

# *The French Porcelain Society*

## *Winter 2005 Newsletter*

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

Since our last Newsletter in Spring 2005 we have had an extremely busy programme. Our visits to Stratfield Saye and the Wellington Museum, our annual lecture, this year given by Oliver Fairclough on French porcelain in the National Museums and Galleries in Wales, and of course our Symposium on Sèvres porcelain in honour of Sir Geoffrey de Bellaigue have all been extremely well-received. The Symposium marked the forthcoming publication of the Sèvres and other French porcelain in the Royal Collection and we were honoured to hear a paper on Quintin Craufurd based on new research in connection with the catalogue. This was only one of many enthralling vistas opened up by our speakers who generously shared their knowledge and love of their subject with us. The Symposium attracted well over one hundred delegates and was truly international in scope. Our thanks go to Errol Manners for his impeccable organisation of the scholarly programme and to Deborah Gage and to Kate Henson for all their hard work in making possible our superb royal visits reported in the Newsletter. Thanks are also due to the steering committee whose members assisted with the planning and gave much practical help.

We hope to issue Proceedings of the Symposium late in 2006 as a permanent record of much new research into Sèvres porcelain.

We are looking forward to even more activities in 2006 with our series of evening lectures to be held in London in early 2006. Please contact Charles Truman on [charles-truman@lineone.net](mailto:charles-truman@lineone.net) if you have a short paper on any topic related to French porcelain as we are seeking speakers. Papers may be full-length (around 40 minutes) or short (20 minutes).

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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 the email version of the newsletter (without pictures for ease of transfer) should send an email address to the Editor.

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### Committee News

Errol Manners and Anne Howarth have stepped down from the committee.  
Georgina McPherson has joined the committee as Treasurer.  
Susan Newell has joined the committee as Membership Secretary.  
John Whitehead and Charles Truman have joined the committee as Ordinary Members.

## The French Porcelain Society's Website

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

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**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

### Four-Day visit to St. Petersburg 8 – 11 February 2006



**Sèvres porcelain Green Service, 1756**

We are delighted to announce our exciting outing in February 2006 to St. Petersburg to coincide with a special exhibition of Sèvres porcelain at the Hermitage Museum: *18th Century Masterpieces of the Sèvres Manufactory from the Hermitage Collection*. The exhibition includes pieces from the Cameo Service, Green Service and vases from the Yusupov Collection. In addition

to the exhibition and the State Rooms of the Hermitage we will view porcelain in the store rooms and visit to the Lomonosov factory, St Petersburg's first porcelain factory founded in 1744 by decree of the Russian Queen Yelizaveta, daughter of Peter I. Finally a day's excursion to Pavlovsk, the Catherine Palace and Amber Room will make this one of our most ambitious visits abroad in recent years.

Return flights from London Heathrow/St Petersburg, 3 nights at the Astoria Hotel, all meals, transport and entry fees: £1,750\* per person with a single supplement of £220

\* Subject to final confirmation

Places are limited to 14 and at the time of press all have been booked. If you would like to be placed on a cancellation list please contact Debo Gage, 38 Old Bond Street, London W1S 4QW (tel. 00 44 207 493 3249 fax. 00 44 207 495 1352).

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### **Spring Evening Lectures**

A new series of short evening lectures will be held in central London in the Spring. Details will be circulated to members shortly. If you would like to receive details by email please send your email address to [joannagwilt@aol.com](mailto:joannagwilt@aol.com)

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### **Annual General Meeting**

Diary date in advance: The FPS Annual General Meeting and Dinner will be held at the Wallace Collection on Friday 16th June. The Summer outing will be held on the Monday 19th June to Grimsthorpe Castle, Belton House and Harewood House. It is possible that the Summer outing will extend to two days including an overnight stop. As usual the outing will be held just after the International Ceramics Fair (Wednesday 15th - Sunday 18th June). Further details will be given in the Summer Newsletter.

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

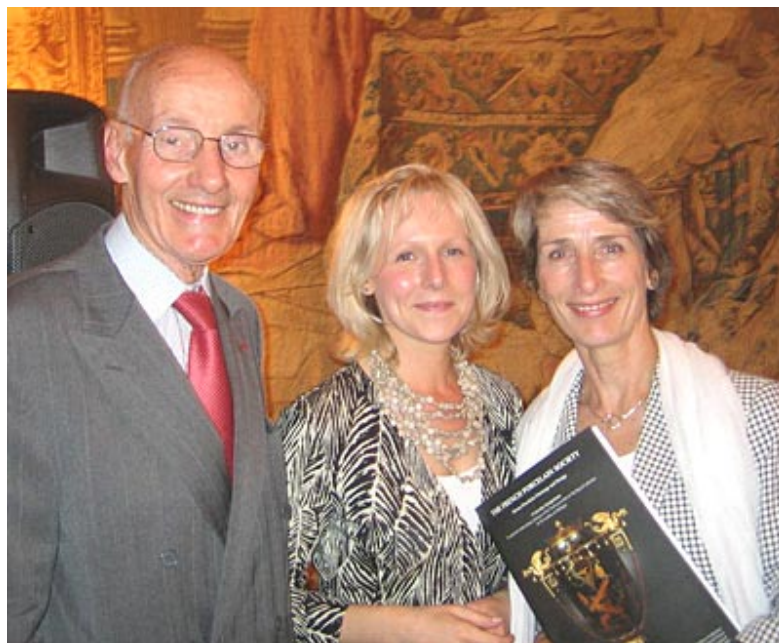
### **Symposium 'Sèvres Porcelain: Patronage And Design'**

Friday 9th & Saturday 10th September - The Wallace Collection, Manchester Square, London.  
Sunday 11th September – Windsor Castle / Buckingham Palace

The much anticipated three-day event organised by the French Porcelain Society in honour of Sir Geoffrey de Bellaigue's forthcoming **Catalogue Raisonné of the French porcelain in the Royal Collection** began with an inspirational two-day seminar at the Wallace Collection where 24 lecturers presented new or previously unpublished research devoted to Sèvres porcelain. This rich and stimulating forum provided an environment for the exchange of knowledge and enthusiasm that was brought together in celebration of Geoffrey's forthcoming catalogue. The tireless efforts of Errol Manners who co-ordinated the two-day seminar, ensured that the lectures proceeded like clockwork.



