



Spring 2011



Members of the Society at the Ashmolean Museum

Message from the Chairman

With spring in the air the French Porcelain Society sets sail to Copenhagen to explore the treasures of that wonderful city, and I very much look forward to seeing those of you who can manage to be there. It promises to be a memorable trip. We are planning to assist four members with the travel bursary donated by Mavis Watney.

We are looking forward to the summer and hoping that many of you will be in London for the AGM and our annual lecture in which Dame Rosalind Savill will be looking back over a career in the arts.

We are conscious that with the changes in the summer fairs that our well tried format has had to change and we are experimenting with ideas for our events that will be helpful to members. Our current plan, which might be subject to some changes, is to have our main outing on Friday 17th June and a smaller outing aimed primarily at those of you coming from abroad on Tuesday 7th June.

Looking forward to April 2012, we are planning our next symposium, you will not need a crystal ball or great prescience to foretell that it will be in honour of our president Dame Rosalind and we are sending out

a call for speakers. We have not chosen a precise title but intend that it should concentrate on the Arts under Louis XV since this has been the focus of Ros' interest.

A small group of us had a most enjoyable visit to Swansea to see the remarkable collection of ceramics at the Glynn Vivian Museum before it is packed away during their redevelopment. We are very grateful to Jenni Spencer-Davies, Pete David and Gareth El-Tawab of the Swansea Museum for their friendly welcome and generosity with their time; you will find a full report in this Newsletter.

Our other activities have centred around the hugely stimulating lecture series organised by Patricia Ferguson which still continues into March. We have been happy to invite members of the English Ceramic Circle to these evenings who in return have invited our members to their evening lectures.

Once again I would like to thank all the members of the committee for all their time given with such good humour and dedication.

Errol Manners

Committee Members of the French Porcelain Society 2011

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Chairman:	Errol Manners
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New Membership Secretary

Catrin Jones has recently taken over as membership secretary for the French Porcelain Society. Catrin joined the Society in 2008, and has worked at Waddesdon Manor and the Ashmolean Museum. She is currently Assistant Curator at the Geffrye Museum in London.

New to membership this year

We are developing our website, so that members are now able to renew their membership and to pay for it online. Visit www.frenchporcelainsociety.com and go to the membership section to see the changes.

We have introduced an online membership form, which will allow you to keep us up-to-date with changes of address and other details, as well as how you wish to pay. We have also introduced Paypal as a secure way to pay for your membership directly through our website.

Gift Aid

The Gift Aid scheme is a fantastic way to make your membership fees and donations go even further. As a registered charity and at no additional cost to you, The French Porcelain Society can claim a tax refund of 28p per £1 on subscriptions and any other donations paid under Gift Aid. To be eligible for Gift Aid you must be a UK tax-payer and pay sufficient income tax or capital gains tax to cover the amount we reclaim.

We are launching a drive to get as many members signed on to Gift Aid as possible -please complete the Gift Aid section on our form, whether you use the online form or the Word version.

Note: there are a number of members who have not paid their fees for 2010. We will be contacting you individually, and would suggest that you pay for 2010 and 2011 together on this occasion. Members whose dues are not up to date will ultimately be removed from our postal and email mailing lists.

You can contact Catrin at fpsmembership@gmail.com.



Catrin Jones

Message from the Editor:

Please send news of events, acquisitions, discoveries etc. to:

*Mia Jackson
The Wallace Collection
Hertford House
Manchester Square
London W1U 3BN*

amelia.f.jackson@gmail.com

New Acquisition

Sèvres
CITÉ DE LA CÉRAMIQUE



Le Bon Vieillard, also known as *La Fête des bonnes gens*
after Boizot, c. 1776-1785
hard-paste biscuit porcelain, Sèvres factory.
37 x 36 x 23 cm

