

The French Porcelain Society

Spring 2003 Newsletter



Founder and two Presidents at the launch of the Journal

A Message from our Chairman

The publication of our conference dedicated to the late Madame Geneviève Le Duc in our Journal I is the main news since the last Newsletter. Our thanks are due to the principal editor Oliver Fairclough, Keeper of the Department of Art at the National Museum of Wales, who undertook an enormous amount of work on behalf of the Society in editing thirteen papers from authors in Britain, Europe and North America as well as handling all the practical aspects of producing the Journal, in between running his Department. All the authors who contributed also deserve our gratitude for sharing their hard-won knowledge with us and for making this a volume of which the Society can be justly proud.

Our events programme, run by Deborah Gage ably assisted by Emily Haynes, has been especially active this season and reports of our meetings are given below. Once again our thanks go to our organiser and to all those who have given up evenings and weekends for the benefit of the membership. Our events have been consistently over-subscribed so we hope that we are providing the sorts of activities you enjoy. Please let us know if you have any suggestions for future activities.

The Newsletter contains a full report on this year's Spring outing to France, which was a taste of the glories of Bordeaux and Limoges. Members of the Society who were unable to come on the trip are strongly urged to visit the collections in both these cities, where they will experience a warm welcome. My thanks go once again to Deborah, to Manuela Finaz de Villaine, who took charge of many of the arrangements in France, and to M. Antoine d'Albis who gave us a fascinating commentary on the intrigue surrounding the discovery of china clay in France.

A French Porcelain Society Bursary has been awarded to Juliet Carey for travel to complete her PhD on Sèvres vases.

The French Porcelain Society invites applications for a research grant on any aspect of French porcelain. Candidates should apply to the secretary with an outline of the project, a C.V. and two references.

From The Editor of the Newsletter

Thanks again all those members whose contributions have made the Newsletter possible. Please do continue to send news of any events, acquisitions, discoveries, publications etc. that would be of interest for future editions. To:

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Anyone who would like to receive the email version of the newsletter (without pictures for ease of transfer) should send an email address to the editor.

The French Porcelain Society's Website

www.frenchporcelainsociety.com

We now have a new look website with all the same familiar categories - but our member's page should be more user-friendly. As well as placing messages in this space, you can also place digital photographs. Please do have a look...

Should you experience any difficulties, please do not hesitate to be in touch with Anne McNair or myself, Pamela Roditi.

Georges Touzenis, Director of the Manufacture de Sèvres 1992-2003

On the occasion of his retirement from the factory

By **Rosalind Savill**

Georges Touzenis is such a friend to all of us who love Sèvres porcelain. He has also been a keen and committed supporter of the French Porcelain Society and I don't think he has missed a single annual lecture and dinner in the last ten years.

In my (almost) thirty years experience of working with the factory, he was the first Director to travel round the world proselytising and celebrating it with such gusto. From exhibitions on Brongniart to the latest contemporary pieces, from loaning salesroom items for me to show at the Discerning Eye exhibition to engineering the production of new porcelain plaques for David Linley's latest furniture, he has taken the Manufacture to new dizzy heights from New York to Vienna and from London to Rome. His hive of international activity on behalf of Sèvres will probably always be most appreciated and admired by those of us who are not lucky enough to live

in Paris, and I know that English and American curators, collectors, dealers and connoisseurs alike value Georges' urbane and elegant decade at Sèvres.

On a personal note, he and I both became Directors in 1992 and I so valued his lovely lunches in London where he was always generous with support and advice. In fact, just before he left Sèvres we were hatching two plots between Sèvres and the Wallace Collection, one was to have an exhibition of the Desportes drawings and paintings under Tamara Préaud's care in the Archives, the other was to have an exhibition of modern pieces which Georges planned to design and arrange himself. I will so miss his 'can do' and original spirit as the Director at Sèvres.

After years of arriving at Pont de Sèvres and crossing over the bridge, fascinated by the director's house which seemed like a dark mansion exuding the flavour of a nineteenth-century novel, it was such a treat finally to stay there with Georges when *Madame de Pompadour* opened at Versailles last year. And there I learned many new things about him: I knew he was a great anglophile, but I did not know how fond he was of Sir Winston Churchill, and I knew he was a painter, but had no idea how much I would fall in love with his intimate small landscapes of dreamy colour and exquisite perfection. I came away filled with the sheer joy of it all.

And that is what I will most remember about Georges' directorship, how much he enjoyed the creativity and dynamism of making today the works of art of tomorrow. How enlightened the French are to have such a superb national industry that has been achieving this for over two hundred and sixty years, and that has enabled its archive, its historical and modern technical research, and its productions still to be celebrated and treasured throughout the world. Thank you, Georges, for giving us ten or so years continuing this great and inspirational tradition.

Antoine d'Albis, chief chemist at the Manufacture de Sèvres 1965-2003

On the occasion of his retirement
By **Aileen Dawson**



Antoine on our recent visit to Limoges

Antoine d'Albis joined the Sèvres factory in 1965 after training in the ceramics industry in Germany and France. As *chef de la fabrication* in charge of production he brought a breath of

fresh air to the Sèvres factory which had experienced something of a low point technically during the 1950s. In particular he refined and improved the range of ceramic colours. These inspired several artists who produced some distinguished designs for Sèvres reflecting the optimism of the period. In the 1960s he was responsible for the development of a ceramic body known as *pâte AA*. This is a very white body which was well-suited to the type of decoration fashionable in the 1960s and 1970s. It is still in production today for some tablewares. In more recent years as head of the laboratory, Antoine was responsible for preparing colours, especially the cobalt used for the famous 'Sèvres blue'. I well remember him showing me how this was done and thinking how much experience and precision was needed and how effortlessly he accomplished the whole series of steps necessary to produce a flawless ceramic colour. The preparation of gold for use in decoration has always been a task entrusted only to the most senior member of the team, and this too Antoine oversaw. Each new delivery of raw materials also requires testing, and constant attention to the composition of the paste was one of Antoine's main tasks. He further contributed to the factory's prestige by developing a new soft-paste porcelain body, an ideal vehicle for new shapes and harmonious colours. Some of the results of his striving for excellence are illustrated in his recent book reviewed in this Newsletter, which contains the distillation of his professional knowledge now generously passed on to future generations. His unparalleled technical know-how will be hard to replace.

