



Majolica Matters!

THE QUARTERLY PUBLICATION OF THE MAJOLICA INTERNATIONAL SOCIETY
www.majolicasociety.com

September 2005

Discovering Barbotines for the Outdoors Colors to brighten up your garden and terraces.

Originally Published in: *Le Chineur*, June 2005

Text: Dominique Jacquemin

Thanks to **Maryse Bottero**, antique dealer, expert and author of three books on Barbotines.

Translation: Hubert des Forges



Centerpiece comprised of six singing frogs playing instruments. The frog's open mouth's serve as a vase for little bouquets. Stamped Jerome Massier fils - approx. 6" high.

Rosettes and wall frescos, flower pots and columns, the barbotine of outdoor decoration (mid 19th century) is extremely varied, particularly those by Vallauris and Menton. These very colorful objects make your gardens, verandas and terraces more cheerful.

Only for your eyes, the Barbotines are pure objects of decoration, without any utility except for their intrinsic beauty. The first ones were seen in France around 1870. In the South of Hexagone, the Italians brought their knowledge and the plaster of Saint Antoine, which permitted the technique of "grinding-melting". In the North the English introduced their fine English porcelain. The Barbotine workshops (the word comes from clay in water) started in the North and in the South of France and the pre-industrial

fabrication began. "It was a real revolution," said Maryse Bottero, antique dealer from the Riviera. She is an expert and author of three books on the Barbotine. Favored by the new interest of the growing middle class, the faience changed to more decorative and less useful. The middle class could have access to the artistic, realizing that they could buy decorative objects that were not altogether useful. Outdoor Barbotine were the first ones to be manufactured. In effect, the artistic outdoor decoration permitted a new imagination in the factories to escape from the pottery unique to cooking. In Vallauris, the brothers Massier, Jacques and Jerome, were the first to satisfy the rich winter tourist clients who want to decorate, with colorful objects, for their new homes. It became a "craze". In Menton, the manufacturer Saissi accomplished the same success.



An exceptional flower pot with lemon branches and a baby made in the Monaco factory between 1874-1894. Combines three techniques: the casting of the vase itself, the addition of the lemon branches and leaves; and the making of the baby in terra cotta. H-20.5"



An exceptional "cigale" Cicada of Marius Giuge of Vallauris. Typical accessory to decorate your outside wall. H: approx 22"



Floral centerpiece with two opposite facing parrots - each facing the invited guests. The two side cups are for the flowers. Signed Delphin Massier. H: 15"

People of the South Overwhelmingly Choose the Barbotines

For the foreigners who came to spend, from Oct to March, on the Riviera, the manufacturers made "balusters" usually, in a blue color, used for the terrace and the balcony. They tried to match the flower pot to put on top of the column of the balustrade. You can still find them in pink and red. Rosettes, frieze and wall frescos were put on the wall of the house to give them a beautiful ornamental effect. "Les complets", column and matching flower pot, are more often inside of a winter garden or used

for decoration in the middle of a flower bed. It's evidently in the South that you find your outdoor ceramics because many of the homes have winter gardens, verandas or outdoor gardens. All the Riviera manufacturers made them more or less. The largest ones are attributed to Massier of Vallauris and Saissi of Menton. Other manufacturers in the North of France, like Sarreguemines, made wall panels which were mostly made for the museum hallways, factories, private homes, bathrooms or thermal baths. It's the Art Nouveau period that starts this craze for lively colors and the brightness of the barbotines.



An exceptional Rooster of Clement Massier. The decoration and detail is extremely real. The feathers of the tail are pierced. The vase, in the shape of bamboo holds the rooster despite his big legs. Signed by hand-on the base and deeply stamped underneath. H: 27"



Pair of blue "Gentian" vases - a flower that you only find in the mountains. Delphin Massier



A magnificent white swan trying to catch a frog resting on a bouquet of reeds and cat-o-nine tails - which is a vase. Signed Delphin Massier.

