



# THE FRENCH PORCELAIN SOCIETY



The Use of Engravings  
for Sèvres Vase Design  
in the late Eighteenth Century

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Engravings and Etchings  
in the Manufacture Nationale de Sèvres:  
An Introduction to the collection  
formed in the Eighteenth Century

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fig. 1 Terrine aux épis



fig. 2 Vase ovale Mercure



fig. 3 Vase royal ovale



fig. 4 Vase cannelé à bandeau



fig. 5 Vase pot-pourri ovale uni

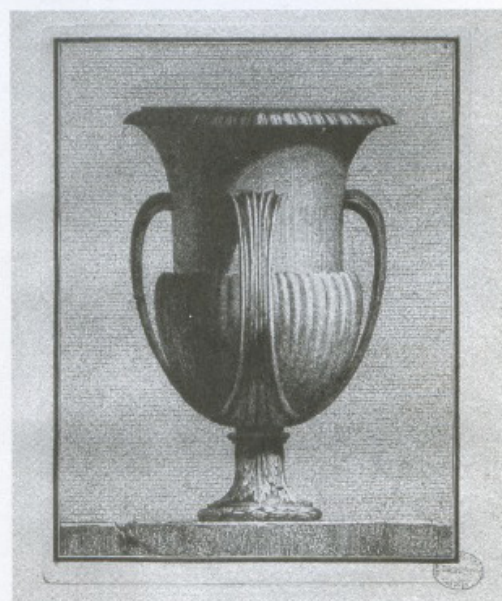


fig. 6 Vase à gorge

## The Use of Engravings for Sèvres Vase Design in the late Eighteenth Century

John Whitehead

*Designing ornamental vases or urns seems long to have been a kind of side-line for artists and this was particularly so in the mid-eighteenth century. As a motif, the urn offers as much scope for invention as, for instance, the arabesque or the rocaille. On paper, at any rate, there is no limit to the possibilities! (Svend Eriksen)<sup>1</sup>*

The production of sets of vase design engravings is an activity which has traditionally attracted artists over the last five centuries. Since the Renaissance the vase has been seen as a noble and appropriate element to incorporate into the decoration of architecture, furniture, textiles and paintings, as well as to be used for, among others, metal and ceramic shapes.

In France in the eighteenth century, engravings were used to diffuse an artist's designs, enabling other artists and craftsmen to employ any design in their own medium<sup>2</sup>. In other words a craftsman could make and sell a vase of bronze, ivory, silver or any other material copying exactly an engraving of a vase by a contemporary artist which he had just bought, but not reproduce and sell the engraving itself.

The amazing diffusion of sets of vase engravings, known in French as *suites*, can be ascertained from the fact that deriving from the four *suites* discussed below vases have been noticed in a variety of materials, including porphyry and marble with or without gilt-bronze mounts, silver, ivory, and painted onto canvas upholstery designs. Of course it is not always possible to judge whether the object was made from the print or the other way round.

All kinds of artists excelled in this genre; painters such as François Boucher<sup>3</sup>, sculptors such as Jacques-François-Joseph Saly or Gilles-Paul Cauvet, bronze workers such as Jean-Claude-Thomas Duplessis the younger and architects such as Ennemond-Alexandre Petitot.

Our purpose here is to identify some of the links between engraved vase designs and the Sèvres porcelain factory. We will see that Sèvres' vase designers appear to have experimented with engravings for about a ten-year period, from 1765 to 1775.

Explanations for this are not far to seek: the sculptor Etienne-Maurice Falconet, who had been employed at Sèvres as head of the sculpture workshop, began designing vases in the early 1760's, perhaps to help the ageing Duplessis who had been responsible for the factory's strikingly successful rococo shapes in the 1750's, but who by 1760 was 65 years old. The painter Jean-Jacques Bachelier, whose main responsibility was over decoration of pieces, also produced vase designs in the mid 1760's, more so after Falconet left for Russia in 1766. It was not until 1773, when the factory employed Louis-Simon Boizot, that it had once again found a positive direction to take it into the fluent, Etruscan phase of the neo-classical style.

During the ten-year "gap" Bachelier produced a few extremely successful designs, notably the eponymous *vase Bachelier*, but what we do not know is the role played at this time by the Duplessis, father and son. Was the father still inventing his own designs? Did the son provide some? The two known sets of Duplessis engravings sadly do not answer any of these questions. Unlike the other sets we shall look at, which artists at Sèvres copied more or less closely, we do not know whether they record the father or the son's designs, or which ones were intended to be made in porcelain. Duplessis the elder owned sets of engravings by a number of artists, including Saly and Petitot<sup>4</sup>, whose work will be discussed below, and it seems likely that he was the one to interpret the Saly engravings into concrete porcelain shapes. By the early 1770's, when the Petitot set (which was published some years before, in 1764) was used at Sèvres, Duplessis the father was in the last year of his life, but he continued to come to the factory on a regular basis and could well be responsible for these too.

At any rate, the first recorded use of engravings for Sèvres vase shapes was probably the result of a desire to commemorate fittingly the visit of an important Danish nobleman to Paris in 1764 by making vases from engraved designs by the (French) director of the Royal Academy in Copenhagen<sup>5</sup>.

One fact that can be ascertained from the design of both *vases Danemark* is that the Sèvres factory's designers did not necessarily copy vase engravings slavishly, but were able to adapt them as they thought fit, so that although in some cases vases are faithful reproductions of engravings, in others only features of the engravings are employed. In many of these cases we can only speculate that this might be so, but the fact that in, for example, the Fontanieu suite, there should be so many features which reappear on Sèvres vases of the right date, is a pointer which cannot be ignored.

## SALY

Jacques Saly (1717-76) was a French sculptor who spent eight years in Rome, leaving in 1746. He went to Denmark where he was appointed director of the Académie des Beaux-Arts in Copenhagen in 1754. These two shapes of vases were probably designed by Duplessis in 1764-65, according to Rosalind Savill, "perhaps in gratitude for Denmark's role in the Seven Years' War (1756-63) or to celebrate the visit to Paris in that year of Joachim Godske Moltke, son of the Danish King's influential adviser (Count Moltke)"<sup>6</sup>. Count Moltke was Saly's protector in Denmark and was president of the Académie des Beaux-Arts.

*Vases inventés et gravés par Jacobus Saly, 1746.*

One frontispiece and thirty plates<sup>7</sup>.

### 1. Vase Danemark à gauderons<sup>8</sup>

This shape has been copied exactly from the engraving. The relief decoration has been simplified, excluding the Bacchic bas-relief on the main part of the body of the vase, presumably to leave space for painted decoration.

### 2. Vase Danemark à cartouches de relief

Here only the foot and the lower part of the body of the vase have been used, with the shell replaced in some cases by an oval garland in relief which encloses the reserve. The plaster model and some examples have low covers.

## DUPLESSIS

Jean-Claude-Thomas Duplessis the younger (c.1730-1783) remains an enigmatic figure. He undoubtedly worked with his father, and then specialised in the manufacture of gilt-bronze mounts for Sèvres vases, becoming a *maître fondeur* in 1765<sup>9</sup>.

*Première Suite de Vases Composés par Duplessis Fils. A Paris chez l'auteur rue du Four F.S.G*<sup>10</sup>.  
*cour de la grand Fontaine au coin de la rue de l'Egoût.*<sup>11</sup>

One frontispiece and five plates.

Dating this set is problematic. Duplessis was living in the rue du Four in 1777<sup>12</sup>, so the first set is from this date or before, whilst the second is from this date or later. These are probably not designs for the use of modellers at Sèvres but rather an amalgam of shapes and motifs that had been used by the father and the son. We can look for elements of design and perhaps confirm that one or other Duplessis had employed these at Sèvres at various times. We reproduce four of this first suite; for the other two we have not found any Sèvres vase of related shape.

1 (fig. 1). **Terrine aux épis**

Frontispiece to the first suite. This is a tureen decorated with cornucopiae, which is of the same outline as the one originally designed by Duplessis the father for the Louis XV service in 1752-3. The fact that the son should use it as his frontispiece indicates that the model was still fashionable, though as we shall see not without some alteration. This is a variant of the *terrine aux épis*<sup>13</sup>, decorated with sheaves of wheat in high relief, made in hard paste in 1777, examples of which were given by Louis XVI to his brother-in-law the Emperor Joseph II. Other details of this tureen are relevant to the design of Sèvres vases: the shield-shaped panel on the front, symbolically tied to the cornucopiae with rope, recalls the panels of the *vase ferré*<sup>14</sup> or the *vase cuir*<sup>15</sup>.

