



The Quarterly Publication of the Majolica International Society

Majolica Matters

www.MajolicaSociety.com

September 2007

The 20th Annual Convention, Washington DC May 1st through May 4th, 2008

It was approximately year 1783 when Thomas Jefferson and Alexander Hamilton had dinner, or what was called High Tea at the time, when they decided a Federal District should be established independent of any state, which should house the yet to be built government houses. President George Washington chose the one hundred square mile area adjacent to the Potomac River as the perfect site for the new nation's capital, and Congress approved his choice in 1790.

He then appointed French architect Major Pierre Charles L'Enfant to design the newly conceived city: home of what was yet to become the most powerful government in the World, Washington DC.

A little over two hundred years later, the Majolica International Society will hold its 20th Annual Convention in the nation's capital at the L'Enfant Plaza Hotel named for none other than the architect of this great city. The convention will begin on Thursday May 1st and conclude on Sunday May 4th.

With so many sites to see, so many museums to visit, so many antique shops to browse through, so many concerts and operas to hear, so many gourmet restaurants to try, it will be very difficult to find time for our activities.....so try to come a little early, or leave a little later to be able to take in all that is being offered.

This year's program will be richer and more diversified than ever. We are planning a small Majolica Auction; we are bringing back Barter and Buy; we are working out the details of a Raffle; our Collectors presentations are still on and so is our Guest speaker, but just in case all that is not enough we will be visiting at least two **major** collections of Majolica, and perhaps have time to take an evening's river cruise.....I know, I can just hear you. You are already tired just from reading of all these activities, but I promise you. **It will all be worth it!**

We have reserved extremely comfortable rooms at the L'Enfant Plaza Hotel, which is so centrally located that you will probably be able to walk most anywhere, but just in case you decide not to, the subway station is directly under our hotel, along with a very elegant shopping mall, and several restaurants.

I urge you all to book your flights early so that you get the best travel 'deals', bring your most comfortable shoes (or just buy new ones). We will have a ball! Look for your registration forms in the next edition of Majolica Matters.

Can't wait to see you!!!!!!

Gabrielle

Make Plans for Convention 2008

Date: May 01 - 04, 2008

City: Washington, DC



Programs:

Member home visits, Live Benefit Auction, Majolica Heaven.

Hotel:

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



Washington awaits us all!

Editors Note: *We would like to have more "Hutch" articles of the following type for future Majolica Matters. This is so much fun for everyone; so please send your stories and pictures to Wanda Matthes: wanda@emajolica.com*

By Accident or Design?

By Ellen Spencer

I don't have a hutch story to share (see Leroy and Sally Davis' article in the last issue), but I do have a built-in bookcase story. Our house dates from 1908, and what we call the den was originally meant to be a small study or library. Very cozy with a fireplace and dark wood paneling, the room was fitted with ramshackle bookcase by a previous owner. For the first several years we lived in the house this shelving was sufficient as toy, game and book storage for our two young children. (We blocked the fireplace opening with plywood to make room for the play kitchen). However, as the children grew and we were gradually able to reclaim at least some of the room, the homemade shelving had to go.

Not least because I had started collecting majolica and my finds soon outgrew the mantelpiece!

As part of the room's overall renovation, I designed bookcases/shelving that would look like they were part of the original house. This effort included choosing a wood with similar graining to the paneling so that when stained the shelves and paneling would be indistinguishable. The result is the perfect place to display my majolica. Over time I had refined my majolica collecting to focus on Wedgwood argenta ware; the quality is high and the prices generally within my budget. When I arranged my argenta ware on my new bookcase shelves, I discovered another advantage. The pieces look particularly nice against the dark brown stain of the built-ins and the rest of the room's trim. I now wonder if another reason I was drawn to argenta ware was because on some subconscious level I knew they would work so well in the room!



Portuguese Palissy Pilgrimage

By Lisa Gaffney

Since I saw my first piece of Palissy ware its exotic expression has fascinated me. Consuming every article and book I could find (Marshall Katz's wonderful books on Palissy Ware are my favorite bedtime reading) and poring over my ever increasing collection was not enough. I had to make a pilgrimage to the source. In April I set off for Portugal with the museum list I downloaded from www.palissy.com.



