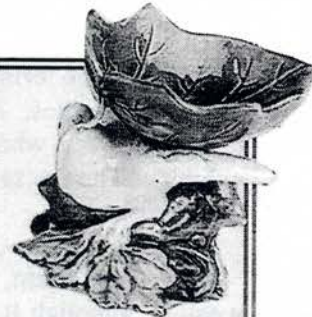


Majolica Matters

The Quarterly News of the
Majolica International Society
Summer 1997



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Ninth Annual Meeting Offered Something for Everyone

by Polly Wilbert

Over the past nine years, the Majolica International Society, and especially our annual meeting, has come a long way. I didn't fully appreciate how far until I recently attended the annual dinner of another collectors' organization just having its third meeting. Self-made name tags, cash bar with beer and wine, 110 people crammed into a room for 75. A 3-table display area taking up the middle of the aforementioned crowded room. A dinner buffet!!! As the first people were finishing dinner, the last were just getting theirs. Everything started late. The electrical cord for the projector snaked under my chair. Mid-way through the slide show, the room was freezing. And, to top it off, three-quarters of the speaker's slides were upside down and backwards. Ah yes, some of us well remember those days and all the pitfalls . . . How far we've come.

All of us who worked on this year's Majolica International Society annual meeting in Atlanta were truly proud of the number and quality of the programs that we were able to offer. Of course, our speakers were great -- more about them in a minute. Special thanks to: Jerry Leberfeld, who organized the whole

At the Annual Meeting:



Saturday Morning: Dealer Jerry Hayes, Oklahoma City, schleps some garden seats to his Majolica Heaven '97! booth at the Hyatt Atlanta.

shebang, Michael Strawser (with help from Pam Ferrazzutti) for taking on Majolica Heaven '97! and doing a splendid job, Marilyn Karmason who honchoed the speakers and sent out the press kits, Gail Dearing for taking in packages shipped to Atlanta for the meeting and acting as local liaison, and to Joan Stacke, who tracked the registrations and double checked the bills coming in and the money going out.

Thanks especially to: Phyllis Hays, who with Marilyn Price and Karen Cox ran Barter 'n Buy. Karen Cox who managed registration on Friday night. Valerie DiSpaltro and Ed Cox, who took on "late comers" registration on Saturday night and answered questions. David and Donna Reis, who pitched in on a variety of areas. Pat Clark, who did our financials this

year and all the forms required of a non-profit by the tax authorities. And, of course, many thanks to the dealers who drove great distances to exhibit. Thanks to everyone for making it a great weekend.

Once again, Atlanta blessed us with fair weather, although it wasn't as warm as some of us had hoped it might be. But, for those of us from the Northeast or the Midwest, it was just fine considering that back home we still had snow on the ground.

The weekend kicked off on Friday night with our after-dinner event, MajoliCake and Coffee, featuring talks with slide presentations by Helen Cunningham and Ian Smythe. Helen, whose book, *French Figures*, has just been published by Schiffer & Co., walked us through the history of French majolica figurals and educated us on the finer points of difference between originals and reproductions. She also let us in on which of these jugs are the more rare. For many of us, figural jugs are a fairly new area of majolica collecting and we are grateful to Helen for having provided us with so much valuable and original information. After a short break to change slide carousels, we regrouped. Right off the bat, our next speaker, Ian Smythe, had us in stitches -- with stories of his years in the Shakespearean theater and then, during his presentation, some intense close-up slides of dead bunnies on game dishes. In fact, one particularly malevolent looking rabbit may have actually made vegetarians out of a number of those in attendance. Ian's talk focused on the recurring shapes of Victorian majolica and it was exceedingly enlightening to see the many forms that were used in a variety of ways by the majolica manufacturers of the day.

Saturday morning dawned fair and, as usual, a van carrying an intrepid band of Society antiquers left the hotel very early for Scott's, Lakewood, and other Atlanta antique venues. Another group of about 50 -- eager to learn more about various aspects of collecting -- opted to stay on for talks by Jim Trout and Nicholas Dawes. If one were a relative novice regarding the vagaries of insurance, as I will readily admit I am, Jim's talk was just what the

doctor ordered. He covered the gamut from types of policies, right on through the variety of mishaps your majolica might be err to, and what is covered and what is not. And fellow member Jim Wilkin of Chicago helped with some tips on buying policies. When you see him next, ask Jerry Leberfeld what he learned from Jim Trout about "inherent vice" -- that category sure got Jerry thinking . . . If insurance was on your "To Do" list, you had no excuse to delay once you got home after Jim's information-packed seminar. Then, our next speaker, Nicholas Dawes took us through the philosophy of buying -- whether at shops, shows or auctions -- and passed around an oyster plate for pricing, which led to some vigorous discussion about values, how they are determined and how one decides what to pay for a sought-after piece of majolica. All in all, it was an informative and thought provoking morning.