Antoine joined the French Porcelain Society almost at its inception and has contributed greatly to its growth and importance, giving lectures and publishing papers which illuminate many aspects of the history of the Vincennes/Sèvres factory. His book on Vincennes with Tamara Préaud is a mine of information on the development of processes during the early years of the factory which only he could have discovered from the basis of his background in ceramic chemistry.

We wish him well in his retirement, and trust he will continue to spread the word about the history and productions of that most supreme of French porcelain factories.

Antoine remains President of the Société des Amis du Musée National de la Céramique de Sèvres.

FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

ANNUAL GENERAL MEETING, LECTURE AND DINNER

At The Wallace Collection, Manchester Square, London W1

Thursday, June 12, 2003

Wine at 6.30pm

AGM at 7.00pm, followed by the lecture and dinner.



This year's lecture is to be given by **Pierre Ennès**, conservateur en chef du patrimoine, entitled: **"The Sèvres 'Service des Départements': the Tour de France in 100 plates"**

**SUMMER OVERNIGHT EXCURSION
BOWES MUSEUM AND RABY CASTLE
JUNE 15 & 16, 2003**

Thanks to the generous permission of the Trustees and Director of The Bowes Museum, the summer excursion will be to The Bowes Museum, Co. Durham; Due to the distance we have decided this year to opt for an overnight event in combination with Raby Castle (home of the Lord Barnard). The Trustees of The Bowes Museum have made a special exception for our society to dine there on Sunday.

The Bowes Museum is the leading museum of fine and decorative arts in the North East of England. It was founded by John and Josephine Bowes, who formed extensive collections of art in Paris in the mid 19th century. It contains important collections of French soft-paste porcelains and faience, Paris porcelains, Continental, British and Oriental ceramics. Much of the collection can be surveyed on their website: www.bowesmuseum.org.uk.

Raby Castle, despite its medieval exterior, houses an impressive art collection; most notably, from a ceramic point of view, five Meissen animals from Augustus The Strong's collection in the Japanese Palace. There are also some Sèvres pieces that will be of interest to our members. Raby Castle is approximately a 20 minute coach journey from Bowes.

**September 22nd 2003
A joint Silver Society/French Porcelain Society Event
A lecture by **Charles Truman****

'The Goldsmith and the Potter : The Interaction Between the Two Crafts in the Eighteenth Century'

At The Wax Chandlers' Hall, Gresham Street, next door to Goldsmiths' Hall

Nearest tube stations: St. Paul's and Barbican

Start at 6pm with a cash bar

Lecture to commence at 6.30pm
Buffet supper to commence at 7.45 pm
Cost of lecture £5 a head
Cost of buffet supper £25 a head

To book and for further information on events please contact:

DEBORAH GAGE, EVENTS SECRETARY, FPS, 38 OLD BOND STREET, LONDON W1S 4QW,
TEL 020 7493 3249
E-Mail: debo@deborahgage.com

REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

Wednesday November 13th, 2002

The Victoria and Albert Museum London

A study session in the French porcelain gallery led by Rosalind Savill and Aileen Dawson, by kind permission of Hilary Young, Curator, Department of Ceramics.

A Report by **Sue Newell**

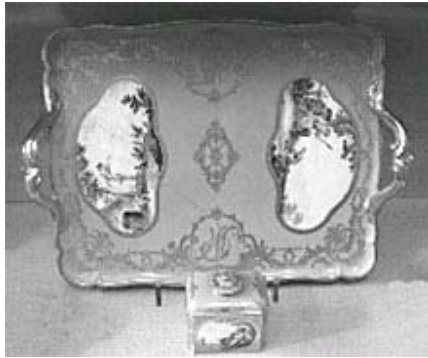
Thanks to Hilary Young and his colleagues at the V. & A., the society was treated to a fascinating study session prior to the much lamented removal from public view of the French porcelain. Well-attended by members, the group had the opportunity to examine and handle Sèvres with our President Rosalind Savill and a number of pieces from more obscure factories with our Chairman Aileen Dawson.

Ros Savill explained that the pieces she had chosen had all fascinated her for different reasons.



A yellow ground sucrier by Vielliard, 1753

A yellow ground *vase à oreilles* (Wallace Collection handling collection) differing slightly from the recorded variations of this model, was compared with a marvellous yellow ground sucrier painted en *camaïeu bleu* with cherubs by Vielliard in 1753 and a later pink hard-paste version. After discussions in the best French Porcelain Society tradition with lots of members chipping in, the ground and shape of the *vase à oreilles* was judged unconvincing and the vase was condemned as a fake.



The *plateau Courteille* with elaborate NP monograms bought by the duc des Deux Ponts

The next treats in store were a very large *gobelet à la reine à roseaux* in *bleu céleste* with *bouquets détachés*, and date letter g for 1759-60 by Leguille, (possibly made for the Turkish market), and a *trembleuse* with a rare trilobe saucer with *fond Taillandier* decoration, the only other one known being in the Musée National de Céramique. Next came a *dejeuner carré* dated 1766. Its pink ground was scattered with a quirky variation of the neo-classical *vermiculé* design, comprising minute jugs, glasses, inkpots and objects resembling jelly beans or balloons. John Whitehead suggested it was derived from a tapestry design and could be found in the records as '*étouffe très riche*'. An example of later pink ground decoration was represented by a *plateau Courteille* reserved with birds and gilt with elaborate NP monograms. Ros had traced five such trays in the Sèvres records bought by the duc des Deux Ponts. The NP initials on this example, however, remained a mystery until she later discovered the German version of the duke's name was Neu Pfalz.

