

The French Porcelain Society

Autumn 2001 Newsletter

The terrible and catastrophic events of September 11th 2001 will never be forgotten.

We know that all our members around the world will want to join us in extending to our American fellow members our heartfelt sympathy. Our thoughts and prayers are with you at this time of great tragedy.

The French Porcelain Society

I have so enjoyed writing the newsletter for The French Porcelain Society and would like to thank you all for the help, guidance, friendship and the numerous submissions written when asked, not to mention all the news information that you have provided since the autumn newsletter of 1998. Without you all it would have made my job far more difficult. Please continue to be of assistance to Errol Manners, (please send any news to him at: manners@europeanporcelain.com / 66a Kensington Church Street, London W84 BY) with Cyrille Froissart and Tish Roberts as French and American correspondents, who will be taking the job over from the spring issue in 2002.

Pamela Roditi. September 2001

RECENT EVENTS

**Symposium in honour of Madame Geneviève Le Duc
Saturday March 31st 2001 - Sunday April 1st 2001 at The Wallace Collection,
Manchester Square, London.**

The Society hosted a two-day symposium at **The Wallace Collection** dedicated to the memory of our member **Madame Geneviève Le Duc**. Members came from far and wide. Without doubt the nominee for the 'furthest away attendee' was Richard Deacon from Australia.

The programme on Saturday consisted of twelve short talks each lasting about twenty minutes. Speakers came from Britain, France, Italy, and the United States. The talks focused on various areas of research, which had for many years been pursued by Geneviève Le Duc, and to which she contributed so much in her numerous publications. Therefore, the early soft-paste factories and princely inventories were the main theme of the symposium.

Although this format was a somewhat daunting undertaking, it proved to be hugely rewarding for all, as the amount of information covered in the time was prodigious. The morning session was chaired by our member Clare Le Corbeiller.

Marie Laure de Rochbrune, curator in the Département des objets d'art at the Musée du Louvre opened the morning's conference with a paper entitled **Hommage à un donateur du Louvre** which encompassed the Niderviller factory and showed how very sophisticated pieces from this factory could be.

John Whitehead, author and dealer, then discussed the inventories of the duc d'Orléans – in a paper entitled **A Posthumous inventory of the Régent, Duc d'Orléans** which gave us fascinating insight into the early stages of John's research into these documents dating from 1724. He showed the range of pieces that the Duke kept at the château of Saint Cloud, the Palais-Royal and his wife's apartments. We all look forward to further information from these enthralling inventories will provide.

Tamara Prèaud, the archivist at the Manufacture Nationale de Sèvres, spoke on the French soft-paste production of flowers in a paper entitled **Naissance et évolution des fleurs à monter en porcelaine au 18e siècle**. Using various inventories of the period she showed how the distinctive flowers that were produced at Vincennes were also made at the other early soft paste factories.



At this point our French committee member Didier Cramois read out a letter from Madame le Duc's daughter Madame Patrice Léger who apologised for not being able to be with us, but thanked us for the honour of dedicating this symposium to her mother and wished us a successful and enjoyable day.



After a short break, our chairman **Aileen Dawson**, a curator in the department of medieval and modern Europe, The British Museum, spoke on the Mennecy factory in her paper **New thoughts on Villeroy/Mennecy**, and drew to our attention the biscuit production of this factory which have been neglected. Whilst not comparable with of the output of the Sèvres factory, these biscuit pieces are of a very high quality.

Jeffrey Munger, curator at the Metropolitan Museum of Art, New York, spoke on an astounding piece that had been of recently acquired by the Fine Arts Museum in Boston, and read a paper entitled **A Chantilly shell-shaped pot-pourri**. Jeffrey showed this elaborate object was most ambitious and innovative, and illustrated many allied influences. The potpourri is surmounted by a figure of a monk reminiscent of the *bonbonnières* produced at Chantilly.

Aileen Dawson chaired the afternoon session. **Clare Le Corbeiller**, curator Emeritus at The Metropolitan Museum of Art, New York, spoke on a beautiful piece from their collection, **A Chantilly Magot with globe, a suggested evolution of a model**. This wide-ranging talk uncovered connections with the Jesuits in China, enlarging our ideas about *chinoiseries*.

Dott. ssa Anreina d'Agliano, an independent scholar, discussed **Two Mennecy Boars from the Pitti Palace**, once in the collections of the Duchy of Parma, and part of a 150 piece collection of European porcelain animals.

Continuing the animal theme, **Maureen Cassidy Geiger**, curator of the Arnhold Collection, New York followed with **Of Elephants and Porcelain**, discussing the variations of the famous Meissen elephant-handled vases. She also explored Japanese and French connections.

John Mallet, formally Keeper of Ceramics at The Victoria & Albert Museum (1976-89) ended the first part of the first part of the afternoon session with **Two Children and a Fish** and drew

parallels with examples from Meissen, Vincennes, Mennecey, Pont-aux-Choux, Chelsea, Bow and Longton Hall.

After our afternoon tea-break we returned to hear **Early soft-paste porcelain in the Bowes Museum** delivered by its Curator of Ceramics **Dr. Howard Coutts** who showed us many pieces collected in France in the 1860's by Josephine Bowes and now in this extraordinary museum in Barnard Castle, County Durham.

