

# *The French Porcelain Society*

## *Summer 2006 Newsletter*

### **A Message from the Chairman**

Every collector's group or society for the study of aspects of the decorative arts depends just as much on the enthusiasm of its members as on the dedication of its committee. This *Newsletter*, put together with skill and determination by Joanna Gwilt, testifies once more to the strength of the French Porcelain Society. The report of our recent outing to St. Petersburg enables members who could not go to Russia to experience the extraordinary thrill of that trip. I am enormously grateful to Deborah Gage and Kate Henson for all their hard work in organising the event, to Rosalind Savill for sharing her great knowledge of Sèvres with the group and to Dominic Simpson for recording the visit so vividly that we can all share some of its excitement.

We now look forward in anticipation to our AGM and Annual Lecture, and to our Summer Outing to Grimsthorpe, Harewood and Belton, which I hope will provide as much instruction and enjoyment as those we have enjoyed in past years. Please continue to support your Society and, if you can, to contribute to its health and vitality by enrolling new members (we always need them) and by supporting our activities, which we hope to extend in the coming year.

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### **From The Editor of the Newsletter**

Thank you to all the 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 the Editor:

**Joanna Gwilt**

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Anyone who would like to receive an email version of the *Newsletter* (without pictures for ease of transfer) should send an email address to the Editor. A full-colour illustrated version of each *Newsletter* is available on our website.

**The French Porcelain Society's Website**

[www.frenchporcelainsociety.com](http://www.frenchporcelainsociety.com)

**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.**

## FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS

### **ANNUAL GENERAL MEETING, LECTURE AND DINNER**

The Wallace Collection, Manchester Square, London W1U 3BN

Friday 16 June 2006

Cash Bar at 6:00pm

**AGM at 6:30pm, followed by the lecture and dinner**

(Dinner to finish by 10.30pm)

This year's lecture is to be given by Emily Richardson:

***'Unlikely Citizens: The Manufacturers of Sèvres Porcelain and the French Revolution 1789-1792'***

Sponsored by Christie's

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### **TWO-DAY SUMMER OUTING TO GRIMSTHORPE CASTLE, BELTON HOUSE AND HAREWOOD HOUSE**

Monday 19 - Tuesday 20 June 2006

and Monday 18 – Tuesday 19 September 2006

This year, we are planning an exciting two-day excursion, with an overnight stay, to the following collections:

**Grimsthorpe Castle:** home of the Willoughby d'Eresby family since 1516. A greatly loved family home, the State Rooms and picture galleries contain a magnificent array of works of art and paintings.

**Harewood House:** designed in 1759 by Sir John Carr, is renowned for its stunning architecture, exquisite Adam interiors and Sèvres porcelain, extraordinary collection of Chippendale furniture and an outstanding picture collection ranging from Italian masterpieces to Turner watercolours.

**Belton House:** the crowning achievement of Restoration country house architecture, built 1685–88 for Sir John Brownlow, and altered by James Wyatt in the 1770s, it houses an important collection of paintings, furniture and silver and magnificent black-ground Sèvres porcelain vases.

£185 per person, plus overnight accommodation £70 single room or £50 double/twin room.

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### **SPECIAL VIEWING OF THE EXHIBITION:**

***From Jean Arp To Louise Bourgeois: Modern Artists At Sèvres***

Monday 3 July 2006 5pm – 6:15pm

THE WALLACE COLLECTION, MANCHESTER SQUARE, LONDON

Over the past forty years the Sèvres porcelain factory has commissioned designs for porcelain from some of the leading figures in modern art. This exhibition will display more than forty stunning objects in porcelain designed by artists such as Jean Arp, Louise Bourgeois, Alexander Calder, Jim Dine, Ettore Sottsass and Pierre Soulages, all lent by the Manufacture Nationale de Sèvres. Full of bright and wonderfully imaginative objects, this exhibition will delight and intrigue anyone interested in porcelain, modern art and contemporary design.

Our President and Director of the Wallace Collection, Rosalind Savill, has kindly extended an invitation to FPS members to attend a special viewing of the exhibition, followed by a drink. **Numbers will be limited to 20 persons.**

For all events please contact:

Deborah Gage, Events Secretary, F.P.S., 38 Old Bond Street, London W1S 4QW. Tel. 00 44 (0)20 7493 3249. e-mail: [debo@deborahgage.com](mailto:debo@deborahgage.com)

## REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS

### **Three-day visit to St Petersburg 8 - 11 February 2006**

Thanks to the efforts of Deborah Gage and Kate Henson, the Society was treated to a fabulous visit to St Petersburg in February. We were very fortunate to have our President Ros Savill with us, who very kindly shared her great knowledge of Sèvres porcelain. For those of us who were unfamiliar with the city, it was a revelation of 18th- and 19th-century architectural splendour - unscathed by Soviet developments, which were built on the outskirts of the city. At a chilly -18°C we began by visiting two palaces, Pavlovsk and Tsarskoe Selo.

Commissioned by Empress Catherine the Great for her son, Grand Duke Pavel Petrovich (later Emperor Paul I), work began at Pavlovsk in 1780 to the designs of the Scottish architect Charles Cameron.

The porcelain collections at Pavlovsk, which were largely formed by Paul and his wife, the Grand Duchess Maria Feodorovna, survived almost intact until the Soviet government held a series of sales between 1928 and 1934. During the Second World War, the palace was gutted (Pavlovsk was just beyond the Russian line of defence). Fortunately moveable art works were removed and hidden in time; and this, with the help of three detailed inventories of 1790, 1805 and 1817, made it possible to reassemble the majority of the collections. Tsarskoe Selo nearby suffered a similar fate, but both buildings have been reconstructed and repaired in an amazing programme of restoration, returning them to their former glory.