We were also privileged to examine some Mennecy pieces with Aileen prior to Jean-Gabriel Peyre's lecture. These included a Turkish lady, of c. 1755, and a rare dated cover from a tureen incised with the date 1767. The distinctive modelling at the Orléans factory was represented by a figure group of a young couple, incised FS, with characteristic turned up noses and looped bows on their clothing.



An exquisitely modelled equestrian figure was also examined. Once thought to have been made at Tournai, it was now suggested that it might have originated at Este. Among the other pieces we had the opportunity to handle, was a *tasse à glaces* with the blue *lambelle* mark of Hector Seguin's Vincennes factory (1767-1788); the very creamy paste with *en camaieu bleu* flower decoration.

This was followed by a lecture in the Seminar Room

By **Jean-Gabriel Peyre:**

Villeroy-Mennecy: Hidden Treasures of a Forgotten Manufacture



John Whitehead introducing Jean-Gabriel Peyre

Sunday December 1, 2002

Professor Alden Gordon at The Wallace Collection

In conjunction with the exhibitions devoted to Madame de Pompadour at the National Gallery and at the Wallace Collection, Professor Alden Gordon generously agreed to give a gallery talk especially for FPS members in which he shared insights from his forthcoming publication of the inventory of the estate of the Marquis de Marigny (*The Houses and Collections of the Marquis de Marigny*, Los Angeles, Getty Research Institute Press, due June 2003). Professor Gordon discussed the way in which the combination of portraits, pictures, ceramics, furniture, textiles, *objets de vertu* and sculpture were displayed in the various houses of Madame de Pompadour using related works of art in The Wallace Collection

A report by **Anne Tockwell-Villandry**

On a rainy day in December we were dazzled by splendours from the sensuous setting of Madame de Pompadour's life. The Wallace Collection is of course a remarkably and uniquely appropriate place to house such an exhibition of treasures with its emphasis on showing fine and decorative objects in a cultured townhouse context that is so genuinely close to that of the time.



Our guide, Professor Gordon, of Trinity College, Hartford, CT, fluently created a contemporary context within a complex social and legal framework that 'located' the objects beyond their actual appearance aided by the fact, as he pointed out, that the *objets* were so highly documented. He described the Inventory of 1764 that was made for legal reasons as there was a question mark over who would be Madame de Pompadour's heir. Her brother, the Marquis de Marigny, lost his children when they were infants. He had an inventory made in 1781 with over 2000 items and thousands of individual objects - a very useful inventory. As Professor Gordon explained, in the *dépôt d'argent* - proceeds of sale - everyone who was owed money had to approach the fiscal agent, which provides another source of facts for us. This included bequests made by Madame de Pompadour to ladies-in-waiting, seamstresses, etc, all adding to our knowledge and appreciation of the "texture" of her life. The estimates (*le cru*) given by the notaries were in fact very inaccurate, and the hand lists of the subsequent auctions give us their actual sale value.

Professor Gordon reminded us of the attacks made on Louis XV for his alliance with Austria and the implication that he was ruled by his mistress. Whilst this may have been unfair there is no doubt that an effective *mise-en-scène* was Madame Pompadour's province and that she showed great skill and enthusiasm in doing so; her creation of a setting of sensual delight was palpably carried out by careful combination of decorative arts and painting. A charming and relevant detail in the exhibition was the presence of fresh, scented *potpourri* in the garniture of three vases - a *potpourri gondole* and a pair of vases - on show. The scent was composed of rose, lavender, jasmine, cloves, nutmeg, neroli, sandalwood and myrtle: a contemporary 18th century fragrance, delightful and subtle.

The paintings on show in this room were typically self-referential; for instance, the portrait of Madame de Pompadour as a Turkish Sultana refers to her role as a Turkish woman in a theatrical production at Versailles. On this exotic theme, she had a Turkish boudoir, with imported porcelain and pottery and Asian textiles. Elephant urns were shown in rooms with Indian chintz and oriental decoration. These stylized, "themed" rooms exemplify part fashion, part acquisition, part a license for manifesting different "identities" in a generalised exotic setting.

Another example of the scene-setting created by works of art included the 1759 portrait which depicts Madame de Pompadour in a pink afternoon gown against Pigalle's Venus and Amour. This in turn recalls a *bosquet* at Bellevue, a place of happy memories. This steep site offered views of Paris near Medun, the location for her glass factory, and the Sèvres factory. This latter was "a personal and passionate enterprise which she enthusiastically supported". Part of a major thrust towards domestic production, this helped reverse the tendency of France under Louis XIV to import works of art from other countries. Up to the middle of the eighteenth century, porcelain was imported from Meissen. In 1756 the Vincennes factory moved to Sèvres and in 1759 became a Royal enterprise. New ground-colours were invented, *rose*, *bleu-du-roi*, yellow, apple-green, with new shapes, some derived from silverware. The painter Dodin's work is shown in this exhibition here depicting scenes from Vernet's ports of France. These prints by Vernet were very popular at the time. The use of reserves was of course very helpful in showing off these scenes as *vignettes*. Also very popular were biscuit figures by the sculptor Falconet, a Cupid, one from 1758 also on

show, as were examples of the exquisite porcelain flowers made at the Vincennes factory. These were shown interspersed by grander pieces, including clocks and candelabra.

Professor Gordon commented on Boucher panels (designs for tapestries) that the artist was not concerned with Enlightenment values of intellectual independence, individual morality, but rather with sensuality; he was therefore increasingly out of fashion - the same could presumably be said for Madame de Pompadour as a creator and patron of cultural activity. Contemporary critics such as Diderot and Grimm did not appreciate her patronage of Boucher. Her brother, the Marquis de Marigny was more aware of changing tastes and sold his paintings by Boucher. We looked at the large panels "The Rising of the Sun" and "The Setting of the Sun" -both making allusions to Apollo, and therefore the monarchy.