From America came **Gheneke Zelleke**, curator of European Decorative Arts, The Art Institute of Chicago. She discussed a remarkable white figure of an oriental immortal proving that not all porcelain figures have to be delightful to be beautiful as this emaciated, bug-eyed creature hardly filled this criteria – but was none the less a most mouth watering piece and was indeed **A singular Saint-Cloud figure**.



Bertrand Rondot, curator of the Musée des Arts Décoratifs, Paris spoke fittingly on the piece that the Madame Le Duc's daughter had donated in her memory. **A Saint-Cloud Bouquetière and its source**, was directly inspired by a Chinese *famille rose* design. We were shown a few more pieces from this ambitious but small group of polychrome wares at Saint-Cloud.



Our former chairman **Anthony du Boulay** gave the final talk of the day on the fascinating topic of **The Red Dragon Pattern and its origin**. He showed how this design, which is known on Chantilly and Chelsea porcelains, and others, in fact owes its origins to the Meissen factory and not to the East

Because these well-illustrated talks were mostly of about 20 minutes one's attention was easily held and I for one, came away with numerous new facts, thoughts and ideas. There was certainly plenty to absorb and ruminate on. And indeed there are still many agreeable memories of a wholly absorbing and enjoyable day!

A reviving drink was followed by a much-needed dinner in the Courtyard Restaurant of the 'Café Bagatelle. There was much chatter and babble on the whole day's proceedings and we all enjoyed a most delicious meal! The whole day was deemed a great achievement and we all wanted to know when another symposium would take place, which was certainly proof of a most successful day.

The Society also warmly thanks Paul Tippett of Christie's, who were particularly generous in their sponsorship of the Le Duc Symposium Dinner.

We look forward to this symposium being published in June 2002. There will be 50 ½ tone and 50 full colour illustrations.

Thank you to everyone who has donated towards the production costs, our first **French Porcelain Society Journal** and we look forward to receiving more donations for this and future publications.

P.R.

MAWLEY HALL

A report on our happy day's out from **Giles Ellwood**.

On **Sunday, 1st April**, some fifty FPS members embarked on a trip to Witley Court and Mawley, respectively in Worcestershire and Shropshire, almost three hours north west of London. Witley is an evocative ruin, the seat since the 17th century of the Foleys (who added a magnificent Baroque church to the house after 1735), greatly aggrandised in the mid-19th century for the Earls of Dudley in a style which might best be described as John Vanbrugh meets William Chambers, gloves off. For *amateurs* of porcelain, the ruins hold an added fascination as the former location of a great collection of Sèvres (which included the pink-ground *vaisseau à mat* now in the J. Paul Getty Museum (75.DE.11.a-b)), but in contrast to the recent Friends of the Zwinger visit to Count Brühl's Schloss Pförten in Poland, there were no reports of shards in nettles at Witley Court.



After coffee, and a locust-like attack on the Witley Garden Centre, we continued to Mawley Hall, where we were met by its charming and hospitable owners Mr and Mrs Rupert Galliers-Pratt. The brick and stone house was designed by Francis Smith of Warwick in 1730, and stands on the point of an elevated spur which falls away steeply on three sides, affording spectacular views from almost every room. Mr Galliers-Pratt explained that his grandfather's trustees had purchased it in a state of near-dereliction in the mid-1950's and that the contents had accumulated from other family properties, notably in Yorkshire.



We then enjoyed a delicious lunch of chicken & leek pie and lemon duff, after which Mr Galliers-Pratt invited us to look at his house. The ravishing interior, with its strikingly Continental late baroque/early rococo plasterwork and panelling, is a perfect setting for a collection of European soft-paste porcelain unique in Britain, which was formed by Mr Galliers-Pratt's grand-father during the inter-war period, and came to Mawley in the late 1970s. Members were immediately intrigued by a travelling box marked IB, fitted with various white soft-paste porcelain vessels and containers, some with mounts bearing the mark of Pierre-Aymé Joubert (Paris, 1746-7), the porcelain of uncertain origin, but probably Mennecy.



More readily identifiable was a set of tobacco jars in an adjacent room on the ground floor, with elegant grotesque ornament in under-glaze blue on a white ground, classic examples of the best St Cloud porcelain of the second quarter of the 18th century, with slightly later silver mounts stamped with the leopard's head, the Paris *décharge* mark for 1739-44. The collection is a large and - for its time - surprisingly academic one, but for those of us with a purely aesthetic interest in porcelain, the greatest pleasure of the day was the group of Vincennes wares - a sugar-castor and bowl, and a *seau à verre* - which we saw upstairs. Decorated with roses, butterflies, peonies and gentians in a manner at once deliberate, artless, precise and accidental, this very early Vincennes porcelain is somehow more evocative of Moghul art than of anything European!

This was a thrilling day for the French Porcelain Society, and we thank Mr. and Mrs. Galliers-Pratt very much indeed for inviting us to Mawley.

