

HOBBIES

. . . The Magazine for Collectors . . .

MARCH, 1939

Majolica
(See page 77)



44th Year
The 1st Number

Hobbies

The Magazine for Collectors

March, 1939

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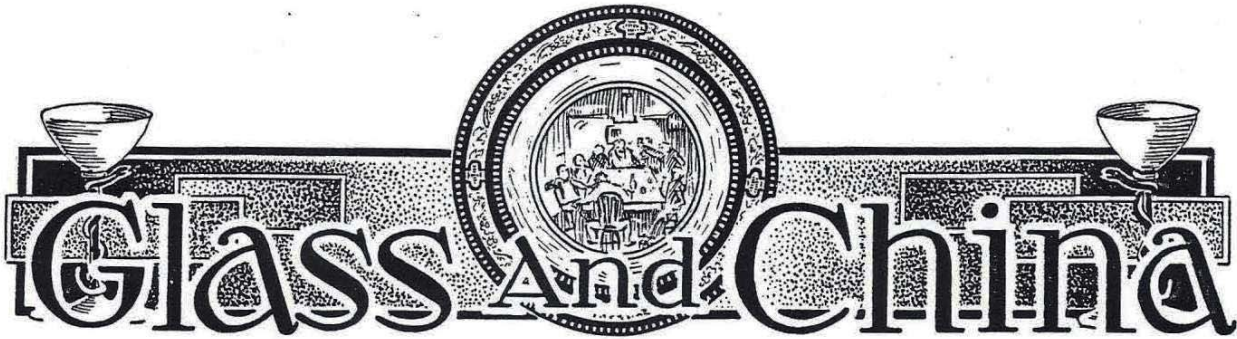
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DEPARTMENTS

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Glass and China

Majolica Round-Up

Among those participating in this Majolica Round-Up are:

Mrs. Nell L. Brown, *Indiana*.
 Mrs. F. J. Roos, *Pennsylvania*.
 Mrs. R. K. Eldridge, *Pennsylvania*.
 Mrs. R. W. McCabe, *Iowa*.
 Lena Williams, *Missouri*.
 Mrs. L. H. Rayle, *Michigan*.
 Edna M. Van Houten, *New York*.
 Clare A. Wamsley, Postmistress,
 Phoenixville, *Pennsylvania*, where the
 Griffen, Smith and Hill Company
 made their well known pottery.

Mary W. Hoover, Mistress of
 Ceremonies for Majolica Round-Up,
Kansas.

Majolica Briefs

Contributed by
 other readers of the Glass and
 China Department

One of the outstanding collections of majolica in the country is owned by Mrs. Mary Hoover, a public school nurse of Topeka, Kans., who has acted as Mistress of Ceremonies for this special *Majolica Round-Up* of HOBBIES readers. If Mrs. Hoover realizes her ambition the collection which she has so fondly gathered will ultimately be placed in a museum. About five hundred specimens or so in Mrs. Hoover's collection came from the nineteenth century American potteries that were having their hey-day in majolica manufacturing at that time.

* * *

In between the lines from a note from Mrs. R. K. Eldridge, a Pennsylvania reader, is the suggestion that a suitable marker be set up at the spot in Phoenixville to mark the manufacture of what is generally considered the best American majolica. Mrs. Eldridge says that to her knowledge no marker has ever been set up at the site.

* * *

Majolica collections are not confined to any one country. Important collections are found in many foreign countries, since majolica has been manufactured at some time or other throughout many parts of the world.

It is said that the majolica products of the famous Phoenixville, Pa., factory of Griffin, Smith and Hill, were marked in one of these ways:

"GSH", "GSH" surrounded by the words "Etruscan Majolica", or with only the words, "Etruscan Majolica", or with the one word, "Etruscan".

* * *

Question: Majolica-collectors, I have had customers question a piece of Etruscan majolica because it did not have the seal upon it. I have always been under the impression that plates and larger pieces had the

Etruscan insignia, while the smaller articles were marked with the "GSH" monogram only. Can someone verify.—Mrs. R. K. E.

* * *

It is said that more pickle dishes of the begonia leaf design were manufactured than any other style.

