



Majolica Matters

www.MajolicaSociety.com

December 2007

Greetings Everyone:

"Appreciation is a wonderful thing. It makes what is excellent in others belong to us as well." Voltaire

As 2007 is about to end, I look back, not with regrets, as the past year has been one of the most difficult in my life, but rather with gratitude for all the miracles that I have been gifted.

I am grateful for my family, our health and your friendships.

I am grateful for your support, and I am most grateful for everyone's advice and willingness to give of them selves to insure our small group continues to thrive and flourish.

I look back with disbelief that I have known some of you for twenty-five years.....Hark: I am not old enough to have memories of twenty-five years!

Together, I hope we will be able to celebrate many more years of friendship, all in good health; create more memories; discover more wonderful 'never before seen' majolica; and revel in each other's joy at spending our savings and kids inheritance.

Wishing you the Seasons Best, warm thoughts, cozy fires, good friends, good health and a great piece of Majolica!

***"And here's a hand, my trusty friend
And gie's a hand o' thine
We'll tak' a cup o' kindness yet
For auld lang syne"***

Happy Holidays and a Great New Year, Gabrielle



Make Plans for Convention 2008

Date: May 01 - 04, 2008

City: Washington, DC



2008 Programs:

Member home visits, Live Benefit Auction, Majolica Heaven.



2008 Hotel:

L'Enfant Plaza Hotel
480 L'Enfant Plaza, SW
Washington, D.C. 20024

**Register for
Washington - TODAY!**



Inside this issue:

Albert-Ernest Carrier-Belleuse

Live Auction at the 2008 Convention

By Ed Flower

The MIS will conduct a mini live auction at the Washington Convention in lieu of our 'barter and buy' or silent auctions held in the past. We will accept a total of twenty-five pieces from members who wish to sell one or more pieces of majolica. No commission will be charged to buyers. Sellers will pay 10% fee, which will go to the library fund. Sellers may, on a purely voluntary basis, donate a greater portion to the library fund. Such additional donation would be tax deductible.

If you have one or more items to sell, please contact Ed Flower with pictures and descriptions and he will discuss estimates and reserves with you.

Do not hesitate to offer good pieces; if you are ready to part with them. This should be interesting; it might even be exciting and will raise funds for our library.

Hurry - get into the auction!! Contact Ed at email: FlowerBulldog@aol.com

Would a wooing go!

By Ron Myers



I'd like to share a photo of a singing frog pitcher that I recently obtained. It is 9 1/4 inches tall and it has glass eyes. The words on the sheet of music are "A frog he would a wooing go". The piece has the T.F. & S Ltd stamp on the base. This is the first piece of Forrester that I have seen that has been marked as such. Does anyone know how commonly T. Forrester used this mark?

Thanks, Ron Myers
ronaldmyers@gmail.com



Washington DC, Convention 2008

By Laurie Wirth-Melliand

"Gather ye cherry blossoms while ye may,
For tis Spring and it's time to come flying;
To the city that hosts,
A convention to toast,
Our friends and majolica worth buying!!!!"

I would like to apologize to Robert Herrick for paraphrasing his famous poem, but I'm sure he would understand my desire to have you save May 1-4, 2008, for the Majolica International Society Convention in Washington, DC. There will never be a better opportunity to see Washington, DC, in all its springtime glory. It is absolutely the most gorgeous city in the country at this time of year. Majolica lovers will have so much to see and do in the nation's capital during the 2008 convention that you should plan now to spend at least an extra night to fit everything in.

If you arrive early enough on Wednesday or Thursday, you'll have time to take in some phenomenal exhibits at the National Gallery of Art and the new National Museum of the American Indian, both within a short distance of our convention hotel, L'Enfant Plaza, which is located in the heart of Washington, DC.