THE A.G.M. ANNUAL DINNER AND LECTURE

Thursday June 14th 2001

A report from our treasurer **Marilyn Caron Delion**

Our Annual General Meeting was in the Lecture Theatre at the Wallace Collection, at Hertford House, Manchester Square, London, by kind permission of our President, Rosalind Savill. Our President duly signed the Minutes from the previous year. Our Chairman, Aileen Dawson reported on the Society's busy year since June 2000. One of the highlights of this last year was a symposium held on the weekend of 31st March & 1st April in honour of our member the late Madame Geneviève Le Duc (see recent events above). Our Chairman gave a particular vote of thanks to Errol Manners for all the hard work he had done on this Symposium. Members were unanimous in voting for a further Symposium to be organized as soon as possible...

Our questionnaire, designed by Hannah Obee, came back with some interesting results and we thank members who took the time to complete these forms. Our Chairman also announced that the French Porcelain Society is to go on line with its own website. We are fortunate that we have as one of our members a talented website designer and technician Anne McNair, who will be setting up The Society's own website this autumn.

Our Secretary, Robert Compton-Jones, has retired and we thank him for all the work he has done for the Society. Hannah Obee has agreed to pick up the challenge and was voted our new Secretary. Letitia Roberts was voted an honorary member of the Committee. We are most grateful for all the work she does for the Society in New York for the American members. Oliver Fairclough is a new committee member and has agreed to be the General Editor for the new Publications Committee.

After the AGM, members were allowed a quick drink and we then returned to the lecture room to listen to our Speaker, **Howard Coutts**, curator at the Bowes Museum in County Durham. Howard delivered his lecture entitled "***Services and Service à la Française: The influence of the French dinner service in the 18th Century***" which was on the theme of formal dining through the ages with particular emphasis on the development of the *Service à la Française*. Porcelain items were developed and used following the lead from silverware and different shapes of tureens were used for broths, soups and meat dishes. The plainer items of smooth porcelain were used for the meat courses and the desserts and sweetmeats had more elaborate designs. These dessert wares were developed during the 18th century and became a major part of the table decoration. Many of the porcelain figures were exceptionally beautiful and perhaps if you were bored with your neighbour at table, you could always admire the wonderful shepherds and their dancing partners, musicians, gardeners and lovers, all enjoying themselves amongst the mass of flowers, realistic fruit and vegetables which made up these sumptuous garden designs for the table. Figures from the Italian Comedy or *commedia dell' arte*, were familiar to all, and were made in porcelain to decorate tables. They are now extremely desirable as collectors' items.

The development of the formal manner of dining continued into the 19th century, with very elaborate dessert services and many of these items have continued to be used into the 20th century. If we ever organize "un Grand Diner" on some very formal occasion in the 21st century, rather than the casual way of entertaining in the kitchen, with the hostess chatting over the counter to the guests, our table settings no doubt would owe a lot to the former glories of the "*Service à la française*" and perhaps indirectly to Versailles...



As usual, the Society's annual lecture was most informative and enjoyable and we are all most grateful to Howard Coutts for his excellent contribution to our June celebrations.

This was followed by our annual dinner in the Courtyard Restaurant of the 'Café Bagatelle', which was much enjoyed by all our members.

THE ANNUAL OUTING

UPPARK HOUSE AND GOODWOOD

A report by our member **Tracey Albainy**

June 19, 2001

Both houses have been the subject of recent FPS lectures and publications, Uppark in 1999/2000 and Goodwood in 1991.



The first house visited was **Uppark**, built by William Talman around 1690 for Lord Grey of Warke. The exterior of the house is largely unchanged since the late 17th century, though Sir Matthew Fetherstonhaugh extensively remodeled the interior after he inherited the estate in 1746. In 1751, Sir Matthew and his new wife Sarah Lethieullier embarked on a Grand Tour, during which time they acquired works of art, notably Italian paintings, for Uppark (their portraits by Pompeo Batoni, painted in Rome in 1751, now hang in the Little Parlour). However, the French decorative art was largely purchased by their son, Sir Henry Fetherstonhaugh, who inherited Uppark in 1774. Years after his Grand Tour, Sir Harry revisited France in 1802-03, 1819 and again in 1824, on each occasion buying Sèvres porcelain and French furniture. A later owner of the house, Lt. Colonel Keith Turnour-Fetherstonhaugh, subsequently sold the most important pieces of French furniture, Sèvres and Chelsea porcelain, and European silver in 1910 and 1911. (Some of the Sèvres vases can now be seen in American museums, including the Huntington Collection, San Marino, California, the J. Paul Getty Museum, Los Angeles and the Walters Art Gallery, Baltimore, Maryland).

Many members had visited Uppark before the devastating fire of 30 August 1989 and were eager to view firsthand the result of the decade-long restoration undertaken by the National Trust. The majority of the house's important art collection survived the fire and has been reinstalled in the fully restored ground floor rooms. Tragically, the private rooms on the second floor and, in them, the Meade-Fetherstonhaugh family possessions were totally destroyed. Anthony du Boulay's article, "French Porcelain at Uppark: A Re-assessment," published by the French Porcelain Society Journal No. XV in 2000, records the French porcelain lost in the fire (page 8).