* * *

The Atlantic and Pacific Tea Company caused a boom in the Phoenixville, Pa., plant when in 1880 they placed a large order for majolica to be used as premiums with baking powder.

REMINISCENCES

in collecting Majolica

By MARY W. HOOVER

FIFTEEN years ago, while attending an auction sale, we became interested in a curious old pottery plate which was decorated in the center with a brown embossed dog and his kennel and bordered with green leaves in the form of scallops.

Upon investigation we learned that these plates were probably made in a pottery at Baltimore to be given as prizes with Price's Baking Powder, and that the United States—east, west, north and south abounded in clay suitable for making majolica.

We decided to try for what we then felt was an impossible attainment, the securing of one hundred pieces. After this ambition had been realized we sought three hundred, then five hundred. Now we have one thousand and thirty pieces. Are we ever satisfied?

We had fondly believed our collection included a specimen of every receptacle made when, a few days ago, in the rear of a small merchandise store we were delighted to find our first condiment set. The base of the set represents the beach, shell strewn. In the center stands a lighthouse (pepper shaker), and at one end is an open boat (salt cup), while at the opposite end is a coat defense mine (mustard pot).

Another oddity, among later finds.

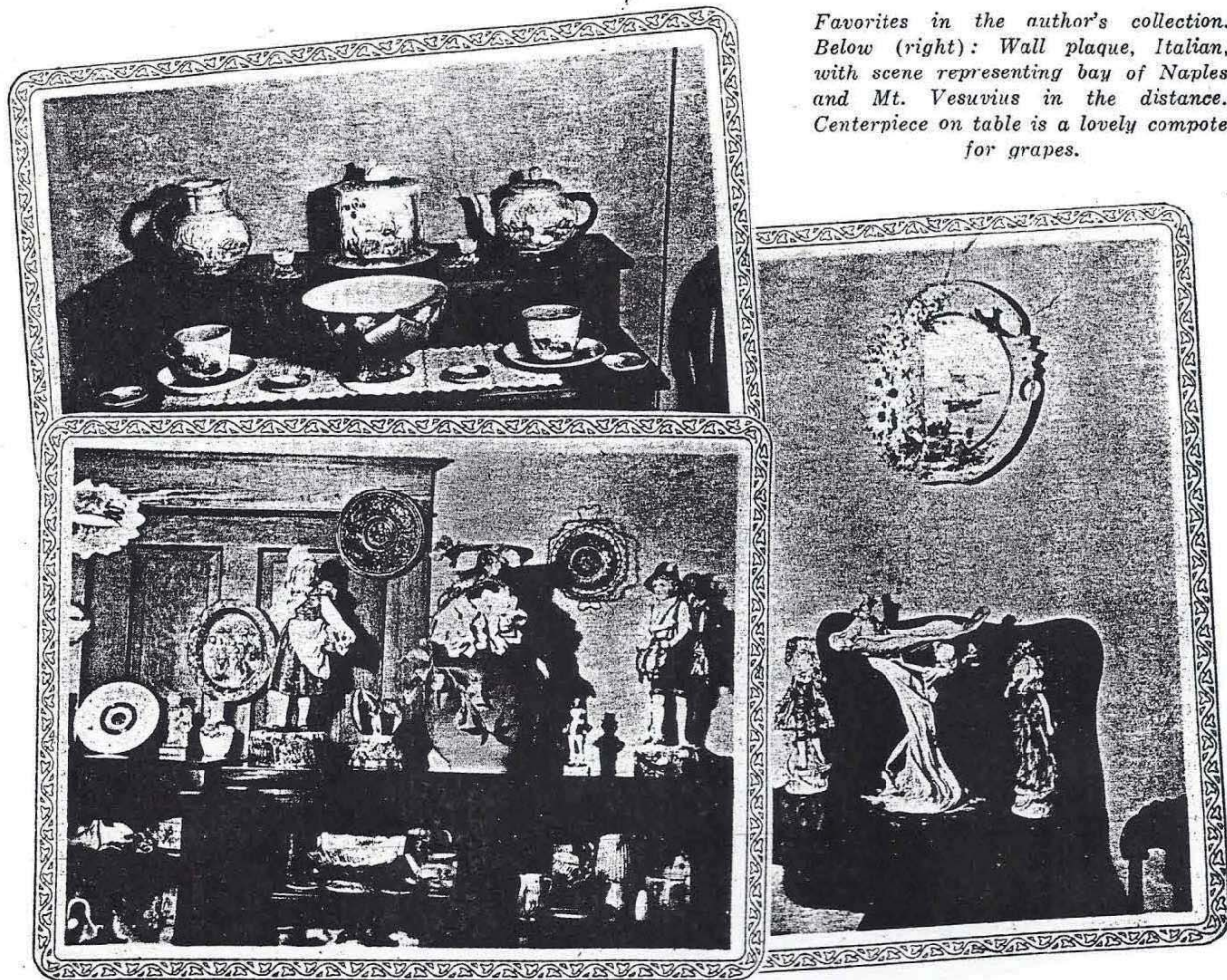
is a fruit knife container in the form of a melon with one slice removed, and with slots along the cut edges into which are placed six fruit knives with majolica handles. Both of these specimens are "Americana."