Deco Ideas

For the outdoor Barbotines, it is best to place them where they were originally intended to go, so says M. Bottero. Inside, an ensemble of rosettes or other wall decorations, suspensions or roof tree can be very original in the kitchen or the entrance. Everything is

possible. Mixing original barbotines with reproductions is all right as long as it is intentional. You have to respect the taste of everyone. And I trust the collector to create a warm ambiance.

How to Choose?

It's love at first sight! Said the enthusiastic Mediterranean Maryse. But the one who are looking to discover these objects may be fooled by copies that are superb and very difficult to recognize. They have even been able to copy the markings.



Fishi Flower Pot in the shape of a rose. Delphin Massier. Big size: 15.5" A model very difficult to find.



Extraordinary flower pot with ducks - taking flight in the reeds. Jerome Massier fils.



Little decorative dog in the position of "defense". Signed under the paw DMV for Delphin Massier Vallauris. L: 12" H: 7"



Jardinière with nine birds. Delphin Massier and Co. Made between 1906-1910 by the workshop of Jean Massier, son of Delphin who inherited the mold and the well known name of his father. L: 16" H: 7"



Fishing boat with frogs and birds. Delphin Massier. Centerpiece typically Art Nouveau in the pure tradition of the caricature. L: 17" H: 8"

Copies and Fakes

"Many reproductions exist but I don't know of any for the outdoor barbotines," said Maryse Bottero.

"Sometime ago, someone tried to reproduce the "complet" of Massier. It was a total failure. As for the copies of the rosettes and wall murals, to my knowledge, they do not exist." In this field they spoke of the manufacture of objects today. You can find some columns or other objects signed Massier, in particular Delphin, that are not real. The signature is signed by hand in ink on top of the glazing, meaning the enamel. But the real signature is under the enamel. "The worst is that the ink is indelible," a shocked Maryse said. "It is difficult to tell people that their object is not a real Massier, especially when they give me the object to appraise, and I am obliged to give them a certificate telling them it is fake. That is why I always advise collectors to go to a dealer who specializes in barbotine."



Exceptional Flower pot with the decoration of ducks and ducklings all around in the bushes. Jerome Massier fils.

How to Date

The specialist of the Barbotine repeats: "The best guarantee is to ask a professional specialist when you are in doubt. There are a lot of factors involved and the copies today are very well done. So be careful!"

Where to Find

"It is always difficult to find the most spectacular pieces" so says Maryse, who a few days after this interview found an extremely rare garden seat of Massier, the only one that she knows of. Luck, without doubt, but it proves that you can still find a rare Barbotine on the market. Small Jug of Felix Tardieu of Menton who immortalized the blue frog of

Borrigo similar to the more common green tree frog. If the children play with the jugs we often find pieces on the windowsill due to their clumsiness.

Repair and Maintenance

Maintenance: The Barbotine can be washed simply with hot water and soap. If they are repaired just pass a damp cloth.

Repair: You can fix the Barbotine by yourself. If you know, smiled the antique dealer. In the meantime a professional will give the piece a new life - as if it were new again. Everything is possible - depending on how much you want to repair it and the cost involved.



Exceptional flower pot of two doves - representing the wedding. The decoration is particularly carefully done. The vase in the back allows the perfect union of a floral bouquet. Signed Delphin Massier Vallauris. L: 16" H: 14"

The Price

A price is determined by a number of criteria, but in general it is the demand that is the most important factor for the outdoor Barbotines, explains Maryse Bottero who gave us some market prices.

Cache-pot. Between 430 euro and 3,800 euro for Massier.

Cache-pot North - Between 230 euro and 430 euro.

Complete - Column and flower pot. Between 12,000 - 15/000 e depending on model and condition.

To Remember: Nothing can make a Barbotine lose its total value as it is easily restored. It is possible to give them a new life. It's a shame that some collectors

consider damaged Barbotine - valueless or finished, regrets Maryse Bottero. This outlook limits the collection. I am convinced that the most important thing is to save the object and add to the collection. Don't forget that the big part of the production was at the end of the 19th century/beginning 20th. That's why it's hard to believe that one century later the Barbotine is in perfect condition. Don't hesitate to buy a piece broken or repaired because you will have a problem to find it later or it will certainly be more expensive.