**Cyrille Froissart & Bernard Dragesco**  
**The French Ambassador's Residence**



**Geoffrey de Bellaigue, Joanna Gwilt & Henriette Manners**  
**The French Ambassador's Residence**

The first day concluded with a lavish champagne reception which was generously hosted by the French Ambassador, Monsieur Gérard Errera, at the palatial French Ambassadorial Residence in Kensington Palace Gardens.

The second day closed with a formal dinner held at the Wallace Collection and on behalf of the Committee Errol Manners presented Geoffrey with a gift of an early 19th century publication by Quintin Craufurd who has been the subject of recent research by Geoffrey.



**Sheila de Bellaigue & Errol Manners  
The French Ambassador's Residence**

The forthcoming French Porcelain Society Journal III will be devoted to the proceedings of the two-day seminar and will contain illustrated articles drawn from the papers given at the seminar. It is hoped that Journal III will be published Winter 2006.

JG

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### **Visit to Windsor Castle Sunday 11 September 2005**

The symposium was rounded off in a thrilling way for two privileged groups of the Society's members on Sunday 11th September with a visit to Windsor Castle. The opportunity to view Sèvres porcelain from the finest collection in the world was a rare treat, but to be able to do so with 24 lectures given by so many of the world's leading scholars fresh in mind, as well as to have such a distinguished and knowledgeable a guide as Sir Geoffrey, was exceptional indeed.

The first group - showing no discernable effects of an enjoyable dinner at the Wallace Collection only a few short hours earlier - assembled promptly on Sunday morning for the coach ride to Windsor. We were greeted at Windsor Castle by Joanna Gwilt and Sir Hugh Roberts, Director of the Royal Collection, and guided through the State Drawing Rooms to meet Sir Geoffrey in the State Dining Room where a remarkable display of porcelain – an homage to the collecting of George IV - had been arranged.

The selection of French porcelain from the Royal Collection on display demonstrated not only the stylistic development of Sèvres porcelain during the second half of the 18th century and the extraordinary quality achieved by the factory's artists, but also reflected the particular taste of George IV as a collector and his taste for the Louis XVI style. In addition, a few examples of



Vincennes and early Sèvres tablewares of the 1750s were displayed including a pair of *bleu lapis* wine coolers (*seau à demi-bouteille ordinaire*) c.1753, once owned by Madame de Pompadour.



**Sèvres *seau à demi-bouteille ordinaire* c.1753**

It was the display of vases on the main dining table which dominated the room and initially drew everyone's attention. No fewer than 38 vases were on the dining table, in what must have been a unique display of the quality and variety of Sèvres porcelain and perhaps the costliest table decoration ever assembled. Among the many highlights was a garniture composed of a *vase à panneaux* of 1779-82 flanked by two pairs of *vases des Ages* of 1782 of the second and third sizes, which stimulated a lively discussion on the composition of garnitures and the difficulties of reconstructing their composition.

The 1772 *vase Angora* (*bleu nouveau*) 1772 which possibly formed part of a *garniture* of five vases acquired by the comte de Provence in 1773. Painted with a mythological scene by Dodin of the Education of Cupid after the painting by Jean-Baptiste Van Loo it is mounted on either side with an eagle trampling on a serpent and King Charles Spaniel barking with the knob of the cover formed by a hissing Angora cat.



**Sèvres vase Angora, 1772**

The pair of blue-ground vases mounted in gilt-bronze as ewers of 1782-85, with mounts possibly by Duplessis or Thomire, and the extraordinary pair of vases of 1782-84 mounted by Thomire with gilt bronze handles as goats perched on grotesque heads, formerly in the possession of Louis XVI, both provided dazzling examples of how Sèvres porcelain was embellished in the 18th century.

Numerous other reminders of the factory's distinguished patrons included the *cuvette à tombeau* of 1772-85, purchased by Madame du Barry, and the garniture of mounted white-ground chinoiserie vases of 1779, which once belonged to Marie Antoinette. The porcelain was displayed with informative captions, many with a photograph of the source from which the painted decoration was based.

An extensive selection of smaller pieces of the 1770s to the 1790s was displayed on side tables, including a group of jewelled cabinet cups and saucers as well as examples of some of the larger services produced during the period, such as the service for Madame du Barry and the service commissioned by the Spanish ambassador in 1789 to celebrate the recovery from illness of George III. This is one of few examples of Sèvres in the collection not collected by George IV, and was recently purchased for the Royal Collection from the descendants of Lord and Lady Harcourt, to whom the service was presented in 1796. Given his lavish taste, it seems particularly appropriate that George IV was able to purchase most of the final service commissioned for Louis XVI; piece for piece the most expensive Sèvres service ever commissioned which remained unfinished at the outbreak of the Revolution.



**Sèvres vase with gilt-bronze mounts, 1784**

A generous selection of pieces from the service was displayed which permitted some judicious comparison of the quality of the different painters, among them C.N. Dodin, C.E. Asselin, Pithou jeune, F.P. Philippine and P.A. Le Guay. (See Geoffrey de Bellaigue, *The Louis XVI Service*, Cambridge University Press, 1986, ISBN 0 521 26637 8)



**Sèvres assiette unie, Louis XVI Service, 1788**



The complexities and difficulties inherent in the study of Sèvres porcelain were vividly demonstrated by the group of later-decorated Sèvres pieces, as well as the genuine pieces embellished with mounts during the early 19th century. Everyone present must have silently commiserated with George IV while examining the pieces decorated by Philippe Soiron in the early 19th century. That some of these pieces were purchased by the King as early as 1819 was a revelation, and will no doubt serve as a cautionary tale for all those present. The Sèvres wares enriched with mounts by P.-C. Maëlrondt (c. 1807-24) served as a reminder that as much attention should be paid to the mounts as to the decoration and porcelain which often was transformed them into entirely different objects. (See Geoffrey de Bellaigue, 'Philippe-Claude Maëlrondt, supplier to George IV', *The Burlington Magazine*, June 2004, pp.386-395).

