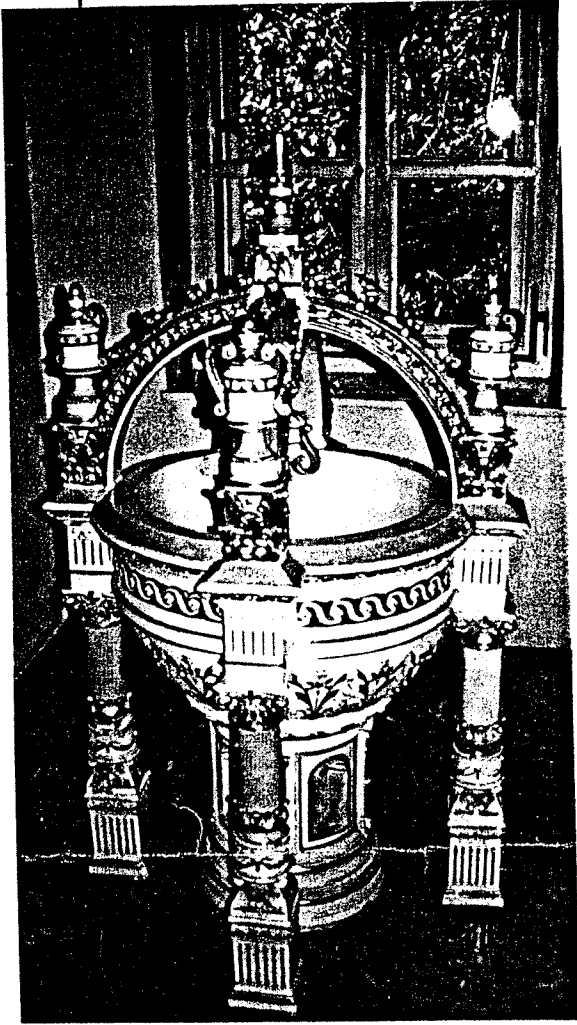
In the 1600s the Habsburgs of Austria took over the western and northern sections of Hungary, and ultimately drove the Turks out of its eastern regions. Later, another nobleman, Count Stephen Szechenyi, led a national movement in the early 1800s to revive Hungarian culture and national pride. Following reforms that freed the serfs, in 1849 Hungarians fought for their independence from Austria, but, aided by the Russians, Austria defeated Hungary and the Habsburgs ruled once again. As a result of the 1867 Austrian Compromise, Emperor Franz-Joseph, as head of the Austro-Hungarian Empire, also ruled as King of Hungary (under what was known as the Dual Monarchy). Following World War I, in 1920, however, the Treaty of Trianon

dismembered Hungary, giving two-thirds of the country to its neighbors. During the period that is of most interest to us, the time of the Dual Monarchy (1867-1918), Budapest, Hungary's capital, was one of the great cities of Europe actively participating in the exchange of art and culture with other cultural centers such as Vienna and Munich. At that time, for a Hungarian to travel to Paris for school or business was not unusual.

Vilmos Zsolnay

Continuing what had been begun by his father in the 1850s with the purchase of a simple facility for the manufacture of stoneware, Vilmos Zsolnay -- initially a silent investor in the operations -- in 1868 began expanding the Zsolnay factory in Pecs (pronounced Paach), Hungary into the production of heavy clay products. Pecs is located in the southwestern region of the country near the borders with Bosnia and Yugoslavia. Vilmos (equivalent to William in English) graduated from the Polytechnical School in Vienna and, despite his desires to become a painter, began his career -- with his father's assistance -- as a "main square" retail store owner. Following his brother's departure from the manufacturing business, Vilmos took over and gradually began expanding the Company's product lines. Initially, he hired factory managers from abroad, but beginning in 1872 Vilmos actively managed the factory himself, employing about 80 workers. Early on, even before he took on his management role, Vilmos personally searched the areas around Pecs for sources of clay for the factory. When he succeeded in finding a good source of local clay, he immediately purchased the land or took it on lease. In addition, he constantly worked on technical improvements in manufacturing at the factory and worked on experimental glazes with a local pharmacist who had recently