Paul and Maria were largely confined by the Empress to their own 'little court' at Pavlovsk, where much of their attention was directed towards collecting. Maria's own accomplished artistic talents were numerous (drawing, carving cameos, engraving medallions and turning amber and ivory). These talents were enriched by a Grand Tour of Europe in 1781-1782, where the couple travelled *incognito* as the 'comte and comtesse du Nord'. Louis XVI was generous with diplomatic presents many of which remain at Pavlovsk.



**Fig. 1**

The most famous gift collected during their visit is the Sèvres blue-ground jewelled toilet-service given to Maria Feodorovna by Louis XVI in 1782 (**Fig. 1**). The designs and estimated costs for the service (still in the Sèvres archives) were sent to the King in January 1782, and these record the original composition of the service. Louis-Simon Boizot, head of the sculptors' workshop, worked on the forms. Sixty pieces are exhibited at Pavlovsk, including a large variety of vases, flasks, boxes, brushes, covered cups, saucers, candlesticks, a ewer and basin, a clock and other elements including a gold-mounted tongue-scraper. The most notable element is a large oval porcelain mirror-frame surmounted by the Russian double-headed eagle and a gilt-tasselled drape supported by white biscuit female figures at the sides. In 1795 the toilet-service was recorded by Maria Feodorovna as being in her state bedchamber "opposite the bed" where there was "a large mirror, in front of which is the beautiful toilet set given to me by the King of France". The service was arranged on a specially commissioned mahogany table. The Empress ordered a large glass case to protect it. (See Marcelle Brunet and Tamara Préaud, *Sèvres, Des origines à nos jours*, 1978, pp. 206-208, nos. 246-251).



**Fig. 2**

In the same room was a pair of blue-ground ormolu-mounted Sèvres vases of a rare Antique amphora shape (**Fig. 2**). Also a gift from Louis XVI they were recorded by Maria as being “...in the corners of the room next to the windows”... “standing on half columns of marble”.

In addition to the gifts presented to them, Paul and Maria made a number of purchases, apparently chosen from a selection made in advance by the Russian Ambassador to France, Prince Bariatinsky. Among these pieces was the Sèvres *Parisian* service of over 400 pieces, decorated with scattered roses and broad gilt *oeil-de-perdrix* borders. As was the case with many of the French services we saw, St Petersburg porcelain supplements had been added to replace breakages. Almost thirty biscuit figures and groups on a variety of pedestals were used in conjunction with the service, many of which are displayed with it.

A garniture of three pink-ground Sèvres vases is displayed on the chimney-piece in the Tapestry Room. It was acquired on the same 1781-82 visit. (For the central *vase grec à ornements* see a similar pair illustrated by Brunet and Préaud, *ibid.*, 1978, p. 203, no. 236).

The ground colour matches that of a tapestry in the same room, one of four raspberry-pink-ground Gobelins tapestries depicting scenes from the life of Don Quixote given by Louis XVI. The other three pink-ground tapestries are hung in the Study Room, where there is a garniture of three Sèvres egg-shaped blue-ground perfume-burners or *vases oeuf montés en bronze*.

Paul and Maria visited a number of other factories on their Grand Tour, making further purchases including a large Nast porcelain service, also on display. The wealth of porcelain at Pavlovsk (which includes a pair of monumental Sèvres blue-ground vases reputedly given by Napoleon) is

too great to mention here in full. There are a large number of pieces from Sèvres, St. Petersburg, Meissen, Berlin, Ludwigsburg, Vienna, Derby, Spode and other factories, as well as Paris and Wedgwood services. The quantity of Ludwigsburg porcelain in St. Petersburg is larger than one might expect, possibly because the factory was owned by Maria's uncle, Duke Karl-Eugen of Württemberg. Among the numerous Ludwigsburg pieces at Pavlovsk is a spectacular garniture of three large blue-ground neoclassical vases with portrait medallions and scenes in relief, and a large neoclassical vase with a moulded frieze supported by caryatid figures (a similar example is illustrated by Hans Dieter Flach, *Ludwigsburger Porzellan*, 1997, p. 684).

Later in the afternoon we visited Tsarskøe Selo. In the early 18th century this was the summer residence of Peter the Great's wife, Yekaterina Alexeyevna (later Catherine I). It was not until her daughter, Tsarevna Elizabeth Petrovna, had become Empress that Bartolomeo Francesco Rastrelli was commissioned to rebuild 'a palace with truly splendid ornaments, fit to be an abode for the ruler of a huge empire'. It is Rastrelli's huge baroque palace of the 1750s that we see today.

Although less porcelain was on display in Tsarskøe Selo, the dazzling wealth of ornament there was so overwhelming that there was more than enough to digest. Our tour principally included the Picture Hall, Rastrelli's monumental Great Hall (lined with mirrors and a riot of gilded stucco decoration), and a series of *enfilade* rooms known as 'The Golden Suite' with a number of Ludwigsburg neoclassical vases similar to those at Pavlovsk.

The following morning we visited the Lomonosov porcelain factory museum in a suburb of St. Petersburg. Part of the display consisted of a number of pieces from Catherine the Great's Hunting Service, with green 'mosaic' borders and hunting scenes supported by gilt and brown rococo half-cartouches. We then spent the rest of the day in the Winter Palace, more commonly known as the Hermitage.

The exhibition 'Masterpieces of 18th Century Sèvres Porcelain from the Hermitage Collection' in the Alexander Hall was the principal focus of our visit. Many of the pieces were on public view for the first time. The exhibition began with a small oval tray decorated with purple garlands of flowers and Cupid sleeping in a landscape which is the only remaining item from numerous diplomatic gifts sent by Louis XV to Empress Elizabeth Petrovna.