Finally, a selection of porcelain from factories other than Sèvres, and from the 19th century presented some surprises. Among them was a Meissen tea and coffee service decorated with the arms of Augustus III, Elector of Saxony and King of Poland. Once owned by Quintin Craufurd, the set was purchased from his widow by George IV and formed part of Sir Geoffrey's latest research presented in his lecture at the symposium.

Sir Geoffrey observed that Sèvres porcelain lends itself to quiet contemplation and this visit afforded a wonderful opportunity to study at close quarters some of the finest examples in the world. Many of the problems and subjects discussed during the previous two days could be contemplated while studying the relevant piece or artist's work, as well as some of the print sources such as the range of Dodin's painting, recalling the lectures given by Lady Davson and Adrian Sassoon and also the subject of gilt-bronze mounts addressed by Tamara Préaud. Most of the themes addressed by the speakers found some echo in the porcelain on view and for those whose recall of so many lectures was not perfect, Sir Geoffrey was on hand to provide illumination.



**Sèvres vases mounted as ewers c.1782-85**

His fascinating and learned commentary to this marvellous display was without doubt the icing on the cake and he stimulated the discussion in a wise and most engaging way.



**Sèvres cup and saucer (*gobelet litron*) 1787**

Our visit ended with an expression of the most heartfelt thanks of the whole group to him for such a wonderful opportunity, and in particular for sharing his knowledge in such a generous way, as well as to Joanna Gwilt, Sir Hugh Roberts and the staff of the Royal Collection, for a superbly organised and truly memorable visit.

Sebastian Kuhn

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### **Visit to Buckingham Palace Sunday 11 September Afternoon**

A visit to the Royal Collection was the perfect complement to the Society's two-day seminar. We began the afternoon in the Royal Mews in the company of John Hardy who provided a highly informative and engaging explanation of the design, execution, and symbolism of the state coach. Made for George III within two years of his accession in 1760, has been used for every coronation since that of George IV. (George III went to his own coronation in a sedan chair.) The coach is more than a synthesis of the arts of architecture, sculpture, and painting it is also a rolling allegory of *Britannia* and a 'manifesto' of the monarch as defender, victor, virtuous leader, and protector of the arts and sciences. It was not surprising, therefore, to learn that eight horses are required to draw the weight – both physical and figurative – of this triumphant chariot.

Commissioned late in 1760 by the king's Master of the Horse, Francis Hastings, 10th Earl of Huntingdon (1729-89), the state coach was designed by the Swedish-born architect William Chambers (1723-96), and executed 1760-62 by a team of virtuoso collaborators working under the coach maker Samuel Butler: sculptor Joseph Wilton, carver Nicholas Collett, painter Giovanni Battista Cipriani, gilder Henry Pujolas, and metal chaser George Coyte, amongst others. The design features four highly sculptural marine tritons, two masks of river gods, military trophies hung on columns of palm fronds, and putti, or genii, emblematic of the three kingdoms of England, Ireland, and Scotland. A presentation scale model of gilt wood, wax, leather, and watercolour (on loan to the Victoria & Albert Museum and viewable in the British Galleries) and a 1762 painting attributed to John Wootton (Royal Collection) show that all four upper walls of

carriage were originally glazed, but after the 1790 assassination attempt on the king, the areas of glazing were reduced and the back window entirely covered over.

The overall iconography of the coach's decoration became clear when John Hardy revealed the role of Thomas Hollis, who probably devised this visually powerful propaganda, and the contemporary influences upon the choice of imagery - imagery so complex that an anonymous contributor (possibly Hollis himself) had to verbally describe, for the public's benefit, the symbolism of the coach's painted scenes in the 25-27 November 1762 issue of the *London Chronicle*. The ultimate message was that although the carriage was conceived and executed in a time of war, recent naval victories gave reason for the monarch and the state to hope for a peaceful future in which agriculture, commerce, science, and art could flourish under good government.



**Top of the Grand Commanders Table  
Sèvres porcelain, 1811**

Following the Royal Mews, participants continued on independently to see “Enchanting the Eye” in the Queen’s Gallery and then the state apartments in Buckingham Palace. In the Palace, an unexpected selection of twentieth-century Sèvres porcelain was on view in the temporary exhibition, ‘The Queen’s White Wardrobe of 1938’. Several pieces and plates from the 1938 dinner and dessert service, decorated with hunting scenes by Malançon, were showcased amongst the gifts presented by the Republic of France to the royal couple during that state visit. Farther along in the formal parade rooms, it was only natural that the FPS members found themselves spontaneously grouped again in front of the Sèvres table of the Grand Commanders (1806-12), that masterpiece of craftsmanship and painted decoration whose provenance as a gift from Louis XVIII to the Prince Regent in 1817, offered the Society a poignant precedent to our shared passion for French porcelain. (See G. de Bellaigue, ‘A Royal Keepsake the Table of the Grand Commanders’, *Journal of the Furniture History Society*, Vol. XXXV (1999), pp. 112-41).

Charissa Bremer-David

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### **Visit to Stratfield Saye & Apsley House 20 June & 12 September 2005**

A truly memorable weekend of the symposium enhanced by the dazzling display of Sèvres porcelain at Windsor Castle and more of the Royal Collection at Buckingham Palace finished in ducal style with a repeat of the Society's June visit to Stratfield Saye and Apsley House. A beautiful morning saw the stalwart and by no means punch-drunk group in Piccadilly for a coach trip to Berkshire. Following the victory at Waterloo in June 1815, the Duke of Wellington was recognised by the Allied Forces as the "saviour of Britain and of Europe" and the British Parliament voted a large sum of money to give 'The Hero of Waterloo' an appropriately grand country estate on which to build a palace on the scale of Blenheim. The 1st Duke of Wellington chose Stratfield Saye a relatively modest estate with a house dating from 1630. After years of consideration the Duke decided that even with the Parliamentary grant he could not afford grandeur and a less expensive conversion was carried out. The Present 8th Duke of Wellington lives in a house on the estate and his heir, the Marquis of Duoro and his family now occupy Stratfield Saye House.