Flower pot of two eagle heads of surprising reality. It exists in other colors. H: 12" Diam: 12"



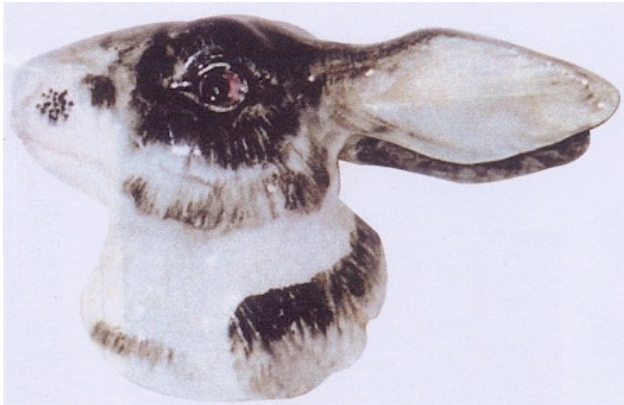
Camel with baskets from Dolphin or Jerome Massier of Vallauris. The position of the camel gives him its real look. L: 12" H: 9.5"

Readings

Barbotines de la cote d'Azur (2000), By Maryse Bottero Editions Massin

Pichets en barbotine (2002), By Maryse Bottero Editions Massin
Tirelires, barbotines, gres et porcelaines (2004), By Maryse Bottero Editions Massin
Les barbotines By Pierre Faveton Editions Massin (1990)

Musee de Sarreguemines
 Rue Poincare, 57200 Sarreguemines
 Tel: 0387989350, Fax: 0387983728
 Web: www.sarreguemines-museum.com
 e-mail: curator@sarreguemines-museum.com



Head of Rabbit "wall pocket" which is easy to attach to the wall. Signed Delphin Massier of Vallauris. H: 5" W: 5"



Exceptional garden seat of Delphin Massier. Typical of Art Nouveau period and of a very great quality. Very rare to find a garden piece from this period. H: 20" Diam: 18"



Vase in the shape of a Fleur de Lys - hand painted. Very good quality. H: 15.5"

Museums

See, in particular, in the center of town - the winter garden of Paul de Geiger. The museum of faience has a magnificent collection of objects of 19th and 20th century frescos, flower pots, monumental fireplace and stoves in faience. A more complete tour of the faience is possible.



Flower Pot with women's turned heads. Typical Art Nouveau that you find in winter garden. The pink anemone flowers around the edge are brighter - the handles are pierced. The gradual shading of the color is very effective. H: 15" Diam: 13"

MARTHA AND ME –

Rubbing Elbows with the Big Kids, or, What it's like to have a major Magazine Photography Crew come to your house

By Deborah English



So, out of the blue, Linda La Pointe got an email from Martha Stewart Living, asking for majolica sources, as the magazine staff was planning to do an article on our beloved art form in a "Collections" column for the Spring issue. Linda forwarded to me the email, which came from Rebecca Robertson, Senior Associate Editor for *Collecting*. Rebecca and I struck up a dialogue. She's a lovely young woman who's an easy conversationalist. She was looking for someone in the 'tri-state' area. I recommended some Manhattan collectors who I thought would be interested, but was wondering what she specifically wanted. It occurred to me that perhaps she wasn't aware of the wide variety of majolica wares, so I mailed her a CD with selections of our collection, in order to help her hone her focus. The answer came back: they wanted pieces that would fit into a spring issue. They didn't seem to care about the historical aspects; only how the pieces fit into the theme of this 'floral' issue. That made it easier. So, the Martha Stewart editors visited several MIS members in New York, including Joan Graham.

All seemed quiet until Rebecca called, saying that they wanted to come here. I said, "But we're too far away. And our collection doesn't have much flora in it". She said, "Doesn't matter. It's not that far and I hear you've got more space than the Manhattanites. We're going to need room to spread out". Well, that's true. We do have more space... an advantage of living in the South. And, she wasn't kidding with that 'spread out' remark. But I'm getting ahead of the story.

