



At the Castello di Guarene during the FPS trip to Turin in April 2015

CHAIRMAN'S REPORT

Preparations are afoot for our symposium 'Céramiques sans Frontières' organised by Sebastian Kuhn ably assisted by the committee. We have extended our focus this time to include a wide range of European porcelain and pottery and look forward to welcoming many distinguished scholars who have never lectured to us before. It will be a great pleasure to return to the Wallace Collection, our spiritual home.

David Peters has entrusted us with the publication and distribution of the revised edition of his magisterial seven-volume *Sèvres Plates and Services of the Eighteenth Century*. With great generosity he has allowed us to retain any proceeds which we will be able to use in the future to further the scholarly aims of the Society. In recognition of this we have decided to make him our first honorary member of The French Porcelain Society.

The highlight of our spring season was the spectacular trip to Turin organised by Nette Megens and Andreina d'Agliano which combined great Piedmontese hospitality with truly exceptional ceramics.

Overshadowing this is the tragedy of the fire at Clandon that has deprived us of some great collections of porcelain. We wait to hear what of the ceramics have survived; early reports suggest that much is lost. Most is unpublished and frustratingly we weren't allowed to make our own photographic record; hopefully what records exist will eventually be made available.

Being Chairman of The French Porcelain Society has been the greatest honour of my professional career and after eight years it is gratifying to be able to hand over the chairmanship with the Society in such good shape. The dedication and good humour of the committee has been an inspiration and a delight; we have had a lot of fun. There are many unsung heroes that I should mention, Georgina McPherson, Anne Leeper and Susan Newell amongst them, whose works have made the Society function. I would particularly like to thank Patricia Ferguson, who has been, in effect, co-chairman and of course, our President, Dame Rosalind whose wisdom has guided us throughout.

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A momento of an earlier trip to the Higgins Museum

FPS OUTING TO BEDFORDSHIRE

A recent trip to the Higgins Museum and Wrest Park



Victoria Partridge shows the group some porcelain in store at the Higgins Museum

On 14th October 2014 Rosalind Savill and Patricia Ferguson organised for the FPS a day in Bedfordshire. A small group of FPS members met for a visit to the newly reopened Higgins Museum (previously known as the Cecil Higgins Art Gallery), in Bedford and our president, Rosalind Savill, had arranged with the curator Victoria Partridge, Keeper of Fine and Decorative Arts, for some pieces of French porcelain to be brought out of their cases.

The museum had been created by the philanthropic brewer, Cecil Higgins (1856–1941) to house his collection of ceramics, glass and *objets d'art* and opened in 1949. Jim Kiddell, the great expert from Sotheby's, had advised Cecil Higgins on his acquisitions. Though the collection is not particularly strong on French porcelain, the German and English are its great strength, the items put out for us were very interesting.

A pot pourri painted with flowers and an insect had caught the attention of Ros when looking online for items to be selected and seeing it close up it was confirmed that it was Vincennes and it was admired for its paste and the use colours typical of the period. A Sèvres *ecuelle bleu nouveau*, richly gilded and painted with landscapes, excited comment as it bore the mark of the painter J-F-L de Laroche who is known as a flower painter, a puzzle that requires further thought.

We were able to admire some fine examples of Saint Cloud and Chantilly porcelain but most remarkable were a pair of Strasbourg coloured porcelain groups of children playing blind-man's-buff and climbing trees in a particularly saucy French manner! Fully and elaborately marked with impressed numerals and 'H' for Hannong they are amongst the most ambitious figure groups of the factory.

After our session in the basement we did the galleries and Errol guided us through the superb display of English and continental figures and wares; Chelsea, Bow, Meissen, Höchst, Capodimonte. Super Chelsea tureens, amongst which the well-known swan tureen, were greatly admired.

The 19th century galleries are dominated by pieces from the Handley-Read Collection acquired by the museum in 1971 and important William Burges furniture but includes some exceptional Arts and Crafts ceramics and two fine Sèvres pieces from the art nouveau period. We also enjoyed an exhibition of Edward Bawden prints of London.

We were invited for lunch by Dame Rosalind at her house and true to her style she had lain on an amazing feast.

We digested our lunch by visiting Wrest Park and its gardens which have recently been restored by National Heritage.

The present house was built in 1834–39, to designs by its owner Thomas de Grey, 2nd Earl de Grey, an amateur architect who was inspired by buildings he had seen on trips to Paris. Wrest Park has an early eighteenth-century garden, spread over 92 acres, which was modified by Lancelot "Capability" Brown.

We visited rooms in the house that have been partially returned to their 19th-century splendour the dairy which contained garden statuary amongst which two exceptional and large 18th century lead sculptures of Harlequin and Columbine attributed to the workshop of John Cheere. We walked along the canal towards the Baroque style pavilion designed by Thomas Archer and completed in 1711 and then via the bowling green and the Bath House.

A big thank you to Patricia and Ros for making it a very memorable day.

A PRINCELY PURSUIT: EXHIBITION AT THE LEGION OF HONOR, SAN FRANCISCO

DECEMBER 13, 2014–JULY 2015. FINE ARTS MUSEUMS OF SAN FRANCISCO

A Princely Pursuit: The Malcolm D. Gutter Collection of Early Meissen Porcelain, a current exhibition at the Legion of Honor, presents over 100 significant pieces from the collection of Malcolm Gutter, all promised gifts to the Fine Arts Museums (figure 3). Founded in 1710 near Dresden, Germany, the Meissen manufactory was the first in Europe to produce hard-paste porcelain in imitation of the Chinese and Japanese ceramics that the East India Company imported at this time. East Asian porcelain techniques had been unknown in Europe until 1709, when the chemist Johann Friedrich Böttger (1682–1719) revealed the formula for creating hard-paste porcelain, often referred to as “white gold.” Böttger’s discovery was the incentive for Augustus II “the Strong,” elector of Saxony and king of Poland, to establish the royal Saxon porcelain manufactory at Meissen, where, more than three hundred years later, it remains in operation.

Gutter has been forming his porcelain collection over several decades with a focus on early Meissen, particularly the royal collection that Augustus II commissioned for the Japanisches Palais, his pleasure palace in Dresden. In addition to the porcelain works produced at Meissen, Augustus II avidly collected those imported from China and Japan. *A Princely Pursuit* displays many documented pieces from this royal collection, including both Meissen and Asian works.



Figure 1: Beaker vase, c.1726–1730; Meissen; porcelain; Marked with AR (“Augustus Rex”); height: 39.740 cm (15 3/4 in); museum number L13.62.93

This example, likely created by Johann Ehrenfried Stadler (1701–1741), displays the wide range of enamel colors that the Meissen manufactory developed during Höroldt’s tenure.

