



## Summer 2007

### A Message from the Chairman

Once again we are looking forward to an exciting series of events this June, organised with great skill by Deborah Gage, assisted by Kate Henson. We are most grateful to them both for arranging our AGM and dinner and our Summer Outing, and associated events (details below) which all give great enjoyment and stimulation to the Members. We wish especially to acknowledge Christie's generous sponsorship of the dinner. After our AGM, our Annual Lecture this year will be given by Professor Long on the remarkable 'Service des Arts Industriels', masterwork of the Sèvres painter Charles Develly. A valuable document of life in France in the second decade of the 19<sup>th</sup> century, this is also a very beautiful service. Professor Long has studied it over a long period and we look forward to hearing how it was assembled and how and where it has survived.

Our visits to Woburn Abbey and Waddesdon Manor, and to a private collection by kind invitation of its owner, are eagerly anticipated and will surely extend our knowledge and appreciation of many aspects of French porcelain for all those able to attend.

We are actively planning our second series of Evening Lectures beginning in early Autumn. Please contact Charles Truman if you can contribute a paper on any aspect of French porcelain. Short papers are welcome. These papers are not intended for publication.

Our third Journal, in which the papers given at the conference held in honour of Sir Geoffrey de Bellaigue are collected, is at the press. It will be a well-illustrated volume of exceptional interest to Sèvres scholars, and is a tribute to Sir Geoffrey who has advanced study of the subject to a very great extent and influenced so many of us.

Once again I should like to express my gratitude to the Editor of this Newsletter, Joanna Gwilt, for all the information she has gathered for us, and to the contributors of accounts of Society activities.

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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**  
22 Redcliffe Road  
London SW10 9NP  
Email: [joannagwilt@aol.com](mailto:joannagwilt@aol.com)

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.

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### **The French Porcelain Society Committee Members**

Founder: Kate Davson, U.K.

President: Rosalind Savill, London

Chairman: Aileen Dawson, London

Secretary: Claire Johnsen, U.K.

Treasurer: Georgina McPherson, London

Membership Secretary: Susan Newell, London

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Newsletter Editor: Joanna Gwilt, London

North American Liaison: Letitia Roberts, New York

French Representative: Manuela Finaz de Villaine, Paris

Journal Editor: Oliver Fairclough, Cardiff

Journal Editor: John Whitehead, London

Website Co-ordinator: Kate Henson, London

Ordinary Member: Pamela Roditi, London

Ordinary Member: Charles Truman, London

### **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.**

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## **FORTHCOMING FRENCH PORCELAIN SOCIETY EVENTS**

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

The Wallace Collection, Manchester Square, London W1U 3BN

Friday 15 June 2007

**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 Professor Derek Long:

***'Sèvres: Service des Arts Industriels'***



Sponsored by Christie's

### **VISIT TO A PRIVATE COLLECTION IN NORTH LONDON**

Saturday 16 June, 6pm – 8pm

The French Porcelain Society has been invited to view a private collection of French porcelain in North London.

### **SUMMER OUTING TO WOBURN ABBEY & WADDESDON MANOR**

Monday 18 June 2007

**Woburn Abbey**, Bedfordshire, has remained the home of the Russell family and Dukes of Bedford for almost 450 years. It houses one of the most impressive and important private collections of works of art in England. Of particular interest, contained within the vaults, is the display of porcelain including the Sèvres vermiculated blue-ground service, presented to the 4<sup>th</sup> Duchess in 1763 by Louis XV, following the Duke's negotiation with the duc de Choiseul of the Treaty of Paris. Also of note is the stunning collection of silver, silver-gilt and gold which includes pieces by Paul Storr and Paul de Lamerie.

**Waddesdon Manor**, Buckinghamshire, is the 19<sup>th</sup>-century French-Renaissance style Rothschild *château* built by Baron Ferdinand de Rothschild between 1874 and 1889 to house his magnificent collection of works of art and as a place to entertain on a lavish scale. The internationally renowned treasures at Waddesdon include a fine collection of English paintings which hang beside the finest French 18<sup>th</sup>-century decorative arts, set in rooms clad in panelling from the grandest Parisian houses. In addition, this year the temporary displays are centred on the 50<sup>th</sup> Anniversary of the bequest of the Manor

to the National Trust; the recent major acquisition of a state portrait of Louis XVI of France; objects once belonging to or associated with Louis XVI and Marie-Antoinette and the publication of *Drawings for Architecture, Design and Ornament*, part of the Waddesdon Catalogue series.

The above events are now fully subscribed.

