



The Publication of the Majolica International Society

# Majolica Matters

MajolicaSociety.com

February 2021

## Majolica Fever

by Robert Lambert

*Robert Lambert is a new MIS Member: Author, artist and renown maker of fine preserves, and a new majolica convert. [www.robertlambert.com](http://www.robertlambert.com)*

A hundred and forty years ago in a fragrant grove on the Cote d'Azur, potter Eugene Perret-Gentil plucked Seville oranges and cast them, forever, in plaster to make a mold. In a day they would have spoiled, turned to mush, but their ripe imprint endures in the pottery he created to grasp that fleeting life. For 20 years I, too, have sought to secure this ephemeral fruit's essence against the forces of decay. Preserving, as Monsieur Perret-Gentil knew, is the art of buying time.



**Wall plate with Seville oranges and blossoms, Perret-Gentil Menton, 1880**

In the glass case before me was something I had never seen before. This was 25 years ago, and charged with choosing props for chef Hubert Keller's first cookbook, I had cruised every antique and upscale dinnerware store in San Francisco. To match a glorious cuisine deeply rooted in his French homeland I'd found modern Bernardaud china, forks that survived the Revolution, sunny plates from Provencal.

I'd loved glazed pottery since my grandfather rescued fractured figurines at his railroad depot job--a ballerina, her tutu crushed; a dog without its tail. In the 70's I'd started buying vintage California pottery, still to be found in stacks at charity shops and garage sales around my new Los Angeles home. But this fine little compote in the vitrine was different--perfect for Hubert, the exquisitely articulated form, the rich glassy glazes delicious as candy.

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Read the 2021 Veranda Magazine about Majolica!

<http://majिकासociety.com/wp-content/uploads/2021/02/2021-Mar-Apr-Veranda-Magazine-.pdf>

## **Majolica Fever** *(continued from page 1)*

Objects in the case were from a couple who would soon open their own shop, I was told, and that the piece I wanted for the shoot was called majolica. A connection formed when I met the Montagnes and I often stopped in their new store, a jewel box of this pottery in all its vast regional glory. Twice yearly they bought in Paris, and I'd sometimes get a seminar as treasures were unpacked.

Most broadly majolica can be any glazed earthenware that isn't porcelain, but that commonly collected is of English and Continental origin and produced by a dozen or so notable makers between 1850 and 1900. The irresistible visual appeal of these objects, from teapots to garden seats, was calculated to loosen the purse strings of a new Middle Class and satisfy their appetites for luxury and display--the first consumer rage.

Impossibly ornate, dreadfully fragile and long out of style, a great deal had certainly been lost, but what survived had done so, it seemed, by force of its sheer beauty—fascinating forms and brilliant glazes fresh as the day they were fired. Though I too loved it and learned a great deal, as a freelance stylist with a sketchy income buying even one piece at that time was beyond me; I was simply grateful for the Montagne's generous indulgence of my appreciation and thirst for knowledge.

Last November I decided I would no longer deny myself this pleasure. Scanning thousands of images, I awaited the flare of desire to reveal the handful of pieces that would slake my ravenous eye. A classic French Palissy majolica wall plate crawling with creatures and a particularly charming frog was the first to give pause, as I succumbed, gratefully, to majolica fever at last.



**Palissy wall plate**

Palissy means 'in the manner of' Bernard Palissy, a 16<sup>th</sup> century French Renaissance polymath and potter. Though little he actually made remains outside museums, much was later done in his name. Drenched in moss, seaweed and ferns, teeming with fish, snakes, grubs, eels, moths, lizards, and all manner of uncomely creatures, these 19th century copies would in time come to be known as simply "Grandma's ugly plate." At the time, however, a fascination with living things made these grotesqueries the height of fashion. Today their natural forms-- molded from real plants and animals—look startlingly timeless. This 11" Barbitone example from 1890 evokes a tide pool with stranded fish, sea urchin, snake, welks, sea plants--and that little frog, so eager and beguiling.