The Gutter promised gift exhibits a significant range of early Meissen wares, including many examples of early red stoneware (Böttgersteinzeug) as well as numerous pieces created under the direction of Johann Gregorius Höroldt’s (1696–1775). Among them, a rare beaker vase of c.1726–1730 painted with a fantastical dragon and bouquets of indianische Blumen (figure 1) and a remarkable, fragmentary bottle-gourd vase (figure 2). This reconstructed vase is one of many pieces from the renowned collection of Meissen assembled by banker Gustav von Klemperer that were in transit through Dresden on February 13, 1945, when the city was fire-bombed by Allied forces.



Figure 2: Fragments of a bottle-gourd vase, c.1726–1730; Meissen; porcelain; height of reconstructed vase: 36 cm (14 1/8 in), diameter at base: 11.5 cm (4 1/2 in); museum number L13.62.91

The surviving pieces and fragments were discovered after the war and transferred to the Dresden State porcelain collection. This group of fragmentary and restored works was returned to the Klemperer family in 2010, and subsequently consigned to Bonham’s, London, for auction. It is from this sale that the fragments of this bottle gourd vase were acquired. This vase was reconstructed through careful examination of its companion, now in Schloss Lustheim, Munich.

Maria L. Santangelo
Associate Curator of European Decorative Arts and Sculpture
Fine Arts Museums of San Francisco



Figure 3: A view of the gallery at the Legion of Honor, San Francisco

THE FPS IN AUSTRALIA

Peter Burton with an update on our members in Australia

FPS members and their guests gathered at the home of Greg Sewell on Friday 29th August for the second meeting of the year which was scheduled to coincide with the annual fair of Australian Antique Dealers Association in Sydney.

Among the highlights of the evening were some pieces from the Vincennes *bleu céleste* service created for Louis XV. There was discussion on the decoration found on the early deliveries of this service and comparisons with the latter supplements. A *'plat d'hors-d'oeuvres, "carre a cordon"'* from the first delivery of 24 December 1753 with no letter date and the decorator's mark of Louis-Jean Thévenet père provided an early example of the ground colour which was applied in a very thin layer. The second piece, a *'plateau de pot à jus'* from the third delivery of 31 December 1755 with letter date B and the decorator's mark of François Binet was discussed at length. Of particular interest were two old collector's labels pasted to the underside showing a pair of interlocked S's. The identity of its nineteenth-century owner as Lady Charlotte Schreiber had been established through the generous contributions of a number of FPS members. The BVD written in ink on one of the labels stood for her youngest child Blanche Vere Duncannon, later Countess of Bessborough, who inherited the piece from her mother's remaining collections following the gift of the English pottery and porcelain to the Victoria and Albert Museum in 1885 and the sale at Christie's in 1890 of some of the continental European porcelain.

Another notable piece of Sèvres was a *Vase Hollandais* of the second size, letter date D, decorated with birds by Armand *l'aîné* on a green ground. This vase is similar in all respects to the pair displayed at the Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat. Other pieces brought by members included a selection from the earlier French factories.



Marks on the plateau; the Saint-Cloud cane handle



The Villeroy orange tub

These included a white Saint-Cloud cane handle in the shape of a dolphin leaping from reeds, a Saint-Cloud snuff box with a moulded rococo cartouche enclosing a Chinoiserie scene and a small Villeroy orange tub with bracket feet and ball terminals decorated with a naïve Chinoiserie of figures in a landscape.

The group adjourned to a nearby Belgian restaurant to enjoy Moules-frites and plan the next meeting which is scheduled for Brisbane in April 2015.

Peter Burton

SÈVRES ENAMEL ON IRON AT THE SOUTH KENSINGTON MUSEUM IN THE MID-NINETEENTH CENTURY

Bet McLeod and Judith Crouch

The *Exposition Universelle des produits de l'Agriculture, de l'Industrie et des Beaux-Arts* was held in Paris between 15 May and 15 November 1855. A special commission, headed by Emperor Napoléon III's first cousin, Prince Napoléon (1822-1891), selected the juries for the three different divisions. William, 11th Duke of Hamilton (1811-1863) was chosen as Vice-President of the jury for *1ère Division, Produits de l'Industrie, Classe XXIV, 'Les industries concernant l'ameublement et la décoration'*. He would undoubtedly have had the opportunity to spend considerable time at the Exposition, and would have been able to examine the ceramics section, *Classe XVIII, Industries de la verrerie et de la céramique*, at his leisure.

The other members of the jury panel for *Classe XXIV* were Jules-Pierre-Michel Diéterle (1811-1889), *artiste en chef* at the Sèvres manufacture between 1848 and 1872, Edmond du Sommerard (1817-1885), the curator of his father's outstanding collection, the great collector James de Rothschild (1792-1868), as well as the distinguished English architect and designer, Matthew Digby Wyatt (1820-1877), who had been selected by H. M. Privy Council to be the British representative on the jury.¹ To be selected as Vice-President of a jury panel of such august company might have meant the duke was considered an arbiter of taste and a connoisseur of some note. Familial ties, however, cannot be discounted in this instance. The duke was married to Princess Marie of Baden (1817-1888), the youngest daughter of Stéphanie de Beauharnais (1789-1860) and Grand Duke Karl of Baden (1786-1818). As such, she was second cousin to the Emperor, and it is entirely possible that pressure was brought to bear by the imperial family to ensure the duke had a high-profile role. It is significant that the duke was not on the jury as a representative of the British government, but had been selected by the French commission.

One year later, on 16 March 1856, '*Une Grand (sic) Coupe en email sur fer sujet de mythologie par M Gobert en camaïeux*' was recorded as a gift for 'M. le duc d'Hamilton' in the Sèvres archive.² Records show that the price paid was 10,000 francs, and give further details of the decoration and dimension: '*Figures en grisaille sur coupe style renaissance H: 0.26 cm*'.³ The documentation of the *magasin de vente* provides further significant detail on the piece. The figural subject was Vulcan, '*en fer émaille sur noir*', and cost 7,670 francs to produce, of which the enameller Gobert was paid 6,000 francs. M. Robert, the manufacturer's representative to the imperial court is recorded as taking the *coupe*, possibly indicating that a member of the Imperial family, or court, presented it to the duke.⁴ Napoléon III did distribute many items of Sèvres enamel on metal as official presents: might this have been a gift of thanks by the Emperor or Prince Napoléon for acting as Vice-President of a jury for the *Exposition*? Was it a service rendered for another, unknown reason? We will not find out unless documents surface in French archives, for there is no record in the Hamilton archive.

