



# Majolica Matters

## 2013 - 2014 Season's Greetings



My majolica friends (Massier Swan and Minton Putti) are carrying floral bouquets in my living room, adding to the festive holiday spirit.  
*Season's Greetings to everyone!*

### BARD - 2014 Majolica Symposium in NYC by Phil English

The Bard Graduate Center and Majolica International Society are jointly planning a 2014 Majolica Symposium for May 15 - 17, 2014, in New York, NY.

### **YOU MUST SAVE THIS DATE !!**

The details are all in the formative stages, but the event will be available to all MIS members and the public. It will include scholarly presentations, home visits and the usual socializing with the foremost majolica collectors, scholars, and dealers. This will truly be an international symposium on majolica.

Beginning in June BARD Academic Programs (AP) staff contacted the nine people on the "dream team" list that MIS and Bard had jointly compiled. Of those we have seven acceptances and two turn-downs. The regrets came from Paul Atterbury (he had a prior commitment in France) and the curator at the Art Institute of Chicago.

Andrew Morrall, the BGC faculty member who is convening the symposium, will give the keynote overview and set-up. Paul Stirton (who you may remember as the faculty member introducing Gaye Blake Roberts at the lecture in May) suggested Orsolya Kovacs to replace Ghenete Zelleke, Susan approved, and Kovacs have now accepted.

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### Attend Convention 2014 - New Orleans



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## Season's Greetings to One and All

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She is at the Janus Pannonius Museum as a curator of the Zsolnay collection and teaches at the University of Pecs so a great Hungarian expert.

**So at this point the Symposium has confirmed:**

- Andrew Morrall BGC
- Susan Weber BGC, on Swedish
- Rebecca Wallis, Victoria and Albert Museum, on English
- Maureen Cassidy-Geiger Parsons/New School, on German
- Yassana Croizat-Glazer Metropolitan Museum of Art, on French
- David Barquist Philadelphia Museum on, American
- Oliva Rucellai, on Italian
- Cristina Romas e Horta Caldas da Rainha on, Portuguese
- Orsolya Kovacs on, Hungarian

4 speakers from abroad and the rest from the Eastern U.S.

Elena Simon, BGC's dean of academic administration is overseeing all the arrangements, on behalf of BARD's Academic Programs. We don't yet have formal titles for each speaker's topics or talks, but that will follow soon and published here in Majolica Matters. We will have full suggestion for rooms and restaurants during this very special event!

2014 Majolica Symposium for **May 15 - 17, 2014**, in New York, NY.

**May 15 - 17, 2014**  
**YOU MUST SAVE THIS DATE !!**



*Editor's note: An example of the beauty of Forester's majolica. This marked Forester grape leaf w/ grape handles wine cooler dutifully displays Azaleas*

**Brendi a Mastiff Boxer Mix, Makes Friends!**

by Laura Pate & Duane Matthes

*MIS member Laura Pate's Brown Mountain Art & Antiques Restoration in Dallas Texas is the restorer we use because she's great and close by in Dallas. We had just dropped off a project for her and the following are excerpts from our next email communication from her! What fun!!*

Wanda and Duane, I have to share this photo with you! I rescued my dog Brendi about three months ago and LOVE her! She is a mastiff boxer mix. I hope you like this photo as much as I do! I was worried that you guys might think it was disrespectful of me to take these, but it was just so perfectly appropriate at the time!

Brendi was lying at my feet while I had just finished filling that chip. I looked at her and I looked at the mug and couldn't believe the similarities! I took several pictures, inching the mug closer and closer each time. She seemed to be saying to me, "are you quite finished? I'm starting to feel foolish."



Brendi (on the right) and her new found French friend. The Sarreguemines Boxer Face Jug that found itself in Laura's Brown Mountain Restoration Shop. Duane thinks Brendi is saying "I'm watching you watch me".



Brendi was patient enough to allow Laura to pose a touching "Kiss"

Laura Pate's Brown Mountain Art & Antiques Restoration in Dallas TX: [www.brownmountainrestoration.com](http://www.brownmountainrestoration.com)

## Eugene Joseph LeJeune with Minton

by Laurie Wirth



Eugene Joseph LeJeune's painting just sold at Bonham's. Notice his inclusion of the decorative Minton pigeon centerpiece, on the left side of the dresser.