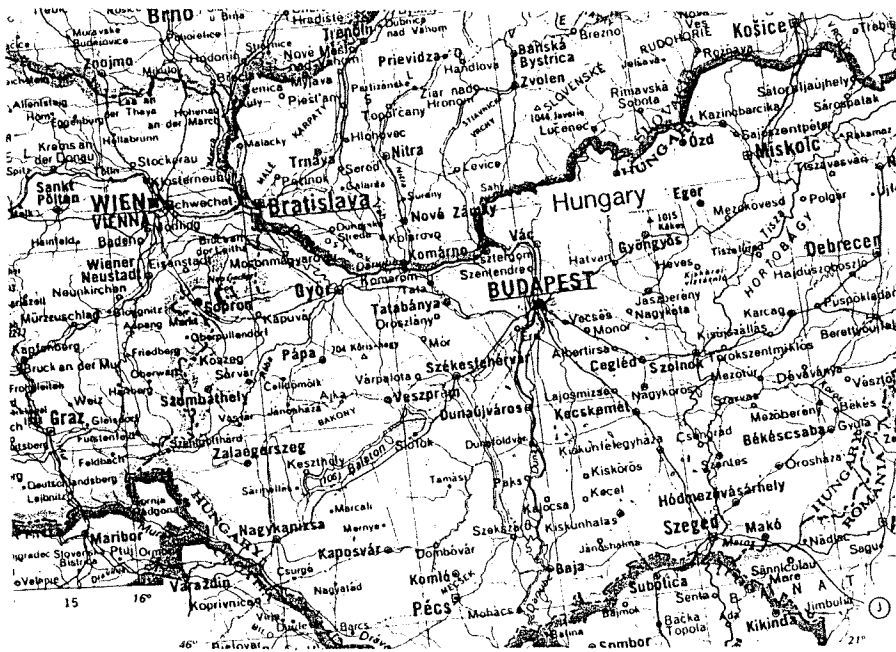
Pyrogranite majolica baptismal font at Zsolnay Museum, Pecc.



Zsolnay majolica urn and base, 1875-1880. Hungarian Trade, Catering, and Commerce Museum; Buda, Hungary.



Vilmos Zsolnay, 1890.



returned from America. It is noted in factory records that the glazes for his majolica were purchased from Ferenc Kosch in Vienna, and that his experiments particularly included work with lead-free glazes.

Zsolnay's first success was achieved at the International Exhibition held in Vienna in 1873. Showing "large terracotta jardineres, Renaissance jugs in brown and blue glazes, ornamental wares, so-called French jugs embellished with tiny bouquets, cobalt-ornamented Hungarian vessels, and antique vases. ...The exhibition jury awarded Zsolnay a bronze medal and diploma of merit and the king conferred on him the Order of Francis Joseph. These honors for Zsolnay's products resulted in orders for goods being received from England, France, Russia, and even America."

By the early 1880s the number of factory workers at the Zsolnay facility had increased to 460 (including 200 painters by 1882), to 619 by 1890, and 724 by 1887. In this timeframe and in the early 1890s, two-thirds of the factory's skilled workers were recruited from abroad.