Lisa Gaffney discovers old pottery tools

Doing reading to plan my trip gave me some interesting insights on the influences that lead to the dramatic tableaux in earthy natural settings that are depicted in Portuguese Palissy ware. I learned that the trip to India made by Vasco Da Gama resulted in a strong influence of natural themes in Portuguese art adopted from the exotic Hindu art brought back by trade and exploration. I realized that having Brazil as a colony surely must have inspired some of the scenes on Palissy ware chargers that look as though they came from a rain forest.

My first stop was the walled 13th century town of Obidos where the hotel is set in the castle that is part of the walls of the town. It is about 15 minutes from Caldas Da Rainha the center of Portuguese Palissy ware. The lovely staff at the hotel helped me with the

awkward adjustments of pronunciation of the name of my destinations.



Fountain of shell, fauna and frogs

The next morning we set off for Caldas and quickly located the Museo Jose Malhoa. When we entered however, we were told that due to renovation the ceramics were not on view. I burst out that I had come from New York to see them and the museum guide set up chairs and a little viewing area and showed me a grainy video of the hidden collection. Very sweet but not what I was hungering for.



Eel wall pocket

Next we made our way to Faiancas Artisticas Bordalo Pinheiro, the factory and museum of a very revered figure in Portugal who produced less rustic Palissy

style pieces using iridescent glazes and beautiful applied fruits, branches, birds and figures as well as the more prevalent themes of reptiles and insects. Then a near tragedy struck. I was told a school group had the museum until its closing time and that the next day was a national holiday and everything would be closed.



Charger with Fishing Net with Tiny Wall Crab

I think I must have appeared near tears as the woman at the entrance said that if we came back after lunch she had a friend who could possibly arrange for me to visit the museum.



Charger with Prawns on Leaves



A display - a tree of Palissy ware

Crestfallen we went to a small restaurant that was part of the museum factory complex to wait for the appointed time. The restaurant had showcases of the best examples of 20th century Pinheiro pieces which were some consolation but near the end of the meal I saw our waiter with a large ring of keys entering one of the closed buildings. When he came back I explained how I had come from America to see this wonderful ceramic art and he told me to come with him. He unlocked the small museum and said we could have a few minutes inside. It was so fabulous and full of such treasures that when he came back to get us my excitement was catching.



The Artisan Potter and My "Hero" Waiter

Very proudly he took us from room to room to show his favorite pieces. At one point he went to get an artisan in clay covered work clothes and they took things off the walls for me to see closer. At the end of our wonderful private tour they actually brought a beautiful enormous plate outside and laid it on the grass for me to photograph.



A memory from my "Private Visit"

It was an amazing experience that we followed with the Museo de Ceramics and in Lisbon the Museo Rafael Bordalo Pinheiro, all wonderful but nothing as special or exciting as that private visit.



Artisan's vintage design sketches

MIS Mini-Auction at Our Washington. D.C. Convention

The Society will conduct a mini auction at the Washington Convention in lieu of our "Barter and Buy" held in the past. We will accept a total of up to 25 pieces from members who wish to sell one or more pieces of majolica. No commission will be charged to buyers. Sellers will pay 10% which will go to the library fund. Sellers may on a purely voluntary basis donate a greater portion to the library fund, but are not required to do so. Such additional donation would be tax deductible. If you have one or more items to sell contact Ed Flower with pictures and descriptions and he will discuss estimates and reserves with you. So don't 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.

Majolica Auction

Member Michael Strawser will have his two day Majolica Auction on Friday and Saturday, October 26th and 27th at 501 Fairgrounds Road, Hatfield, PA. He will be offering one of the very best Majolica butter pat collections known to exist. Absentee bidders can bid via phone or internet. For more details visit www.strawserauctions.com



Gifting a Memberships

How often do you have difficulty in finding just the right gift for a friend, family member or business associate? Here's a terrific idea for those who are collectors of majolica or those who admire or study antique earthenware in general. Give them a membership to the Majolica Society! What a splendid gift for a mere \$50. This is a gift that keeps on giving....access to the membership area of the MIS web site, along with Majolica Mails and four editions of Majolica Matters newsletters. Of course, we hope that these new members will continue their membership and get involved in our society. Perhaps you too, have someone on your gift list that would enjoy and appreciate such a gift.