**Palissy wall plate's frog details**

Then, from Sweden, another watery world--Gustavsberg compote with cranes, bulrushes and lily pads, 1885. The poised and elegant birds, the way the cattails come up through the top and fan across the plate is simply wonderful. Glazing is stunning, two others of this form (they apparently bootlegged each other's molds), one English and one French, could not compare. Note: if you find 19th century art pottery at a dealer whose other wares consist of a Star Wars video game, a box of blank cassette tapes and a Hallmark commemorative Easter egg, you may get a good deal.



**Gustavsberg compote with cranes, bulrushes and lily pads, c. 1885.**





**Gustavsberg compote bulrushe and lily pads details**



**Additional Gustavsberg compote foot details**



**Sarreguemines bird jardiniere, c. 1890**

A detour back to France for the Sarreguemines works and a bird jardiniere from 1890; I use it as a lantern, and it casts a lovely light. Dealer acquired it recently at a family estate near Nancy, where this beauty apparently slept for the last 100 years. Seen this mold elsewhere, but without the piercing and glazed mostly in brown. For 30 years I had a parrot and I love handling birds; this creature is modeled

and glazed so beautifully I can feel it flutter in my hand.



**Hugo Lonitz Tree Trunk jardiniere, c. 1875**

From there to the world of Hugo Lonitz and Julius Strnact. These Eastern European potters borrowed from the vernacular of Black Forest carvings --all lizards, caterpillars, birds, fruit, leaves and flowers. Hugo Lonitz mirror frames have survived, and candelabras that sell for many thousands. Never heard of him when I found this tree trunk jardiniere, lined with his signature robin's egg blue, 9" high, made about 1875. A smaller vase fits just inside, and it's fabulous with flowers!



**Julius Strnact, Bavarian vases draped with apples and pears, c. 1900**

More tree trunks from Bavarian Julius Strnact--vases draped with voluptuous apples and pears that remind me of making my Spiced Crab Apples, my Pear Ginger Jam. The pear vase was \$12.50, plus auction fee; there were no



other bids. It's missing a fruit and leaf, but those are being re-cast and repaired. Both 15" high, about 1900. Startling form, striking colors—that acid green! -- and the ridiculously fragile stems make me smile.

No majolica collection, however crude, could stand without an English example--Wedgwood, Minton, and, when they left for their own firms, Joseph Holdcroft and George Jones. For all of them the dazzling rigor of craftsmanship is unmatched, the rich saturated glazes stunning, but for me, too tight, too pretty, too formal—until I saw this piece.

The courtship lasted several weeks; I visited daily and lavished my attentions before deciding I couldn't let it go. Only later did I discover its rarity and how much real collectors covet it; it was just the most beautiful plate I'd ever seen. Great condition, early crisp mold, a design that never quite repeats itself in glazes of gorgeous color. The oldest piece, I wonder where it's been all these years as I'm humbled to provide its next home. George Jones palm frond and banana leaf plate, 9 1/4", 1875.



**George Jones palm frond and banana leaf plate,  
9 1/4", c. 1875.**

In the 1870's Grand Hotels rose along the French Riviera as holiday lodging for newly wealthy Victorians. A festival in Menton celebrated the citrus groves that had flourished there since the Greeks, and artisans fashioned souvenirs of the sun-drenched orbs for their guests to pack home in their steamer trunks. Of those potters, Eugene Perret-Gentil Menton stands alone, their best efforts breathtakingly realized.

In the end his pottery touched me most of all--every time I found a piece my eyes went back for more. The citrus fruit and ornate blossoms, so real I could smell them, aimed straight at the heart of my work. One look and I'm on the Cote d'Azur--or the hills above Watsonville at Gene Lester's

ranch, the Pacific Ocean gleaming below. Monterey, miles off, stands in for San Tropez; brilliant fruit and perfumed air hang heavy all around.



**The citrus fruit and ornate blossoms, so real I could smell them, aimed straight at the heart of my work**

Already I'd found small Perret-Gentil Menton wall plaques when I came upon the Mother of them all. Rare even in its time, its survival unscathed is nothing short of miraculous. A branch of Lisbon lemons, a branch of Seville oranges, with leaves and showers of buds and blooms, 16" high, 1885. I can't look away, and am honored to be its custodian for as long as we both survive.