It was arranged that the crew would go to Joan's and pack up (100!) pieces to cart down here for shooting. A date was set for the week of mid-November for the photography. The text would be completed later.

Now, since this is about "Life With Martha", I've got to tell you about life here then. Phil was out of town all week. We were having houseguests arrive on Thursday, and Friday night was the opening of a very large (and for this little artist, very major) painting show. Furthermore, I had built this scenario in my head that somehow our house was going to be in the article. So, I worried about the shabby furniture, the scratched floors. After all, Martha is known for her attention to detail. I know she's a dog lover, but what about the damage the poodles have done over the years? A low-grade panic, not unlike a small case of the flu, set in.

On Wednesday night, they arrived: Fritz Karch, Editorial Director of *Collecting* and whom Joan had described as "knowing more about antiques than anyone I've ever met", Rebecca Robertson, and Joele Cuyler, Art Director. Rebecca is beautiful and sophisticated and all those scary things, but she had already demonstrated a lovely persona. Fritz is an affable, gregarious man, with a propensity for open-toed sandals (with socks) and a beard with lots of character. I couldn't get a 'handle' on Joele. I wasn't expecting her and really didn't know what to expect. There was some sense of her being in charge. And then, not. The photographer, Kathryn, was flying in from London and her assistant, Marcus, was coming in from Minneapolis that night, too. (A photographer from London, just for this project. Wow.)

They did a little preliminary unloading. In came the Rubbermaid bins loaded with Joan's treasures. Box after box after box. If there were a hundred pieces, they were packed one to a carton, it seemed. We took a short tour of our house, though it was hard to see how the light would be until morning. They left about 9:00, promising to be back by 8:00 AM. I fixed a BIG glass of wine.

It was easier to see everyone by daylight. Kathryn and Marcus had indeed arrived. Kathryn is a very suave and laid back young Brit. Marcus is a taciturn Midwesterner. The poodles were very excited to have company to visit and Harry was smitten with Rebecca.





Rebecca and Harry

There was more unloading. Boxes of cameras, tripods, barrels of film, more cameras, light meters, light shields, reflectors, things whose names I don't know. Wave after wave of photographic equipment poured in. I imagined trying to pick all this up at baggage claim in the International Flights terminal and failed. After that, Fritz started hauling big white tubs of fresh flowers, ferns, and grasses. Sphagnum moss. Species I couldn't identify. He'd hauled them down from New York and they'd spent the night in the van. The unpacking began. Some of those seemingly 100 cartons were actually not filled with Joan's majolica. There were stacks and stacks of fabrics. Scissors, nails, tacks, tape and ribbon. Twine. Green putty. More lights. An ironing board so beautiful I almost stole it, and an iron. Rustic looking things, covered with bark. Old small wood buckets. I think that's all.

We unpacked Joan's majolica, and spread it out all over the TV room, on couches and every elevated horizontal surface we could find, sometimes stacked. Then Fritz and Joele began planning their shots. They'd done quite a lot of the planning the night before as I was showing them around, so when morning arrived, they already had a good idea what 'characters' they were going to use.

For each shot they collected candidates and arranged them for maximum visual impact. They didn't discriminate between the 'big name' pieces and the unattributed wares. American French and English objects were placed together. The editors, uninformed in any sense of our typical methods of categorization,

chose pieces based on two criteria alone: the Flora theme and visual appeal.



Kathryn, Fritz and Marcus

The attention to detail was amazing. The camera sees everything and doesn't have any preset hierarchy of perception. A wrinkle in a cloth can be visually as important as the largest object in a shot.



So, nothing is left to chance. When the editors got their characters chosen they spent (sometimes

literally hours) agonizing over the twist of a wayward fern.