At the Annual Meeting:



Sunday morning: Bob and Marilyn Price, Belding, Michigan, at Robert Ruggles' Majolica Heaven '97! booth checking out a GS&H platter. Bob, Be careful!

At mid-day, it was off to afternoon activities in Atlanta. Many made purchases at Scott's -- the 2,500-dealer antiques show near the Atlanta airport -- or from some of the shops on Miami Circle. But, we were all back in time for a drink before dinner and a look-see at the

offerings of Barter 'n Buy. After a delicious meal with a sinful dessert, our guest speaker, David Battie of Sotheby's - London, led us on a highly interesting pictorial review of some of the sources that inspired Victorian majolica. He also answered some audience questions about majolica collecting in Great Britain and *The Antiques Roadshow*, the television show on which he frequently appears in England.

Sunday morning brought us to our annual business meeting, where the membership discussed ethics (see related article), regional activity, and then narrowed the field of locations for future Society annual meetings. Shortly, a committee will be exploring Baltimore as the potential venue for 1998's gathering in a late-April timeframe. We will have more information for you as to the actual dates and location for next year's meeting in an upcoming newsletter. We will also be looking for volunteers for a host committee from the area where we do visit. It's well past time for us to expand beyond our over-used executive committee and to take advantage of local knowledge. Moreover, it's true that "many hands make light work" and it's always heartening to see new and better ideas put into play.

Elections will be held at next year's annual meeting and in preparation for them we are looking for candidates for all of the Society's offices. There will be more about this subject in the fall issue of the newsletter, but we would like to hear from anyone who is interested in running for a Society office. All of the offices will be open for nominations. The Society's elections are held every three years. ♦

Threads of Design

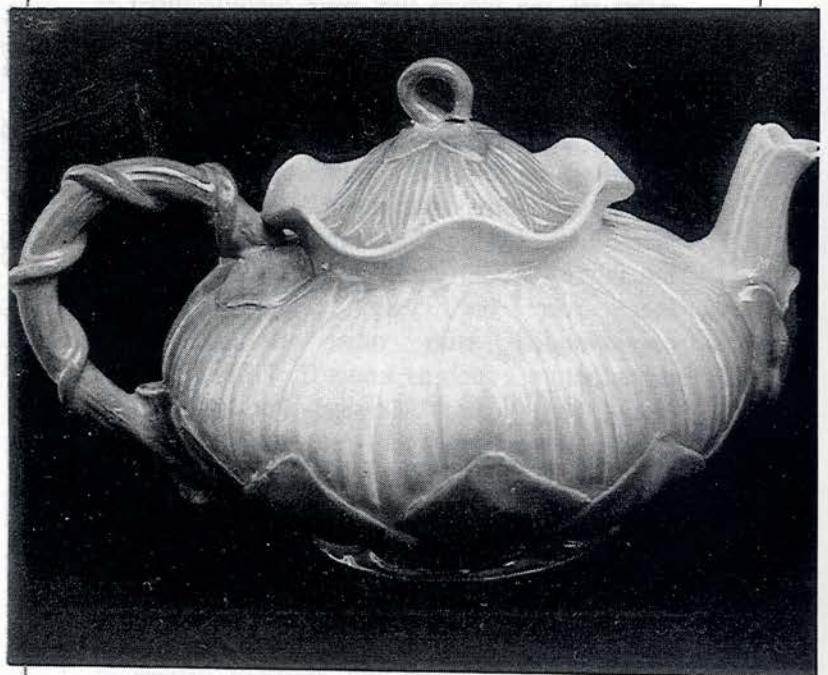
by Polly Wilbert

After all of the talk at the annual meeting about common forms and shapes in majolica, I was very interested to find the pink-leaved creamer illustrated here on a post-Atlanta jaunt through Hyde Park, New York. The pattern was familiar to me because of another excursion that I had taken early in 1996 to visit

Wardle creamer, 1884.



Zsolnay lotus ware teapot, c. 1890.



Teapot: Courtesy of John Gacher and Federico Santi, The Drawing Room, Newport, Rhode Island

John Gacher and Rico Santi at their antiques shop, The Drawing Room, on Spring Street in Newport, Rhode Island. What I had seen at John and Rico's was a finely modeled pink-leaved majolica teapot. But, despite many similarities, the creamer and teapot aren't from the same source and, in fact, were made by different manufacturers in countries hundreds of miles apart.