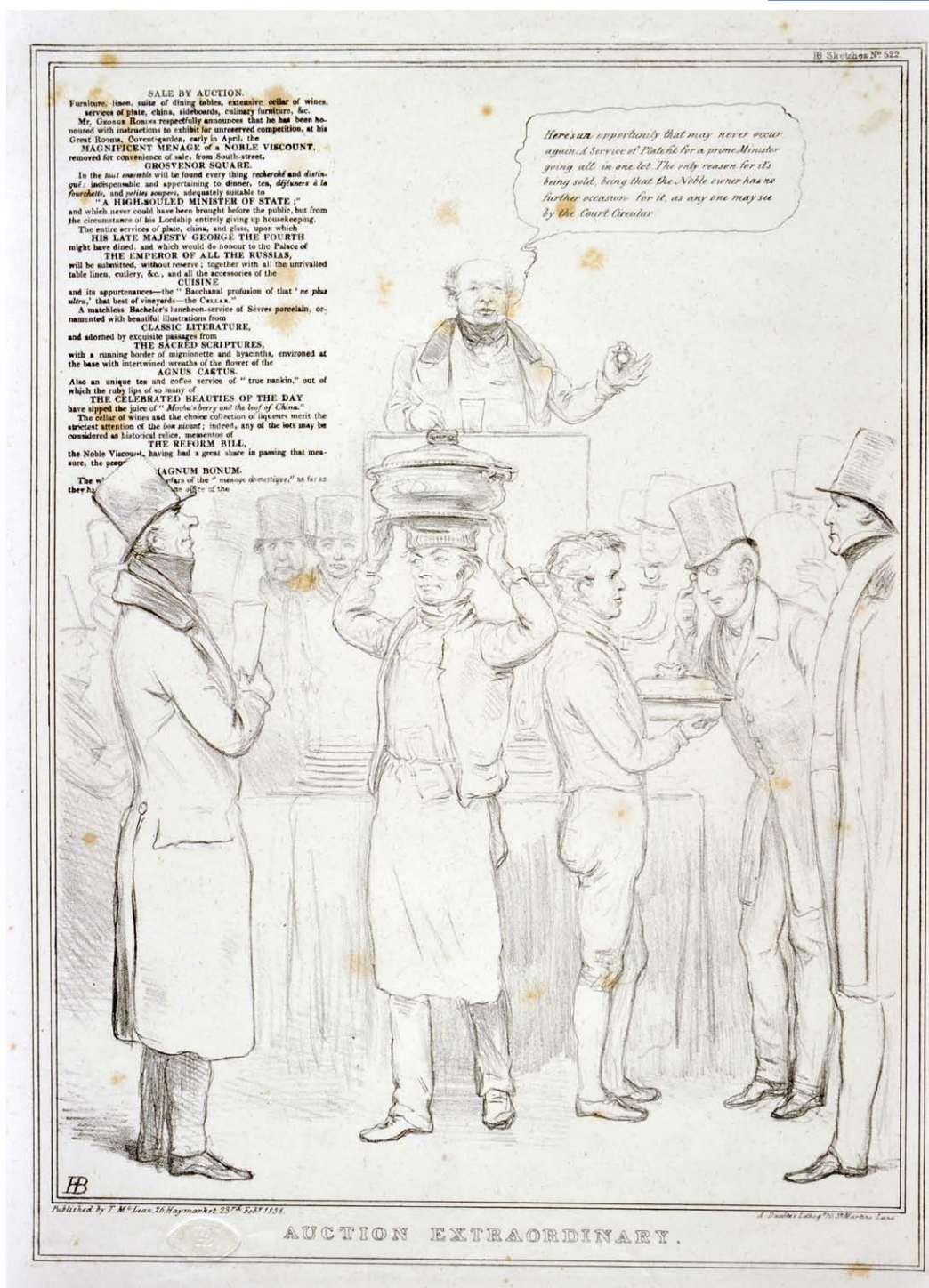
This group is the only eighteenth-century example of this model currently known and is now united with its pair, *La Rosière de Salency*, at the Cité de la céramique. They are among the largest groups produced by the factory in the eighteenth century, and were most likely designed by Boizot in 1776.

The well balanced and elegant composition is characteristic of Boizot's style, combining a large number of figures.

Though a number were sold in the eighteenth century, including three to Louis XVI, they have a low survival rate, probably because they are so elaborate and fragile.

Virginie Desrante

New Acquisition



The Bowes Museum has recently acquired a political cartoon (Bowes Museum accession number 2010.11.68) by John Doyle (1797-1868), of 23 February 1838 entitled 'Auction Extraordinary' by George Robins in the form of an imaginary flyer for the contents of the home of a Prime Minister Viscount (presumably Lord Melbourne, who actually lost office in 1839). Amongst the contents is 'a matchless Bachelor's luncheon-service of Sèvres porcelain, ornamented with beautiful illustrations from classic literature, and adorned by exquisite passages from the sacred scriptures, with a running border of hyacinth and

mignonettes, environed at the base with intertwined wreaths of the flower of the agnus castus (a plant that was originally used as anti-libido medicine by monks to aid their attempts to remain chaste). Also a unique tea and coffee service of 'true nankin' out of which the ruby lips of so many celebrated beauties of the date have sipped the juice of 'Mocha's berry and the leaf of China'. Unfortunately, the service is not shown. It is presumably a dig at Melbourne's classical education, limited religious scruples and his well-known taste for elegant ladies (he was cited in at least one divorce case).

Howard Coultts

SUMMER OUTING

A report on the Society's Annual Outing, which in 2010 took us to the Ashmolean Museum in Oxford and Upton House in Warwickshire.