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)

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## **REPORTS ON RECENT FRENCH PORCELAIN SOCIETY EVENTS**

### **Evening Lectures Spring 2007**

The first three months of the year saw a new series of our informal lectures held at Bonham's, by kind permission of the Chairman and Directors, and with the unfailing help of Sue Newell. The series kicked off with a fascinating talk by John Whitehead on the artist Piat-Joseph Sauvage. John showed some mouth-watering illustrations of his *grisaille* decoration on Paris porcelain and gave a brilliant insight into his career as a painter on porcelain. The evening concluded with a magnificent display of hospitality by John and Rebecca Whitehead at their flat around the corner where we feasted on wild boar curry and copious quantities of wine to the light of many candles. In February our chairman, Aileen Dawson, spoke on Menecy porcelain and pointed out that whereas the factory was widely recognised for its useful wares, it also produced a wide range of figures of varying degrees of complexity. Aileen's slides also brilliantly showed the palette of enamel colours used by the factory. The season was rounded off by Mia Jackson, in

spirited form, talking on grotesque ornament on St Cloud porcelain. It was fascinating to see this type of ornament, created some one hundred and fifty years earlier, being used in preference to the more recent Berainesque style of grotesque.

The autumn season will begin on 27 September, with further talks on 25 October and 29 November. Details of speakers will be posted on the website and sent out in time for members to keep their diaries free.

In order to maintain the variety of talks that we have had so far it would be of considerable help to have a larger pool of speakers to draw from. Any one who wishes to contribute to the series should contact Charles Truman at Gurr Johns, 16 Pall Mall, London SW1Y 5LU ([ctruman@gurrjohns.com](mailto:ctruman@gurrjohns.com)).

### **Two-day Visit to Paris (8 – 9 December 2006)**

#### Day One: Musée des Arts Décoratifs

We arrived in Paris on a blustery day to a stunningly revamped Musée des Arts Décoratifs. Led through the galleries by the patient and knowledgeable Chief

Curator, M. Bertrand Rondot, we were able to gain a full appreciation of the space and light created as a result of a decade of clever architectural planning and work. Gazing across the central courtyard from a high vantage point at the start of our tour, M. Rondot explained that several floors in the galleries had been removed during the renovation thus opening out the space and giving a new sense of perspective. Despite it being a wintry day, light was flooding in and bouncing off the white stone walls. It was the perfect setting for such a comprehensive selection of porcelain and decorative arts.

The galleries flowed chronologically illustrating changes in style and production. A number of historical room settings gave us a privileged look into French culture and décor throughout the ages. These original interiors included the *Cabinet des Fables de l'hôtel Dangé* dating from 1750-55, which contained original paneling with some later 19<sup>th</sup>-century over-painting which had been sensitively stripped back to reveal most of the original detailing. Also the *Salon de l'hôtel de Serres*, a sumptuous blue neo-classical drawing room, c.1795. Many of these period rooms were decked out with fashionable porcelain and furniture of the period.

From the comprehensive porcelain collection, highlights in the earlier galleries included several examples of St. Cloud with beautiful under-glaze blue decoration. These pieces were displayed effectively amongst colourful and graphic Rouen and Moustiers faïence. M. Rondot drew to our attention the use of architectural and ornamental motifs which had been adapted by these manufacturers. A key print source of the day was the '*Livre du Grottesque*' first published in 1550 and reprinted in 1700. The curators had

emphasised the clever interplay between architectural ornament and that employed on ceramics of the day, for example a ceiling design by Jean Bérain from c.1710 had been the inspiration for a design on a St. Cloud jug of the same period. Jean Bérain, chief designer to the court of Louis XIV adopted these grotesque motifs in a holistic approach to interior design. The Musée des Arts Décoratifs have taken a similar approach with their displays.

Passing through into the 18<sup>th</sup>-century galleries, the group were enthralled to see contemporary silver displayed next to its ceramic counterparts. The naturalistic rococo forms of French faïence were interspersed with Vincennes and a Bustelli model for Fürstenberg. Comparisons were drawn between Fürstenberg and the stylistic similarities of Walt Disney films! Further displays were centred on the 'Art of Dining' with fantastical *trompe l'oeil* displays of faïence fruit, vegetables and animals sharing a dining table beneath a glittering chandelier. A Strasbourg tortoise peeked his head up amongst bundles of Mennecy asparagus and Hölitsch melons.

M. Rondot had created a fresh approach to the display of 18<sup>th</sup>-century porcelain in later cases, by grouping items according to style and ground colour, over three shelves, rather than by factory and date. This was juxtaposed with a wall of French 18<sup>th</sup>-century chairs mounted from floor to ceiling, providing an eye-catching display.

We were able to wander through the 19<sup>th</sup>- and 20<sup>th</sup>-century galleries in awe of the extensive displays. After such a thorough tour we were all very grateful to M. Rondot for taking the time to impart his brilliant knowledge of the collections. We eagerly set off to dinner

in a near-by restaurant, in preparation for day two.