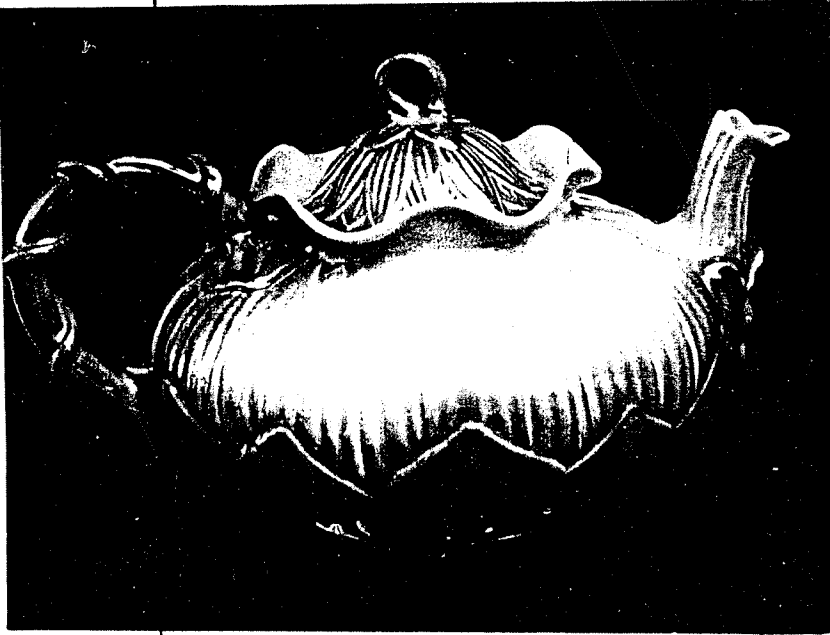
"In an effort to foster the availability of trained Hungarian workers, Vilmos Zsolnay set up a technical school for apprentices at the factory. Most of the apprentices were the sons of workers already employed at Zsolnay. They attended the factory school for five years with half of their lessons being held in working hours during which they were paid. General education subjects were taught by teachers from the town's higher elementary school, while the factory artists taught the special production-related subjects. Artistic courses were emphasized because the apprentices were being trained to become potters, modelers, model casters, and painters, and they were taught to do work from pattern drawings. By the turn of

the century, most of the workers were Hungarian citizens, a good number of them having been educated and trained at the factory. Because of the accurate factory records which are still available, it is known that in 1897 64 foreign workers were employed by Zsolnay; by 1901 the number had dropped to 39."

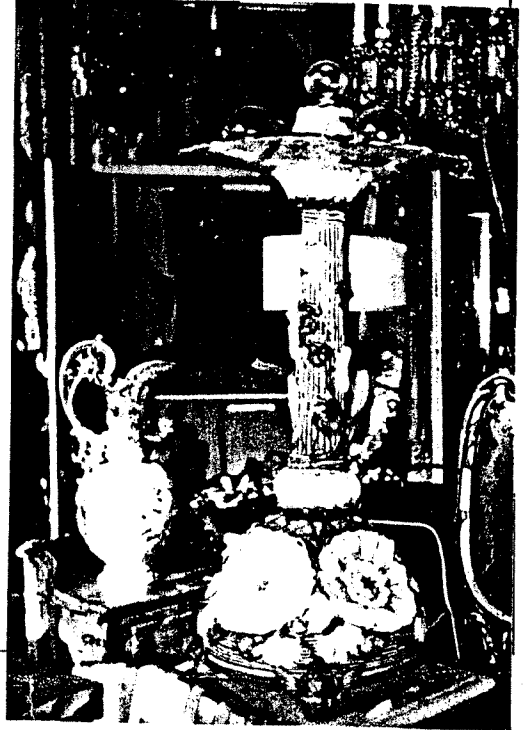
Drawing on his observations from a visit to England in 1868 and his first successes as an exhibitor at the World Exhibition in Vienna in 1873, Zsolnay began to manufacture "ornamental objects and luxury ware." "His porcelain-faience and high-fired, polychrome enamel technique developed between 1874 and 1877 won him the 'Grand Prix', the gold medal, at the World Exhibition in Paris in 1878, and the French government conferred the 'Legion of Honour' on him." This was a particularly important honor for Zsolnay because the Paris exhibit drew participants from all over the world. The recognition of his work resulted in substantial new orders for the factory from "English and French stores, from Japan, and from private individuals. Museums ordered whole series for their exhibitions. ...In December 1878 the first lotus saucer was made and also the lamp-body of iron-ground with plastically moulded reptiles in the style of Palissy." During these years, Zsolnay exhibited at every major world exhibition frequently winning honors, including the St. Louis Exhibition of 1904, where the factory won Grand Prize.