The c. 1890 teapot was first seen in the pages of Majolica Matters last spring in an article about Zsolnay and the history of that Hungarian majolica manufacturer. The creamer, however, was made by an English manufacturer, Wardle, and has a registry number for 1884, thus pre-dating the teapot by about 6 years. Therefore, is it likely that the Zsolnay piece was copied from the earlier Wardle design? What were the relationships among the various English and European majolica manufacturers of the period? If it was a copy, why would Zsolnay reproduce another manufacturer's product? After all, the pieces that were manufactured at Zsolnay were creatively designed and it does not seem that they would have needed to copy another factory's efforts. In response to an inquiry, John Gacher, our authority on Zsolnay, informed me that the complete correspondence of Vilmos Zsolnay was intact until 1948 when it was burned by the Communists in a bonfire in the factory's courtyard. It is known, however, that over the years Vilmos Zsolnay corresponded with other designers and manufacturers such as Louis C. Tiffany, Walter Crane, and Clement Massier. Perhaps the lost Zsolnay letters held the true answers to these questions. John Gacher also notes that at this point he's "learned that absolutely everyone copied everyone else . . ."

Another example of similar products between manufacturers is the later albino styling of the Etruscan shell and seaweed pattern at Griffen, Smith & Hill which bears a great resemblance to the Neptune pattern of Belleek, also a shell design with a cream-colored body and pale pink-tinged edges. Moreover, both the Belleek and the Etruscan share a relationship with the design and coloring of Wedgwood's Wreathed Shell Dessert made in pearlware, 1860

to 1880 (Illustrated in Sotheby's "English Majolica" catalog, March 11, 1997, Lot 1). Was it the intent of GS&H to copy the Belleek or the Wedgwood? Or, was the similarity more of a coincidence as the strong colors of Victorian majolica fell out of fashion and Griffen, Smith & Hill endeavored to make its products more marketable? As was noted in an article in the fall 1995 issue of Majolica Matters, the sons of the founder of the Belleek pottery emigrated to the United States in 1872, at the expiration of their patent in England, and went to work at the Lenox pottery in Trenton, New Jersey. Perhaps at meetings of a potters organization in the United States, the Armstrong and Griffen boys became acquainted? It's an interesting premise.

In another coincidence of design, certainly the similarity in colors used in Griffen, Smith & Hill's Etruscan majolica and that of George Morley might lead one to surmise that glaze formulas had been sold, exchanged, or in some other way shared between these two Phoenixville, Pennsylvania and East Liverpool, Ohio potters. Communication definitely occurred between the Griffen brothers and potters in East Liverpool, as it is known that the Griffen boys sold kaolin from their Pennsylvania clay pits to potters in Ohio.

It is obvious that it would be easier to "borrow" a good idea than to have one. (That's one reason why it's so enjoyable to look through decorating magazines -- there are so many great ideas to "lift".) In the Victorian era, however, 25-year-long patents defined what was allowable in using ideas. Did the similar patterns and forms in majolica arise out of vigorous competitiveness among manufacturers -- a "whatever you can do, I can do better (or cheaper)" mindset? Or, were they, in fact, the result of a more ethically murky "lifting" of designs? Maybe someday we will learn that perhaps it was some of both. ♦



Back Issues of Majolica Matters Available

If you are interested in ordering back issues of Majolica Matters, please drop a note to the Society's New York address and request a Newsletter Order Form. The form describes the noteworthy articles in each issue since June 1992. Back copies are available for \$3.00/each, including postage to U.S. addresses. ♦

Wilhelm Schiller and Son mark on raised cartouche.



Photo: Courtesy of D. Michael Murray

Central European Majolica:

An Overview

By D. Michael Murray

Michael Murray is an attorney in New York State and the author of European Majolica, which has just been published by Schiffer & Co. Mr. Murray has graciously agreed to share with us a little of the information from his new book.

While various sources have indicated that there were between 800 and 1,000 potteries in the Germanic State of Bohemia during the second half of the 19th century, in this article we

will deal only with the three most prolific makers of majolica.

The best known and most prolific of the Bohemian majolica makers was Wilhelm Schiller and Son. Schiller began production of faience and earthenware in 1829 in Bodenbach, Bohemia, under the firm name of Schiller & Gerbing and marked their wares with an impressed S&G. The author has not viewed any majolica with a Schiller & Gerbing mark.

In 1885 Schiller & Gerbing was dissolved to form Wilhelm Schiller & Son and Gerbing & Stephan. Following the breakup, both companies entered into the production of majolica.