**F.P.S. members at Stratfield Saye**

We were warmly greeted by Lord Duoro and began our visit in the Entrance Hall which is hung with banners, including tricolours embroidered with silver bees, some of which were presented by Napoleon to each Department of France and subsequently given in tribute to the 1st Duke on this entry into Paris after Waterloo. The Library, designed in 1740 by William Kent, contains many volumes from Napoleon's personal library and much of the original furniture, paintings and objects shown in the portrait of the Great Duke with his grandchildren. The Duke's love of horses is evident throughout the house and of particular note is the portrait by Benjamin Haden of 'Copenhagen', the charger who carried the Duke through the Peninsular campaigns and at the Battle of Waterloo, who was retired to Stratfield Saye and buried in the grounds with military honours. The Gallery adjoining the Print Room, houses a collection of French furniture including fine cabinets and commodes made by Levasseur in the style of André-Charles Boulle purchased in Paris in 1817.

Finally we reached the Holy Grail, the China Room, where a selection of services was awaiting us. The collection in the China Room was recently rearranged by Rosalind Savill and she had set in a chronological sequence Vincennes – Sèvres porcelain plates that formed part of well-known services and also possible sample plates. In her inimitable manner Ros related many pieces to Symposium talks and discussions as well as other models, painters and changes in subject decoration. Acquired by the 7th Duke, the plates range from the soft-paste *bleu céleste* 1753-4



service for Louis XV to the 1779 hard-paste blue ground streaked with gold and painted with chinoiserie decoration purchased by the duchesse de Mazarin. A group of *feuille de choux* moulded plates each painted with a different subject illustrated changes of fashion. A 1756 animal scene by Armand *l'aîné*, 1756-8 trophies by Caton, 1756-7 figures by Dodin, 1761 scenes by Vieillard and also Teniers subjects and children by Caton are painted on plates of this type. Also housed in the China Room was an elaborately gilded and decorated 'Indian Service' decorated with Chinoiserie scenes c.1800, bought by the 1st Duke's elder brother who was Governor-General in India. Other displays included the Berlin service presented by Kaiser Frederick William of Prussia in 1819, a Vienna service from Emperor Francis I of Austria of the same year, a green-ground Sèvres service presented by Louis XVIII in 1820 and Sèvres purchased by the 1st Duke himself in Paris.

Fortified by a delicious lunch at The Wellington Arms we returned in a buzz of animated conversation to Apsley House, the London home of the 1st Duke of Wellington. Designed by Robert Adam and completed in 1778, the Great Duke purchased it from his elder brother in 1817. We were privileged to receive a private tour of the house and its collections of porcelain, plate, the famous 3.5 metre high Canova statue of Napoleon commissioned in 1807 and furniture and paintings many acquired by the 1st Duke whilst British Ambassador and Allied Commander in Chief in Paris in 1817. In the Plate and China Room Charles Truman spoke about the magnificent *surtout* of the Sèvres Egyptian Service of 1809-1812.

Commissioned by Napoleon as a divorce present for the Empress Josephine, she rejected this *douceur* and in 1818 the service was presented to the Duke by Louis XVIII. Baron Vivant Denon's 1802 publication on Egyptian temples at Karnak, Dendera and Philae provided the models for the biscuit *surtout* and the source for the scenes on the 66 dessert plates.



**Sèvres sucrier, Egyptian Service, 1811**

The *surtout* of statues, temples, colonnades and obelisks mounted on a tole plinth painted to imitate porphyry and granite is completed by four biscuit standing figures bearing coloured fruit baskets on their heads. (See Charles Truman, *The Sèvres Egyptian Service 1810-12*, Victoria & Albert Museum, 1982).



**Centrepiece from the Egyptian Service  
Sèvres porcelain, 1811**

Other cases in the room displayed further examples of the European Ambassadorial services presented to the 1st Duke which we had seen at Stratfield Saye. Displayed in the basement was a Meissen Service presented by Frederick Augustus IV of Saxony c. 1818 containing 105 dessert plates painted with places and battles fought by the Alliance. Also displayed was a Sèvres *déjeuner* painted by Langlacé in 1813 in its original wooden travel case which was a gift from Louis XVIII. A further *déjeuner*, taken from Joseph Bonaparte's coach after his defeat at Victoria in 1813, was made by the Paris factory Dihl and Guérhard c. 1810 and retains its original fitted case. Also of interest were the two large gilded Sèvres vases of 1814, painted with bands of botanical flowers. On one is a quagga in a landscape, on the other a gnu. The designs were taken from Samuel Daniell's 'African Scenery and Animals' published in 1804.

It was a wonderful day and as ever, Debo Gage had arranged everything beautifully and our most grateful thanks go to her, Lord Duoro, Ros Savill and Charles Truman for a most impressive end to an unforgettable weekend.

