

THE FRENCH PORCELAIN SOCIETY

—NEWSLETTER— MARCH 2023

Dear Members,

We said good-bye to 2022 with an exceptional trip to Paris and Versailles masterfully organised by John Whitehead with the assistance of Cyrille Froissart and Patricia Ferguson. The four-day trip offered highlights such as behind-the-scenes access to the archives at Sèvres, and curatorial insights into the exhibitions *Mirror of the World: Masterpieces from the Dresden Cabinet of Curiosities* (Palais du Luxembourg) and *Louis XV: Passions d'un Roi* (Versailles). Those of us who could not make it to the Ville-Lumière can travel back in time and space thanks to the detailed reports by Nick Stagliano, Rebecca Tilles and Zenia Malmer. Encouraged by the Parisian success, the year started with more in-person activities: January brought a combined visit to the V&A World of Wedgwood, Barlaston, and the exhibition *Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915* at the Potteries Museum, Stoke-on-Trent — we can revisit through Rebecca Walker's report —, while in February Errol Manners, Sebastian Kuhn and Simon Spier discussed examples of *Hausmaler* work during a handling session in the Ceramics Galleries at the V&A.

The wealth of events blooms this spring with the symposium *Rococo Across Borders: Designers and Makers* (24–25 March, V&A). A collaboration with The Furniture History Society, the symposium aims at expanding our knowledge of a decorative style that goes hand-in-hand with the first productions of European porcelain. With an outstanding roster of international speakers, it promises to be a stimulating demonstration of erudition. With the addition of our Annual General Meeting, Sir Geoffrey de Bellaigue Lecture and annual dinner (23rd June, details to follow soon), a summer outing to Drayton House and Burghley House (27th June), and foreseeable gatherings coinciding with the newly formed Treasure House Fair and the Haughton international Seminar, both in June, the FPS will keep us active and engaged during the next few months. In the meantime, the Living Room Lectures continue — information about the next lecture in April will be shared soon —, and the Emerging Scholars Programme carry on with plans for seminars, in-conversation sessions and gatherings.

2023 is also a fortunate year because, by now, by now, members should have received their copy of *The French Porcelain Society Journal IX* (published in 2022). This preeminent piece of scholarship delves from a myriad of angles into the complex subject of 18th-century European ceramics. From this Newsletter we are also committed to the dissemination of original articles, albeit in a shorter format. In this issue, Dr Olena Korus (Dresden Porcelain Collection) examines the inclusion of portraits of notable French writers in a Sèvres-porcelain cabaret gifted by Napoleon I to Frederick August I of Saxony. Viviane Mesqui (Sèvres, manufacture et Musées nationaux) reports on the fascinating discovery of a painter's inscription and signature on a c.1751 Vincennes-porcelain tureen. Finally, designer Rory Hutton sheds light into the use of the term 'Sèvres' as an equivalent for excellence in late 18th- to mid-19th-century Ireland.

Obituaries

Hugo Morley-Fletcher

died on the 30th December 2022, aged 82



Born on the 22nd September 1940 in Yester House, Gifford, East Lothian, Scotland, the seat of his maternal grandfather the 11th Marquess of Tweeddale, to Lt-Col David Morley-Fletcher (1910–1971) and Lady Christine Daphne Hay, Hugo retained a patrician, if eccentric, air to the end.

Hugo was educated at Stowe, where he was a scholar. At Trinity College, Cambridge, he read Classics for two years before joining the first group studying the newly established Fine Arts Tripos for a further two years, and it was here that an interest in ceramics was formed.

An early flame recalls Hugo taking her to the galleries in the Fitzwilliam which housed the Lord and Lady Fisher collection and telling her that ceramics would be his life's study.