Probably the first pattern made in the United States was the pond lily, but the one which seems the most popular is the shell and seaweed which was made by the pottery operating under the firm name of Griffen, Smith and Hill of Phoenixville, Pa. This firm also made a set of cauliflower design, one of palm leaf, one which resembled alligator skin, begonia leaf pickle dishes and many other patterns.

About half of our treasures are "Americana" and the other half includes specimens from Italy, France, England, Germany, Portugal, Japan, and Old Mexico.

From Mexico are two cups and saucers presented by Emperor Maximilian to the wife of the American ambassador.

Another of our greatly prized pieces is an Italian medicine jar with the Cardinal's insignia on one side and its date, 1715, and the initials C. R. under the glaze on the other side. There is a wall plaque of Italian with a scene in the center representing the Bay of Naples with



Favorites in the author's collection. Below (right): Wall plaque, Italian, with scene representing bay of Naples and Mt. Vesuvius in the distance. Centerpiece on table is a lovely compote for grapes.

Mount Vesuvius in the background. The border has embossed flowers and birds upon it. My favorite piece is a compote for grapes—two beautiful female figures with swirling draperies, holding aloft a calla lily leaf while a calla lily is twined around the base.

From England we have a charming fisher maid with her companion, a very successful hunter. Today's

wanderings netted me a pink lined pitcher, also English. The outside of the pitcher is gray with a window on either side. "Punch" is looking out of one, "Judy" the other.

As every housewife knows, cups and saucers are the first things broken in every set of dishes. Hence, I feel a pardonable pride in the possession of three dozen.

Aside from collecting the pottery, we have kept a set of books in regard to it. One, a scrap book into which is placed all articles about our collection and letters of unusual interest concerning it. We have also kept a catalog, and the third book is one in which we have kept some information about each piece when purchased, together with the purchase price.

MAJOLICA, Like Gold Is Where You Find It

By LENA WILLIAMS

THE announcement that HOBBIES was having several articles on majolica was a very pleasant one. I believe too few people realize the possibilities of majolica. For a table service, it is colorful and practical.

Once the collector starts on her quest, however, she is going to have to exercise discretion in buying or she will find herself with a cupboard full of junk. Much majolica is of inferior design, garish or muddy colored and chipped or with the glaze badly worn off. I do not make a

practice of buying cracked dishes but if an outstanding piece of majolica is discovered I know of nothing which can be repaired more successfully, and a good buy should not be passed up because it is damaged.

If one stacks majolica plates, saucers, etc., it is a good idea to place something between as the glaze wears off very easily. I myself cut crepe paper napkins of the desired size and use them between plates or leaves.

There are several varieties of majolica including many modern pieces.