Jennifer Stern

## OTHER FORTHCOMING EVENTS

### **Marie-Antoinette Study Day**

The Wallace Collection

Wednesday 1 February 2006

10:15am – 4:15pm £24 (£20 concessions)

The Wallace Collection

Manchester Square, London W1U 3BN

Tel. + 44 (0)20 7563 9551

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

**2006 Lectures at the Société des amis du musée national de Céramique de Sèvres**  
Place de la manufacture, 92310 Sèvres

***A la princesse de Asturies : un service en porcelaine de Sèvres***

Dorothée Guillemé-Brulon,  
4 April 2006

***Vivre avec des céramiques : la survivance au XXe siècle de l'utilisation des faïences et des porcelaines dans la décoration intérieure***

Jodie Wilkie  
13 June 2006

***Les céramiques les plus prestigieuses vendues dans les dix dernières chez Christie's***

Hervé de la Verrie  
5 December 2006

## EXHIBITIONS

**Fit for a Queen: Furnishing Marie-Antoinette's Apartments**

The Wallace Collection

2 November 2005 – 28 February 2006

A small display to commemorate the 250th anniversary of Mari-Antoinette's birth. The Wallace Collection holds a significant collection of works of art once owned by or associated with Queen Marie-Antoinette of France from her private apartments at Versailles, the Petit Trianon and the châteaux of Marly and Fontainebleau. For the first time these stunning pieces of furniture, gilt-bronze, porcelain, paintings and miniatures are gathered together in one room.

Admission free



**From Gulliver to Liliput - Virtuosity in ceramics**

23 November 2005 - 20 March 2006

Musée national de Céramique de Sèvres

The exhibition marks the recent production of the Sèvres Porcelain Manufacture's first Doll's tea set which was inspired by and modelled on the *Service Riche* made for Queen Marie-Antoinette in 1784. The miniature set is complemented by the display of other doll's sets which have been borrowed for the exhibition. In contrast to the minute scale and decoration of the doll's set the exhibition includes vases and other tablewares of immense proportions, originally designed to promote the technical virtuosity of the factory, including the Neptune Vase, the world's largest porcelain vase produced at Sèvres in 1867. In addition to pieces from the *Service Riche* which serves as a counterpoint to the vast and tiny pieces displayed, the Sèvres *Razumovsky Service* of 1767 has travelled for the first time from Waddesdon Manor as a complement to this exhibition.



**The Razumovsky Sèvres Service**  
Musée Nationale de Céramique, Sèvres  
23 November 2005 - 9 March 2006

The 103-piece *bleu céleste* Sèvres porcelain *Razumovsky Service* decorated with birds after the engravings of George Edwards has left Waddesdon Manor for the first time to be displayed at the Musée National de Céramique in Sèvres. The display considers the talents and styles of the various bird painters and pays particular attention to the pieces decorated by Armand l'ainé. In addition, original Edwards engravings complement the porcelain displayed. A fully illustrated catalogue is available in French and English. (See Recent Publications)

Musée National de Céramique  
Place de la Manufacture, 92310 Sèvres  
Tel: +33 (0)1 41 14 04 20 Fax : +33 (0)1 45 34 67 88  
Email : [musee.sevres@culture.gouv.fr](mailto:musee.sevres@culture.gouv.fr)

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**Plate Sèvres *Service à perles et barbeaux*, 1781**

**Marie-Antoinette à Versailles: le goût d'une reine**

Musée des Arts décoratifs de Bordeaux

Until 30 January 2006

As part of the many events to commemorate the 250th anniversary of the birth of Marie-Antoinette, the exhibition is staged in collaboration with the château de Versailles.

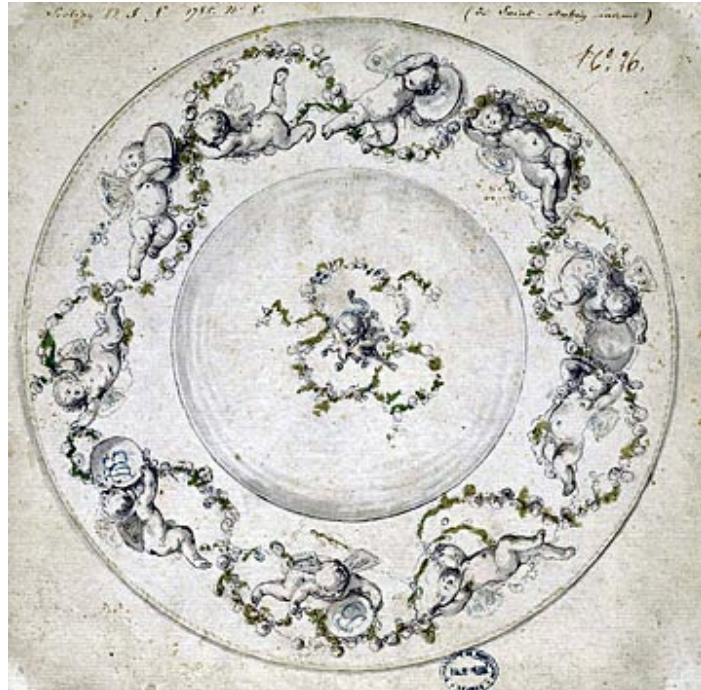
Musée des Arts décoratifs de Bordeaux

39 rue Bouffard, 33000 Bordeaux

Phone : + 33 (0) 55 56 00 72 53

[www.mairie-bordeaux.fr](http://www.mairie-bordeaux.fr)

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**Plate design for Mme du Barry, c.1770 by Gabriel de Saint-Aubin**

**Designing the décor: French Drawings from the eighteenth century**

Calouste Gulbenkian Museum, Lisbon

19 October 2005 - 15 January 2006

The exhibition marks the 50th anniversary the foundation of the Calouste Gulbenkian Museum. French drawings of ornamental and decorative arts from the reign of Louis XIV until the French Revolution, many of which are displayed for the first time, are displayed along side comparable works of art. Curated by Peter Fuhring, expert in French and Flemish drawings, engravings and decorative arts, the exhibition demonstrates the function of drawing for the creation of decorative objects, from initial design proposals to the completion of an object and the fashion for ornamental design.



**Louis Le Masson design for a *pot à oille*, Arabesque Service**



**Sèvres *pot à oille* Arabesque Service (1782-84)**

The display includes a Sèvres *pot à oille* from the Arabesque Service, 1782-84, and designs by Gabriel de Saint-Aubin (1724-80) for plates to be made at the Sèvres for Mme du Barry c. 1770.