Part of the 10,000 sq ft showroom at Sparrows

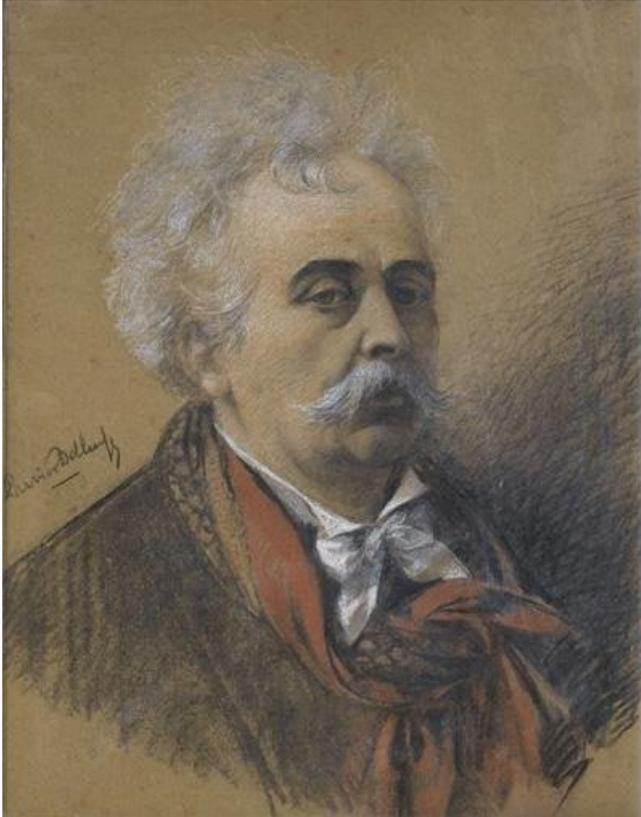
You can also take the metro to a fabulous antique "village" in Kensington, Maryland, where many fine shops, including the well-known, MIS member owned, antique shop, Sparrows, have a fine offering of majolica and distinctive English and French country furniture.

Our convention officially starts on Thursday night with the popular Majolica Cake and Coffee and member presentations.

Convention-goers will re-convene on Friday morning with breakfast, followed by an additional member

Albert-Ernest Carrier-Belleuse

By Philippe Meunier & Jean Defrocourt



Albert-Ernest Carrier-Belleuse

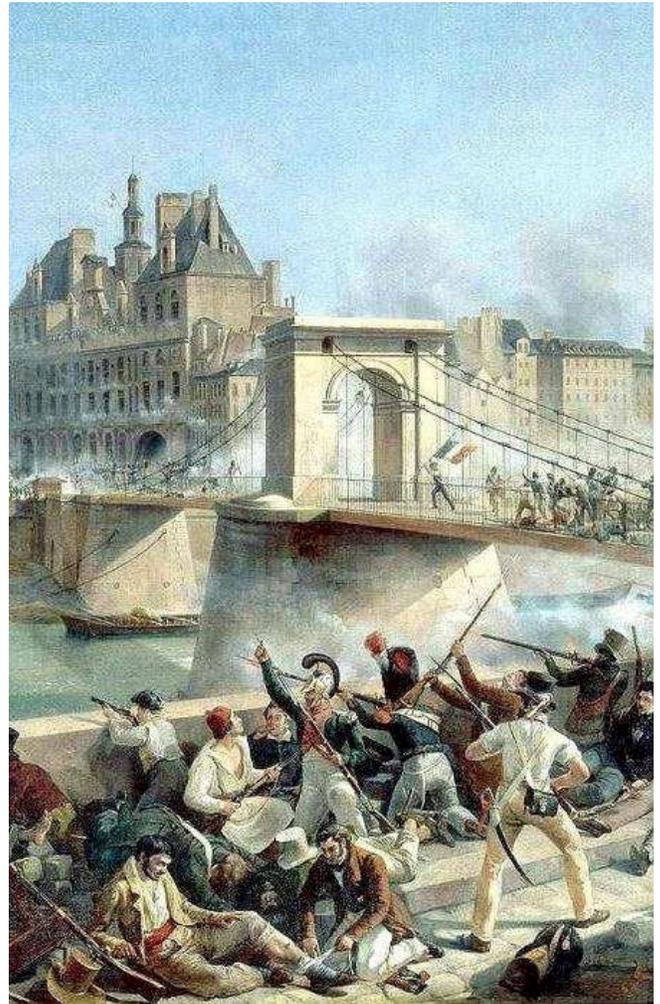
Albert-Ernest Carrier-Belleuse (June 12, 1824, Anizy-le-Château - June 4, 1887, Sèvres) was a French sculptor and painter. He was the father of Louis-Robert Carrier-Belleuse. He was one of the most prolific and versatile sculptors of the 19th century, producing portrait busts, monuments and ideal works, as well as, exploiting to the fullest, the commercial opportunities offered by developing technology for the mass production of small-scale sculpture and decorative wares. His style ranged from the unembellished realism of his male portraits to the neo-baroque exuberance of his architectural decoration. His art is particularly associated with the amiable opulence of the Second Empire. He signed his works A. Carrier until c. 1868. Thereafter, He adopted the name Carrier-Belleuse.

