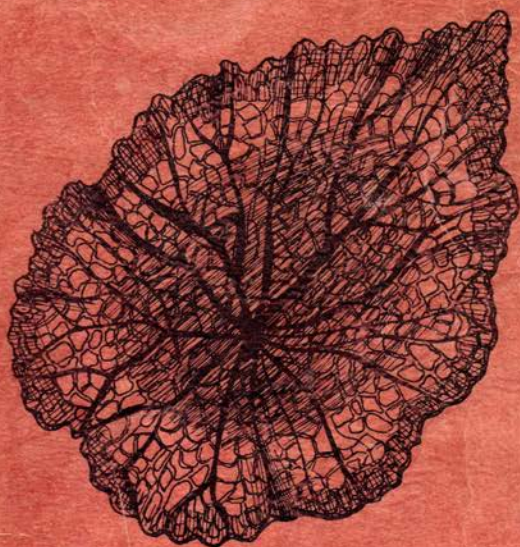


MAJOLICA

IT'S FUN TO COLLECT



WILDEY C. RICKERSON

P. O. BOX 110

DEEP RIVER, CONN.

MAJOLICA
IT'S FUN TO COLLECT

LIMITED FIRST EDITION

*With Best
Wishes*

Edward J. Heck

432-3822



Mr. & Mrs. Wildey C. Rickerson discuss their new book "Majolica — It's Fun to Collect", with artist and designer Rod Mackenzie of Lyme, Conn.

Photographs by
Charles Nuhn
Old Saybrook, Conn.



WILDEY C. RICKERSON

P. O. BOX 110

DEEP RIVER, CONN.

NINETEENTH CENTURY MAJOLICA

Nineteenth Century majolica is fun to collect. It is still obtainable at reasonable prices, and while most U.S. collectors will desire to specialize in American majolica, there are also available European majolicas of this same period.

As collectors increase in number, it is difficult to find a hobby to suit a reasonable pocketbook. Whieldon, Delft, Palissy, Fifteenth Century Italian Majolica, pottery from the China trade, old Egyptian, Persian and Peruvian pieces are prohibitive in price except for museums and very wealthy collectors. This is also true of paintings done by the Old Masters and those done by the more popular Renaissance and modern painters. Satisfaction can be had from any collection, irrespective of its monetary worth. This is evidenced by the innumerable avid collectors of strange items; i.e., matchbook covers, street car transfers, or buttons.

Collectors are a breed unto themselves, and once "bitten by the bug" to which all individuals are to some extent susceptible, it can become a great time consumer and also an occupation giving pleasure and gratification. Frequently it leads to personal associations which because of a common interest can lead to valued friendships. Majolica readily lends itself to collection. An individual may specialize in a particular design, a particular mark such as Etruscan or Clifton, or he might collect figurines or animals.

If you shop Fifty-seventh Street and Madison Avenue, New York City, you will find Faience pieces of interest. I timidly asked the price of one rather attractive Delft or Faience fish top bonbon dish—price \$4,200. No wonder animal pieces nicely made in Nineteenth Century "majolica" are in demand from \$10 to \$50. Here also I noticed well-molded, hand colored modern pieces having price tags from \$50 up to several hundred. The poor copies of modern pieces currently available are easily recognized and mostly very unattractive. There is much fine majolica now being manufactured principally in Europe.

VALUE AND CONDITION

The price estimates given in this book or as a supplement thereto are for pieces in proof or mint condition. This means perfect condition. The question as to whether a collector should purchase perfect or somewhat imperfect pieces, and if so what is their value is very controversial.

In some hobbies, such as philately, condition is of the utmost importance and damaged stamps are usually almost valueless or at best have a very small fractional value of those in perfect condition. For example, a rare stamp in perfect condition, but which is printed off center, might be reduced in value by one-third, and a stamp neatly repaired with a very small tear might reduce its value 90%. Almost all antique dealers feel that perfection in pottery is also of utmost importance, but after discussion with dealers and collectors, I feel that majolica is worthy of collection even though damaged in some respects. The value of pieces not proof can only be estimated or suggested, but certain facts seem to be evident. If a plate of ironstone had a value of \$2 in perfect condition, such a plate cracked or repaired would probably have no value. A rare Fifteenth Century Italian majolica plate that had a value of \$500 might, if repaired or cracked, be worth \$300 because of its rarity.

Eighteenth Century Whieldon has greater value and is much rarer than Nineteenth Century majolica, although they are both in the same family of pottery. Thirty years ago a Whieldon bowl in mint condition might have had a value of \$40, and the same piece cracked have been considered valueless. Today that same bowl might have a value of \$100, and the cracked piece bring a price of \$20, again because of rarity. This relation between condition, rarity and value is further exemplified by the fact that practically all museum pieces of Persian pottery dated B.C. are cracked, repaired and frequently "restored." This word "restoration" can cover a multitude of sins, and at times can mean that small fragments are remanufactured into entire pieces.

One other pertinent fact is that certain antiques were usable from day to day, where other collectible items were purely ornamental. It is obvious that items of daily use will suffer more deterioration than those used solely for decorative purposes. Cups and saucers which require daily use are exposed, obviously, to wear and breakage much more rapidly than are rare pieces of porcelain which might be kept in cabinets or "china closets." Majolica falls in both categories—useful and ornamental, and, therefore, the useful piece is always more subject to accident. Furthermore, the very nature of majolica, that of having a hard glaze over a soft pottery base, tends to develop age cracks and be subject to abrasive wear by usage. It is already extremely hard to find American majolica without some age cracks.

Majolica has increased in value over the last twenty years and is becoming scarcer and scarcer as its collectors become more numerous. I, for one, although many collectors and dealers will disagree, believe that with proper price considerations the collector should purchase pieces both proof and others repaired or somewhat damaged, obviously at a proper price discount.

ITALIAN MAJOLICA

True majolica obtained its name from the fact that this particular type of tin glazed pottery was made in Spain and shipped to Italy from the Balearic Islands, the largest of which was Majorica or Majolica.

The book "Five Centuries of Italian Majolica" by Gliverani, McGraw Hill, 1960, is a true work of art, handsomely illustrated, and covers Italian majolica completely.



Plate 2

Plate 1

One needs only to examine the color and design of several pieces from the Metropolitan Museum of Art to become acquainted with the characteristics of Italian majolica pottery. Plate 1 is a large drug vase depicting a figure of a woman, and shows original indications of snails, shells and starfish used in design. Plate 2 is an extremely large, colorful dish entitled "The Rape of Helen of Troy after Raphael."

These pieces are white tin enamel which is used to cover the gray clay base. Majolica was decorated originally in gold luster

and blue, and later followed with four fundamental colors—green, dark blue, orange-yellow and purple—all used over the white tin enamel. In these designs were copied the earlier arts of Persia, Syria, Egypt and Turkey.



Plate 3

Plate 3 pictures three Italian plates and a "puzzle jug." These pieces were purchased recently at reasonable prices at local antique dealers. They must surely be copies but have some age as evidenced by age cracks and irregularities. The classic design and general color stamps them immediately as majolica. In this case they have a tin glaze to cover a coarse gray-brown pottery base and may be much older than the price would indicate. Surely nobody would bother to make copies currently to sell at \$10 each, but they could be Nineteenth Century.

PALISSY

Bernard Palissy was born about 1510 and died in 1590. He is of interest to us in this book because he made the earliest and finest lead glaze pottery and developed the technique of "applique". Also according to C. C. Dauterman, Curator of the Metropolitan Museum of Art who has just this May written an article on Palissy,

he was the inventor of mottled glazes used so characteristically in the 19th century for majolica type pottery.

Palissy was born into a family too poor to educate him, but after completing an apprenticeship in glass painting, he settled down in Saintes, France, and established himself and developed many colorful animal designs rampant with blue, green and purple brown. The underside of his pieces were frequently more brilliant than the ornamental surfaces with strong blues in blurry streaks or patterns suggesting tortoise shell. Perhaps the most outstanding feature of his great ceramics was the fact that they frequently, although not in all cases, were covered with relief or applique figures of plants



Plate 4



Plate 5

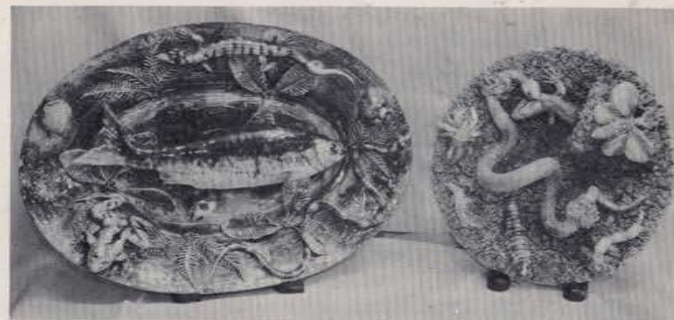


Plate 6

berries, shells, serpents, fish, frogs. This same characteristic of many potteries has been carried into the later centuries and is well illustrated by plate 4, a shallow, oval bowl, oak leaf design, Etruscan, of American manufacture, which shows the similarity with plate 5, a Palissy piece, from the New York Metropolitan Museum of Art, the second half of the 16th century. The same oak leaf design on the American bowl is particularly noticeable on the

right side of the Palissy piece and shows clearly the design influence of Palissy on the lead glaze pottery produced 350 years later.

The back of the American piece is mottled green, yellow and blue. The back of the Palissy piece is mottled with pebble-like splotches of blue, yellow-green with larger splashes of purplish brown. Here and there a creamy white slip on which glaze is laid shows through in irregular patches and streaks.

Palissy pieces were unmarked, and in the Nineteenth Century were ranked among the most sought after of ceramics. As a result the market became flooded with forgeries of both French and English manufacture. "Spurious copies are believed to outnumber the genuine pieces" says C. C. Dauterman. The description of the pieces in their collection frequently states "In the manner of Bernard Palissy" rather than making the positive statement that they were by his hand.

Plate 6 shows two much more modern pieces, in the first case, what I believe to be an American copy of a Palissy effect. It is an oval platter, well done, with a fish central theme surrounded by appliqued frogs and serpents in the green tones, and, therefore, rare in good condition. My information leads me to believe that this was produced in about 1890. The other piece is a fairly modern Portuguese round plate with snakes in high relief made by Jose A. Cumba, Portugal, of a much later date and a somewhat different texture and form, but, nevertheless, still carrying the Palissy influence.

WHIELDON

Thorn Whieldon was an English potter of great capabilities. His pottery operated from 1740 to 1780. He employed Wedgwood with whom he later went into business. He is also credited with employing such great artists as Spode. His works are still perhaps the finest of the lead glazed potteries.

One of the outstanding U.S. collections of Whieldon belongs to Katharine Prentis Murphy and can be seen at the New York Historical Society.

Whieldon is known to collectors as Whieldon, but it is a lead glaze ceramic, interesting to us because it is a forerunner of Nineteenth Century American majolica and more closely resembles it than does Italian tin glaze majolica. Whieldon, in its customary type, is a mottled or speckled brown and yellow glazed pottery sometimes thought of as tortoise shell ware. Much, rarer and much more valuable are the gray, blue, green and yellow tones and blended together so well as shown in the Murphy collection. The plates are characteristically octagon and scalloped shaped. The pieces are beautiful, rare and valuable.

There is also a green and white cauliflower tea set later copied by both Wedgwood, Griffin, Hill and Smith, and other unmarked U.S. majolica potters. The difference between Whieldon and Etruscan is easily distinguished. In Whieldon the paste is thinner, lighter, and the design slightly different.



Plate 7

A most beautiful and valuable Whieldon teapot is illustrated in Plate 7 from the Metropolitan Museum of Art in New York, gift of Mrs. Russell S. Carter.