Our summer outing took us to Oxford to see the newly redisplayed galleries. We were greeted by the Keeper, Timothy Wilson and FPS member Dinah Reynolds. Before starting our tour of the galleries we were taken upstairs to view some mysterious porcelain wine labels (below) that had defied positive attribution. There was much discussion but little consensus although Tournai was perhaps the most convincing suggestion.



The rich ceramic collections have benefited from the thoughtful reinterpretation that allowed numerous fascinating comparisons to be made and are a great improvement on the old rather cramped displays.

Amongst the more remarkable and unfamiliar pieces of French porcelain was a hard-paste *écuelle*, cover and stand from the Seguin factory at Vincennes, 1774- 1788 which was decorated with Meissen style harbour scenes (below). And it was a pleasure to revisit various old friends and rarities such as the Hébert group of goats (top right) and the wonderful collection of early white porcelains and Vincennes and Sèvres.



Of special interest to many of us was the magnificent Meissen Japanese Palace eagle that has recently been generously donated (overleaf). Its arrival greatly strengthens the already fine holdings of German porcelain, which had previously been augmented by the important pieces from Luton Hoo.

We did not really allow ourselves enough time to fully explore the collections, our attention being somewhat diverted by the amazing redevelopment, which many members were visiting for the first time. However, the visit certainly whetted our appetites and we are certain to return often.





A catalogue was produced by John Mallett in the 1960s and updated by Tony du Boulay in the 1980s but there was still plenty left to discover of this varied collection which consists principally of ground colour Sèvres pieces. It was a pleasure, as always, to see the splendid *seaux* from the Louis XVI Service (below, and detail) and their staggering painting and the group was particularly pleased to be able to hold lively discussions on the subject of some of the more unusual pieces including those with a yellow ground colour.



We then made our way to Upton, which was bathed in glorious sunlight, where we were greeted by FPS legend Anthony du Boulay. We were then led straight to lunch outside a charming garden pavilion, after which we split into two groups to visit the house and its collections

Upton House was left to the National Trust by the 2nd Lord Bearstead, and houses a magnificent collection of Old Master paintings, fabulous English and French porcelain among other things.



Happiness is a Louis XVI seau



Or a discussion on yellow ground colours...

The large *bleu lapis* campana vase (possibly called a *vase le Boitteux*) with its applied flowers and Meissen style landscapes must rank as one of the most pivotal pieces in the development of the young factory in the late 1740s or early 1750s.



A few pieces stolen from Upton in the 1960s have recently returned so we enjoyed examining the very beautiful sample plate (below) of 1780, a piece which is similar in style to the Louis XVI service but with a purple ground colour and flowers in the reserves.



Among the more interesting pieces for discussion was a plate bearing the initials DB from a service ordered by Madame du Barry (below), but which was only partially decorated at the time of the death of Louis XV. While it is clear that most pieces from this service have had gilding added later, the present plate could conceivably be one of the few pieces to be finished before Louis' death interrupted the production of this service.



A select group of pieces had been taken out of the showcases for us to examine, but some of us were so enthusiastic that more cases were opened by the kind offices of the curators and guides at Upton. We were extremely privileged and thank wholeheartedly all those who made the day possible.



REVIEW OF THE FPS STUDY VISIT TO SWANSEA: GLYNN VIVIAN ART GALLERY AND THE SWANSEA MUSEUM

Rachel Conroy, Assistant Curator of Applied Art at Amgueddfa Cymru – National Museum Wales reviews the recent FPS trip to Wales.

It was with great excitement that I arrived in Swansea on a blustery morning for my very first FPS study day.

Our first stop was the Glynn Vivian Art Gallery, named after its founder and principal benefactor, Richard Glynn Vivian (1835–1910), the fourth son of John Henry Vivian, owner of the largest copper works in Swansea. The success of the family business meant that Glynn Vivian was able to indulge his passion for collecting art – principally paintings and ceramics – purchased on his extensive travels in Europe, South America and the Far East. He gave his collection to the city of Swansea in 1908 and funded the building of the Gallery to house it, which opened shortly after his death in 1911. The Glynn Vivian is due to close imminently for extensive refurbishment, so the FPS visit was very timely, indeed.

experimental Meissen vase complete with AR monogram (below left). I must also mention a beautifully modelled tureen in the form of a hen and chick, possibly early Bow, which caused much excitement among the group (below).



Under Peter's expert guidance, we then explored the wonderful and extensive collection of Welsh pottery and porcelain. The collection was primarily assembled through a variety of donations, including two bequests by Herbert Eccles. I was particularly struck by the range of early Swansea pottery on display, including rare examples with idiosyncratic scratch blue decoration. The most amusing piece of trivia of the day was provided by Peter at this point – if a cow-creamer has udders and a breast-bone, it is by the Cambrian as opposed to Glamorgan Pottery!