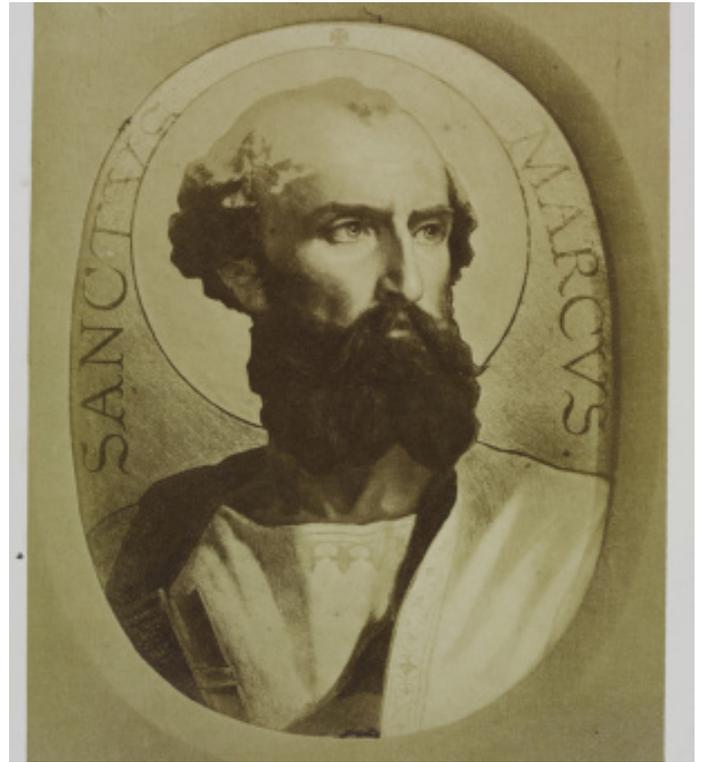


Figure 1: Photograph of the Sèvres Head of St. Mark. Francis Bedford, taken at Marlborough House, 1854. V&A inv. no. 37.126 © Victoria and Albert Museum, London.

The Sèvres factory started a new workshop for the production of painted enamels on metal that opened in 1845.⁵ The impetus behind this was the renewed interest in such late Medieval and Renaissance works of art as the painted enamels of Limoges, brought into public view through the gifts to the French state of such innovative collectors of those works as Pierre Révoil (1776-1842), Alexandre du Sommerard (1779-1842) and Alexandre Sauvageot (1781-1860). The manufacture was encouraged to upgrade their artistic presence in this field, in order to compete in the increasingly commercial and industrial world of curiosities and luxury goods. Based extensively in Paris, the 11th duke would have been acutely aware of these collections and the interest they had aroused, especially the nationalistic upsurge in admiration for historical French works of art, their design and production.

The considerable amount paid to Gobert, the painter of the *coupe*, was a reflection of his skill and renown. Alfred-Thomson Gobert (1822-1894), a pupil of the artist Paul Delaroche (1797-1856), had exhibited paintings at the Salon from 1848 to 1851. Upon the recommendation of Delaroche, three of his pupils including Gobert were employed in the new Sèvres workshop. Gobert's skill was acknowledged at the 1855 *Exposition*, where he was awarded a silver medal: the Sèvres factory was awarded the Grand Medal of Honour, and the factory's productions of 'enamels on iron, on copper, on platinum and on gold' were cited.⁶ The enamel on metal workshop was not a commercial success,

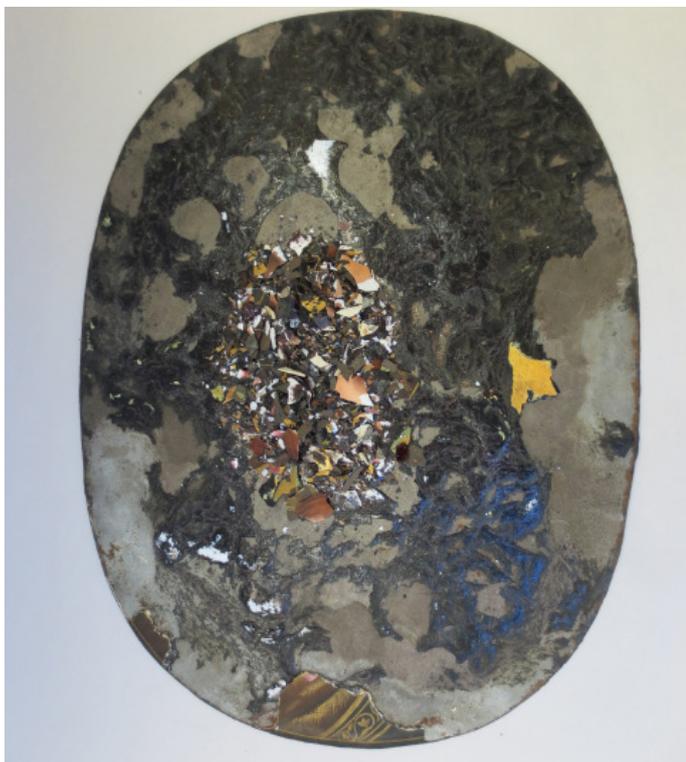


Figure 2: Head of *St. Mark*, Sèvres painted enamel on iron. V&A inv. no. 61-1852, deaccessioned 1933. © Victoria and Albert Museum, London.

however, and was closed down in 1872. Only eighteen pieces of enamel on iron were ever made: of these, Gobert painted two examples, the Vulcan *coupe* under review, and a small frame.⁷

There can be little doubt that the duke saw the Sèvres production of enamels on metal at the 1855 *Exposition*. It is most likely he would have been pleased at the gift of such a splendid example, as the neo-Renaissance grisaille decoration on a dark ground would have appealed to his sensibility. It is not known whether he was aware of the significance that his piece was of iron and not of the more typical copper. The composition of the base metal of the Hamilton *coupe* was to have great repercussions. The *coupe* is not listed in the 1864 inventory of Hamilton House, as might be expected. It could be assumed that it was kept in Paris and retained by the dowager duchess after the duke's death, or it may have been sent directly to Hamilton Palace, but the facts are otherwise. Documentation shows that the *coupe* was lent by the 11th duke to the South Kensington Museum for the 'Special Exhibition of Works of Art of the Medieval, Renaissance and more recent periods', held at the Museum in June 1862.⁸ The subsequent fate of the *coupe* was predictable, although the circumstances are somewhat unusual (see Appendix).

As is well known, the contraction and expansion rates of metal and enamel are different, making the production of enamelled metal a skilled technique. The *coupe* under review, described as being twenty-six centimetres in height, would have had a very large diameter in proportion, increasing the surface area of incompatible materials. The 'explosion' of the enamel as it came away from the iron body, would appear to be quite a dramatic event as described by J. C. Robinson (1824-1913) the first Curator of Art Collections at the Museum. As he suggested, the effect was compounded by the constriction of the wooden frame that held the *coupe*.

The notation of a wooden frame would suggest that the *coupe* was framed and either hung on the wall, in a similar manner to a painting, or placed upright on a stand on a horizontal surface. The not-unexpected damage to the enamelled *coupe* was perhaps highly unusual in the details of its occurrence, but its loss is particularly regrettable, for it would have been a splendid example of a type of which few remain.