Wilhelm Schiller and Son marked their pieces in one of two fashions. A majority of their majolica was marked with the letters WS&S contained in a raised cartouche and the balance of their production was marked with the letters WS&S impressed directly into the clay. These two methods of marking their wares were interchangeable since all types of pottery produced by Wilhelm Schiller & Son, including majolica, yellow ware, and sideroloth, were marked with both marks. (Sideroloth is a pottery similar to redware, however, it is coated with a brown glaze resembling albany slip.) Almost all of the yellow ware and siderolith matchboxes and smoke sets were marked with the smaller impressed monogram.

Considerably more WS&S majolica appears to be available in the United States than that of any of the other Central European potters. Schiller and Son made a strong attempt to match the modeling of English majolica makers such as Wedgwood, Minton and George Jones, but the glazes used by Central European potters differed from those used by English potters. Generally, Bohemian majolica glazes more closely resembled a varnished finish.

An interesting color scheme runs through much of Schiller and Son's production. The background of a piece was of either glazed or matte finished light gray combined with two to three shades of brown used either glazed or

unglazed with a turquoise glaze for the interior of the piece. Approximately 40-50 percent of all majolica produced by Schiller and Son adopted this color scheme.

Schiller remained in operation until the commencement of World War I, but as one reviews their product lines it is apparent that they were moving out of the manufacture of majolica and into art pottery at the time that they ceased operations.

At about the same time that Schiller and Gerbing were dissolving their business, Julius Dressler established a pottery for the production of majolica and porcelain biela in the State of Bohemia. Dressler's majolica included a series of pieces in a striking combination of dark green, black and brown with gold highlights. During the preparation of my book *European Majolica*, only two Dressler marks had been observed by this author, both of which are illustrated here. Since publication, a third mark has come to my attention consisting of an inked stamp underglaze of the letters JDB in an oval.

First Dressler Mark for Julius Dressler Biela



Photo: Courtesy of D. Michael Murray

Unlike Schiller and Son, Dressler made a large number of highly fanciful and decorative serving pieces; and he was clearly the leading producer among the Bohemian potters for asparagus platters, boiled and deviled egg servers, and fruit sets. Dressler's production of

majolica lasted from around 1885 to 1910. Although the company was in business until 1945, between World War I and the end of World War II the firm's products were limited to industrial ceramics.

Later Dressler Mark

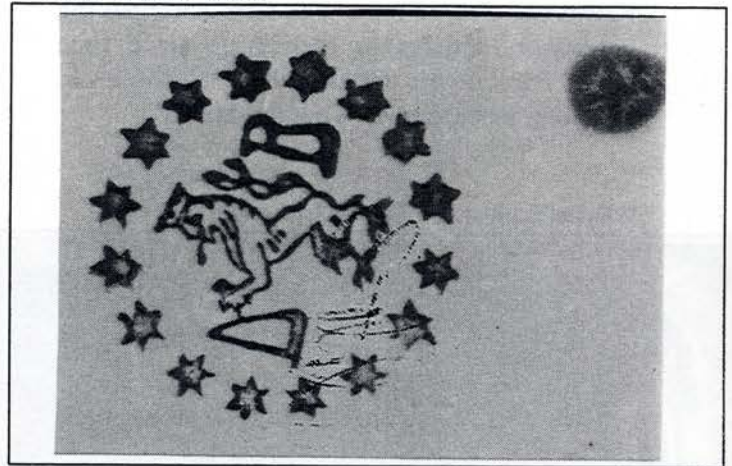


Photo: Courtesy of D. Michael Murray

The final member of the big three Bohemian majolica makers was Bernhard Bloch. Bloch established his pottery called B. Bloch and Company in 1871 in Eichwald in the State of Bohemia.

This pottery used a series of marks to distinguish its wares. Small items such as humidors and smoke sets generally were marked with either an impressed BB or a BB plus Austria. The BB, Austria mark was usually set in two lines. B. Bloch and Company also used an impressed mark comprised of Eichwald on larger majolica pieces.

Bernhard Bloch mark



Photo: Courtesy of D. Michael Murray

Bloch had an extensive production of items known as smoker's companions which provided one receptacle to hold cigars, another for matches, and a striking surface to light the match. Some pieces also provided a place to deposit the extinguished match. Among present day antique collectors these items are usually known as "smoke sets".

Majolica Smoke Set



Photo: Courtesy of D. Michael Murray

Bloch's production also varied enough to encompass items depicting figures of Afro-Americans as well as early Victorian erotica. He is best known, however, for his ornate fanciful centerpieces and ewers, which closely resembled those created by English potters.