The members divided themselves into two groups, one led by Anthony du Boulay and the second by Ros Savill. I joined the first group, which enjoyed lively discussion on the porcelains in each room. Because Anthony du Boulay discussed the French porcelain in his lecture to the FPS in 1999 and in his subsequent paper, it is not necessary to elaborate on each piece here. On account of the Uppark sales in 1910 and 1911, very little 18th-century French porcelain remains in the house. One of the most striking examples is a Sèvres hard-paste vase "*du roi*" with white ground and gilding (the model appears between 1775 and 1777).

Of the 13 Sèvres and Paris vases Anthony du Boulay records in Uppark, most date to the early 19th century. A number of these are 18th-century porcelain, decorated in the 19th century. Especially puzzling is a garniture of three Sèvres hard-paste *cuvettes à fleurs à tombeau* (one of the first size and two of the second size), decorated with a pink ground and the arms of the dauphin Louis and the dauphine Marie-Antoinette, 1774. This garniture was the subject of a lengthy debate. When Sir Harry purchased the garniture in Paris in 1819, the vases reputedly already bore the coats of arms. However, the reserve decoration of putti amid clouds, appears to be 19th-century in date. Clearly more investigation is needed.

On the Dining Room table stands a Sèvres *biscuit* group, or *gerbe*, in the form of a trophy emblematic of autumn, designed by Alexandre-Théodore Brongniart and dated 1816. The Uppark group can be linked to an elaborate table decoration designed for Napoleon, the *surtout des Saisons*, beginning in 1811. Jacob Desmalter, acting as an agent for Sir Harry Fetherstonhaugh, likely purchased the *gerbe* now at Uppark from Sèvres in 1819. The *gerbe* survived the sales in 1910 and 1911 only to be sold privately after 1930; in 1997 it appeared in an auction in Salisbury, where it was purchased for the National Trust. [An article on the *gerbe* by Christopher Rowell appeared in *Apollo*, April 1999.]



The morning visit around the house was greatly enhanced by comments on the Grand Tour paintings, English and Asian porcelain, and 18th-century English furniture made by members of the group, as well as a quick walk through the restored basement level, consisting of the kitchens and staff rooms. A highlight of the basement tour was the doll's house, dating to the late 1730s.

After lunch, we re-boarded the bus for the trip to **Goodwood**, the principal seat of the Dukes of Richmond, in West Sussex. The 2nd and 3rd Dukes of Richmond considerably enlarged and extensively remodelled the original Jacobean house between 1729 and the early 19th century, giving the house its present classical appearance. The round Card Room, where the Sèvres is exhibited, is situated in one of the wings added by James Wyatt between 1800 and 1806.

Ros Savill and Selma Schwartz, who joined the group at Goodwood, gave an introduction to the Sèvres dessert service ordered from the factory by the 3rd Duke of Richmond. Here, again, the Goodwood service has been the subject of an FPS lecture given by Ghenete Zelleke in 1991 and a publication of the same year, Vol. VII. A brief summary only is needed here.

The 3rd Duke of Richmond, who was appointed English Ambassador Extraordinary to the French Court in October 1765, ordered the service (apparently through Jean-Jacques Bachelier) while in Paris between November 1765 and February 1766. The service is noteworthy on several grounds; not only is it a large and early purchase of Sèvres by an English patron, but it is also the earliest datable service decorated with naturalistic birds copied after George Edwards' illustrations.

The Goodwood Service comprises both green and *bleu lapis* grounds; the four pierced baskets combining the two colors link the two parts of the service. As Ros pointed out, the two colors were intended to be combined, the *tasses à glace* in one color presented on the *plateau* of another color. Unifying the service are the naturalistic depictions of birds taken directly from two publications by the naturalist George Edwards: *The Natural History of Birds*, published in 3 volumes between 1743 and 1750, and *Gleanings of Natural History*, published in 3 volumes between 1758 and 1764. A comparison between the coloured etchings and the porcelain decoration revealed that the Sèvres painters most likely had at their disposal the first two volumes of the French edition of *A Natural History of Birds*, published in 1745 and 1748 (the images in the French edition are reversed). Edwards dedicated the French edition to his patron, the 2nd Duke of Richmond. The Goodwood library contains the French edition, as well as the English editions of both publications. Volumes from both *A Natural History* and *Gleanings* were available for the group to view.



The service bears the marks for several painters: among them, François-Joseph Aloncle, Antoine-Joseph Chappuis, and Etienne Evans. The most remarkable pieces, including the green-ground *seaux à bouteilles* and the large *thière Calabre*, were painted by Armand l'ainé. Bernard Dragesco, who has made a study of this painter's work, joined the discussion on these and other pieces

decorated by Armand. The Sèvres painters reproduced the colors exactly, but often changed the stance and position of the birds; Bernard pointed out that Armand annotated one of his drawings with a reminder to visit the Cabinet de l'Histoire Naturelle, presumably to study the birds directly for a greater degree of naturalism and lively characterization.