2 (fig. 2). **Vase ovale Mercure**

This engraving is related to this 1765 vase in shape<sup>16</sup>, although the concept of a medallion with the King's head (as on the example in the Royal Collection) is closer to a vase in the Fontanieu suite.

3 (fig.3). **Vase royal ovale**

The lower section of the *vase royal ovale* in the Wallace Collection<sup>17</sup> is gadrooned in exactly the same way. Like this vase it is in three sections, but here the resemblance stops. This vase dates from 1775-80.

4 (fig. 4). **Vase cannelé à bandeau**

The fluted body of these vases, with a plain band applied all around, is perhaps related to this engraving<sup>18</sup>. This shape dates from the second half of the 1760's.

*2eme Suite. Duplessis, Sculpteur, cizeleur rue et cul-de-sac Ste. Marine, en la Cité, la 1ere porte à droite par l'Arcade de la rue St. Pierre aux Boeufs, pres ND. A Paris.*

One frontispiece and three plates.

1 (fig. 5). **Vase pot-pourri ovale uni**

This frontispiece, with the centre part of the body removed, is similar to the *vase pot-pourri ovale uni*<sup>19</sup>. This is a shape designed in the mid 1760's, presumably by Duplessis the father.

The other three of the second suite do not appear to correspond to any known Sèvres vase shape. They are however sometimes found in other materials such as marble with gilt bronze mounts, or even ivory.

## PETITOT

Ennemond-Alexandre Petitot (1727-1801) brought the French neo-classical style to Parma, where he worked from 1753 as architect of the Ducal Court.

*Suite de Vases Tirée du Cabinet de Monsieur Du Tillot Marquis de Felino Et' gravée a l'Eau forte d'après les Desseins originaux de Monsieur le Chevalier Ennemond Alexandre Petitot Premier Architecte de S.A.R. l'Infant Dom Ferdinand Duc de Parme Et agregé a l'Académie R. d'Architecture de Paris par Benigno Bossi stucateur de S.A.R. L'Infant Duc de Parme Et'. Se vend a Parme chez le meme B. Bossi.*

One title page, one frontispiece and thirty plates. This suite was engraved by Bossi in 1764, from drawings supplied by Petitot, many of which had been executed some years earlier<sup>20</sup>.

### 1 (fig.6). Vase à gorge

Campana-shape vase with four handles. Plate 2 of the Suite. An as-yet unpublished red ground hard-paste Sèvres pair are the only ones known of this shape<sup>21</sup>, identical to the engraving apart from the removal of two handles, which is a logical procedure because it leaves more space for painted decoration. This shape was originally designed by Petitot in 1756, and large-scale marble examples were carved for the Ducal palace gardens in Parma in 1756-57, making them extremely early examples of neo-classical taste. The Sèvres pair may well have formed part of a garniture bought by Louis XV on 23 December 1773, which consisted of a *vase Jardin* and two *vases à gorges* with purple ground and Turkish scenes<sup>22</sup>.

The name *vase à gorge* is one of the very few which although found in the archives remains to be ascribed to a specific shape of Sèvres vase. In the 1776 edition of the *Dictionnaire de l'Académie Française*, the following definition is given for *gorge*: "*On appelle Gorge, en termes d'Architecture, Une moulure concave*". The tall concave upper part of the body of each vase fits that definition neatly. The model for the *vase à gorge* appears in the factory inventory of 1774, which suggests it was designed in 1773.

The shape of the *vase Jardin*, an example of which was the central vase of the king's garniture, is known from a few surviving examples<sup>23</sup>. It is basically similar to this shape, except that it is wider in girth. This would have made it appropriate to be the centre of a garniture, flanked by vases of a similar shape but more slender.

### 2 (fig. 7). Vase griffe

Canopic jar shape with spiral gadrooning on the body. Plate 7 of the *suite*. This has been provided at Sèvres with a square base with lion-paw feet, giving it its name, loop handles and shield-shaped panels bordered with garlands to leave space for painted decoration.

The first mention of these in the factory's archives is in the 1773 inventory. Dated examples include a hard-paste green-ground pair of 1775<sup>24</sup>.

### 3 (fig.8). Vase triton

This shape has been taken directly from plate 27, down to the handles in the shape of tritons with spirally wound double fish tails. This is again an uncommon shape in Sèvres. A red-ground example is the centre vase of a garniture of five purchased on 24 December 1773 by the Abbé Terray, at the time both *contrôleur des finances* and *directeur des bâtiments*. It seems likely that these, with Louis XV's garniture mentioned above, are the earliest hard-paste vases of any importance produced by the factory. The *vase triton* and one of the outer pairs are now in the collection of the Preservation Society of Newport County, at The Elms, Newport, Rhode Island<sup>25</sup>.

All three Sèvres vase shapes derived from Petitot's engravings appear to date from around 1773, and to be early experiments in hard paste. The second pair in the Abbé Terray's garniture are, however, probably the first shape designed by Boizot for Sèvres<sup>26</sup>. These have tall scroll handles but other examples with rams' heads are called *vase Boizot à tête de bouc*.

### FONTANIEU

Pierre-Elisabeth de Fontanieu (c.1730-1784) took over as head of the *Garde-Meuble de la Couronne* from his own father in 1767, and ran this important department of the *Maison du Roi* until 1783<sup>27</sup>. His task was to keep royal residences decorated and furnished, so it is not surprising to find that he had artistic leanings.

*Collection de Vases inventés et dessinés par Mr. de Fontanieu. Cette collection a été faite pour servir aux tourneurs et à ceux qui ornent les vases, comme fondeurs et ciseleurs, etc., en 1770.*

Up to 93 plates<sup>28</sup>

Some of these are perhaps intended to be made of or mounted with metal, but several at the end are clearly for manufacture in ivory, since they incorporate the usual eccentric features found in virtuoso ivory carving<sup>29</sup>. These are of traditional, almost baroque designs, and indeed the most frequent Sèvres *vase Fontanieu*, with a conical body (*vase Fontanieu à cartels*), appears to be at least inspired by an engraving which is the frontispiece to *Nouveaux Dessins de Meubles et Ouvrages de Bronze et de Marqueterie, Inventée et gravée par André Charles Boulle*, which dates from shortly after 1707<sup>30</sup>.

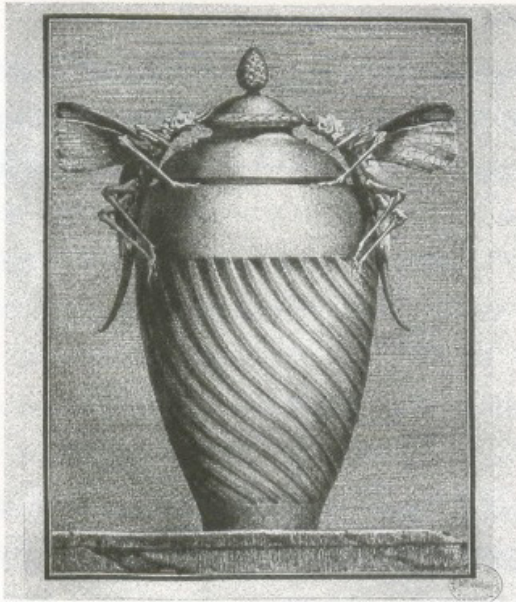


fig. 7 Vase griffe



fig. 8 Vase triton



fig. 9 Vase Fontanieu à guirlandes



fig. 10 Vase cygne à godrons



fig. 11 Vase du roi



fig. 12 Pendule à colonne

1. Vase Fontanieu (vase cylindre à anses?)<sup>31</sup>

This shape is a practically direct copy of the Fontanieu engraving. The Louvre example even has the raised garland of the cover rendered not in relief but in gilding. Examples of this and the next shape are known with dates from 1773. The first examples must have been the ones delivered to the Court in late 1772.

2. Vase Fontanieu à cartels<sup>32</sup>

Again a very close copy of the engraving.

3 (fig.9). Vase Fontanieu à guirlandes

This egg-shaped vase with a concave shoulder and hanging garlands of flowers is only known in Sèvres porcelain through an undated pair with dark blue ground and gilded relief decoration<sup>33</sup>.