In spite of all the equipment, Kathryn chose to use only natural light. A shot was first made with a Polaroid; then everyone had to agree to the composition. No picture was completed without considerable debate and collaboration. It was gratifying to see that comments were treated as equally important, regardless of the team member who had made the suggestion. By then, it had

become clear that Joele was a very major figure in the Martha Stewart Living world. Though her demeanor was warm and funny, she maintained an air of leadership. During the day, I learned that Joele had been, among other things, art director at Rolling Stone Magazine. After they left, I bought an issue of MSL and discovered that she is one of two Art Directors and that her name is very high on the magazine's masthead. She's a very friendly, no-nonsense Canadian.



Kathryn and Joele

They all were very cordial with each other, obviously well practiced in teamwork. I think they'd all worked on projects before, though they said this was more complex than most of their assignments. (In fact, they were hopeful of getting a cover shot, but didn't, ultimately.) In spite of the pleasant atmosphere, there was no distraction from the project. They worked without stopping. The only thing that mattered was what was inside the camera frame. For example, the Minton squirrel nut dish has an unsightly white repair running through the entire body of the base. In the finished photo, you'll see a strategically placed blade of grass, covering the little bit of white that actually shows from the side.

The plan had been for them to break for lunch around 11:30 and go get something to eat. Knowing our deli as I do, I figured it would take them two hours to have their meal, so I went out and brought back salads and sandwich makings. The crew came down a little later and expressed surprise and gratitude. I simply hoped I'd managed to get something good for everyone. They kept insisting that they pay me back for the lunch. It was then I learned that apart from having to stay at the Days Inn, they are given a \$15.00 *per diem* for food. Now, I wasn't expecting they'd be at the Ritz, but even in Baltimore, it's hard to eat on \$15.00 a day. I couldn't

help but think of Kathryn and Marcus' airfares, to say nothing of all the beautiful flowers in tubs in my kitchen, and marvel at the contrast.



In this photo, you'll see the two directors doing the menial job of holding the cloth because Marcus had had to change film in a camera.



The next day was poodle-grooming day, so Harry and Camille weren't around for quick hugs from Rebecca and Joele. There were more Polaroid shots, more details to work out. Rebecca would often be starting to set up a new shot while the rest of the team was working on the current one. Sometimes, it seemed like chaos.

They did stop for lunch again, and we dished a little about Life with Martha. Those of you who are up on these things will have deduced that the Boss had just left for a 'sabbatical' a few weeks before. That little sojourn was simply and ALWAYS referred to as "Martha's away." "When Martha comes back" was the other phrase. I tried not to pry, because I was sure there were real rules about how to deal with the

public on this very sensitive topic. Still, I was very happy to get any little snippets sent my way. I learned that Martha Stewart is herself a majolica collector. Not surprisingly, she favors dessert plates and oyster plates, of which she apparently has a nice assortment. She's not particular as to manufacturer, but looks for color and visual appeal. The idea to do a majolica section in the Spring issue was Ms. Stewart's and was the topic of conversation that she and Rebecca had at dinner one night in New York, shortly before Martha went 'away'.

As Kathryn and Marcus were contract labor and not directly employed by MSL, they didn't have anything to contribute, but Joele, Fritz and Rebecca were unanimous in their praise of their work environment and proudly defended Ms. Stewart as their boss. They joked ruefully about the *per diem*, but explained to me how all the resources go into the art they're producing. There isn't an artist in the world that would disagree with that strategy. They also explained that while subscriptions and newsstand sales had remained steady, advertising revenues had fallen because of the scandal (my word), and so, they had to be extra careful with their funding. I was taken aback at the apparent frankness of that statement, but it made perfect sense. I really felt that they were sincere in their comments. There were lots of stories about how they'd gotten personal attention and how their opinions as project members were valued. That flies in the face of the commonly held perceptions about the Boss, so now we know there's another side of the story.



Shot that didn't get into the magazine. A box shot, which Rebecca and Fritz had labored over for the best part of two days.



The second shot that didn't get into the magazine. charming picture of butter pats.

These two pictures represent the hardest and the easiest of the photographs the team attempted. You just never know how it's all going to turn out.