Also on view in the Card Room are 19 vases, including a garniture of three green-ground vases — a *vase à la couronne* and a pair of *vases Danemark à gauderon*, decorated with Teniers scenes by Morin. These vases were likely those purchased by the 3rd Duke while visiting the factory in mid-November 1765. The duke's purchase of this garniture may well have provided the impetus for the commission of the dessert service shortly afterwards. The Card Room also contains a pair of pink-and-green *caisses carrées*, 1759; a tea service with *bleu céleste ruban* decoration; and an assortment of blue-ground vases of various models, including a pair of *vases Danemarck* with Teniers scenes, 1766; a pair of blue-ground *vases à feuilles d'acanthé*, 1765; and pair of blue-ground *vases Bachelier à serpent*, 1766. Also in the cases was a set of Chelsea beakers in two sizes with a dark blue ground and gilded decoration of exotic birds and floral swags, ca. 1760-65.

The interiors of Goodwood largely date to the Georgian and Regency periods, and have been recently restored by the present occupant of the house. After viewing the Sèvres, we toured the ground floor rooms, including an Egyptian Revival Dining Room, added by James Wyatt between 1802 and 1806. Continuing the tour, the group admired a late 17th-century Flemish marquetry cabinet-on-stand, pier table and pair of *gueridons*; a set of four yellow-ground Gobelins tapestries from the *Don Quixote* series; a magnificent pair of Canaletto views of Richmond House, London; a pair of Meissen platters from the 'Hunting Service' commissioned by the Elector of Cologne; and many other works.

Nonetheless, one of the highlights of the day came at the very end with a brief stop at the Shell House, decorated by the 2nd Duchess of Richmond and her two daughters Caroline and Emily, in the 1730s

FORTHCOMING EVENTS

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENT

Wednesday 24th October 2001 4:40pm

At **The Victoria & Albert Museum**, Cromwell Road, South Kensington London SW7 2RL

An Evening Lecture preceded by a study session in the French porcelain galleries. There will be a charge of £7 for the evening part of which will be a donation to the museum, the remainder towards the Society's administration costs. This will be followed by supper at the Polish Club Restaurant in Exhibition Road for any members who wish to join at £15 per head.

"Infatuated by Sèvres China": The Porcelain-mounted Furniture of John Jones at the Victoria and Albert Museum. With **Carolyn Sargentson**, Research Department V&A, with a contribution by **Dr. Karen Leslie**, Research Scientist, British Museum

All members should have already received a separate mailing about this event. For any further information, please be in touch with our new Events Secretary, Deborah Gage at + 44 (0) 20 7493 3249 Fax: +44 (0) 20 7495 1352 or email: debo@deborahgage.com

**FORTHCOMING FRENCH PORCELAIN SOCIETY VISIT TO PARIS
JANUARY 24TH – 26TH 2002**

This visit to Paris is to view the two main exhibitions which are running concurrently: The FALCONET Exhibition at the Sèvres Museum and The BOIZOT exhibition at the Lambinet Museum in Versailles. We will also have the opportunity of visiting many reserve collections of French porcelain; the Musée des arts décoratifs, with curator and our member Bertrand Rondot; a visit to the Louvre with curator and our member Marie-Laure de Rochebrune and the collections of porcelain at the Petit Palais with its curator Patrick Lemasson. Other museum tours will include visits to the Nissim de Camondo and the Jacquemart-Andre.

For the cost of the weekend see the enclosed booking form. This will include travel by Eurostar, a coach/minibus in Paris which will be at the disposal of the group, some meals, the hotel and museum entrance fees.

October 23rd 2001 - February 24th 2002 Musée Lambinet, Versailles Tel :+ 01 39 50 30 32 Fax: + 01 39 51 90 88 *Closed Tuesdays*

"Louis-Simon Boizot (1743-1809)"

November 6th 2001 – February 4th 2002 Musée national de Céramique, Place de la Manufacture, 92310 Sèvres. Tel +33 1 41 14 04 20. Fax: +33 1 45 34 67 88) *Closed Tuesdays*

"Etienne Falconet à Sèvres ou l'art de plaire".



February 7th - May 2002 **Château de Versailles** Pavillon Dufour, Château de Versailles 78000, Versailles. Tel+33 1 30 84 74 00 www.Chateauversailles.com

"Madame de Pompadour et les arts"

GERMANY

BERLIN

Schloß Charlottenburg, (18th Century) – Bröhan-Museum- Landesmuseum für Jugendstil, Art Deco und Funktionalismus, (19th - 20th Centuries). Until October 14th 2001.

"Commedia dell'Arte – Fest der Komödianten"

To celebrate 50 years of the Gesellschaft der Keramikfreunde, this society has put together a world-class exhibition dedicated to the Italian comedy, with pieces from major museums and private collections worldwide. (see catalogues).

UNITED KINGDOM

The Wallace Collection Hertford House, Manchester Square, London W1U 6 BN. Tel.+ 44 (0)20 7563 9500. www.wallace-collection.com

For information about lectures and study days and a booking form please contact - The Education Office (Adults): Tel: + 44 (0)20 7563 9551 **Mailing list:** To receive a leaflet about all events phone + 44 (0)20 7563 9551 or join the emailing list on their website.

October 4th – 31st December 2001

Paintings in Wood: The hidden Colours of French Furniture.

This exhibition explores the craftsmen, techniques and the influences behind the creation of some of the finest French furniture, which complimented the brilliance of the textiles, and the ceramics with which it usually displayed.

Gallery Lectures at 1:00pm. Lasting approximately one hour. The following events are free and non-bookable.

