



The Quarterly Publication of the Majolica International Society

Majolica Matters

www.MajolicaSociety.com

March 2014

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.

The Bard's "Majolica: A World View" - 2 day Symposium is taking shape! Our goal was to take advantage of these dates and plan more member social events like home visits, but we just could not make schedules fit, and for this we apologize.

The Bard Lecture and Symposium is scheduled to commence at 6pm on May 15th with the Joan Graham Lecture. BARD's keynote will be given by **Andrew Morrall** - "Majolica and Tradition". Light refreshments will be served at 5:45 pm, and the presentation will begin at 6:00 pm.

There will be a full day on speakers on May 16th. There will be coffee at 8:30, additional coffee breaks and a break for lunch. The speaker list follows below (the sequence below is not yet the final speaking order).

1. **Yassana Croizat-Glazer**, "Fueling the Fire of Invention: The Myths of Bernard Palissy", Metropolitan Museum of Art
2. **Rebecca Wallis**, "Majolica and the South Kensington Museum" Victoria & Albert Museum
3. **Orsolya Kovács**, "The Imitation and Adaptation as Ground of Aesthetical Revival: The Zsolnay Ceramic at the End of the Nineteenth Century", Budapest
4. **Cristina Ramos e Horta**, "The Work of Portuguese 'Neo-Palissy' Ceramist Manuel Mafra (1831-1905) and the Great World's Fair Exhibitions of the 19th Century", Lisbon
5. **Oliva Rucellai**, "Maiolica Made in Italy: Renaissance Revival from Forgery to Eclecticism", Florence
6. **Susan Weber**, "Swedish Majolica: Rorstrand and Gustavsberg", BGC
7. **Arthur Mehlstaubler**, "The Majolica Manufacture of the Grand Duke of Baden in Karlsruhe, Germany: The First 30 Years, 1901-1931", Karlsruhe
8. **David L. Barquist**, "American Majolica, 1870-1900", Philadelphia Museum of Art"

Place: Lecture Hall, 38 West 86th St.

Phone Contact: 212.501.3019

Register Online: for both Bard days at:

<https://www.bgc.bard.edu/news/upcoming-events/-943.html>

Some members have already made hotel reservations at the Excelsior, which is booking fast and the Bard also suggests the Lucerne and Hotel Wales.

More information about the 2014 Symposium follows!

Your Registration Form for the Convention 2014 New Orleans is enclosed.



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Symposium Keynote: Andrew Morrall

Bard
Graduate
Center: Decorative
Arts, Design
History, Material
Culture



Andrew Morrall is a Bard Graduate Center Professor, Director of Doctoral Studies, and Professor of Early Modern Northern European Fine and Applied Arts; The Reformation and the Arts; The History and Theory of Ornament; and The Early History of Collecting.

Education:

Ph.D. Courtauld Institute of Art, London University
M.A. Courtauld Institute of Art, London University
B.A. Hons. University of Oxford

His area of research is the art and material culture of early modern Northern Europe. He has published on Renaissance aesthetics, the history of collecting, intersections of art and science, theories of ornament, aspects of the early modern domestic interior, and on the Reformation and the arts, including a book, Jörg Breu the Elder: Art, Culture and Belief in Reformation Augsburg. His current research focuses on works of art and craft made for the *Kunstammer* of sixteenth-century northern Europe, and in particular on the educational background and knowledge base of the craftsmen who made them—quintessentially urban, educated, inventive, intellectually curious, fired by the values of humanism—whose interests intersected with those of their courtly patrons and whose creations gave material shape to the philosophical speculations and “scientific” enquiries about the world that arose within the *Kunstammer*’s milieu.

Selected Recent Publications:

- “Representations of Adam and Eve in Late Sixteenth- and Seventeenth-Century English Embroidery,” in Celeste Brusati, Karl A.E. Enenkel, Walter Melion eds., *The Authority of the Word. Reflecting on Image and Text in Northern Europe, 1400-1800* (Brill, 2011).
<http://www.brill.nl/authority-word>
- “Dürer and Venice”, in: *The Essential Dürer*, edited by Larry Silver and Jeffrey Chipps Smith, University of Pennsylvania Press, 2010 (paperback edition, 2011).
- “Ornament as Evidence” in Karen Harvey ed., *History and Material Culture*, London and New York: Routledge, 2009.