MAJOLICA — A DEFINITION

American majolica is **not** majolica, and furthermore, its general appearance is entirely different. Transparent lead glazes are used rather than opaque tin glazes. I have come to this conclusion after collecting some 600 pieces. Majolica is made by the use of an opaque white tin enamel which serves not only to conceal the off white pottery body, but also to form a white surface on which vitrified ceramic colors can be used. This was originally developed in Spain and Italy between the Twelfth and Seventeenth Centuries. The same ware was called Faience in France.

Experts make the distinction that French Faience is Seventeenth Century and a tin glaze, whereas Nineteenth Century "so-called" Faience is a lead glaze and should not be called Faience any more than modern majolica should be called majolica.

In Holland the opaque tin enamel undercoat was used in combination principally with cobalt blues, and while the technique is that of majolica,—it is and will be known as Delft. This is further evidence that the name of a pottery does not describe its

physical characteristics and that the same processes of enameling, glazing and coloring can use different names, although this is not always clearly understood.

Italian majolica came by its name rather dishonestly, so that in defining Nineteenth Century American so called majolica, we must not be too concerned with the misuse of a name. Ordinarily a pottery would be named after a man or some location from which it originated, but the name majolica comes from neither one. It arises from the fact that the imports came from the largest of the Balearic Islands; namely, Majorica or Majolica. Even when the products were made in other places, such as Barcelona, Spain, they were brought in by ship from Majorca and became known as majolica. They were later produced in Italy.

Actually American type majolica ware is more closely associated with Palissy, Whieldon, Wedgwood, Staffordshire than Italian majolica. These are potters and potteries all of which used transparent lead glazes rather than opaque tin glazes. In the Nineteenth Century and today the name majolica is used as a trade name. This is clearly evidenced by the fact that the most significant potter in the United States in Phoenixville, Pennsylvania, Griffiin, Hill and Smith, used as their mark ETRUSCAN MAJOLICA, for no apparent reason other than sales. It had no Etruscan characteristics, and it had no tin glaze. The name, however, was in use during the era in which majolica and Palissy were so popular and is still in use with both the collector and in the antique trade. This particular type of pottery, therefore, must continue to be known as "majolica" no matter how accurate or inaccurate may be the term. Even today much modern pottery is made, particularly in Portugal and Spain, which is classified by usage as "Modern majolica." We will, therefore, in writing of this subject, consider "majolica" as majolica.

The change from opaque tin enamels to clear lead glazes was an advance in the general technique of pottery. It permitted more accurate colors of the glaze by the use of the various metal oxides, gave better definition, and, incidentally, was cheaper. Tin and its oxides were expensive, whereas lead and its oxides were cheap. Basically many of these articles of pottery were not primarily for decoration but for use, such as cups, saucers, plates, etc., and, therefore, price was a vital consideration. Particularly is this true in the Nineteenth Century. It was quite natural, consequently, to copy the lead glaze techniques as well as the designs of Palissy (1550-1590) and his successors, Whieldon and Wedgwood. On this same subject and on the question of one pottery copying another, it is my understanding that Wedgwood at times encouraged duplication of their designs so that spare cups or saucers or even rush orders might be filled through Wedgwood by other potteries.

One characteristic of Nineteenth Century majolica is the colored inside coating given to many bowls, vases, pitchers and cups. They have a very characteristic tint of lavender, blue, pink or red. Another characteristic is a mottled effect in the center on the face of the plates, as shown in Plate 8. All could be ETRUSCAN, 2 marked, 2 unmarked. The top round dish is ETRUSCAN and has a wheat and fern border with a green center with splotches brown to yellow. The other three plates are also American, one ETRUSCAN so marked and the others unmarked could be M4 in Weidner catalogue, rose design, and have the mottled effect in the center, green, brown and yellow.

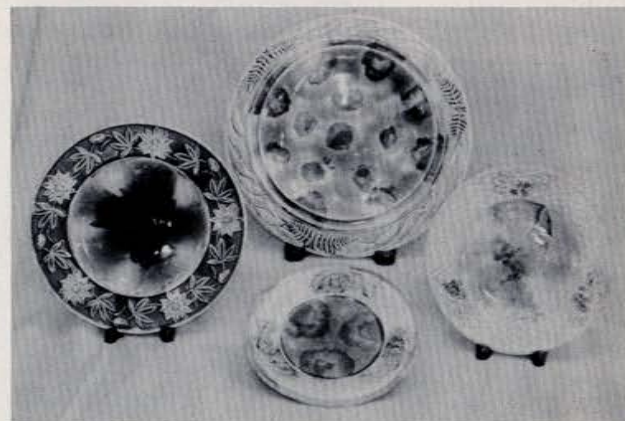


Plate 8

English majolica of this period from Stokes on Trent, George Jones, and Wedgwood, used this mottled effect frequently on the backs of plates and comotes.

The Nineteenth Century majolica, while occasionally flat, is more often molded to form, as for example, the leaf design and the many raised configurations after Palissy and others. It was also manufactured in a great profusion of shapes, such as animals of all descriptions, shells and flowers, in the form of pitchers, comotes, bowls, teapots, with appropriate background also in relief.

The technique used was an is still standard for the making of pottery; namely, an original mold is made from which the potter makes a plaster cast which in turn is used to mold the clay. This clay is mixed with water in varying proportions so as to make a dough. The dough is then pressed or steamed and in production cut into blocks for molding. These blocks must be treated so as to remove air bubbles and finally molded by machine or by hand into the forms for which they are intended. These forms are then put in clay boxes and stacked in the kiln and fired. After cleaning

the pieces are ready for glazing. Some items are treated with a "slip." Others are underglazed before firing, while some are painted with vitrified color before glazing and then fired. At times clear lead overglaze is used to give more luster and brilliance to the colors.

The painting of the pieces was done frequently by young girls, some efficient and some careless, which accounts for the very "sloppy" work seen in many pieces. This is particularly true of American majolica where piece work and low wages were prevalent, accentuated by a drive for low cost, demanded by markets such as the "premium" markets. You are probably aware that instead of "green stamps" of 1962, in the eighteen eighties majolica was first



Plate 9

purchased by the Price Baking Company and later by the Atlantic and Pacific Tea Company from Griffin, Hill and Smith to be given away as premiums with the purchase of baking powder. This also might be considered a prelude to the present day "give away" programs of savings banks. Times run in cycles, and sometimes ideas do not change as basically as one thinks.

While on the definition of Nineteenth Century majolica, there are other classes of pottery which I would like to mention, which are termed majolica but which has again a different appearance



Plate 10

from the rather heavily, highly colored, lead glazed pieces just referred to, and these were perhaps late Nineteenth Century, unquestionably cheap at the time of production. They consist of match stands for wooden matches, ash trays and tobacco jugs.

These pieces are more common than older pieces but have value because there are many collectors, particularly of tobacco jugs. One characteristic of the jugs is that the tops are designed so



Plate 11

as to fit in only one direction, and, therefore, are more moisture proof than would be the case if the top were perfectly round or square. Without the top the tobacco jugs are considerably less valuable, although there is not the depreciation which occurs when a cup loses its saucer, mainly because the tobacco jugs without tops have uses as a bowl or flower vase. The designs are usually owls, pigs, frogs, dogs, monkeys, tigers, elephants, bulls, cows, bears, etc. Frequently the animals are dressed in coats of gay colors.



Plate 12

These pieces are not as old as much of the majolica in which this book is basically interested. The bottom and inside is usually white, the piece not heavy, and it has numbers on the bottom. Age 40 - 70 years.

Tobacco jugs are a very interesting majolica Victorian product. Plate 9 illustrates nine such jugs. They are typical.

These pieces are collectible not only as tobacco jars but also as animals. Many collectors become so specialized that they collect only pigs, horses, cows, eagles, owls, frogs or bears.

Plates 10 and 11 exemplify majolica wooden match holders and ash trays, very typical of the late Nineteenth Century and early Twentieth Century. Plate 10 shows three "pig" match holders. The pottery is not heavy. The pieces themselves are interesting and will, I believe, never be reproduced. Therefore, they should increase in value and are recommended to collectors. Plate 11 shows almost the same type of match holders but top and bottom on the left are a heavier, more expensive pottery with excellent subdued color, well painted and more carefully made. These also

are marked with numbers with green or brown bases as distinct from the lighter white "bottomed" match holders.

Plate 12 is a collection of animals. Top row: frog, alligator, mice and grotesque man. Bottom row: owl candlestick holder, monkey, flies and swan.

The frog playing accordion is clear yellow with glass eyes, probably dating the piece as early Twentieth Century.

SGRAFFITO

One of the earliest American types of pottery was Sgraffito. The word derived from the Italian "to scratch" and was used by early Pennsylvania pottery manufacturers. Here we had the majolica like, lead glaze, but in Sgraffito the design was scratched into the glaze and later fired so that the color came from the base itself. These are extremely rare and valuable. I recently saw in the New York Antique Show a piece signed by William Roth, dated 1821, and priced at \$495.

COMMON MAJOLICA DESIGNS

The following Figures 1 to 18 illustrates the most common majolica designs. Some originated in the United States, others in England or France. Many were copied from earlier European artists wholly or in part by potteries in the United States. Besides these most distinctive patterns were others: ivy, maple leaf, fern and bamboo, cucumber, daisy, butterfly and sprig, morning glory, as well as a myriad of animals.



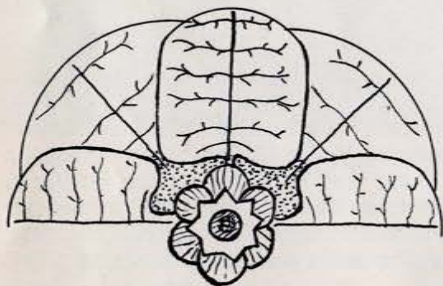
BLACKBERRY



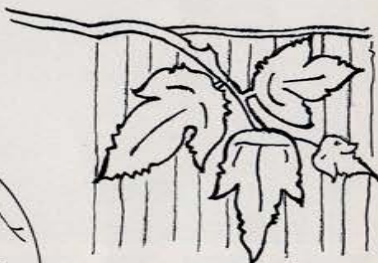
GERANIUM



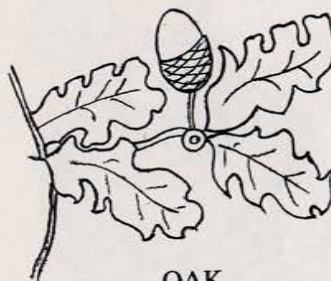
CAULIFLOWER



POND LILY



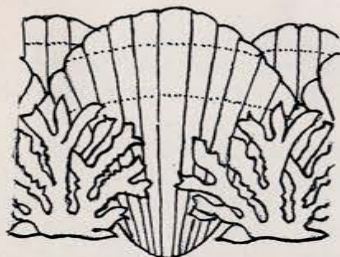
RUSTIC



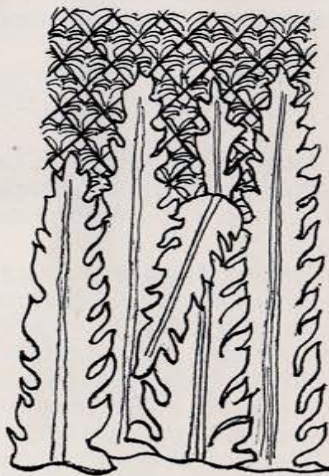
OAK



WILD ROSE



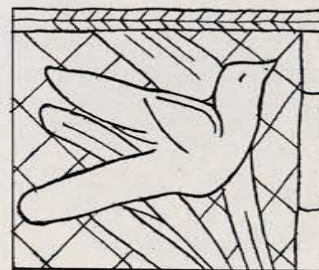
SHELL & SEAWEED



PINEAPPLE



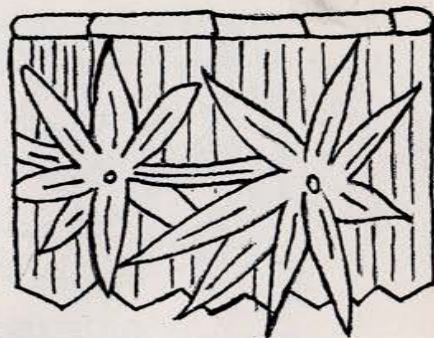
LILY



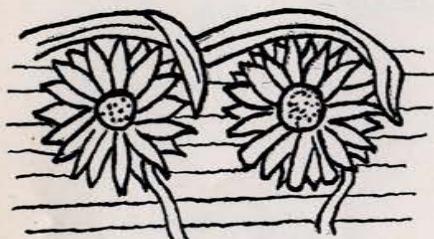
BIRD



PANSY



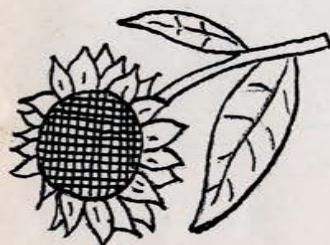
BAMBOO



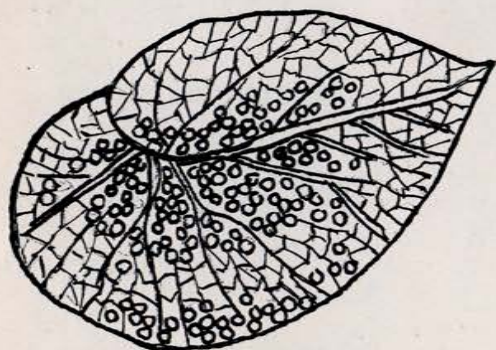
DAISY



BIRD & FAN



SUNFLOWER



BEGONIA
(see cover)