"From 1886, he produced frost-proof architectural ceramics, and from 1893 he offered them in unglazed, salt-glazed, and majolica-glazed versions under the brand name, 'Pyrogranite.'" His experiments continued to be successful and in collaboration with "chemists Lajos Petrik and Vince Wartha in the 1890s resulted in a reduced glaze and metallic luster technique

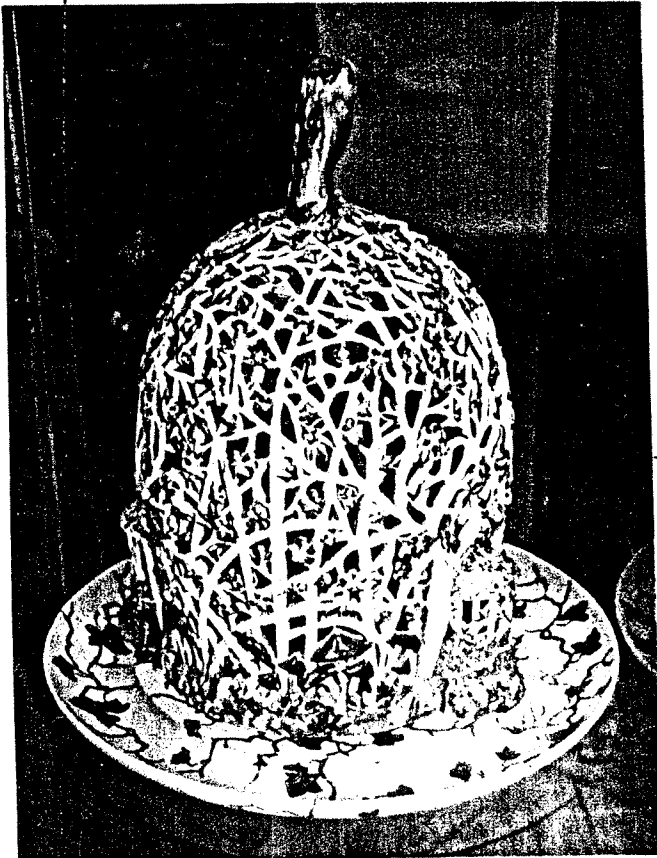
Lotusware decorative teapot, 1890.



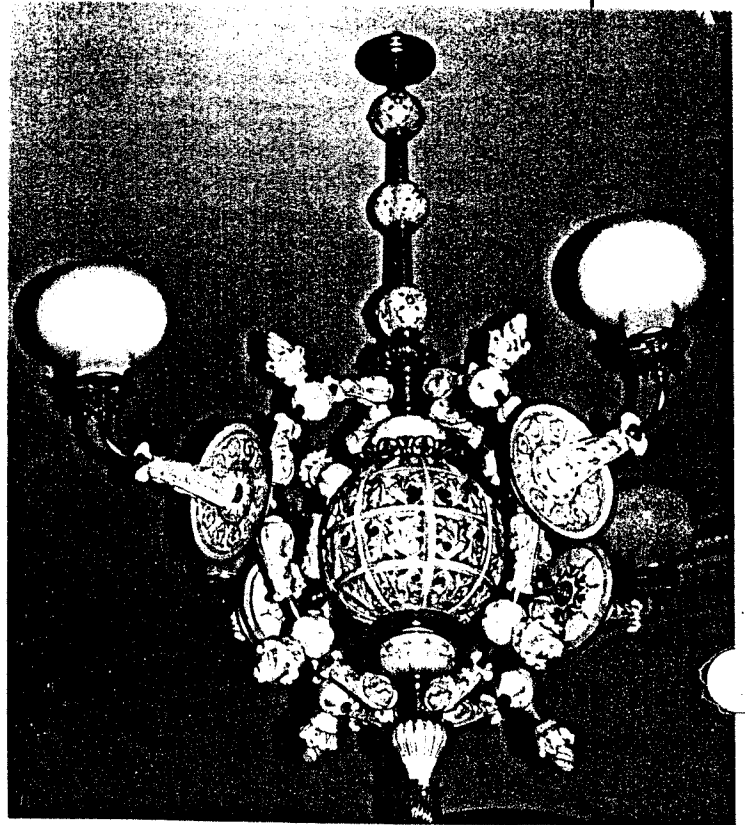
Lotusware fountain at The Zsolnay Store, Newport. (Recently sold.) Lower left, reticulated carafe with handle.