Views of the sun on this winter day were a fitting finale to this illuminating and pleasurable exposure to the life and achievements of the king's long-term *paramour*.

Outing to Bordeaux and Limoges

24th to 27 April 2003

Bordeaux was a revelation to those of us not familiar with the city. It is an extensive and complete 18th century survival with magnificent neoclassical sandstone architecture. The group gathered at the Musée des Arts Décoratifs, a charming townhouse, on the morning of Friday 25th and were greeted by the curator, Mme Cathérine de Gabory, who guided us around the museum. Our member Hervé de la Verrie, who had joined us for the day from Paris and is a native of Bordeaux, translated for us. It is rare to see an extensive range of wares from the short-lived (1781- 90) Bordeaux porcelain factory *en masse* and this was an opportunity to learn something of its particular style of neo-classical decoration and how it differed from the contemporary Paris styles as well as the other decorating establishments in Bordeaux. Although not one of the most notable areas for the production of faïence, we were able to study Bordeaux faïence as well as many fascinating examples from the numerous minor local factories of the south west in particular the wares of Samadet and Toulouse .

The sun shone in the theatrical courtyard and champagne, by courtesy of Christie's, was served with lunch.

The coach journey to Limoges was enlivened by Antoine d'Albis's step-by-step narrative of skulduggery and deceit behind the discovery of china clay as we followed in the footsteps of Macquer, Millot, Villaris and Dr. Camouti. The climax was our arrival at the actual site of the source of the clay at Saint-Yrieux-la-Perche, which, unromantically, is now covered by a car wash.

We stopped at the Bernardaud porcelain factory and were guided through the workshops preserved as they were left some 14 years ago when production moved to another site. We saw porcelain painters at work and our guide demonstrated how pieces were glazed. We also saw a display of dinner wares made for services specially created for leading chefs of the world. After that we were received at home by Monsieur Jean d'Albis, the father of Antoine, with truly splendid refreshments. Monsieur d'Albis is the grandson of Theodore Haviland and we were given an illuminating discourse on Haviland porcelain by Mme. Noëlle des Horts in the family museum in the basement.



Mme. Noëlle des Horts in the museum

The next morning we were taken to the Musée de l'Evêché and were guided around the collection of Limoges enamels by Monsieur Jean-Michel Imbert. The collection, still magnificent in spite of serious losses in a robbery, ranged from the medieval to modern and was full of delights such as a fascinating example of a Samson copy beside the original of 1560-70 by the Maître IC.

The Museum display also includes 19th and 20th century enamels, some of outstanding artistic merit. Many of the most interesting had been acquired from an international competition held at Limoges.

After another convivial lunch we arrived at what was the ceramic highlight of the trip, the Musée Adrien Dubouché.

Musée National de la Porcelaine Adrien Dubouché By Patricia Ferguson

On Saturday afternoon, the group had the pleasure of touring the Musée national de la Porcelaine Adrien Dubouché, with Chief Curator Chantal Meslin-Perrier. Mme. Meslin, having just recently published the beautiful scholarly work "*Limoges: deux siècles de porcelaine*", is a leading authority and we were honoured that she was able to enlighten us on her subject.

The Musée national de la Porcelaine Adrien Dubouché was founded in 1845 by T. Morisot, father of Berthe Morisot, to preserve and catalogue the history and heritage of Limoges. In 1852, gifts of porcelain from the Limoges factories transformed the history museum into a manufacturing museum, providing inspiration in design and technique for the factory workers. In 1865, Adrien Dubouché (1818-1881), a Limoges philanthropist married to an heiress of the cognac company Biscuit, was named as Director. In 1876, after several generous gifts to the museum, including the private collection of Albert Jacquemart, the museum was renamed to reflect Dubouché's contributions and passion. In 1881, the state took control of the museum, adding an art school, and in 1900 constructed the present two-storey building, following the light-filled model of the Musée national de Céramique at Sèvres. The gift of the collection of the second Director, Paul Gasnault, a former curator of the Decorative Arts Museum in Paris, added many historically significant objects. Today the museum houses more than 12,000 artifacts including glass, of which only a portion is on display. Plans to renovate the adjoining school in the next few years will hopefully allow more objects to be enjoyed.



Manufacture Pouyat, Limoges. Surtout de Service Cérès, 1855

Mme. Meslin has installed the ground floor to highlight the products of the Limoges factories along with a stimulating arrangement of ceramics from various cultures, displayed together by period. The museum has an important collection of 19th century *faïence*, much purchased at the Universal Exhibition of 1878 in Paris and includes a large display of *barbotine* (coloured slip) *faïence impressioniste*. A fascinating technical exhibit focused on materials, machinery and technique, decorating and firing. She has rescued and incorporated several 19th century turning machines, many of which are gifts from the Haviland family. A display of sample plates used by 19th century colourmen, such as Gandois and A. La Croix, stimulated discussions, as did the earliest dated example of French hard-paste porcelain. Aileen Dawson drew our attention to the oval relief-moulded medallion depicting a pipe-smoking drinker after Teniers the Younger, dated 1764 and signed BL, for Louis-Léon-Félicité, duc de Brancas, comte de Lauraguais (1733-1824). It was from the Gasnault Collection.

The Limoges display commenced with a magnificent blue-painted *faïence* dish, dated 1741, from the A. Massié factory in Limoges. By the late 1760s, Limoges potters were using the newly-discovered kaolin from Saint Yrieux, documented by a rare medallion moulded in relief with the coat of arms of Turgot and dated 1771, made by the Grellet, Massié, Fournérat factory, and inscribed "PREMIERE PORCELAINE DES TERRES DU LIMOUSIN."