Some people collect only Etruscan majolica as it is one of the few kinds which is marked, and consequently, easily distinguished as old. Many believe anything bearing the Etruscan mark is uniformly good. I believe this is a mistake as I have found a great deal of difference between individual pieces bearing the Etruscan mark. For example, I have some large leaves, very light weight and with beautiful artistic coloring and also have some the same size weighing twice as much, colored a dull muddy tan and pink, both with the Etruscan markings. Possibly the most sought after design is the "Etruscan shell and seaweed pattern." While I have a number of these

pieces, I do not think they compare in either coloring or design with the unmarked shell and seaweed pieces which have waves, shells of various sizes, fish and seaweed in high relief. I also have found the pieces with the English registry mark very fine with great attention to detail and coloring and some of my best pieces are of English manufacture. I cannot say as much for the pieces of German majolica which I have seen. To me they are of very ordinary appearance and resemble greatly in coloring and design articles which may be bought for around 25c in any chain store.

In my opinion the most attractive plates are those in the blackberry design with a basket weave background, a large berry in the center, with a spray of leaves, fruit and flowers superimposed. These come with cream, brown, tan, turquoise and light green backgrounds. The Etruscan people have a plate of similar design with strawberries and crab apples but, in my opinion, it does not commence to compare with the blackberry plates in any way.

There is also the rose majolica which is eagerly sought by some collectors which has both the design and background in an old rose shade. It is rather scarce but I have never collected any of it as I think it appears lifeless against the more vivid shades of other majolica.

The new collector would do well to examine carefully the linings and backs of pieces. Those having an orchid lining are usually much finer than those having other colored linings. Also a fine piece quite often has a beautifully mottled back, and while all good pieces do not have orchid linings and mottled backs, my experience has been that pieces with orchid linings and beautifully mottled backs are usually good.

It is not a very difficult task to secure a nice collection of majolica. I have completed a service for twelve within the past three years without any particular effort, and I did not make an intensive search but merely bought such pieces as I happened to run across. I have fifteen cups and saucers which some people tell me is an achievement, but I consider that merely luck. Majolica, like gold, is where you find it, and it is a good idea to ask about it no matter where you are. From a dealer in fine French antiques I bought my best piece, a wonderful covered dish of English majolica.

Majolica is a versatile ware and will fill the requirements of both the collector who wishes decorative cabinet pieces and the practical person who wishes a usable table service. I sometimes ease my conscience when I buy a new piece by saying it is

something that I can use, although at times I wonder if three different services for six and four services for

twelve besides some odds and ends might not be considered a superabundance of dishes for two people.

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I, Too, Collect Majolica

By NELL BROWN

MAJOLICA ware was at its zenith of production in this country about fifty to sixty years ago. It was produced chiefly in odd pieces such as relish dishes, teapots, teasetts, cake and other plates and platters. "Gift" pieces they usually were and almost every household boasted of one or several of the brightly glazed pottery pieces. Housewives have always loved cheerful tableware and majolica filled that desire for color.

Dishes in the form of leaves, particularly begonia leaves, were used for pickles or relishes, and were made in soft shades of brown, rose, green, blue and yellow. Collectors often find these lovely pieces used as soap dishes in some humble cottage. But they are very desirable as salad plates on the collector's table.

Pitchers, water and cream, were popular in majolica, and were often replicas of ears of corn, pineapples, seashells and even houses. Others were decorated with flower patterns, birds, and leaves. A basket weave was often used for a background on majolica pitchers and plates.

The cauliflower is one of the prettiest and most effective patterns and represents that vegetable in all truth and beauty. The center forming the creamy flowerets are surrounded and enclosed by the brilliant green leaves.

Water-lilies were among the very pretty designs and the delicately colored flowers resting lightly on a pale

greenish blue representation of water make a very lovely teapot with a handle of twisted lily stems.

A very unusual water pitcher design is one telling pictorially the tragic story of a robin redbreast. On one side of the pitcher is shown robin perched on a branch singing with all his might and main. On the other side, alas, poor robin is falling to the ground with an arrow in his little red breast.

An odd water pitcher is in the form of a little house, having six sides and with windows and doors and a graceful vine running around the roof line.

Almost the first question asked of any collector by a visitor is: "How did you happen to begin your collecting hobby?" My majolica collection began with the gift of a large oval platter, brown edge with green leaf center, from a friend who had for some years enjoyed picking up majolica around the country. It appealed to me because it was, as compared with imported ware of the same sort, a somewhat homely ware, and because it represented so faithfully the beauties of nature that formed the daily background of the makers of this ware. The everyday and common flowers and foliage were used for the patterns and daisies, lilies, begonia, fern, maple, grape leaves, shells, cauliflower, pineapple, ears of corn, wild roses, primroses, storks, butterflies, etc., were used to decorate American majolica.