Dear Members,

In my constant efforts to find pictorial evidence of majolica utilized as part of a home interior during the 19th century, I came across this charming painting quite by accident. There was an auction of European Paintings today (Nov. 6, 2013) at Bonham's in New York. As I was waiting for the lot I was interested in to come up for auction, what do I spy?

OMG --Lot 46-- a painting by the French painter, Eugene Joseph LeJeune, "In their finest dresses." Auction estimate was \$8,000 to \$12,000. Guess the final hammer price, including buyers' premium. A whopping \$20,000! I haven't been able to find out much about LeJeune -- his works seem to sell relatively well due to their extremely sentimental subject content. This painting was completed in 1876 and I haven't found any more of LeJeune's works that include any more majolica. I even like the greenery arrangement that has been selected to complement the centerpiece--delicate, lively, in pyramid form--perfect floral arrangement for the roundness of the centerpiece and a charming contrast to the innocence of the girls' faces. Of

course, in my opinion, the Minton Pigeon centerpiece is the most important point of interest in the painting--the girls are cute, but, come on--that centerpiece is riveting! (Kidding, kind of.)

Thought you all would get a kick out of this as much as I did.

Always,

Laurie

The editor added the following photos of the majolica subject and companion pieces:



Brown wide bowl in daisy and wicker pattern. Supported on the tails of three gray doves and woven branches. Turquoise interior. Shape no. 874.

Dimensions: 12.5"D. Minton, c. 1850-1880's.

Photo from the Karmason Library and courtesy Strawser Auctions, [www.strawserauctions.com](http://www.strawserauctions.com)



Minton fruit basket designed by Albert Carrier Belleuse. Size 18 1/2 x 12 1/2 inches (circa 1872), modeled as three putti musician holding a lattice basket. Shape number is #971. Photo courtesy of dealer Philippe MEUNIER, [majolica75@wanadoo.fr](mailto:majolica75@wanadoo.fr)

## **MIS 2014 Convention Initial Plans**

by Carol Harkess

Dates: Thursday, Oct. 9, through Sunday Oct. 12<sup>th</sup>.

Location: Westin New Orleans Canal Place - very desirable luxury location directly adjacent to the French Quarter and the Riverwalk.



**Westin New Orleans Canal Place Hotel, truly one of New Orleans finest hotels**

The Westin Canal Place is a deluxe hotel. Suites are available if you desire. Since it is the busiest weekend of the year, other than Mardi Gras, PLEASE registering early.

The first three stories of the structure holding the Westin Hotel is the Shops of Canal Street... three floors of high-end retail shopping.

### **Initial Program Plans:**

Friday: Breakfast presentation: Pocket Albums

Saturday: Continues to develop but see the information on our key note speaker which follows.

Bus tour of New Orleans.

New Orleans Museum of Art with a private showing and tour of the Brooke Hayward Duchin Collection of Palissy and majolica.

Free time built into the schedule to explore the many different areas of New Orleans, the multitude of museums and historical houses and to try some of New Orleans amazing restaurants

"Royal Street Stroll" and visit some of the finest antique shops in the country

Saturday Evening: Gala dinner with speaker John Tylden Magill, Senior Curator/ Historian and Head of Research Services at the Historic New Orleans Collection.

Majolica Heaven Preview Party and Sale

Sunday: MIS business meeting and Majolica Heaven

## **2014 Convention Speaker: John T. Magill**

Born in 1946 in New Orleans but raised in Hawaii and California, John T. Magill has worked at The Historic New Orleans Collection (THNOC) since 1982, when he was first hired as a picture cataloguer. He currently serves as a THNOC curator. Over the past decade, he has been responsible for numerous THNOC exhibitions, including Pelican's Eye: Views of New Orleans (a history of the city through bird's eye views); From Bank to Shore (neighborhood growth in New Orleans); This Vast Land (the early French period in New Orleans); The Long Weekend (the arts and the French Quarter in the 1920s); and A Mystical Bal Masque (a history of the artistic design of the Mystic Club Carnival ball).