Reticulated cheese dish with mushroom and vine motif, Zsolnay Museum.



Electrified majolica gasolier, c. 1880, at The Zsolnay Museum; Pecs, Hungary.)



known as 'Eosin' (derived from 'eos' meaning dawn) because the first successful pieces were evocative of the pale pink of the first blush of dawn."

The Zsolnay efforts continued as a family enterprise with the artistic contributions of his daughters Terez, beginning in 1874, and Julia, in 1875, and the artistic and technical efforts of their husbands. It is known that the Zsolnay sisters often traveled to art museums in Budapest and Vienna where they found patterns in art and archeology for their work in producing goods from the factory. They also purchased folk embroidery and pottery and made use of these designs in their work. The Zsolnay "stock room" held 1,000 various pieces of porcelain that Vilmos Zsolnay had bought on his trips abroad and which served as inspiration and reference points for the factory's products.

Vilmos' son Miklos began working with his father at the age of 16. Following his graduation from a vocational school, from 1897 Miklos held the position of executive managing clerk dealing with finances and trading. On his father's sudden death in 1900, however, Miklos inherited the factory and took over its management, while entrusting the manufacturing to his sisters' husbands. With the development of the Eosin glazes and the influences of the Art Nouveau movement at the turn of the century, the direction of the Zsolnay family's efforts turned from traditional products, including majolica, to new artistic forms very like those of Tiffany and other "modern" designers. During this time period, the factory reached the peak of its international successes.

"In 1901, the Hungarian earthenware industry listed 30 stoneware, majolica, and porcelain factories that were in competition with one another." These operations ranged

from 6 to 10 workers up to factories with 200 to 1,000 employees (the latter being the Zsolnay factory in Pecs).

Thus, for the collector of majolica, there is an approximately 30-year period (1868-1900) during which the production of the Zsolnay factory in Hungary is of particular interest. The Lotus table which was auctioned at Doyle's in November and which launched this research is just one piece of the majolica produced by Zsolnay. It is important, however, to bear in mind that the artistic influences on Zsolnay were very different from those on his counterparts in England, France, and the United States. Therefore, the appearance of Zsolnay's majolica can be much more elaborate, more "Byzantine", more ornate than its contemporaries in other countries.

The Marks

Beginning in 1865, Zsolnay's products bore trademarks. Initially they were hand drawn but later, stamped. Beginning in 1878 a mark designed by Julia Zsolnay featuring a central motif of five interlaced medieval churches, which was derived from an early name for the town of Pecs was used. (The mark is called "fünfkirchen", which means five churches in German.) Marks made on the occasion of the Millennium (the celebration and exhibition commemorating the thousand-year anniversary of the existence of Hungary) include the fünfkirchen with the word Milleneum, the year 1896, and the name of the town, "Pecs". There are later marks than these, but they are not of as much interest to the collector of majolica as they appeared on largely Art Nouveau styled products. →

The Factory Today

Having survived the First and Second World Wars and nationalization by the Communists in the 1940s, the Zsolnay factory in Pecs is still active today. During the past year, however, it has been sold by the Government to a private consortium controlled by Hungarian interests. ♦

Letters to the Society

January 27, 1996

Dear Ms. Karmason:

... In your book which often serves us when we go hunting, you mention that only one piece of marked Lear majolica is known — a vase. So we thought you might be interested in learning of a begonia leaf pickle dish that we picked up about three years ago in one of the Paris flea markets for about \$35. It is a rather ordinary dish on the upper surface with red, brown, yellow and olive green colours used on the off white earthenware. However, the underside, a pale yellow colour, bears an incised mark exactly like the one illustrated in your book.