Well, it was Thursday. Our guests arrived and had a ball watching everything. Phil got home that night. I collected poodles and then we all set about helping the group pack up. Sitting in the TV room again with Joan's 100 pieces, I couldn't get over this feeling. If you had told me twelve years ago when Phil and I started collecting, that I'd be sitting in the TV Room, watching the team from Martha Stewart put away its gear while I was wrapping Joan Stacke Graham's majolica for a trip back to New York, I'd have said you're crazy. You can never tell.



Member Follow-up on Arsenal Pottery

By Dick and Marie Hull

First, many thanks for your superb work on the Majolica newsletter. Particularly, the illustrations make the accompanying text also stand out.

The comments below refer to the article by Wanda Matthes and her discussion of pieces from the Arsenal Pottery. Her discussion and illustrations resonate nicely with some of the pieces in our collection. I have submitted pictures from the collection, some of which seem to track as Arsenal pieces. In the first picture, the two plates and the pitcher in particular appear to be the same or similar to those in Wanda's article. The ruler measures 8 inches wide.



The next picture, one with several more pitchers and the two plates may have some arsenal pieces there among the additional pitchers. None of the pieces are marked.



The third picture of the pieces in the corner cabinet is forwarded to illustrate the range of our collection. We have other pieces but these are probably the best items. They have a variety of makers including English as well as American makers.



We thank you again for the work on the newsletter and these informative articles. If these pix suit your needs, you may publish them as you would like.

Once again, many thanks to all who labor for the benefit of the members.

Sincerely, Dick and Marie Hull

Majolica from Arsenal, York, and Griffin, Smith, and Hill Potteries

By Max A. Nickerson

It was a pleasure to see the thoughtful and stimulating contribution of Wanda Matthes in the March 2005 Majolica Matters! Having bought and collected majolica for more than 40 years I have purchased numerous pieces simply because they were examples of pieces I had not seen marked, that clarified other attribution, or were made by companies not listed as majolica producers in the more popular publications.

I would attribute, the five inch bamboo creamer with daisies, on page six of Ms Matthes article, to Griffin, Smith and Hill of Phoenixville, PA because one in mine is signed (see attached photos). The mold probably had too much use, because the jug is much less defined, than that illustrated by Matthes. Although decorated differently both are of similar shape and size.



Nickerson example



Matthes example



Also on page six the “grape leaf bowl” has been attributed to York Pottery of Lake Butler, Florida 1888-1890, by Alfred R. Frankel in Old Florida Pottery: Potters in Paradise: A Collector’s Guide to Makers, Marks, and History 1859 -1966, page 37. The “grape leaf ” bowl is still held by the potters family and the glazes are described within historical documents as “clear yellow, thin yellow-brown, and red and green under glazes, which ran in places”.

The assignment of these pieces to Griffin Smith and Hill and York Potteries doesn’t mean that others may not have copied them or even originated them. Some successful merchants didn’t want their competition to know where they obtain their wares, which is one reason for unmarked pieces. I thank Wanda Matthes for being the catalysis for this article and Kenneth L. Krysko for assistance with digital photography.

Max A. Nickerson, Professor and Curator
University of Florida,
The Florida Museum of Natural History

Member Joan Ranadive sent us this adorable photo of Noodles, the family cat, in one of his favorite sleeping spots. Even cats love Victorian majolica!



Majolica Auctions
The Marilyn G. Karmason Collection

Michael G. Strawser of Majolica Auctions, Wolcottville, Indiana will be offering the Marilyn G. Karmason Majolica Collection of October 28 & 29, 2005 at the Alderfer Auction Center, 501 Fairgrounds Road, in Hatfield, Pennsylvania.

Ms. Karmason, a psychiatrist and her friend Joan Stacke frequented antique shops, flea markets and auctions looking for Majolica and other collectibles, on weekends. After accumulating a number of pieces on these weekend trips and through the purchase of some complete collections Ms. Karmason amassed quite a collection of Majolica.