Mr. Magill has also written extensively for The Historic New Orleans Collection Quarterly, New Orleans Magazine, Louisiana Cultural Vistas magazine, and Gambit Weekly. He has contributed to several books published by or associated with THNOC, most recently Charting Louisiana: Five Hundred Years of Maps (2003), which received several awards, including Book of the Year from the Louisiana Library Association, Louisiana Endowment for the Arts, and the Gulf Coast Historical Association.

A graduate of the University of New Orleans, where he earned both his bachelor and master of arts degrees in history, Mr. Magill lectures regularly about various aspects of New Orleans life and history, including urban growth, neighborhood histories, Mardi Gras, and more. He lives in New Orleans.

### **2014 convention topic**

Mr. Magill will speak to us on the growth of 19th century middle classes, and the growth of consumerism made possible not only by growing personal wealth, but advances in manufacturing, advertising, magazines and retail trade especially through the evolution of the department store as well as world's fairs as kinds of dream factories. The middle classes throughout the western world - from the great cities of the industrialized nations to people in far off colonies and territories - tended to develop a romantic images of their lifestyles through the notions of such things as the ideal home, ideal children, ideal clothing, ideal clubs, ideal Christmas and so forth. This was reflected not only in the exuberant tastes, fashions and foods of the day, but it also helped foster sets of rules, regulations and etiquette saying how people should live.

In the ability of the middle class to consume and fill their homes, they were also able to show their wealth through their possessions. No longer did fashion and taste belong only to royalty and aristocracy as it did prior to the 19th century, but anybody who had the money could surround themselves with consumer goods.

## **Top Things to do in New Orleans**

Assuming you already know generally about the New Orleans and its drinks, poor boys, beignets, coffee, gambling, food and live music; here are some additional thoughts you can explore in depth on your own while you are at Convention 2014.

### **Streetcars (a way to get around other than walking)**

The best tour in New Orleans is only \$1.25—the price of an adult fare on the city’s two major streetcar lines. (The shorter Riverfront line takes passengers along the river to the Quarter’s French Market.) The green cars of the St. Charles line head Uptown, trundling along that avenue’s “neutral ground,” the name for the landscaped medians that divide the traffic on the city’s grandest streets. Red cars on the Canal Street line terminate at historic cemeteries like Metairie Cemetery or City Park, where the New Orleans Museum of Art celebrated its 100th birthday in 2011.



### **Magazine Street & Royal Street**

Royal Street and its antique shops, draw visitors into the Quarter. But it’s along Magazine Street—from the Lower Garden District to Audubon Park in Uptown—that New Orleanians prefer to do their window-shopping. Stores to explore include Derby Pottery for its handmade tiles and Crescent City water-meter clocks; Hemline for its local fashion sense and sensibility; Dirty Coast for localized, graphic T-shirts; Mignon Faget for unique, Louisiana-inspired jewelry; and Perlis, a preppy clothing store known for its crawfish-logo polo shirts.

### **Jackson Square**

The French Quarter’s heart and soul is a must-see, boasting a statue of Andrew Jackson at its center and a ragtag collection of artists and fortune-tellers fringing its perimeter. It’s flanked by the filligreed Pontalba apartments, site of the Streetcar-Named-Desire-inspired “Stella!” shouting contest held during the annual Tennessee Williams Festival. At the Square’s crown are three 18th-century architectural glories: the Cabildo, a former city hall where the Louisiana Purchase was

signed; St. Louis Cathedral; and the Presbytère. The onetime courthouse is now the flagship of the Louisiana State Museum.



**Jackson Square - The onetime courthouse is now the flagship of the Louisiana State Museum**

### **Ogden Museum of Southern Art**

The Ogden Museum of Southern Art and its collections of paintings, photography, and ceramics from below the Mason-Dixon Line is located in the city’s Warehouse District. The art neighborhood is a brisk stroll or short cab ride from the Quarter. Go late on a Thursday for the chance to enjoy “Ogden After Hours”, when local musicians play while patrons dance, drink, and mingle in the galleries. It’s the best regularly scheduled cocktail party in town. Afterward consider nearby Cochon or a Mano for dinner, as regarded restaurants are walking distance from the museum.