Bloch was one of a small number of potteries that continued to produce majolica -- albeit in small quantities -- during the period between World Wars I and II. The marks on these pieces combined the impressed Eichwald mark with ink stamps indicating that they were "Made in Czechoslovakia". Additionally, other items made in the post-World War I era were marked Eichwald with raised lettering, Eichwald Czechoslovakia, and some were marked with a raised Czechoslovakia and four numbers. This later production can be differentiated from the earlier because it was made with thinner walls and newly developed pastel and brightly colored glazes.

The items produced between the wars are relatively scarce, however, except for simple bowls. There were two primary reasons for this. The first was that majolica production was low due to the economic conditions in Central Europe following World War I. Few families had surplus funds to spend on items other than what was required for basic existence. Additionally, the Bloch factory found it more profitable to engage in the production of the zweibelmuster stove.

It is my hope that the material about majolica in my book will be of interest and assistance to collectors and that it will lead to an even greater exchange of information. ♦

Ethics Proposal

At our Sunday morning business session at the Society's annual meeting in Atlanta, we discussed a proposal from Beckie and John Boraten, members of the Standards Committee, for a code of ethics for the Society. We would like to know our members' thoughts about these proposed guidelines especially from those of you who were not at the Atlanta meeting but also from those who were there and now may have further reaction to the ethics proposal.

As Beckie noted in making their proposal, the Boratens have never had an unethical situation occur when they were buying a piece of majolica. With the prices that majolica commands today, however, we all know that there may be increasing temptation for some to play a little fast and loose with the facts regarding majolica for sale. Thus, these guidelines have been proposed and we would like to thoroughly review and discuss them before our business meeting in 1998.

Proposed Ethics Guidelines:

1. In all majolica dealings, members shall adhere to the best moral and ethical standards of conduct, so as to command the highest respect and utmost confidence.

2. Members and their personnel will not knowingly misrepresent anything for sale as to age, condition, or authenticity.
3. Members agree to give a written sales slip with their name and address, which shall contain a description, selling price, and tax (if applicable) of the item sold. Members who are certified appraisers should not give an official appraisal without charging a fee. An appraisal shall consist of a description, an establishment of age, authenticity and value. Members agree not to use photographs in printed material unless permission is established (in writing) from owners of items photographed.
4. Members will endeavor to increase their knowledge of majolica and to encourage educational activities pertaining to majolica.
5. Members agree to label all items for sale in dollars and cents.
6. Members agree to mark clearly all reproductions, damages, or repairs on items offered for sale.
7. Dealers who are members will distribute Society information.
8. Those who adhere to the Ethics Committee's recommendations will be given a plaque stating their membership. ♦



Regional Activity

We are eager to have more regional activity among members and would like to encourage that regional meetings be held across the country. During a brief discussion of this goal at the annual meeting, Jerry Leberfeld asked Phyllis Hays of Tulsa, Oklahoma to talk about the Tulsa Majolica Society and how it got started. To follow up, Phyllis sent us the following:

The Tulsa Connection

by Phyllis Ann Hays
President, Tulsa Majolica Society

"When two or three are gathered together", I can usually talk the ears off a brass monkey, but I neglected to tell Jerry Leberfeld prior to our Atlanta meeting that if there are more than three people, do not call on me to talk, for I will make a proper mess of it . . . AND I did.

So I shall take this opportunity to try to redeem myself and tell you what a fine Majolica Society Chapter we have in Tulsa, Oklahoma. From time to time, I take a booth in the Tulsa Flea Market (one of the best in the country in my estimation), and sell a few pieces of majolica as well as other things. People would come into the booth either to ask, "What is it?" or with questions in relation to this very colorful pottery. It's always fun to talk about majolica and over a period of time I compiled a list of interested persons. From this list I contacted about 14 people in 1992 to see whether they would like to come to tea and discuss the idea of forming a group to study and enjoy this fascinating ceramic ware. If I remember correctly, about eight ladies attended the first gathering and that was the nucleus of the present day Tulsa Majolica Society, which now numbers about 32 members. From that first gathering, all the members have found out about us through word-of-mouth. The number of persons who have joined the Majolica International Society from the Tulsa Society seems to change from year to year and at one time or another at least seven have been or still are members of M.I.S.