4. (fig. 10) Vase cygne à godrons

Of the same shape as a pair of unmarked vases described as Sèvres, with relief decoration of swans, in a Christie's New York sale<sup>34</sup>. Another Fontanieu plate shows swans in relief, so that this vase could be a combination of the two.

5 (fig. 11). Vase du roi

The *vase du roi* is close in shape to this engraving. Rosalind Savill<sup>35</sup> has pointed out that the sprays of lilies in relief and the garlands surrounding the medallion are similar to a Fontanieu engraving reproduced by Eriksen (pl. 450). This shape appears in 1775, the Wallace one dating probably from 1776.

6 (fig. 12). Pendule à colonne

Directly copied from the upper part of this Fontanieu engraving. This model was first produced for Poirier in 1771, with an elaborate base with figures, but the simple model of column, on a circular base and surmounted by a small Sèvres vase, went into production shortly after. It must have had enduring popularity, because at some point, probably in the 1780's, new mounts were designed for it, the rather heavy *goût grec* gilt-bronze husk garlands being replaced with flowers, a feature which was more in keeping with the Etruscan phase of the Louis XVI style. The Wallace Collection example is one of these<sup>36</sup>.

Christian Baulez has recently brought to light a further instance of engravings being employed for Sèvres vase design, but of enhanced interest because here the vases' gilt-bronze mounts are also copied from the engravings<sup>37</sup>. In the catalogue of a recent exhibition of objects from Versailles in the USA he has pointed out that a garniture of three vases, consisting of a pair and a central vase, are directly copied from two vase designs by the architect Charles de Wailly (1730-1798), another member of that generation of French artists whose sojourn in Rome in the 1740's and 50's was so vital to the neo-classical revival. In 1760, de Wailly published a series of engravings of neo-classical vases and furniture. One of these shows a table with five vases on the top and one on the stretcher<sup>38</sup>. In 1782 Louis XVI bought at the end-of-year sales at Versailles "3 vases rouges" for 6,000 livres<sup>39</sup>. In 1792 these vases were fortunately described in more detail, which enabled them to be recently identified as a set of three in the Walters Art Gallery, Baltimore. These are identical to the two outer vases on the table in de Wailly's engraving. No doubt the lavish gilt-bronze mounts were supplied by Duplessis the younger.

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## NOTES

- 1 Svend Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 33. Biographies of most of the artists cited here will be found in this excellent work.
- 2 For a detailed discussion of this subject see Peter Fuhring, "The Print Privilege in Eighteenth-Century France", *Print Quarterly*, part one Vol. II, no.3, September 1985, pp. 174-193, part two Vol. III, no. 1, March 1986, pp. 21-33.
- 3 See Alicia M. Priore, "François Boucher's Designs for Vases and Mounts", *Studies in the Decorative Arts, The Bard Graduate Centre*, Vol. III no.2, 1996, pp. 2-51.  
Although Boucher supplied many designs to Sèvres for both painted decoration and biscuit sculpture, not one of his vase designs appears to have been employed at Sèvres.
- 4 Eriksen, pp.174-175.
- 5 It was Rosalind Savill who first discovered that both *vase Danemark* shapes derive from engravings. See below.
- 6 *The Treasure Houses of Britain*, exhibition catalogue, National Gallery of Art, Washington, 1985, pp.473-474, entry by Rosalind Savill.
- 7 Copies in Paris (BN Fa 46.a. res) and in London (V&A Prints & Drawings E 3521-1907 and E 3524-1907).
- 8 For both Saly shapes at Sèvres see Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London 1988, vol. I, pp. 260-261.
- 9 Pierre Verlet, *Les Bronzes Dorés Français du XVIIIe siècle*, Paris 1987, p. 415.
- 10 Faubourg Saint Germain.
- 11 There appears to be no certainty as to the exact number of plates in either suite, but D. Guilmard, *Les Maitres Ornemanistes*, p. 245, notes a frontispiece and four plates (we have seen five) for the first series and the same number for the second (we only know of three plates). The set in the Bibliothèque Nationale (AA 3 Suppl. rel.) is incomplete. There are more at Sèvres.
- 12 Eriksen p. 175.
- 13 A chimneypiece design by Petitot incorporates wheatsheaves similar to those used for the *terrine aux épis*. See *Festoni a Parma nel Settecento*, exhibition catalogue, Rome, Parma and Lyon, May-October 1989, colour plate VI.
- 14 Savill, Vol. I, p. 213 ff.
- 15 See Marcelle Brunet & Tamara Préaud, *Sèvres. Des origines à nos jours*, Fribourg 1978, colour plate XXXV.
- 16 For the example in the Walters Art Gallery, Baltimore, see Brunet/Préaud, colour plate XXXIII.
- 17 Savill, Vol. I, p. 433 (c 329).
- 18 Savill, vol. I, p.380.
- 19 Savill, vol. I, p. 269 (c278).
- 20 See *Feste Fontane*. There is an example of the *Suite* in the Bibliothèque Nationale

- (Lf.2).
- 21 London trade, 1998.
  - 22 Sèvres Archives, Vy5, 133 vo.
  - 23 Christie's New York, 26 April 1994, lot 90.
  - 24 Partridge Fine Arts, catalogue 1995, no. 43.
  - 25 See Letitia Roberts, "Abbé Terray's garniture", in *Mélanges en l'honneur d'Elisalex d'Albis*, forthcoming.
  - 26 Sotheby's New York, 20 May 1989, lot 102.
  - 27 See Pierre Verlet, *Le Mobilier Royal Français*, 1955 (second of four volumes published 1945-1990), p.13.
  - 28 BN Impr. V.2609.
  - 29 Pierre Ennès has pointed out that the shapes of *vases Fontanieu* were clearly not originally intended to be in porcelain, since the stems are too thin and therefore broken on all surviving examples (*Musée du Louvre. Nouvelles acquisitions du département des Objets d'art 1980-1984*, exhibition catalogue, Musée du Louvre 1985, p.155).
  - 30 Jean-Pierre Samoyault, *André-Charles Boulle et sa famille*, Geneva 1979, pl. 6.
  - 31 Louvre 1985, No. 88.
  - 32 Louvre 1985, No. 89.
  - 33 Paris, Mes. Ader & Picard, 3 April 1968, lot 32, soft paste, height 25.5 cm. The engraving is reproduced by *Eriksen*, pl. 451.
  - 34 Christie's New York, 11 November 1977, lot 33, no marks, 29 cms high. Probably hard paste. There is a plaster model for this exact shape in the Sèvres factory archives.
  - 35 Savill vol. I, p.424 (c328).
  - 36 Savill, vol. II, p. 795 (c487).
  - 37 The following information is taken from *Splendors of Versailles*, exhibition catalogue, Mississippi Arts Pavilion, Jackson, Mississippi, 1998, p. 208.
  - 38 *Eriksen*, pl. 330.
  - 39 Sèvres Archives, Vy8, 255 vo.

**Engravings and Etchings in the Manufacture Nationale de Sèvres  
An Introduction to the Collection  
formed in the Eighteenth Century**

**Maureen Cassidy-Geiger**

With the invention of print-making in Europe, engravings and etching found an immediate use in the ceramics industry where they served the painters and sculptors as artistic models and the apprentices as practice sheets for copying.<sup>1</sup> In the porcelain industry this led to the formation of in-house collections, though little was known of such collections until recently. The first author to acknowledge them was Siegfried Ducret, who in 1965 published an inventory from around 1770 of the prints owned by the Fürstenberg manufactory.<sup>2</sup> In 1968, to illustrate an article on sources for early Meissen models, Günter Reinheckel used several prints from the Meissen archives, evidence that some of the early print material from that manufactory had survived to the present day.<sup>3</sup> And when the print collection of the KPM-Berlin manufactory in former West Berlin was rediscovered in 1981 among the factory archives released to the West by the government in East Berlin, a modern inventory of the holdings was prepared by Ilse Baer and published with many illustrations in 1986.<sup>4</sup> Prints have also survived in the archives of the Manufacture nationale de Sèvres and several have been published beginning in 1976 by Carl Dauterman, Sir Geoffrey de Bellaigue and others.<sup>5</sup>

The print collections in the archives of the porcelain manufactories in Meissen, Berlin and Sèvres represent the sort of workshop-based collections maintained by craftsmen in different trades and industries in the eighteenth-century and later.<sup>6</sup> These collections may have numbered several thousand sheets in the eighteenth-century, including prints in books. Much was lost over time due to the ephemeral nature of the material, with around 2500 loose prints remaining at each of the manufactories today. Even so, these collections are useful starting points in the search for models for decoration on porcelain and, viewed in another way, provide a rare opportunity to consider issues of availability and taste in the ceramics industry, in the decorative arts in general, and in the field of prints.