### **City Park**

Stretching from Bayou St. John to Lake Pontchartrain, the 1,300-acre New Orleans City Park is one of Orleans Parish’s two green jewels. (The other is Audubon Park in Uptown.) The entire city united to restore the park after Hurricane Katrina. The cleanup is transcendent, with new walking and biking paths, a great lawn for concerts, and a revival of beloved attractions, such as Story Land and Carousel Gardens Amusement Park, that have entertained children since 1906.

### **Garden District**

Live oaks, wrought iron, pillars, and porticos are some of the aristocratic details of the Garden District, a neighborhood of spectacular 19th-century mansions built in styles ranging from Greek Revival to Gothic. Accessible from downtown via the St. Charles line streetcar, the Garden District is made for exploring. Take time to tour Lafayette Cemetery #1, quite possibly the most photogenic necropolis on the planet. Then make a reservation to dine at local favorite Commander’s Palace, the famous Brenna Family Restaurant located across the street from the tombs.

## Magazine Street & Royal Street

Royal Street and its antique shops, draw visitors into the Quarter. But it's along Magazine Street—from the Lower Garden District to Audubon Park in Uptown—that New Orleanians prefer to do their window-shopping. Stores to explore include Derby Pottery for its handmade tiles and Crescent City water-meter clocks; Hemline for its local fashion sense and sensibility; Dirty Coast for localized, graphic T-shirts; Mignon Faget for unique, Louisiana-inspired jewelry; and Perlis, a preppy clothing store known for its crawfish-logo polo shirts.

## Beignets (Café du Monde)

Café du Monde is a coffee shop on Decatur Street in the French Quarter in New Orleans, Louisiana. It is best known for its café au lait and its French-style beignets. In the New Orleans style, the coffee is blended with chicory. The Original Cafe Du Monde Coffee Stand was established in 1862 in the New Orleans French Market. The Cafe is open 24 hours a day, seven days a week.

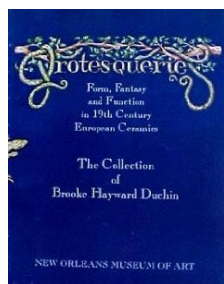


**Please set aside the 2014 Convention dates:  
Thursday, Oct. 9, thru Sunday Oct. 12**

## New Orleans Museum of Art Director's Forward

by E. John Bullard

*Editor's Note: At the 2014 MIS Convention we will have the opportunity to visit this wonderful collection. The following is the cover of The Brooke Hayward Duchin Collection catalogue of the New Orleans Museum of Art. This book is periodically found, used on Amazon as: Paperback: 51 pages, Publisher: New Orleans Museum of Art (1997), ASIN: B001UQ49KU. We are also working with the museum to make available copies for purchase during the convention.*



Museum directors are always delighted by major gifts to the permanent collections to their institutions. What makes the gift of Brooke Hayward Duchin's extraordinary collection of Palissy-inspired ceramics even more exciting is that this gift has broadened the ceramics collection at the New Orleans Museum of Art to a degree not previously dreamed possible. At the same time, Brooke's gift opens new complementary avenues of ceramics collecting for us. The French ceramics collection at this museum has justly become known nationwide for its

superb assemblage of the porcelains of Paris, circa 1775 to 1875. These Vieux Paris wares have been augmented with a choice survey collection of the porcelains produced nearby at the famed Sevres Manufactory.



**Monumental charger with serpents, frogs, shells from Ecole de Paris, c. 1860 - 1870, 16 3/4" diameter.**

With the munificent gift of Brooke Hayward Duchin's Palissy wares, these holdings in French porcelain are enhanced by a major collection of French pottery representing one of the most significant nineteenth-century developments in French ceramics. Indeed, this promised gift gives the New Orleans Museum of Art the most extensive collection of Palissy ceramics in the world, with the exception of that at the Musee des Beaux-Arts in Tours, France. At the same time, the inclusion by Brooke of the distinguished Palissy wares produced in Caldas da Rainha, Portugal, buttresses and complements the French examples in her collection while opening an entirely new and exciting avenue of ceramic collecting for this museum.

The same is true of the English "Majolica" pieces in the Hayward Duchin Collection. While not, strictly speaking, Palissy wares, they attracted Brooke's attention because of their related composition and subject matter. These examples of English pottery production provide an interesting facet to the Palissy-inspired wares while simultaneously adding depth to the existing English ceramic collection here.