The 'large head of St Mark', the disintegration of which was described so alarmingly by J.C. Robinson in his letter to Henry Cole of 14 October 1861 (see Appendix) was formally de-accessioned in 1933,⁹ doubtless on account of its sorry condition (figure 2). Rather than being disposed of, it was relegated to the Museum's subterranean and labyrinthine crypt stores from which it only resurfaced during a 2007 audit. The plaque's original inventory number was 61-1852, the suffix indicating the year of acquisition. Oval in shape, it measures 440 x 332 mm. The iron plate is 3mm. thick at centre and edge and the profile is slightly convex but less so than a very thin copper plaque of similar size would normally be. On the back are adhered two nineteenth-century labels - one small and rectangular printed with 'D.P.A. Museum' in black¹⁰ and a larger circular one printed with the words 'DEPARTMENT OF SCIENCE & ART MUSEUM' and a crown in red, on which is handwritten the museum inventory number.

The iron plaque is now almost totally lacking in decoration and the head of St. Mark can no longer be discerned. Dark, glossy, patchy remains of the enamel ground are still fused to both front and back of the iron. On the front there are a few areas of cold paintwork apparently from vain past attempts at restoration. The plaque is edged with signs of rust. What little survives of the original coloured enamel is almost all detached and extremely fragmentary. XRF analysis of the plaque was performed in the Museum's Science Section (Conservation Department) Laboratory.¹¹ This confirmed that the metal plate is entirely of cast iron, while the specific part of the enamel residue which was tested indicates the presence of lead, small quantities of arsenic, calcium, copper and potassium, with traces of silica. J.C. Robinson dismissed museum environmental conditions as being significant in the self-destruction of either the Duke of Hamilton's *coupe* or the St. Mark plaque. He also concluded that constriction by poor mounting could not be a factor as the St. Mark plaque had never been framed. He ascribed the failure of the enamelling to the differing thermal expansion ratios of metal and enamel. Whereas Sèvres enamels on finely-rolled copper were successful, for an iron substrate considerable adjustment of all variables during numerous trials would have been required. Factors such as the iron thickness and expansion rate, the flux recipe and evenness of application of the enamel ground layer, as well as the temperature selected for successive firings of each applied colour would all have been important. Most likely the first layer of enamel did not fuse to the iron swiftly enough to prevent some oxidisation from occurring and this would have affected the adherence of the enamel to the substrate. Enamel on iron trials at Sèvres had only started in

1850, perhaps allowing insufficient time to gauge long-term success. As an industrial process, the enamelling of iron for architectural and culinary use had already been perfected before 1850.¹² The success in this industry of the Jacquemin brothers of Morez, eastern France, inspired Jacques-Joseph Ebelmen (1814-52), successor to the dynamic Alexandre Brongniart (1770-1847) who had been Director of Sèvres since 1800, to begin trials in art enamelling on iron at Sèvres. Ebelmen envisaged the commercial production of decorative plaques for architectural use¹³ but the poor results brought an end to this venture in 1858.¹⁴

The Sèvres factory archives indicate¹⁵ that the V&A's plaque was produced for the sum of 794 francs and was offered in the *magasin de vente* for a price of 850 francs on 21 June 1851. It was described as a '*tableau sur plaque en fer émaillé représentant Saint Marc, d'après Jallabert*'.¹⁶ The works of academic painter Charles-François Jalabert (1819-1901) provided the source material for a number of vast full-length versions of the Evangelists¹⁷ as well as heads alone. Four heads were purchased by Queen Victoria following the awarding of a prize medal to Etienne-Louis-Frédéric Bonnet (fl.1827-55) for his head of St. John at the Great Exhibition.¹⁸ Considered there as being of 'great merit',¹⁹ the enamel nevertheless proceeded to flake off, as recorded in a royal complaint letter.²⁰ Members of Sèvres staff who collaborated on the enamels on iron included enameller and workshop head, Jacob Meyer-Heine (1805-1879); Bonnet, above-mentioned, who had since 1837 been a figure painter for the Sèvres stained glass workshop; enameller Jean-Baptiste-César Philip (1815-77); François Philippe Schilt (painter 1847-1880); figure painter Alfred-Thomson Gobert (1822-94); and Alexis Charles Apoil (1809-1864). The latter's Evangelist cartoons for ecclesiastical window commissions suggest the inspiration for the subjects of the enamel plaques on iron.²¹

The South Kensington Museum (1857) had its origins in the Government School of Design, set up at Somerset House in 1837 to train students to appreciate and accurately copy carefully-selected examples of both historic and contemporary fine and decorative art. The aim was to produce a cohort of skilled practitioners trained in London and in art schools established in other industrial cities who would be able to compete in the applied arts with other nations, most notably France, for the improvement of British manufacture and commerce. In May 1852, the School of Design relocated to Marlborough House²² with Henry Cole (1808-82) in charge of the new Department of Practical Art which managed it. By then, a considerable range of objects and reproductions had been acquired for their art historical, aesthetic or technical qualities and these became the nucleus of the Museum of Ornamental Art which opened to the public with the expressed ambition of improving taste in good design and skilled workmanship. It was to this Department that the young John Charles Robinson was initially appointed as a drawing teacher, though he swiftly became the Museum's curator.²³

The Museum augmented its existing collections in 1852 with objects shown at the Great Exhibition the

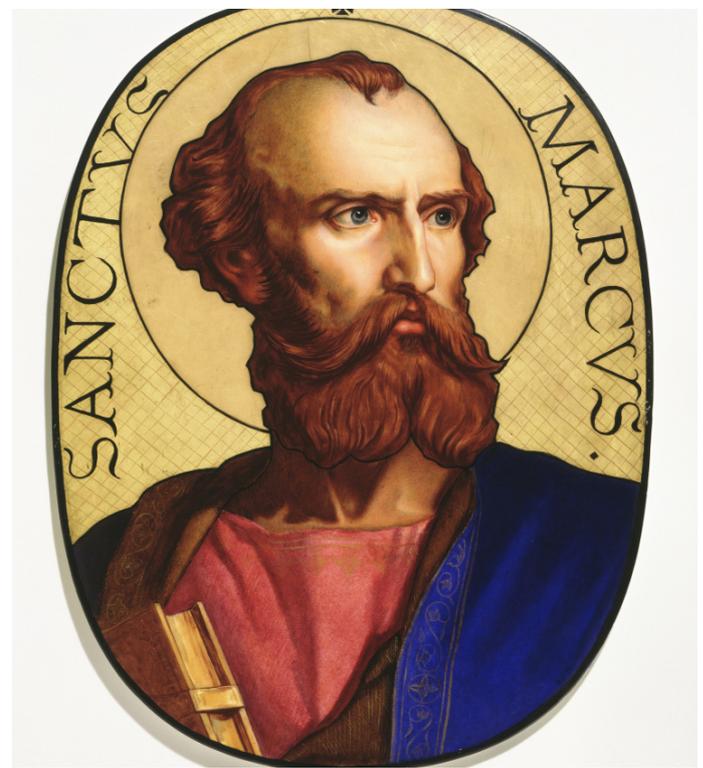


Figure 3: Copy of the Head of St. Mark. Painted on a porcelain blank. Eliza Mills, School of Design student, 1853. V&A inv. no. 20-1871 © Victoria and Albert Museum, London