As well as the works of art from the Calouste Gulbenkian Collection and Museu Nacional de Arte Antiga in Lisbon objects from the École Nationale Supérieure des Beaux Arts, Paris, Musée des Arts Décoratifs, Paris, Bibliothèque nationale de France and Manufacture nationale de Sèvres, the Bibliothèque Municipale de Rouen and private collections complement the wealth of ornamental French drawings held by the Gulbenkian Museum many of which are shown for the first time. A catalogue is available in Portuguese and in English (See Recent Publications).

Calouste Gulbenkian Museum  
Av. de Berna 45A, 1067-001  
Lisboa Codex.  
[www.museu.gulbenkian.pt](http://www.museu.gulbenkian.pt)

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**Catherina The Great: Arts for the Empire : Masterpieces from the State Heritage Museum, Russia**

(travelling exhibition)

1 October 2005 - 7 May 2006

Art Gallery of Ontario (AGO), Toronto

Montreal Museum of Fine Art, Montreal

This exhibition is devoted to royal patronage of the arts during the reign of Catherine the Great of Russia (1762 -1796) and presents spectacular holdings from the State Hermitage Museum, Russia. The exhibition displays more than 200 works collected and commissioned by the empress including the magnificent Romanov Coronation Coach, paintings, sculpture, furniture, gems, jewels and decorative arts, many shown for the first time in North America.

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**Sèvres vase pot-pourri gondole, 1756**  
**Hermitage Museum**

**18th-century Masterpieces of the Sèvres Manufactory from the Hermitage Collection**

Hermitage Museum, St. Petersburg  
8 December 2005 - 26 February 2006

The State Hermitage Museum possesses one of the world's largest and finest collections of Sèvres porcelain that spans the development of the factory during the 18th century. This exhibition displays more than 200 of the State Hermitage's masterpieces by the Sèvres Manufactory made during the second half of the 18th century many of which are shown publicly for the first time. Among the objects on display are the celebrated "Cameo Service", the "Green Service" and vases from the former collection of the Yusupovs. A 480-page scholarly catalogue of the collection of the 18th-century Sèvres porcelain with 1700 illustrations has been published to complement the exhibition. The first complete catalogue of the porcelain collection, it includes pieces of both utilitarian and of a decorative nature. For further information please visit:

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



**Underside of the Sèvres *vase pot-pourri gondole*, 1756**

The underside of Hermitage museum's *vase pot-pourri gondole* was elaborately painted during its production with *caillouté* boarder, palm trees and grasses in order to conceal a large firing crack.



**Sèvres vase (*cuvette Mahon*), 1757  
Hillwood Museum**

**Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750-2000**  
The Hillwood Museum & Garden 2006

The endurance of the Sèvres manufactory through two and a half centuries of political and social change will be celebrated by the forthcoming exhibition to be held at the Hillwood Museum, Washington in collaboration with International Arts and Artists. Curated by Liana Paredes, the exhibition will feature porcelain and faïence objects which span the centuries from the factory's inception to its contemporary collaborations. The exhibition will include a number of rarely-seen objects, many exhibited in America for the first time, including tableware, vases, sculptures, and centrepieces from the Hillwood Museum & Gardens' own collection, the Metropolitan Museum of Art, the National Museum of American History, the Walters Art Museum, the Wadsworth Atheneum Museum of Art, Musée National de Céramique, Manufacture Nationale de Sèvres and several private collections. *Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750-2000* premieres at the Hillwood Museum in 2006 (dates to be confirmed) and will be available for a tour to two further museums for the spring and summer of 2007 (enquiries should be addressed to [reidb@artsandartists.org](mailto:reidb@artsandartists.org)).

The Hillwood Museum & Garden

4155 Linnean Avenue, NW

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

[www.artsandartists.org/exhpages/sevres.html](http://www.artsandartists.org/exhpages/sevres.html) (exhibition details)

## RECENT ACQUISITIONS

### THE WADSWORTH ATHENEUM



Ewer (*buire indienne à incrustations*), 1854

French, Sèvres

Hard-paste porcelain, gilt-bronze

H. 42.5 cm (16.73 in); W. 31 cm (12.2 in)

Marks: factory mark S.52 under foot (fabricated 1852); 2 incised marks under foot; crowned N flanked by S and 54 under foot; Imperial eagle flanked by S and 54 inside neck; signed and dated "Tristan 1854" in gold under foot.

The Evelyn Bonar Storrs Trust Fund, 2005.12.1

The Wadsworth Atheneum has recently purchased a *Buire Indienne à incrustations*. It was one of four made at the Sèvres factory between 1852 and 1854. Two were decorated with a white ground and the other two with celadon grounds. All the ewers had platters. However, the whereabouts of the platter matching this example is presently unknown.

A beautifully coloured drawing for this ewer survives in the Sèvres archives. The design was created by Jules-Pierre-Michel Dieterle (active 1847–1855), *chef des travaux d'art* who had visited the Great Exhibition at the Crystal Palace, London in 1851 where he was inspired by Indian Moghul art, including inlaid silver wares from Bidar and enamelled and jewelled metalwork. The decoration on this ewer consists of inlaid coloured pastes: the foliate designs on the skirt, neck, foot, and handles were impressed into the porcelain paste before firing, i.e. at the leather-hard stage, and then a *réparer* cut a thin layer of paste from these areas and filled them with pale green and cobalt blue tinted pastes.