We were given an incredibly warm welcome by Peter David, Conservator, the Curator, Jenni Spencer-Davies and some members of the Friends of the Glynn Vivian Art Gallery. Peter began by giving us a very interesting overview of the collection and its history. The collections of European and English Porcelain contain some very important pieces. My personal highlights included a lavish, silver-shaped Pont-aux-Choux tureen, thought to have been made for the Duke of Marlborough (above) and a remarkable, very early,



After lunch, Peter accompanied us to our second stop, Swansea Museum – the oldest museum in Wales, housed in a grand neo-classical building – where we were greeted by the curator, Gareth El-Tawab. The Museum houses a fabulous collection of Welsh pottery and porcelain, including the oldest dated piece of Swansea earthenware – a flask of 1768. Gareth and Peter gave us a comprehensive resume of the chronology and development of the different pottery and porcelain manufacturers in South Wales, which was extremely interesting.

Upon leaving, we all agreed that it had been a most stimulating day. Peter, Jenni and Gareth gave their time and knowledge to us so generously, and it was a great privilege to spend the day in their company.

I'd like to finish with a quote from my favourite object of the day, a 1778 scratch blue bowl at the Glynn Vivian:

“Long may we live happy / may we be

Blest with content and / from all dangers free”.



An Orleans *faïence fine* figure of winter with the rarely seen crowned 'O' mark. This is one of two such figures in the collection.



Rachel Conroy

REQUEST FOR INFORMATION

The Kunstmuseum Basel is preparing an exhibition with focus on the early years in the career of Auguste Renoir for 2012. In this context we are looking for further information and source material on Renoir's apprenticeship and work as porcelain painter for the Paris-based manufacture Levy Frères et Compagnie as well as objects which are attributed to him. Colleagues who currently work or have worked on Parisian porcelains and collectors with a special interest in French porcelain of the 19th-Century are welcome partners in continuing our research. Please contact us at: stefanie.manthey@bs.ch.

With many thanks for your support

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NEWS FROM SEVRES

In January 2010, the Sèvres National Manufactory and the National Museum of Ceramics merged into a single public corporation administered by the Ministry of Culture and Communication: Sèvres - Cité de la céramique. This new establishment has a number of objectives that it hopes to fulfil thanks to the merging of their respective synergies: to become the National Centre for Ceramics and the Fired Arts, with a fresh vision of the collections housed and a much wider programme of events promoting these collections, both in France and abroad; to establish a scientific and applied ceramics research centre; to exploit the potential of museum's real estate assets and to pursue the development of the creation and the production of porcelain.

LUXURY DESIGN FOR THE EIGHTEENTH-CENTURY ELITE MEETS HAUTE COUTURE IN THE TWENTY-FIRST CENTURY

Catrin Jones, Assistant Curator at the Geffrye Museum, demonstrates the lasting influence of Sèvres porcelain

The October 2010 cover of US Vogue featured the up-and-coming actress, Carey Mulligan, wearing a dress which immediately drew visual parallels with Sèvres porcelain (fig. 1). In fact, the debt to motifs from Sèvres was apparent across Chanel's Fall-Winter 2010 Haute Couture collection. In many ways, it makes perfect sense for Karl Lagerfeld, who has been Art Director to the house of Chanel since 1983, to explore these themes in his work; his interest in the architecture and decorative arts of eighteenth-century France is long-standing. Although Lagerfeld sold his collection of 400 pieces of 18th-century French furniture, silver, porcelain, works of art and textiles at Christie's in Monaco in 2000, apparently in favour of a more modern aesthetic, it seems his passion for the eighteenth century has not quite died. Chanel's Spring-Summer 2010 collection also involved a modern take on the period, explicitly recalling the pastoral idyll of Marie Antoinette's *hameau*, with stacked clogs, woven baskets and crocheted outfits, complete with hay strewn on the catwalk. However, these, 'dresses with one million sequins', as Lagerfeld described his Fall-Winter 2010 collection, are certainly the clearest manifestation of his delight in the detail of the arts of this period.

It is fascinating to see the painting and gilding typical of Sèvres mirrored so closely, yet recreated so distinctively, in sequins and silk. The interwoven texture of the cream and gold dress with green trimmings (fig. 2) is reflected in the cut-out pattern of the *marronnière* 'tenant au plateau' (Wallace Collection, C473, fig. 3), while the elaborate diaper pattern seen on the bodice and sleeves recalls the *plateau* 'Courteille' mounted in a table (Wallace Collection, C491, fig. 5). This pattern is also reproduced on the matching boots (fig. 4). Across Chanel's collection, Vincennes flowers (fig. 7) are replicated with extraordinary accuracy; in an elaborate twist, sequins imitate porcelain flowers, which in turn copy real flowers. The flowers are given centre stage on one dress (fig. 6).