**A branch of Lisbon lemons, a branch of Seville oranges, with leaves and showers of buds and blooms, 16" high, 1885.**

The first Perret-Gentil piece I'd noticed wouldn't leave me, however. Posted for months--upside down--it was damaged, but at 16" this rare 1880 P-G Menton wall plate was monumental and stunning. A branch of black and green olives, a branch of Meyer lemons, its buds streaked faint pink, all set against the deep turquoise ground of a Mediterranean sky. Finally, a steep cut was accepted to replace the missing petals. And so, for 20 years' service to



citrus am I presented with the Limon d'Or Award—just as the tourist who first took it home, a Cote d'Azur holiday at a glance, and all on my kitchen wall.



Perret-Gentil Menton piece c. 1880, 16"

### "Fly vs Bee, The Final Word"

by Duane Matthes



The Wedgwood match striker, and the "Fly" are smartly placed (that's my highlight yellow circle) on top of the slipcase cover photo of "Majolica Mania Exhibition Catalogue"

I'm about to "Give In"! And let this Wedgwood majolica match striker be **THE FLY**!

1. Since our last Majolica Matters – **not one** person voted in the declaration of FLY vs BEE! Maybe no one cares? Maybe the "Bee" people like me were wrong?
2. The **Majolica Mania Exhibition Catalogue** (three volumes, 1,008 pages) was released with the Wedgwood Match Striker on the very top center of the slipcase and the inside it is clearly defined and pictured in the reference as a Wedgwood "Fly" **Majolica Mania on page 135 of Book #1**. Thus, I'm going to let the Wedgwood scholars involved with that text to guide us in the correct direction!

### It is Always Good to – "Check In"

by Duane Matthes

Early this year, I got an envelope and short note and a glossy 8 x 10 photo print from Dick and Marie Hull! I want to share my fun with you! I think it was a CHECK-IN!!!!

Dick and Marie live in Norfolk, Virginia and are a retired military family that have lived inside and outside the US. You may remember that Dick's grandmother was documented as a Midwest majolica collector in the 1939 Hobbies – The Magazine for Collectors!



The Hull's 2020 collection acquisitions

Dick wanted to share with Wanda and I, their recent collection acquisitions. Oh, what "2020" fun they had staying safe, social distancing and rounding up this fun herd of majolica tobacco items! Dogs, birds, monks, vintagers and a toby! Humidors and strikers, all. Some are familiar and others I've never seen before! Don't you love the dog humidor with the red billed cap!

Thanks for making my life FUN!!



2020 - Tobacco Fun



## **Let's Use IT!**

**by Dick Hull and Duane Matthes**

It is 2021, and Dick and Marie Hull are mostly “shut in” waiting on vaccines! They wanted to play and have some FUN! Well, they did and now they want to share their FUN with you! They started with a beautiful “Lacy” table cloth and then chose table items from their family treasures/collections!



**The Hull's first assemblage on their table**

Dick and Marie went to their home that is filled with majolica and started to move things to their dining room table! It all started with a set of candle sticks They found plates, cups, butter pats, cheese domes, compotes, platters small and large, pitchers small and large, candlesticks, sardine box and even a few figural items! Oh, what fun they were having. Moving things around, coordinating colors, contrasting colors! Adding leaves, petals and ribbons! Even a duckling or two! Then adding some complementary colorful napkins! The setting was complete! Or was it!

There was no food, no sweets, no flowers -- not even a candle! Dick said “our job is only part done – our mission needs to be complete! We need some real food”, and Marie said “let's find some flowers”. So off to the store they went and look now they are sharing what they finally created!