**Fig. 3**

This 'vase du Barry à guirlandes', (**Fig. 3**) which is extraordinary for its four female heads at the shoulder, was also on display. The form was originally described in a variety of ways in the repairers' and throwers' daybooks for hard-paste porcelain as '*vase fontaine à 4 mascarons*', '*vase du Barry à 4 mascarons*' and '*vase à 4 mascarons*', and appeared among the new models in the stock list of 1st January 1772. (See Eriksen and de Bellaigue, *Sèvres Porcelain, Vincennes and Sèvres 1740-1800*, London, 1987, pp. 329, no. 141).

Another of Louis XV's diplomatic gifts, this time given in 1756 to Frederick V, King of Denmark, was made in an attempt to keep peace at the beginning of the Seven Years War. The green-ground service was principally decorated with flowers in cartouches and the grandest pieces with the addition of birds and fruit. The display included pieces of both types, including an enormous *saladier*, with large flattened oval gilt cartouches enclosing landscape scenes with birds. The arrival of the service in Russia remains a mystery. It is thought that Count Orlov, Catherine The Great's favourite, may have purchased the service directly from the Danish Court.





**Fig. 4a**

Another possible diplomatic gift from Louis XV was a vase '*pot-pourri gondole*', (**Fig. 4a**) decorated with putti among clouds. Unlike the example in the Wallace Collection it does not have a scrolling base. (See Savill, *The Wallace Collection of Sèvres Porcelain*, London, Vol. I, pp. 163-165). Ros explained that it was most probably given to the Princess of Anhalt-Zerbst from the two sold to Lazare Duvaux in 1757 for 1,200 *livres*. One was subsequently presented by Louis XV as a gift to the Princess, who was Catherine the Great's mother. The nef-shaped form, almost certainly conceived by Jean-Claude Duplessis père, first appeared in the Sèvres records in 1756. It is marked D for that year, making it an early example of the use of green as a ground colour. The blue mark itself on the underside is flanked by extraordinary *camaïeu bleu* trees and shrubs enclosed by an oval *caillouté* cartouche (**Fig. 4b**).



**Fig. 4b**



Over 200 pieces were exhibited, including numerous vases, plates from various services, wares with wonderful Oriental decoration, biscuit figures and groups, all too numerous to list here. But the focal point of the exhibition was the extraordinary Catherine II Service, or 'Cameo Service' (**Fig 5**), some of which was laid out in all its magnificence on a large table with accompanying biscuit groups.



**Fig. 5**

Commissioned in 1776, it was the first neo-classical service produced by Sèvres, with new shapes inspired by Antiquity. It took over a year to complete the preliminary designs, and the plates were redesigned eight times before a satisfactory result was achieved. Catherine's crowned floral royal E II cipher (E for Ekaterina) was prominently displayed and the turquoise-blue ground friezes were designed to imitate her favourite stone, turquoise.

Ros Savill guided us through the highly innovative and costly technical processes and extraordinary lengths to which the factory went to create the service. The out-standing feature of the service is that the grandest pieces are mounted with small oval *bas relief* portrait head cameos (see **Fig. 6**, an ice-cream cooler)



**Fig. 6**

Three thousand pieces were fired in order to make 800 pieces of the required quality. The transition from soft-paste to hard-paste using a turquoise-colour ground was dogged by firing problems and costs escalated dramatically to the extent that an official investigation was launched by Prince Bariatinsky, who organised the purchase of the service on Catherine's behalf.

During the confusion associated with a fire at the Winter Palace in December 1837, approximately 160 pieces were stolen. By July 1840 they had found their way to London, where about 130 pieces were sold to Viscount Lowther (later 2nd Earl of Lonsdale). In the 1850s the 4th Marquess of Hertford acquired a large number of Lonsdale's pieces through the dealer John Webb and they now form part of the Wallace Collection. (See Savill, 'Cameo fever: six pieces from the Sèvres porcelain dinner service made for Catherine II of Russia', *Apollo*, CXVI, 1982, pp. 304-11).

Before the end of the day we were escorted up to the Museum's reserves in the attics. These were packed with a dazzling array of goodies, mainly from European factories other than Sèvres. Of particular interest is the du Paquier Imperial Service dating from the 1730s (**Fig. 7**) decorated with double-headed eagles. (See Elisabeth Sturm-Bednarczyk, *Claudius Innocentius du Paquier, Wiener Porzellan der Frühzeit*, Vienna, 1994, pp. 66-69).



**Fig. 7**

There were piles of exquisitely painted neoclassical Vienna plates, Berlin vases (including a huge 18th-century vase with the double-headed eagle and a royal portrait medallion), Nymphenburg figures by Franz Anton Bustelli, rare Kelsterbach figures by Johann Carl Vogelmann and Frankenthal figures. (**Fig. 8**)



**Fig. 8**

The final day was spent in the General Staff Buildings, the crescent-shaped yellow buildings directly opposite the Hermitage known locally as 'The Yellow House'. Until recently this building was used by the Soviet Minister for Foreign Affairs as his personal apartments, but it now forms an annexe to the Hermitage Collections. There we saw an exhibition called 'Realms of Eagles, The Art of Empire', which focused on the Empire period in France and Russia. There were a number of large Paris porcelain services on display, including a substantial part of the Dihl and Guérhard *Service du Prince Eugène de Bauharnais*, which was once at the Château de Malmaison (see Régine de Plinval de Guillebon, *Faïence et Porcelaine de Paris, XVIIIe – XIXe Siècles*, Dijon, 1995, p. 356, no. 338). Most notable were a number of beautiful pieces from the Sèvres *Service*



*Egyptien*, which was given to Emperor Alexander I by Napoleon in October 1808. Ros Savill discussed the fact that the Egyptian motifs were specifically chosen by Napoleon himself in response to the interest that Alexander had shown in Egypt. The views painted in sepia by Jacques-François Swebach were based on Dominique-Vivant Denon's views, published in 1802 under the title *Voyage dans la Basse et la Haute Egypte*.