We actually looked at it, saw the mark which didn't register immediately, put it back down and went home! It was only when I looked up the mark that we realised what we had seen and we jumped back in the car to go and buy it. For a short while we couldn't find the stall with the dish and started to kick ourselves for not having bought it on the spot. But much relieved, we did find it again. I believe the piece to be genuine. Perhaps others have come to light since the publication of your book?

Yours sincerely,

Ken Carter
6, Villa Perreur
75020 Paris, France

Editor's Note: A matched pair of begonia dishes, also with the incised Lear mark, were sighted at the February 17-18 Triple Pier Show in New York City this year. As I recall, they were priced at \$165 for both. The return trip for your piece of Lear was certainly justified!

MajolicAds

Wanted

Lid for sugar bowl (3 1/2" diameter, white)
Wardle's bird and fan pattern.

Dolores Wecker
370 Welch Rd.
Dyersburg, TN 38024
Ph: 901-287-1348

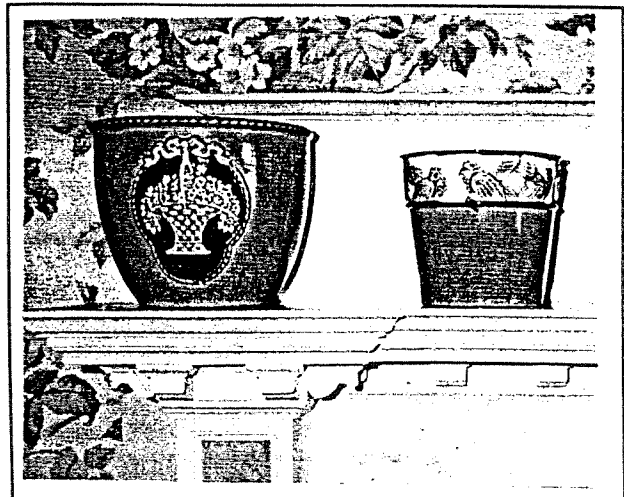
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Wanted

Interested in purchasing "late" Czechoslovakian majolica (1920s/30s). Some of my collection is pictured here. Desirable marks include brown or black round stamp marks with Eichwald, Czechoslovakia and form numbers and/or Erphila mark.

Lisa Schwarz
355 Northwest St.
Waynesburg, PA 15370
Ph: 412-627-8993

2/96



Subscriptions to Majolica Market

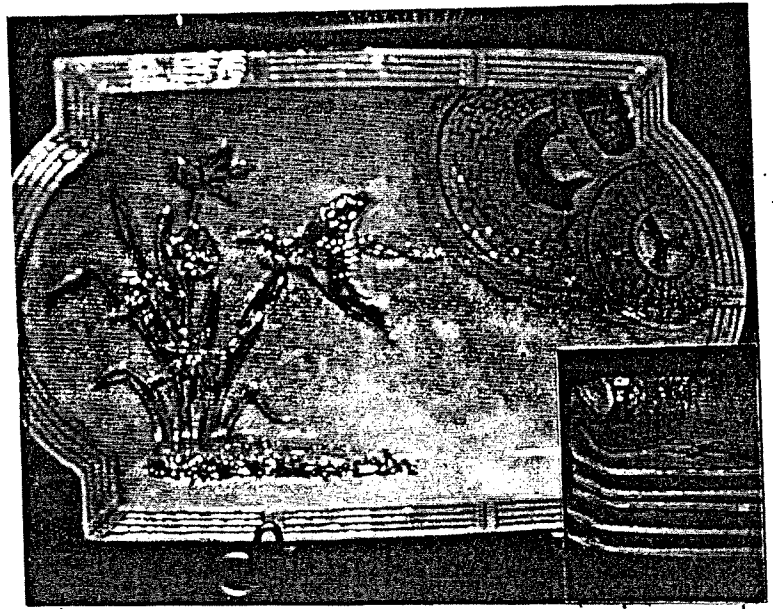
Majolica Market is a bi-monthly international trade paper designed to create a network between collectors and dealers of majolica. This important source of information on majolica allows you to keep abreast of current market values, upcoming shows, auctions, and private sales as well as to learn more about the history, care and use of majolica.