previous year or with very similar objects bought soon afterwards from factory stock. The best of modern design and technical innovation had been assembled conveniently in a single London venue. This allowed the Designs Purchase Committee,²⁴ led by Henry Cole with painter Richard Redgrave (1804-88) and architect-designers Owen Jones (1809-74) and Augustus W.N. Pugin (1812-52), to make sorties there to decide what to acquire with a £5000 grant from the Board of Trade. Much interested Cole and his colleagues at the Sèvres factory display,²⁵ including three of Bonnet's enamelled iron plaques depicting heads²⁶ of Raphael and of Michelangelo as well as that of St. John subsequently acquired by the Queen.

The Museum purchased from the factory in 1852 eighteen pieces of porcelain, a large enamelled copper ewer, a smaller enamelled copper ewer and stand and the enamelled iron head of St. Mark. None of the enamelled items were the precise examples shown at the Exhibition. According to the Sèvres archives,²⁷ the St. Mark plaque was bought by the Royal Commissioners for the 1851 Exhibition on 25 May 1852 for 850 francs.²⁸ The Evangelists' heads doubtless appealed to the Committee members, and in particular Pugin, for their Gothic Revival aesthetic. The 1852 Department of Practical Art catalogue describes the St. Mark head, purchased for £34, as being 'remarkable as an example of the treatment of enamels, in a large manner, useful for decorative purposes'²⁹ though of course admiration of the technical merits of these large enamels on iron proved ultimately to be misplaced.

Despite the near total loss of the V&A's head of St. Mark, a faithful record of its original appearance nevertheless exists,³⁰ thanks to the work of a female student of the School of Design (renamed School of Art in 1853) who copied the Sèvres enamel while it was still intact (figure 3). Now displayed in the Museum's British Galleries, the copy

was painted in enamels and gilded on a porcelain blank and follows the shape of the iron plaque. It measures 431mm x 324mm and is inscribed on the back 'Eliza Mills. No.2 April 26th 1853'. Its museum inventory number 20-1871 indicates that it only became part of the Museum's permanent collections years after its execution. As two other student paintings on porcelain were 'transferred from stores'³¹ and accessioned at the same time, the rationale was probably as much to accession some of the best examples of past student work as to preserve a memory of the Sèvres plaque, by then seriously damaged.

Students of the School of Design were expected to become proficient in elementary drawing, colouring and painting as a prerequisite to enrolling in special applied art classes. Segregated by gender, not all special classes were open to women, but painting on porcelain was considered suitable. Eliza Mills thus began by attending the female painting class at 330 Strand³² (opposite Somerset House) in 1849. In January 1850,³³ she showed two oil paintings of fruit 'from nature', three oil studies of fruit and flowers, two watercolour studies of flowers, a hearth rug design, nine designs for silk, three for chintz, seven for muslin, two for muslin dresses and ten for *mousseline de laine*.³⁴ An Art Journal report praised two of her works in oil.³⁵ In March 1851, she exhibited five oils and five tempera paintings of fruit, flowers and birds, and designs for a table, carpet and a tea service.³⁶ In May 1852,³⁷ she received an award for ornament

painted in colours and for applied designs.³⁸ In May 1853, shortly after painting the St. Mark head, Eliza Mills was awarded a medal³⁹ at the special class in porcelain painting at Marlborough House⁴⁰ and in July, student works were purchased. Until July 1855, scholarships were available. Eliza Mills received a scholarship worth £25 in March 1852,⁴¹ which rose to £30 in June 1853⁴² and November 1853⁴³ (the rate for year 3 and 4). In February 1854, she entered a teacher training class at Marlborough House with an allowance of £1.10s.⁴⁴ She was awarded a medal for porcelain painting at the Spring 1854 exhibition, and her work was exhibited at local schools.⁴⁵ She left in April 1857 to become a teacher at Whitelands College.⁴⁶ In a report of 1867-68 she was described as a private teacher with certificates in elementary drawing, colouring and painting who was competent to act as an art teacher and had previously taught in the Metropolitan District.⁴⁷

It is thanks to the skill of Eliza Mills and the recognition accorded her work in her student years that the V&A has a record in enamel colours of an image long lost from a Sèvres enamel on iron.

As a postscript, the extent of the damage to the enamel on the Hamilton coupe is not known, nor the present whereabouts of the coupe. No records exist in the Hamilton archive to show whether the Museum returned it to the family, and it does not appear in any Hamilton documentation.

Bet McLeod and Judith Crouch

FOOTNOTES

1. *Rapport sur l'Exposition Universelle de 1855* (Paris: Imprimerie Impériale, 1857), 222
2. Sèvres-Cité de la Céramique, Archives: Vbb, *Ventes à crédit, Presents*, 12, 14
3. Ibid
4. SCCA: Pb 12, no.18, *Feuille d'appréciation*
5. For the Sèvres enamel on metal workshop, see P. Massé, 'Jacob Meyer-Heine (1805-79) et l'atelier d'émaillage sur métaux à la Manufacture de Sèvres', *Sèvres: Revue de la Société des Amis du Musée National de Céramique*, No. 20, 2011, 105-114; A. Dion-Tennenbaum, 'La Renaissance de l'Email sous la Monarchie de Juillet', *Bibliothèque de l'École des chartes*, Vol. 163, 2005, 145-64; T. Préaud, 'Brongniart as Technician', *Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, New York, Bard Graduate Center for Studies in the Decorative Arts, 1997, 61 & ff; B. Chevallier, 'Les Emaux de Sèvres', *Estampille L'Objet d'art*, No. 245, March 1991, 43-57; D. Alcouffe, *The Second Empire 1852-1870: Art in France under Napoleon III*, Philadelphia: Philadelphia Museum of Art, 1978, 160
6. *Rapport*, op. cit., 160
7. Information kindly provided by Pascal Massé, to whom both authors express their deep gratitude for his generosity in supplying information and discussing Sèvres enamel on metal.
8. V&A Archives, Nominal Files, MA/1/H321, 13048/61
9. V&A Archives: Registered File 33/4654. Only 20-1871 is listed there, clearly a mistake for 61-1852
10. Department of Practical Art Museum
11. V&A Science Section analysis report, Mark Kearney, 12 November 2014. Thanks are also due to Lucia Burgio, V&A Science Section, Conservation Department.
12. First experiments were undertaken in Germany, Sweden and Britain during the second half of the eighteenth century. In 1839, Thomas and Charles Clark of Wolverhampton applied for a patent for enamelling saucepans without their cracking over direct heat. The Clarks lost their legal challenge against Archibald Kenrick & Sons of West Bromwich who had begun working along similar lines in the 1840s and gained a Prize Medal for their enamelled cast iron culinary vessels (Class 22, 360A) at the Great Exhibition of the Works of Industry of all Nations, London, 1851. See

