

# ITALIAN RENAISSANCE MAIOLICA

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Modernly known as Casey Stalter

# Background

- Name possibly comes from the island of Majorca
- Influenced strongly by tin-glazed lusterware
- Protomaiolica
  - Southern Italy
  - Partially tin glazed ware with multiple color
  - Geometric and abstract shapes
- Archaic Maiolica
  - Central and Northern Italy
  - Partially tin glazed ware with two color pallet
- By mid 15th century multiple colors and intricate designs formed Renaissance maiolica

# Growth of the Industry

- Expulsion of the Moors removed competition from the market
- New trade with England increased access to quality Tin
- Maiolica centers developed unique formulas and designs
- Increased wealth available to noble class
- Renaissance ideals of art as a status symbol

A sepia-toned illustration of a landscape. In the upper left, a large sun with radiating lines is visible. To its right, a castle with multiple towers and battlements sits atop a hill. Below the castle, a river flows through a valley, with a small bridge or structure crossing it. The foreground shows more of the river and the surrounding terrain. The entire illustration is rendered in a sketchy, etched style.

# Clay

- Calcareous clay body (contain large quantities of calcium carbonite)
- Harvested out of the river or from pits on the hill/mountain side
- Gathered clay prepared (cleaned, strained, dried, beaten)

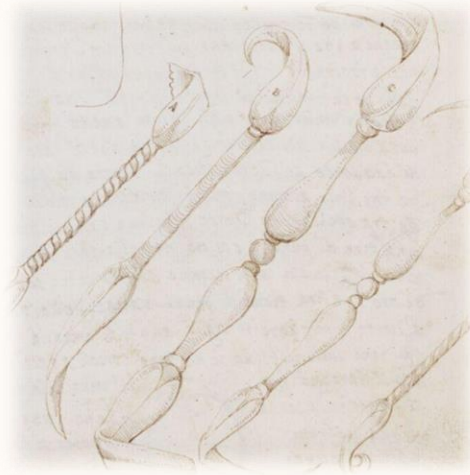
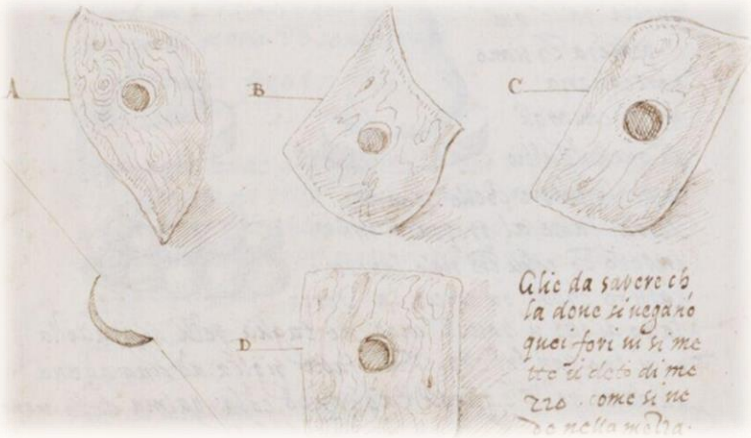
# Wheel

- Fly wheel operated by foot power
- Convex wheel heads (Schudell and Mugiuolo)
- Care taken for consistency
- Pieces trimmed to desired weight and shape