THORN

CHESAPEAKE POTTERY COMPANY

Two men of importance to American pottery and majolica started in different sections of the country but eventually came to Baltimore.

One was Edwin Bennett, who came to this country from England in 1841, settled in East Liverpool, Ohio, and went to Baltimore in 1846, where, among other types of pottery, he made majolica. His majolica includes a bust of Washington, a large pitcher with natural color fish in relief, and possibly a plate with a dog center and green scalloped shaped leaf border. The books of American pottery show a number of marks for Edwin Bennett, but whether these marks were used on majolica or other pieces is not clear. These were produced twenty years before the ware commonly known as majolica became popular, according to John Ramsey in his book AMERICAN POTTERS AND POTTERY.

Let us return to another early potter whose affairs were to be intermingled with those of Edwin Bennet. Donald Francis Haynes, 1835-1908, was born in Brookfield, Mass., engaged in the steel business during the Civil War, and first became interested in a crockery jobbing house in Baltimore in 1871. In 1879 he founded



Fig. 19



Fig. 20

D. F. Haynes and Company, and in 1882 purchased Chesapeake Pottery Company. For the next twenty-five years this pottery operated successfully, and Haynes' artistic skills brought general acclaim as to the quality of American majolica, and literature at the time expressed the belief that Mr. Haynes and his artists were as able as those of the house of Wedgwood in England. No more beautiful pieces were produced anywhere in the United States or perhaps even in Europe than those made by Chesapeake Pottery Company. Mrs. Lester W. Nerve, writing of majolica in 1942, states "Clifton ware was similar to majolica except that it had a far better body and glaze. Many competent experts have stated that this product is equal in every respect to the fine Wedgwood majolica."

From 1882 on Haynes majolica was marked "Clifton" printed on the bottom of all pieces. See Fig. 19.

This same pottery later produced "Avalon" and later "Calvertine". See fig. 20.

Much of Clifton and later Avalon material had a cream white base on which were highly glazed with excellent color, flower designs. The body of the Avalon had an ivory tint with a soft rich glaze in most cases, but at times pink and yellow were used. The decorative treatment was usually sprays of flowers in partial relief decorated in colors and outlined with a fine gold line.

The Chesapeake Pottery Company was awarded medals and diplomas in the exhibitions of the times, such as the 1893 Columbian Exposition in Chicago; 1901, the Pan American Exposition in Buffalo; 1904, the Louisiana Purchase Exposition in St. Louis. Their wares were sold in the large department stores of the time, giving the products wide distribution.

The pottery expanded but ran into financial difficulties as was the case of many potteries of that particular period. One reason for these difficulties was because the market had been flooded by "European imports." These were "chic" at the time, while American wares were looked upon by the general public as inferior. Even the beautiful wares of Bennington Pottery were produced without marks so they could be sold as "English." As a matter of



Plate 13



Plate 14

fact, by the end of the Nineteenth Century there were very few potteries in operation.

In 1887, due to its financial problems, the Chesapeake Pottery was sold to Edwin Bennett, a pioneer in this industry, and who in turn owned the Edwin Bennett Pottery Company. Edwin Bennett later sold his interest to his son, Edwin Houston Bennett, and to David F. Haynes. The name of the company became Messrs. Haynes, Bennett & Co.

In 1895 Bennett retired, and his interest was purchased by the son of David F. Haynes and the firm name changed to D. F.

Haynes & Sons. They operated as such until the death of the elder Haynes in 1908 when the younger Haynes took complete control.

Around 1890 David F. Haynes designed a porcelain clock case that became very popular with the large clock manufacturers in the United States. This item was the firm's best selling piece, although they did make a complete line of other ceramics. Early in the Twentieth Century public demand shifted from ceramic clock cases to metal and wooden ones, and as a result, coupled with



Plate 15

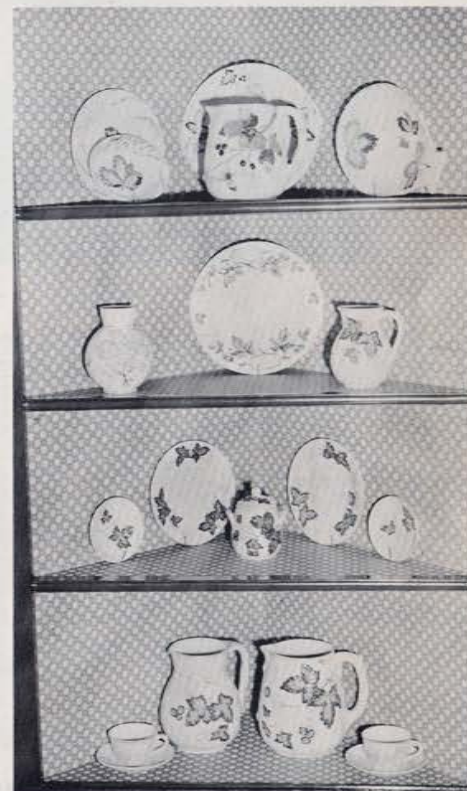


Plate 16

competition from European imports and the natural gas fired potteries from the Middle West, the company's business declined substantially. The natural gas lent itself to more even heat than the old coal fired potteries. In the Mid West there was standardization and a shift to utilitarian use rather than beauty of design and luster. All these problems culminated in the sale of the property in 1914 to the American Sugar Refining Company.

Clifton is typified by the blackberry design, Fig. 4 with a heavily indented rustic cream background.



Plate 17

Plate 13 clock frame and relish dish, are Avalon—autumn leaves rust color with tufted background outlined in gold. Plate 14 shows delicate floral designs in green or red, also outlined in gold as distinct from most majolica, with a white tree trunk background decorated with a Pennsylvania Dutch bird and flower design in red, green and brown. Purchased from a dealer who acquired it directly from a Pennsylvania Dutch family.

Anton J. Kuhn has an extensive Clifton collection, Plates 15, 16, 17, a hanging lamp with Clifton bowl at bottom, rare cups and saucers and beautiful pitchers, commemorative Shakespeare pitcher, reading on his collar "Compliments of Julia Marlowe, Shakespeare Birthday Memorial Apt 23D 1564-1892, Ford, Baltimore, U.S.A." Only 700 such pitchers were made and given away by Julia Marlowe on April 23, 1892.

Another pottery producing majolica, among other pieces including cauliflower design, was the New York City Pottery Company, founded in 1853 by Carr and Morrison. Here again the



Fig. 21

Thorn book lists a number of markings. We do know that the mark illustrated below was one used in 1855.

Somewhat later there were two Morley firms; one of East Liverpool, Ohio and the other of Wellsville, Ohio. One, the Wellsville firms operated from 1879 to 1885 and used a mark as illustrated below. Note the word "majolica" spelled with two "l's".



Fig. 22

The Morley Company made pieces particularly hard, with a very attractive glaze.

They made many types, including napkin plates and an owl pitcher. The East Liverpool Pottery Company's pieces were sometimes marked, E. L. P. Co. Tenous Majolica.



Fig. 23

The above mark was definitely used on American Majolica. In itself it is not particularly attractive, but apparently rare because of the fact that I have only seen one. From a collector's point of view, I would suggest that any piece so marked be purchased. Other American companies included:



Plate 18

Pottery Co., although the mark is not indicated in the reference books.

Cartright Bros., East Liverpool, Ohio 1880-1900

Mayer Pottery Co., Beaver Falls, Pa. Established 1881.

J. S. Taft and Co., (The Hampshire Pottery Co.) Keene, N.H., established 1871.

I have one blackberry, pewter teapot (see Plate 18) marked with a T which might be attributable to the Hampshire

Odell and Booth Bros., Tarrytown, N. Y.
Faience Manufacturing Co., Greenport, L.L.
1880-1892 Fig. 24.



Fig. 24

It can be stated without fear of contradiction that most of the American majolica was unmarked and, therefore, difficult of

classification. We do, however, have a number of brushmark examples which appear with some regularity on American majolica pieces.

Mrs. Yarnall further corroborates the statement that the broad brush marks so frequently seen on American pieces, illustrated below were not the marks of the artists. In my judgement these are excellent identification for the fact that these pieces were made in the United States, and I feel perhaps by one pottery company, but certainly are not Etruscan. See figure 25.

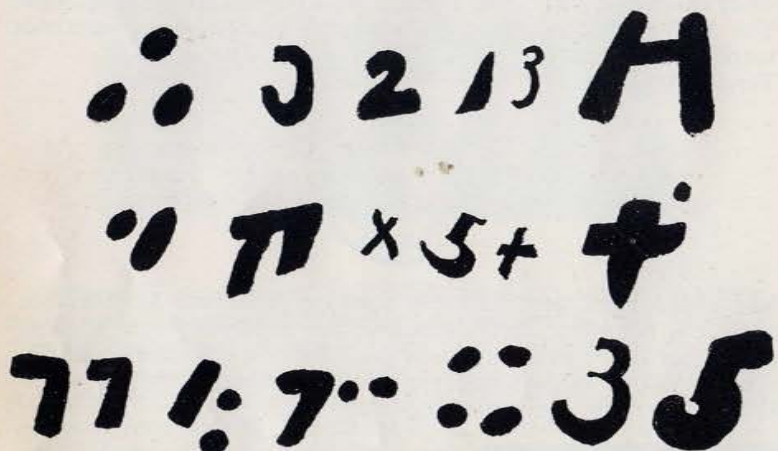


Fig. 25

ETRUSCAN MAJOLICA
Phoenixville Pottery Co.

Phoenixville Pottery, Kaolin and Fire Brick Co. was founded in 1867. This company was followed by W. A. H. Schreiber & Co. in 1872. They did a flourishing business, and in 1873 imported twelve workers from Luxemburg. In 1874 the company presented to General Grant's daughter a wedding present "a most elegant set of tea ware—white stone china tray, heavily decorated with gold leaf and American flags. On the tray was Mazurin ware, a blue tea set. The blue was highly decorated and considered the equal of Minton from England."