Day Two: The Original 18th-century Sèvres Factory, Musée National de Céramique, Sèvres, Malmaison and the *Dagoty à Paris. Manufacture de porcelaine de l'Impératrice* Exhibition

Day two began with a visit to the original 18<sup>th</sup>-century Sèvres factory led by M. Pierre Ennès, author of the recent study *De Vincennes à Sèvres, l'année 1756*. We were kindly allowed access (with thanks to Mme. Annik Lederle), as the building is now a training and conference centre. More importantly it is the only pre-revolutionary industrial building still in existence in Paris. In 1748-49 the Vincennes factory was prosperous enough to move to a new, larger site. The move was initiated by Mme. de Pompadour and the site built on farm land at the foot of her *château*, Bellevue. Built between 1753-56 under the watchful eye of architect Lindet and engineer Rodolphe Perrone, it was designed to look like a country house suitable for the distinguished Louis XV, disguising its function as a factory and shop. The result is an impressive building 130 metres long, four storeys high and of classical layout. The King had his own courtyard, apartments and secret staircase which gave him access to the workshops which were otherwise hidden to all. This special access meant that Louis XV would make frequent visits to choose his favourite pieces before they went on show to the public. The King's close living quarters beside a busy factory and commercial enterprise was highly controversial as it meant that he was effectively a merchant. It is also said that Mme. de Pompadour herself would visit the factory to help sell wares, keep an eye on production, and of course pick up a few pieces for her own collection.

We ascended the grand staircase, following in the footsteps of Sèvres' wealthy clientele, up to the second floor to the magnificent 18<sup>th</sup>-century *magasin*. Redecorated by Louis XVI, its white space and stately elegance surprised all. The original arched display cases with cornicing, mouldings and even the central medallion depicting Louis XV are intact. Led by M. Ennès, we discovered further rooms intended for storage, a room for the accountant and then on to Louis XV's *cabinet de toilette* to catch glimpses of the moulded ceiling depicting putti and honeysuckle amongst shell and foliate scrolls, all perfectly preserved.

Once outside in the grand courtyard, which in the past was area for the kilns, hangars and stores, discussion arose as to the influence of Mme. de Pompadour over Louis XV's decision to move the factory to this site and her power and influence over the fortunes and development of the factory.

Stop two of the day was the Musée National de Céramique. We were introduced to the Museum collections by the Director, Mme. Antoinette Faÿ-Hallé, accompanied by M. Ennès. Once we were persuaded to leave the well-stocked bookshop we were taken on a tour of the *Sèvres 1756* exhibition. We were informed that the display was a selection of Sèvres porcelain to signify the importance of the year 1756 in the history of the factory. The year heralded the move to the new factory, and with it changes in ethos of design – new forms, colours and sizes. Production was influenced by science, as Jean Hellot of the Academy of Science was at the time researching the firing and composition of colours and enamels. With slight adjustments to the ingredients they could easily make a form in graduated sizes at varying prices. Jean-Claude Duplessis and Jean-

Jaques Bachelier introduced new forms and decoration in this period. Novel shapes such as the *Gondole* vase, elephant vase, vase *Hébert*, *Mahon à fleurs*, were developed in the years leading up to 1756 and during that very year. We were able to view a Duplessis sauceboat alongside its terracotta model and a wonderful array of the Vincennes Fontainebleau *camaïeu* service in a dining room setting. M. Ennès stressed that despite these new forms and ground colours, over 90% of the production at Sèvres was quite simple - white wares painted with flowers.

We had brief glimpses into the packed showcases of the Museum, which on a high-speed inspection included six pieces of Medici porcelain and five white Meissen porcelain animals from the Japanese Palace displayed on brackets. The group was also extremely lucky to see a new acquisition – a Paris porcelain covered book dating from 1785, *‘La Richesse d’Etat,’* previously in the collection of Sir Robert Abdy.

Mme. Tamara Préaud, Archivist at the Sèvres manufactory, had kindly kept open her exhibition *‘Sèvres productions of the 1950s’* an extra few weeks especially for our visit. As a highly successful selling exhibition there was sadly nothing available for us to buy at this late stage. However, it provided a modern contrast and a fun twist to our earlier entertainment. The exhibition included pieces from Sèvres and other factories. Parallels could be drawn between Sèvres production of the early 19<sup>th</sup> century and the revival in the 1950s of similar 19<sup>th</sup>-century motifs and an interest in biscuit porcelain groups. The exhibition included several models by Henri Albert Lagriffoul who was a sculptor and professor at L’Ecole des Beaux-Arts de Paris.

The third and final stop was a visit to Malmaison and the Dagoty exhibition. Malmaison was a triumph of the early 19<sup>th</sup>-century decorators and designers Percier and Fontaine, epitomising the Empire style - the perfect setting for this collection. Designed in order to glorify the image of Napoleon, it was ironically to be Josephine’s home on her divorce from him. Mme. Régine de Plinval de Guillebon, Curator of the Dagoty exhibition, kindly gave us two tours: one in French and the other in English. Following Napoleon’s coronation in 1804 Dagoty flourished under the patronage and protection of Empress Josephine, producing pieces of sensational style and quality during a time of fierce competition. We were delighted when informed that 70% of the items on display in the exhibition were from private collections.