- *English Embroidery from the Metropolitan Museum of Art, 1580-1700: ‘Twixt Art and Nature’* (with Melinda Watt), New Haven: Yale University Press, 2008.
- “The Reformation of the Virtues in Protestant Art and Decoration in Sixteenth-Century Northern Europe”, in *Art Reformed? Reassessing the Impact of the Reformation on the visual arts*, edited by Tara Hamling and Richard Williams, Newcastle: Cambridge Scholars Press, 2007.
- “Entrepreneurial Craftsmen. Some Strategies of Production and Sale of Works of Art and Science in late 16th Century Augsburg” in *Mapping Markets for Paintings in Europe, 1450-1750*, edited by Neil De Marchi and Hans J. Van Mieghroet, Brepols, 2006.

Recent Articles and Book Chapters:

- “Renaissance Europe, 1400-1600”, (field editor and contributing author) in Pat Kirkham and Susan Weber eds., *A History of the Decorative Arts*, BGC/Yale University Press, forthcoming 2013.
- “Exotic Beasts and Renaissance Metalwork” in Pia Cuneo ed., *Animals and Modern Identity*, Ashgate Publishing, forthcoming 2013.
- “Inscriptional Wisdom and the Domestic Arts in Early Modern Northern Europe,” in Natalia Filatkina, Birgit Ulrike Münch, Ane Kleine eds., *Konstruktion, Manifestation und Dynamik der Formelhaftigkeit in Text und Bild: Historische Perspektiven und moderne Technologien, Beiträge zu Historischen Kulturwissenschaften*, Universität Trier (forthcoming, 2012).
- “Representations of Adam and Eve in Late Sixteenth and Seventeenth-Century English Embroidery,” in Celeste Brusati, Karl A.E. Enenkel, Walter Melion eds., *The Authority of the Word. Reflecting on Image and Text in Northern Europe, 1400-1800* (Brill, 2011), pp. 313-356.
- “Dürer and Venice”, in: *The Essential Dürer*, edited by Larry Silver and Jeffrey Chipps Smith, University of Pennsylvania Press, 2010 (paperback edition, 2011), pp. 99-114.
- *Diplomatic Gifts*, co-editor and introduction, special edition of *The Court Historian* (November 2009).
- “Ornament as Evidence” in Karen Harvey ed., *History and Material Culture*, London and New York: Routledge, 2009, pp. 47-66.
- “Representations of Nature in Seventeenth-Century English Embroideries,” in *English Embroidery from The Metropolitan Museum of Art, 1580-1700: ‘Twixt Art and Nature,’* edited by Andrew Morrall and Melinda Watt, New Haven: Yale University Press, 2008, pp. 79-97

Select Courses taught at the Bard Graduate Center

- The Arts of Northern Europe, 1500-1600.
- Renaissance Mythologies
- Collecting and Collections in the Early Modern Era.
- Objects of Virtue: Material Culture and Moral Order in 16th-Century Northern Europe.
- Objects of Knowledge: Renaissance Ornament and Society, 1500-1620.
- Objects of Devotion: Religion and the Arts in fifteenth- and sixteenth-century Northern Europe.
- The Reformation and the Arts
- The Culture of Print: 1450-1600.

Symposium Content Online Availability

The MIS board is working with Bard to see what plans are being put in place for live and/or delayed web broadcasts, as in prior Bard efforts with these MIS funded Joan Stacke Graham Lectures. This would allow all interested members to have a chance to remotely visit and benefit from this special two days of lectures!

Guardian Angel – One of a Kind?

by Steve Mullins



This Fireman figural pitcher by Orchies

Those of you who visited the American Toby Jug Museum during last spring's convention will know that it is pretty unusual for me to come across a majolica pitcher that no one I know has ever come across before. While visiting my friend Bertrand Cocq in France in November 2013, I heard about this jug that resided in an antique store in the quaint town of Valenciennes,

located in Northeastern France, about 50 Km Southeast of Lille, only a few Km from the Belgian border.



The spout view shows the fireman's hat and Angels protective clasped hands, and the winged handle view winged has the words "Pompier Sauveteur", which translates to "Firefighter Rescuer"

So, Bertrand and I took off several hundred km on the quest, and the store owner opened up especially for us to view his excellent array of French majolica pitchers. This fireman by Orchies was certainly something special. Neither Bertrand nor I, nor the store owner, nor anyone I have shown it to since has ever seen one like it before. And none of us could figure out why Orchies would make such a pitcher, with what appeared to be a Fireman with a young girl clinging around his neck. Orchies a bit later produced its more common fireman. Of course, I did buy it!