Carrier-Belleuse began a three-year apprenticeship with a goldsmith at the age of 13, a training which gave him a lifelong sensitivity to intricate surfaces.

In 1840 David d'Angers sponsored his entry to the Ecole des Beaux-Arts, Paris, but his straitened financial circumstances led him to study decorative arts at the Petite Ecole. This left him free to produce small models for commercial manufacturers of porcelain and bronze, who were beginning to flourish

in the 1840s. Few examples of his work of this period have been identified.

The February 1848 revolution was the Second French revolution of the 19th century. It ended the July Monarchy (1830- 1848).



Second French Revolution in 1848

By 1850, Carrier-Belleuse was in England, employed as a designer at the Minton ceramic factory. It is not clear if the revolutionary political events of 1848 were the cause of his departure from France.

In addition to the many decorative objects and statuettes which he modeled for Minton, such as Seahorse with Shell (1855 London, Victoria & Albert Museum), he supplied models for ceramics and metalwork to other English companies. These included such Staffordshire-based firms as Wedgwood and William Brownfield & Sons.

In 1855 he returned to France but continued to collaborate with English firms until his death.

From 1857 Carrier-Belleuse regularly exhibited large-scale sculpture at the Salon. His first important success was in 1863, when Napoleon III bought the life-size

marble Bacchante with a Herm of Dionysus (Paris, Jardin de Tuileries). He often repeated the theme of the beguiling female nude, notably in *Sleeping Hebe* (marble, 1869 Paris, Musee. d'Orsay). As in the work of his contemporary, Jean-Baptiste Carpeaux, the neo-baroque opulence of these statues is tempered by a strain of closely observed realism.



Bacchante, ca. 1874 The Metropolitan Museum of Art

Carrier-Belleuse was one of many sculptors to benefit from Baron Haussmann's rebuilding of Paris, begun during the Second Empire (1851-70). Although, in 1870, he was in Brussels working on the decoration of the Bourse and was therefore spared the privations of the siege of Paris in the following year. He contributed to the embellishment of the Louvre, the Tribune du Commerce, the Théâtre de la Renaissance, the Banque de France and Charles Garnier's Opéra. His magnificent electrotyped torchères (1873; in situ) for the grand staircase of the Opéra perfectly illustrate Carrier-Belleuse's talent for combining historicist styling with the most recent technical innovations. These three, over-life-size figures were derived from the work of such 16th-century sculptors as Jean Goujon and Germain Pilon. In his many portrait busts,