- 'Cyclopaedia of Useful Arts and Manufactures', ed. Charles Tomlinson, vol.1, London, 1854, 602.
13. Chevallier, op.cit., 46
14. Massé, op.cit., 110.
15. Communication from Pascal Massé, 25th September 2014
16. *Registre des Entrées au Magasin de vente 1848 à 1854*, SCCA:Vv5, f. 49, no. 49/37
17. Chevallier, op.cit.
18. *The Great Exhibition of the Works of Industry of all Nations*, London, 1851.
19. *Report by the Juries on the subjects in the thirty classes into which the Exhibition was divided*, London, 1852, vol. IV, class XXX, 1574.
20. Massé, op.cit.
21. Karole Bezut, 'The Stained-Glass and Painting-on-Glass Workshop at Sèvres, 1827-1854', in *Sèvres Porcelain Manufactory: Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, New York, Bard Graduate Center for Studies in the Decorative Arts, 1997, fig.7-2
22. E. Bonython, A. Burton, *The Great Exhibitor: the life and work of Henry Cole*, London, 2003, 146ff
23. A. Burton, *Vision & Accident: the Story of the Victoria and Albert Museum*, London, 1999, 37 & 62
24. Ibid. 42
25. From 8 October the Designs Purchase Committee started to consider French items, see Clive Wainwright, 'The making of the South Kensington Museum II: collecting modern manufactures; 1851 and the Great Exhibition', *Journal of the History of Collections*, vol.14, no.1, 2002, 38
26. List of enamels sent by the Sèvres factory to the Great Exhibition, 1851, SCCA:R56-1855, kindly forwarded by Pascal Massé.
27. Communication from Pascal Massé, 25th September 2014
28. *Registre des Sorties Janvier 1848 à Décembre 1852*, SCCA: Vz7, f.251, no.49/37
29. *A catalogue of the Articles of Ornamental Art selected from the Exhibition of the Works of Industry of all Nations in 1851 and purchased by the Government*, London, 1852, 182
30. Photographer Francis Bedford (1815-94) also recorded the enamelled plaque but of course in monochrome, see inventory numbers 37:126

and 37:252 in the V&A Photographs Collection. A version in the Royal Collection (RCIN2800166) is catalogued as having been taken by Bedford in 1854 at Marlborough House. The photograph appears to show that the Gospel held by St. Mark bore the inscription 'M^ANUE N^LE DE SEVRES/APOIL P^NXIT 1852' which is somewhat strange in that it was painted in 1851.

31. V&A Museum Registered Descriptions

32. The female school abandoned this cramped accommodation in 1852, moving to 37 Gower Street.

33. Exhibitions of student work were held first at Somerset House, from 1851 at Marlborough House and from 1853 at Gore House, Kensington.

34. *Government School of Design, Somerset House. Catalogue of the drawings, paintings, modelling and designs of the students executed in the School during the last year and exhibited January 1850*, London, 1850, 24-25

35. 'Government School of Design—Somerset House', *Art Journal*, 1850, vol. 12, 61

36. *Government Schools of Design. Catalogue of a portion of the works of the students of The Head School, Somerset House, and of the Branch Schools throughout the kingdom executed during the last year. Exhibited (by Special Permission) in the Royal Palace, Marlborough House, Pall Mall. Open to the public (free) on and after Monday 17th March 1851*, London, 1851, 26

37. The exhibition examiners were Richard Redgrave with fellow painters Daniel Maclise (1806-70) and Charles Lock Eastlake (1793-1865).

38. *Department of Practical Art reports on works sent from the various schools of ornamental art and exhibited at Marlborough House in May 1852*, London, 1852, 11

39. *Prospectus of the Central Training School of Art, Marlborough House, Pall Mall*, 357.

40. John Simpson (1811-1884), who had worked for Mintons, led the porcelain painting classes, dealing with processes and practice, and the students were able to see their work fired. Dr. Lyon Playfair (1818-98), head of the Science Department, gave lectures on the principles of chemistry. The students copied Old Master paintings and works by eminent artists, see *Prospectus, Department of Practical Art, Marlborough House, Pall Mall*, London, under the authority of the Board of Trade, IV Painting on Porcelain

41. *Précis of the Minutes of the Science and Art Department 16th February 1852 to 1st July 1863*, London, 1864, 4

42. *Ibid.*, 18

43. *Prospectus...Central Training*, op. cit., 347

44. *Précis*, op. cit.

45. *Department of Science and Art report 1855*, 206

46. *List of Students in Training Class, Central School, Marlborough House and South Kensington, 1853-1884*, 178

47. Appendix no.12, *Report from the Select Committee on Scientific Instruction 1867-68*, vol. XV, 457

APPENDIX

Copy Letter from J.C. Robinson to Henry Cole, 'Art Museum 14 October 1861'

'Sir,

I regret to have to report the sudden destruction of the fine enamelled salver of modern Sèvres work, the property of His Grace the Duke of Hamilton, lent by Her Grace to this Museum. The circumstances under which the occurrence took place are related in the annexed reports, from them it will appear that no blame attaches to any of the officers of the Museum, but that the disaster has arisen from causes inherent in the nature of the process of production of the work. Every care has been taken of the object, and in all probability, nothing could have averted its ultimate destruction. The enamel is executed on a somewhat heavy bowl of cast (?) iron, the dilation and contraction of which is doubtless constant and very considerable, whilst the vitreous enamel covering, from its nature, expanding only in a much lesser degree, it is obvious that the conflict of the two substances was the cause of the disruption which took place.

It is difficult, however, to account for the sudden explosion which appears to have occurred without any previous warning, as the temperature of the room has been for some weeks past very equable, moreover the event occurred in the night time when it is natural to suppose that the surrounding atmosphere being colder than during the day, contraction rather than dilation would be taking place. I should observe that the piece is rather tightly fixed into the circular / wooden frame and the not leaving sufficient room for lateral expansion may have had something to do with the matter, but the fact of the disruption having occurred during the night rather tends to deprive the fact of any particular significance.