I packed it well in my suitcase, brought it home and mounted it in the Orchies section of the American Toby Jug Museum. Then, a few days later, my assistant noted with curiosity that the handle had odd scaling on it. So we turned it around and examined it more closely, and lo and behold, the handle is a pair of wings.

It is an angel on his back! Further research reveals that it is long tradition of Firemen that they enter a fire with a Guardian Angel to guide them safely through the fire. And, so, my new find is a Fireman with his Guardian Angel guiding him into the fire! And, until someone out there tells me differently, he is a unique, one-of-a-kind piece! I would be interested to hear if any member might have seen another one at some time in their questing?

Contact me direct at Steve.Mullins@mindspring.com
Thanks, Steve

Museum Information at:
<http://www.tobyjugmuseum.com>

The Society is Now on Pinterest

by Duane Matthes



MIS now has a Pinterest site at the name "Majolica International Society". To find the MIS Pinterest, look our traditional George Jones Swallow jardinière.

Deborah English is at the helm and has pinned and remarked on hundreds of photos on majolica, decorating with majolica or just interesting web pictures referring to majolica. This is a new venture for the society and we are still developing how we will use this Pinterest social media.

Pinterest users can upload, save, sort and manage images, known as pins, and other media content (e.g. videos and photos) through collections known as pinboards. Pinterest acts as a personalized media platform, whereby users' content and the content of others can be browsed on the main page. Users can then save individual pins to one of their own boards using the "Pin It" button, with Pinboards typically organized by a central topic or theme. Content can also be found outside of the Pinterest site and similarly uploaded to a board via the "Pin It" button which can be downloaded to the bookmark bar on a web browser, or be implemented by a webmaster directly on the website.

On the main Pinterest page, a "pin feed" appears, displaying the chronological activity from the Pinterest boards which a user follows. When browsing for new boards and relevant pins, users can visit a "Tastemakers" page which recommend pin boards with content similar to previous pins saved by a user. For both guests and Pinterest users, there are currently four main sections to browse: everything, videos, popular, and gifts.

Quick links to Pinterest include the "pin it" button which can be added to the bookmark bar of a web browser, "Follow me" and "Pin it" buttons added to personal website or blog page, and the Pinterest iPhone application available through an App Store ... Or just Google www.pinterest.com and on the Pinterest site search for "Majolica International Society".

You have a couple of choices...Visit our Majolica International Society and enjoy Deborah's pins, or create your own Pinterest account and "pin" and remark on photos you yourself own on your pin boards. If you see a web photo on another web site or a Pinterest site which you like and would like on your board, you can "pin" to your board.

Deborah English has authorship of the MIS Pinterest board and she is busy "pining away" from past "Majolica Matters", and other society resources. If you created your own Pinterest board, you could visit and follow the Majolica International Society board and follow Deborah's cravings with re-pins. You could also build your own pin-boards of your favorites from any photo on the web!

We don't want to keep our Pinterest site a "secret"! We want the world to understand our passions and to "follow" our site with lots of "follows", and "re-pins"! Our goal is for the public to discover our site and fall in love with majolica! All of our great photos of majolica pinned there should help anyone who loves design and beautiful things to find out about majolica and the MIS.

Please visit "Majolica International Society" on Pinterest, then "FOLLOW" us!!!! How can you find to the new site for the first time? Visit www.majolicasociety.com and click the red Pinterest button. 

Make a decision to create your own free Pinterest account and boards, or just visit the MIS Pinterest and ogle over Deborah's pins. Both ideas sound like "majolica fun" to me.

If you do not wish to have your own Pinterest account, but you want to contribute photos to the MIS Pinterest, please email them to Deborah at pdenglish@comcast.net Deb will pin the photos for you!

Deborah would love your help, especially for locating photos of unusual displays, with lots of color and a mix of decorative items. If the photo appeals to your sense of beauty, it will probably do the same for the Pinterest audience. A dark green glass looks great with a green plate and a yellow flower, and that's the kind of thing the Pinterest audience is responding to.

Things the Pinterest browsers want to pin are:

- Plant materials of all kinds
- Majolica in modern settings
- Color groupings of majolica
- Majolica used as furniture
- Any picture with great color and majolica
- Funny, playful, even silly pictures
- Extreme close-ups and details of majolica
- Majolica displays with your pet

In short, anything which will catch the eye of the casual visitors, and make them sit up and pay attention, and, hopefully dream of creating these scenes in their own home.