**Flowers joined a Holdcroft vase to bring in some yellows and greens! Don't you love the Lace tablecloth!**



**Then green key limes and brown dates were added to complement the tables green and brown Holdcroft pitchers**



**Then some seasonal red and green icing covered cupcakes were added atop a Holdcroft pond lily compote!**





**An English bread platter was graced with iced croissants and chocolates**



**A sliced brown sweet bread added color to the argenta Wedgwood server at the near end and a George Jones cheese dome, with sardine box hide their contents at the very far end!**

**Thanks to Dick and Marie for sharing their table top assemblage adventures with all of us at MIS!**

Please send your comments and material for the newsletter to:

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## **Marilyn Karmason Library**

**By Deborah English**



The Photo Archive of the Marilyn Karmason Library (KL) now has nearly 150 pages of images, totaling almost 15,000 separate entries. Majolica objects make up the greatest portion of the database but there are other materials, such as museum slides, factory pattern pages, related objects in other materials, and historical documents. Because the purpose of the KL is to establish a knowledge base founded on social/historical context, it will continue to become more complex as it grows. Also, remember that the fondest aim for the KL is to record every major variation of every specific majolica object produced between 1850 and 1920. To that end, we always welcome member submissions)

It's helpful to have an understanding of the different ways the KL can be used but these instructions are for the casual user. Today, we're talking about searching the database for specific pieces.

When you open the KL, you will immediately see Page 1, with its 100 images. Clicking any one of these will lead you to the page dedicated to the image shown in the icon you click. You can also select a page number at random, to discover another 100 objects to peruse. In this way, you can have a lovely time strolling through the pages, picking up information as you go.

If you are looking for something specific, you will have to use the Search Function. This has been designed so that serious academics, as well as the mildly curious, can locate the information specified in their requests. Here, we'll focus on the types of search most likely to be conducted by an MIS member, whether you want to know more about a piece in your collection, or have another question such as, "How many Majolica designs were made by George Jones?" Once you've mastered the Search Function, you can manipulate your questions to provide you with good and interesting results.

There are ways to simplify your efforts. They all have to do with the language you use when filling in the fields.

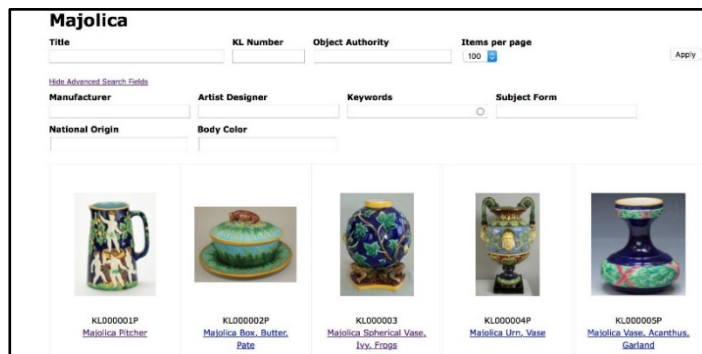
Let's start at the beginning.

Let's say you have a Jardiniere you'd like to know more about. You think it might be Brownfield but are not certain. It's turquoise and is 8" H. It has birds on it. We hope to find it, or its cousins, in the database.

Log in, using your MIS password. The KL is inside the MIS website Members Area. If you have lost your password, [Duanematthes@live.com](mailto:Duanematthes@live.com) will resend it to you.

When you log into the KL, you will see the heading shown at the top of this article.

Below “Majolica International Society” you will see several windows: They are: All, Master, Placeholders Timeline, and User/Login.



We'll go to where the photos of the objects are. Click 'All' to call up all the pages of images. (Don't worry about Master File and Placeholders. These are housekeeping things.) When you've clicked All, page 1 will open for you. The first image you'll see is a George Jones Cobalt Blue pitcher with putti in a vineyard.

Above the pitcher, you'll see the windows, "Title", "KL Number", "Object Authority"

Type ONE word into the field. For Title, you want to say what this thing you're studying is. In this case, type "jardiniere". (The accent is not required)

At the same time, you'll notice a link below. It says: "Show Advanced Fields". Click it. (In the illustration, the link has already be opened) You get "Manufacturer Artist Designer" (Ignore Keywords...) "Subject Form", "National Origin", "Body Color". Always leave blank what you don't know.

"Manufacturer". You think it's Brownfield, but If you're not sure, leave it blank.

Put nothing into "Artist Designer", again because you don't know.