Another "Hutch"!

Recently, Duane and I were to Paris and had the pleasure of, once again, spending time with Philippe Meunier and Jean Alonso Defrocourt.

Visiting their apartment is always a breathtaking experience. We felt it only fitting that we should share a "hutch" picture for this edition, showing their favorite area of their Paris apartment.



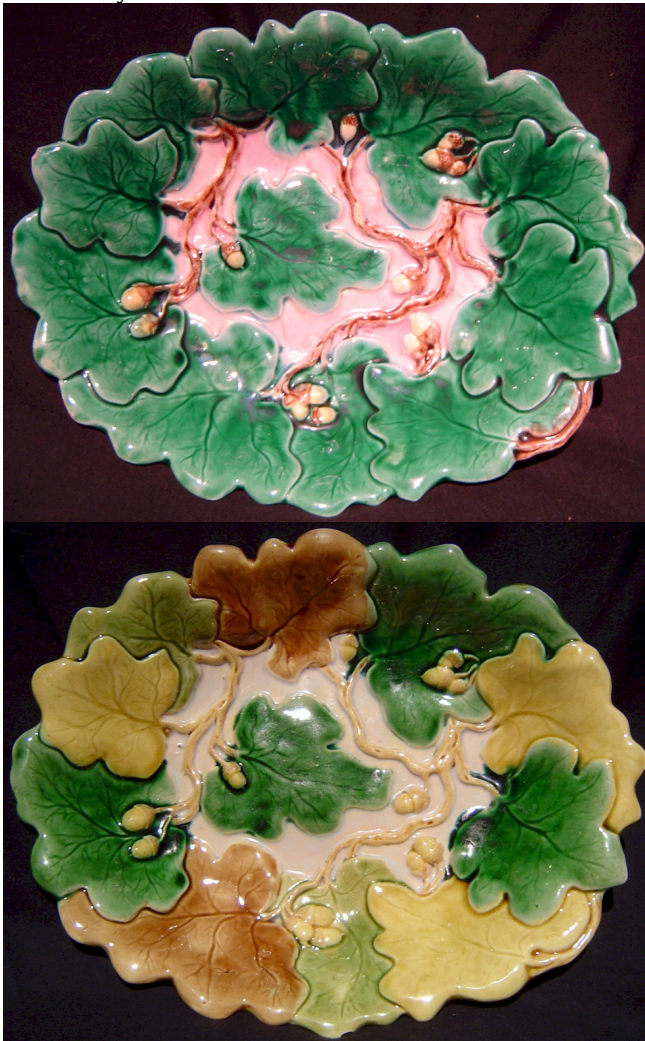
Please send your comments and material for the newsletter to:

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We'll NEVER See Everything

By Duane Matthes



Two Oak Leaf Bowls by Griffen, Smith & Hill

I need to share with you something Wanda found. Just when you think you've seen every piece of majolica that American potter, Griffen, Smith and Hill created you find something new. The pattern number C2, Oak Fruit Bowl, has always been one of mine and Wanda's favorite GS&H items. It squarely fills the majolica basic quality of "great natural beauty". The bowl seems to always come in beautiful Summer greens with great contrasting accents shades of pale pink, some almost lavender, and some all the way to deep hot pink, like the top photo above. The bowl is a great decorator piece that displays well because of its size and color. It looks great on a table, looking down; or on its edge in a plate stand on a shelf! Just recently we found it glazed, as in the bottom photo above. This variation is in natural Fall colors of vibrant yellow, warm brown and multiple shades of green. I said to Wanda, "We have to have it!" We've seen the small leaf bowls in these colors a number of times, but never had we seen the large example. We just had to share this with you!

Editors Note: We would like to have more "variations" for future Majolica Matters. Please send your stories and pictures to Wanda Matthes:

wanda@emajolica.com

Antique Show for London Travelers

By Duane Matthes



It was our last day of vacation with Monday being a travel day back to the Dallas. We discovered a new antiquing opportunity in London on

Sunday. The Adams Antiques Fair, billed as the best monthly antiques fair in London takes one Sunday a month from 10.00 AM to - 4.30 PM at the Royal Horticultural Hall, Lindley Hall, Elverton St., Victoria, London SW1P 2PE. The remaining Sundays for 2007 are Nov 4th and Dec 9th. For 2008 dates check:

<http://www.adamsantiquesfairs.com>



We left this lovely Staffordshire shape for you!