From this we were treated to many familiar well-published icons of the comte d'Artois factory, circa 1774-92. In 1784, the factory benefited from the delivery of talented decorators from Sèvres. Significantly, the factory survived by selling kaolin more than on profits from its production, circumstances forcing this rare act of generosity in an industry typically so secretive. By 1830, more than 30 factories were active in Limoges. The museum has representative examples of each,

many demonstrating the plastic quality of the Limoges paste, well suited to the manufacture of sculptural pieces.



Vincennes, one of a pair

The upper floor, yet to be redisplayed, contained the permanent collection of 17th and 18th century French faïence and porcelain as well as a temporary exhibition "*Un bestiaire fantastique: Avisseau et le faïence de Tours, 1840-1910*". We gathered here after museum hours and Mme. Meslin kindly went inside cases to remove objects as directed by our keen audience lead by Anthony du Boulay. Amongst the Saint-Cloud display, three possible unmarked examples decorated in underglaze-blue from the workshop of Antoine Pavie, Paris, c. 1710-20, were noted, which when added to the three marked examples in the museum's collection, makes it one of the largest assemblages. Next, Errol Manners identified an undecorated Vincennes *seau à verre* with branch-form handles, c. 1749-52 (a painted example is in the museum of Fine Arts Boston), lately attributed to Mennecy. Amongst the Museum's enviable collection of Vincennes, Antoine d'Albis pointed out two of *les trois belles couleurs de Taunay*, a *plateau Hébert*, c. 1753, with a landscape painted in pink camaieu and a *seau à bouteille ordinaire*, 1748-52, with a "*camayeux paysage*" in purple. Howard Coutts pointed out a rare Sèvres medallion, *en biscuit*, of a kneeling slave inscribed NE SUIS-JE PAS UN HOMME? UN FRERE?, c. 1789, based on the Wedgwood prototype of 1787 promoting the abolition of slavery. At the time the comte d'Angiviller was concerned about antagonizing the colonial market and cancelled production. Exhausted yet enthused by this intensive interchange of facts and opinions, we reconvened on the ground floor. Fortified by *kir royale*, we enjoyed a magnificent dinner surrounded by the glories of Limoges and praised Mme. Meslin for her accomplishments and generosity.

OTHER FORTHCOMING EVENTS

The Fiftieth Symposium of the AMERICAN CERAMIC CIRCLE

will be held at The Philadelphia Museum of Art, Philadelphia, Pennsylvania from November 13-16, 2003.

The lecture programme will include a talk on Hébert porcelain by Julie Emerson and discussions on French porcelain and Sèvres biscuit figures by Letitia Roberts and Sally Malenka.

It will also include a visit to a collection which focuses on French 19th century ceramics in the Japanese style with a particular emphasis on ceramics designed by Félix Braquemond, the important 19th-century printmaker. Also included in the collection are pieces by Haviland and Company, Albert Dammouse, Ernest Chaplet, Edmond Lachenal, Theodore Deck and Art Nouveau ceramics by Antoine Bourdelle, Leon Kann and Léonce Ribière.

Welsh Ceramics in Context- Part II

Tuesday 12 August - Saturday 16th August 2003

A seminar organised by the City and County of Swansea.
Course Chairman: Geoffrey Godden,
Course Tutor: Jonathan Gray.

Details available from:
Welsh Ceramics Seminar 2003
Swansea Museum, Swansea SA1 1SN. Ph: 01792 653763

Study Days at The Wallace Collection

Gold Boxes of the Wallace Collection

Wednesday 28th May

Among the most sumptuous objects in the Wallace Collection are its eighteenth century gold boxes. This study day offers a rare opportunity to study these splendid objects out of the gallery cases in detail with the Director, Rosalind Savill, and guest lecturer Charles Truman.

A Visit to the Conservation Department

Wednesday 11th June

**Wednesday 25th June,
2.00-4.30 p.m.**

Two further opportunities to see the work of the furniture section of the Wallace collection's Conservation department.

Numbers for each visited to 10.

For further details ring 020 7563 9551

FAIRS

The Fine Art & Antiques Fair - Olympia - June 5th-15th

The International Ceramics Fair and Seminar will this year be held at the Commonwealth Institute on Kensington High Street - Wednesday June 11th-14th

The Grosvenor House Antiques Fair - Grosvenor House - Wednesday June 11th-17th,
(preview Tuesday 10th)

IVème Salon International de la Céramique de Collection et des Arts du Feu

12th -18th September 2003

Will this year be held in Paris in the 'Carrousel du Louvre' in the Salon du Collectionneur organised by the Syndicat National des Antiquaires.

RESEARCH GRANTS - HISTORY OF CERAMICS

The American Ceramic Circle awards grants of up to \$3,000 to individuals for expenses associated with the preparation of scholarly papers based on original research in the history of ceramics. The grants provide assistance for costs such as travel and photography. Grant recipients are required to offer completed papers for publication in the ***American Ceramic Circle Journal*** and are invited to speak at an annual ACC symposium. The deadline for completed applications is October 1, 2003.

Recent awards have been made to scholars for topics such as scientific analysis of Meissen figures; Chinese porcelain in Peru; prints and the European porcelain industry; minstrel pottery; Balinese terracotta; and representations of tea on Chinese export porcelain.

For an application form and a statement of general principles pertaining to the grants process, write to:

ACC Grants Chairman, Susan Detweiler, Suite 12, 8200 Flourtown Avenue, Wyndmoor, PA 19038, or e-mail: sdetweiler@aol.com. Additional information about the American Ceramic Circle may be found at www.amercercir.com.

Founded in 1970, the American Ceramic Circle promotes scholarship and research in the history, use and preservation of ceramics. For information about membership and publications, contact Executive Director, Nancy Lester, at nlester@earthlink.net.