**Fig. 9**

'The Yellow House' also had further reserves in storage from the Hermitage collections, and again, there were some truly fabulous objects. This time, the pieces were predominantly early Meissen and du Paquier. In the final dimly-lit room we came to, there was an absolutely extraordinary du Paquier centrepiece with an elephant cistern on a circular silver stand (**Fig. 9**). The elephant's body functions as a spirit barrel, and the trunk spout is controlled by a tap in the shape of a small seated figure. The revolving edge of the stand is mounted with dancing porcelain figures, each holding small porcelain beakers on silver trays.

Katharina Hantschmann published this centrepiece in 1994 where she suggested that the peasant figures could possibly represent the Austrian provinces. (See *Du Paquier Contra Meissen, Frühe Wiener Porzellanservice*, Bayerisches Nationalmuseum, Munich, exhibition catalogue, 1994, p. 96).

**Dominic Simpson**

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**Activities of The FPS in North America**

Having reached a certain plateau of adulthood well before the age of the professional 'events planner' and trying to don that chapeau with neither the experience of a seasoned travel agent, the assistance of a computer and communications whizkid, or a captive and geographically cohesive audience, I must apologize for the recent dearth of activities offered in North America to the FPS's members in Canada, Bermuda and the USA.

The Winter 2005 'Tuesday Evenings' at Sotheby's Institute of Art in New York City, however, included two lectures that promised to be of particular interest to FPS members, and Sara Moore, Manager of Public Programs for the Institute, was delighted to make these evenings available to FPS members at a reduced price.

The first of the two lectures was given on 7th March by Ronald Freyberger, M.Phil., FSA Scotland, a researcher on the arts of France, author, lecturer and FPS member, whose fascinating talk was entitled 'Art at Auction in 18th-Century Paris'. Ronnie began by introducing Edmé-François Gersaint, the art dealer (and friend of Antoine Watteau), who transformed the business of selling art at auction by his presentation of the works for sale in academic catalogues. Gersaint's catalogues contained an introduction, a table of contents listed by category (a new approach to organising a catalogue), and learned essays interspersed with the descriptions of the artworks.

Gersaint carried out considerable research to produce his catalogues, which were academically accurate in their day, though he begged his clientele to correct any mistakes they might discover. Perhaps his most important innovation was the inclusion of illustrations in the form of engraved plates, which were largely responsible for his catalogues becoming standard reference works.

The organization of auctions was an important component of Gersaint's successful business, and during the period from 1736 to 1749, he organized ten major sales, which included both the decorative and fine arts. He also laid the groundwork for several successive auction organizers, who further refined the art of the catalogue and legitimized the Paris auctions, which were patronized by the aristocracy, the nobility and monarchs from across Europe. Among these were Pierre-Jean Mariette, a pioneering art historian, connoisseur and collector who translated Horace Walpole's *Anecdotes of Painting in England*, and wrote *Abecedario*, a dictionary of art and artists. Mariette's catalogue of the Crozat Collection of drawings was a masterwork for the sale in 1741, which lasted a full month.

Pierre Rémy became the leading organizer of auctions in Paris from the 1750s to the 1770s, and was responsible for the illustrated catalogue of the Duc de Tallard sale in 1756, which included a painting of *St. Cecilia* by Peter Paul Rubens, for which Frederick the Great paid 20,050 *livres*, breaking the auction record at that time previously set by the 16,000 *livres* paid for a rock-crystal chandelier.

While paintings sales will always make headlines, in the 18th century the buyers at auction valued the decorative arts more highly than the fine arts. It was the catalogue of the Duc d'Aumont sale in 1782 that was the most fully illustrated to date, and it was just after this sale that Marie-Antoinette, who was keenly interested in the decorative arts and an avid auction buyer, undertook the redecoration of her apartments at Versailles.

During the 18th century the bar was raised for the auction catalogue, and in the 21st century Ronnie Freyberger, a superb excavator of fascinating information has raised the bar for the scholarly lecture. His slides are wonderful and his lectures never disappoint. The larger-than-usual audience left shaking their heads in wonderment over his brilliantly researched talk, and we all hope that one day there will be a Part II concentrating on further riveting discoveries from the catalogues of the 18th-century Paris sales.

If, by his own admission, Ronnie Freyberger had a childhood dream of living the life of Marie-Antoinette, then Eleanor P. DeLorme, the speaker on 21st March for the second of the two

French-subject lectures, secretly believes she is the reincarnation of Empress Joséphine. Ms. DeLorme, who is on the faculty of the Department of Art History and Adjunct Curator of the Davis Museum at Wellesley College, is also an author, who, with contributions from other scholars, has recently published *Josephine and the Arts of the Empire* (Getty Publications).

Ms. DeLorme began her talk “In Paris, February 7th, 1805, on a cold winter night everyone crowded into the Musée Napoléon to see the David portrait of Napoléon... Napoléon inspired the arts of the age, but Joséphine patronized the artists and became the tastemaker par excellence...” In fact, at Malmaison Joséphine trained a generation of tastemakers, who studied her gallery of the arts there and participated in her salons, and subsequently perpetuated her style well after her death in 1814.

The lecture, true to its title, was a series of glimpses into the taste of an early 19th-century empress, who, born in 1763, was “essentially a woman of the 18th century” whose taste was as rooted in the style of Marie-Antoinette as it was adapted to the movements and events of Europe and the Empire.

In a series of glimpses of Joséphine’s taste and, “as the most visible woman in Europe” its effect internationally, Ms. DeLorme began with her sense of fashion, quoting the amusing if admittedly borrowed line, “Fashion is to the French what the Royal Navy is to the English” and running through some of Joséphine’s distinctive styles.