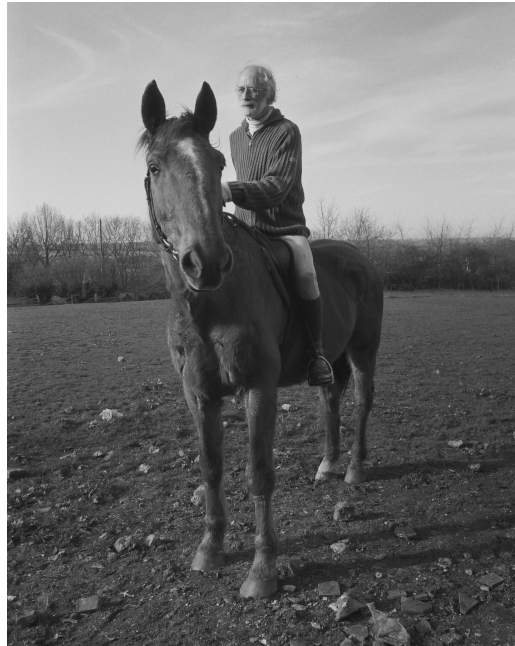
Hugo joined Christie's and was appointed a director in 1969 at the early age of 29 at a time when Sotheby's dominated the market in European ceramics under Jim Kiddell and Tim Clarke. Christie's gained traction, and under Hugo's leadership gradually became preeminent for ceramics from the 1980s onwards. It was an extraordinary period when London was the international entrepot for art and ceramics with sales almost every fortnight. His interests ranged across all areas of ceramics with Meissen and maiolica being particular loves. He took pride in spotting the truly great object and succeeding in achieving its worth at auction.

Hugo was a talented linguist, as an auctioneer he would launch into discussions in French, German, Italian and with enthusiastic, if erratic, forays into other tongues. A natural showman, he relished the role, maintaining a rapid banter with dealers and collectors alike, knowing all their foibles and tricks. The post lunch sessions were particularly entertaining.

His publications included *Investing in English Pottery and Porcelain* (1968), *Meissen* (1970), and the *Pflueger collection of Early European Porcelain and Faience* (1994). He was a Fellow of the Society of Antiquaries.

One of Hugo's great passions was gardening and his home, The Old Vicarage in Padbury, was a lifelong project. He was a stalwart of the BBC's *Antiques*

Roadshow for many years, though the cameramen were encouraged to avoid showing his hands where possible, due to the amount of his garden that remained under his fingernails. He was fond of horses, in later life he kept a horse at Padbury. On one occasion he rode it into Padbury to place his vote in the general election. He complained that the polling station no longer had proper provision for tying up his horse while he voted.



Hugo joined the Dyers' Livery Company in the City in 1975 and was Prime Warden in 1998–99. In his time as Prime Warden and on the Court (the governing body) of the Dyers, Hugo played a remarkable role by starting the practice of the Dyers donating a book each year to every pupil of Boutcher Church of England Primary school in a deprived part of East London. He continued to take an active part in helping the school by giving lessons in French conversation and arranged for groups of students to stay in his house in Normandy. He delighted in teaching there right up to his last year of life.

Hugo spent much of his Christie's career travelling the continent in search of ceramics, his address book encompassed all the art world and the Almanac de Gotha. Many of the greatest ceramics of the times passed through his hands. He could be stimulating and infuriating in equal measure, but never, ever dull.

He was a founding member of the French Porcelain Society and hosted the first meetings in his club, Brooks's in St. James's. He is survived by his wife Belinda, three children and seven grandchildren.

Errol Manners

Dr. Rainer Rückert

Arthistorian and *Landeskonservator*

Neisse, Germany (7th June 1931)–Munich, Germany (27th November 2022)

From 1960 until his retirement in 1993, Dr Rainer Rückert worked as State Keeper based at the Bavarian National Museum, where he was also responsible for their collections of ceramics, glass, stone carving, scagliola and pietra dura. From 1971 onwards he also played a pivotal role as adviser and curator of the Meissen Porcelain Collection founded by the industrialist Ernst Schneider, which thanks to Rückert, was successfully launched as a branch-museum of the Bavarian National Museum and housed in Lustheim Palace, just outside Munich. A scholarly and prolific author, Dr Rückert's publications remain a touchstone for contemporary art historians, and remain pivotal source material for research into European ceramics and glass and Meissen porcelain in particular. Dr Rückert contributed significantly to the collection of the Bavarian National Museum with important acquisitions, particularly in the field of Nymphenburg and Meissen porcelain. His publications in KERAMOS, his 1966 exhibition

catalogue 'Meissener Porzellan 1710-1810' and his seminal work 'Biographische Daten der Meißener Manufakturisten des 18. Jahrhunderts' based on his extensive and early research in the Meissen manufactory records, have influenced generations of scholars, and will remain an important legacy.



A selection of Dr Rückert's publications:

- *Die Typen der metallenen Reliquienhäupter des Mittelalters. Beiträge zu den italienischen Beispielen.* Dissertation Universität Frankfurt 1956.
- *Majolika (Bilderhefte des Museums für Kunst und Gewerbe Hamburg 2).* Hamburg 1960.
- *Franz Anton Bustelli.* Hirmer, München 1963.
- *Meissener Porzellan 1710–1810. Ausstellung im Bayerischen Nationalmuseum München.* Hirmer, München 1966.
- *Schloss Lustheim. Meissener Porzellan-Sammlung, Stiftung Ernst Schneider.* Bayerisches Nationalmuseum, München 1972 (weitere Auflagen 1976, 1977, 1985).