EXHIBITIONS

From Palace To Parlour The Wallace Collection

A celebration of 19th-Century British Glass
Thursday 19th August - Sunday 26th October 2003
Organised by the Glass Circle

Passion for Porcelain Pre-Revolutionary French Ceramics from the Wadsworth Atheneum Museum of Art. The Gardiner Museum of Ceramic Art

August 26, 2003 to January 18, 2004

There will be forty pieces of Saint-Cloud, Chantilly, Mennecey, Vincennes and Sèvres, chosen from the J.Pierpont Morgan collection and the permanent collections of the Wadsworth Atheneum Museum of Art. Highlights include the Chantilly bust of Louis XV of c. 1755; the pair of Vincennes *pots-pourri à jour*, modelled by Jean-Claude Duplessis, of c. 1752-53; the pair of *vases chinois* (or *vases à pied de globe*) painted by Charles-Nicolas Dodin, of 1769 and the famous Meissen basket of Vincennes porcelain flowers, and other magnificent examples of vases, inkstands, teawares, and sculpture.

The objects will be grouped thematically in a way that will permit some close examination of the painting and gilding.

This will be the only venue for this special exhibition. It is curated by Linda H. Roth and Meredith Chilton.

Schwartz Porcelain - Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan (Passion for Black - Lacquer and its impact on European ceramic production)

Opening at:

Münster, Museum für Lackkunst. 7th December 2003- 7th March 2004

Moving to:

Schloss Favorite (near Baden-Baden). 29th March 2004 - 27th June 2004.

A project in collaboration of the BASF Coatings (Museum für Lackkunst, Münster - Dr. Monika Kopplin), Staatliche Schlösser und Gärten Baden Württemberg (Schloss Favorite - Dr. Ulrike Grimm)and DaimlerChrysler AG Rastatt.

A team of thirteen European and American specialists is working on the exhibition and the catalogue including FPS members Maureen Cassidy-Geiger and Selma Schwartz, whose contribution will examine black-ground Sèvres porcelains.

MEMBERS NEWS

Hannah Obee has been appointed Assistant Keeper of the Devonshire Collection at Chatsworth.

MUSEUM GALLERY CLOSURES

The French galleries at the Victoria and Albert Museum have now closed in preparation of the conversion of the gallery into the 'Architecture for all' project. Hilary Young has arranged for all the pieces to be digitally photographed, it is hoped that much of the porcelain will be stored on site and available to view by appointment.

The Fitzwilliam Museum, Cambridge is still in the midst of the Courtyard Building operation and the ceramics galleries remain closed. The whole Museum will be closed for three months from Christmas 2003 for reinstallation of the collections. The ceramics galleries on the ground floor should be open by May 2004.

The Rijksmuseum, Amsterdam will close for four years from January 2004 for a major redevelopment, during this time some of the most important paintings will be displayed in the Philips Wing.

The Boston Museum of Fine Arts

The MFA is beginning its multi-phase Master Plan project, designed by Norman Foster and Partners. Phase I entails the closure of the European decorative arts galleries, which will be closed entirely by next summer. Selections of French porcelain will be featured elsewhere in temporary displays. The European decorative arts galleries are tentatively scheduled to reopen in 2007.

MUSEUM NEWS

The 18th Century château of the Dukes of Lorraine at Lunéville known as the "Versailles of Lorraine" was partially destroyed by fire on the 2nd of January 2003.

Strong winds prevented firefighters from saving the south wing of the château where some of the most important rooms were located. Volunteers formed a human chain to rescue some of the important collection of ceramics, but the majority was destroyed. "It's a terrible shock," said local mayor Michel Closse. "It's a catastrophe, the damage is considerable."



The cause of the fire, which began in the roof of the chapel, is under investigation, though officials have suggested it could have been an electrical fault.

The royal apartments of Louis XV's father-in-law, the dethroned King Stanislas of Poland, were among those rooms destroyed. Efforts to save the ceramics continued until the last possible moment, and some of the collection of Lunéville and Saint Clément faïence were saved, when the roof of the museum gallery began to collapse. It took 150 firefighters several hours to bring the blaze under control, amid winds gusting at up to 100km/h (60 mph). They successfully struggled to prevent the flames spreading to a nearby theatre made entirely of wood.

The château was built by the architect Germain Boffrand for Duke Leopold of Lorraine.

Preussische Schlösser und Garten, Berlin-Brandenburg

In February 2003 the Berlin KPM-porcelain collection re-opened in the Belvedere at Charlottenburg, Berlin; the Pavilion having been restored and the permanent exhibition remodelled.

From **15 May to 15 October 2003** in the **Chinese House at Sanssouci** (Potsdam near Berlin) there will be a presentation of an 18th century dessert-table with the "Japanese service" made in Meissen in 1762 for Frederick the Great. A sponsor has made it possible for the Prussian Palaces and Gardens Foundation to acquire 26 pieces from this very first porcelain service for the palace of Sanssouci.

The Animals of Longleat

Three of the four great Meissen white birds and animals from Longleat sold at Christies London on 13th June 2002 have now entered museum collections. Originally made for the Japanese Palace of Augustus the Strong in Dresden, the two most expensive, a fox and turkey, were bought by Adrian Sassoon on behalf of the J. Paul Getty Museum (hammer price £ 950,000 & £ 750,000). Two others were bought by a German dealer; the export of one of these, a splendidly brooding condor with much original colour remaining, described in the catalogue as a vulture, was halted and has been bought by The Victoria and Albert Museum with assistance from the Heritage Lottery Fund and the National Art Collections Fund. This must be by far the most important (and expensive) ceramic purchase by a British institution in many years.

The condor is now on display in the Jones Galleries Room 4.