It is now recognised that enamelling over large plaques of iron is a failure, and I should here state, that the large head of St Mark, in our own collection, which is also on iron, executed at Sèvres is gradually being destroyed in the same manner as the present specimen, a very large portion of the enamel surface having at different times exfoliated with loud reports, the piece I should also state has never been enclosed within a frame.

In conclusion I may observe that the ancient Limoges enamellers were well aware of the liability to disruption on account of the different ratios of expansion of the metal ground and the superadded enamel coating, and that, in consequence their enamels are always executed on copper plates of the minimum thickness, so thin indeed that if perfectly flat they would inevitably deflect by handling, the remedy which, it may be observed, that nearly all Limoges enamel plaques, above a certain size, are more or less convex on the surface, a shape adopted only in order to gain additional strength.'

[Signed] J C Robinson

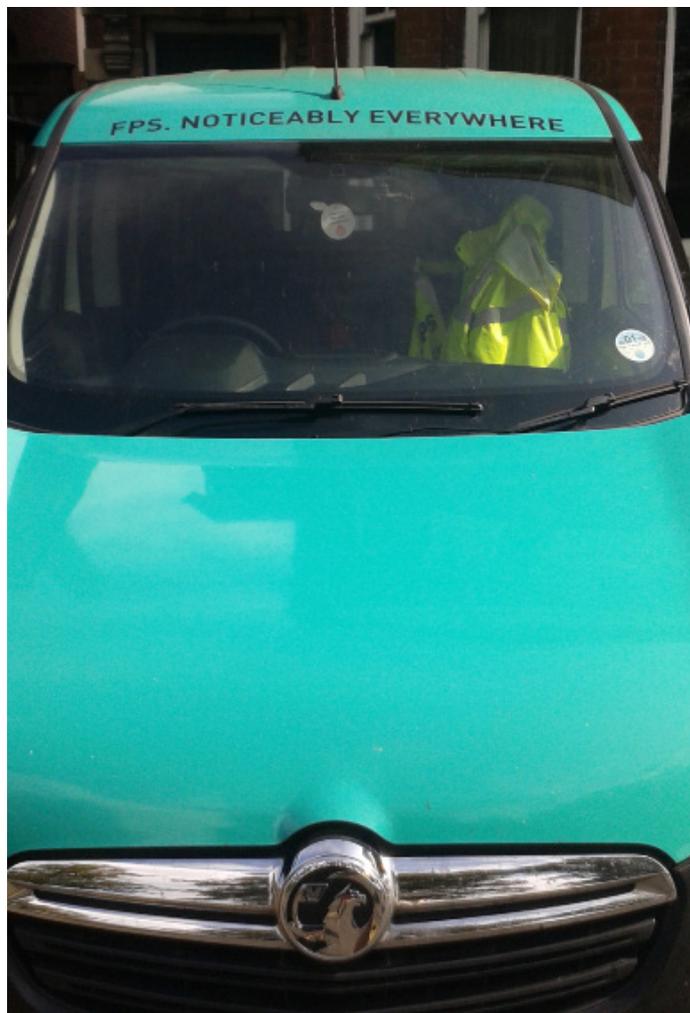


Patricia Ferguson in the new Louvre galleries with Guillaume Seret

SOME OTHER FPS ACTIVITIES



Above and below left: The visit to Wrest Park; Below right: A contribution from Mia Jackson in Leicester



VISIT TO TURIN

Anthony du Boulay describes the FPS tour of the porcelain of Turin in April 2015



FPS members in the grand setting of the Palazzo Reale

We arrived in sunny and warm Turin and booked into the Townhouse Hotel on via XX Settembre. The next day we walked one block from the hotel to the Palazzo Madama. We were greeted by Andriena d'Agiliano and Cristina Maritano (figure 1) and after a short introduction we were divided into two groups. We visited the top floor and were taken around the exhibition of some of the finest early teawares drawn from their collection including superb Vezzi, an important piece by Ignaz Preisler with the arms of his patron Count Kolowrat (figure 2) and a Meissen beaker and saucer from the service made for Vittorio Amadeo of Savoy, one of the few pieces that can be confidently attributed to the hand of



Figure 1: At the Palazzo Madama

Johann Gregorius Herold. And then to the main gallery of the Ceramic collection. There we saw the magnificent Medici vase with pewter cover held centre position (figure 3), with Ming blue and white behind to the left facing a Yongle moon flask (figure 4). Outside Vienna one finds here perhaps the best collection of du Paquier porcelain as well as magnificent Doccia, Meissen Japanese Palace animals and an exceptional collection of Italian porcelain, faience and terraglia; Cristina Maritano was able to get out some great treasures for us to inspect at close quarters.

We then went down to the garden to the reserve ceramic galleries. There were some interesting pieces including a Turin maiolica blue and white five piece garniture. Surprises here included a pair of fine Bow owls and an almost complete London decorated Chinese porcelain tea service (figure 8).



Figure 2: The pieces by Preisler with the arms of Count Kolowrat



Figure 3: The Medici vase

After lunch we went to the Accorsi Foundation and saw the exhibition of Turin porcelain curated by Andreina d'Agliano and Cristina Maritano. Firstly we saw the newly re-discovered Rossetti porcelain under Giacinto Roero di Guarene c.1737-43 (figure 7). There were shown some pieces that had previously been attributed to Vezzi and Doccia along with a group of figures and wares that can now be confidently re-attributed, also some figures loosely modelled on Dehua originals. To give context they were displayed with a cabinet with blanc de chine and topped by two figural blue and white sleeve vases of c.1640 from the Palazzo Reale. In another room were examples of the rare



Figure 4: The Yongle vase

Vische factory founded in 1765 by Count Ludovico Birago. In the three years of its life it had some elaborate forms designed by the Turin silversmith Boucheron.

In the final room there were examples of the better known factory of Vinovo under the direction of Giovanni Vittorio Brodel and Pierre Antoine Hannong. It is admired for its biscuit and white glazed figures and groups, but though hardly known in other countries a reasonable selection of coloured pieces. An important catalogue 'La Porcellana in Piemonte (1737-1825)' accompanies the exhibition.