We meet four times a year, with an occasional meeting for some special purpose. We felt that it would be best to meet this often to achieve some cohesiveness within the group. The meetings are held in the homes of members and we then get the opportunity to view each other's collections and we have a real variety -- French majolica only, "sanded" majolica, American majolica, and/or English majolica. We meet on Sunday afternoons for about 2 to 3 hours and have some light snacks, desserts, coffee/tea, and wine. As a rule, nobody ever

collects just one type of thing so our meetings usually turn out not only to be a chance to view the member's various collections but also their house and garden as well.

We have member/dealers in the Tulsa Majolica Society as well, but they cannot use the group as a means of selling their wares. About every other year, we have a swap meet type sale and we all "exchange" majolica, so to speak.

The development of programs are my greatest challenge. We have shown some of the video tapes of the guest speakers from the annual M.I.S. meetings and have viewed the video, "*Majolica*" which was adapted from the book by Nicholas Dawes. Periodically, we take an overnight antiquing trip in the area, and although it's evident that I am not a speaker, I do present programs on different subjects relating to majolica (this is a patient group). Probably the high point of all our meetings was in 1994 when we invited Polly Wilbert to Tulsa to give us a program on her great-grandfather, Harry Griffen, of Griffen, Smith & Hill fame. We had a grand time and she made a lot of new friends as well as saw some old friends from the M.I.S.

I hope this gives you a better picture of our Tulsa Society. I can honestly say that six years ago I did not know any of the people that belong to the Tulsa group, which proves that your circle of friends will grow by membership in your own community groups and through Majolica International Society membership.

Editor's Note: If you would like to help launch a regional meeting of the Majolica International Society in your area, please drop a note to our New York address and we will get you together with others in your area who express interest. Even just one regional meeting a year in the fall would be a great source of fun and camaraderie for those who attend.



Noted Author's New Book on Portuguese Majolica Underway

Majolica Society member Marshall P. Katz, author with Robert Lehr of *Palissy Ware: Nineteenth-Century Ceramists from Avisseau to Renoleau*, has recently returned from Portugal in connection with his forthcoming book on Portuguese Palissy ware to be published by Hudson Hills Press in New York City. Publication is scheduled for spring 1999. This hard cover book will contain 150 full color illustrations, and it is estimated that it will retail at \$75. It will contain many photos never before reproduced outside of Portugal, an extensive section on makers' marks, and about 25,000 words of text. ♦



Sotheby's March English Majolica Auction

by Polly Wilbert

March 11, 1997 was a momentous date in the realm of majolica. Sotheby's - New York held their first all-majolica auction and it was a pip! The 1,000-piece collection in 397 lots was comprised of some of the finest examples of Wedgwood, George Jones, and Minton and had been estimated to bring \$600,000. The final result: \$1,300,000! And, only nine of the lots went unsold.

It was generally agreed by collectors and dealers alike that this was a "significant" sale, even a "once in a lifetime event." It also caused one noted dealer who attended to look forward to "the availability of goods in similar auctions which are predictably to follow." As someone who previewed the sale items before the auction, I was struck by how "pure" the collection was. It had obviously been put together with a very knowledgeable eye as well as a love for the richness of the works of the these three English potters. Moreover, the collection included 20 cheesebells and 12 game

pie dishes, along with a significant number of oyster plates.

The sale's advertising reached "all the right people" including decorators with clients with deep pockets and one prominent New York collector who placed many successful bids. In addition to the quality of the lots offered, this was another reason why prices were so high, although it was also felt by some observers that the estimates had been unrealistically low. As one example, a rare Minton oyster plate of 1872 in mottled shades of cobalt-blue and green with six oyster pockets formed by blowfish was estimated at \$300-500 and brought \$3,250. The cover item and catalog centerfold was "a monumental Minton majolica cistern" of 1873 elaborately bordered and with a putto at either end representing Summer and Autumn. This piece, together with its fitted metal liner, was estimated at \$12,000-18,000 and brought a monumental \$44,000, making it the top lot of the sale.

One attendee noted that the catalog was wonderful, including the photography. In fact the catalog's text was well researched and very informative, noting many of the manufacturers' design numbers and related archival information. The photographs were excellent and the colors of the majolica had not lost much, if anything at all, in their translation to print. For members of the Society who collect Minton, Wedgwood, and/or George Jones, the catalog from this sale (without relying on the estimates) will be a worthwhile resource going forward.

Through the courtesy of Tish Roberts, Senior Vice President and Director of European Ceramics at Sotheby's, the remaining catalogs from the sale are being made available to members of the Majolica International Society at half price. You can order the "English Majolica" catalog, No. 6958 for March 11, 1997, by calling Sotheby's toll free number (800) 444-3709. The catalogs will be available for \$11.50/each plus \$6 postage and handling for domestic mail or \$14 for foreign shipment by an international courier service. Make sure you also request the Auction Results sheet for that

sale so you will have a record of what each lot achieved in the auction. ♦

Upcoming Majolica Auctions

Part I of the Anna Stern Collection

October 24 and 25, 1997

By Majolica Auctions will be held at Alderfer's Auction House, Hatfield, Pa. (near Valley Forge, Pa.)