This brilliantly glazed ware is an adaptation of that made originally on the island, Majorca. It was afterwards produced in Italy, Spain and England, and was thus carried to America by emigrating potters, where the first American made majolica began about 1878-80. Some of the finest majolica was made by Griffin, Smith & Hill in Phoenixville, Pa. A piece of majolica bearing their trademark is considered of value by collectors. Majolica ware is made by applying colors to the clay mixed with the glaze, with a brush or by dipping or by both methods, the colors being soft blend easily at a temperature somewhat higher than the usual enamel or overglaze heat, and thus beautiful effects were secured.

As time went on so much of this ware was produced that was inferior that the market gradually dulled and the sales fell off to such an extent that not much of it was made. There is now a so-called majolica ware made and sold, but it lacks the homely, but distinctive decorative designs that marked the early ware.

My most interesting find was a cauliflower teaset (shown in picture) which I have complete. Following the 1937 Ohio River flood, which inundated two-thirds of the city where I live, an old lady was obliged to give up her home which had been so submerged as to make it impossible to again live in, and in her little store of household effects which survived the wetting was a little group of dishes. Among them was a cauliflower teaset, all except the teapot. With a feeling of sentiment for this set which had been brought to her by her husband as a gift in the early days of their married life, she was glad, she said, for some one to have it who would love and cherish it as she had. The strange thing about the teapot is that it also came from a flooded home of a little old lady,



Cauliflower teaset in majolica collection of Nell Brown, Hoosier collector. This design is said to have originated with Whieldon, famous eighteenth century English potter.

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FRANK A. JONES
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living all alone. Now the entire tea-set reposes peacefully on the shelf of an old cherry cupboard and is taken out for use when friends come in for tea. In the set are teapot, sugar bowl, cream pitcher, six plates, cups and saucers. Cups and saucers in sets in majolica are rare finds, since mostly single gift cups and saucers were made in this ware.

My oldest piece of majolica is a large platter, a white background with a trailing decoration of strawberries and leaves in color and a "mirror" center, so called because it resembles a mirror, being a blend of brown and green glaze. It is more crude in workmanship than any other piece in the collection.

Phoenixville, Pa., Reports

Clair A. Wamsley, Postmistress in Phoenixville, Pa., where the best known American majolica was made states that there are a number of collections in that city from the original factory, and that she is the proud possessor of some pieces herself.

Mrs. Wamsley cooperated in this issue by contacting Mrs. J. W. Penypacker, Phoenixville, Pa., a sister of Harry Griffen, one of the original owners of the Griffen, Smith and Hill Company.

Omaha Glass Club Holds Social Event

The Early American Glass Club of Omaha, Neb., which was organized last October, as a branch of the National Early American Glass Club of Boston, held its first social event on Sunday afternoon, January 15, when Dora Alexander Talley was hostess at a tea for the members and their husbands and wives. In the receiving line with Mrs. Talley were the officers, dressed in costumes dating from the Civil War period to the present, lending an atmosphere of yesteryears. Throughout the various rooms of Mrs. Talley's spacious home were table settings in pattern glass. However, the main portion of her collection, about 2500 pieces, was displayed in a room in the basement especially designed for the collection. Mrs. Talley related the interesting story of her experience as a collector, showing a tiny pitcher, the beginning of her extensive collection.

This club may well be proud of its progress. In the brief weeks that it has functioned it has grown from a membership of twenty to ninety-five, with one out-of-state member. Membership is not confined to Nebraska alone.

Meetings are held on the second Tuesday evening of each month at the Paxton Hotel in Omaha. Mrs. I. G. Ward, of Omaha, is president of the club.