This Zsolnay tea set got a long look also.

Editors Note: Those of you who attended our annual convention in Charleston, S. C. last May had the opportunity to meet and hear Laurence Vouclair-Rouquette's, Friday evening's presentation on Palissy ware. Those of you who were not able to be with us in Charleston missed a treat; so we asked Laurence to write this article so that all MIS members could learn from her expertise on the subject.

Majolica is a Major Art

By Laurence Vauclair-Rouquette

Thanks to the Majolica International Society! It is a pleasure, and a rare honor, to give you a resume of the Conference in the Majolica Matters. I personally attended last May in Charleston, N.C. On this occasion I was able to speak about Majolica served as a springboard for me to become a more active participant in the future with the Majolica International Society. In this article, I hope to give all members, present in Charleston or not, an interesting recap of the speech. The title of my presentation was, MAJOLICA IS A MAJOR ART. I hope that you will find the article captivating in all aspects. As you know, and I expressed it at the 2007 Convention, I am in love with Majolica and the followers of Palissy-known as PALISSY WARE.

I have two shops in Paris, one in the city center; right in the famous Carré Rive Gauche at 36 rue de l'Université, in the seventh district. This area is a Mecca for antiques lovers and is located five minutes from the Musée d'ORSAY.

My other shop is located in the Paris Flea Market-Marché Paul Bert, a place well-known to American visitors. Both places offer a unique panorama of ceramics, suited to all budgets and all tastes: Barbotines, Palissy, Minton, Massier, Choisy le Roi, and Sarreguemines. Just to name a few. We also have a web site www.aidjolate.com for your convenience.

My chosen theme at the Conference being "Majolica as a Major Art" was due to the high level of quality produced by the most celebrated manufactures and art studios of the nineteenth century. Indeed, they enjoyed tremendous success at that time and are highly coveted by today's savvy collector.

Techniques available at that time, gave these manufactures the abilities to make extraordinary pieces. Today, we see these pieces in private and public collections and museums all over the world.

To recap, my presentation in due order, Bernard Palissy was the prime ceramist of the time in sixteenth century France. We owe to him the first pieces-rustiques figulines- showing platters in vivid colors,

teaming with life. Reptiles among an abundant flora, revealed a taste for nature in an orderly fashion. This technique was repeated by the followers of Palissy, adding a touch of fantasy and wild exuberance in their decor, and rich palette. They were bought in a sort of frenzy by rich collectors and amateurs as well. They made headlines in the decorative arts.

First, I will tell you about the legendary of Bernard Palissy:

Bernard Palissy was a legendary humanist in the 16th century. No domain was foreign to him: from geology to theology....he studied everything and shared his knowledge with the Paris society. Besides his intellectual activities, he was always at the potter's wheel. He discovered many techniques, especially impressions in the mold using live species. He then produced pieces in a rich palette of enamels and created remarkable new esthetic in ceramic. The rustic pieces are the ones where we can find a wonderful fauna...reptiles mixed with a colorful vegetation and flora. These extraordinary pieces, were very much appreciated by the French nobility of the highest rank, especially Catherine de Médicis, Queen of France, who placed him under her protection.

He was given the title "Inventeur des rustiques figulines du Roi" (Inventor of Rustic Figures for the King). This title was like a diploma. Palissy then worked at creating many large platters, dishes, servers and famous Grottoes in the palatial residences in France's nobility.

The most famous was the grotto which he created for the Queen Catherine de Médicis in the Palais du Luxembourg in Paris. Today, we can still see these fantastic elements of this work.

At the beginning of the nineteenth century, Palissy was no longer well-known. History says only that he was a talented ceramist, who gave life to creations.

During the Romantic period, artist rediscovered his talent and his works and once more, he became a national hero. At this time a number of works are attributed to Bernard Palissy, without any real provenance.

In the nineteenth century, in the small town of Tours, followers of Palissy formed the School of Tours which became world famous. This includes three geographic areas: the School of Tours, the School of Paris, and the Independents.