In the decorative arts and architecture, she adapted the Egyptian style and the styles promoted by Percier and Fontaine for her son Eugène de Beauharnais, whose town house she decorated in the latest fashion, even tenting its rooms, as she had the Council Chamber at Malmaison. While she was a patroness of the artists of her day and possessed the finest collection of Antonio Canova sculptures in the world, which at her death was purchased *en bloc* by the Tsar of Russia, she was equally a lover of Old Master paintings. Her collection included Rembrandt’s *Descent from the Cross* and a landscape by Claude Lorrain.

Dining with Joséphine was “an aesthetic and gastronomic treat”. Ms. DeLorme showed Egyptian-style Sèvres and Paris porcelain, but suggested that Joséphine may be remembered less for her fleeting taste in porcelain (which included a love of swan-form wares), than for her change in serving modes from the *service à la française* in which the table is filled with vessels of food, to the *service à la russe* in which the food is passed by servants.

But the Empress may be best remembered for her greatest love, that of botany. Her “well-informed botanical garden” attracted scientists from all over Europe, and her glass conservatory was the inspiration for the Crystal Palace of the Great Exhibition in London in 1851. She was the devoted patroness of Pierre-Joseph Redouté, France’s most renowned flower painter, and with his help “she made the rose the most fashionable flower amongst the French elite”.

With her excellent slides and chatty style, Ms. DeLorme supplied an entertaining hour with a celebrated lady, who for all of her undiscussed personal travails, nevertheless became emblematic of an era, and whose serene taste has continued to influence how we view those artistically refined but politically turbulent times.

The ‘Tuesday Evenings’ at Sotheby’s continue throughout the auction season as an eclectic program of lectures on the arts, architecture, fashion, gardening, wine and culinary subjects, etc., given by acknowledged specialists in their fields. In the future, when lectures of particular interest to FPS members are scheduled, we will send out notices and arrange for the reduced ticket price.

In the meantime, as an additional event, Jeffrey Munger, Associate Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum in New York, has



graciously offered to give FPS members a special tour of his current exhibition at the Met entitled, *A Taste for Opulence: Sèvres Porcelain from the Collection*, on view until 13th August. Jeffrey's tour of the exhibition and a privileged visit to the porcelain in the store rooms for FPS members, will take place in the Autumn. Members from the Continent and the U.K. who might be in New York City at the time would be welcome to join the tour.

Although notices of Jeffrey's tour confirming the time, date and modest price, will be sent only to members in North America, if you live elsewhere and would like to join the group, please let me know by e-mail: [LetitiaRoberts@aol.com](mailto:LetitiaRoberts@aol.com).

### **Letitia Roberts**

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## **OTHER FORTHCOMING EVENTS**

### **The Wallace Collection, London**

Study day:

#### ***Celebrating 250 Years of Sèvres Porcelain***

Tuesday 4 July 2006

10.15am - 4.30pm

Speakers will include David Caméo, Director of the Manufacture Nationale de Sèvres, Tamara Préaud, Archivist of the Sèvres factory, Rosalind Savill and Aileen Dawson.

£24 (£20 concessions).

To book contact Hayley Kruger

0207 563 9551 [hayley.kruger@wallacecollection.org](mailto:hayley.kruger@wallacecollection.org)).

### Seminar in the History of Collecting: ***Lord Lonsdale and his Sèvres porcelain for Carlton House Terrace***

To be given by Rosalind Savill

Wednesday 13 September

4.30pm – 6:30pm

Admission free

To reserve a place contact Sophie Carr 0207 563 9547 [sophie.carr@wallacecollection.org](mailto:sophie.carr@wallacecollection.org)

### **Refurbished Galleries:**

The unveiling this spring of the newly refurbished Study and Oval Drawing Room represents an exciting phase of renewal at the Wallace Collection. The French decorative arts are being given a new intimacy combined with state-of-the-art environmental controls and lighting. The Study is being recreated in the style of Marie-Antoinette's Versailles Boudoir, while the Oval Drawing Room is a tribute to Boucher and his legacy.

The new rooms will be open from Friday 12 May 2006.

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[www.wallacecollection.org](http://www.wallacecollection.org)

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**The American Ceramics Circle AGM 2006**

To be held at the Cincinnati Art Museum on 3-4 November with a pre- and post- trip on 2 and 5 November. For further information please contact Suzanne Findlen, American Ceramic Circle, [americanceramiccircle@verizon.net](mailto:americanceramiccircle@verizon.net), PO Box 224, Williamsburg, VA 23187-0224, U.S.A.

**FAIRS**

**The 25th International Ceramics Fair and Seminar, London**

The Park Lane Hotel, Piccadilly, W1  
Thursday 15 - Sunday 18 June 2006  
Hours: 11am-7pm; Last day: 11am-6pm  
[www.haughton.com](http://www.haughton.com)



**Sèvres porcelain sculpture, 'Dine', 1998, by Jim Dine**

This year's loan exhibition from the Manufacture Nationale de Sèvres will be held at the Wallace Collection. Complimentary transport between the Fair and the Wallace Collection will be provided.

The Manufacture Nationale de Sèvres will also be exhibiting at the Fair for the first time.