Laurie's Pocket Album: "Into the Woods"

by Laurie Wirth

Editor's Note: Obviously, "Pocket Albums" were a "hit" during our 2013 Chicago Convention, so 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 look forward to sharing all of the "Pocket Albums" we can produce. We know you will enjoy Laurie's Pocket Album photos with her presentation descriptions.

I'm an easy mark at antique shows and majolica auctions. You never have to guess what pieces I'm going to be interested in. If an object I'm standing close to has a profusion of green leaves, a gnarly trunk, and/or a representation of some woodland creature, I'm sure to be hyperventilating and calculating which one of life's essentials isn't really so essential if I give in and purchase the piece for my collection(s). I'm as enthralled with 19th century naturalistic decorative arts as the Victorians were.



This 21" high Wedgewood tree stump stick stand is hosting two emerald green woodpeckers looking to impale a bug for lunch. As is my custom, I thought a few sticks and greenery would serve as a nice embellishment for the top of their tree trunk. Since the Wedgewood stick stand wouldn't fit in my tiny entry, I placed it next to a late 19th century leather wing chair that shares space with a 16" black forest bear carved around 1870.

The representation of the natural world in the "applied arts" or decorative arts reached a fever pitch in the Victorian era when the rapidly expanding middle classes flocked to see the great world exhibitions. Many Victorians came in contact with artistic representations of natural studies for the first time. We all know, of course, that our beloved majolica was introduced at the Crystal Exhibition in London in 1851. But the great exhibitions also introduced Victorians to other decorative "natural wonders" like Black Forest carvings, 19th century French palissy pieces, hand colored lithographs depicting plants and animals (renowned English naturalists Anne Pratt and Edwin

Landseer, in particular), as well as "Animalier" sculptures produced by the equally acclaimed French artists Antoine-Louis Barye and Rosa Bonheur. The works these 19th century artists created gave Victorians the opportunity to bring nature out of the woods and into their homes.

Let me share a few of the "back to nature" arrangements in my home that prominently feature my long-standing and still favorite collecting addictions: majolica and palissy ware.



Here's a grouping in my built-in corner cabinets in the dining room. I like to stage naturalistic majolica pieces so that they are deeply layered and color compatible when I display them as an ensemble. The variety of greens in the 13" George Jones fern platter and 9" George Jones brown ground fern and leaf plates help add visual depth to the 10.5" wide x 10" high Hugo Lonitz hunt tureen/box (notice those gnarly tree trunks?). The Lonitz box is flanked by 3.5" high acanthus leaf candlesticks designed by an unknown maker (unknown to me, anyway).



This 16" high Wilhelm Schiller owl decided to make its nest on top of an 18th century corner cabinet in my living room. He's such a tall piece and wouldn't fit inside any of my cabinets so I decided to let him serve as a lookout while he's camouflaged with some sticks and faux greenery to make him feel more at home.



The Minton Foxglove and Fern jardinière and stand with brown ground, 14.5" high by 14.5" wide, has always been one of my "weak in the knees" favorites. The depth of the brown and green naturalistic coloration along with the dimensionality of the ferns and foxgloves must have transfixed Victorian exhibition-goers when it appeared as one of Minton's first majolica offerings at the 1851 Crystal Palace exhibition. I like to display it with the full regalia of pink orchids and reindeer moss.



This picture, taken in my living room, shows an assemblage of "naturalistic" pieces that were all

produced during the latter half of the 19th century. The grouping is anchored by a Black Forest woodland cottage tantalus accented by a 15" round Barbizet palissy charger stuffed to the gills with fish, ferns, frogs, and a multitude of insects. On either side of the tantalus and charger, several of Anne Pratt's well-recognized prints, "Ferns of Great Britain and Their Allies," complete the scene.



This last photo displays some of my favorite woodland majolica pieces. The 14" high Hugo Lonitz deer planter is flanked by the George Jones cobalt 13.5 inch rabbit/partridge game pie dish on one side and the 12.5 inch George Jones turquoise boar's head game pie dish on the other. A 15" diameter Minton pond lily charger provides complimentary green woodland background for the deer. In between the deer and the game pie dishes, a 9" high, matched pair of George Jones bird on nest vases provide additional interest. Finally, suspended on the back of the shelf is a matched pair of Hugh Lonitz bird on nest wall pockets.