- *Biographische Daten der Meissener Manufakturisten des 18. Jahrhunderts* (Katalog der Meißener Porzellan-Sammlung Stiftung Ernst Schneider, Schloß Lustheim, Oberschleißheim vor München, Zweigmuseum des Bayerischen Nationalmuseums München, Beiband). Bayerisches Nationalmuseum, München 1990.
- *Die Glassammlung des Bayerischen Nationalmuseums München.* 2 Bände, Hirmer, München 1982.
- *Der Hofnarr Joseph Fröhlich 1694–1757. Taschenspieler und Spaßmacher am Hofe Augusts des Starken.* Edition Volker Huber, Offenbach 1998.

Nette Megens

Upcoming Events

FPS-FHS SYMPOSIUM

Rococo across Borders: Designers and Makers

Friday, 24 and Saturday, 25 March 2023, 10am – 5pm

Victoria and Albert Museum, London



ROCOCO
ACROSS
BORDERS:
DESIGNERS
& MAKERS

Using the Versailles exhibition, *Louis XV Passions of a King*, as our starting point, the symposium will broaden out to discuss the geographical spread of the style, the interaction between designers and makers, and the significant roles played by print culture and the evolving art market in disseminating the Rococo across borders.

This symposium goes beyond the traditional geographical, chronological and conceptual fields of Rococo design to explore how it evolved throughout the eighteenth century. In particular, it aims to open up wider discussions about the historical contexts for Rococo ceramics and furniture, the place of the 'Rococo' in museums and art historical scholarship today.

To see the full programme and buy tickets on Eventbrite, please click [here](#).

ANNUAL GENERAL MEETING and Sir Geoffrey de Bellaigue Memorial Lecture

Friday, 23rd June 2023
London, Exact Location to be announced soon

Please **save the date** for our Annual General Meeting (AGM) and Sir Geoffrey de Bellaigue Memorial Lecture, both to be held in person in London. The lecture will be followed by the FPS annual dinner.

Full information with location, timings, lecture speaker and subject, and booking details will be shared soon.

SUMMER OUTING

Tuesday, 27th June 2023

Drayton House, Kettering, Northamptonshire and Burghley House, Stamford, Lincolnshire



Please **save the date** for our Summer Outing, this year visiting two properties in the English countryside. With an early start from London, we will first visit Drayton House, famous for its collection of lacquerware. We will then head to Burghley House, an example of an Elizabethan 'prodigy house' with eighteenth-century alterations visible in the suite of Georgian rooms, which holds an impressive collection of Chinese and Japanese export porcelain.

A full itinerary and information on how to register will be circulated in due course.

NEW JUNE FAIR TO BE LAUNCHED IN LONDON

22–26 June 2023
Chelsea Royal Hospital, London

The newly created **Treasure House Fair** will be held in London on 22–26 June. It replaces Masterpiece Fair which was a few months ago, to the great sadness of visitors and exhibitors alike. The Fair will be in the same place as Masterpiece, with many of the same exhibitors, but will be slightly smaller and more focused, and is being held about a week earlier, which will be more convenient for American visitors. It is great news that the London Fair season is now back up and running, and that regular visitors will be able to enjoy the same high quality of works of art as were previously visible at Masterpiece.

HAUGHTON INTERNATIONAL SEMINAR

*The Power & Prestige of Collecting:
Looking at Private and Museum Collections and their Survival*



Jingdezhen (Jiangxi Province, China) 'The Kylin Clock', 2nd half 18th Century, mounts c. 1700–1822, Porcelain, gilt bronze. Royal Collection Trust / © His Majesty King Charles III 2023 ([RCIN 2867](#)).

Wednesday, 28 and Thursday, 29 June 2023

At SCI / Society of Chemical Industry, 14–15
Belgrave Square, London SW1X 8PS

The power & prestige of collecting over the centuries will be discussed to include an amazing tour of The Royal Collection as well as Private and Museum Collections with a particular focus on how these works of art will be presented to future generations and what lessons might the past contain to direct the future of international collections.

Please visit [Haughton International](#) for a full programme and to buy tickets.

Exhibitions

Royal Worcester International Exhibition Showstoppers

From September 2022

Museum of Royal Worcester, Worcester

Curated by Rebecca Walker, Volunteer Collections Assistant



International Exhibition Showstoppers, a temporary exhibition at the Museum of Royal Worcester.