The Avisseau and Landais dynasties

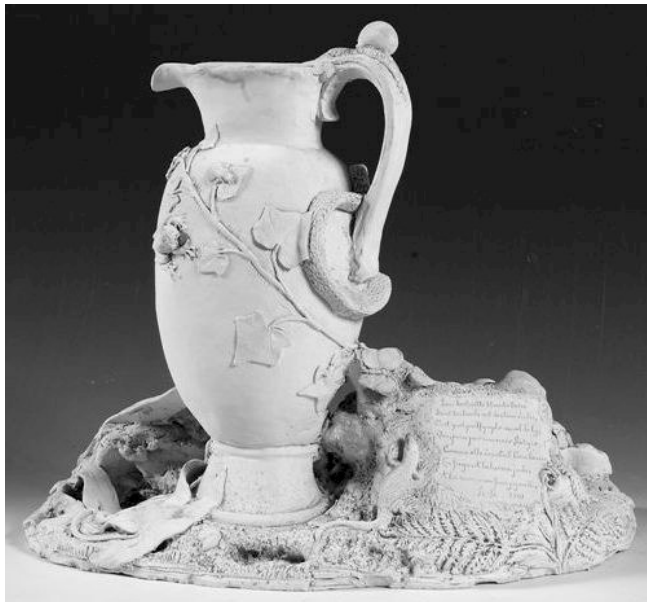
In 1828, at age 20, Charles Jean Avisseau, was a supervisor in a workshop for faïence painting. He

found, in the home of the Baron of Bezeval, a large platter by Bernard Palissy. This platter seems to have cast a spell on Avisseau, and immediately, his new vocation was born.

With no instructions, no real monetary support, and far away from any place where he could do research, Avisseau began his search to discover the secret of enamels with a great enthusiasm. This search troubled him profoundly at the time.

Both Avisseau's daughter and his son worked in their father's workshop. When the father, Charles Jean Avisseau died, Edouard Avisseau, the son assumed the business. The clientele of the Avisseau's ceramic business came from throughout Europe.

Edouard's work became well-known. He exhibited his works at all the Expositions Universelles in Paris. Each time he was greeted as the real "Follower of Palissy". Critics loved his style and praised his techniques and performances. The Avisseau dynasty exhibited at the Expositions Universelles in Paris from 1855 until 1900. He received metals each of these years.



Unglazed example of Avisseau

The organization of the work of Landais is the same as that of Avisseau. The father was helped by his daughter, Olympe and his son, Charles Joseph. Together they exhibited their works at the Expositions Universelles, and thus began their rivalry with the Avisseau's.

In the same time period as Avisseau, Joseph Landais was given a work of Bernard Palissy. At the time he worked as a restorer of ceramics. He, like Avisseau, was absolutely taken by the work of Palissy. He set out to create a copy of the piece and asked Avisseau to join him and work together.

Avisseau and Landais became a team, working together to create Palissy ware. In 1843, after almost two years, the first piece, a platter, in the style of Palissy was created in workshop.

The press was enthusiastic and unanimous in their support of this creation. Avisseau was given the name, "The New Palissy".

Now, who would be able to claim the title of the discoverer of the enamel? This quest created such competition that it created a division between the two men. Landais claimed that he was the one. At this point, the two workshops entered into a fierce battle and both Landais and Avisseau created pieces of higher quality, with the most advanced techniques available at that time.

For a while, critics saw Landais's work a mere copy of Avisseau's. This assumption brought their competition to the highest level and the battle continued.

It is important to know that Charles Joseph Landais works command the same price as Avisseau's pieces and that the admirers of Landais will be always faithful to him. His works show great originality and smooth composition, giving them harmony in style and color. One never sees, in Landais works, the jungle effect created by Avisseau.

I do not prefer one or the other. I love both. In reality these two potters are absolutely different.

Other followers from the School of Tours

Léon Brard, Carré de Busserolles, Durand, Deniau among others artist works whose works are highly sought after.

School of Paris

Just as the School of Tours had emerged through research of the techniques of Palissy, a second major center began in Paris in the third quarter of the nineteenth century. The School of Paris looked more towards the néo-renaissance style of Minton in England than the rustics of Avisseau and Landais. However, they found their own particular style which was immediately rewarded by the public and the critics. The School of Paris was acclaimed during the Expositions Universelles as well.