The subject of this paper is the formation and organisation of the early print collection at Sèvres, based upon an examination of hundreds of prints and some of the printed books in the manufactory archives, as well as the inventory of the model collection begun around 1798 and various other eighteenth-century stock lists and documents relating to the acquisition of prints. It was routine to organise such collections by subject, and the books and certain categories of prints are still treated this way today, though the bulk of the loose prints have been placed in drawers according to artist. Due to time constraints, around 1000 sheets were handled and a select number of books examined;

around 250 sheets were photographed, front and back, and all printed or written notations and inscriptions were transcribed. Each print also bears a stamped oval seal assigning ownership to the manufactory; if more than one image was printed on a sheet, or more than one print mounted on a board, each was stamped with the seal. Perhaps the earliest stamp, from the period of the second empire (1852-71), reads 'MANUF<sup>e</sup>. IMPl<sup>e</sup>. DE PORCELAINE A SEVRES' and was applied in blue or black ink. Another stamp generally applied in black, 'MANUF<sup>RE</sup> N<sup>LE</sup> DE PORCELAINES A SEVRES.', registers a change in government. Both of these were superseded by 'MANUFACTURE DE PORCELAINE / SEVRES / BIBLIOTHEQUE' found most often in red.

Prior to the introduction of the stamped seals, the factory name was simply written across the back of the works on paper when they were acquired, in a generously penned eighteenth-century script. On some the ink has soaked through the paper and the name can be observed through the front (Figure 8a,b). Different names were used at different periods, thereby aiding the formation of a chronology for the acquisition of prints at Sèvres. The inscription '*Porcelaine de France*', for example, was written on the back of a drawing ascribed to Boucher in 1749, together with the classification 'D - No. 199' from an altogether unknown early inventory (Figures 1a, b).<sup>7</sup> When the same inscription is found on prints, sometimes in conjunction with a number from the same early inventory, it would seem to indicate that these sheets were in the manufactory during the period around 1749. There is, for example, a small group of engravings of putti after Gerbrand van Eeckhout (1621 - 1714)<sup>8</sup>, Philippe de Champaigne (1602 - 1674) and Jacques Stella (1596 - 1657) with this inscription, and a few marine subjects and landscapes by Gabriel Perelle (ca. 1603 - 1677) and Renier Zeeman (ca. 1623 - 1667) (Figures 2 - 6). Unique within this group for its subject is the engraving of the Holy Family after Jacques Blanchard (1600-1638) showing the infant Christ trampling the serpent (Figure 7). Many of these early acquisitions were pasted on board and mounted when acquired and, in the process, some of the margins were trimmed so closely to the plate line that the names of the artists and publisher have been lost.<sup>9</sup>

With the transfer of the manufactory to Brichard in 1752, the designation '*royale*' or '*du Roi*' (also '*du Roy*') was adopted by the manufactory and the inscription changed to '*Manufacture Royale de Porcelaine de France*' or '*Manufacture Du Roy*'. These inscriptions occur on some dated prints from the 1760's and 1770's (Figures 8 - 11).<sup>10</sup> This was superseded by '*Porcelaine de Sèvres*' apparently introduced when the collection was organized into portfolios using a classification number written onto the back of each print following this name (for example, Figures 12, 15c, 18, 20, etc.).<sup>11</sup> In the process, earlier names were modified by adding '*Sèvres*' or '*de Sèvres*', written in a distinctly different hand and so easily observed (Figures 8b, 10b, 11b). While there is apparently no known inventory of the portfolios, Sir Geoffrey de Bellaigue has determined that there

were at least twenty-four with various numbers of sheets, reaching the number '338' in one instance.

Unfortunately, there are few records to document the purchase of prints for the manufactory at Vincennes and Sèvres. Boileau and Fulvy were reimbursed in 1749 and 1750 for purchases of unspecified engravings of flowers and landscapes and portfolios for storing the prints were purchased from Nicholas de Poilly (1707 - 1780), of the prominent Paris family of print publishers and dealers active since the seventeenth-century.<sup>12</sup> De Poilly published large sheets and sets of prints after the floral still-lives of Jean-Baptiste Monnoyer (1635 - 1699) and at some point acquired ownership of over 5000 copperplates from the Paris firm of Mariette, publishers in the seventeenth century of the works of Perelle and Silvestre, among others. Several examples of these sorts of prints have survived at Sèvres and it could be argued that they must have been acquired during the Vincennes period (for example, Figures 5a and 13a). The still-lives after Baptiste certainly influenced the appearance of the porcelain-flower arrangements from Vincennes, if not the forms of the flowers themselves, and may have guided painters as well, while the highly-detailed views by Perelle and Silvestre and their circle correspond to Meissen-inspired decoration on Vincennes period wares. In many instances, however, the earliest inscriptions on these sheets are now hidden beneath paper or card backings applied to strengthen and preserve the prints at some time in the eighteenth century (Figure 13b).<sup>13</sup>

The size and growth of the collection can be followed through the annual inventories of the manufactory premises begun around 1752. The earliest known listing of the model collection, taken on 1 October 1752 by Charles Adam, grouped the following works on paper by medium and subject<sup>14</sup>:

*Desseins et Estampes de différens maitres*  
*Desseins et Croquis de M. Bachelier*  
*23 pieces Estampes jeux d'Enfans de M. Boucher*  
*168 Id., Paysage*  
*62 desseins différens*  
*47 Id. animaux différens*  
*61 Id. figures et personnages différens*  
*138 Id. ornemens différens*  
*49 Id. vases et fleurs chinois<sup>15</sup>*  
*18 Id. en oiseaux*  
*56 Id. Estampes et figures de différens maitres*  
*200 Desseins et contr'Epreuves paysage de M. Oudry*  
*100 Id. de Gillot*