Friday 5th October Rosalind Savill, *Director*

Porcelain pictures: Sèvres plaques on French Furniture.

Tuesday 16th October Miranda Neave

Saucepans & Teacups: the strength and fragility of Sèvres porcelain.



Friday 9th November at 1:00pm Rosalind Savill, *Director*

Could you be persuaded to like Sèvres porcelain (!) – an introduction to the wary visitor.

Friday 23 November at 1:00pm Rosalind Savill, *Director*

Brilliant, Shocking, Luminous, unfaded: 18th – century colours on Sèvres porcelain.

Waddesdon Manor, near Aylesbury, Bucks. HP18 OJH. Administration: Tel: + 44 (0)1296 653203

Cost £55 (National Trust members £45) Includes morning coffee, lunch and afternoon tea. For information about study days and booking office:

Tel: + 44 (0) 1296 653226

Wednesday 3rd October 10:30 am - 4:00 pm. 'Princely Dining in the 18th Century' **Selma**

Schwartz, Assistant Curator and FPS member will discuss the elaborate table rituals in the 17th and 18th centuries and look at examples of the spectacular Sèvres in the collection at Waddesdon.

UNITED STATES OF AMERICA

The Bard Graduate Center for Studies in the Decorative Arts. 18 West 86th Street, New York, N.Y.10024. Tel +1 212 501 3000. *Susan Wall, Director of Development at The Bard, on either the address given above or by phone: +1 212-501 3073 or Fax 1 212 501 3079.* Or Lisa Podos, Director of Public Programmes +1 212 501 3010 or (212) 501 3013 or e-mail: programs@bgc.bard.edu.

Other general information can be gathered on their e-mail: generalinfo@bgc.bard.edu.

16th October 2001 - 6th January 2002. **The Bard Graduate Centre, New York.**

6th February - 14th April 2002. Transferring to **The Dulwich Picture Gallery, London,** College Road Dulwich London SE 21 Enquires: Kate Knowles. Tel : + 44 (0) 20 8 299 8710. website: www.dulwichpicturegallery.org.uk



'William Beckford: An Eye for the Magnificent'

A symposium dealing with great collections of the nineteenth and twentieth centuries will be held in New York on 19th October 2001. The exhibition then transfers to The Dulwich Picture Gallery, London, 6th February - 14th April 2002. A symposium will be held in London to coincide with this exhibit. The exhibition catalogue, comprising essays and catalogue entries, will be published by Yale University Press, and will be available from October 2001.

Members might be interested to know of the following items of European porcelain in the show: a **Sèvres 'Parasol Chinois'** plate; a **Sèvres** teapot with brown ground and white prunus decoration; two gold-ground **Dihl and Guérhard** cups and saucers (previously unpublished); a **Meissen** tureen and stand from the Meissen Stadtholder service; a **Meissen** milk jug with silver-gilt mounts (previously unpublished).



October 21st 2001 at 11:00am. in New York at the Bard Graduate Centre(see above for details). Notice of a special tour of '*William Beckford: An Eye for the Magnificent*'. For members of the French Porcelain Society, given by the co-curator and F.P.S. member Bet McLeod, with luncheon after at Sotheby's Boardroom. \$35. This is of course open to all members and should any foreign member wish to attend would they please be in touch directly with Tish Roberts to reserve a place as space is limited. + 1 212 606 7501 or e-mail: letitia.roberts@sothebys.com

MEMBERS NEWS

***The French Porcelain Society's* own website will be 'live' from November 1st 2001 and you will find it at:**

www.frenchporcelainsociety.com

To have access to the private member's page you must enter your surname, first initial and the default password. For corporate members you are only required to enter your institution's full name and the password. Upon entering the members' area for the first time, you will be required to change your password, so that it is secure. We hope that you will enjoy the site and make use of it as a way of communicating with your fellow members around the world.

The French Porcelain Society Questionnaire 2001.

Thank you to those members who completed the questionnaire. The Committee is taking the findings into consideration whilst planning future publications and events. We are also grateful to those who offered assistance with the running of the Society and will be in touch soon!

A summary of the findings is available from Hannah Obee at the Wallace Collection.

RECENT ACQUISITIONS

Museum of Fine Arts Boston 465 Huntington Avenue, Boston, Mass. 12115, USA Tel: +1 617 267 9300

Fourteen pieces from a highly important **Sèvres** hard-paste porcelain (1802-1805), *Service aux Liliacées*, produced for Joséphine de Beauharnais, wife of Napoléon Bonaparte and Empress of France, between 1802 and 1805. Consisting of ten plates, a pair of ice-cream coolers (*seaux à glace forme vase*) with covers and liners and two basket-form vases (*corbeilles forme jasmin*) with botanical decoration after Pierre Joseph Redouté. The pieces are decorated by Philippe Parpette, Jacques-Nicolas Sisson, and Gilbert Drouet, and gilded by Charles Marie Pierre Boitel and Antoine Gabriel Boullemier

Gift of Mr. and Mrs. Henry R. Kravis, acc. nos. 2001.240-253

Provenance: Part of a large dessert-service delivered to Empress Joséphine (1763-1814) at the château de Saint-Cloud, in March 1805; transferred to the château de Malmaison later that month; given by Joséphine to Stéphanie de Beauharnais (her niece and the adopted daughter of Napoléon I) (1789-1860) on the occasion of her marriage to Karl Ludwig Friedrich of Baden in 1806; by descent in the Baden-Württemberg family.