Only two years later the company was to run into financial difficulties, and on July 8, 1876, the Phoenixville Pottery Company purchased Mr. Schreiber's stock. In 1877 John Griffien purchased stock for his son, Harry E. Griffien, recently graduated from Reneselaer Polytechnic Institute of Troy, New York. He went into business under the name of Beerbower & Griffien, bought out Beer-

bower, and together with David Smith, superintendent, and Mr. Hill, a boss potter, founded the new firm of Griffen, Smith and Hill, and for the first time engaged in the manufacture of majolica. From 1879 to 1890 the firm made principally ETRUSCAN MAJOLICA marked as such or with the monogram (see Figs. 26 and 27). Also at times the tradename ETRUSCAN added in a



Fig. 26



Fig. 27

straight line. They also experimented in china which was marked "Etruscan China". Mrs. Ellis Stern has a rare holy water font which, instead of being marked in the usual fashion, is marked "PAT Nov. 6, 1883" Plate 19.



Plate 19



Plate 20

G. S. and H. employed an English artist by name Bourne as their principal designer. To him is credited the now famous shell and seaweed design and also many of their popular numbers, such as cauliflower and pineapple. These latter designs were taken from the English Whieldon and Wedgwood, and although not exact copies, were of the same general appearance. He is said also to have borrowed from Palissy natural forms of coral, seaweed and the dolphin.

Although Mr. Hill resigned in 1885, the marks remained GS & H until the plant was destroyed by fire in 1890. Mr. Smith is quoted to have said when asked why he continued the use of the

letter "H" in the monogram, that "G.S. & H." stood for good, strong and handsome."

Majolica reached the height of its popularity during the period 1880-1899, and it is possible that there may have been 600 large and small potteries in production.

In 1960 Brooke Weidner published a reproduction of the ETRUSCAN catalogue which gives many useful color prints used in their 1884 sales catalogue. It lists the numbered Etruscan pieces from A to O with design, but it is not complete; as, for example, syrup jug from my collection E30, whereas the republished catalogue lists only from E1 to E20.

One of the four ways of marking was without any Etruscan trademark, but simply with letters and a number identifying the piece, such as M-13.

Color variations occur with each mold used so that the customer has both color and pattern choice. The cauliflower design is a good example, some are green and white, whereas others have a pinkish-lavender border between the green and white. Other pieces are produced in numerous colors with the same mold—a perfect example, begonia leaves.

Dr. and Mrs. Harold Ayres of Phoenixville, Pennsylvania, have been kind enough to furnish information relative to Plate 20 from their extensive collection. This strawberry design serving dish, with its small creamer and sugar bowl, is illustrated in the Widener Catalogue as C-11. But these particular pieces in blue and pink with a mauve lining, are unmarked and are the only pieces in their collection illustrated in the Widener Catalogue which are unmarked.

My conclusion relative to Etruscan is that there may have been a few pieces purposely unmarked in order to compete with "imports" and there may be some pieces, difficult to distinguish, copied by other potteries to imitate Etruscan. But generally speaking all Etruscan pottery is marked in one of four fashions, although on special occasion they might have marked one piece of a set, such as the teapot of a three piece set, and not the sugar bowl or creamer.

SHELL AND SEAWEED

The shell and seaweed design of Etruscan majolica is without question the most beautiful and the most valuable produced by GHS. The soft pastel colors of grays, blues and pinks blended into the design, make it most effective. The care with which these were made, as compared to a number of other designs of the same pottery, is quite noticeable, and they are much superior. The hand decoration was applied with sufficient care so that the end product had very few drips or color runs. The pieces, as is customary with

hand work, contained a considerable variation in color, some pieces being much darker than others, particularly the difference between the very faint pinkish tones and those ranging to a deeper rosy red.



Plate 21

These pieces were made in a complete set of plates, platters, pitchers, bowls of all sorts, compotes and tea sets with cups and saucers. The shapes of the individual pieces are particularly well designed, with pleasing and graceful symmetry. The plates frequently have scalloped edges, the feet of the relish dishes, for example, are in the form of small shells. The bowls have an attractive lavender interior. This design, although not a copy of any European design, has to some extent the sea shell motif used by earlier English potteries, which also included the seaweed in the design.

The most outstanding collection in the United States of Etruscan is that of Mrs. Ellis E. Stern of Coatesville, Pennsylvania. Plate 21 illustrates a full table service of over 200 pieces. Plate 22 is a collection of butter pats over 30 designs.

A rare albino salad or fruit bowl with orange seaweed belongs to Mr. Paul Dean Arnold, Plate 23. Plate 24 shows Mrs. Stern's "albino" collection—very rare.



Plate 22

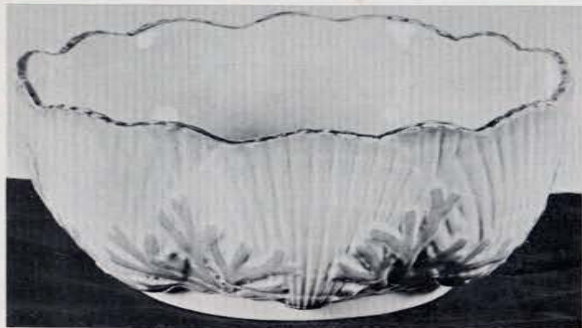


Plate 23



Plate 24

Besides the usual pastel shades (which once seen are easily recognizable) G. H. and S. made a complete "albino" which is off-white cream color, but in the same shell and seaweed mold. These are in some cases marked with G. H. and S. and in other cases marked with the G. H. and S. surrounded by "Etruscan majolica." The "albino" pieces, while not nearly as attractive, have a con-

siderably greater value because they were only made in very small quantities, probably because they were not popular. Plate 25.



Plate 25

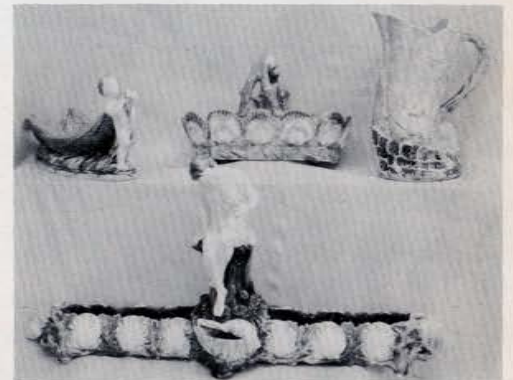


Plate 26

In addition to the albino type, there were still other colors from the same molds. They were cream trimmed with a rose-pink or orange seaweed, and in some cases the shell and seaweed itself was outlined with a fine line of gold. These are also not nearly as attractive as the colored sets, but from a collector's point of view are perhaps very rare, again because of their lack of popularity. Prices of the shell and seaweed are the highest of any American made majolica and have risen considerably and consistently in recent years.

English Shell and Seaweed — The pieces in Plate 26 are probably some from which G. H. and S. copied or at least got ideas relative to their shell and seaweed. While the pieces are entirely different from the ETRUSCAN, the theme of waves of the sea, coral and seaweed, have some similarity, including the general color effect.



Plate 27

These particular pieces are English, on the bottom shelf is one of a pair of flower holders used for large table decoration and is marked Aug. 11, 1869 - Phillip & Pierce - 155 New Bond Street. They were purchased in Newport, R.I., by the dealer who sold them to me. The figures are nudes sitting on dark gray tree stumps with the base coral red, bright green and shell pink. Very pleasing.

These butter dishes shown in Plate 27 are shell and seaweed but not Etruscan. The piece on the left has good color and detail. The top handle is a small fish, the white background is pebbled, and the shell is of good color—lavender lining. On the right is a carelessly made cheap piece. On the top is a button handle with smeared shell and seaweed design, a plain blue background and white interior. The pieces when examined side by side are as different as night and day. Actually the one on the right is a very poor and cheap copy of the other.

BEGONIA LEAF DESIGN

These pieces come in the form of relish dishes or ash trays, plates, platters, butter dishes and baskets.

The begonia leaf design is the most typical, most plentiful, and can be very beautiful, and it is distinctly American. Griffin, Hill and Smith made many pieces and marked them ETRUSCAN. Others marked GHS and marked only with a catalogue number or a number identifying the artist, such as a 31 or a 39.

The smallest of leaf plates are the individual butter plates ETRUSCAN marked A-3, 2½" long, without any monogram,

probably because they were too small. The largest run 12" x 6". They appeared in countless colors, blending one into another, such as, different shades of green and white; green, pink and brown; green, tan and yellow; mauve; green, red tones and brown. These are but a few of the pleasing color combinations. Plate 28.

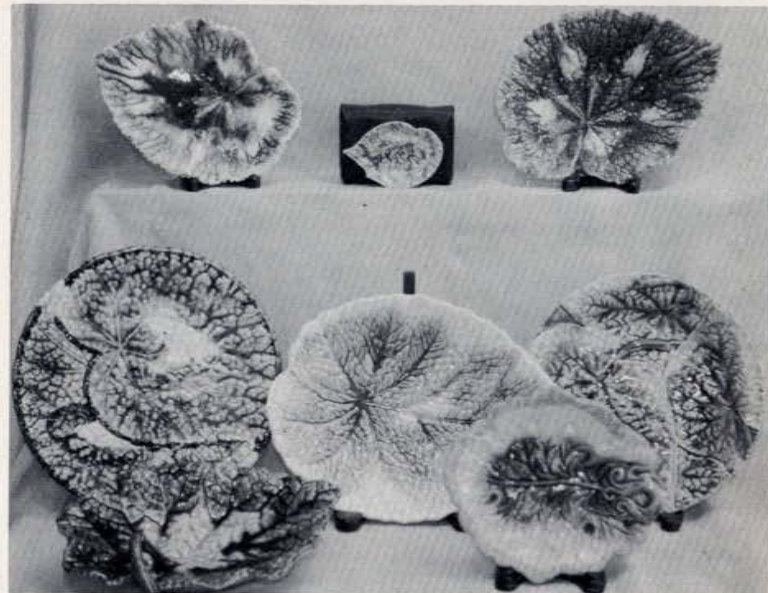


Plate 28

The glaze varies greatly. The average size is 9" x 7", and the size of the potter's mark from 1" in diameter to 1½" in diameter. Still others are unmarked, although they appear to be from the same mold. These to me are the one design that may have been marked, as suggested by Mrs. Ellis Stern, as one in a dozen pieces. Griffin, Hill and Smith seem to have been the original designers of these plates and produced them in great numbers.

Apparently these dishes were copied by other potteries, but the shapes were not identical and can easily be distinguished by direct comparison. Dishes also occur with a handle. They are attractive, lighter and appear to me to be of more recent manufacture.

The round begonia plates are usually a combination of three or more leaves, such as D3 catalogued and pictured by GHS. There are numerous designs, colors, mostly not marked except again some by numbers, 3, 33, 39.

ETRUSCAN BAMBOO

This is a collectible design usually marked. The design is a tan border with yellow bamboo green leaves and brown handles. The shades vary considerably. See example Plate 29, Mrs. Stern's extensive collection.



Plate 29

While the decorating is not done with the greatest of care, the effect is excellent and popular.

CAULIFLOWER

This design is one of the oldest used in Faience and majolica. Cauliflower was originally used by the early French as well as Whieldon. Although the characteristics of the pieces vary, the cream or white cauliflower pebbled top with green base leaves are universal. Etruscan is made in two typical colors; the one in which the green leaf comes all the way up to the white cauliflower;



Plate 30

another of the same mold where the top of the green leaf is fringed with slate blue and pink, giving a colorful, if not realistic, effect.

The cauliflower plates have a star shaped motif in the cream pebbled design, and the leaf edges are tinted with pink and blue. See example Plate 30.

Plate 31 shows examples of typical ETRUSCAN. (1) Large rustic pitcher (2) Maple leaf deep dish (3) Mottled Hawthorn pitcher. Lower center: oval, scalloped, blue, grape design with green leaves, lavender sharkskin background. This grape pattern is not listed in the Weidner GH & S ETRUSCAN catalogue. Evidently there is much marked ETRUSCAN majolica that was not listed in the particular catalogue reproduced by Mr. Weidner in 1960.