The *oeil de perdrix* motif is featured prominently on several Chanel dresses, capturing the texture of the gilding. In one instance, the patterning of the dress (fig. 8) recalls the *cuvette à fleurs* 'Courteille' (Wallace Collection, C210-11, fig. 9). This flower vase shows a variation on the *oeil de perdrix* motif on a *bleu Fallot* ground, complete with sprays of *incrusté* flowers. In another example, the blue and gold colour scheme and the *oeil de perdrix* motif recur (fig. 10). This design is mirrored in the detail of the vase 'à queue de poisson' (Musée du Louvre, fig. 12), while similar gilded floral garlands to the vase 'du Roi' (Wallace Collection, C328, fig. 13) are shown around the collar and waist. A variation on the strikingly modern fountain motif seen on the vase 'à jet d'eau' (Wallace Collection, C284-5, fig. 14) is featured on the hem of the dress and the tops of the boots (fig. 13). The distinctive vermiculated gilding on the pot pourri 'à vaisseau' (The Wallace Collection, C256, fig. 16) is reflected on yet another elaborately embroidered dress (fig. 15). As well as the darker *bleu lapis* ground and the elaborate gold patterning, the lion's head in a sunburst at the *décolletage* is another reminder of the complexity and range of decorative motifs produced by Chanel's couturiers.

The familiar motifs of Sèvres' repertoire are reflected in this fashion collection so directly, in a way that highlights both the beauty of Sèvres and the impressive skill of the makers of haute couture clothing. The sensual impact of the textures, the glistening surfaces and the lavish appeal of these designs translated into cloth is undeniable; Chanel's collection manages to be utterly frivolous and desirable, while also being modern and surprisingly wearable!

Catrin Jones



Cover of US Vogue, October 2010



Chanel Fall-Winter 2010 Haute Couture



Chestnut basket and cover, 1759, The Wallace Collection.



Chanel Fall-Winter 2010 Haute Couture



Tray mounted in a table, 1760, The Wallace Collection.



Chanel Fall-Winter 2010 Haute Couture



Detail of the Bouquet de la Dauphine, 1748, Staatliche Kunstsammlungen Dresden.



fig. 8

Chanel Fall-Winter 2010 Haute Couture



fig. 9

The reverse of one of a pair of flower vases, 1768, The Wallace Collection



fig. 10

Chanel Fall-Winter 2010 Haute Couture



fig. 11

Detail of vase 'à queue de poisson', c.1765, Musée du Louvre.



fig. 12

Vase 'du roi', c.1776, The Wallace Collection.



fig. 13

Chanel Fall-Winter 2010 Haute Couture



fig. 14

Vase 'à jet d'eau', c.1766, The Wallace Collection.



fig. 15

Chanel Fall-Winter 2010 Haute
Couture



fig. 16

Detail of pot pourri 'à vaisseau', c.1761,
The Wallace Collection.

*French Porcelain in the Collection
of Her Majesty the Queen by Sir
Geoffrey de Bellaigue wins
Apollo Book of the Year*

US distribution by University of Chicago Press

custserv@press.uchicago.edu

World (except US) distribution by Thames & Hudson
Ltd 01903 828503

mailorders@lbsltd.co.uk quote reference FP/HPO

'sumptuous catalogue which is a pleasure to read and a mine of all sorts of information'. Aileen Dawson, *The Art Newspaper*

'consistently beautifully designed by Anikst Design Limited and superbly printed by Studio Fasoli in Italy. The large-scale format enables the objects to be shown to their best advantage and the layout of the text is clear and a joy to use'. Rosalind Savill, *Burlington Magazine*

'unparalleled by any published thus far and unlikely to be seen again in print form ... each object is abundantly illustrated ... the result is that the photographs replicate the experience that only a very few curators or collectors of these objects are privileged to experience'. Selma Schwartz, *Apollo*

*V&A Ceramics Galleries long-listed for
Art Fund Prize*

The comprehensive redesign and redisplay of the V&A's Ceramics Collection, has resulted in the creation of interpreted displays and visible storage telling the history of Ceramics, with over 26,500 objects on public display.

The Ceramics Study Galleries at the V&A have been long-listed for the 2011 Art Fund Prize.

There is a public vote for the 10 long-listed museums/projects.