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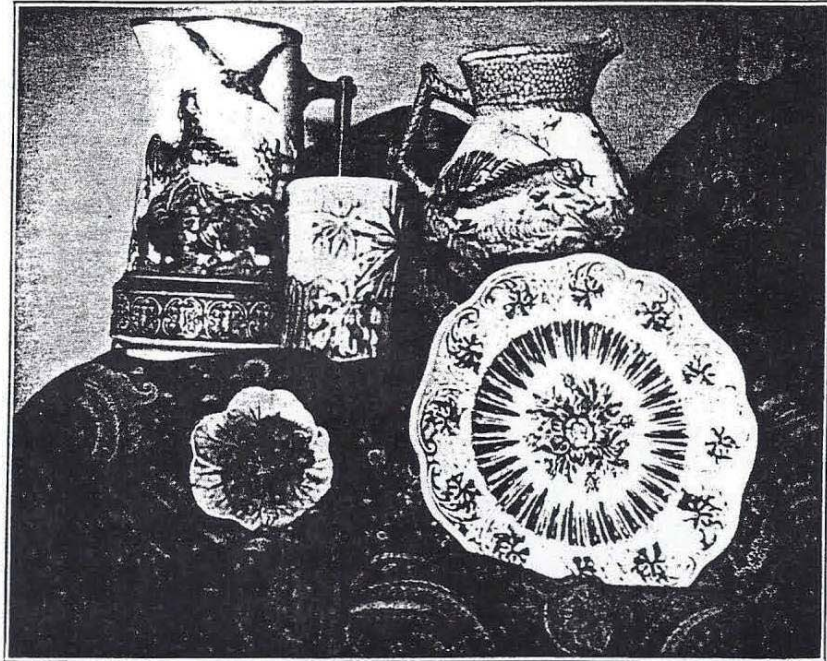
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Majolica from the collection of Edna M. Van Houten.

MAJOLICA Links the Past and Present

By EDNA M. VAN HOUTEN

I HAVE found collecting majolica a most interesting hobby. My collection grows slowly, as I have found it not an easy task to locate perfect pieces, inasmuch as the highly raised and glazed surfaces are easily chipped.

Pitchers have interested me especially. My very first piece was a little pitcher—which had belonged to my grandmother. She described it as an "oyster pitcher," probably so-called by her from the two fishes which decorated its sides. They seemed to fling themselves on the sea green waves, which formed the base coloring, and they seemed to seek food which might be hidden among the sea shells and sea weed, which also plainly completed the relief pattern. I immediately took a keen interest in this unusual decoration. In this glazed pottery I found a story of the sea and began wondering if all pottery held such stories of nature.

My second and third pieces happened to be a beer pitcher and a mug. They were not of a set, however, as each was of entirely different design. This new pitcher was not a story of sea life, but one of a barnyard scene. A cock stretched his neck in terror at an approaching hawk, and the brown hen and her brood of yellow chicks were shown running for shelter on the back of the pitcher.

Instead of pretty sea greens and shell pink on a light creamy surface

this pitcher was in tones of brown and yellow on a light background. The only other coloring was a touch of green representing the fruit trees in the orchard against which stood a brown ladder.

A word about the linings. The beer pitcher has an orchid lining while the lining of the "oyster" pitcher is a deep buff. Each has a mottled-like effect.

The little mug, done in tones of green leaves against a brown base and a creamy top, is lined in yellow. This piece bears the superimposed initials "G.S.H." which I am told stands for the firm name of Griffin, Smith and Hill, Phoenixville, Pa., makers of majolica in this country from about 1880 to 1890.

Many of the markings on my different pieces bear characters resembling an X, a circle, queer curves and lines.

My smallest piece is a butter pat which resembles a pansy with a green edge and deep purple center. All pieces I have thus far obtained prove that majolica potters employed nature for their theme of decoration.

I am working on a table service for eight with special concentration for the moment on a set of eight leaves, all of the same size, in different pattern. These I plan to use for individual salads.

My "owl" vase is ideal for a table centerpiece. It is just the right size and shape for pretty blossoms, par-

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ticularly dogwood, forsythia and willows in spring, fruit blossoms and roses in summer, and asters and colorful foliage in the autumn.

When I show my collection I usually hear these remarks unless the person is a collector: "What odd ware." "Where did it come from?" "Can you find any place where they make it now, and how old is it?" This is what I tell them as briefly as possible.