Gifts-and subsequent exhibitions-of this size and importance do not occur overnight but are the result of deliberation, discussion and cooperation among many persons. I am extremely grateful to Charles Murphy of New Orleans' Animal Arts for bringing the Museum to Brooke's attention. Animal Arts enjoys the reputation of being an internationally recognized purveyor of Palissy ware. Special thanks are owed Enid Murphy and Tim

Trahan of the Animal Arts staff for their expertise, encouragement and advice during the development of this exhibition. Great thanks are owed Brooke not only for this important gift but also for her hospitality to and cooperation with the members of our staff who came to New York and Connecticut to select, catalogue and, ultimately, to pack her Palissy treasures.



**Minton Oyster Stand, with oyster shells, woven vine, leaves and fern motifs, c. 1860-1870. An extremely rare and ambitious form at 27" high.**

A special acknowledgement should go to our Curator of Decorative Arts, John Webster Keefe, who is nationally recognized for his expertise in Parisian porcelains but for whom Palissy pottery was an entirely new adventure. Long an enthusiast of nineteenth-century French decorative arts, John spent a large part of 1997 studying Palissy wares in preparation for the writing of the ensuing catalogue.

During an era of diminishing federal and state support for the arts, one of the best ways for museum collections to grow and serve their communities is by gifts from collectors as public-spirited as Brooke Hayward Duchin, who with this singular gift has become a cultural heroine in New Orleans.

I like to think that Brooke's gift is an utterly appropriate enrichment for this city for several reasons. The New Orleans area claims studio potter George Ohr (1857-1918) as one of its most prominent artists; many scholars concur that some of Ohr's spectacular achievements were inspired by his knowledge of the work of Bernard Palissy through published sources.

Finally, the alligators, crawfish, snakes, frogs, mussels, lizards and crabs that so vivaciously ornament Palissy wares are all part of the fauna of Louisiana and therefore familiar to us all.

E. John Bullard, Director

## Forester, Encore II & Monkey Business!

by Jim Harkess and Tom Gruber

Hi Wanda,  
We've had out of town guests this weekend, so sorry for the delay in sharing with you!

Forester was the first to use mechanization for the production of the applied flowers and leaves on jardinières which vastly increased capacity. I'm just trying to find the references again because there are conflicting numbers.

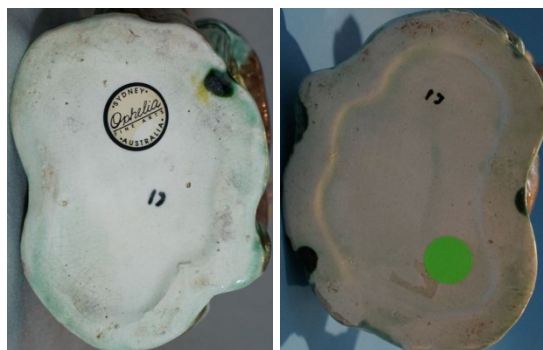
Bergeson (book, "Majolica"), p. 71 has a reference from the Pottery Gazette 1, February 1895: "This firm claims to be the largest in the world for turning out art flower pots, their capacity running to a thousand dozen per week, one machine being able to produce two per minute. When we consider the artistic shape and design of these pots, such an output as this truly marks the development of the age as regards machinery in the application to art."

In Peter Beckett's book "The Forgotten Giant" p.25 it says: Between the two works, the Phoenix and the Imperial they were firing fifteen ovens on a regular basis. When new showrooms were opened at the Phoenix Works in 1897, Forester claimed that, "It is now possible for us to manufacture 30,000 flower pots per week."

The Imperial works produced only porcelain, not majolica, so the number of majolica jardinières would have been less than that number. I also seem to remember another reference that said 7000 jardinières per week, but I can't find the reference now. It may have been on the internet and referencing an earlier time in the 1880s.

I suppose the best figure for the number of majolica jardinières at the height of production in the mid 1890s is 12,000 per week.

By the way, what a GREAT issue of Majolica Matters! We appreciate you guys, so much, for all the work that goes into it.