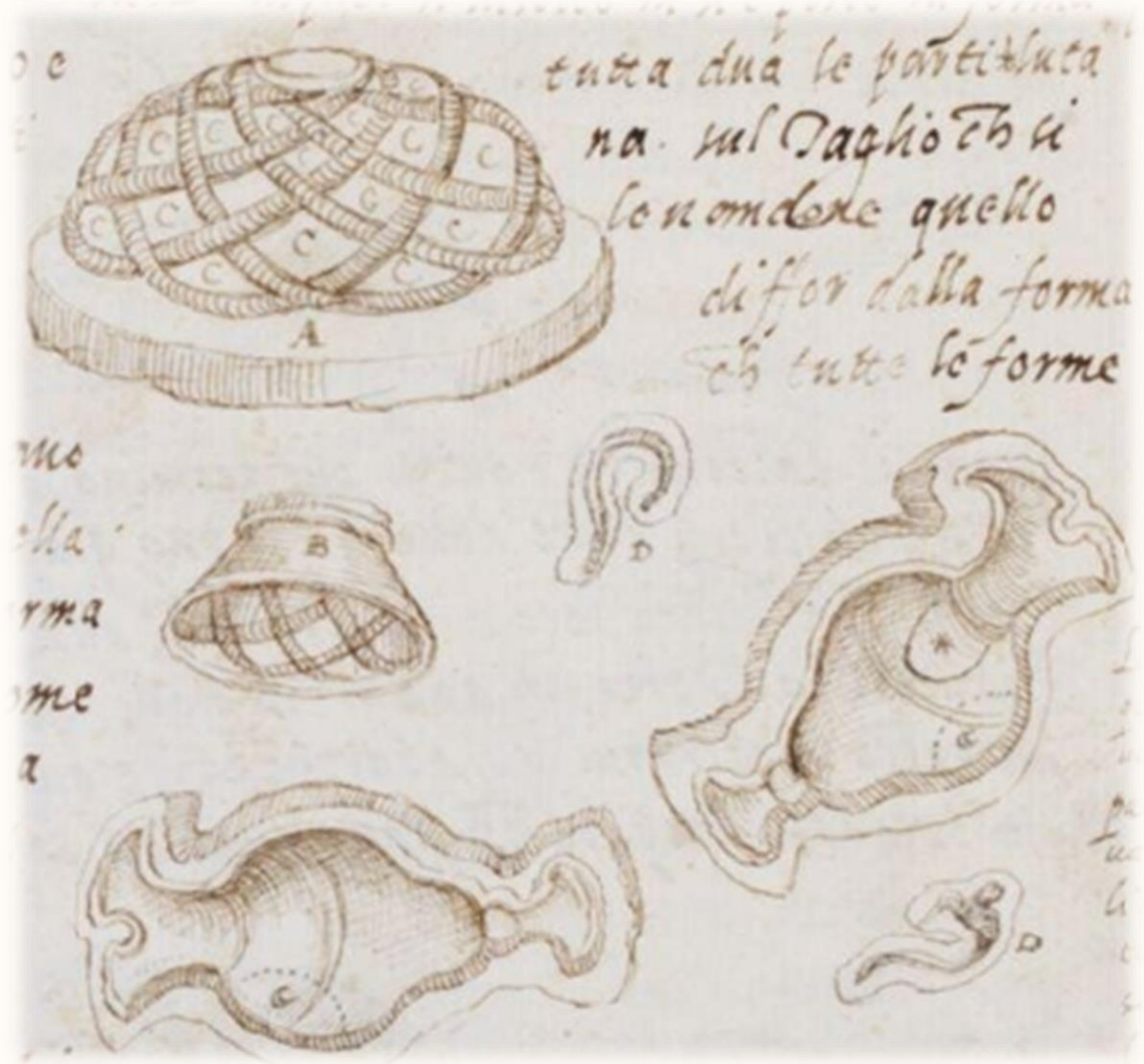
# Tools

- Similar hand tools as modern tools
  - Ribs
  - Shaping knives
  - Stilts
- Convex wheel heads (Schudell and Mugiuolo)
- Care taken for consistency
- Pieces trimmed to desired weight and shape