"The name is said to have come from the Island of Majorca, the largest of the Balearic Islands in the Mediterranean. There under the Moors it flourished. In 1115 the Pisans invaded and captured the island, and the story says that the conquerors took back with them rich pieces of the Moorish pottery. It was held in high regard and was set up in the churches for decoration.

"Another source of information believes that the Italians were already making this beautiful ware at the time the Pisans brought back samples of the Majorca ware. At any rate it has come to be known as majolica.

"The popularity of majolica grew naturally. Trading posts along the Mediterranean became international posts for the ware. The Dutch learned the art of glazing from Italy, and then after learning how to make a certain blue particularly well (they used oxide of cobalt) they turned out the famous Delft blue ware.

"The making of pottery flourished. Bernard Palissy, a potter at Saintes, France, introduced beautiful colored enamels in vases and pitchers. Just so, Josiah Wedgwood, the greatest potter of England produced his beautiful pieces and made it possible for everyone to have clean, sanitary tableware by using a cheap china which he also introduced for this reason alone. Thus, too, Henry Doulton, discovered a way by which drain pipes might be made of a glazed earthenware, and thus be able to remove from towns the sewage which had been one of the most fruitful causes of disease.

"Was not all this pottery the outgrowth of the majolican ware which the Pisan fleet took as a part of their booty after their year's siege of Majorca and thus introduced into Italy and Mediterranean ports a new ware which awakened the interest of a people who at the beginning of the fifteenth century were alive for the desire of the arts?

"Just as it spread in European countries it came in time to spread to the States, although knowing the history of our States, one would not expect potteries to be established and flourishing much before the 1800's and so it was. Undoubtedly these potters had learned the art from ancestors and this may account for the different themes used by our

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American potters—some using animals, others flowers and some birds, fishes, etc.

"Modern ceramic art seems to be making use of old majolica ideas of decoration. I purchased a cake set recently which is of delicate yellow, the outside being a circular pattern of very deep yellow and in the center of each is a cluster of blue grapes and the brown twirled stem of the cluster is touched with a section of the green leaves. This is Black Forest pottery. It is of a much lighter weight than the real majolica, although one might mistake it for the old time ware if he were not well acquainted with it.

"Majolica differs from common pottery by the thin coating of opaque, and generally white enamel, which decorates its surface (alkalies and oxide of lead forms the basis of the vitreous glaze with which porous earthenware is rendered impenetrable to liquids). In Italy the early potters used tin to procure a pure white shiny background which they could not obtain from natural dyes.

"Most suitable for the making of majolica was the common marl. Any potter who established his pottery in early years had to have an inexhaustible supply of clay. It is interesting to read the accounts of the struggle made by early potters to

get the beautiful colors of majolica. One has to be chemically minded to enjoy thoroughly the study of the ware.

"Du Pont manufactures majolica colors or glazes and these are used by the modern potters in schools and studios. These glazes are finely powdered and need only to be mixed with water to render them suitable for application. An addition of mucilage holds the glaze more firmly on the ware. The glaze may be applied by a spray gun or by dipping. Modern methods prove that pieces may be fired at 1030° C. or 1886° F.

"How simplified is the manufacture today compared to the art of long ago when potters labored years to secure the wondrous colorings which they applied by hand to the clay. The actual knowledge of the Moorish skill never was completely acquired by any others. Out of kilns of crude structure very often only six pieces came out in perfect condition, although as many as one hundred were placed in at a time. This may account for the many imperfect pieces today and afford a reason why imperfections seems to outclass perfection.

"At any rate, majolica is interesting to collect. I have gone from attic to cellars, attended auctions and have met the disappointment of

finally leaving to give up to a rival bidder. I have been in every antique shop near my home and altogether find the hobby of collecting majolica very fascinating. It is not only because it is a handed down art of very early origin but because the colorings and designs are so unusual. I recommend the majolica hobby to all readers and wish you luck!"