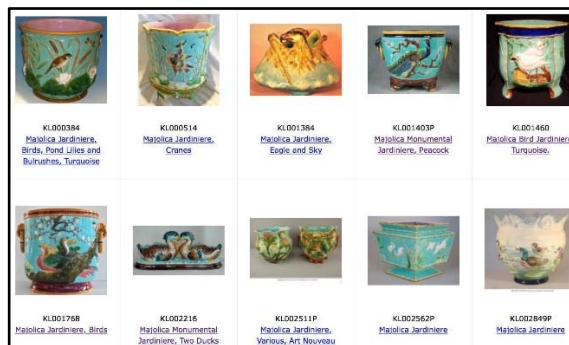
In Subject Form, enter "Bird".

National Origin, leave blank. You think it's English but you're not sure.

The last window is "Body Color" Enter the most prominent color of the piece. "Turquoise".

You have now filled the Advanced Search windows and this is what you get. 35 windows of jardiniere with birds

on them. As luck would have it, your jardiniere is in the first row.



Clicking in its window, you found a jardiniere exactly like yours in turquoise, except that this one is 13"H. Yours is smaller, at 8"H. There is no example of this model in a smaller size. You also learned that this model comes in cobalt blue. It's attributed to Holdcroft. That it was made c.1880.

Because there is no 8"H. version of this jardiniere, that means the KL wants to have a photo of your piece.

Finding efficient language for filling the fields is the most challenging part of the job. We are constantly looking for better words, better configurations and so forth. It's a work in progress.

But these things we have learned. Always use the singular, never the plural. That includes words in other languages, for instance "putti" is plural. "Putto" is singular and that's the word the database will recognize. Use the simplest possible words. Don't be poetic and call something 'cerulean'. Call it 'Blue'. No 'crimson'. Use 'Red'. In subject form, no 'Dove' or 'Heron'. Use 'Bird'. Etc. Language as plain as can be.

Soon, we hope, a drop-down menu will be offered to take some of the guesswork out of finding the right language, but these tips will help in the meantime.

Suggested language choices for the meanwhile:



Do not use the word 'Majolica' in the Title line. The database will recognize it and give you approximately 13,987 results. Seriously.



Suggested Colors: Turquoise, Blue, Cobalt, Green, Yellow, Yellow Ocher, Pink, Red, Brown, Amber, Black, Gray, White, Clear (remember lots of things we think are white are actually clear glaze over pale clay).

All garden pots are listed as 'Jardiniere' . No cache pots. No 'planters'

All vases are vases. You can say, 'spill vase' but remember, it's the word 'vase' that will get you your results. This includes wall pockets. They are vases.

All tea and coffee items have the word 'tea' in their title lines.

All tobacco items have 'tobacco' in their title lines.

All garden seats AND plant stands are called "Garden Seat"

Everything Palissy will have the word Palissy in the title.

All vessels for pouring liquids (except tea and coffee pots) are called "Pitcher" "Creamer" won't get you there.

All flat dishes used for serving are called "tray". Not "platter".

A "Plaque" goes on a wall.

If you're looking for something over 19" in any dimension, you can add the word "Monumental" to the title line.

The data base usually recognizes "game" as in "game pie dishes" (just say "game", no dish) but there is also "terrine".

The problem is that the database will pick up on any combination of letters that is familiar to it, and present the result, so we have a terrible time with butter pats and butterflies. The database recognizes "butter", and gives us an incredible array of butterfly imagery. For now, we have to use the word "pat".

As you go through the KL, you'll see evidence of abandoned words, let go because they weren't working in a helpful way, often confusing the search.

It's counterintuitive. In conversation, we say, "Cobalt George Jones Butterfly Strawberry Server". Oh my. I wonder what that would conjure up.

One simple word. In each field.

With tinkering, it WILL get easier, but, also, it will always require us to think of our descriptions differently. We're writing for a computer....an especially difficult task for this old English Major/Artist. Hang in there. If I can learn it, you can, too.

## **Burmantofts Faience, England**

by Duane Matthes



**One of Burmantofts current pottery exhibits is in Leeds, England. The "Salts Mill", is a former textile mill, and now an expansive art gallery, shopping center, and restaurant complex in Yorkshire. The original mill, was built by Sir Titus Salt in 1853.**

Burmantofts Pottery was the common trading name of a manufacturer of ceramic pipes and building construction materials, named after the Burmantofts district of Leeds, England. The business began in 1859 when "fire clay" was discovered in a coal mine owned by William Wilcock and John Lassey. In 1863 Lassey's share was bought by John Holroyd and the company then named Wilcock & Co.