Linda Roth

## FORTHCOMING PUBLICATIONS

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

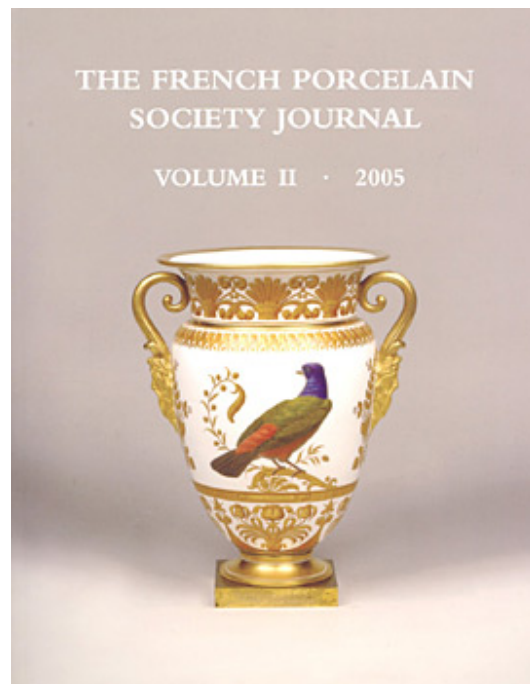
The proceedings of the Symposium 'Sèvres Porcelain: Patronage and Design'

9-10th September 2005

Publication is anticipated in Winter 2006

Further details will be given in the Summer Newsletter

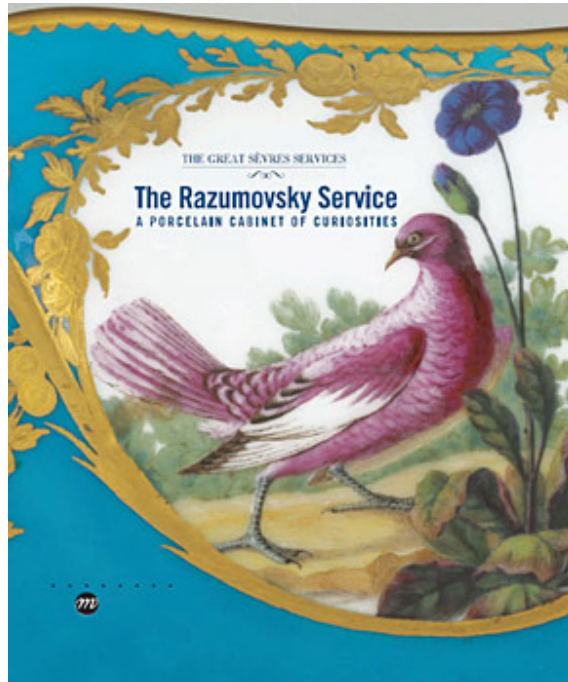
## RECENT PUBLICATIONS





**French Porcelain Society Journal Volume II**  
2005  
ISSN: 1479-8042

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**The Razumovsky Service – A Porcelain Cabinet of Curiosities**  
Selma Schwartz

A fully-illustrated catalogue of the Sèvres porcelain Razumovsky Service from Waddesdon Manor has been published by the Réunion des Musées Nationaux in both French and English to coincide with the service's exhibition at the Musée National de Céramique from 23 November 2005 to 20 March 2006. Written by Selma Schwartz, Associate Curator for porcelain at Waddesdon Manor, it is the second in the series of 'Les grands services de Sèvres'.

Essays examine various aspects of the Razumovsky service including the service's original owner, Count Cyril Razumovsky, who is conclusively identified for the first time and was known as indolent, extravagant and a Francophile. His Presidency of the Russian Academy of Sciences may have led to the choice of decoration for his service. George Edwards and his ornithological publications are examined in the context of 18th-century collectors of curiosities and the trade in exotic birds. The appearance of the Edwards engravings on the decoration at Sèvres from the mid 1760s to the early 1770s is outlined, as well as the manner in which they were used. One essay compares the relative talents of the factory's bird painters while another explains the composition of the 18th-century Sèvres dessert service.

Available from the Waddesdon Manor Shop [www.waddesdon.org.uk](http://www.waddesdon.org.uk), (Tel: +44 1296 653 257);  
Musée national de Céramique Shop (Tel: +33 (0)1 41 14 04 20)  
Price: £10

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**Céramiques Impressionnistes et Grès Art Nouveau. Montigny-sur-Loing et Marlotte 1872-1958**

Olivier Fanica and Gérard Boué

Musée de l'Ecole de Barbizon. Exhibition catalogue  
Paris, 2005

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**De l'immense au minuscule: La virtuosité en céramique**

Exhibition catalogue

Published by Réunion des Musées Nationaux

Paris - 2005

Price: €35

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**Marie-Antoinette à Versailles: le goût d'une reine**

Bernadette de Boysson, Xavier Salmon

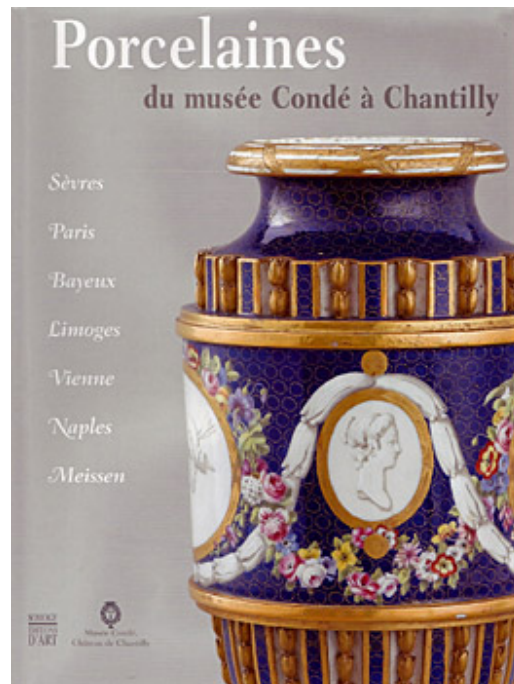
Musée des Arts décoratifs de Bordeaux. Exhibition catalogue

Editions d'art Somogy, October 2005

ISBN: 2-85056-909-7

Price: £26

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**Porcelaines du musée Condé à Chantilly**

The catalogue includes porcelain from the factories of Sèvres, Paris, Bayeux, Limoges, Vienna, Naples and Meissen.