China Students' Club Study Majolica

The China Students' Club meeting recently at the Boston Museum of Fine Arts studied the making of Hispano-Moresque and majolica wares. Mrs. D. Barrett Tanner of the Museum staff reviewed the history of these potteries. It was explained that decorations were done originally in bright green, blue and yellow. Other facts obtained from the discussion follow:

Later the Italians added red and touches of purple. The Moors found the tin mines in Spain an aid to the producing of a fine ware, and continued it until driven from the country in 1600. While under the influence of Mohammed the Moors never used human or animal forms in decoration but rather plant life, gothic and geometric figures, with panelled borders predominating. To the influence of Mohammed was

I HAVE THIS WALK POCKET



When the R. W. McCabe's of Davenport, Ia., recently remodelled their home they had a large space especially constructed to house Mrs. McCabe's growing collection of majolica (It numbered 300 pieces then) which contains practically no duplicates except in plates. Mrs. McCabe says that she began the collection about three years ago.

credited the copying of silver or gold shades in pottery and giving it high lustrous glaze to resemble these metals. The belief was that he who used silver or gold wares in this world would not do so in the next. Beautiful tiles were made in quantity and exported to the surrounding countries. The finest example of Hispano-Moresque is the Alhambra Vase. In the earliest majolica, portraits often appeared on plaques. These were made to be presented from a man to his lady or vice versa. These being highly prized, were given an honored place in the household thus escaping the fate of less valued household pieces in the hands of careless servants.

Many small potteries were established in the hill towns to supply the inhabitants with colorful dishes, vases and jugs. It was the custom for nobles to have apothecary shops on their estates. Drugs jars to hold their powders often were made in their own potteries and decorated with their coats of arms. In monasteries and convents religious designs were used with the I.H.S. a frequent pattern. At Carfaggiolo the Medici, family's estate, the famous Raphael and Fornarina plate now in the Victoria and Albert Museum was fashioned. It shows the early use of dark blue as background brushed on coarsely. Gubbio in the Duchy of Urbino was noted for the production by Giorgio of a lovely ruby glaze, while nearby, Fontana, the vase modeller, and his artist son worked. Diruta, famed for much ware, produced a glaze from lees of wines with sand that gave a lovely mother pearl effect, soft in color and texture. But this stood firing so poorly that few pieces came from the kiln in perfection and specimens are extremely rare. Mrs. Tanner advised her listeners to examine and enjoy the Mortimer Schiff collection in New York as it is rich in early and rare pieces of majolica.

A Dessert Service Started It

(The cover illustration depicts majolica from the collection of Mrs. Charles D. Brown.)

By RUBY RAYLE

FROM the admiration of a child for the very choice majolica plates her mother occasionally served dessert on, grew the desire to possess a similar service and the result today is one of the finest collections of majolica ware to be found in this part of the country. Mrs. Charles D. Brown, Kalamazoo, Mich., started collecting her "dessert service" ten years ago and now an almost complete dinner service forms part of the 150-piece collection.

Mrs. Brown not only has the pleasure of possessing these lovely pieces of art but, also, the joy of daily use. No wonder breakfast, luncheon and dinner tables are made gay with the added touch of majolica when you realize that the original patterns of this highly lusted ware depicted the influence of religion. Later forms took their subject matter from nature.

The experienced collector of majolica is able, at a glance, to recognize the origin of different pieces. Italian ware, with the gay, vivid colors, are vastly different from the soft, light green that predominates in the Austrian majolica. The dark, definite colors of the German majolica are a harsh contrast to the pale blue, pink, white and mauve of the English ware. The finest and oldest pieces have mottled backs in various colors. One of Mrs. Brown's most valuable pieces is an Italian majolica pitcher, grape pattern, with deep blue and white coloring which was purchased in New Orleans from a family who had cherished it for four generations.

Mrs. Brown's collection numbers pieces representing majolica of several origins. She has a set of eight cups and saucers of Wedgwood majolica. It is the blackberry pattern with robin's-egg blue lining in the

cups. The first piece in her collection was the English majolica platter in the bowknot and strawberry pattern with a London scene in the background. This is her best loved piece as it was a gift from her husband's mother. From a collector's point of view her most valuable piece is the Italian bread platter, wheat and jewel pattern. It has a mottled back, and bears the inscription, "Eat Thy Bread With Joy And Thankfulness."

Mrs. Charles D. Brown is a member of the newly organized Antiques Hobby Club of Kalamazoo, Mich., which recently cooperated with the Junior Chamber of Commerce in sponsoring a Hobby Show.

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