Look for us at the 1996 MIS Annual Meeting in King of Prussia and be sure to ask about our new line of Majolica Memory Note Cards and Stationery.

For more information:

Majolica Market
2720 N. 45 Rd., Manton, MI 49663
Ph: 616-824-3043, Fax: 616-824-9357

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For Sale

(Separately or as one lot. Please make offer.)

1. Crane and iris tray, 14" x 8" plus 10 matching dessert dishes. Excellent condition. See photo.
2. Unusual dark blue cream and sugar, barrel design, excellent condition. See photo
3. Rustic green and brown basket, ref. Katz-Marks 1st ed. p. 13. Mint condition. Not pictured.

Mrs. A. Bloom
2412 Henslowe Dr.
Potomac, MD 20854
Ph: 301-279-5847

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Wanted

Sunflower creamer and/or platter,
English registry mark, Wardle & Co., Hanley.

Patricia Miller
501 2nd Ave., Felton, IL 61252
Ph: 815-589-3166

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Wanted

1. Base to Wedgwood reclining elephant finial cheesekeeper, background color is white. Base has pink Grecian key border design.
2. Shell creamer with fish/eel handle (white) attributed to J. Carr
3. Lid to English cottage teapot
4. Lid to Etruscan swan sardine box
5. Creamer to turquoise rose and rope tea set.
6. Lid to Etruscan shell & seaweed cigar box
7. Creamer and sugar for pink Etruscan strawberry server.
8. Etruscan cauliflower sugar bowl (must have pink in leaves).

Wilma Murray
3035 Winchester Ave., Philadelphia, PA 19136
Ph: 215-333-2770

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Book Order Information
(Available mid-March 1996)

To order **Palissy Ware: Nineteenth-Century French Ceramists From Avisseau to Renoleau** by Marshall P. Katz and Robert Lehr.
Hardcover, 192 pages, 242 color illustrations.

In the U.S.: Humanities Press International, 165 First Avenue, Atlantic Highlands, NJ 07716. Cost \$120 plus \$2.50 postage and handling. Quantity discounts available upon request. Payment by personal check, Visa or Mastercard.

In Europe: The Athlone Press, 1 Park Drive, London NW11 7SG, England
Cost £60 plus postage and handling £2.50 UK and £3.50 per copy overseas. Payment by Euro/Sterling cheque, Visa/Access, or American Express.

Majolica Matters
1996 Publication Submission Deadlines

Summer: 6/15/96
Fall: 9/15/96
Winter: 12/15/96

Mail to: Polly Wilbert,
7 Cedar St., Salem, MA 01970

Wanted

Assistance at Annual Meeting

In addition to our need for volunteers to help with various weekend activities, the Society is also looking for someone with a camcorder and tripod to help videotape the weekend's talks.

If you have a camcorder with the capacity to record in 30- or 60-minute segments, we would be delighted to hear from you.

Please Contact:

John Collins, Annl. Mtg. Chairman
MIS, Suite 103, 1275 First Avenue
New York, NY 10021

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Annual Meeting Chairman**
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Joan Stacke

Secretary
Marilyn Karmason

Newsletter Editor
Polly Wilbert

Founder and First President
Michael G. Strawser

Whenever possible, the Society's mailings are sent out through a service that provides employment for handicapped or otherwise challenged individuals.

Majolica Matters is pleased to use the services and to support the work of Heritage Industries of Peabody, Massachusetts, a sheltered workshop for the handicapped.

**Wanted: New Subject Matter
and Topics for Research**

Do you have any information or ideas about areas of majolica that have not appeared in **Majolica Matters**?

Please drop Polly Wilbert a note. We would very much like to cover any new areas of interest.

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