Please spread the word and vote on-line using the following link:

<http://www.artfundprize.org.uk/2011/vote/>

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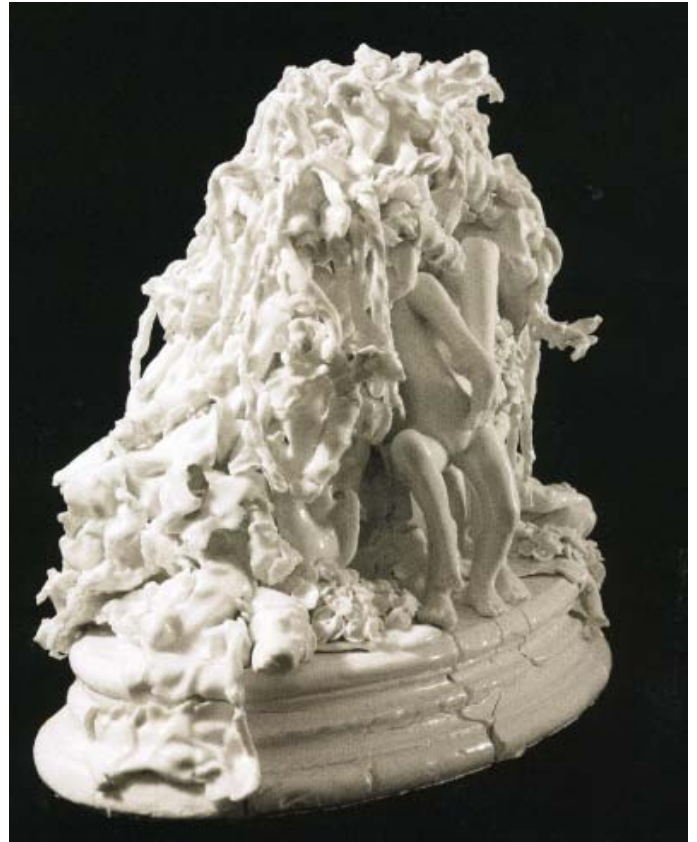
Exhibition Review: Rachel Kneebone, Works 2007-2010

Catrin Jones, Assistant Curator at the Geffrye Museum

In a minimalist gallery space with dark grey walls, at first sight Rachel Kneebone's white ceramic sculptures immediately recall the ménagerie created by Meissen for Augustus the Strong's Japanese Palace in Dresden. A group of works by the London-based artist went on display this winter at the White Cube gallery in Hoxton.

Why and how is a contemporary artist using porcelain? Some of Kneebone's sculptures show one or two figures, others, groups of interwoven, writhing figures or body parts in bizarre, explicit configurations. They are reminiscent of decaying gravestones, and even, on some level, large wedding cakes. Kneebone's subject matter, death, the human body and sexuality, is familiar from much contemporary art. She cites art historical influences as broad as the motif of the Pietà, and Ovid's *Metamorphoses*; no mention of the ceramic art they most closely resemble.

It seems to me that the most striking difference between Kneebone's work and the Meissen menagerie, apart from subject matter, is the focus on craftsmanship. Kneebone's cracks and splashes of glaze are deliberate, her moulding almost intentionally haphazard, the glistening whiteness a conscious choice rather than a result of paint fading over the centuries. I find her sculptures both intriguing and curious, however I cannot shake the feeling that the choice of medium is incidental. As a contemporary artist working with porcelain, Kneebone sees the need to ground her work in an art historical context, but not necessarily in a cultural or technical context. Perhaps as a result of this, the intrinsic interest of Kneebone's sculptures lies in the twisted forms and visual complexity of the works themselves, rather than the skill with which they are executed.



Rachel Kneebone, 'The T in a dream can be someone else', 2009.



Rachel Kneebone, 'Then I feel you near me, so gently, that I am already totally changed', 2009.

Current and Forthcoming Exhibitions

France

1001 bols: céramique contemporaine

4 December 2010 - 6 March 2011

La Piscine, Roubaix
23, rue de l'Espérance, 59100 Roubaix
www.roubaix-lapiscine.com/
+33 (0)3 20 69 23 60 + press 4

Sciences & curiosités à la cour de Versailles

Extended until 3 April 2011

Château de Versailles
Place d'Armes 78000 Versailles
www.chateauversailles.fr/
+33 (0)1 30 83 78 00

Dans l'atelier des Menus Plaisirs du roi: Spectacles, fêtes et cérémonies aux XVIIe et XVIIIe siècles.

19 January - 24 April 2011

L'hôtel de Soubise
60 Rue des Francs-Bourgeois 75003 Paris
www.archivesnationales.culture.gouv.fr/anparis/
+33 (0)1 40 27 60 00

HAUT EN COULEUR: Les céramiques de Fernand Léger

Until 16 May 2011

Musée national Fernand Léger
Chemin du Val de Pome
06410 Biot, France
www.musee-fernandleger.fr/
+33 (0)492915020

Monuments et Animaux: porcelaines de Sèvres

April 2011 - September 2011

Château de Rambouillet
78120 Rambouillet, France
chateau-rambouillet.monuments-nationaux.fr/
01 34 83 00 25

Italy

The enchantment of white gold: Porcelain from the Marton Museum

12 December 2010 – 27 March 2011

Fondazione Querini Stampalia Onlus, Venezia
Campa Santa Maria Formosa, Castello 5252
30122 Venice
Phone +39.041 2711411 Fax +39.041 2711445
www.querinistampalia.it

UK

Esprit et Vérité: Watteau and His Circle

12 March 2011 - 5 June 2011

The Wallace Collection
Hertford House, Manchester Square
London W1U 3BN
www.wallacecollection.org
+44 (0)207 563 9500

Watteau: The Drawings

12 March - 5 June 2011

Royal Academy of Arts
Burlington House, Piccadilly
London W1J 0BD
www.royalacademy.org.uk
020 7300 8000

U.S.