Part II of the Anna Stern Collection

will be auctioned by Majolica Auctions on April 3 and 4, 1998 in Ft. Wayne, Indiana

For more information about these auctions, please call:

Michael G. Strawser of Majolica Auctions
Ph: 219-854-2859

MajolicAds

Majolica at
Showcase Antique Center, Inc.
Sturbridge, Massachusetts
Ph: 508-347-7190
Fax: 508-347-5420
Web Site:
<http://www.showcaseantiques.com>

1. **Majolica Asparagus Tray.** Footed tray of connected asparagus that curls up on the sides creating a semi-circle. Green, white, and rose. (V 93) \$315.00
2. **Pair of Majolica Cake Stands.** Top of stand has teal edge with yellow center with a pebble-like texture. A bird flies next to a branch of rose-colored flowers. Underside looks sponged in light brown with a teal and yellow band at bottom. (V93). 9 1/2"D x 4 1/2"H. \$600 (SKM 213)
3. **Majolica Owl Pitcher.** Owl stands with grass at his feet. Pour from the top of the owl's head. Handle is green with a purple flower on top. Brown, green, white, rose and light blue colors. Purple interior. (G20) 9"H. \$280 (DIN 2784)
4. **Majolica Stork Dish.** Two circular dishes connected with a large figural stork in the center. Dish resembles leaves in green, brown, and yellow. Stork is black, white, brown, and rose in color. Repair to plume. (V88). 11 1/2"L x 7 1/2"H. \$315. (GEP 166)

Many other pieces likely in stock.
Call or fax for details of availability and purchase policy.
Three-day return privilege on items shipped.

Send material for the newsletter to:

Polly Wilbert
7 Cedar Street
Salem, MA 01970
Ph: 508-745-1017

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President
Gerald Leberfeld

Treasurer
Joan Stacke

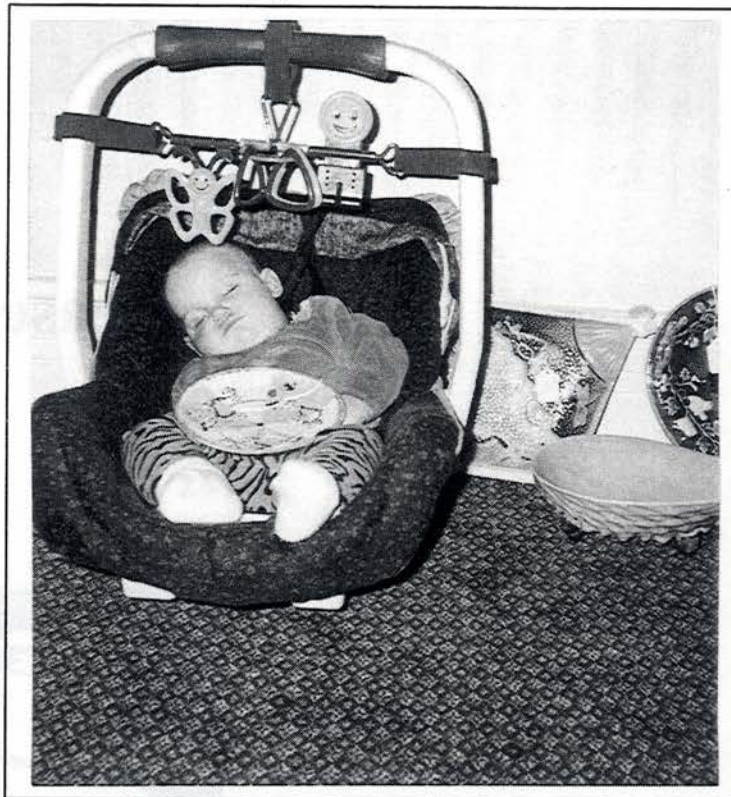
Secretary
Marilyn Karmason

Newsletter Editor
Polly Wilbert

Founder and First President
Michael G. Strawser

We are proud to support the work of Heritage Industries, Inc., Peabody, Mass. a non-profit sheltered workshop for developmentally challenged adults, whose mailing service the Society uses to send out **Majolica Matters**.