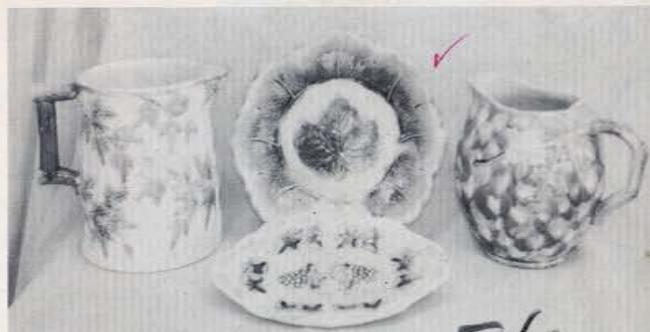


Plate 31

A marked Etruscan cup and saucer, Fig. 28, in plain pink-beige color with a molded design looking somewhat like the corn pattern but perhaps better described as a graduated block design. The only other place I have seen this pattern is in the border of some plates of classic design.

This piece is unique in my experience, is marked and also not listed in the Weidner catalogue. It would probably pass for a



Fig. 28

rather common, although attractive, piece of pottery rather than majolica if the mark were not noticed. This came from the Henry Lake collection.

On the subject of unmarked ETRUSCAN majolica, Mrs. Karl T. Yarnall, whose husband's family were part of Griffen, Hill and Smith, tells me that a number of such pieces were manufactured but the majority were marked. Cups are not marked. Saucers are, as far as I know, always marked.

The baseball design pitcher, Plate 32, is interesting in that this was actually copied from a Wedgwood piece so marked, and in the possession of Mrs. Yarnall. This piece showed the English sport of cricket on one side and soccer on the other, whereas the pieces made in the United States substituted baseball for cricket, but the soccer relief design always remains on the reverse side.



Plate 32



Plate 33

Plate 33 also from Mrs. Yarnall's Etruscan collection, shows two grape design plates, on the left a laced edge, on the right the same pattern with a solid edge. Shipping breakage brought about the change to a solid edge, and the lace edge is, therefore, rare.

Plate 34 is a picture of Mr. Yarnall with the circular vases made by GH & S for the World's Fair 1884. These pieces are unique and very highly valued by the Yarnall family. The design of the U.S. Treasury Eagle is most effective, and the workmanship is of the best.



Plate 34

Plate 35 illustrates the fact that some ETRUSCAN was very carelessly made.

Top row: (1) Oak leaf and acorn design mug L-13. Brooke Weidener. (2) Sugar bowl bird on blue basketweave background and yellow bamboo uprights. Six sided. E-18. (3) Green maple leaf plate, pink edge and yellow basketweave background. No catalog number. Back of plate has gray-green wash effect. Bottom row: (4) Small pond lily mug. Color so vague that the design is barely distinguishable. (5) Small oval sweetmeat dish, daisy pattern, but the molding is very indistinct and poor. Also the GH & S can be recognized, but the initials themselves cannot be read. Lavender lining. (6) Small cream pitcher, basket border top and bottom. E-3. Butterfly lip with rose pattern. This, like many other pieces, was made in various colors.



Plate 35

These mugs, pond lily and cattail design L-5, are both rather unattractive but useful. Their interest lies in that they vary in color and lack of care of decoration. Some have blue border, yellow pond lily, green leaves and brown cattails. Others have green leaves with an indistinct smear of yellow lilies with the cattails not colored. Much of this was probably the result of cheap piece work.

Plate 36 Syrup Jugs, were popular majolica pieces with patented pewter tops, and the collection shown here is American. Top row: a begonia design on dark brown and also a marked gray-green Etruscan E30 jug. It is very unusual in that it shows shells and seaweed but of an entirely different design than what is known as "shell and seaweed". It is the only one of its kind I have seen. The lower row: (1) A beautiful sun flower, lavender background



Plate 36

Etruscan piece, E23, property of Mrs. Llewellyn Kinney. (2) A small, very old maple leaf design jug. (3) Also old oval tree trunk, blue background with white apple blossom. (4) Also Etruscan E22 unlisted by Weidner, yellow bamboo hexangular uprights and basket and leaf panels.

CORN PATTERN

Corn patterns were originally made in Strasburg, Virginia, and copied by many other potteries, including those in Ohio. They were typically American in as much as corn is basically an American grain. They occur in an inverted kernel pattern and also a convex kernel pattern.

The corn pitcher, upper left, Plate 37, is the most common piece of majolica and in my opinion has been recently copied. The design has two main types, one with indented kernels, like butter dish and mug on bottom row. The corn in top row is not indented. The small oval deep plate is an old and unusual piece.

The corn pitchers are perhaps the most common variety of majolica currently seen throughout the country in antique shops and also reproductions exist in gift shops and perhaps, sometimes unfortunately, with some antique dealers. The reproductions are usually discernable from the older pieces in that they are lighter

in weight, have a different color appearance, and do not show the blue-green markings nor the oven stand marks on the bottom. These pitchers come in a great assortment of sizes. In addition to pitchers the corn pattern comes in the form of a mug, stein, sugar bowl with cover, butter dish, plates, platters and trays.

The colors are almost universally yellow, tan and green, but the color shade of the older pieces is usually darker green and darker yellow than the corn patterns found in the reproductions.



Plate 37

NEW MILFORD MAJOLICA COMPANY

The New Milford Majolica Company was organized in June 1887. Some thirty or more New Milford citizens subscribed \$15,000 as capital. The company ran into financial difficulties in the early 1890ies and went through reorganization on June 13, 1892. The name after that time was changed to WANNOPEE Pottery Company. Fig. 29. It operated under this name until it was liquidated in 1904. It is interesting to note that at the time of liquidation barrels and barrels of majolica sold at auction at from three to five cents each piece. These pieces today are each of considerable value.

WANNOPEE

Fig. 29

After liquidation the molds and trademarks were sold to Mr. Charles Reynolds, who had worked for the company as a designer.

TRADE
"LETTUCE LEAF"
MARK

Fig. 30

He moved to Trenton, and in conjunction with George H. Bowman Co. of Cleveland, manufactured "lettuce leaf" ware for several years. This particular pottery was marked as Fig. 30. The mark was printed, rather than embossed.

During the original operation from 1887 the company made majolica and an endless variety of ceramic products, perhaps too many for their own financial good. Their most widely known majolica was the "lettuce leaf" design which was characterized by its color, twin handles on cups, cream pitchers, and teapots, and was marked with a W and sunburst, or no mark at all. (See Fig. 31). Many other pieces were marked with a sunburst surrounded by the words New Milford.



Fig. 31

The "lettuce leaf" was their most famous design, and it was made in large quantities. The pottery pieces themselves were somewhat more dense than most majolica and somewhat thinner, but the color characteristics and glaze are easily recognizable. It was also made in pink, although the pieces I have seen may be samples rather than a production run. I assume that they are rare. The earliest markings on the pottery were: (Fig. 32).

N.M.P.CO.

Fig. 32

Some pieces were marked with L & S which stands for Lang and Shaffer, who, Mr. H. S. Barlow of New Milford states, were the sales agents of the Pottery in Brooklyn. Still another mark for the pottery is: (See Fig. 33)



Fig. 33

which stands for Osgood and Lang. Other pieces were marked just Wannoppe.

In addition to the popular "lettuce leaf" design, many other pieces were made consisting of umbrella stands, spittoons, clock cases, jardiniere and candlestick holders as well as plates, tea sets, vases, etc. Included in this group was a McKinley pitcher (1896) oyster white in color, but with all the characteristics of majolica with embossed leaf design on the top and base, sharkskin background and of light pottery weight. These came in three sizes, are well done and rare. They were made only at the New Milford Pottery. Plate 38. Property of the New Milford, Connecticut Historical Society shows such a pitcher with a beautiful pair of candlesticks with "cat's eye" appearance. Plate 39. Three beautiful rare lettuce leaf pieces are more valuable than shell and seaweed Etruscan, but not well known. Lovely light green pieces copied unquestionably from 17th-18th Century European designs. Plate 40 is such a French Faience piece marked with a six-pointed crown



Plate 38—Top

Plate 39—Center

Plate 40—Left

over a large M. Outstanding among their other pieces were various vases, pitchers, etc., streaked in blues, browns, black and brown, mauves and greens. They were also produced in plain dark green—most unattractive. New Milford also made clock cases as one of their saleable products, but which were superseded by metal cases in the 20th Century.

All of the information given to me in this connection is from Mr. H. C. Barlow, of New Milford, Connecticut, who has an extensive collection of the "lettuce leaf".

HANN CREAM PITCHERS

I purchased a portion of the Hann collection in Madison, Ohio, several years ago. Mrs. Hann had specialized, among other things, in a very fine assortment of cream pitchers, see plate 41. These are basically unmarked and in many cases quite crudely done but are very typical of the American potteries of this particular period. The shapes frequently are irregular and would appear to have been hand molded. The colors and glazes vary. Mrs. Hann and her family felt that the small cream pitchers had greater value sometimes than the larger pieces in that they were more difficult to find. I, too, in my collecting of majolica have frequently found this to be true; namely, that the small pieces seem to have been lost or destroyed, and, therefore, are not as readily available as are some of the larger and more elaborately decorated pieces. It is obvious that these small units probably cost considerably less at the time, and inasmuch as all this American majolica was cheap and useful, it is only natural to assume that much of it has been thrown away or destroyed.



Plate 41

BREAD PLATES

Bread plates were used at the time when majolica was popular and have long since gone out of fashion, but presently they can be used as attractive cake or desert plates or for hors d'oeuvres. Plate 42 is from the collection of the Arnold Bakers Museum, Port Chester, New York. Plate 43 is unusual checkered, light green and brown, quartered by yellow bands, with a light green rim. It was owned by Mr. Paul Dean Arnold's family and is a truly beauti-

ful and unusual plate. Miss Ann Mullen, Director of the Museum, tells me that the following inscriptions or maximums appear on various plates in their possession:

"Eat Thy Bread With Thankfulness"
"The Appetite Obeys Where Reason Rules"
"Waste Not — Want Not"
"Eat to Live — Not Live to Eat"
"Give Us This Day Our Daily Bread"

The origin of these plates is to me somewhat uncertain. My impression is that they were originally made in England but later copied by American potteries. Unquestionably some of the American designs were after the English and others quite original. Other



Plate 42

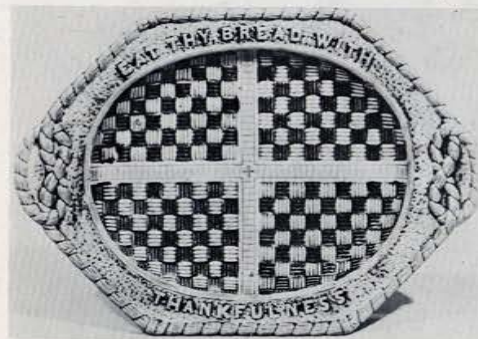


Plate 43

bread or cake plates have no inscription but were produced in a great profusion of designs. They are desirable collectors' items.

The following fifteen plates with their descriptive titles are varied in their origin, some American, others English, and still others of unknown source. They are, however, of great importance to the collector of Nineteenth Century majolica because they symbolize the era and this particular pottery.

Fishes are used frequently in majolica design. The top row of plate 44 shows three fish pitchers. The one on the left comes in several sizes and next to a corn pitcher is one of the most common designs. They are attractive, and in spite of the fact that they are not truly rare, their value seems to be steadily advancing.

The two fish ash trays are French and English with the lovely "sardine" box in the center. These boxes are worthy of particular attention because the design and color is most attractive. They are pastels, blue and greens, with lavender lining and seaweed top on which are three fish, not sardines. Why they are called "sardine". I do not know except they were supposedly used for this purpose, which I doubt. In any event they make perfect cigarette boxes.