Lectures of particular interest to our members and given by members of the Society will be:

***Rosalind Savill***

Director, The Wallace Collection  
Thursday 15 June, 3.45 – 4.45pm

*'A Profusion of Fine Old Sèvres China': (Part 2) How the 2nd Earl of Lonsdale and His Contemporaries Displayed Their Collections of Sèvres Porcelain in the Nineteenth Century'*

***Tamara Préaud***

Archivist, Manufacture Nationale de Sèvres Thursday 15 June, 5.00 – 6.00pm  
*'New Creations in Sèvres'*

***Anton Gabszewicz***

Independent Ceramic Consultant  
Friday 16th June, 11.30 – 12.30 am  
*'The Last Quarter Century: A Ceramic Résumé'*

***Dr. Alan P. Darr***

Walter B. Ford II Curator of European Sculpture and Decorative Arts, The Detroit Institute Of Arts  
Saturday 17 June, 11.30 – 12.30pm  
*'Twenty-Five Years of Collecting European Ceramics at The Detroit Institute of Arts'*

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**The Fine Art and Antiques Fair, Olympia, London**

9-18 June 2006  
9-11 & 16-17 June 11am - 7pm; 12-15 June 11am - 8pm; 18 June 11am - 5pm  
[www.olympia-antiques.com](http://www.olympia-antiques.com)

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**The Grosvenor House Art & Antiques Fair, London**

Grosvenor House, Park Lane.  
15-21 June 2006  
15, 17, 18, 20, 21 June 11am - 6pm  
16 & 19 June 11am - 8pm  
[www.grosvenor-antiquesfair.co.uk](http://www.grosvenor-antiquesfair.co.uk)

**EXHIBITIONS**

**The Wallace Collection**



**A Sèvres porcelain plate from the *service Diane*, 1973, by Alexander Calder**

***From Jean Arp To Louise Bourgeois: Modern Artists At Sèvres***

15 June – 10 September 2006

2006 marks the 250th anniversary of the Sèvres porcelain factory. The Wallace Collection will host a stunning loan exhibition from the Sèvres factory of contemporary Sèvres with over forty works of art created from the 1960s to the present day. Artists represented include Jean Arp, Louise Bourgeois, Alexander Calder, Jim Dine, Ettore Sottsass and Pierre Soulages. Full of bright and wonderfully imaginative objects, the exhibition will be a superb complement to the Wallace Collection's outstanding collection of eighteenth-century Sèvres porcelain.

Admission free.

Free exhibition lectures at 1pm: 29 June, 20 July and 7 September.

The Wallace Collection  
Manchester Square, London W1U 3BN  
Tel. + 44 (0)20 7563 9500  
[www.wallacecollection.org](http://www.wallacecollection.org)

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**Château de Malmaison, Rueil-Malmaison**

***Dagoty à Paris, manufacture de l'Impératrice Joséphine***

4 October 2006 – 8 January 2007

Curated by Régine de Plinval de Guillebon. An exhibition catalogue will be available.

Open weekdays, except Tuesday, 10am – 5:45pm, Weekends 10am – 6:15pm.  
5€ (reduction 3,50 €)

Château de Malmaison  
Avenue du château  
92 500 Rueil-Malmaison  
France  
[www.musees-nationaux-napoleoniens.org](http://www.musees-nationaux-napoleoniens.org)

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**Musée national Adrien-Dubouché, Limoges**

***La Manufacture de Porcelaine Locré: Paris – Limoges, 1775-1830, Collection Michel Bloit***  
17 May – 30 October 2006

The donation in recent years of a large private collection of Paris porcelain to the Adrien-Dubouché museum is the focus of this temporary exhibition.

Open daily except Tuesdays.  
September – June: 10am – 12:25pm / 2pm – 5:40pm  
July & August: 10am – 5:40pm  
4€ (reduction 2,60€)

Musée national Adrien-Dubouché  
8bis, place Winston Churchill  
87000 Limoges  
France  
[www.musee-adriendubouche.fr](http://www.musee-adriendubouche.fr)

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**The Metropolitan Museum of Art, New York City**



***A Taste for Opulence: Sèvres Porcelain from the Collection***  
21 February – 13 August 2006

The exhibition focuses on the diversity of the Sèvres factory's production, which included a wide range of both functional and decorative objects. The installation is drawn entirely from the Museum's superb holdings of Sèvres porcelain and from its unparalleled collection of 18th-century French furniture decorated with Sèvres plaques.

The Metropolitan Museum of Art  
1000 Fifth Avenue at 82nd Street  
New York, New York 10028-0198, U.S.A.  
[www.metmuseum.org](http://www.metmuseum.org)

## OBITUARY

### **Mrs Edward M. Pflueger 1915- 2006**

Kathleen Powers Pflueger, owner of one of the finest private collections of 18th-century porcelain and 16th- and 17th-century faïence, and a founder of the Winter Antiques Fair has died at the age of 90.

With her husband, Edward M. Pflueger, she acquired the Otto Blohm porcelain collection in 1949 and continued for forty years assembling a superb collection of over 700 hundred pieces of French and German faïence and German porcelain. 377 pieces from the Pflueger collection will be donated to the Boston Museum of Arts.

The collection is particularly admired for the quality of its porcelain from the Japanese Palace in Dresden as well as an impressive number of porcelain figures depicting characters from the *commedia dell'arte*. The Pflueger collection was published by Christie's in 1993.

## MUSEUM NEWS

### **Musée des Arts Décoratifs, Paris**

#### **Re-opening 15 September 2006**



***Vases bouteilles, Saint-Cloud, c. 1690-1700***



Following the creation of the Jewellery Gallery in 2004, visitors will be soon be able to enjoy to the Musée des Arts Décoratifs' new 10,000 square-metre exhibition space and new galleries devoted to the display of exemplary pieces by the greatest manufactories, artists, artisans and creators in all fields, ranging from cabinetmaking and precious metalwork to ceramics, glass and contemporary design. In addition eleven period rooms punctuate the journey through the chronological galleries.