At the Annual Meeting:



Sue and Brian Loncar's MajoliBaby after a "go" at Barter 'n Buy! (Set design by: "Beanie Baby Maven" Joan Stacke)



At the Annual Meeting: A long line is usual at Pam Ferrazzutti's Majolica Heaven '97 booth!

Photo: Courtesy of Charlie Rossi



Dressler Berry Set

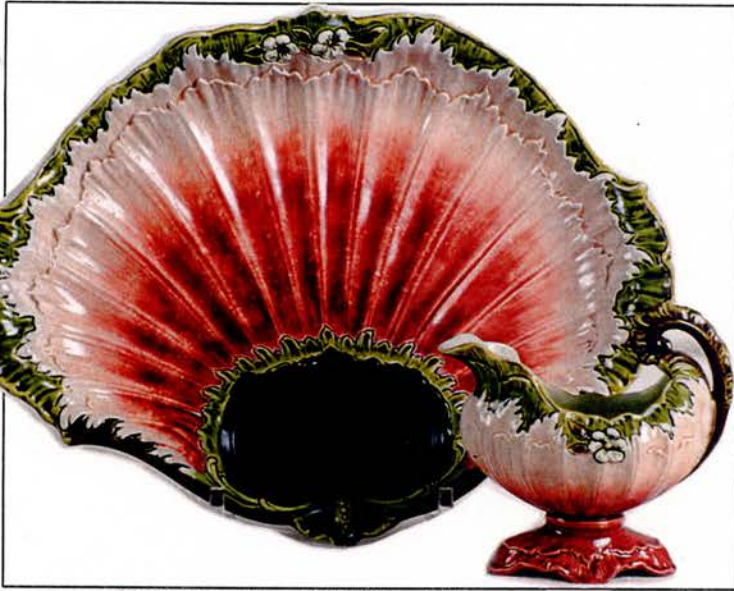


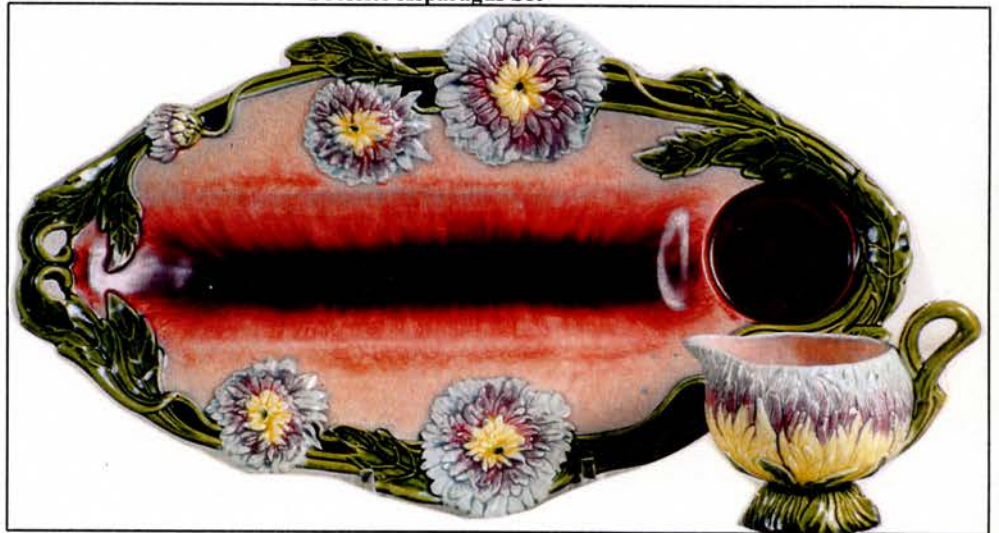
Photo: Courtesy of D. Michael Murray

Dressler Deviled Egg Server



Photo: Courtesy of D. Michael Murray

Dressler Asparagus Set



At the Annual Meeting:
Jerry Leberfeld is probably telling Rita and Ian Smythe (l) and Nicolaus and Martine Boston (r) why they can't take any majolica back home with them to England.

The Bostons seem to be amused, but it doesn't look like Rita and Ian are buying Jerry's tale.
Photo: Courtesy of Marcia Singman



At the Annual Meeting:

Majolica Heaven '97!

Clockwise from near right. Mata Pavlis (l) and Randi Schwartz (r) of Raven and Dove Antiques; Pam Ferrazutti (l) and Chana Johnson (waving, r); Charles Washburne (l) and (far right with newspaper) Richard Aranosián, "The Pack King" of Cara Antiques; and Anne Mock (l), John Weld, and Tricia Robak (r).



Photos: Courtesy of Marcia Singman