RECENT ACQUISITIONS

The Bowes Museum
A Pair of Sèvres vases 'Adélaïde' 1846/49
Height 41cm



Pair of 'vases 'Adélaïde''

This pair of 'vases 'Adélaïde"' of the largest size is one of two pairs known to have been owned by an Englishman, Samuel Scott. The first pair that he bought in 1848 is now in the Rijksmuseum, Amsterdam (see 'Sculpture and Decorative Arts Acquisitions at the Rijksmuseum', *The Burlington Magazine*, June, 1995, p.423). This second pair that he bought were commissioned by him specially from the factory on 27th April 1849: '*2 Vases dits Adélaïde 1re fond bleu 1/2 grand feu fleurs et ornements dispose comme M. Diéterle l'a indiqué sur son croquis*'. The drawing is still preserved in the factory archive (inv.8 1849 no.9), was prepared by the painter Jules Diéterle. As it was a special commission, the factory had to seek approval from the relevant government department, the Ministry of Commerce. Their letter requesting acceptance is still preserved in the factory archive, giving his name. It is very possibly unique that a Briton actually commissioned (as opposed to buying) Sèvres in the 19th century.

Provenance: Samuel Scott, Cavendish Square, London (see below); the Art Deco designer René Subes (died 1970); bought November 2002 with the aid of grants of £12,000 from the National Art Collections Fund, £8000 from the Resource/V&A Purchase Grant Fund, and £2000 from The Friends of The Bowes Museum.

Los Angeles County Museum of Art



Tray, *plateau tiroir à jours*, 1766
Sèvres Porcelain Manufactory,
Painted marks: M above interlaced Ls enclosing n.
Painter: Jean-Louis Morin, 1732-1787
porcelain
6 3/4 x 9 5/8 x 1 1/8 (17.15 x 24.45 x 2.86cm)
Gift of Mrs Murray Braunfeld
M.2002.141.1

Wadsworth Atheneum, Hartford, Connecticut

Cup and cover (*coupe de Henri II, unie*)
French, Sèvres, 1842-1843
Hard-paste porcelain
H. 9 7/8 in. (25 cm); D. 8 3/16 in (20.7 cm)
Incised and painted marks for 1842
Inscribed: *a son ami L. Robert/ Meyer fécit Sevres/ 1843*

The Evelyn Bonar Storrs Trust Fund, 2003.3.1a,b

This covered cup is an important early example of Sèvres porcelain in the Renaissance revival style. The cup's shape and decoration are both taken directly from sixteenth-century Limoges enamels. The director, Alexandre Brongniart, believed that the factory should concern itself with all forms of vitreous and ceramic art, and during his tenure he established a studio for painting on glass as well as one for enamelling on metal. The latter may have been in response to a desire by King Louis-Philippe to revive the tradition of Limoges enamels. The model for this covered cup is recorded in the Sèvres archives as *coupe de Henri II, unie*. It is a unique early example of Renaissance revival porcelain that was never intended for the open market. It bears an incised mark proving that the porcelain was made in 1842, and a green painted date indicating that the ground color (dark blue) was applied in the same year. Instead of the usual factory mark a carefully hand-painted inscription in purple reads: *a son ami L. Robert/ Meyer fécit Sevres/ 1843*. This cup then must have been a personal gift from the creator of this type of Sèvres object. The recipient was Louis-(Rémy) Robert, who was employed at the Sèvres factory from 1832 until 1879. He began his career as a painter, moved on to head the painting-on-glass workshop, and finished his career as director of the factory. Today he is most famous as a leading nineteenth-century photographer.

SPOT THE POT : Competition

**IDENTIFY THE PORTRAITS DEPICTED AND THE WHEREABOUTS
(MUSEUM OR SALE) OF THESE SÈVRES PIECES**

**ANSWERS TO THE EDITOR
A BOTTLE OF BUBBLY FOR THE BEST ANSWER**



1.



2.



3.



4.



4a. ... and saucer



5.



6.



7.



8.



9.

BOOK REVIEW

Antoine d'ALBIS, *Traité de la Porcelaine de Sèvres*, Dijon, éditions Faton, 2003, 396 pp., ill. coul.



La porcelaine de Sèvres a vécu ces quarante dernières années une époque faste à bien des égards. D'une part, de nombreux conservateurs, historiens, musées et collectionneurs lui ont consacré une littérature de plus en plus abondante et détaillée, prenant en compte l'évolution des formes, des décors et des techniques aussi bien que les parcours des objets et s'efforçant de rendre à chacun d'entre eux le ou les noms sous lesquels on peut s'attendre à les rencontrer. Parallèlement, et sans doute au moins en partie grâce aux bases solides ainsi établies, les productions de la manufacture ont peu à peu retrouvé la faveur du public et repris leur place dans les ventes aux enchères et sur le marché. Même les créations du dix-neuvième siècle, si longtemps négligées ou méprisées, attirent de nouveau l'attention. Dans le même temps, les productions contemporaines de Sèvres ont connu un essor remarquable grâce à la collaboration de très nombreux artistes venus d'horizons divers pour s'affronter à ses matières exigeantes ; les qualités inégalées des pâtes, des couleurs, de l'or et des techniciens mis à leur disposition ont permis des réalisations d'une extraordinaire variété.

De même qu'Alexandre Brongniart avait publié son célèbre et toujours indispensable *Traité des arts céramiques et vitriques...* après bien des années passées à Sèvres, notre ami Antoine d'Albis nous donne aujourd'hui son propre *Traité de la porcelaine de Sèvres*. Il y explique pas à pas

chacune des étapes complexes de la mise en œuvre des pièces, depuis le moulin jusqu'au magasin de vente, en retraçant chaque fois l'historique de la technique envisagée, ce qui rend son étude aussi utile aux historiens qu'aux céramistes. Il n'a, à juste titre, pas craint de dévoiler d'éventuels secrets : personne ne serait assez fou pour copier une pâte aussi rebelle et coûteuse que la pâte dure de Sèvres ; de toutes façons, comme à une bonne cuisinière, il arrive à Antoine de laisser dans le flou certains détails qui lui semblent sans doute évidents ; par ailleurs, nul doute que les adresses de fournisseurs paraîtront aussi étranges à nos successeurs que celles que nous trouvons dans les carnets de Hello. Il n'en reste pas moins que cet ouvrage passionnant sera certainement indispensable à tous ceux qui souhaitent comprendre comment s'est élaborée et s'élabore encore aujourd'hui une pièce de porcelaine de Sèvres. Hommage est ainsi rendu à tous les artisans et artistes, pleins d'invention et d'adresse, qui ont contribué à cette formidable aventure collective.