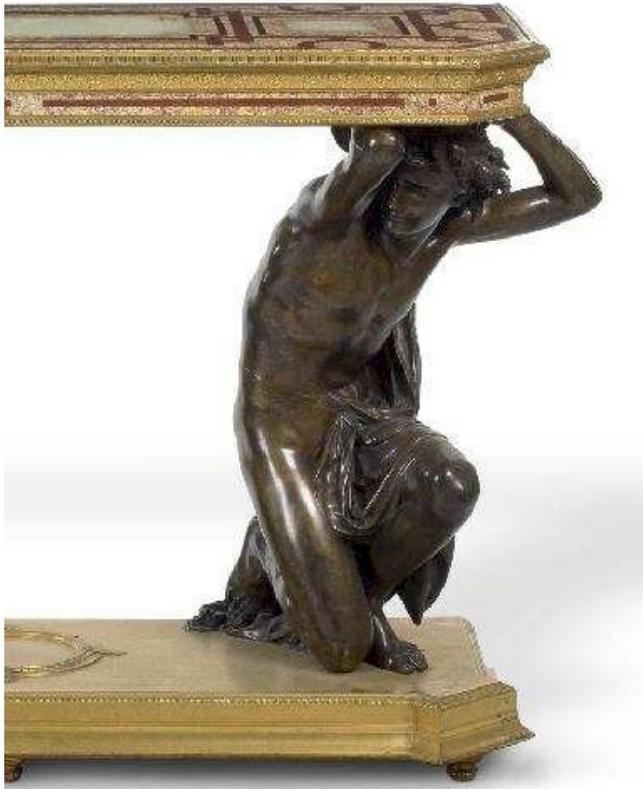
Carrier-Belleuse contributed to the reaction against the static poses and idealizing tendencies of neo-classicism. He preferred to draw his inspiration from the 18th-century tradition of lively realism. In such lifelike male portraits as the bust of Honoré Daumier (patinated plaster, c. 1865-70; Versailles, Château) he used contemporary dress.

Among his few court commissions are two portraits of Napoleon III (e.g. patinated plaster, 1864 Paris, Carnavalet). Most of his subjects, however, were well-known artists, writers and politicians, often drawn from his circle of friends. A number of his elegant female portraits were reworked as fantasy busts. The features of Marguerite Bellanger, for instance, reappeared in the guises of Diana and Winter. The basic cast would often be varied by changing accessories, costumes or patinas. His portraits of historical figures include a statuette of Michelangelo (bronze, 1855 Berlin, Bodemus.) and a miniature portrait bust of the same artist (silvered version, c. 1860; New York, Metropolitan.) and are distinguished by the high quality of their chasing in examples from the artist's studio. Carrier-Belleuse sold reproduction rights to commercial manufacturers who executed many of these works in metal, terracotta, ceramic and marble.

Carrier-Belleuse produced his own terracotta editions of gallant themes in the Rococo spirit, sometimes reductions of his Salon exhibits. Statuettes and groups were cast in moulds and then reworked while still wet to ensure a fresh, crisp surface. These pieces were sold by the artist, sometimes at auction. A similar diversity of themes and media characterized his applied designs. Supported by his reputation as a serious sculptor, he executed lavish one-off pieces. For instance, his silvered bronze chimney-piece (1866) for the mansion of the courtesan and patron Paiva, on the Champs-Élysées, Paris.



Aimé-Jules Dalou Hotel de a marquise de Paiva.



Aimé-Jules Dalou Hotel de a marquise de Païva.

He also continued to collaborate with commercial manufacturers to explore the opportunities inherent in mass production. He devoted as much care to the design of a mass-produced object as he did to a unique deluxe one.(the zinc clock case (e.g. 1867 London, V&A).

In order to sustain his many activities, Carrier-Belleuse maintained a busy studio, in which some of the leading sculptors of the next generation, including Auguste Rodin, Jules Dalou and Alexandre Falguière, learned to appreciate the value of the applied arts and the benefits of working in series, editions and variations.

In 1876, Carrier-Belleuse was asked to be the art director of national porcelain manufacture at Sevres, a position he would retain until his death. He reformed, what were seen at the time, as the aesthetic excesses of the previous decades, and devoted himself to revitalizing Sevres with dozens of new designs.

In 1884 he published *L'Application de la figure humaine à la décoration et à l'ornementation industrielles*, a collection of 200 designs of anthropomorphic objects. This publication underlined his belief that since the human figure was traditionally the focus of art, its application to everyday objects would elevate their status. In the same year he was made an officer of the Légion d'honneur for his services to the decorative arts.

This man's real legacy can be difficult to evaluate. When Carrier-Belleuse died in 1887, he received a state funeral. The sale of the contents of his studio took a full five days. What may say more about the man, chiefly remembered for his employment of Rodin, is that his eight children who, adoringly referred to him as "Papa-Bon", all chose to emulate him by becoming artist.