Mme. de Plinval de Guillebon maintained that Josephine had always preferred Paris porcelain to that of Sèvres, claiming the return of Napoleon’s Sèvres Egyptian service was prime evidence of this. The Josephine Room at Malmaison contains a beautiful arrangement of two services commissioned from Dihl et Guérhard. They depict landscapes of France and Italy and portraits from Josephine’s collection. Prince Eugene, her son, commissioned a replica service which later made its way to St. Petersburg and then back to Malmaison in the 20<sup>th</sup> century.

While in the Dagoty exhibition, we were all able to see how much impact international influences, such as Egyptomania, had inspired some of their most striking pieces. These included a pair of Egyptian female figures in bronzed black biscuit, their robes gilt with panels of hieroglyphics, after a design by Charles Percier, c.1800. The influence of Wedgwood’s

canopic designs in the 1760s could be clearly seen in some of Dagoty's Egyptian figures produced forty years later. Chinese influences resulted in the production of lacquer grounds in brilliant, reds, greens and black. There was a beautiful red lacquer tea-service beside a dining table laid out with a brightly coloured ornithological service. It was explained to us that this chinoiserie 'lacque rouge' ground was so popular that Napoleon's brother, Louis Napoleon, King of Holland and husband of Hortense de Beauharnais requested that Dagoty send examples for the Amstel factory to replicate. A stunning *déjeuner* made to imitate Roman mosaic decorated with exotic birds reserved on a black ground was a star piece of the exhibition.

The exhibition highlighted how important the Antique or *style étrusque* was in this period. Dagoty decorators studied engravings and publications taken from the grand tour and others including baron Vivant Denon's studies of Egypt for Napoleon and Sir William Hamilton's (1803-8) publication in French of his collection of classical vases. These designs made their way on to Dagoty services reserved against colourful grounds in pink and iron-red.

An unusual sculpture, *La Fontaine des Innocents*, formed a centrepiece of the exhibition. This white biscuit table-centre won a medal in the 1819 *Exposition des Produits de l'Industrie*. In further cabinets we came across many monogrammed and armorial services, in particular a pair of ice-pails given by Louis XVIII in 1815 to the family Hane-Steenhuysen with whom he stayed. A special rarity were the signed coloured glass panels of French Cavalry Officers, painted using a special technique developed by Dihl et Guérhard using two panes of glass. The exhibition was full of unusual pieces,

including part tea-services of zoomorphic forms and designs for dinner-services for three American presidents. We were even able to see convincing Samson copies of Dagoty designs.

After such a packed and informative two days in Paris we climbed aboard our bus to the Gare du Nord and the Eurostar home. We are very grateful for the kind efforts of Deborah Gage and Kate Henson for organizing such a fascinating trip for all.

Louise Phelps and Emma Rainbird

### **Activities of The FPS in North America**

The evening of 8 January 2007 presented an opportunity to attend the lecture given by Jocelyn Kress 'American Medici: The Kress Brothers' that focussed on the inspiration, formation and dispersal of the world renowned Kress collection of Fine and Decorative Arts.

Ms. Kress, the daughter of Rush H. Kress and the niece of Samuel (Sam) H. Kress, spoke about the encyclopaedic art collection amassed by her father and uncle from about 1900 until Sam's death in 1955 with the aid of dealers including Count Alessandro Contini-Bonacossi in Florence, Sir Joseph Duveen and Georges Wildenstein. At the time of its dispersal, the Kress Collection encompassed virtually all of the great names in Western art from the 13<sup>th</sup> to the 19<sup>th</sup> century. Ms. Kress explained her vision for the work of the Samuel H. Kress Foundation as planting seeds for what might be considered an American rebirth. By making prize donations to small museums throughout the United States,



the foundation brings great masterpieces for local people to enjoy, and also the *cachet* often required by a museum to participate in international art exhibitions and loan programs that otherwise might not be available to them.

Importantly to French Porcelain Society members, the Kress Collection included the largest group of French 18<sup>th</sup>-century Sèvres-mounted furniture ever amassed. Through Duveen, Rush purchased the Hillingdon Collection, originally formed by Sir Charles Mills and brought to sale by his heirs in 1936. The Hillingdon Collection included 17 pieces of Sèvres-mounted furniture and 53 pieces of porcelain and objects of virtue. The Hillingdon Collection was given to the Metropolitan Museum in 1957.