This delightfully rugged majolica wagon was originally designed as a serving piece (the wheels actually turn) for bread and rolls. It was produced by an unknown maker (I'm guessing English) and is 14" long and 7" high. It must have been a real hoot for a guest to request a roll and see the hostess trying to maneuver it from her end of the table. I think using this rustic wagon as a container for fresh flowers is a much safer way to keep it on the table and out of someone's lap when hosting a dinner party. The arrangement pictured here was part of a back-to-nature Thanksgiving centerpiece that also utilized majolica jardinières filled with culinary herbs.



This picture, taken in my living room, shows an assemblage of “naturalistic” pieces that were all produced during the latter half of the 19th century. The grouping is anchored by a Black Forest woodland cottage tantalus accented by a 15” round Barbizet palissy charger stuffed to the gills with fish, ferns, frogs, and a multitude of insects. On either side of the tantalus and charger, several of Anne Pratt’s well-recognized prints, “Ferns of Great Britain and Their Allies,” complete the scene.

All of these 19th century majolica and palissy naturalistic pieces represent a loving study of Nature that reflects a profound appreciation for the day to day divinities we often see, but seldom appreciate as much as we should.

“For no one ever reads the book of Nature patiently and devoutly without gaining precious knowledge from its richly-stored pages.” *Story of Palissy The Potter*, published by Nelson and Sons, Paternoster Row; London, 1879.

Always,
Laurie

Attending Convention 2014 by Carole Harkess

Now is the time to put “pen to the paper” and register for the Majolica Convention in New Orleans on Thursday Oct. 9th through Sunday Oct. 12th 2014.

Reasons to attend Convention 2014??

- Great fellow MIS members to socialize with
- Informative lectures from both internationally known experts and member experts on majolica and Victorian culture
- Rare opportunity to view pieces from the Brooke Hayward Duchin collection of Palissy and Majolica at the New Orleans Museum of Art
- “Majolica Heaven”- unbelievable opportunity to purchase exquisite pieces of majolica from the finest and most esteemed dealers.
- Plenty of free time built into the schedule to allow for individual interests

- Attend a home visit to view an outstanding Palissy collection along with an eclectic array of other collections in an outstanding New Orleans home
- It is impossible NOT to have a wonderful time in New Orleans

Please take a moment to complete the enclosed registration form. Please make your hotel reservations as soon as possible. Our Convention falls on a VERY busy convention weekend for New Orleans. It is not unusual for New Orleans to literally “sell out” of rooms on a busy convention weekend. Also, please reserve under the Majolica International Society room block to get the special rate (\$255/night) and support the Majolica Society.

New Orleans 2014 Convention Schedule

Our 2014 Convention, on Thursday Oct. 9th through Sunday Oct. 12th, continues to see minor detail refinements; but the schedule and events below look more and more like they are carved in stone. Our member presentations will include a presentation from Frenchman Bertrand Cocq, and, of course, more of the wildly popular “Pocket Albums”. If you want to share your small album (3-10 photos) at the convention please contact Darci Iola (darciola@mac.com) and she will make sure you are on the schedule.

- Thur. Registration and packet pickup at our luxury host hotel, Westin New Orleans Canal Place (Phone: 504-566-7006 for reservations) adjacent to the French Quarter and the Riverwalk.
- Fri. Breakfast and Member Presentations
- Fri. Bus transportation to a Home Visit
- Fri. Bus transportation to the New Orleans Museum of Art for a private showing of the Brooke Hayward Duchin collection of Palissy Ware and other majolica
- Fri. Dinner on your own – Cajun Cuisine
- Fri. Free time - Bourbon Street or River Cruise, etc.
- Sat. Breakfast with Member Presentations
- Sat. Free time - Royal Street, French Quarter shops, river walk
- Sat. Majolica Heaven Preview Party and sale
- Sat. Gala Dinner with Keynote John Magill
- Sun. Breakfast and Annual Business Meeting
- Sun. Majolica Heaven – Opens to the public

For more details refer to the enclosed 2014 Convention Registration Form.

Majolica Glaze – Makes ALL the Difference

by Duane Matthes

While browsing antique malls I sometimes find pieces in well-known Victorian shapes which are covered in either mono-chrome or sometimes non-majolica glazes. Often these are earthenware, just not majolica.