The plate bottom row left is WEDGWOOD, unusual, gray with white background. On the right is a colorful unmarked English plate, old, well designed, dark cobalt blue, fish and flower with mottled green-brown back.



Plate 44

Plate 45 shows a collection of American pitchers. Top is a series of different sizes of blackberry ranging from 4" in height to 8" in height. These come in a variety of colors.

Lower row: Small 6" pitcher, tree trunk background and base, begonia leaf front and back, with bird and nest with eggs as the main side design. It is much better made and more valuable than (2) Large 11" pitcher with the same design (3) Large stork water pitcher 12". All these are typical American pieces. Plate 46 from Mr. Arnold's collection is somewhat similar to the "bird nest"



Plate 45

pitcher except the eggs have hatched and the birds are being fed.

Sunflowers and asters were also used extensively as shown in Plate 47. The ETRUSCAN sunflower pitcher E-20 comes in various colors but always uses the sunflower with pebbled background and lavender lining. Next to this pitcher is an unusual triangular



Plate 47

shaped one with a sunflower on one side and fan and flowers on the other side. The other pieces are asters with buds and leaves.

Plate 48 shows three America pitchers. Top gracefully shaped 10" pitcher with main motif Tiger Lily, unusual and beautiful. Only such design I have ever seen.

Bottom row left is a gray and deep cobalt blue stoneware pitcher included in this description solely because of its "majolica like" characteristics. The pitcher itself has a tree trunk background used so extensively with majolica floral designs. One side has English rose in blue, the other side has an embossed figure of an old man sitting down holding a cane.



Plate 48



Plate 49

Lower right is a very unusual tall water pitcher with brown cat-tails and butterfly and dragon fly. From Ohio, not well done but interesting.

Plate 49 pictures two early U.S. pitchers. Left, 10" pitcher in form of bulldog, pours through mouth, two shades of brown, purchased in Maine and guaranteed to be American and old. I have seen other such pitchers purchased by dealers in the Massachusetts area. A very worth while piece for collectors of American majolica.

On the right is one of a molded design both inside and outside, whereas usually the bas relief is on the outside only. One side has hunter with game birds near fence. The other side has fisherman with large fish half the size of the man, inscribed on each side "What a Day". Salt glaze the inside turquoise.

Plate 50, three unique pieces, indicative of the years in which they were made. The coffee pot has dark brown background and handle with vertical yellow hieroglyphics with two green vertical

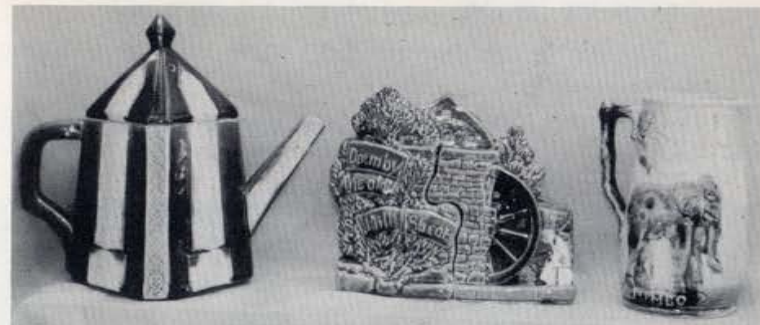


Plate 50

borders. This was suggested by the obelisk in Central Park, New York City, dating, I would say, 1890, when Egypt donated it to New York City. This "Cleopatra's Needle" was originally made in the Fifteenth Century BC and moved to Alexandria while Cleopatra was Queen.

The match holder was suggested by a popular song of the early Nineteen Hundreds "Down by the Old Mill Stream", and the pitcher commemorates the famous elephant of the day, Barnum's wonderful Jumbo.



Plate 51—Unusual hors d'oeuvre tray with metal handle. The design shows six red lobsters with green leaves. The piece is signed on the surface BC and he has included in the design a small orange bug with many legs.

Plate 51

Fig. 34 exemplifies a class of American majolica distinguished by a general pattern of small birds, ducks, cocatoos, parrots and small flowers on white. The color characteristics in all cases is pale blue, pink, white and green. The workmanship is poor, and I am sure the pieces were very inexpensive.

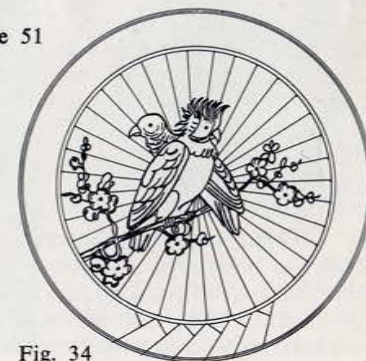


Fig. 34

FLOWER STAND — UMBRELLA HOLDERS

Among the Victorian most popular pieces were flower stands and umbrella holders.

Plate 52 shows flower stand 20" high, Cranes brown and white with green reed and barrel stave background, weight approximately 40 lbs.



Plate 52



Plate 53

Plate 53 — Umbrella holder of various shades of green, fish design and sea plants.

Plates 54 and 55 illustrate two familiar designs much used, one the lotus, the other the pond lily. This distinction was made by Mrs. Kinney. The lotus is a stylized design, whereas the pond lily is the natural flower used as a decoration.

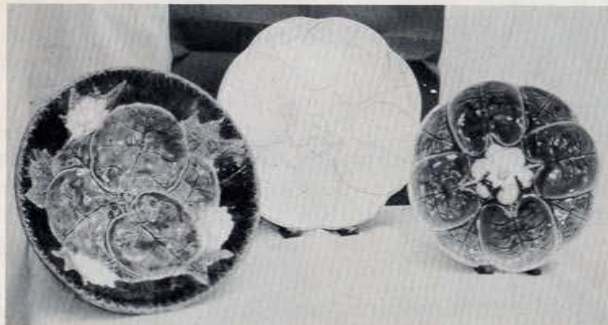


Plate 54

These were both American and English, and I would suspect that the American Potteries copied at least partially the English designs. Left to right: (1) HOLDCROFT pond lily compote, green, white and brown. (2) AVALON lotus scalloped plate, cream white background. Design outlined in green and gold. (3) Lotus green and white (Crane) three-legged compote. No mark. Mottled back.

Plate 55 from left: (1) small yellow water lily and green leaves, white sharkskin background with blue top and lavender lining. High lustre but lack of marking eliminates determination as to whether origin might be American or English. (2) Oval bread plate with turned down lip. Pond lily green leaves on brown background. No mark. (3) ETRUSCAN, lotus, green and gray leaves



Plate 55

with white centers.

Bottom row: (1) Pitcher, pond lily and fern, shades of green, white and beige. (2) Compote water lily, pink flowers, green leaves. (3) Water pitcher stylized lotus, pink, green leaves, green and brown wash appearance background.

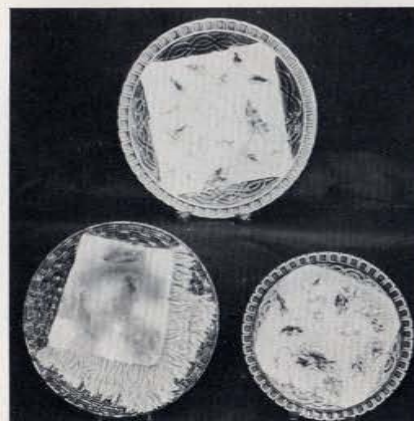


Plate 56, Napkin Plates, were an oddity of the era of their popularity. Not attractive, they apparently were supposed to replace the use of an actual napkin on a small cake plate. They are collectible because I doubt if any future demand would require their reproduction. Again let me repeat, any collectible item which will not be copied will increase in value more rapidly than a piece where copies might confuse the collector.

Plate 57

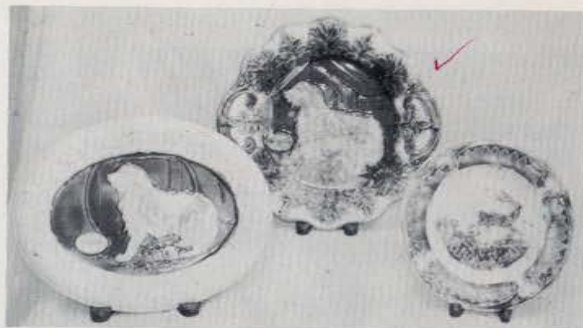


Plate 58



Plate 57 shows two examples of dog plates; one large, with scalloped edge, heavy, with green leaf border, the other an oval bread plate with yellow border. The so-called Deer and Dog depicts a deer being chased by a dog. These plates are American and not too carefully decorated, but the design is one directly identified with majolica. Plate 58 from the collection of Mrs. Llewellyn Kenney, Mystic, Connecticut. Very handsome.

Top row shows teapot and sugar bowl, English 1882. One side shows snail, other side seaweed, blue honeycomb background, deep rose handle and spout.

Center row: two beautiful large pitchers. The left is a pond lilies and cattails, gray-brown sharkskin background with white swan top and handle. On the right is another large pitcher, lily of the valley and fern, white background, yellow rope handle with lavender inside. Lovely glaze.

Bottom row: very small teapot and sugar bowl (part of set), white wild rose, green fern, yellow stippled background, brown handle.

A beautiful, varied and extensive collection, Plates 59 and 60, is that of Mrs. Lester W. Nervey, of Attleboro, Mass.

Another collector of importance is Mrs. W. D. Shilts of Hudson, Ohio. Plate 61 shows her egg basket, chartreuse in color, with a white egg handle. This is unusual in majolica because a

great number of such egg baskets in the Victorian period were produced in china and porcelain. These are presently avidly collected. Plate 62, fan dish, cup and saucer and teapot, tan in color with bright red bird and butterfly. Plate 63 is a most unusually designed jug with brown alligator handles.

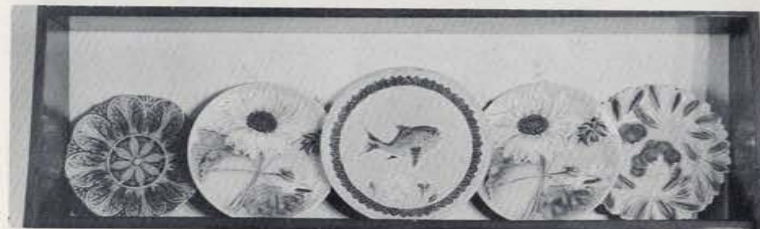


Plate 59

Plate 60



Plate 61



Plate 62



Plate 63



Plate 64



Plate 65

GLAZED APPLIQUE MAJOLICA

Applied pieces are illustrated in Plate 64. The flowers, animals and designs are made separately from the main body of the piece. Later they are applied or "applied." The designs are intricate and colorful. The work is very delicate so that practically all old pieces are chipped. Even though a piece seems to be perfect, close examination usually reveals some slight damage.

These pieces are European.

Sanded majolica, Plate 65, is distinctive in that usually the body of the piece is covered as if dipped in fine sand-like vitreous particles which give a rough surface. To these are applied flowers and leaves.

It is usually European, and while not currently popular because of its "busy" effect, will be worth while buying because it is easily subject to damage and perfect pieces are the exception.

Top row: two vases on either side of "honey" brown bear with beehive, an unusual and valuable American match holder.

Bottom row: (1) Gracefully shaped ewer with applied rose and multi colored leaves, gray-green interior. (2) Oblong flower vase, yellow roses, green leaves, lighter green oblong sanded particles marked MADE IN POLAND.

ENGLISH

Whieldon (1740-1780) should be included in any discussion of majolica type ware. I have already given a very brief description of some of his work because I felt that it was a forerunner of the tortoise shell patterns of American majolica. His work was unmarked whereas many of the other English potters marked their work. Three of the finest in England were Wedgwood, Minton and G. Jones. Their marks are illustrated in Figs. 35 to 39.