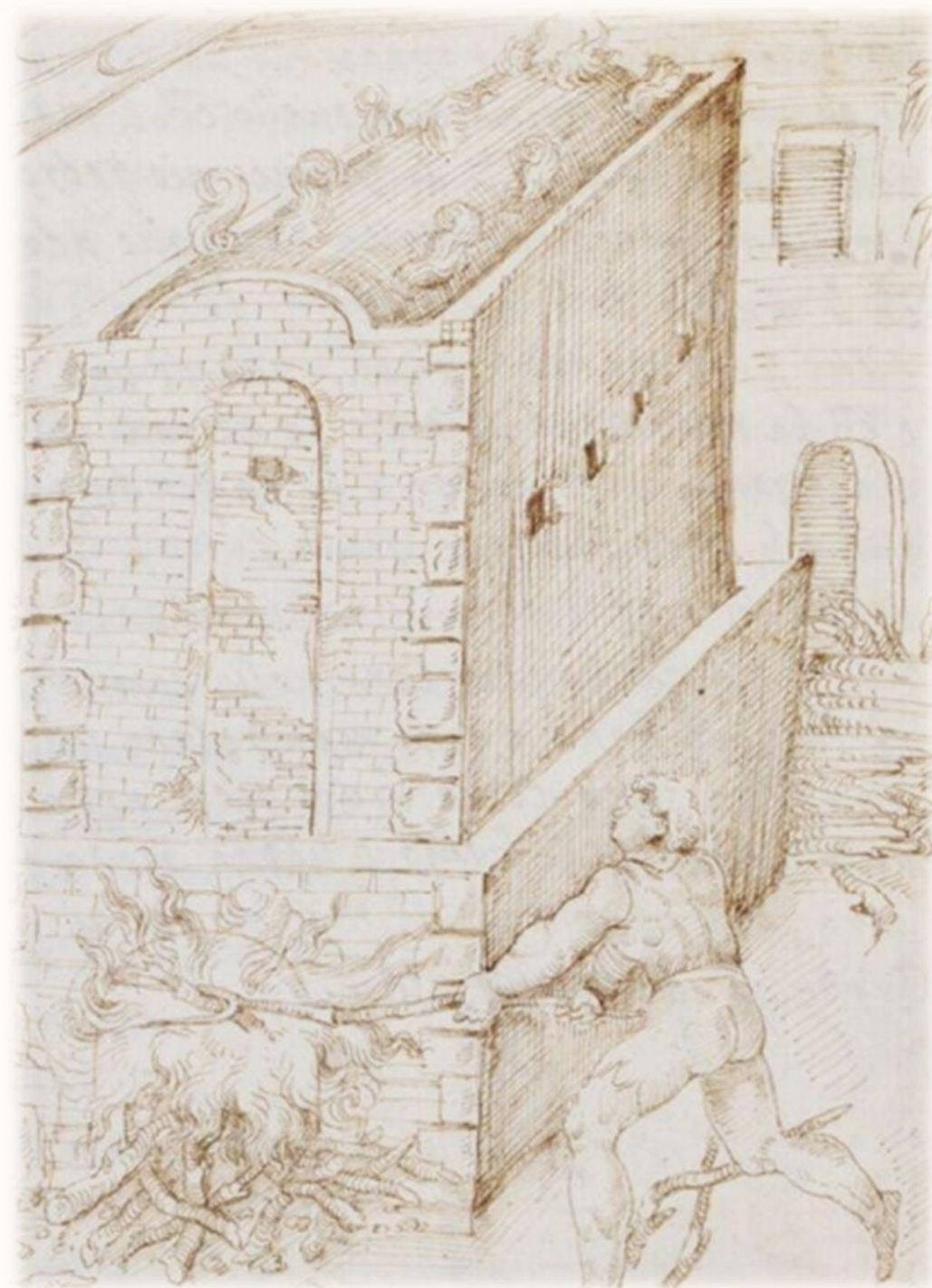
# Mould

- Fashioned out of plaster of Paris or with a mixture made of flour and Plaster of Paris
- Employed for a variety of non-cylindrical or complex shapes, or where a shape of a specific size/shape was desired with accuracy Care taken for consistency
- Clay slab is pressed into, or over in the case of a basket, the mould
- Pieces are joined with slip and seams are smoothed