fig. 9a

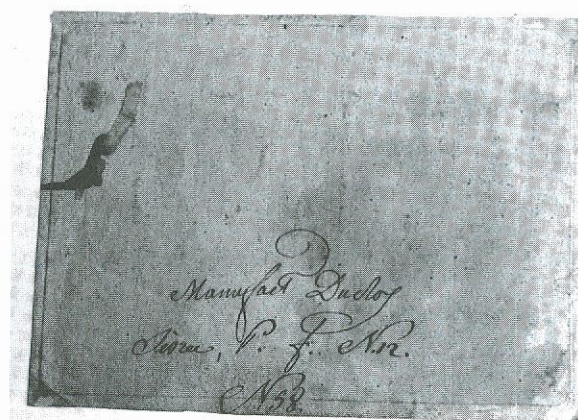


fig. 9b



fig. 8a

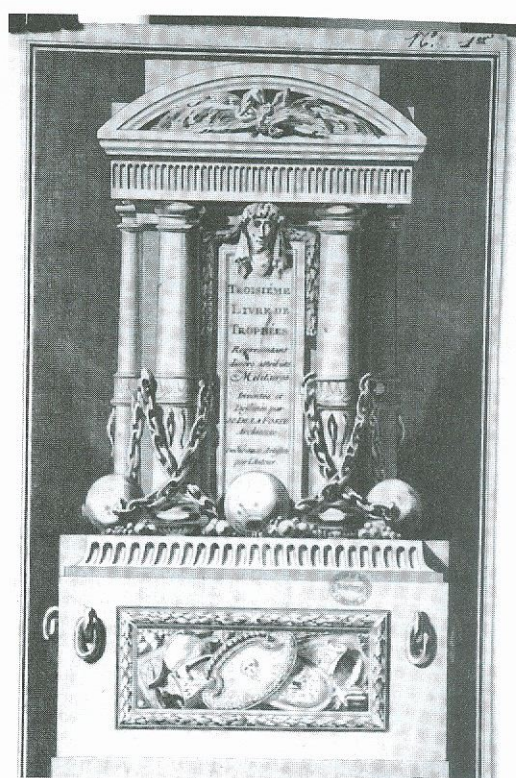


fig. 10a

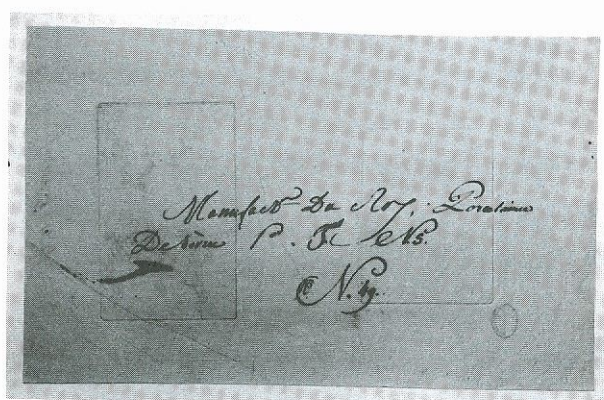


fig. 8b

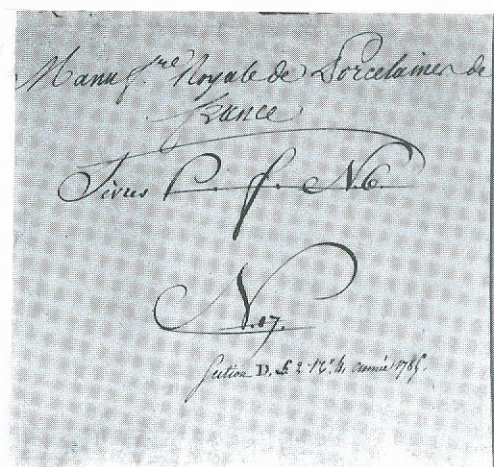


fig. 10b

- 18 *pieces Estampes de Batailles et Sieges*
- 60 *Id. de marine*
- 47 *Id. de Paisages différens*
- 17 *Desseins de fleurs de la Bibliothèque du Roy*<sup>16</sup>
- 20 *Id. différens paysages et vües*
- 2 *Id. de marine de M. Portail*
- 13 *Id. de M. Boucher, les Enfants*
- 3 *Groupes du même*
- ...        ...        ...

There are prints at Sèvres today which bear the earliest Vincennes-period inscription, '*Porcelaine de France*' and were probably on hand for this inventory, such as the seascapes and landscapes described above. The term '*Jeux d'Enfans*' in the inventory blends the title of Jacques Stella's popular model book *Jeux et plaisirs de l'enfance*, published in 1667 (Figure 4) with the name of the author of many suites of engravings of children and putti, such as the *Premier Livre de Groupes d'Enfans par F. Boucher*. Inventories were often imprecise because the compilers were not necessarily artists or connoisseurs and created categories to serve as catch-alls. The only Boucher engravings of this subject at Sèvres today were acquired in the nineteenth century, probably to replace lost or damaged sheets purchased originally in the eighteenth century. The *Second Livre de Groupes d'Enfans Par F. Boucher*, for example, was acquired in 1861 and bears the stamp of the Duc d'Angoulême's factory, showing how standard such models had become in the industry (Figure 14a, b).<sup>17</sup> While it is not clear precisely what was intended by '*Jeux d'Enfans de M. Boucher*', it might have included engravings after both Stella and Boucher as well as the prints after de Champaigne and van Eeckhout discussed above.

Most of the annual workroom inventories give only the total number of models on hand and a valuation. The listing made in January 1754 showed no changes from 1752, while the collection grew to total 1404 items by January 1755. That number remained constant until October 1759, when 1320 items were recorded. The 1763 inventory listed an additional '48. *Estampes différentes fournies par M<sup>r</sup>. Bachelier, pendans l'année 1762*'.<sup>18</sup> No further changes occurred in 1764.

The inventories taken in 1765 and 1766 are unusual because they list the new acquisitions individually using titles that correspond in many instances to known prints, some still found at the manufactory today (and marked below \*\*):

*'Tableaux, Estampes et desseins pour l'atelier de peinture.*  
*Les tableaux, estampes et desseins détaillés dans les inventaires précédens*  
*et autres subsistants*



fig. 11a

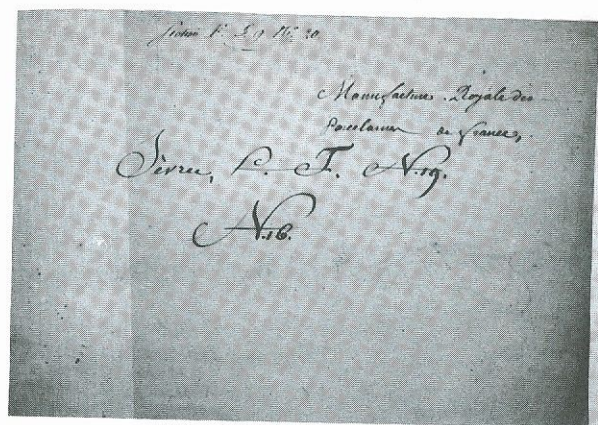


fig. 11b



fig. 13a

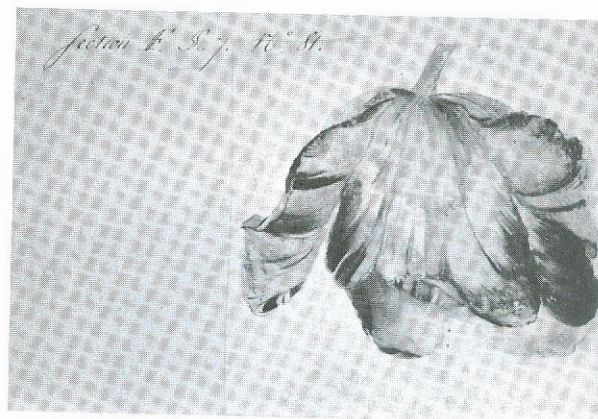


fig. 13b



fig. 14a

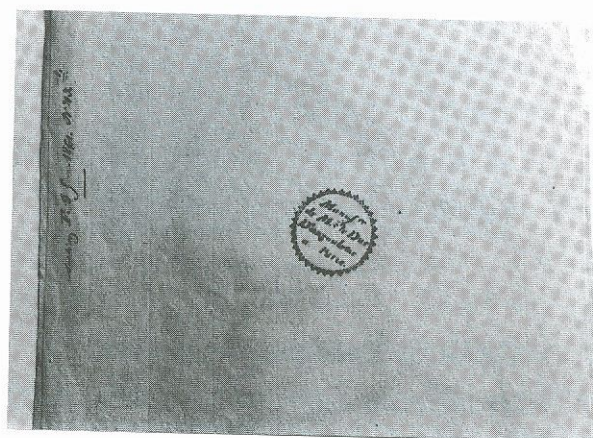


fig. 14b

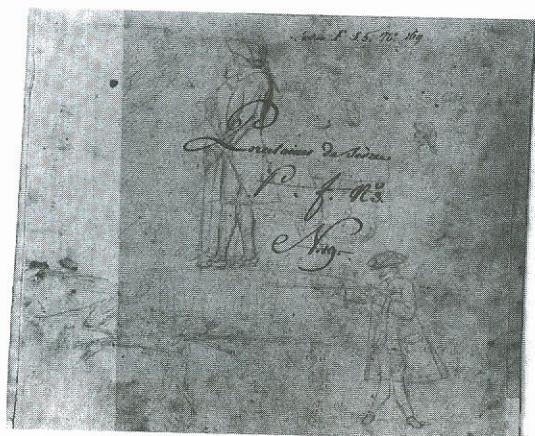


fig. 12



fig. 15a

*Ils seront employés icy en total pour la meme valeur ...  
Detail des tableaux et desseins acquis pends. l'année 1764.*

*un tableau ovale Fontenoy*

*3. cayers d'Estampes en attributs*

*la fiancée Estampes*

*la maitresse d'Ecole et la menagere*

*la Musique Champetre*

*le menage ambulant*

*la maman \*\**

*l'Ecureuse \*\**

*les marchands de marons \*\**

*les marchds. de pommes cuites \*\**

*le Satire d'amoureux*

*la Tragedie*

*la Comedie*

*Aené emportant son pere*

*4. parts cahers de Boucher*

*La devideuse*

*le Pere de Famille*

*Un Silenne*

*Quatre Polidores attributs*

*la Baigneuse*

*Hercule et Omphale*

*L'aveugle trompé*

*Pour les Cadres des Estampes*

---

*'Tableaux, Estampes, & Desseins*

*Les tableaux, estampes, et desseins détaillés dans les inventaires précédens  
étant encore à la manufacture ...*