In the 1980's Ms. Karmason decided to write a book on Majolica, so in 1989 together with Ms. Stacke she wrote "Majolica, A Complete History and Illustrated Survey" which has become the "Bible of Majolica" to collectors worldwide. Ms. Karmason has given numerous lectures and written many articles for publication on the subject of Majolica. A number of her pieces were also exhibited at the Cooper Hewitt Museum in New York. Ms. Karmason's collection is certainly one of the most famous and well documented collections in the world.

Ms. Karmason was also a charter member of the Majolica International Society attending the very first convention in 1989 in Fort Wayne, Indiana and served many years as the Secretary for the Society. Ms. Karmason touched Majolica lovers throughout the world and she will be deeply missed.

The collection consists of some 600+/- lots of Majolica from all spectrums including Etruscan begonia dishes, figural humidors and match strikers

to the finest of Minton teapots and conservatory pieces. The Minton teapot collection includes the very rare vulture and snake estimated at \$30,000 to \$50,000 and the Minton flatiron teapot estimated at \$30,000 to \$40,000.



Other rare Minton pieces include a castle figural wine cooler with figures and animals, only 4 of these have been known to exist one of which is in the Victoria Albert Museum in England and it is estimated at \$30,000 to \$50,000.



George Jones pieces are abundant in the collection including the quail game dish on the cover of Ms. Karmason's book with all the chicks, estimated at \$25,000 to \$35,000; the calla lily and cow cheese keeper is estimated at \$12,000 to \$15,000 as is the leaf and floral cheese keeper with snake handle.



Oyster plates was one of the focuses of the collection and there is a great selection of English oyster plates by Minton, George Jones, Holdcroft, Samuel Lear and others including the rare Minton 4 tier revolving oyster server estimated at \$8,000 to \$12,000.

Ms. Karmason also had a great selection of Etruscan Majolica including a large collection of Shell and Seaweed, a rare lily punch set, sardine dishes, floral cheese keeper and others, all of which will be auctioned.

Many of the pieces being offered are the actual pieces used for the photographs in her book. These pieces will be accompanied with a "Certificate of Provenance" indicating that they are featured in Ms. Karmason's book.

Items can be purchased either at the auction by attending, absentee bids, telephone bidding as well as through LiveAuctioneers.com and eBayliveauctions.com. Prior to the auction, items can be viewed on Majolica Auctions website: www.majolicaauctions.com. Catalogs will be available for \$25.00 which will include a post auction price list after the auction.

For more information on this fine auction contact, Majolica Auctions, P.O. Box 332, 200 N. Main Street, Wolcottville, Indiana 46795, telephone 260-854-2859, fax 260-854-3979, or by email to info@strawserauctions.com.

Please send your comments and material for the newsletter to:
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MajolicaMAIL Communications

by Duane Matthes

We sent a "MajolicaMAIL" eMail out on **Sep 7th** to all members that have eMail addresses. If you didn't get that email, then MIS doesn't have your email address recorded correctly or the mail got trapped in your SPAM filter. The message enters your mail process with the name of Duane@majolicasociety.com so please open that email address in your SPAM filter.

Please eMail Duane@eMajolica.com with issues or

your corrected email so we can correct our records and communicate with you. Thanks for your help!

Visit www.majolicasociety.com/majolicamail.htm to catch up on past majolica mails.

2005 Society Dues Process

Please check your address label on our mailing envelope. The red date such as "2005-Apr" indicates when you owed 2005 annual dues. Some members have paid ahead and won't receive any 2005 dues notice. If your label has a date that includes a "2004" **then you are seriously behind on your dues and your membership is in jeopardy.** Please use the enclosed Dues Notice to send in your dues and thanks for your support and your help.

Majolica Auctions "Meet and Greet"

by Karen Coscia

The Majolica International Society would like to welcome all attendees of Majolica Auctions in Hatfield on Friday, October 28th to drop by our hospitality room at the Best Western in Kulpville, Pa.

*Majolica
International Society
Party!*

Members or Prospective Members

Where: Best Western, Kulpville, Pa.

When: Friday, October 28th, 2005

Time: 9:00 p.m. - 11:00 p.m.

*Please come by our hospitality room for
coffee, cookies and great conversation!*

We look forward to seeing you there!