Ms. Kress discussed a number of the highlights of Sèvres porcelain. She began with the pink-ground *pot-pourri à vaisseau* and the pair of *vases à têtes d'éléphants*. Tish Roberts discussed these in her notes from the tours Jeffrey Munger kindly gave the FPS at the Metropolitan Museum last November and January (see FPS Newsletter Winter 2006). Additionally, Ms. Kress asserted that the *garniture* had been intended to grace a table, a grand precursor of floral arrangements, since at the time flowers were considered in bad taste, as they quickly died. This group of three vases would have formed a five-piece *garniture* with another pair of *vases à têtes d'éléphants*, most likely those in the Wallace Collection in London (C246-7).

Ms Kress went on to discuss other renowned pieces of Sèvres including the *pot-pourri gondole*, c.1756, decorated with an unusual turquoise-green ground colour with cupids and flowers by C-N Dodin; the large Sèvres

barometer-thermometer, thought to have been delivered to Mme. du Barry on 20 December 1769 by the *marchand-mercier* Simon Poirier. Of particular note is the mounted plaque on this piece dated 1769, recording the much-celebrated passage of the planet Venus in front of the sun on 3 June 1769; the *bonheur du jour* listed in Mme. du Barry's inventory for 1768, possibly by Martin Carlin. During the aforementioned tour, Jeffrey Munger raised questions about the uneven plaque in the central front position, which seems to have been enlarged at some point. Ms. Kress' last slide detailed the *coffre du jour* also attributed to Carlin, though not in Mme. du Barry's inventory. Here Jeffrey Munger had noted a small plaque in the centre, above the main front plaque of small evenly spaced flowers, which seems incongruous and out of style, compared to the other plaques.

In closing, Ms. Kress reminded us that the Samuel H. Kress Collection is the only collection of its scope and size ever to have been divided, distributed, and subsequently donated throughout the United States, Hawaii and Puerto Rico thereby enabling many, rather than only a select few, to benefit from and enjoy one of the world's great art collections.

Jorge Luis González

For future US FPS events, please contact Letitia Roberts  
FPS Liaison in North America  
200 East 72<sup>nd</sup> Street  
Apartment 10-E  
New York, New York 10021-4540  
Telephone: +1 (212) 249-4094  
[LetitiaRoberts@aol.com](mailto:LetitiaRoberts@aol.com)

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## **OTHER FORTHCOMING EVENTS**

### ***100 years of French furniture history: A symposium to celebrate Sir Francis Watson (1907-1992)***

4 July 2007 9:30am – 5:30pm

The Wallace Collection will hold a conference to commemorate the centenary of the birth of Sir Francis Watson (1907-1992), Assistant to the Director (1937-63) and Director of the Wallace Collection (1963-74), author of the first full catalogue of furniture at the Wallace Collection (published 1956) and Deputy Surveyor (1947-1962) and Surveyor (1962-74) of the Queen's Works of Art. Papers will cover the life and achievements of Watson, his areas of scholarly interest including Oriental lacquer and porcelain and current research inspired by French furniture studies undertaken by Watson.

£35. (Concessions £22 FHS members £30)  
Bookings: + 44 (0)207 563 9551  
The Wallace Collection  
Manchester Square, London, W1U 3BN  
[www.wallacecollection.org](http://www.wallacecollection.org)

### ***Vinogradov Readings 2007 in St. Petersburg. 18th Century Porcelain: Manufacturers, Collectors, Experts*** 12-15 November 2007

This will be the first international conference to be held in Russia devoted to the design and production of 18<sup>th</sup>-century Russian and European porcelain and the cultural and technical exchange between the two. The conference will mark the 255<sup>th</sup> anniversary of the publication of Dmitry Invanovich Vinogradov's 1752 treatise 'Detailed Description of Pure Porcelain' and the subsequent foundation of the Imperial Porcelain Factory. The conference will be held at

the St. Petersburg State Academy of Industrial Design in conjunction with the Swiss Center of St. Petersburg (the Helenika Center [www.helenika.ru](http://www.helenika.ru)).

Anyone wishing to participate in the conference should send an application with a title of their proposed contribution to [info@helenika.ru](mailto:info@helenika.ru) or [elena@quel.hop.stu.neva.ru](mailto:elena@quel.hop.stu.neva.ru) before 20 June 2007.

### ***The American Ceramics Circle AGM 2007***

To be held at the newly reopened Seattle Art Museum on 2 – 3 November with pre- and post- trips on 1 and 4 November. Lectures will include an overview of historic European porcelain rooms and visits include a private collection of late 18<sup>th</sup>-century / early 19<sup>th</sup>-century French porcelain. For further information please visit [www.amercercir.org](http://www.amercercir.org)

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## **FAIRS**

### **The International Ceramics Fair and Seminar, London**

The Park Lane Hotel, Piccadilly, W1  
Thursday 14 - Sunday 17 June 2007  
Hours: 11am-7pm; Last day: 11am-6pm  
[www.haughton.com](http://www.haughton.com)