**The Harkess Monkeys have painter's marks of "17"?**

I enjoyed Wanda's article about the monkey pitchers. We have a couple of them, so I had to go and turn them over today. One is 8" and the other 9.25". They both have the same mark that looks like "17". It's in black like George Jones thumbprint numbers or some Minton ink marks. I haven't seen Forester pieces with black marks. They are usually blue or brown, sometimes another color on the top of the piece and rarely in red. Not sure if these monkeys are Forester or not. Here's a link with pictures of ours:

Regards, Jim Harkess



**One of the Harkess' Monkey Pitchers. A gorgeous fellow, with great face and colorful leaf!**

*Editor note: Then we received another member email! This one was from Tom Gruber*

Wanda,  
Thanks for the interesting article in the recent Majolica Matters newsletter. Like you, we love this Monkey Pitcher form and have two. Interestingly both have the same mark as yours, which could be either an "H" or an "I" depending on how you view it. The marks on both are almost identical to the second photo from the right of the ones you show in the newsletter (see marks photo reprint below). FYI they are 11" and 10 1/4" respectively measured at the front lip.

All the best,  
Tom Gruber and Elaine Widmer



**The Monkey Pitcher details of four "H" painters marks. The one on the right looks to be something other than a "H"**

## Cacciapuoti, Majolica of Naples, Italy

by Philippe Meunier & Juan A. Defrocourt



**Guido Cacciapuoti (Italian, 1892-1953)**

After working for the Mollica company, Giuseppe Cacciapuoti (1828-1896) established his own factory of artistic majolica in the 1870s. He successfully directed the company with the help of his brother and three sons, Cesare, Ettore and Guglielmo who all eventually set up their own companies. The Cacciapuoti firm produced works in original forms and vivacious colours which met with great success at many Italian and foreign Exhibitions.

Mainly vases or small figures for domestic decoration, the items were popular with the public for their pictorial decoration, representing imaginary or real landscapes. The figurative repertory of the factory also included floral subjects and animals with genre scenes.

Frenetically active, the artist-founder of this famous factory was greatly stimulated by the opening of the ceramic workshops of the Industrial Arts Museum in Naples which he directed with enthusiasm and skill, leaving many examples of his work to the Museum.

The Cacciapuoti factory initiated a period of great success for Neapolitan artistic ceramics, creating unusual forms decorated with a wealth of 'capricci' in relief or applied to the vases, interpreting natural subjects liberally and with flair, developing an individual style later defined as 'peschereccio' (fisherman).

In 1886 the firm passed to Cesare Cacciapuoti who also favored a more commercial line of production and manufactured earthenware pots, but "all trace of any ceramic production by Cesare Cacciapuoti in Naples was lost after the firm's last official participation in the National Exhibition of 1898 in Turin, Italy when,



together with those of other Neapolitan companies, its works were judged remarkable" (L. Arbace et. al., *Le ceramiche Cacciapuoti da Napoli a Milano 1870-1953*, Firenze 2000, p. 13).



**Stand & cache-pot signed Mollica, c. 1880.**



**Floral details of the Mollica stand.**

Management of the business passed to Cesare's brothers who soon transferred to the Veneto in the early 1900s, collaborating with well-known firms in

Bassano and Treviso. In 1927 an heir of the family founded 'Mario Cacciapuoti & Co. in Milan, producing artistic terracottas. This passed to his brother, Guido, who continued the family trade developing the production of fine animal figures and small 18th century style figures.



**Cache Pot is marked, with Mollica's letter "M" crowned.**



**Floral details of the Mollica Cache Pot.**

Unlike other Continental potteries you know, Neapolitan manufacture of artistic ceramics are not molded. Artist shapes pottery as it turns on a wheel, using the earliest forming method. The clay body can be decorated before or after firing, studio potters find hand-building more conducive to create one-of-a-kind works of art.

As the factory of Longchamp and Fives-Lille in France, the decoration is later applied.