This Minton putto on shell item was found in a Texas antique mall in solid Minton blue majolica glaze. Looking at these, next to each other, I discovered that one is right handed and one is left handed . . . so maybe there is another majolica piece with the putto on the left...



On the left the George Jones swallow on gourd pitcher could be found in an Ohio antique mall for \$55 in porcelain with a mono-chrome blue bird

Overall without any money involved I would always choose the item on the right! What's your choice?

So now it is your chance to show us your finds in the marketplace or from your home.

**MAKE YOUR
2014 CONVENTION
HOTEL RESERVATION
EARLY**

**Westin New Orleans Canal Place
Reservations: 504-566-7006**

Strawser Auction Announces New Schedule

by Michael Strawser

Strawser Auction is announcing a new auction schedule. Michael Strawser with Strawser auctions has changed the auction schedule this year. The Spring Majolica Auction will be on Saturday, May 24, 2014 and it will be held in LaGrange, Indiana (approximately 150 miles east of Chicago, just south of I-90) as a part of our annual four-day antique auction. The items which we normally sell on Friday night and Saturday morning at our Majolica Auction will be sold in Indiana. There will be over 500 lots of majolica and oyster plates in this auction. The auction listing and photos will be on our website soon, but a few of the items are pictured below!

Please join me in LaGrange or visit my website at www.strawserauctions.com



Saturday, May 24, 2014 includes a Royal Worcester sweet meat server and a Minton cat pitcher



Saturday, May 24, 2014...frogs!!! Continental frog tobacco jar and a French, Orchies frog pitcher



May 24, 2014 Strawser Auction includes A Minton Gun Dog game dish



Wedgwood Punch & Toby punch bowl

Fine Majolica for the Connoisseur by Michael Strawser

Michael Strawser and Strawser Auctions is collaborating with Majolica Authority and MIS member Nicolaus Boston to conduct a premier majolica auction event titled "Fine Majolica for the Connoisseur" which is schedule on November 22, 2014 in Hatfield, Pennsylvania.

We have a great selection of fine pieces of majolica from private collections across the country including the extremely rare Minton mouse cheese dish, a Minton tortoise teapot, a Minton hare tureen, a George Jones full nest game dish, a Wedgwood punch & toby punch bowl and many other fine pieces.

We are currently accepting select pieces for this auction if you are interested in consigning please contact Michael at michael@strawserauctions.com or Nicolaus at sales@majolica.co.uk



Minton, tortious tea pot



Minton Full Nest game dish



Minton Double Hare tureen



Rare Covered Cuspidor

1900 Paris World's Fair - Bunny Pitcher

by Philippe Meunier

The Paris Universal Exposition captured the attention of the entire modern world in 1900. Over fifty seven million visitors from all over the globe came to see thousands of exhibits displayed by nearly every nation on the earth. Three regiments of French infantry and eleven companies of engineers transformed the Champs de Mars from a littered, muddy wasteland into an array of manicured lawns and colorful flower beds. While the wonders of the present were displayed and praised, much of the Exposition was devoted to extolling those marvels which awaited mankind in the future. As a tribute to technology and progress, the Paris Exposition was like nothing which had come before it. Visitors marveled at moving sidewalks, wireless telegraphy, the most powerful telescope ever built, as well as, the first escalator ever seen. American innovation and boosterism was evident everywhere. One English writer described the Exposition as "the Americanization of the world".

At least one piece of majolica was made to commemorate the 1900 World's Fair in Paris. This majolica bunny pitcher is marked with the retail mark of "terre de fer, Compagnie franco-anglaise Paris 78 rue de Turbigo". This pitcher rarely appears in the American market.



Tied around his neck with a ribbon is a medal, "1900". Pitcher is 8 3/4" tall



The Bunny's base is marked "terre de fer, Compagnie franco-anglaise, Paris 78 rue de Turbigo", documenting that it was produced for a retail shop in Paris.