A Royal Passion: Meissen and Asian Porcelain from Augustus the Strong's Japanese Palace

December 18, 2010 - April 3, 2011

Philadelphia Museum of Art
26th Street and the Benjamin Franklin Parkway
Philadelphia, PA 19130

Paris: Life & Luxury

April 26–August 7, 2011

J. Paul Getty Museum
1200 Getty Center Drive
Los Angeles, CA 90049-1687

Phone: +1 (310) 440-7330

Turkish Taste at the Court of Marie-Antoinette

June 8, 2011, through September 11, 2011

The Frick Collection

1 East 70th Street
New York, NY 10021
Phone: 212-288-0700

General e-mail: info@frick.org

Recent Publications

Passion for Meissen: Marouf Collection: Sammlung Marouf

Ulrich Pietsch

ISBN:978-3897903340

Le service Encyclopédique de la manufacture de Sèvres

Anne Dion-Tenenbaum and Tamara Préaud

ISBN:978-2757204238

Dairy Queen: The Politics of Pastoral Architecture from Catherine de' Medici to Marie-Antoinette

Meredith Martin

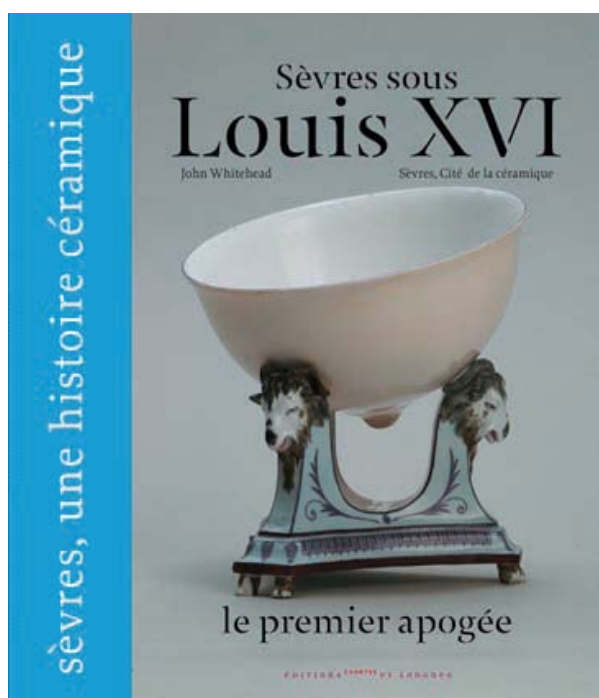
ISBN: 9780674048997

Sèvres sous Louis XVI: le premier apogée Sèvres at the Time of Louis XVI: A Meteoric Rise

John Whitehead

ISBN:9782352900634 (French edition)

ISBN 9782352900726 (English edition)



Recent Articles

'The Chatsworth Vases, a gift from Louis XV in 1768 to Henri Léonard Jean-Baptiste Bertin', Deborah Gage, Burlington July 2010: Eighteenth-century art and design (Number 1288 – Volume 152)

'A new catalogue of French porcelain in the Royal Collection', Rosalind Savill, Burlington July 2010: Eighteenth-century art and design (Number 1288 – Volume 152)

'A PRIVATE PASSION: the collection of Meissen birds of Professor Kurt Salfeld and his wife, Jutta, loaned to the Porzellansammlung of Dresden's Staatliche Kunstsammlungen', Louise Nicholson in Apollo, July-August 2010

'PERFECTING PORCELAIN: Exhibition reviews', Louise Nicholson in Apollo, July-August 2010

'OBJECTS OF DESIRE: Sèvres *veilleuses*', Selma Schwartz, Apollo, September 2010

'La Favorite, château de porcelaine de la margravine de Bade', Philippe Poindront in L'Estampille/L'Objet d'Art n° 461 Page : 46-55

'Une exceptionnelle garniture de Sèvres', Vincent Bastien in L'Estampille/L'Objet d'Art n° 462 Page : 54-59 .

Régine de Plinval de Guillebon. "L'éveil de la porcelaine à Paris. Porcelaine tendre, porcelaine dure". *Sèvres, Revue de la Société des Amis du Musée national de céramique*, no. 19, 2010.