The innovative decoration on each piece is based on engravings made after watercolors by Pierre Joseph Redouté (1759-1840) and published in three botanical treatises in Paris between 1799 and 1802. Named for one of his most celebrated works, *Les Liliacées* [The Lilies], the service depicts the lilies and other flowering plants cultivated by Joséphine at the château of Malmaison, near Paris.

Redouté's most creative period began when, in 1798/99, Joséphine acquired the château. Passionately interested in botany and horticulture, Joséphine collected rare and beautiful plants from around the world and cultivated them scientifically in the château garden. She commissioned the flower painter Redouté to execute watercolors of individual specimens, which were in turn engraved as bookplates to illustrate the treatises compiled on her plant collection by noted botanists. *Les Liliacées*, published in eight volumes between 1802 and 1816, contains nearly 500 plates, depicting irises, crocuses, freesias, gladioli, amaryllis, narcissi, orchids, snowdrops, and other monocotyledons, as well as lilies. The Sèvres service copies plates from the first two volumes, as well as plates that were made after Redouté's watercolors and published in two other treatises also sponsored by Joséphine.

The National Museum & Art Gallery, Cardiff. Cathays Park, Cardiff. CF1 3NP. Tel: + 44 (0) 1222 573 236.

A **Vincennes** plate *assiette à groseilles à ornements sur les bords*, 1753-54, painted by Louis-Denis Armand l'aîné with two exotic birds in a landscape, the rim moulded with redcurrant branches and painted with three vignettes of birds among flowering plants. This plate is of particular interest in Wales because the exotic birds, painted in a restrained manner



by one of the factory's best painters of birds, are similar to those found on London-decorated Nantgarw porcelain of about 1820.

Diameter: 24.8cm.

Marks: interlaced Ls with cursive tops enclosing year letter A, painter's mark a crescent in the footrim, both in blue.

Wadsworth Atheneum (600 Main Street, Hartford CT. 06103-2990 Tel: +1 860 278 2670)

A **Sèvres** hard-paste porcelain teapot *théière Etrusque à gaudrons* [sic] or *gaudronnée*, 1817

Marks: blue stamped mark under Louis XVIII (1815–24); painted in black "MC" possibly for Pierre-Louis Micaud, fils (painter and gilder, 1795–1834) and "ds" for 1817

This is a rare example of a teapot with a coral-red ground (possibly called *fond Etrusque*) made by the Sèvres porcelain factory in 1817. The model was introduced at the factory in 1813. This example was part of a teaset delivered to the then Duc d'Orléans, the future king Louis-Philippe. A pen drawing of this shape appears in a tariff book at the Sèvres archives, with the name *théière Etrusque gaudronnée*.

The teapot is made entirely of hard-paste porcelain, including the gilded handle, finial, foot, and lion's head spout. The red and black colour scheme of the teapot's body is evocative of antique red-ground pottery, which the French thought to be of Etruscan origin. The fluting of the body is part of the molded form, while that on the lid is simply painted in.

MUSEUM NEWS

Verwaltung der Residenz München; Residenzstr.1; 80333 München; Tel: + 0049-(0)89-290671; Fax: + 0049-(0)89-29067225. Open every day from 10 am to 4 pm.

The galleries of 18th century porcelain in the Residenz have been closed due to technical problems. They will not re-open for several years probably when a new display system has been installed. Therefore, with the exception of the few visible pieces of porcelain in the former Schatzkammer of the electors, all the Vincennes, Sèvres and Paris porcelains are not accessible for the time being. This does not affect the just recently arranged galleries of 19th century porcelains that also include remarkable Sèvres and Paris pieces.

The Detroit Institute of Arts. 5200 Woodward Avenue, Detroit, Michigan 48202. Tel. +1 313 833 7900. website: www.dia.org

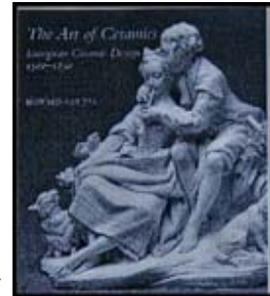
Brian Gallagher will be starting a full-time position as assistant curator in European Sculpture and Decorative Arts on November 1st 2001 at the Detroit Institute of Arts. Since last October, Brian has been a Peter Krueger/Christie's fellow in the department, where he has been studying a group of objects that the museum received in the late 1950s from the William Randolph Hearst Foundation. He is also in the Ph.D. programme at the Bard Graduate Center in NYC, where he has focused on European decorative arts.

RECENT PUBLICATIONS

The Art of Ceramics: European Ceramic Design 1500-1830 by **Howard Coutts**.