*Detail des Tableaux et Estampes acquis pendans l'année 1765*

*1 Feuille d'attribut*

*1 Estampe de Ganimede*

*1 Id. des Dianes et des Nimphes*

*1 Id. de l'Education d'un jeune Savoyard \*\**

*1 Id. La doneuse de serenade*

*1 Id. L'Amour menaçant*

*1 Id. Alpheé & Arétuze*

*1 Id. Le Devôt Hermitte*

*1 Id. Le Moineau Aprivoisé*

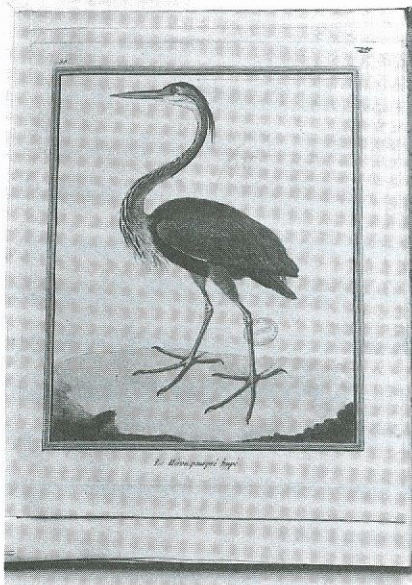


fig. 15b

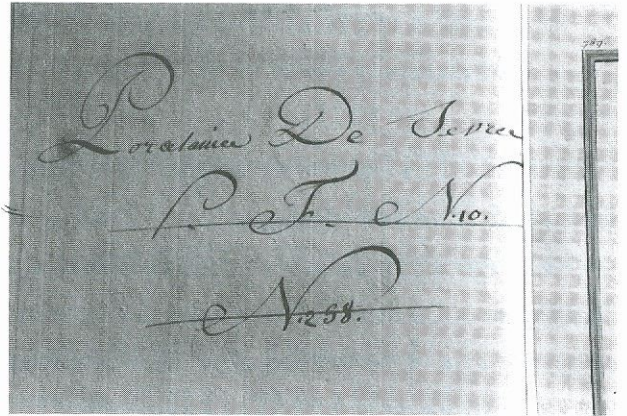


fig. 15c



fig. 16

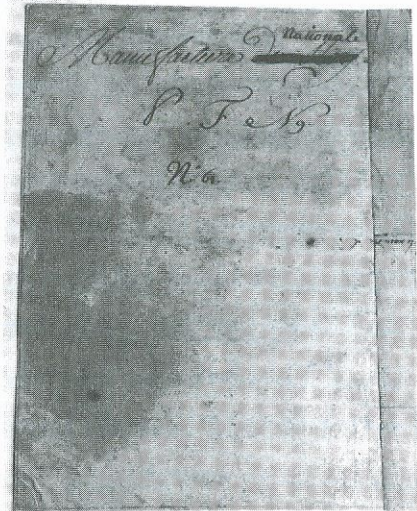


fig. 17



fig. 18a

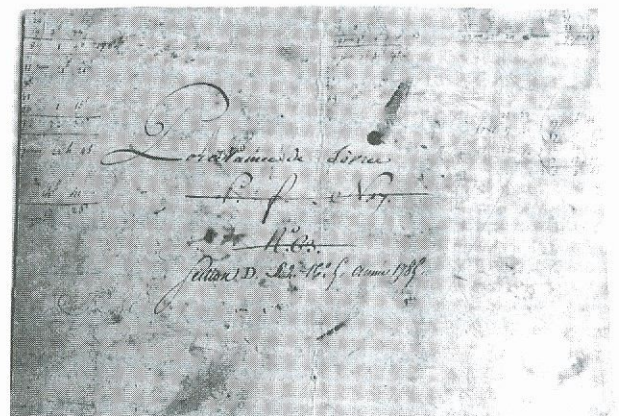


fig. 18b

§. 6. *Animaux* (ff. 126r - 130v; 1814-1874)

§. 7. *Plantes et fleurs* (ff. 155r - 160v; 1814-1930)

§. 8. *Meubles, Outils, Ustensiles, Vetements* (ff. 177r - 180v; 1814 - 1868)

§. 9. *Marines, Voitures, Aerostats* (ff. 187r - 187v; 1814 - 1849)

P. *Paisages, Batiments, Vues*

§. 1er. *Vues de Batiments et de Lieux existants [Paysage Lieux connus]*  
(ff. 196r - 222r; 1798 - 1876)

§. 2 *Paisages d'Inventions, par Maitres connus* (ff. 231r - 232v; 1798)

M. *Sujets et Oeuvres mêlées*

§. 1er. *Sujets et oeuvres mêlées, feuilles Séparées* (f. 250r; 1814 - 1891)

§. 2. *Oeuvres, Galeries ou Collection en livres* (ff. 267r - 287r; 1814 - 1898).

Books of engravings can be found listed as individual sheets or as a single entry. For example, in section 'F', § 5, each sheet from Stella's *Jeux et plaisirs de l'enfance* was numbered and listed separately whereas in § 6, the eight volumes of plates to the *Collection d'Oiseaux d'après Martinet* comprise a single entry (Figures 15a - 15c). The sheets from Stella's book were probably loose when they were inscribed '*Porcelaine de France*' and inventoried, and only after the *Inventaire Brongniart* were they trimmed and bound into a book, perhaps in this century, inadvertently trimming many of the classification numbers and inscriptions in the process. This set of sheets lacks portfolio numbers and the inscriptions were never modified, suggesting they were not in the workrooms for this intermediate inventory. The plates from the *Collection d'Oiseaux* were individually numbered when they were inscribed '*Porcelaine De Sèvres*' and assigned to a portfolio, indicating they were originally loose until the period of the *Inventaire Brongniart*, when the set was bound and assigned a single number.

There are also certain prints that were owned by the manufactory in the eighteenth century and assigned portfolio numbers but escaped the *Inventaire Brongniart*. Consequently the earlier numbers were never crossed-out (Figures 9b and 16b). These tend to be etchings or engravings that imitate pencil sketches drawn in black or red, such as the prints after Huet published by Demarteau in 1772 or the so-called *originaux* published for the students of the *Ecole Royale Gratuite de Dessin* by the printer Paillette (Figures 9a and 16). Bachelier opened the *Ecole* in Paris in 1766 to offer subsidized drawing instruction to students from the lower classes who were training to become craftsmen.<sup>24</sup> Unlike the royal academy of painting and sculpture, where live models were employed, the students here were required to copy from prints, namely the *originaux*. The largest collection of *originaux* is preserved in the *Bibliothèque d'art et d'archéologie Jacques Doucet*, in four volumes containing 772 prints organized by subject.<sup>25</sup> These include ten sheets inscribed on the reverse '*Manuf<sup>e</sup> Royale de Porcelaine de France*' or '*Manufacture du Roy*' followed by portfolio numbers, further evidence of the use of

these models at Sèvres.<sup>26</sup> Perhaps Bachelier viewed the model collections at the *Ecole* and at Sèvres as one and the same, since both enterprises were under his jurisdiction.<sup>27</sup>

The model collection was periodically restored in the eighteenth century by backing the prints with paper or mounting them on cardboard. Some mounted prints were additionally trimmed and framed with strips of paper often outlined in ink around the edges (for example, Figures 3, 5, 6 and 7). In some instances prints by different artists or from different suites were mounted together on cardboard (Figure 18a). Actual prints or pages of text from books were sometimes used to strengthen or back some of the models, demonstrating a practical and economical approach to the task of maintaining the collection through the use of apparently outdated or discarded materials (Figures 13b, 19 and 20). More common are the unprinted backings, many with random notations and sketches besides the inscribed factory names and inventory numbers, possibly a method of recycling odd bits of paper from the workrooms. Several backings have caricatures or figures drawn from life comparable to the informal late-<sup>eight</sup>~~nineteen~~ century portraits of Sèvres artists published by Rosalind Savill (Figures 12, 21 and 22).<sup>28</sup> On others, the views or figures seem clearly to derive from printed models (Figures 23 and 24). Watercolours like the study of a tulip on the scrap of paper mounted on the back of a floral still-life are rare (Figures 13b and 23). Scribbled prose and poetry are found here and there, likewise columns of numbers and calculations (Figures 5b, 18b and 25). Occasionally the backings have smudges or samples of colours from a painter's brush, or stains from a spill (Figures 5b and 22). Essentially meaningless, details such as these capture the habits and flavour of manufactory life.