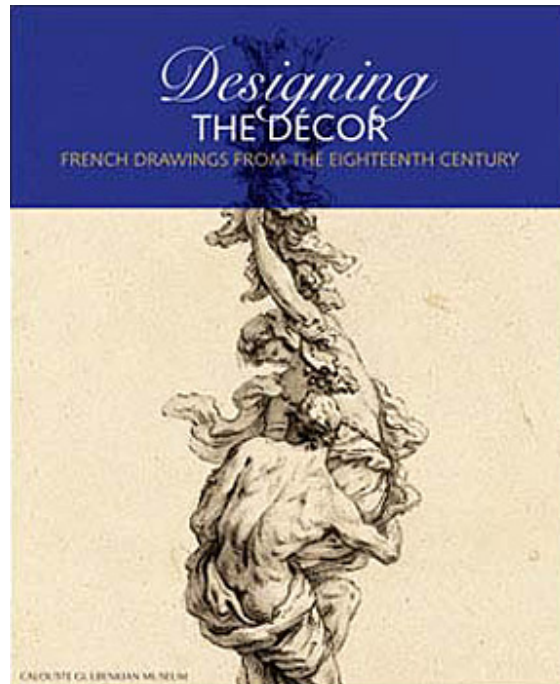
240 pages, 170 illustrations

ISBN: 2-850556-882-1

Editions d'art Somogy, September 2005

Price: €45

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**Designing the décor: French drawings from the eighteenth century**

Exhibition catalogue

ISBN 972-8848-16-1

Price: €42

The catalogue of the exhibition published in Portuguese and in English, includes studies that reveal the little-known story of the creation of sophisticated objects that decorated the *grands* and *petits appartements* of the 18th-century French court and nobility.

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## ARTICLES

**Howard Coutts**

'Samuel Scott's Sèvres vases at the Bowes Museum' *The Burlington Magazine*, June 2005, CXLVII No. 1127, pp. 407-408

**Antoine d'Albis**

'Porcelaine de Sèvres, authentique? Surdécoration? Contrefaçon ou encore tout simplement 'perruque'? : Le cas de la porcelaine tendre au XVIII<sup>e</sup> siècle', *Les Cahiers de Mariemont*, No. 32/33, Musée Royal de Mariemont, 2005, pp. 27-35



**Albert R. Baca**

'Daphis et Chloé dans le Service Olympique' *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp. 36 – 39

**Françoise Boisgibault**

'La Céramique à décor de marines', *L'Objet d'Art*, No. 403, July/August 2005, pp.54-63

**Pierre Ennès**

Écu d'or, à une bande d'azur chargée de trois sardines d'argent: le service d'Antoine de Sartine en porcelaine de Sèvres' *Revue du Louvre*, 3, June 2005, pp. 64-68



**Cyrille Froissart and John Whitehead**

'Le peintre Piat Joseph Sauvage et la porcelaine', *Les Cahiers de Mariemont*, No. 32/33, Musée Royal de Mariemont, 2005, pp. 35-40

This article contains new research concerning a signed plaque in the Musée Royaux des Beaux-Arts de Bruxelles previously attributed to the Tournai factory. Recent research by Cyrille Froissart and John Whitehead has demonstrated that the plaque is in fact made of hard-paste porcelain and not of soft-paste. With supporting documentary evidence they further reveal that the plaque was decorated by Sauvage whilst working at the Paris factory of Dihl and Guérhard.

**Charlotte Jacob-Hanson**

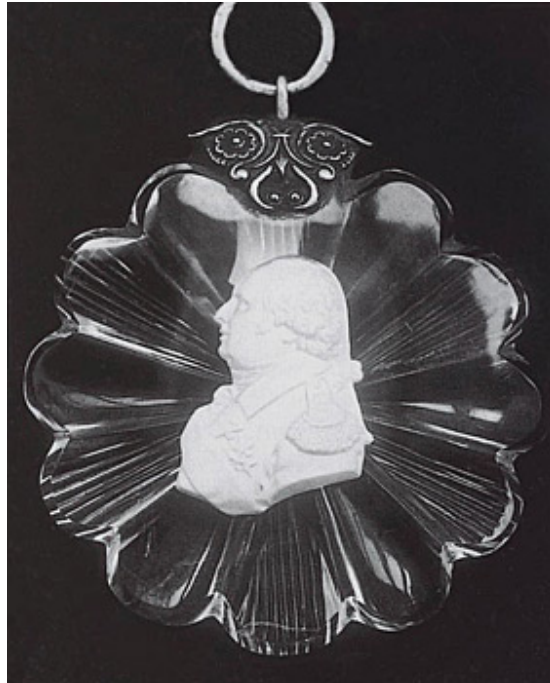
'Fidelle Duvivier: Tournai painter in France and Holland', *The Magazine Antiques*, January 2006

**Bozena Kostuch**

'Service à thé et café en porcelaine', *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp.93-97

**Chantal Meslin-Perrier**

'Félix Bracquemond : de la gravure aux arts décoratifs', *L'Objet d'Art*, No. 403, June 2005, pp.72-79



**Jacqueline du Pasquier**

'Des témoignages de la ferveur royaliste, les cristallo-cérames de la collection Jeanvrot', *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp.54-66

**Régine de Plinval de Guillebon**

'Un amateur de céramique à Paris : Lady Schreiber', *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp. 68-81



**Tamara Préaud**

‘Deux sculptures de Sèvres du XVIIIe siècle identifiées’, *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp. 34 – 35

**Ludovic Rechhia**

La nouvelle présentation de la collection de Tournai à Mariemont, *Les Cahiers de Mariemont*, No. 32/33, Musée Royal de Mariemont, 2005, pp. 7-20

**Catherine Le Taillandier de Gabory**

‘Peintre sur céramique et peintres éventailistes’, *Revue de la Société des Amis du musée national de Céramique*, No. 14, 2005, pp. 40–53

**Edouard Williamson and Claire Derriks**

‘Chantilly et porcelaine de Tournai’, *Les Cahiers de Mariemont*, No. 32/33, Musée Royal de Mariemont, 2005, pp. 52-56