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

#### **Aileen Dawson**

Thursday 14 June, 2:15 – 3:15pm  
*From Capodimonte to Spode, gifts,  
purchases and bequests of ceramics to  
the British Museum, 1980 - 2007*

**Dr Claudia Lehner-Jobst & Dr Samuel Wittwer**

Friday 15 June, 11:30am – 1:00pm  
*Elegance & Refinement – The Richard Baron Cohen Collection*

**Maureen Cassidy-Geiger**

Friday 15 June, 4:30 – 5:30pm  
*Sugar and silver into porcelain: the conditorei and court dining in Dresden under Augustus III*

**Charlotte Jacob-Hanson**

Saturday 16 June 11:30am – 12:30pm  
*New attributions: Fidelle Duvivier in the Netherlands*

**Julia Weber**

Sunday 17 June, 4:00 – 5:00pm  
*Royal presents – porcelain gifts exchanged between the French and the Saxon-Polish Court in the mid-18<sup>th</sup> century*

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

7 - 17 June 2007  
7 June 11am-9pm  
8-10 & 15-16 June 11am - 7pm  
11-14 June 11am - 8pm  
17 June 11am - 5pm  
[www.summerfairolympia.com](http://www.summerfairolympia.com)

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

Grosvenor House, Park Lane.  
14 - 20 June 2007  
14, 16, 17, 19 & 20 June 11am - 6pm  
15 & 18 June 11am - 8pm  
[www.grosvenorfair.co.uk](http://www.grosvenorfair.co.uk)

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**EXHIBITIONS**

The Wallace Collection, London

***Fragmented Images: New artworks by Charlotte Hodes***

3 May – 24 June 2007

This fascinating exhibition is the culmination of Jerwood Drawing Prize Winner Charlotte Hodes's work of the last two years. As Associate Artist of The Wallace Collection, Hodes's intricately designed papercuts and ceramics centre on the motif of the female figure and provide an entirely new and vibrant contemporary view of some of the provocative and decorative images found in the 18<sup>th</sup>-century paintings and porcelain on display in the Wallace Collection.

Admission free  
Open daily from 10am - 5pm

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

The Bowes Museum, County Durham

***Emile Gallé and the Origins of Art Nouveau***

29 September 2007 - 20 January 2008

For the winter of 2007 The Bowes Museum will hold an exhibition to explore *Art Nouveau* and its main themes and inspirations. A section on Japan and Japonisme will explore the fashion for all things Japanese that pervaded French art and design in the second half of the 19<sup>th</sup> century. A section devoted to Emile Gallé will highlight Joséphine Bowes' own commissions and correspondence, and Gallé's development as a decorative artist. As part of the exhibition the

five-foot high Sèvres *vase de blois* will be displayed. The vase entered the factory's salesroom in December 1901 and was listed as being decorated with '*couleurs sous couverte repris en couleurs sur couverte grand feu*'. Subsequently, it was presented by the French government in August 1906 to the '*Université de Londres en remerciement de la réception faite aux représentants de l'Université de Paris*' and was described as a '*vase de Blois décor de fleurs et oiseaux par Gèbleux 2,250 francs*' (information kindly supplied by Tamara Préaud).

Open daily from 11am – 5pm  
£7.00 Adults, £6.00 Concessions,  
Children (under 16) & Carers Free

#### Musée Nationale de Céramique

##### ***Le service iconographique antique du cardinal Fesch***

Musée Nationale de Céramique  
October 2007 - January 2008

The exhibition will examine the service produced by the Sèvres manufactory in 1809 subsequently offered by Napoleon Bonaparte to his uncle, the cardinal Fesch, in 1811.

Exhibition dates and details of an exhibition catalogue have yet to be confirmed. For further information please visit:

[www.musee-ceramique-sevres.fr](http://www.musee-ceramique-sevres.fr)

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

#### Musée Cernuschi, Paris

##### ***Pagodes et dragons: Exotisme et fantaisie dans l'Europe rococo 1720-1770***

23 February – 24 June 2007

An exhibition of 150 works of art from the Rococo period inspired by China and other Far East countries.

Open daily (except Mondays)

10am – 6pm

7€ (5,50 € reductions)

Exhibition catalogue available (see Publications)

Musée Cernuschi

7 Avenue Velasquez

75008 Paris

[www.cernuschi.paris.fr](http://www.cernuschi.paris.fr)

#### Château de Versailles

##### ***Centenaire de la Société des Amis de Versailles***

17 September - 18 November 2007

To mark the centenary of the Société des Amis de Versailles an exhibition of the most important acquisitions made by the Society will be held in the *Petit Appartement du roi*.

Open daily (except Mondays)

3 April – 31 October 9am – 6:30pm

1 November – 2 April 9am – 5:30pm

Château de Versailles

78008 Versailles

[www.chateauversailles.fr](http://www.chateauversailles.fr)

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

Musée de l'Ile-de-France, Sceaux

***Marie Caroline, duchesse de Berry,  
entre cour et jardin***

23 April – 23 July 2007

The exhibition of nearly 300 items includes many unpublished documents tracing the life and times of the duchesse de Berry (1798-1870) as well as porcelain from the Restoration period.