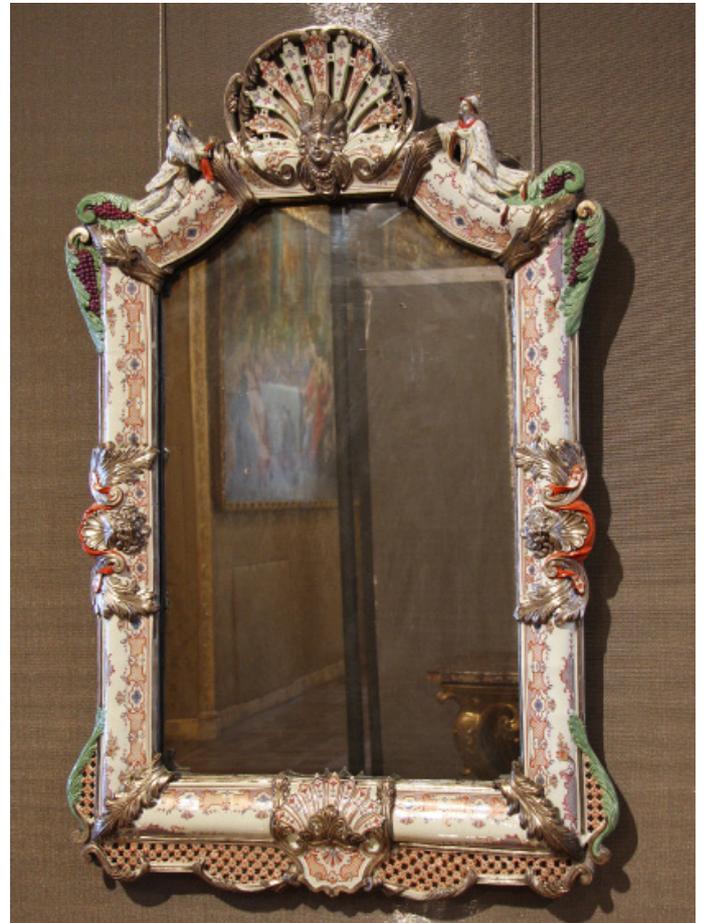


Figure 5: The interior at the Palazzo Madama

We then went through the rest of the rooms, 27 in all, which originally furnished Pietro Accorsi's (1891-1982) house. There are thousands of objects, furniture and pictures, each room different, the walls sometimes with tapestries, Chinese wallpaper and silk hangings, furniture by Piffetti of Turin and painted Venetian, one unique secretaire made from Pesaro maiolica (figure 9). The kitchen/dining room with a collection of brass. The porcelain included Meissen, Ginori, Frankenthal and Sèvres, not counting the Turin pieces already described. There are also silver, snuffboxes and *objets de vertu*.

In the evening at the invitation of Marco Camerana we had the great privilege of going to a reception in the "Circolo del Whist-Accademia" with its superb 18th-century interiors and wonderful ceilings. This was followed by dinner.

The next day the morning was pouring with rain which enhanced the gloomy 1840 interiors of the Palazzo Reale with the very heavy furniture, gilt and silk covered rooms. A highlight was a lovely 18th-century Japanese lacquer room set in coral and gold leading on to the armoury. The porcelain was mainly Chinese and Japanese early 18th century. A



Figure 6: The collections at the Palazzo Madama

surprise was a huge Iznik jar which had been recorded in an inventory of 1803. Most important of all from a ceramic point of view were the two huge Böttger porcelain vases given by Augustus the Strong to Vittorio Amadeo in the Anteroom to the large Dining Room (figure 10).

After lunch some walk away, we took the bus to the palace of Stupinigi with a series of much lighter but heavily decorated rooms, including an ormolu chandelier with white porcelain flowers and a Chantilly vase at the bottom.

In the evening we were invited to a splendid buffet supper with Lucia d'Agliano, Andreina's mother, in a delightful 19th-century apartment with high ceilings. With us all naturally very happily crowded!

Saturday we went to the Castello de Guarene, which was the home of the founder of the Rosetti porcelain factory and where recently discovered records relating to the factory were once held. The castle has recently been sold and converted into a hotel but a large part of the house is kept as museum. They have a painting of the Giacinto Roero de Guarene which at the moment is on loan to the exhibition in the Accorsi and 18th century Chinese wall paper and some Rosetti faience (figure 11). There are topiary yews in the



Figure 7: A Rossetti porcelain figure at the Accorsi exhibition



Figure 9: the secretaire made from Pesaro faience in the Accorsi foundation garden and lovely views (see front cover image).



Figure 8: Examining the London-decorated Chinese export porcelain tea service

After a 13-course lunch in a local restaurant we went to the Castello San Martino Alfieri, still owned by the Marquesa San Germano. There were some interesting Imari pieces and beyond the Orangery great wine cellars where they made their own wines. We then went back to Turin and over the other bank of the Po up a long drive was the Villa D'Aglie; very liveable in with a small collection of faience. Upstairs were a magnificent pair of famille verte bottle vases which they had



Figure 10: One of the Böttger porcelain vases



Figure 12: Raffaella Ausenda, Alessandro Biancalana & Andrea Bardelli and objects of Art for which the collection is famous. The collection was founded by a Milanese banker Senator Carlo Cagnola and his son Guido, who left everything to the Vatican in 1946. The most important piece of porcelain is the enormous Ginori *surtout de table* dateable to 1757 (figure 16), but there are about a 1,000 pieces altogether including a Meissen dinner service painted with birds and a tea and coffee service in a fitted case. Many factories are also represented including Sèvres and Capodimonte. In the 123 pieces of Oriental is a beautiful Kakiemon double-gourd vase, some Yuan and Ming celadons and a series of Wucai jars of the third quarter of the 17th century.

The pride and joy of the collection comprises some fine Italian paintings of the 15th and 16th centuries



Figure 11: Rossetti faience in the Castello di Guarene

been told were Samson, but we confirmed were genuine.

Sunday up at 6.00 a.m. for a two-hour bus drive to the Villa Cagnola, south west of Milan. We were met by Professor Andrea Bardelli who spoke good English and whose speciality was North Italian furniture and who then introduced us to Raffaella Ausenda whose knowledge of 17th- and 18th-century Italian maiolica or faience is unparalleled and Alessandro Biancalana who discussed 18th-century Italian porcelain most knowledgeably (figures 12 and 14). Going round the collection we kept seeing pieces of fascinating ceramics as well as the pictures, furniture



Figure 13: The group listen attentively



Figure 14: Dr Andrea Bardelli, Director of the Museo Villa Cagnola

including examples by Bernardo Daddi, Jacopo Bellini, the Vivarinos and a recently restored Giampietrino. Among the later pictures are two Venetian capricci by Francesco Guardi. The house is picturesquely perched over a distant view of lake Varese and was built c.1700.

Many great treasures were brought up to the conference room where we were able to handle and discuss them (figure 15).

Some of us met the delightful priest who was in charge. We then started a delicious lunch which we had to abandon in order to only just catch our plane back to Gatwick. Nette, Sebastian and those who stayed were able to return to the table where delicious desserts and ice creams were served!



Figure 15: A fantastic handling session in the conference room at the Villa Cagnola



Figure 16: The Ginori surtout de table, 1757

Anthony du Boulay with additions by Errol Manners

A PAINTERLY OBSESSION: SÈVRES PAINTERS

Photos from a study day with Dame Rosalind Savill in March 2015 at the Wallace Collection



Please send news, contributions, reviews, and details of new acquisitions and forthcoming exhibitions to catrinjhones@gmail.com