Les illustrations, contrairement à ce que l'on aurait pu attendre, ne montrent pas les gestes des métiers ; elles auraient alors fait double emploi avec un texte très précis. En choisissant de montrer plutôt, dans des images d'une qualité remarquable, des pièces produites de 1964 à 2002, rééditions de pièces anciennes et créations contemporaines, Antoine d'Albis donne à voir le résultat spectaculaire d'une politique volontariste de recherche de la qualité. Il n'est que de comparer ces illustrations avec celles des catalogues commerciaux du début des années 1960 pour mesurer l'ampleur des progrès accomplis non seulement en ce qui concerne la variété et l'intérêt de la production, mais avant tout pour la qualité de tous les éléments de celle-ci : blancheur et finesse de la pâte dure, douceur veloutée des pâtes tendres réinventées, pureté et justesse d'une gamme de couleurs élargie et équilibrée. L'auteur a l'élégance de ne rien dire des tâtonnements ou des échecs rencontrés en chemin par lui, comme par tous ses prédécesseurs, et nous offre cette somme qui mesure son action et devrait permettre à ses successeurs de continuer à se montrer dignes du passé et de la réputation de la vieille dame toujours soucieuse de rajeunir et de se tenir à la pointe du progrès technique et artistique.

Tamara Préaud

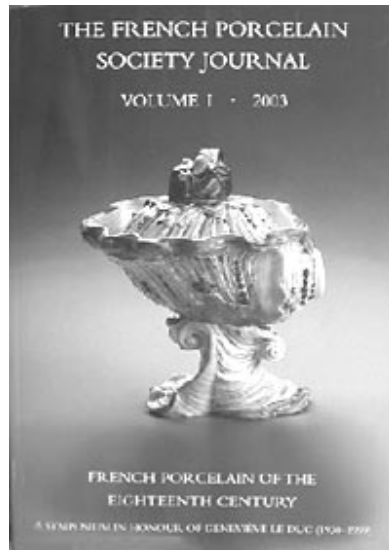
RECENT PUBLICATIONS

'Traité de la porcelaine de Sèvres' by **Antoine d'Albis** published by Faton. This book of 400 pages, illustrated with 150 pieces created over the last 30 years, discusses all the processes used in the production of porcelain at Sèvres; many are identical to those used in the 18th Century.

It encapsulates Antoine d'Albis' unique experience of 37 years at the factory.

Reviewed above.

'The French Porcelain Society Journal', Volume I.



The papers delivered at the symposium held in Honour of Geneviève le Duc
Further copies of the Journal are available from Hannah Obee for £ 25.

'The Metropolitan Museum Journal' (no.37). An important volume of essays in honour of **Clare Le Corbeiller**. Several of the 28 articles covering a very wide range of topics were written by FPS members and are devoted to ceramics. The Journal can be ordered from the Museum Shop at The Metropolitan Museum.

'Limoges . Deux Siècles de Porcelaine'

by **Chantal Meslin-Perrier** and **Marie Segonds-Perrier**

Les éditions de l'Amateur

The history of the production of porcelain in Limoges from the mid-18th to the 20th century.

464pp

'Strasbourg, Faiences et porcelains'

by **Jacques Bastian**

éditions M.A.J.B.

Volume I.

Volume II which will include a detailed study of the print sources of the *petit feu* flower painting is due out in May 2003.

ARTICLES

A Porcelain Marquetry Table Painted by Pierre Joseph

Guérou of Paris by Maja Lozar Štamacr, The Journal of the Furniture History Society, 2002, vol.XXXVIII, pp.144-149, concerning a table of 1852 with flowers of painted inlaid porcelain).

FORTHCOMING PUBLICATIONS

The Houses and Collections of the Marquis de Marigny
Alden R. Gordon, edited by Carolyne Ayçaguer and others.

Between 1750 and his death in 1781 the marquis de Marigny, brother of Madame de Pompadour, amassed an exceptional collection. This volume offers a transcription of the exhaustive inventory of the Marigny's together with an essay describing his life and times, his residences and collections.

Getty Research institute

Documents for the History of Collecting Series

960 pages

ISBN 0-89236-694-X, \$ 150.00.

July 2003

OTHER PUBLICATIONS

Boughton House

Following the Society's visit to Boughton members may wish to be reminded of this publication:

Boughton House is one of the great houses of England. And yet it is still unfamiliar to many people. With generous encouragement from the Duke of Buccleuch, Tessa Murdoch brought to fruition a sumptuous tribute to the houses, its treasures and its colourful history.

Twenty-one leading experts, including the late Professor Michael Jaffe, Gervase Jackson-Stops and Nick Norman, wrote the contributions on different aspects of the house and its collections. Of particular interest to members of the French Porcelain Society are the chapters on Sèvres Porcelain by Rosalind Savill and French Furniture (including porcelain mounted furniture) by Peter Hughes. Published by Faber and Faber and Christies in 1992.

STOLEN

Madresfield

A tragic and very serious robbery has occurred at Madresfield near Malvern. Much of what we were privileged to see on our visit in 2000 was taken.

Amongst the most immediately identifiable pieces of Sèvres taken were a *soucoupe à pied* from the Louis XVI service by Asselin and El Guay, an ice cup from the Catherine the Great service, much Meissen and the inlaid Indian jade hookah that had belonged to Tipoo Sahib and William Beckford. The society sends it sympathy to Lady Morrison for the loss of such a precious collection.