Victor Barbizet is considered the creator of the School of Paris. Born in Burgundy, he decided to come to Paris with his son, Achille, and create a workshop. These artists were faithful to the School of Tours and they produced a large number of platters and neo-renaissance dishes for about thirty years. They also

presented at the Expositions Universelles and were greeted with great success.

The second artist of this school, Thomas Victor Sergent, did not come from a family of potters. Sergent's career began in 1871 when he married the daughter of Barbizet. Two years later, he had found such success that he was allowed to show his works at the Vienna Exposition Universelle. There, he received medals and continued to do so for many years. The eyes of the experts did not make any mistake in recognizing the high quality of Sergent's works and their beautiful colors.

After Barbizet, we find Georges Pull, a follower of Palissy "par excellence", who was considered "number one" in the school of Paris. Pull followed the School of Tours but with a striking difference. His molds were those of live reptiles and plants, taking direct inspiration from Palissy but creating his own interpretation in this period. In 1867, he presented "La nourrice" (the Nurse), a sculpture attributed to Palissy. He created some works, using subjects he took from the Bible such as, "Suzan and the elders" and, "The Garden of Eden" It is quite remarkable that these pieces in renaissance style are as light as an eggshell. In reality, his choice of the clay and his perfect firing showed the greatest ability recognized by the contemporary critics of the time.

I need also to mention other ceramists who worked inside this School of Paris; François Maurice and the Manufacture of Choisy le Roi.

The Independents

Outside the centers of Tours and Paris, some artists known as the Independents continued to produce the "céramiques rustiques" in the fashion of Bernard Palissy. The most famous of these artists was Alfred Renoleau from Angouleme. Other artist such as Tardieu in Monaco also created works in the "rustic style". The legend says that it was while visiting an exhibit, that Alfred Renoleau admired a platter by Bernard Palissy. It was then that he left the barber shop of his father and became determined to become a potter! He built his own kiln at the end of the 1880's and experimented with the clay, enamels and firing. for nearly two years. He then worked in a manufacture before he was able to create his own enterprise. He is a late follower of Palissy, but he is one who receives the most acclaim.

Tardieu was a ceramist from south of France. The spirit of Palissy is always present in his works. You will find a number of insects, shells and reptiles which are not seen as a mere decoration but as a fight between these species in a fierce but harmonious

composition. In his works, one sees a variety of mushrooms and especially the frog, which use a special color, the blue. It is for this reason, he received the name of "L'homme à la grenouille bleue" (the man with the blue frog).

Let's not forget other names; Georges Pichon in Uzes, South East of France and Jules Lermes in Limoges as well as, Dubouché in Limoges, Gambut in Beaune, and Duprut in Dijon. Recent exhibitions have just taken place featuring Pichon and another featuring Lermes.

If you come to Paris I will show you some fine examples from these Independents. By the way if you need to assistance to differentiate the followers of Palissy I can pinpoint to you the works by those different ceramists.

The followers of Palissy go International

Just before I close my speech about the Palissy War, I need to tell you quickly about another part of the big family....Portuguese Ware. Portuguese artist are exactly the cousins of the French ones. Caldas da Rainha is a good example. At the death of the main ceramists in France, only one center would continue the production of the so called "rustiques", Caldas da Rainha, in Portugal, north of Lisbon. Portugal was actively producing towards the middle of the nineteenth century. These pieces are on a green moss background where reptiles are eager to fight or are in a mere contemplation.

But just before to close this exposé, let's talk about Majolica.....As you know, for me "Majolica is a Major Art". First I presented the wonderful history of the followers of Palissy but the other role of Majolica is wonderful to know as well.

Decorative Arts exploded in the nineteenth century. First to the delight of the aristocracy, but with the bourgeoisie and money available, the demand was great for high quality and large pieces. With the combination of Art and Industry pieces were created which were sometimes superior to what had been known in the past.

We then confirm Majolica as a Major Art of the nineteenth century combining technique and artistic values of the highest level. Other examples I would like to share with you are the Massier's dynasty on the Riviera; Choisy Le Roi's manufacture near Paris; Sarreguemines on the North East and Collinot in Paris.