**Jardiniere examples of Burmantofts glazed terracotta faience.**



**Common Burmantofts marks**

In 1879, after a period of expansion, the firm made decorative bricks and tiles in orange or buff-coloured architectural terracotta, glazed bricks, and glazed terracotta faience.



Today, the church built on Shakespeare Street in 1877 to serve a growing population of artisan potters is one of the few buildings still standing from a site that once comprised 90 kilns across 16 acres.

Burmantofts output also included luster chargers in the manner of Pilkingtons, Moorcroft-style tube-lined vases, glaze colours that went far beyond the trademark brown, mustard, turquoise and red – and the occasional experimental piece that would not have looked out of place in early 20th century France. They were artist and copied other people – but other potteries also copied Burmantofts!



**Swan jardinières with stands by Burmantofts**

In short, Burmantofts was the source of some of the best (and, yes, just occasionally some of the worst) of the Victorian art pottery movement. Despite the renown of the factory, Burmantofts is a subject about which relatively little has been written. Much of the knowledge is held in pockets of expertise, or can only be gleaned across a variety of publications that include the catalogue from the 1983 breakthrough exhibition held at Cartwright Hall in Bradford and a privately printed work by Jason Wigglesworth, *Burmantofts Faience: A Compendium of Designs*.

More recently, a substantial article titled *Burmantofts Decorative Tiles for Interiors* was published in 2016 by the Tiles and Architectural Ceramics Society, based around the

examples in the Woolley & Wallis of Salisbury sale of the 'finest private collection' of Burmantofts in June 2017.



**Burmantofts decorative interior panels and tiles**

Burmantofts pottery encompasses everything from tiles, architectural panels, conservatory heaters, to grotesques fantasies, which means there is a wide range available. With this most open of factories, there is something to match everyone's pocket.

The most recognizable wares are the Leeds factory's high-fired monochrome pieces or the Anglo-Persian vases that have long been the most admired and the most expensive line.



**Burmantofts jardinière with stand, in their very characteristic turquoise glaze**

The best productions of the Burmantofts factory are admired well beyond the confines of their native Yorkshire. As with all areas of the ceramics market, Burmantofts collectors are on the look-out for the signatures and



monograms of artists who worked at the factory as well as for other identifiable marks – such as the large impressed Burmantofts Faience mark for example.

The Burmantofts Victorian stand in Saltaire was something to behold (among the exhibits was a 3 ft 8in high vase now on display in the 1853 Gallery in Salts Mill). The exhibition represented an important moment of the factory, the following year the company, already selling its wares from Harrods and Liberty's, opened its own showroom in London.

The "*Majolica Mania Catalog*", Page 107, Book 1, has a full-page image of a 1902 advertisement for Burmantofts Works, The Leeds Fireclay Company, showrooms in Leeds & London!

The Burmantofts tile works were able to provide tile cladding for existing buildings or entire brickwork schemes for new buildings. The big architectural fashion of the time was for tiled interiors and Burmantofts became rivals with major potteries such as Doulton. "Burmantofts Faience" became an "in-demand" product.

The art pottery produced was very experimental to begin with, but after a period of plagiarizing ideas from other potteries, they found their footing and were able to find a niche in the market, although they were more than happy to copy popular items of the period. Styles ranged from antiquity to gothic revival, and the Orient to Anglo-Persian art.

Early Burmantofts pottery was quite plain; typically, bulbous vases, often with long slender necks. More ambitious glazes followed, sgraffito decoration (technique of ornamentation in which a surface layer of paint, plaster, slip, etc., is incised to reveal a ground of contrasting color) an object, especially pottery, decorated by this technique. was used, and the designs became more and more ornate. The use of applied insects and serpents was popular.