This reference work on historic styles, provides a comprehensive introduction to ceramic production and design in Europe, setting both within their social, cultural, economic and scientific context. The author (an F.P.S. member) has outlined various styles and their characteristic features, e.g. Renaissance, Mannerism, Oriental, Rococo and Neoclassicism. Each style is illustrated with examples of Italian maiolica, Dutch delftware, Meissen and **Sèvres** porcelain, Wedgwood and Staffordshire pottery.

pp.288 with 220 colour and 80 monochrome illustrations. Yale University Press. ISBN 0-300-0837-4 £60.00



Sèvres : L'utile e l'incantevole. La Manufacture de Sèvres sous la direction d' Alexandre Brongniart, 1800-1847 By **Tamara Préaud & Maria Elisa Tittoni**. éd Electa, catalogue de l'exposition aux Musei Capitolini, à Rome. pp. 232.

Une Grand Manufacture Pyrénéenne: Sainte-Gaudens-Valentine ("faïence fine" et porcelaine). By **Marie-Germaine Beaux-Laffon**.

pp.264. éd. Pyrègraph, rue Gambetta, 31160 Aspet. F.F. 248

Earthenware and Porcelain in Belgium 1700-1881. By Baudhuin Pringers. Edt. Racine. pp. 207.

La Céramique : vocabulaire technique; by Nicole Blondel. Edit. Du Patrimoine, coll. Principes d'analyse scientifique. Appearing 17th October 2001

L'estampille l'objet d'art. (25 rue Berbisey, BP 669-21017 Dijon France Tel:+33 3 80 41 41 12 Fax:+33 3 803015 37 September 2001 N° 361.

"À la découverte de la céramique contemporaine" by **Antoinette Fay-Hallé**. pp32 – 37.

"Faïence XVIII^e - Les services aux poissons, fleuron du décor marseillais" by **Jean-Gabriel Peyre**. pp. 68-82.



EXHIBITION CATALOGUES

Commedia dell'Arte – Fest der komödianten

Keramische Kostbarkeiten aus den Museen der Welt.

Main Volume pp. 333, Supplement I - English translation pp 88. Supplement II – Prints pp 24. Edited by Reinhard Jansen (Hrsg) im Auftrag der Gelleschaft der Keramikfreunde e.V.

Published by Arnoldsche Art Publishers. Hard back copy DM 250, Paperback DM 168. ISBN 3-89790-165-X

MAGAZINE ARTICLES

The Catalogue of Antiques and Fine Art. PO Box 211 Watertown MA 02471-9923.

website: www.antiquesandfineart.com

Spring 2001

"Eighteenth-Century Sèvres in the Collection of Eleanore Elkins Rice at The Philadelphia Museum of Art." By **Donna Corbin**. pp. 170-175.



The Antique Dealer and Collector's Guide. Pub. Statuscourt Ltd. PO Box 805 Greenwich London SW 10 8TD. Tel: + 44 (0)20 8691 4820. e-mail: antiquedealercollectorsguide@ukbusiness.com

June 2001 Vol. 54 No. 11 (ISSN00035866)

"Sèvres Masterpieces from a Private Collection" by **Adrian Sassoon**, pp. 56-7

FAIR CATALOGUES

The International Ceramics Fair and Seminar Handbook. 31 Old Burlington Street, London W1X 1LB. Tel: + 44 (0)20 7734 5491 Fax: + 44(0)20 7494 4604. Email: info@haughton.com Internet: <http://www.haughton.com>

The 2001 Catalogue. (no articles on French Porcelain in this edition).

Salon International Céramique de la Collection et des Arts du Feu, 26th – 30th September at The Hôtel Dassault 7 Rond-Point des Champs-Élysées 75008 Paris.
Catalogue 2001



"Villeroy-Mennecy, the fourth great centre of French soft-paste porcelain" by **Jean-Gabriel Peyre**. pp. 49-73.



"Tournai, Saint-Amand and Fake Sèvres Porcelain" by **Jean Lemaire**. pp.98- 109.



"Hard and Soft-paste porcelain in the 18th Century" by **Antoine d' Albis**. pp.80-85

Brochure printed in conjunction with The International Ceramics Fair and Seminar. (Details as above).

"Sèvres Masterpieces from a Private Collection" by **Adrian Sassoon**. A six page brochure with 13 colour illustrations, many objects published for the first time. More information on the pieces in this brochure and in the exhibition that was held during the International Ceramics Fair June 2001, is available on request from Adrian Sassoon at www.adriansassoon.com/icfsloan

The French Porcelain Society Journal Vol. XVI 2000.

In Lucifer's Metropolis: William Beckford's Collection of French Porcelain. By Bet McLeod. An Illustrated Lecture presented to the French Porcelain Society, The Wallace Collection, London June 15th 2000. Privately printed by the French Porcelain Society.

SALES

Christie's New York. 20 Rockefeller Plaza, New York, New York 10020. Tel: +1 212 636 2010. website: www.christies.com

The Arts of France Sale: 26th October 2001 at 10am. This sale will consist of various French porcelain from 1750-1830, includes Vincennes, Sèvres Chantilly & various Paris manufacturers.

Also included are a rare pair of Sèvres so-called *vases Dulac*, circa 1775, named after the *marchand-gantier-parfumeur et bijoutier*, Jean Dulac, who created these extraordinary vases. There is also a magnificent Louis XVI ormolu and Sèvres plaque painted with large bouquets of flowers,



which are mounted in a small tulipwood and parquetry commode by Martin Carlin.