I hope you find my exposé interesting and tempting enough for you to come and visit us in our Paris locations. By the way, I have a CD-ROM with many shots of the Charleston Conference that is available

free of charge. It is a nice tool, as many pieces which I discussed are illustrated in the CD-ROM.

Thank you for your constant interest in Majolica and with best wishes

Laurence Vauclair de Rouquette



A case with Palissy in Laurence's boutique

The following photos were all supplied by Laurence for you education and enjoyment.



Thomas Sergent platter



Alfred Renoleau wall platter



"rustiques" of Caldas da Rainha, Portugal



Joseph Landais wall platter

2007 Convention Adventures

By Randi Schwartz

Left Chicago well before rush hour at 4am. Birds snoozing just like us. Headed for the Biltmore Estate in Asheville, North Carolina. First stop on the way was to the Kentucky Artisan Center in Berea, KY. Saw a sign on the highway. Was pit stop time anyway so off we went. It was a beautiful stone building, conveniently placed along the highway giving money laden art addicts easy access. Plenty to buy in there. Artists represented from all over KY. Didn't realize that there was a whole town just to the east of the road with more folk art shops, and a lovely college, at Berea. There is the old Boone tavern hotel, a real step back in time. Thought Abe Lincoln might just stop in for a cold one at any moment. Berea is considered the Folk Art Capital of Kentucky! Well worth visiting.

Off to Asheville, we finally arrived around 6pm. It seemed like we drove for miles into the forest after we left the highway. The Biltmore estate is set on 89 acres of land. It took around 20 minutes just to drive up to the place, and when we got to the estate, the vista was breathtaking. This place was modeled after three chateaus in France. Is a fairy castle...that extends more than the width of a city block. We drove around the grounds, and gardens, and stayed at the Biltmore Inn on the estate. No expense spared here, this was one of the top hotels I have ever stayed in. I wanted to take the bathroom home with me, but didn't think it would fit in the car with all the boxes of majolica. Thought about stealing the drapes. Thought they might notice.



Biltmore Estate in Asheville, North Carolina

When the estate was built, Mr. Vanderbilt produced his own milk and farm goods. The dairy barn and underground storage have since been converted to a winery. They have several restaurants and gift shops all around the property. We toured the house the next day and really enjoyed seeing how the Vandys lived almost a century ago. All the rooms were restored and all the floors are now open. They had magnificent floral arrangements all over the house. Wore a head set for the self guided tour which was very informative. The kitchen was the most interesting. It was a conglomerate of 7 rooms. There was the canned food storage area, the meat roasting spit, the butler's

pantry, the china pantry, the fresh veggie and fruit storage, a pastry kitchen, and a dining room for the 35 servants to have their meals. Oh, and two dumb waiters, one electric and one non electric in case the electricity failed. The gardens were damaged in April but the conservatory was gorgeous. They would normally have a breathtaking azalea garden but they had a wicked cold snap around Easter. Bummer. Next year for sure. Back on the road to Charleston....at about 6pm we stopped about an hour outside Charleston for fabulous ribs at a place called Duncan's. I wanted to take some sauce home with me but they only had plastic containers, and I thought the majolica would look better without sauce. Pulled into Charleston around 9PM, and checked into the "Majelly" convention hotel. You all saw Charleston, too, so I won't go into that.

On the road again. Stopped back in Asheville to see the rest of the town. Was also great but more on that perhaps in another epistle. Stopped in at Knoxville for the night. Not real interesting there but we didn't really look. Left the next morning heading home. Just into KY stopped at a rest stop and got tourist information. Asked where we could go along the way for more good shopping. Were told to stop at the Cumberland Falls, the second largest falls east of the Rockies (second to Niagara). Was magnificent and the gift shopping wasn't bad either. Was a Kentucky state facility so the KY taxpayers underwrote our trip. I didn't mind. Coming back stopped again in Berea. Bought more. Good thing I sold stuff at the Majelly show. Needed the room. Saw the rest of Berea and bought more stuff.

Great show, great people, great trip. Life doesn't get much better.



Magnificent Cumberland Falls

Editors Note: *Randi's tales and adventures remind us all of the great fun you can have getting to and from our convention locations.*