From 15 September 2006:  
Open Tuesday - Friday 11am – 6pm  
Saturday - Sunday 10am – 6pm  
Admission: 8 € (reduced : 6,50 €)

Musée des Arts Décoratifs  
107, rue de Rivoli  
75001 Paris  
France  
[www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)

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### **The Gardiner Museum Of Art, Toronto**

**Re-opening 23 June 2006**



***Pot-Pourri Pompadour, Vincennes, c. 1750-52***  
**The George R. and Helen Gardiner Collection, G83.1.1095**

On 23 June 2006 Toronto's Gardiner Museum will reopen after a transforming renovation. Highlights include new galleries devoted to special exhibitions and Canadian and international contemporary ceramics, several new and reinstalled galleries and the new Gail Brooker Ceramic Research Library. The new facilities also include a restaurant and shop.

The Gardiner Museum  
111 Queen's Park  
Toronto, Canada  
[www.gardinermuseum.com](http://www.gardinermuseum.com)

## RECENT ACQUISITIONS

### Hillwood Museum & Gardens, Washington Dc



**Hillwood Museum & Gardens**

Sèvres Plate from the *service des Liliacées*.

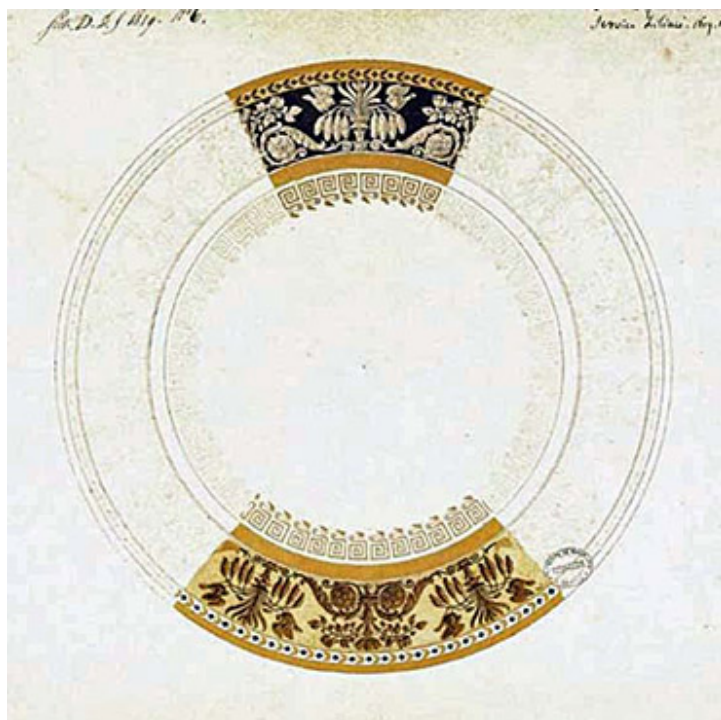
Hard-paste porcelain.

Marks: Interlaced LLs with a fleur-de-lis and 21 for Louis XVIII's reign.

Diam: 23.8 cm.

This is the only plate known to date from a Sèvres service decorated with lilies sometimes referred to in the factory records as *service des Liliacées*. Begun in 1819, the service was delivered to the Palace of the Tuileries in 1820 for King Louis XVIII's table. Part of the subsequent history of the service is known from a letter cited by Tamara Préaud in *Les Tables Royales en Europe*, (1993, p. 218), noting that much of the glass and porcelain for the table was destroyed in the kitchens and offices of the Tuileries in July 1830.

The centre of the plate is decorated with a bright pink flower identified in the border as *Veltheimia glauque*.



**Projet de bordure pour le service des Liliacées**  
**Archives de la Manufacture de Sèvres**

The source for the botanical species depicted on this service was Pierre Joseph Redouté's celebrated work *Les Liliacées*, published in eight volumes from 1802 to 1816. The Sèvres factory used the same source to decorate a service for Empress Josephine in 1802-1805, part of which is now in the Museum of Fine Arts, Boston. The border ornamentation in brown heightened with gold against a pale blue ground was designed by Jean-Charles François Leloi and is known from a drawing in the factory (see below) published by Tamara Préaud in the *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, 1998 (pp.23-231).

Hillwood Museum & Gardens  
 4155 Linnean Avenue, N.W  
 Washington D.C. 20008, U.S.A.  
 Tel. 00 1 202 686-8500  
[www.hillwoodmuseum.org](http://www.hillwoodmuseum.org)

## FORTHCOMING PUBLICATIONS

### **French Porcelain Society Journal Volume III**

The proceedings of the Symposium 'Sèvres Porcelain: Patronage and Design' 9-10 September 2005

Publication is anticipated in Autumn 2006.

## PUBLICATIONS



**The James A. de Rothschild Collection at Waddesdon Manor: Drawings for Architecture, Design and Ornament**

Alastair Laing, Martin Meade *et al.*

The long-awaited and fully illustrated catalogue encompassing a major part of the collection of over 2000 drawings assembled by Edmond de Rothschild in Paris and bequeathed to his son James. Sections are devoted to French, German, Netherlandish, Italian and English drawings including designs for palaces and snuffboxes, firework displays and stage sets, vases, fountains and furniture.

2 volumes, 848 pp. Fully illustrated.

Publisher: Waddesdon Manor / Unicorn Press, 2006 ISBN 0954731026 £150

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**European Decoration on Oriental Porcelain 1700-1830**

Helen Espir

272 pp. 212 colour & 22 black and white illus.

Publisher: Jorge Welsh Books, November 2005

ISBN 095509920X £75

See Book Review.

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### **Sèvres 1740-2006**

Sèvres porcelain exhibition catalogue

436pp. Fully illustrated.

Publisher : Taller-Escuela de Cerámica de Muel, Zaragoza, 2006.

Text in English, French and Spanish

ISBN :8497031636 30 €

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### **De l'Immense au Minuscule: la Virtuosité en Céramique**

Edited by Antoinette Fäy-Hallé

Sèvres porcelain exhibition catalogue. Musée Nationale de Céramique.

Models for the Sèvres porcelain factory created over several centuries, from the smallest to the largest, are examined in this catalogue.