Anne Perrin Khelissa, 'La carrière de Jean Charles François Leloy à la manufacture de Sèvres entre 1818 et 1844'. *Sèvres, Revue de la Société des Amis du Musée national de céramique*, no. 19, 2010

Catherine Trouvet, 'Une garniture dans le courant de son époque', *Sèvres, Revue de la Société des Amis du Musée national de céramique*, no. 19, 2010

Edouard Williamson, 'Chasses royales autour d'un plat' *Sèvres, Revue de la Société des Amis du Musée national de céramique*, no. 19, 2010

Forthcoming Events

Organised by the French Porcelain Society

24 March 2011 at Bonham's, New Bond Street at 6pm.

Housekeeping in Paris in 1762-3: the ceramics, glass, and other furnishing of the Hôtel de Grimberghem, and the maintenance of its occupants during the embassy of the 4th Duke of Bedford

Julia Poole was formerly Keeper of Applied Art in the Fitzwilliam Museum, and has wide-ranging interests in the development and collecting of European ceramics, particularly their significance as historical evidence. Her publications include *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum* (1995), and more recently, articles on the purchasing of ceramics and glass for the household of the 4th Duke of Bedford. Current research interests are the Cambridge mathematician and pottery collector, Dr J.W.L. Glaisher, and Limoges Renaissance enamels

For more details, please contact patricia.ferguson@earthlink.net or telephone 07708099114

Organised by the Wedgwood International Seminar

Wedgwood Seminar Celebrates the Arts of the Potter

Wedgwood enthusiasts and scholars will convene in Chicago for the 56th Annual Wedgwood International Seminar (WIS). The lectures and related activities will speak to this year's conference focus, "*Celebrating The Arts Of The Potter*". The event takes place from April 27th to May 1st at the Avenue Crowne Plaza Hotel Chicago, its host venue.

The lectures, receptions, banquets, lunches, and tours are all inclusive under the modest registration fee. And the special hotel rate includes a continental breakfast. To obtain more information on the seminar, registration and the hotel, and to make your reservations, visit the web site at: www.wedgwoodinternationalseminar.org or contact the director of seminars by email at: wismembers@aol.com

Organised by the ECC FIRE AND FORM

The Baroque and its influence on Ceramics in England, c.1660 - 1760.

The Restoration of Charles II radically altered the society and culture of Britain. The introduction of the fashions, styles and tastes of the Baroque Courts of Europe had a profound effect of English decorative arts.

During the weekend of 26th-27th March 2011 the English Ceramic Circle will be holding a seminar at the Victoria and Albert Museum celebrating the Baroque influence on ceramics in England between 1660 and 1760.

With a distinguished list of speakers and a hands-on session in the Museum Study Centre, the seminar offers a fascinating insight into ceramic influences from the accession of Charles II to the death of George II. Delegates will also have the opportunity to attend an optional dinner on Saturday 26th March and a trip to Blenheim Palace on Monday 28th March 2011.

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The Marton Museum's New Home: a baroque architectural masterpiece

After more than seven years in the quaint Croatian town of Samobor, the Marton Museum, Croatia's first private museum, is pleased to announce they are expanding! Spring 2011 marks the date for their exciting move to the city of Zagreb, to take up residence in the beautiful *Gornji Grad* old town quarter of the nation's capital.

Their new location is the recently restored Kulmer Palace. The building, which can trace its history back for centuries, is perhaps the perfect setting for the many fine examples of European applied art which will be housed within its walls. "I'm extremely excited about the prospect of this move as the Kulmer Palace presents us with a premiere location in which to promote our acclaimed collection," exclaimed Veljko Marton, Founder and Director of the Marton Museum "this move more than triples our exhibition space and not only brings our work closer to the public, but does so in a sublime atmosphere that wonderfully accentuates each individual piece. The light, airy architecture of this baroque palace corresponds beautifully with many of the 18th and 19th century pieces the Marton Collection comprises. I really couldn't have asked for a better setting...I can feel myself counting the days until our grand opening night!"

The Marton Museum, featuring the many works of art collected by its founder Mr. Veljko Marton over the past 30 years, first opened its doors on International Museum Day in 2003. Since then it has gone on to exhibit selected pieces from its collection not only throughout Croatia, but also internationally.

The Marton Museum is above all recognized for their holdings in European porcelain and the many exhibitions and catalogues they have already produced on the subject as a result. The Marton Collection comprises hundreds of porcelain pieces spanning many of the great European manufacturers, including Vienna, Sèvres, St. Petersburg and Meissen. The breadth of the collection allows for many shapes and decorative styles to be represented. The museum also enjoys an impressive collection of porcelain figurines, which have also been the subject of multiple publications.

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