WEDGWOOD
WEDGWOOD

Fig. 35

1330
E MINTON ©
T

Fig. 36



Fig. 37



Fig. 38



Fig. 39

Since 1891 Wedgwood has added the word "ENGLAND" to their mark in order to comply with the United States' law passed at that time. In fact imports after that date, when imported commercially, had to comply with the regulation giving the country of origin.

In addition to these marks, frequently the registration mark was used in Great Britain which dated the pieces as follows:

GREAT BRITAIN:

A—June 14, 1852 (Period—1842-1867)

B—June 14, 1875 (Period—1868-1883).

From 1842 to 1883 an English registration mark showing the approximate date of manufacture was placed on four types of articles. Earthenware was one of them. The marks (A & B) in the margin

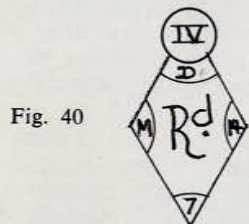


Fig. 40



Fig. 41

are illustrative. Between 1842 and 1867 the letter at the top directly under the circle indicates the year of manufacture. The number at the right shows the day of the month. The letter at the left indicates the month of manufacture and the number at the bottom is a key to the manufacturer. The Roman numeral in the circle at top was used as follows: IV for earthenware. The approximate year of manufacture is indicated by the following letters:

| | | | |
|----------|----------|----------|----------|
| X — 1842 | S — 1849 | L — 1856 | G — 1863 |
| H — 1843 | V — 1850 | K — 1857 | N — 1864 |
| C — 1844 | P — 1851 | B — 1858 | W — 1865 |
| A — 1845 | D — 1852 | M — 1859 | Q — 1866 |
| I — 1846 | Y — 1853 | Z — 1860 | T — 1867 |
| F — 1847 | J — 1854 | R — 1861 | |
| U — 1848 | E — 1855 | O — 1862 | |

The month is shown as follows:

| | | |
|------------|----------|-------------|
| C—January | E—May | D—September |
| G—February | M—June | B—October |
| W—March | I—July | K—November |
| H—April | R—August | A—December |

From 1868 to 1883 the numbers and letters were placed differently. The figure showing the day of the month was placed under the circle at top. The letter indicating the month is found at the bottom, the letter indicating the year of manufacture is found at the right and the manufacturer's parcel number is found at the left. In this second period the letters indicating the year are as follows:

| | | | |
|----------|----------|----------|----------|
| X — 1868 | I — 1872 | V — 1876 | J — 1880 |
| H — 1869 | F — 1873 | P — 1877 | E — 1881 |
| C — 1870 | U — 1874 | D — 1878 | L — 1882 |
| A — 1871 | S — 1875 | Y — 1879 | K — 1883 |

The table of letters for the months is the same for both periods.

Some of the finest Nineteenth Century majolica is unquestionably English. Wedgwood was and still is perhaps the most famous. Minton made even better pieces, exquisitely colored and carefully executed. Figure 42 shows one of a pair of MINTON marked shell and dolphin vases. The delicate pastel shades and careful color application make these as well as other Minton and Wedgwood pieces the most beautiful of all Nineteenth Century majolica. These particular pieces are numbered and signed. The color of the top of the vase, a snail shell, is shaded from brown to cream with turquoise interior supported by two gray dolphins. The base of the shell is decorated by green seaweed. Plate 66 is from the Katharine Prentis Murphy collection, and is Wedgwood green used by her for a complete green table setting—rare birds, melon dish, open basket bonbon dish and plates, open basket nut dish (very unusual), large and small plates.



Fig. 42



Plate 66

Prior to the Nineteenth Century British potters used shell and fish motifs, and these were copied subsequently by the Nineteenth Century manufacturers, who also emphasized floral patterns. Very often they likewise used a combination of floral and game bird designs very effectively.

The characteristics of English majolica are easily recognizable because of the patterns in relief on multi-colored, highly decorated, lead glazes over a heavy pottery base. They frequently had nicely mottled backs on the plates, platters and compotes. The vases and pitchers were generally lined with color.

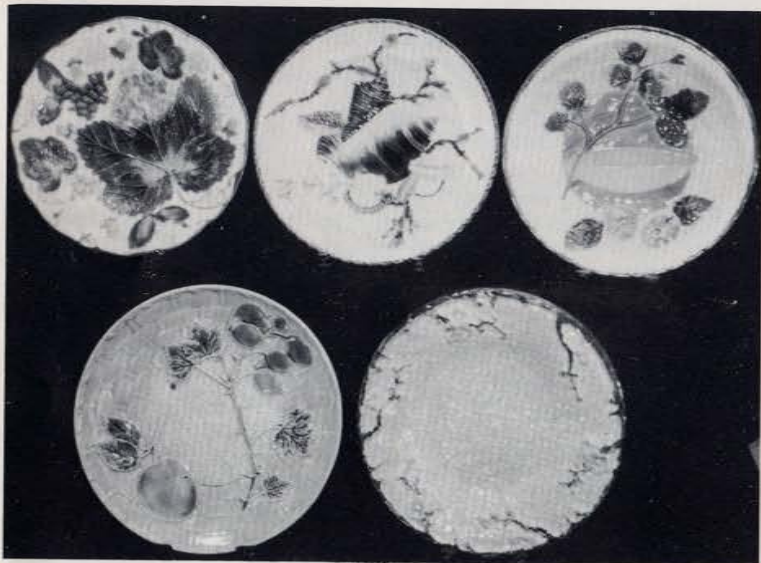


Plate 67

Plate 67 shows five of the best English Nineteenth Century majolica plates. A brief description:

Top row, left to right: (1) This maple leaf and berry design is by Wedgwood, marked and numbered, and not only has a brilliant glaze but also a unique, white, fine textured background. The leaves in this case are gray-green with iridescent sheen. This design comes in many color combinations, but the mold is identical. (2) Wedgwood again shell and seaweed on white basketweave background. (3) Wedgwood fruit plate, melon and berries. Bottom plates would seem to have been produced as a set and illustrates an orange as the central theme with plum and leaves completing the design rather than the melon.

The last cake or fruit plate bears the English mark, Figure 43,

and is very well done, delicate, small lavender flowers on a dark brown twig rim. The center is pale blue basketweave.



Fig. 43

Oyster plates are illustrated in the collection of Isabelle M. Rickerson. They are typically Victorian and also typically Nineteenth Century European majolica. At that time oysters were removed from their shells before serving and placed in the indentations provided. This practice was later eliminated by the use of ice surrounding the shell itself. Many people enjoy collecting oyster plates because of the unusual shapes and attractive colorings. Plate 68.

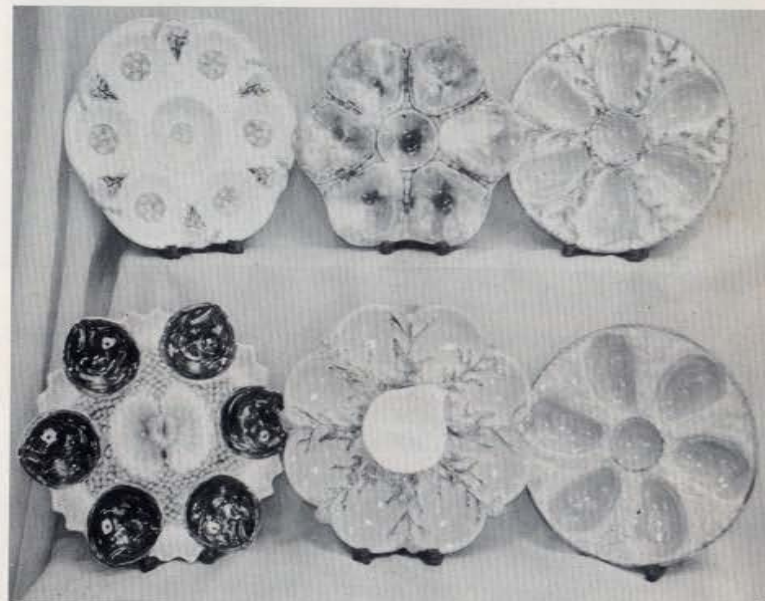


Plate 68

Top left: (1) Six sunflowers with yellow leaves and brown center, white background, lavender center, for sauce container. Marked English Registry in reverse. Beautiful glaze. (2) Poorly made, mottled, scalloped plate, green, yellow and brown. Back is tan and yellow. Not deep enough for use. Not marked. (3) Beautiful plates with six shell feet, blue oysters and seaweed, rope edge.

Bottom row: (1) Six dark brown fish heads with blue fish scale

background, heavy, beautiful and unusual. (2) A handsome George Jones English piece. Center white oyster with seaweed design with effective pale blue places for oysters. Marked and dated 1874. (3) Oyster shell, turquoise indentations with lavender seaweed design and six shell feet and gray-blue wash back.

The "rooster pieces" of Plate 69 are handsome and show variety. Left, the "mouth pouring" teapot is one of the finest pieces of Nineteenth Century majolica, probably English. Brilliant luster brown with black wings and red comb. This is an example of a piece being collectible in several ways: (1) as majolica, (2) as a rooster, (3) as a teapot, (4) as an animal.



Plate 69

The small rooster is a vase or match holder. Could be Faience, blue, gold and red on green base.

The French rooster on the right is a medium sized pitcher with lovely shades of blue, gray and green with bright red comb and red feet.

The strawberry pattern was principally English but was used in the United States and France.

In the top row of Plate 70 are two lovely strawberry plates with places for sugar. On the left is MINTON, beautifully executed, blue, white, with green leaves and red strawberries. On the right, also English, heavy majolica 2¾" bird with two nests, turquoise berry bowl. Front of plate shows a very small bug typical of some careful designers. The back of the plate with tree trunk like feet and green and brown mottled effect, has high lustre with the cobalt overtones, and is as beautiful as the front.

The lower left is (1) SARRAGUEMINES French plate, strawberry design, (2) 1872 English oval 15" x 11" berry plate

with a sugar bowl and a creamer. Beautiful turquoise background decorated with the green leaf and red strawberry and blossom pattern. Both delightful pieces with mottled green and brown back.



Plate 70

Plate 71 is a beautiful berry spoon from the Arnold collection, rare because the spoon is part of a set and can easily be separated from the serving plate. It is also extremely delicate and easily broken.

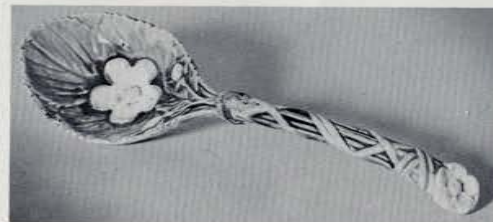


Plate 71

Plate 72. English casserole or game dish with white pottery liner. The design is yellow wheat around the base and top in soft green and a lovely robins egg blue with game bird in relief on the cover in brown.



Plate 72

Plate 73

The smaller piece is a three piece candy or sweetmeat dish of identical color and design except the top has a bull on its cover instead of a bird. The lining is orchid in both cases with a tortoise shell back.

Some of these casseroles seem to have been designed for use and have a hole for escaping vapors or steam, whereas others are not so practical and have no vent.

Another very special and unusual English teapot, Plate 73, is the personal property of Mr. Arnold and is cobalt blue, which in

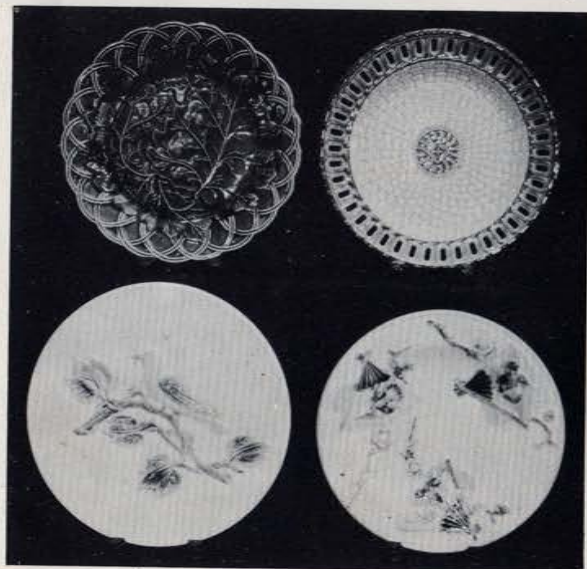


Plate 74

itself adds much to the value of any Nineteenth Century majolica piece.