# Kiln and Firing

- Kilns were updraft
- Only able to reach limited temperatures
- Care taken for consistency
- To avoid smoke exposure pieces entering the final glaze firing were placed into saggars
- Loading of the kiln was important to ensure the most items fired, as well as arrangement to ensure even heat distribution
- Essential pieces were of a consistent size



# Tin Glaze

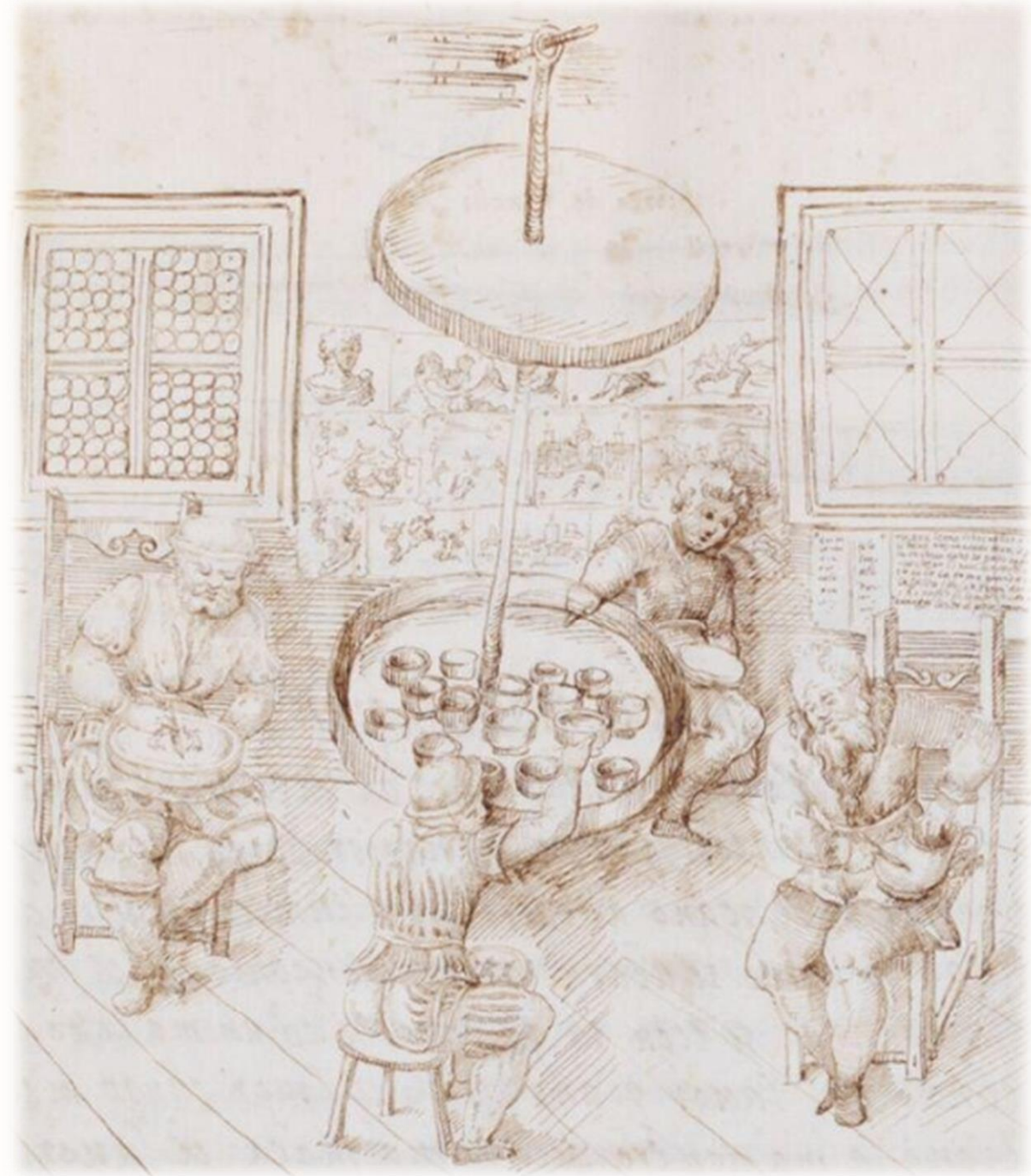
Glaze	Ingredients	Usage
Marzacotto (clear glaze)*	Sand, lees, salt	Common domestic unpainted pottery
Marzacotta (transparent color glaze)*	Lees, Sand, Azure, Ramina (Copper), (colorants as in the pigment section below)	Common domestic unpainted pottery
Common White*	Marzacott (see above), Tin, Lead,	Surface to be painted
Urbino White*	Marzacotto, Sand, Tin, Lead, Lees Salt	Surface to be painted
White for porringers*	Marzacotto, tin, lead	Porringers for “country folk” which will not be painted
Inside White*	Marzacotto, Tin, Lead	Inside of vessels. This surface is not painted
Ferrarese marzacotto*	Tin, Sand, Salt, Lees	For fine decorated surfaces as it will be applied extra thick and produce a whiter look due to the extra tin
Marches Yellow*	Marzacotto, tin, sand, lees, salt, Lead, Antimony, Iron scales	Surfaces to be painted needing a yellow background
Marches light Yellow*	Marzacotto, tin, sand, lees, salt,, Lead, Antimony	Surfaces to be painted needing a light-yellow background
Marches Greenish Blue*	Marzacotto, tin, sand, lees, salt, Zaffre	Surfaces to be painted needing a green/blue background
Marches Light blue*	Marzacotto, tin, sand, lees, salt, Zaffre	Surfaces to be painted needing a light blue background
Castello light blue*	Marzacotto, Lead	Surfaces to be painted needing a light blue background
Ravenna White *	Marzacotto, Lead	Surfaces to be painted