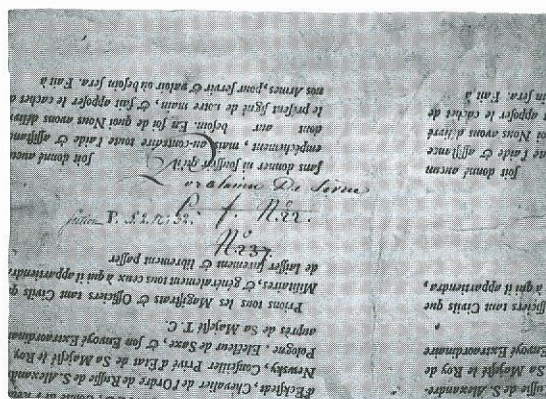


fig. 19

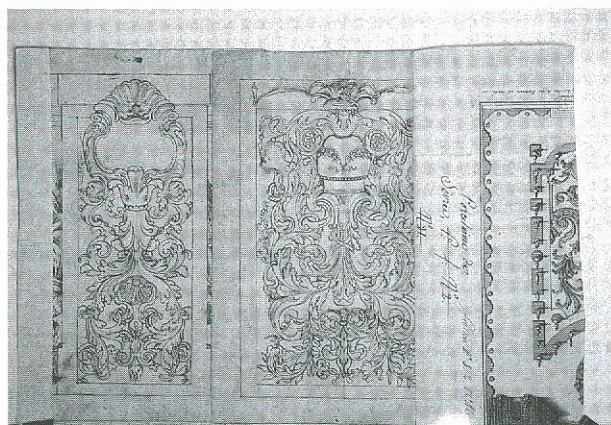


fig. 20

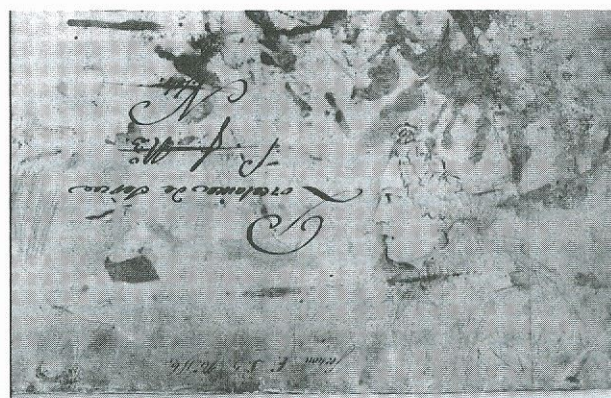


fig. 21



fig. 22

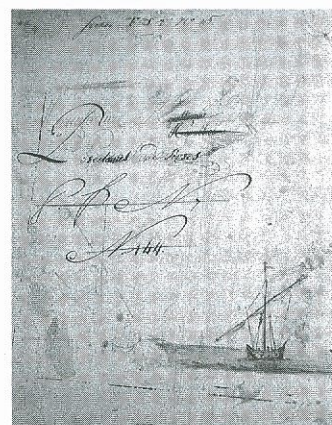


fig. 23



fig. 24

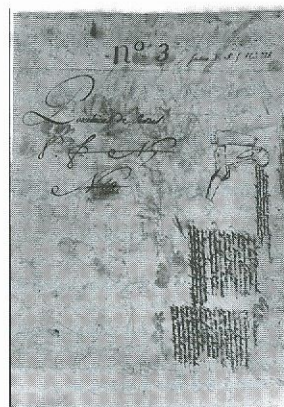


fig. 25

## FIGURES

- Figure 1a. Attributed to Francois Boucher (1703 - 1770). *Le Jeune Suppliant ou la Protestation*. MNS, Archives (*Inventaire Brongniart* Section F, § 5, 1858. No. 3).
- Figure 1b. Reverse of 1a.
- Figure 2a. Gerbrand van den Eeckhout (1621 - 1714). *Eenige Ordonnantie van verscheyde Aerdige Kindertjens ...* (title plate). MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 513).
- Figure 2b. Reverse of 2a.
- Figure 3a. Attributed to Philippe de Champaigne (1602 - 1674). Untitled print. Mounted on cardboard. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 508).
- Figure 3b. Reverse of 3a.
- Figure 4. Jacques Stella (1596 - 1657). *Jeux et plaisirs de l'enfance*, dedication page (verso) and plate 1 (recto). 1667. Bound copy of 50 plates plus dedication. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 1).
- Figure 5a. Gabriel Perelle (ca. 1603 - 1674). Untitled print. MNS, Archives (*Inventaire Brongniart*, Section P, § 2, No. 33).
- Figure 5b. Reverse of 5a with inscription 'le 5 octobre on alumée les paille'.
- Figure 6. Renier Zeeman (ca. 1623 - 1667). *Quelque manieres ...* (title plate). MNS, Archives (*Inventaire Brongniart* Section F, § 9, No. 26).
- Figure 7. Jacques Blanchard (1600 - 1638). Untitled print. MNS, Archives (*Inventaire Brongniart* Section F, § 3, No. 22).
- Figure 8a. Philippe Louis Parizeau (1740 - 1801). Untitled etchings. 1770 and 1775. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 254).
- Figure 8b. Reverse of 8a.
- Figure 9a. Jean-Baptiste Huet (1745 - 1811). Untitled print (Demarteau No. 354). 1772. MNS, Archives.
- Figure 9b. Reverse of 9a.
- Figure 10a. Jean-Charles Delafosse (1734 - 1789). *Troisième Livre de Trophées* (title plate). MNS, Archives (Section D, § 2, No. 4, année 1785).
- Figure 10b. Reverse of 9a.
- Figure 11a. Engraved by George Bickham, (1684 - 1769 or d. 1758). *Yacht, a Light Ship for the use of Passengers*. MNS, Archives (Section F, § 9, No. 20).
- Figure 11b. Reverse of 11a.
- Figure 12. Reverse of mounted print. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 169).
- Figure 13a. Jean-Baptiste Monnoyer (1635 - 1699). Untitled print. MNS, Archives (*Inventaire Brongniart* Section F, § 7, No. 81).
- Figure 13b. Reverse of 13a.
- Figure 14a. Francois Boucher (1703 - 1770) . *Second Livre de Groupes d'Enfans* (title plate).

MNS, Archives (*Inventaire Brongniart*, Section F, § 5 1861, No. 13<sup>1</sup>).

- Figure 14b. Reverse of 14a.
- Figure 15a. Francois-Nicolas Martinet . *Collection d'Oiseaux* (endpaper). 1771. MNS, Archives (*Inventaire Brongniart* Section 5, § 6, No. 235).
- Figure 15b. Martinet, *Collection*, plate 789, 'Le Héron pourpre hupé' inscribed 'Fait' in pencil.
- Figure 15c. Martinet, *Collection*, verso plate preceding 789.
- Figure 16. Unknown artist. Untitled 'originaux'. MNS, Archives.
- Figure 17. Unknown artist. Reverse of untitled 'originaux'. MNS, Archives.
- Figure 18a. Jean Dumont, called 'le Romain' (1701 - 1781) and René-Jacques Charpentier (1733 - 1770). Untitled prints of trophies, trimmed and mounted on cardboard. MNS, Archives (*Inventaire Brongniart* Section D, § 2, No. 5, année 1785).
- Figure 18b. Reverse of 18a, showing calculations.
- Figure 19. Backing comprised of printed text. MNS, Archives (*Inventaire Brongniart* Section P, § 2, No. 32).
- Figure 20. Backing comprised of engraved sheets. MNS, Archives (*Inventaire Brongniart* Section F, § 2, No. 16).
- Figure 21. Backing with drawing of female profile portrait. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 156).
- Figure 22. Backing with facing male profiles. MNS, Archives (*Inventaire Brongniart* Section P, § 2, No. 12).
- Figure 23. Backing with watercolour. MNS, Archives (*Inventaire Brongniart* Section F, § 2, No. 115).
- Figure 24. Backing with two classical heads. MNS, Archives (*Inventaire Brongniart* Section P, § 6, No. 11).
- Figure 25. Backing with sketch and prose. MNS, Archives (*Inventaire Brongniart* Section F, § 5, No. 228).