This rare bunny pitcher is known to exist in two colors and two sizes (8 3/4" and 9 3/4" tall)



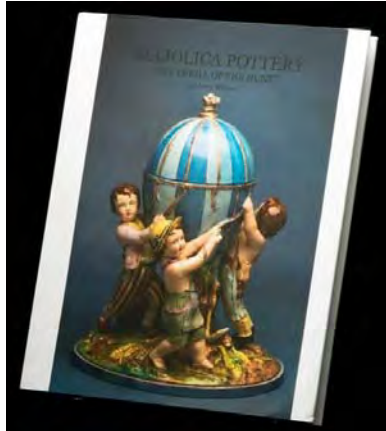
A French post card of the Paris streets captures "78 rue de Turbigo" in the center with its sign above the doors and its ceramics displayed along the sidewalks

Jerry Wilcox, Author and New MIS Member

by Jerry Wilcox

About the author – Jerry Wilcox

I have always been sort of an artsy type of guy and most things I did in life were connected in some way or another. From my days in an art room as an art teacher of pottery and painting, to my creating delightful dishes in the restaurant (I once owned in beautiful restaurant in Charleston, SC), to the sounds of music which I enjoyed as a ten-year performing vocalist with the "Music Men of Syracuse", to singing and dancing with "Civic Morning Musicals" of Syracuse... my life was always centered on the arts.



Collecting majolica seemed a natural progression for me as an art lover. After my days of teaching the arts and enjoying beautiful things, I carried my love for the world of fine arts into my antique shop and auction world. For the last forty plus years, I have been teaching and showing others the fine art of collecting. In the last forty-five years I have amassed a collection of majolica, all starting with the very first piece I discovered in a quaint little antiques shop. I have written about this adventure in a new book on "Majolica Pottery" - "The Thrill of the Hunt". My book is meant to be a documentation of a lifelong process of collecting. I am pleased to share this adventurous love affair with you as we enjoy all things beautiful.

The following are photos of a few of my favorite majolica pieces.



Vases with the Cupids and Pond Lilies (Water Lily) were produced by Minton late 1800's.



Wonderful primrose cheese dome, I believe to be quite rare, was produced by Copeland



Calla Lily and Cattail vases are about the best that the Sarreguemines Factory of France produced around the 1890's (at least, that is the way I feel about them). They are a prized by me!

You can enjoy my book by writing to me directly at:

Jerry A. Wilcox
P.O. Box 757,
Marathon, NY 13803

My hard cover book, with dust jacket is fully photographed in beautiful color and printed in larger printing for easier reading on quality paper. This different approach to collecting majolica is priced at \$65.00 including free media mail shipping to the lower 48 states.

Warm Thoughts, Jerry
antiquemad@aol.com

Coastal Living - March 2012

by Duane Matthes



MIS Members Dick and Marie Hull wanted to share what they found in Coastal Living Magazine. It was a pictorial article by interior decorator Gideon Medelson. He remarks that "GREEN is such a versatile color". Dick and Marie found the display of mixed green majolica plates and platters.

Looking closely you can find a Minton stawberry dish, Sarreguemines fern plates, and maybe some Wedgwood sunflower plates. Along with a green wallpaper ceiling, and green cabinets. How fun is that!



Interior decorator Gideon Medelson say's Green is such a versatile color use it to make a room feel vivacious, luxurious, or natural.

Thanks so much for the sharp eyes of Dick and Marie for finding this decorator using majolica to complete someone's dream kitchen!

La Véranda de la princesse Mathilde

by Philippe Meunier



Princess Mathilde, a cousin of Napoleon III, enjoyed the fortunes of her husband, Prince Démidoff. The princess was highly educated and entertained many artists of all political persuasions in her salon.

This painting, "Veranda Princess Mathilde", by Sébastien Charles Giraud (1819-1892), hung in the hotel on the Rue de Courcelles. Giraud painted it in Paris in 1864, (oil on board). Notice that he uses several well-known majolica pieces as accents (Minton jardinière with snake handles, and a Minton figurur with dolphin).

Giraud, specialized in interior views. He painted several paintings of his mansions, including this veranda, located in the sumptuous mansion of the Princess, rue de Courcelles.

Mathilde Laetitia Wilhelmine Bonaparte, Princess Française (May 27, 1820- January 2, 1904), was a French princess and salon holder. She was a daughter of Napoleon's brother Jérôme Bonaparte and his second wife, Catharina of Württemberg, daughter of King Frederick I of Württemberg. The aged Princess Mathilde made a brief appearance in Proust's À l'ombre des jeunes filles en fleurs (In the Shadow of Young Girls In Flower), the second volume of In Search of Lost Time. She mentioned that if she wanted to visit Les Invalides, she did not need an invitation... she had her own set of keys!

Please send your comments and material for the newsletter to:

Wanda Matthes

3801 Indigo Drive

Plano, Texas

Phone: 972 - 596 - 2964

eMail: Wanda@eMajolica.com