# Pigments

Color Pigment	Ingredients
White*	Tin (calcinated), Lead (calcinated)
Green*	Copper (calcinated), Antimony, Ramina (Copper), Lead(calcinated)
Yellow/Orange*	Iron Scales/Rust (calcinated, Lead, Antimony
Light Yellow*	Antimony, Lead, Lees, common salt
Black*	Burnt Copper, Manganese, Black zaffre
Zaffre (blue)*	Cobalt (calcinated)
Blue**	Cobalt
Brown / Purple**	Manganese
Purple/Red**	Manganese, Iron
Black**	Iron, Manganese

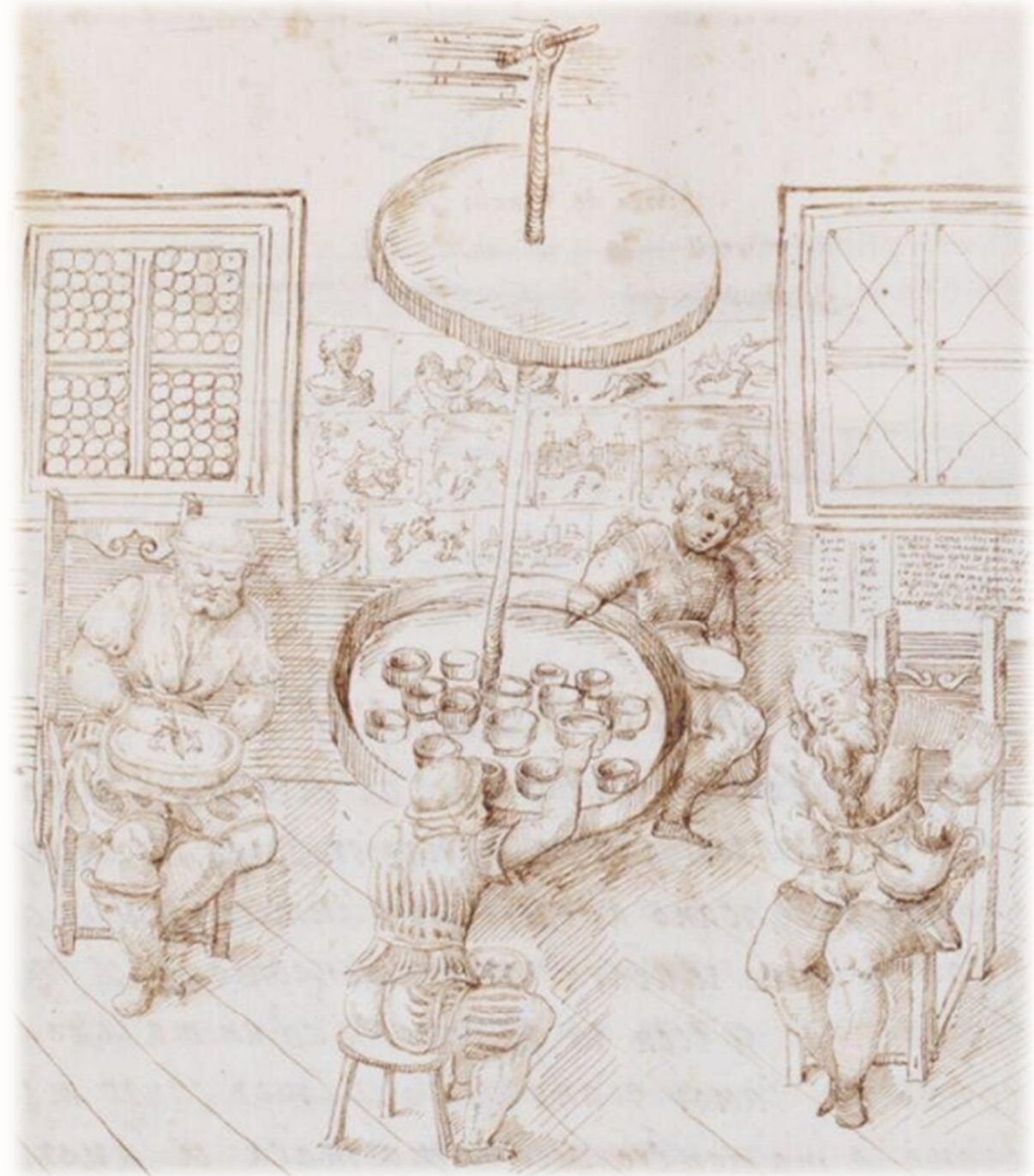
# Painting

Subject	Pigments combination
Drawing figures, sketching histories on ships, light, and shade	Yellow, Zaffre
Dawn, dead flesh, rocks in bright light	Light Yellow, White pigment
Timber, roads of reddish hue, rocks	Yellow, White pigment
Sky, Sea, weapons, and other things	Zaffre, White pigment
Ploughed land, roads, antique remains and stones	Yellow, Zaffre, white pigment
Verdant meadows, bushes struck by sunlight	Light Yellow, Ramina (copper)
Hair	Light yellow, yellow
All things red	Armenian bole (red earthy clay), red vinegar, light yellow



# Painting Continued

- Repeated patterns applied via pouncing
- Lines made with banding wheel
- Different centers had known images
- Istoriato Style (Classical Mythology, or biblical scenes)
- Patron commissions



# Conclusion

- Product of the Renaissance period and its view of arts
- Piccolpasso's view on his requirement as a noble
- Advancements in color and techniques direct impact today
- “To those who deem me presumptuous in publishing these secrets I answer that it is better that many should know a good thing than that a few should keep it hidden” (Piccolpasso).