Open daily (except Mondays) 10am – 6pm

Musée de l'Ile-de-France

Domaine de Sceaux

92330 SCEAUX

France

Tel. + 33 (0)1 41 87 29 50

Charlottenburg Palace, Berlin

***Raffinesse & Eleganz***

The Baron Cohen Collection

29 July – 4 November 2007

The Richard Baron Cohen Collection is considered to be on one of the most important private collections of early 19th-century Berlin, Vienna, and Sèvres porcelain. For the first time an extensive selection of this collection will be exhibited publicly in an internationally-touring exhibition (Germany, France, Austria, U.S.A.).

The exhibition reflects extensive new research into the porcelain-related exchange between Prussia, Austria, and France as well as the use of similar forms and decoration adopted by the factories during the early 19<sup>th</sup> century. The elegant neo-classical forms, sumptuous gilding and exquisitely painted pieces of the Cohen collection promise to offer lovers of French porcelain an experience that will stimulate the mind and delight the eye.

Castle and grounds 10€ (7€ concessions)

Open daily (except Mondays)

1 April – 31 October 10am – 5pm

1 November – 31 March 11am – 5pm

Charlottenburg, Altes Schloss

Spandauer Damm 10-22

14059 Berlin

[www.schlosscharlottenburg.de](http://www.schlosscharlottenburg.de)

Liechtenstein Museum, Vienna

***The Cohen Collection:***

***Porcelain from the Great  
Manufactories 1800–1840***

16 November 2007 – 11 February 2008

This spectacular exhibition in the Neoclassical library of the Palais Liechtenstein will be the second part of the touring exhibition of the Cohen Collection. The exhibits will be complemented by porcelain from the collections of the Prince von und zu Liechtenstein.

Open Friday - Monday 10am – 5pm

4€

Liechtenstein Museum

Fürstengasse 1

1090 Vienna

Austria

[www.liechtensteinmuseum.at](http://www.liechtensteinmuseum.at)

Further venues expected in France and New York will be confirmed in the FPS Newsletter Winter 2007.

The Museum of Foreign Art, Riga,  
Latvia

***Sèvres Porcelain***

26 April – 24 June 2007

As part of the French Spring festival in Riga this is the first introductory

exhibition to Sèvres porcelain be held in Latvia containing 18<sup>th</sup> and 19<sup>th</sup>-century Sèvres porcelain from the Musée National de Céramique, as well as pieces from the collections of the Foreign Art Museum and the Museum of the History of Riga and Navigation.

The Museum of Foreign Art  
Pils laukums 3, Riga LV-1050 Latvia  
Open daily (except Mondays) 11am – 5pm Ls 2 (concessions Ls 1,50)  
[www.amm.lv](http://www.amm.lv)  
The Frick Collection, New York

***Rococo Exotic: French Mounted Porcelain and the Allure of the East***  
6 March - 9 September 2007

This exhibition examines the design and reception of gilt-bronze mounted rococo luxury objects, in particular porcelain, by focusing on a pair of mounted 18<sup>th</sup>-century Chinese porcelain vases. The exhibition explores the convergence of the natural and the humanly-wrought in the production of these elite wares and probes the fascination with the exotic that lies at the heart of the Rococo.

The exhibition is accompanied by a catalogue (see Publications).

***Gabriel de Saint-Aubin (1724–1780)***  
30 October 2007 – 27 January 2008

An important exhibition devoted to the art of Gabriel de Saint-Aubin, co-organized by The Frick Collection and the Louvre Museum, has its exclusive North American showing in New York in the autumn of 2007 (opening in Paris in February 2008). The exhibition will bring long overdue recognition to one of the European Enlightenment's most original and innovative artists. A comprehensive selection of Saint-

Aubin's prolific and varied *oeuvre* in the media of painting, etching, and drawing will highlight his extraordinary response to virtually every aspect of 18<sup>th</sup>-century Paris life.

An exhibition catalogue will be available.

The Frick Collection  
1 East 70th Street  
New York, NY 10021  
Open daily (except Mondays)  
10am – 6pm Sundays 11am – 5pm  
[www.frick.org](http://www.frick.org)  
Louvre Atlanta (see Museum News)

***Decorative Arts of the Kings***

The second in a series of nine exhibitions showing works of art from the Musée du Louvre at the High Museum of Art, Atlanta. The exhibition will include many works of art originally created for the 18<sup>th</sup>-century French Court in particular furniture, tapestries, porcelain and silver.