Vase of the Titans Carrier-Belleuse & Auguste Rodin, Choisy le Roi.



Cleveland Museum of Arts, Vase of the Titans Base figures modeled by Auguste Rodin, designed by Albert-Ernest Carrier-Belleuse

Additional Carrier-Belleuse masterpieces :



Fishing Wall Brackets
by Carrier-Belleuse for Minton



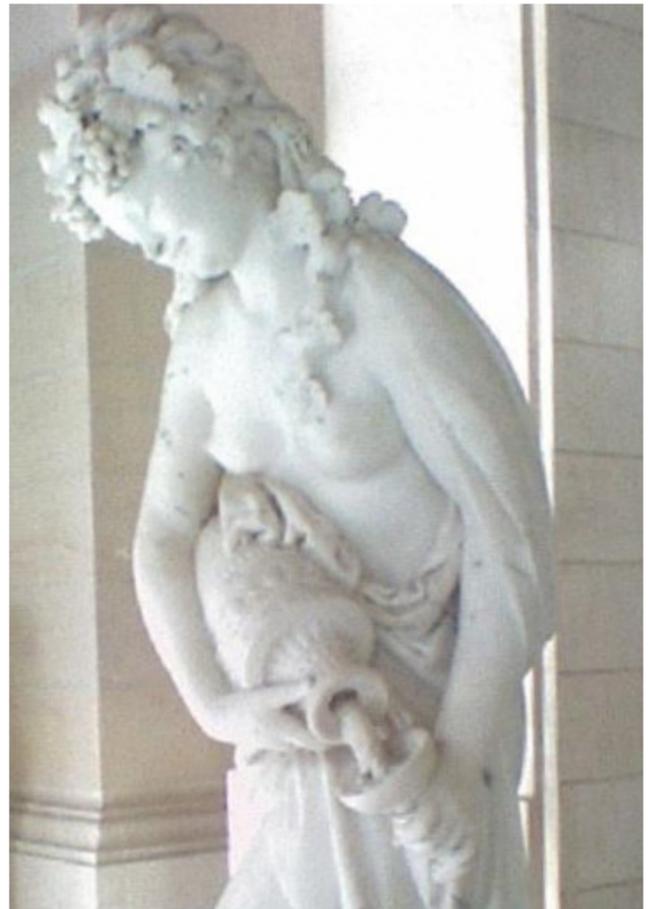
Hunting Wall Brackets
by Carrier-Belleuse for Minton



Leda by Albert Ernest Carrier-Belleuse for Minton in
Parian. Length 22.5 inches



Allegory of Autumn by Carrier-Belleuse for
Choisy le Roi



Museum of Fine Arts, Lille, France
Garden Sculpture



View 1 - Torchère au tambourin at the Musée d'Orsay, created for the Salle de l'Opéra



View 2 - Torchère au tambourin at the Musée d'Orsay, created for the Salle de l'Opéra



View of the grand staircase of the Opéra de Paris



Another broader view of the grand staircase of the Opéra de Paris



Los Angeles County Museum of Art Portrait of the Actress Sophie-Alexandrine Croizette