Text in French.

ISBN 2711849880 £27

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### **Dictionnaire des Céramistes, Peintres sur Porcelaine, Verre et Email, Verriers et Emailleurs, Exposant dans les Salons, Expositions Universelles, Industrielles, d'Art Décoratif, et des Manufactures Nationales 1700-1920**

Pierre Sanchez

With an introduction by Antoinette Fäy-Hallé, this is the first dictionary to combine alphabetically the names of all the artists, artisans and manufacturers of ceramics, glass, crystal and enamel from 700 French exhibition catalogues with additional information.

1700 pp. Limited edition of 300 copies. Text in French

ISBN 2913224598 £235

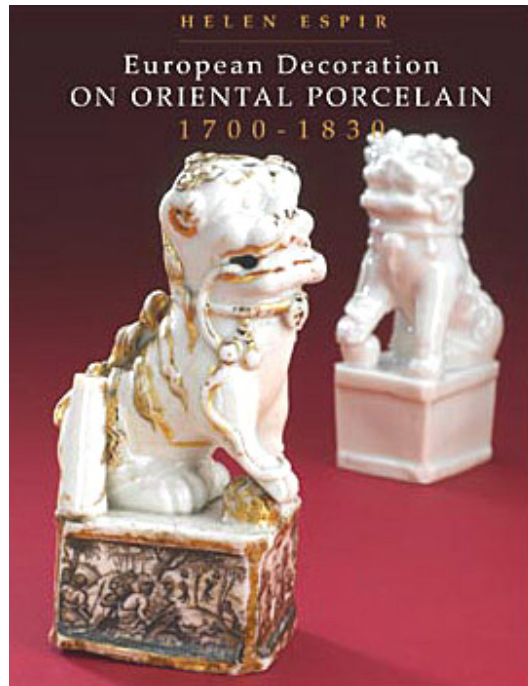
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### **La porcelaine de Sèvres du XVIIIe siècle: Catalogue de la Collection**

Nina Birioukova & Natalia Kazakevitch

Text in Russian with French translation  
480 pp. 1700 illustrations  
Publishers: Hermitage Museum, Saint-Petersburg, 2005  
ISBN: 5935721481  
[www.hermitagemuseum.org](http://www.hermitagemuseum.org)

## BOOK REVIEW



### **European Decoration on Oriental Porcelain 1700-1830**

**By Helen Espir**

[books@jorgewelsh.com](mailto:books@jorgewelsh.com)

It is not often that a ceramic subject has not been studied in depth in the past. While, as John Mallet writes in his preface, Gustav Pazaurek produced his two volume book on German *hausmaler* as early as 1925, apart from articles such as Winkworth's in the *Antique Collector* in 1970, the mainly Dutch decoration of Oriental porcelain fell between two stools – not for the Oriental or the European collector. Dismissed as “clobbered” it was not normally considered important enough to collect or for Museum exhibition. True enough, much of it is of poor quality and unattractive design.

Helen and John Espir bought their first piece in 1993, and by the time of the Oriental Ceramic Society exhibition at the British Museum in 2001 they had the most comprehensive collection of Dutch decorated Oriental porcelain. For the first time Helen catalogues and explains the fine quality imitations, particularly of Kakiemon, the most popular of all styles, which were decorated in Holland at the very beginning of the 18th century, even before they were copied at Meissen and other European factories. She also discusses those pieces decorated in England from the early 18th century pioneered by Errol Manners in the Transactions of the English Ceramic Circle for 2005. She mentions the very rare gilt decoration done in Paris c. 1720, which up to now is the only known French decoration of white Oriental porcelain.



As Helen states in her conclusion “The sheer variety of styles employed by European decorators on Oriental porcelain and the quality of some of their work may have surprised readers.....I have come to realise that many questions remain.”

The book is well produced and lavishly illustrated. Further research will alter a few of Helen's findings, but this book, like Patrick Donnelly's pioneering 1960's publication on blanc-de-chine, will remain an essential tool for research by scholars, collectors and dealers for generations to come.

**Anthony du Boulay**

## STOLEN

### The Biggest Theft in British History

Police are investigating a burglary which took place at Ramsbury Manor, Wiltshire, on Wednesday, 1st February 2006. Mr Hyams, a property tycoon and avid collector of art and antiques, suffered the theft of hundreds of items including silver, porcelain, clocks and paintings with a suggested combined insurance value of £80 million, nearly triple initial estimates. The theft included important collections of English and European porcelain including two Sèvres plaques painted by Dodin, the first depicting a pair of young lovers under a tree, in an ormolu frame with pearl moulding and ribbon tie 21 cm high, 14cm wide, marked in blue with interlaced LLs enclosing 1774, and the mark of the painter Dodin. The second depicting four figures and a horse, two rustic women and two officers, one officer dressed in a blue coat wearing a black tricorne hat. Of identical dimensions and ormolu frame it is similarly marked with the date-letter for 1775. Also stolen were two Vincennes biscuit groups *Les Mangeurs de Raisins*, 23.5cm (**Fig. 2**) and *La Leçon de flûte*, 22.3 cm, incised on the base with the scrolling B. On 25 March approximately 140 of the pieces were recovered. The police announced that the items found included an important Vincennes chinoiserie group c. 1749-52, (**Fig. 1a & 1b**). Most of the recovered items were porcelain and thirty pieces were damaged, some badly. At least 200 works of art remain unrecovered including a rare Vincennes figure of a seated poodle c. 1752 known as 'Sophie' (**Fig. 3**).



**Fig. 1a**



**Fig. 1b (underside)**



**Fig. 2**



**Fig. 3**

Anyone with information is asked to contact DI Watson at Wiltshire Police on 0845 408 7000 or anonymously through Crimestoppers on 0800 555111.