Tues – Sat 10am – 5pm  
Sun 12 – 5pm  
Closed Monday  
\$15 adults (\$12 reductions)

High Museum of Art  
1280 Peachtree Street, NE  
Atlanta, Georgia 30309  
[www.louvreatlanta.org](http://www.louvreatlanta.org)

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## MUSEUM NEWS

### V&A Ceramics Exhibition

An exhibition of 120 highlights from the ceramics collections of the Victoria & Albert Museum, London will tour internationally while the new ceramics galleries are under development prior to their reopening in December 2009. The schedule for the travelling exhibition has yet to be finalised. Further details will be announced as soon as they become available. An accompanying book *World Ceramics: Masterpieces from the Victoria and Albert Museum*, edited by Reino Liefkes and Hilary Young is expected in June 2008.

### Musée National de Céramique

The Friends of the Musée National de Céramique are pleased to announce that the 2006-7 season of lectures is now available on DVD.

For further details and application form please visit: [www.amisdesevres.com](http://www.amisdesevres.com) or [www.frenchporcelainsociety.com](http://www.frenchporcelainsociety.com)

### Seattle Art Museum

The recent redevelopment the Seattle Art Museum (SAM), which opened to the public on 5 May, more than doubled the museum's previously available public and exhibition space.

In conjunction with the opening of the new building and SAM's 75<sup>th</sup> anniversary in 2008, the museum has received an unprecedented series of gifts from prominent museum patrons and collectors. The inaugural exhibition, *SAM at 75: Building a Collection for Seattle* (5 May -9 September 2007), will feature

approximately 100 of these extraordinary works in the special exhibition galleries and 125 works integrated throughout the permanent collection galleries.

As part the innovative design-work at SAM a newly created Porcelain Room with an integrated architectural and decorative scheme celebrates more than one thousand pieces of European and Asian porcelain. Rather than the usual museum installation by nationality, manufactory, and date, the pieces have been grouped by colour and theme.

For more information please visit: [www.seattleartmuseum.org](http://www.seattleartmuseum.org)

### Louvre Atlanta

#### **Creation of the 'Louvre Atlanta'**

The 'Louvre Atlanta' is an unprecedented three-year partnership between the High Museum of Art and the Musée du Louvre in Paris that will bring hundreds of works of art from the Louvre's collections to Atlanta. From October 2006 to 2009, the High Museum of Art will present a series of long-term special exhibitions of art from the Louvre. The collaboration will also include the exchange of cultural expertise, as well as educational programs, publications and symposia.

For further information please visit: [www.louvreatlanta.org](http://www.louvreatlanta.org)

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## **FORTHCOMING PUBLICATIONS**

### ***World Ceramics: Masterpieces from the Victoria and Albert Museum***

Edited by Reino Liefkes and Hilary Young  
V&A Publications. Expected June 2008

### ***Rococo Exotic: French Mounted Porcelains and the Allure of the East***

Kristel Smentek  
The Frick Collection, New York, exhib. cat.

ISBN 978-0-912114-36-1

\$15.95

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## **PUBLICATIONS**

### ***Sèvres Porcelain: Patronage and Design The French Porcelain Society Journal III - 2007***

ISSN 1479 - 8042

£30

### ***La Terre Transfigurée: 250 ans de porcelaine à Sèvres***

Sophie Zénon  
Éditions Paradox  
ISBN 2862275085  
30€

### ***Pagodes et dragons: Exotisme et fantaisie dans l'Europe Rococo 1720-1770***

Musée Cernuschi, Paris, exhib. cat.  
Musée des Arts de l'Asie de la Ville de Paris, 2007  
ISBN: 978-2-87900-993-3 AS 4204  
54€

### ***The Vienna porcelain: coffee cups Museum Marton***

Veljko Marton  
Zagreb, Croatia, 2007  
ISBN 978-953-99897-3-4

## **ARTICLES**

### **Pamela Cowen**

'Philippe II d'Orléans, l'avant garde:'  
The porcelain owned by Philippe II d'Orléans, Regent of France'  
*Journal of the History of Collections*,  
Vol. 18, no.1 (2006) pp.41-58

### **Charlotte Jacob-Hanson**

'Further Findings on the Life and Career of Louis Victor Gerverot'  
*The American Ceramic Circle Journal*,  
Vol. XIV, April, 2007

### **Selma Schwartz**

'Un air d'Antiquité: Le service de Sèvres pour la laiterie de Marie-Antoinette à Rambouillet'  
*Versalia: Revue de la Société des Amis de Versailles*, No. 10, 2007, pp. 154-181

### **Marie-Laure de Rochebrune**

'Une Marronière en porcelaine de Sèvres entre au Louvre', *La Revue des Musées de France, Revue du Louvre*, December 2006, pp. 52-59

### **Jeanne Faton**

'Entretien avec Pierre Jourdan-Barry / Un exceptionnel ensemble de céramiques' *L'Objet d'Art*, no. 419, December 2006, pp.52-59

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