Albert-Ernest Carrier-Belleuse by Auguste Rodin



Photo of Ernest Carrier-Belleuse

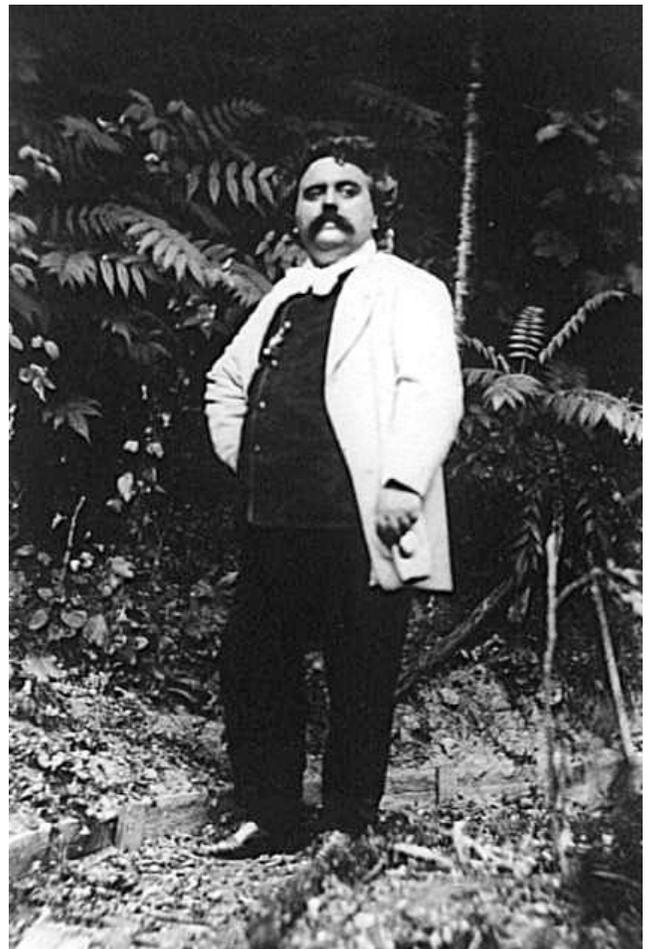


Photo of Ernest Carrier-Belleuse



The Leda figural above was designed by Albert-Ernest Carrier-Belleuse and manufactured by Sarreguemines. This piece can be visited live at the Sarreguemines Museum, Sarreguemines, France or online at <http://www.sarreguemines-museum.com>

Ophelia Fine Arts Sydney, Australia

Long time members Dodie Lake and George Costa of Sydney, Australia, opened a new showroom for their Majolica inventory. They are located just ten minutes away from Sydney International Airport. They would be happy to arrange transportation for visitors from Sydney International Airport to their shop. <http://www.majolica.com.au>



Victorian era. Eventually, the Library will also hold the Majolica Photo Archive. It is our goal to capture an image of every documented piece of Victorian Majolica.

Although there is a collection of physical materials, most of the information will be available electronically by accessing the MIS website. Putting the material into the website is a time-consuming process, and it will be a while before we will be able to include some of the more fragile materials. However, there is already a great deal of information ready for perusal on line. Browsing through the website is simple, so we hope that the members will enjoy this new feature often.

Books are available for loan to members. Contact Deborah English (MIS Librarian) for details.

Please send your comments and material for the newsletter to:

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Karmason Library

By Deborah English

The Marilyn Karmason Majolica Library was established in memory of one of the founders of the Majolica International Society. Together with Joan Stacke



Graham, Marilyn wrote, "Majolica, A Complete History and Illustrated Survey", which is the most well known and thorough book published on the subject. Honoring Marilyn's rigorous intellectual studies and passion for knowledge, the purpose of the Library is to provide a central source for information pertaining to Victorian Majolica.

The Library is an educational resource for the members of the Majolica International Society. In addition, qualified outside scholars who wish to study Majolica as part of their research will be welcome to use its facilities.

The Library houses magazine and newspaper articles, books and transcribed speeches about Majolica and related topics; including decorative arts of the Victorian period, contemporaneous fine arts, and ceramic arts developments. There is also some material about the cultural and social history of the

Fake Bird and Nest Pitcher

By Duane Matthes

Buyers beware! Look what we found at an auction.



The top photo is a fake example of the common Bird and Nest pitcher by Arsenal Pottery, of Trenton, NJ. As you can see, the fake has a white ground instead of the normal light tan. The colors of the detail elements like birds, eggs and leaves are wrong and very flat without variations. Additionally, the branches and nest are white rather than a natural brown color. If people are trying to fake "common" pieces like these, just think how hard they must be working to forge higher valued and rare pieces.

The lower photo is the authentic antique version.

Holiday Fun



Grand Mantel at the McDonnell's



Choisy le Roi Holiday Deer at the English's



Griffen Smith & Hill Punch at the Matthes'



Minton Table Salt at the English's



Santa "Matthes" Amongst the Foxes and Hounds

Happy New Year 2008!