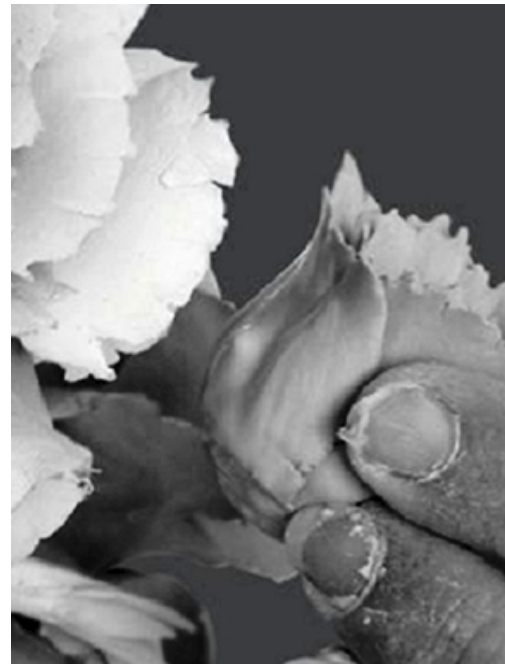


**Large Continental majolica form vase unmarked, 24.5"H, c. Early 20th**



**Large Continental majolica form vase details**

The Mollica Company and Giuseppe Cacciapuoti used the applying technique consisting of flower, fruit and Neapolitan figure of a boy. The painted decoration was by hand to the earthenware object before it was glazed.



**The clay body can be decorated before or after firing, potters find hand-building more conducive to create one-of-a-kind works of art.**

During the second half of the 19th century, the first handcraft Naples factories were founded and all were family-managed. The first Neapolitan manufacture "Mollica" was founded by Giovanni Mollica, Pasquale's child, already a potter near "Real Fabbrica Ferdinanda" in Naples. Conducted by Giovanni's children, the manufacture becomes one of the most important of southern Italy.



**Archive photograph of products of the Fratelli Cacciapuoti Artistic Majolica Factory, circa 1890.**



**Art nouveau lamp from the Cacciapuoti catalogue c. 1910**

The mark of the manufacture displays the letter “N” blue crowned (His majesty the King of Naples). This was also used by other factories. During the beginning of the 19<sup>th</sup> Century other factories also used a letter “M” crowned from time to time on the production of majolica vases, statues and plaques in a Baroque taste, adorned with polychromatic flowers and fruits.

The Industrial Arts Museum came into being in 1881 in Naples as a result of the commitment of Gaetano Filangeri; its purpose was to stimulate the revival and promotion of Naples’ industrial arts and preserve antique and modern artistic items as an indispensable cultural aid for the workshops belonging to the museum.

The purpose of the institution was to educate and train young craftsmen, both in the technical and cultural sense, and boost the artistic traditions of Naples in relation to the new European artistic trends.

Giuseppe Cacciapuoti and subsequently directed by Domenico Morelli and Filippo Palazzi, mainly produced works of an ornamental nature, and although the predominant style was naturalistic, there were also some fine examples of period copies. As well as the production of vases and statues, tiles and their decorative function as architectural features were also important. As the ceramics workshop was a breeding ground for young talent and provided an opportunity

for innovation, the works produced reveal continual experimentation in both form and colour.



**Cacciapuoti stand & floral vase c. 1910**

Please send your comments and material for the newsletter to:

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## **Return of Pocket Albums**

by Darci Iola

Obviously, "Pocket Albums" were a "hit" during our Chicago Convention 2013 so, and we are going to do it again at convention 2014! We hope you will begin to prepare your "Pocket Album"; of your special collection. We want to share all that we can produce.

As an example, we want to share a Convention 2013 Pocket Album from Golden Valley, Minnesota from members Lexie and Thad Grzesiak. Their album uses themes to highlight special parts of their darling collection.



**First these beautiful peacocks and feathers.**



**Another photo brings all their wise owls in focus including a prized oil lamp (top & center) and the loving couple (bottom & center)**



**Their final photo is this lovely collection of pigs (banks, pitchers, vases, strikers and the adorable triplet of red coated bottles)**

As a second example I'll share a set of scenes you'll never see again. It is the pocket album from Carolyn and Mark Brownawell, and from their prior home in Virginia! They are making a new collector nest in Boston, MA. I can't wait for their new album.



**So many art and ceramic treasures**



**Another view captures the Italian glass chandelier that has its own great story**



**More art and ceramic treasures exemplify the Brownawell's passions**