Plate 74—The top plates are symbolic of two other marked types on the left Bellfield Figure 44., on the right: Figure 44. W. & R. L.; property of Mrs. Murphy.

Fig. 44

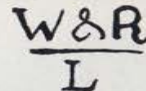


Fig. 44A

On the bottom, heavy white unmarked plate with yellow bird perched on a sprig of leaves. It is unusual due to the fact that it has no rim or border. The background is feathered.

The bird and fan plate is Wedgwood. Evidently this was a popular subject, as it was produced in many colors and with many variations. I believe originally in England and later extensively copied here in the United States.

Next to plates the most plentiful form of majolica is the pitcher. Not only do we have the "mouth pouring" type, but also the usual water, milk or cream pitcher in all sizes, shapes and forms. Some of these are English, some French.



Plate 75

We will describe a few—twelve to be exact, very beautiful designs in Plates 75 and 76.

Plate 75, top row: (1) A vulture or eagle with prey, odd oblong shape, very seldom seen. (2) Long billed bird, English registered 1882, lovely lustre. (3) Purple grapes one side, fruit other.



Plate 76

Lower: (1) Lady with white setter dogs, acquired from wealthy collector in New Jersey, very well done. (2) A beautiful "parrot", large, 13" pitcher with pewter top. (3) Turquoise blue body decorated with stork, cattails and birds, larger bowled bottom. A truly charming design.

Plate 76, top row: (1) hanging game. Birds and doe with graceful green leaf handle and spout. Considerably embossed, which shows through to the inside lavender lining. (2) The so-called fox and grape English pitcher, register date Mar. 14, 1876. (3) A monkey with his hands behind his back, gray-blue, brown and green, probably U.S.

Bottom row: (1) An owl pitcher, probably the oldest of the French pitchers in my collection, marked SALINS, white lining.

(2) Blue-white owl with lavender eyes and red comb, bamboo handle, lavender lining. A design seen frequently. The size of the piece, as is often the case, does not fix the price. Recently I have seen a 4" pitcher priced higher than the usual 9" one. (3) A stork design, shades of blue white and tan comes in several sizes, heavily cast, probably U.S., very soft pottery so that the condition is unusually poor because the glaze has been worn off.



Plate 77

Plate 77. Large Chanticleer and Parrot pitchers which are very colorful and again typical majolica of the Victorian period.

The central parrot is French and a piece which gives me considerable satisfaction inasmuch as it is the most "mended" piece in my collection but is still frequently admired. It had been broken into at least ten pieces, well repaired so that from a short distance the damage is not noticeable. The parrot is beautifully modeled, green with blue comb, yellow beak, orange glass eyes, good feather effect, perched on a black and tan tree trunk. He would probably cost \$35.00 in perfect condition but did not cost me the value of repair, \$3.00. No wonder he furnishes enjoyment when admired among my many pieces.

FRENCH and ENGLISH COMPARISON

Plate 78 pictures three open basketweave plates with center medallions and three small medallions in the border. The left plate has a yellow and brown border. The small medallions show stag hunting scenes in all plates, the center medallion has apples and leaves. Other plates in the set have varied central designs all marked WEDGWOOD and numbered.

The second French plate, all green, is an exact copy of the

Wedgwood plate and is marked RUBELLES S & M. It is lighter in weight, not as well done. The lead glaze in some places fills the open work of the border.

The third plate, also French, has copied the Wedgwood border medallion, but the central theme is different. The workmanship is better than Rubelles but still much inferior to Wedgwood. Fig. 45.

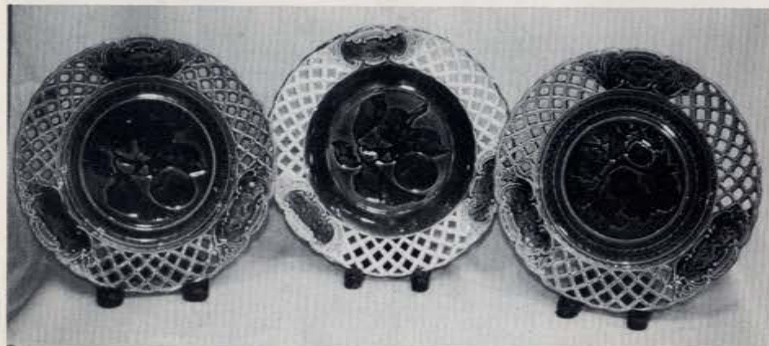


Plate 78

Fig. 45



Plate 79 shows pieces from the collection of Mr. and Mrs. Fred N. Necze, and are French and English.

Top left: (1) Figurine candy dish, pink, green and white. (2) Girl on bench with Siamese cat, pastel colors.

Bottom row: Pair of vases, tree branches, figurine and animals.

Middle lower row: French peasant figurine with pink lunch basket and umbrella, beautifully executed.

Plate 80 typifies Victorian 19th Century Asparagus serving dishes—the top English in one piece—the bottom French Sarra-guemes in two pieces, both nicely done in lovely color. Individual asparagus plates have been reproduced but the difference is quite apparent.

Fig. 45A—Sketch of cheese dish also typifies the Victorian era. They are rare in good condition and much sought after.

English green fern and brown bamboo, Plate 81. These pieces have a registry mark, some legible 1876, others illegible. The design is collectible in that it was produced in great variety, tea sets, platters, plates, spittoons, etc.

Ordinarily the bamboo is dark brown, but it comes also in tan and yellow, but always with a good English lustre.



Plate 79

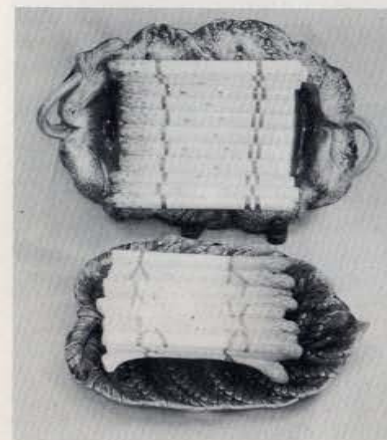


Plate 80



Fig. 45A

A collectible English pattern is bird or butterfly and fan with lavender linings, cream or blue fluted or pebbled background. Here we have a complete set, including various pitchers (round, square, triangular), plates, butter plates, tea sets, cups and saucers, bowls, etc.

Plate 82 illustrates a few specific pieces, some registered some not. From personal experience a pattern which will improve in value and should be bought if the condition is good. The pottery is soft and thick, so many of them have surface deterioration and age cracks. Most interesting.

Plate 83—Two English fish pitchers which on a cursory examination might seem to be a pair from the same mold. Upon closer inspection one notices that the shape of the tops are very different and also the coloring is not the same.



Plate 81

FRENCH FAIENCE

In France majolica is called Faience except Palissy which is called Palissy, even though he was perhaps the earliest and best of the lead glaze potters. The workmanship was excellent, and some pieces are marked. Figures 46, 47, 48, 49, 50, 51 are all marks of French potteries of the Nineteenth Century. Some, such as

SARREGUEMINES is still in production. Sometimes the word MAJOLICA was included in the mark.

Emphasis in France was on animals and figurines. Sometimes on unmarked pieces it is difficult to distinguish between French and English. Mouth pouring pitchers make an interesting specialized collection. Eight such pitchers are shown, Plate 84. Left to right,



Plate 82

top row: (1) Brown lion with green lizard in its mouth. (2) Gray rat. (3) Chanteclair "Le Gaulois", old dark red lining. (4) Brown bear with blue drum behind head, (This may be U.S. and is a famous and popular design.) blue lining. Bottom row: (1) Horse with jockey design on one side, man on other, both light blue, marked 38 an old, rare and valuable piece according to the dealer from whom it was purchased in Nice, France. (2) An amusing tan fox in red coat and blue necktie playing banjo. (3) Pig dressed as a chef, dark red lining, familiar French design, marked 737 with a sun. (4) Brown bull with red eyes and "Matador" sword handle, white lining, light weight, an excellent piece.



Plate 83

Plate 85 shows three of the most interesting "mouth pouring" pitchers. The French woman with braids come from a Bordeaux collector and is marked Fig. 52. Pours through hair, not mouth.

The horse is a "wine jug", very ornate but well crafted with fish handle, griffon girl, and flower design. Could be Portuguese, but in any event is very curious. Has typical "sharkskin background."

SARREGUEMINES

Fig. 46

LUNEVILLE



Fig. 47



Fig. 48



Fig. 49

SALINS

Fig. 50



Fig. 51

The frog is French dressed in a blue jacket, red necktie, plus white clay pipe. The mark is shown, Fig. 53.

The original Nineteenth Century pieces are of considerable value, but exact copies or approximate designs do exist.



Plate 84

More animals, but in this case on the humorous side. Teapot is probably early Twentieth Century, a comic fish design, most unusual, no marks. See Plate 86.



Plate 85



Plate 86



Plate 87

The stork is French, lots of marks but none too old. The dog dressed for hunting and the rabbit dressed as a cook are probably German. They are light in weight but of careful manufacture. Such Victorian pieces have appeal and should be acquired by any collector of Nineteenth Century majolica because the dies must have



Fig. 52



Fig. 53

been very expensive, and I doubt if they will be copied or reproduced.

Plate 87 shows two pieces where Faience and majolica were used for advertising purposes. The cruet on the left shows a cocoa blossom and seed from the plant and was used by a merchant in Amsterdam, Holland, to sell his cocoa and extracts.

The plate on the right is the product of French packers of sardines. It was a gift and especially designed to serve sardines either in the can or out, and the center space serves this purpose. In this space the advertising verse reads substantially as follows:

"The True Sardine of Amieux Frères
Always Better

It could happen that in this sardine plate
Someone serves without any reason the fish of a competitor.
But for particular people, they don't need their eyes.
They taste with their tongue and say 'This is not true.'

Frères Amieux."

GERMANY

Majolica ware was also made in Alsace and Germany. These potteries continued until the time of World War I. Several marks shown on these pieces are those of Vilroy and Borch, see Fig. 54. Also Fig. 55, operating in 1880.

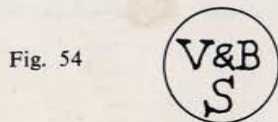


Fig. 54



Fig. 55

Metlach was still another pottery as well as Utzshneider in Austria and others in Poland. The appearance and design of these

pieces are distinctive and quite easily distinguishable from English and American ware.

One design frequently used was a gray-green hunting scene in the center of a piece with attractive brown borders of guns, dogs and game. Other central designs in various colors depicted dwarfs and their fanciful activities. Many plates were of conventional fruit, flowers and animals.

MODERN MAJOLICA

Modern majolica made currently or during the last twenty years can be, and is in many instances, very beautiful. Recently I have seen in Italy and also in New York City department stores some excellent pieces, but most of the "reproductions" are not "good" and have a "new look." The European material must have the country of origin stamp. More marks and signatures on the new pieces would help future collectors to better buy and classify majolica. Classification and age has and always will be a difficult but interesting problem for the collector of Nineteenth Century majolica.

As a supplement to this book there is available a **MAJOLICA Catalogue and Price List, 1963**. These prices should prove of value to both Dealers and Collectors in the evaluation of Nineteenth Century Majolica. Write: **Willey C. Rickerson, Box 110, Deep River, Connecticut. Price \$1.00. Please send check or cash with order.**