## NOTES

1. See Maureen Cassidy-Geiger, 'Graphic Sources for Meissen Porcelain: Origins of the Print Collection in the Meissen Archives', *Metropolitan Museum Journal* 31 (1996), pp. 99-126 and 'Engraved Sources for Early Höroldt Decoration', *KERAMOS* 161 (July 1998), pp. 3-38.  
In seventeenth-century China as well, the painters used woodblock illustrations from popular novels, such as *The Water Margin*, on the porcelains painted for the literati-merchant classes, showing the practice was not restricted to the West.
2. Siegfried Ducret, *Fürstenberger Porzellan* (Braunschweig, 1965), II, pp. 19-22. See also Ducret's *Keramik und Graphik des 18. Jahrhunderts/ Vorlagen für Maler und Modelleurs* (Braunschweig, 1973).
3. Otto Walcha published others prints in 1981, but access to the collection was always limited and remains restricted. See Walcha, 'Plastische Dekorationsformer im Meissner Porzellan des 18. Jahrhunderts', *KERAMOS* 41/41 (July/Oct. 1968) and *Meissen Porcelain* (New York, 1981).
4. Ilse Baer, 'Druckgraphische Vorlagen der Porzellanfabrik des Johann Ernst Gotzkowsky', *Von Gotzkowsky zur KPM / Aus der Frühzeit des friderizianischen Porzellans* (Berlin, 1986), pp. 272-348.
5. Carl Christian Dauterman, 'Sèvres Figure Painting in the Anna Thompson Dodge Collection', *The Burlington Magazine* CXVIII, nr. 884 (Nov. 1976), pp. 753-762; Geoffrey de Bellaigue, 'Sèvres artists and their sources', *The Burlington Magazine*, CXXII, part I: nr. 931 (Oct. 1980), pp. 667-678 and part II: nr. 932 (Nov. 1980), pp. 748-758, and *The Louis XVI Service* (Cambridge, 1986). Other prints appear in C. Gay Niede, 'A Sèvres Vase à Panneaux', *J. Paul Getty Museum Journal* 14 (1986), pp. 127-134 and in Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, 3 vols. (London, 1988)(see also III, p. 990 for a drawing of a Sèvres artist painting floral decoration from a flat model).
6. Various factors permitted these manufactories to survive when other industries failed or closed, and so these collections were not entirely lost. For a consideration of the parallels with the French furniture industry, see Geoffrey de Bellaigue, 'Engravings and the French Eighteenth-century Marqueteur', *The Burlington Magazine*, CVII, part I (May, 1965), pp. 240-250 and part II (July, 1965), pp. 356-363. With the closing of the State Porcelain Manufactory in Vienna, that workshop collection of prints and drawings was transferred to the Österreichisches Museum für angewandte Kunst. The remnants of the print collections belonging to the Nymphenburg and Doccia manufactories remain *in situ* in Munich and Sesto Fiorentino.
7. A later inscription indicates the sheet was purchased for the manufactory in 1858, having been removed from the premises or sold at some earlier date.
8. F.W.H. Hollstein. *Dutch and Flemish Etchings Engravings and Woodcuts* (ca. 1450 - 1700, VI (Amsterdam, n.d.), p. 136.

9. The preparation or preservation of prints by mounting or backing them is not a feature of the collections at Meissen and Berlin.
10. For example, the signed and dated etchings by Philippe Louis Parizeau from the 1760's and 1770's, Jean-Baptiste Huet's sheets dated 1772 and the plates to the *Monuments de Costume* by Jean Michel Moreau (1741 - 1814) completed in 1777.
11. See also note 29.
12. Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes* (Paris, 1991), p. 85, note 19. Nicholas de Poilly was active from around 1734; see Maxime Préaud, *Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, (Paris, 1787), p.266
13. Antoine d'Albis has suggested the concealed inscriptions might be read using ultra-violet light.
14. Transcribed from a copy of the original document, which also lists 88 paintings and three boxes of insects as well as valuations. John Whitehead kindly supplied the relevant pages from the various stock lists taken in 1752 - 1772.
15. Perhaps actual Chinese woodblock prints.
16. Bachelier often borrowed models from the royal library; see note 27. It was typical also at Meissen for prints and objects from the royal collections to be utilized by artists affiliated with the manufactory, and by artists attached to the court.
17. The first sale of the property of this struggling manufactory was held in 1818; see Aileen Dawson, *A Catalogue of the French Porcelain in the British Museum* (London, 1994), p. 357.
18. Savill, III, pp. 961-964 notes that Bachelier provided these instead of the original models required by his contract.
19. No further additions were made until 1769, when an unspecified group of models was listed in the 1770 inventory. The 1771 and 1772 inventories include further purchases of unspecified material.
20. Criticism was voiced also at Meissen concerning the painters dependency on prints, although the manufactory relied heavily on engraved models from its beginnings; see Cassidy-Geiger, 'Graphic Sources ...', especially p. 115, note 46.
21. See Dauterman, 'Sèvres Figure Painting ...', figures 32 and 33.
22. MNS, U. 3, 'Catalogue des dessins pour décorations, 1<sup>er</sup> volume. Depuis l'année 1785. Jusques et compris l'année 1816'.

§ 2. Attributs & Trophées

- |      |   |
|------|---|
| 1785 | 1. Trophées. Attributs gothiques  |
|      | 2. id.  |
|      | 3. 10. id. inventés par Gillot et gravés par Huquier  |
|      | 4. 7. Attributs Militaires peints par delaFosse et gravés par Tardieu<br>[ Cart. No. 1 (crossed out)]     |
|      | 5. 10. attributs différents, peints par Charpentier et gravés par Cochin;<br>[Carton No. 1 (crossed out)] |

Another group of prints with inscriptions dated 1794 can probably be traced to a listing of models selected for the manufactory from the works of art seized by the government from the 'Emigrés' fleeing the revolution (Archives nationale, F12 1495 IV *Affaires Diverses*, Dossier 3; I am grateful to Sir Geoffrey de Bellaigue for sharing his copy of the document with me.) The prints are described in general terms or by artist, and have not yet been searched in the *Inventaire Brongniart*.

23. See Lise Duclaux and Tamara Préaud, *L'atelier de Desportes / Dessins et esquisses conservés par la Manufacture nationale de Sèvres* (Paris, 1982).
24. See Ulrich Leben, 'New Light on the Ecole Royale Gratuite de Dessin: The Years 1766 - 1815', *Studies in the Decorative Arts* 1, nr. 1 (fall, 1993), pp. 99-118.
25. VM-2: *Ecole Gratuite Royale de Dessin. Recueil factice de Planches ....* Vol. 1, figures (190 plates); vol. 2, flowers (152 plates); vol. 3, ornaments (259 plates); vol. 4, animals (171 plates).
26. Bibliothèque Doucet, VM-2 : vol. 2 (flowers), sheet 2 and vol. 3 (ornaments), sheets numbered 16, 19, 20, 24, 31, 34, 39, 54, 57.
27. Bachelier was also director of a private porcelain decoration school established in Paris in 1753; see Savill, III, pp. 961-964. He also routinely borrowed models from the royal library, later returning them as noted in the register of loans (Bibliothèque nationale de France, Département des estampes et des photographies, Ye 6, réserve: 'Journal du Cabinet d'Estampes à compter du 7 May 1763 jusqu'au 24 octobre 1796 - 3 Brumaire an V.' I am grateful to Tamara Préaud for mentioning this register and to Maxime Préaud for allowing me to study it.) These included Italianate views by Perelle and Silvestre borrowed in 1763 and 1764 and several natural histories of flowers, animals and birds loaned between 1769 and 1772, perhaps to aid in the preparation of the 'originaux'. Return dates indicate he often kept the models for several months. Other users of the collections in the royal library included Buffon, the architects Mr. Fourré and Mr. Raux, the engraver Mr. Cathelin, and Mlle. Chiron, 'premier actresse du Theatre francais' who sought costume designs among the King's holdings.
28. Savill, III.

*Editor's note: The reading of original documents always presents differences of interpretation; readers are asked to excuse unavoidable discrepancies and inconsistencies.*