Ongoing examples were individual works of art, notably in barbotine style where a plain base had a design worked in relief with slip and painted, but the company soon developed production lines for decoration of individual shapes, either in a single glaze or painted with flowers and so on (signed by the decorator), for sale at a lower price to a larger market, but still of high quality. Over 2000 different shapes are recorded, including pots, vases, bottles and table items. The base usually had 'Burmantofts Faience' or later 'BF' on the base, along with the shape number. Influences included Art Nouveau, Persian, Chinese and Japanese. French artist Pierre Mallet (who also designed for Minton) contributed a number of designs. Decorative tiles were also produced.

Anglo-Persian wares such as the item sold in Harrogate, began production around 1887 when the first of these wares

were displayed at the Saltaire Exhibition. Gradually they became more and more popular, some of the company's best sellers. However, by 1904, the firm had lost interest in the art pottery department due to falling sales and increased production costs, and so the production line came to an end, complete with a name change for the business to Leeds Fireclay Ltd.



**Burmantofts tiles used in the Great Hall of the University of Leeds, c. 1883**

In 1888 the company was renamed The Burmantofts Company, but in 1889 it merged with other Yorkshire companies to found The Leeds Fireclay Co. Ltd., the largest in the country.

In 1885 ceramics products were on sale in London at Harrods and Liberty's Paris and in Montreal. However, by 1904 the products were no longer profitable because of a large number of competing, lower priced, products from Britain and nearby Europe of, and production ceased.

The firm closed in 1957, at which time it comprised ninety kilns on 16 acres of land.

**Now - this is why I wrote this story!!!!**

It was 2016, and Wanda and I were in London, Brighton, Windsor Castle and Stoke-on-Trent, on an American Ceramic Circle Tour with Joan Graham! One day, returning to our hotel, via our tour bus from Stoke, we were on Fulham Road and as we started onto Brompton Road, we looked out the bus window and saw a Michelin Man-stained glass window and then discovered the fact it was a restaurant! I said "let's eat there this week" and the ladies approved, since it was just a few blocks away from our Rembrandt Hotel!

So, dinner with Joan and Wanda is always fun! "Duane's in" bring on - the cute colored building with stained glass windows!

But as we entered and exited the building, we noticed the exterior and interior walls and their colorful tile construction! We found the tiles charming and we even talked about it, as we climbed up the tile staircase, but in



2016 we did not know what we know today! I never put two and two together. Joan made it special, Wanda made it special and being surrounded by Burmantofts Works, The Leeds Fireclay Company art - made it special.

Well, on to the building! It is historically referred to as **Michelin House (Bibendum - the Michelin man), London**. Known as the Michelin House at 81 Fulham Road, Chelsea, London, it was constructed as the first permanent UK headquarters and tire depot for the Michelin Tyre Company Ltd. The building opened for business on 20 January 1911. The exterior and interior were built with tiles from Burmantofts Works, The Leeds Fireclay Company.



Joan Graham at dinner in Michelin Tyre Company, Ltd, building, 2106 (notice the stained-glass window).



1911 tire depot for the Michelin Tyre Company, Ltd., as it opened to the public with a garage and tire depot on the first floor (note the cars and tires in the drive-in bays) and UK headquarters on the second floor.



2016 photo of the Michelin building, with 1911 Burmantofts tiles, that inspired our "Dinner with Joan".



Two exterior tile details of "Michelin Tyre Company" building

Now, in 2021 the building, the Burmantofts tiles and the stained glass all remain; but the 2016 second floor restaurant has been converted to office space and the 2016 ground floor flower shop's drive-in car bays now is an open-air wine bar! It's on our checklist of places in London we would like to see again, now that we would have more understanding of history and Burmantofts Works, The Leeds Fireclay Company!

### "Majolica Collectors Community Group"



Under the creative leadership of Deborah English our MIS Facebook (FB) chairwomen, we are maintaining a second FB site. The group provides a discussion area for all lovers of Victorian Era Majolica. Please feel free to ask to join. Everyone is welcome and the site is open to MIS members and non-members. So, invite a friend that wants to either learn or comment. We have grown this to near 250 members since our group launch in September 2020!

This FB group is a part of the Majolica International Society, so as a non-profit, we are unable to conduct any business transactions. Any advertising material will be blocked. We don't make appraisals or facilitate sales.

<https://www.facebook.com/groups/3079646915476952>