In September, the Museum of Royal Worcester launched its Showstopper Trail, which tells the story of Worcester Porcelain through 25 remarkable and significant objects within the Museum's collection. The physical trail is interactive through QR codes, which lead to an online gallery and audio-visual content that enhances the story behind these captivating objects. Businesses, organisations, and individuals have been invited to Sponsor an Object within the trail to support the work the museum does in preserving and sharing its collection.

To compliment several objects within the Showstopper trail, volunteer collections assistant Rebecca Walker has curated a display within the exhibition hall at the museum. This temporary exhibition entitled 'International Exhibition Showstoppers' explores the narrative of how the Worcester Porcelain factory climbed its way to exhibition success with its new art director R. W. Binns. The display takes you on a journey through the international exhibitions of 1851 to 1893, with marvels of reticulation, Limoges enamels, Japonisme and Renaissance inspired designs. The exhibition provides an opportunity to view pieces from the museum's collection usually in storage and the archive, including original drawings and international exhibition photographs, certificates and medals. The exhibition is on display until further notice.

More information [here](#).

Celebrate! From Passover and Ketikoti to Carnival and Diwali

29 October 2022 – 20 August 2023

Keramiekmuseum Princessehof, Leeuwarden, Netherlands

Curated by Laura Smeets, Curator of European Ceramics



Based on twelve different celebrations, the Princessehof presents a rich palette of personal, religious and cultural celebrations and commemorations that mark important moments in life. The exhibition features the children's festival, Lunar New Year, Carnival, Passover, a students' party, a birthday, a *selamatan*, a wedding, Eid al-Fitr (Sugar Festival), Ketikoti, Divali and Christmas.

Celebrations vary widely, but food and drink almost always play an important role and so do ceramics. When we have something to celebrate we usually take out our finest tableware from the cupboard, even if it's just that (slightly damaged) dish your grandmother gave you years ago. It is precisely these personal stories that form the starting point of this associative exhibition, which features twelve installations with many ceramics from the museum's depot as well as cherished objects from partygoers from all over the country, who also talk about their celebrations and traditions in the audio tour. Interactive elements have also been added to the exhibition: share your best party experiences on a door to a student's room, set a royal table, create your own nativity scene and take an over-the-top selfie in the festive photobooth.

For more information about the exhibition, please visit:
<https://princessehof.nl/en/see-and-do/exhibitions/celebrate>

Galileo Chini. Ceramics between Liberty and Deco

26 November 2022–14 May 2023

Museo Internazionale delle Ceramiche (MIC), Faenza

Curated by Claudia Casali and Valerio Terraroli



Discover about three hundred pieces among ceramics (including unpublished ones) and preparatory drawings to document the various phases of activity of the two manufactories founded by Galileo Chini: L'Arte della Ceramica, established in Florence in 1896, and the Fornaci San Lorenzo opened in 1906 in Borgo San Lorenzo, in Mugello, near Florence, of which Galileo was the artistic director. The ceramics created by these manufactories were famous for their refined decorations at first inspired by Liberty floral motifs and Botticelli-influenced female figures, then characterized by lustre glazes, synthetic decorations and a varied range of stoneware pieces.

Chini was a versatile artist, in line with the European tastes and trends of the time. He painted still-life scenes, beautiful landscapes of Versilia, and decorated with frescoes the dome of the vestibule in the Central Pavilion of the Venice Biennale in 1909. He passionately devoted himself to the art of ceramics with a highly personal production and undertook colossal ceramic projects applied to architecture as in the Salsomaggiore spa, the centenary of whose founding falls in 2023.

The exhibition is closely linked to the MIC and its origins. Galileo Chini was called to decorate the rooms devoted to the arts at the Torricelliana Exhibition in Faenza in 1908, from which the founding of the International Museum of Ceramics began. He donated an initial nucleus of works to the city of Faenza for the constituting museum. Unfortunately, these were lost during World War II, but many more were donated by Manifattura Chini in later years.

A visit to the exhibition also suggests a geographical itinerary to discover the architectural decorations of the Chini manufacture in Salsomaggiore, Castrocara, Borgo San Lorenzo, and Montecatini Terme, in a network project aimed at enhancing the complex and articulated work of this extraordinary creator.

The rich catalogue, with nearly 300 images and critical contributions by the curators together with Stefania Cretella, Ezio Godoli, Edoardo Lo Cicero, Maurizia Tosatti, and Ulisse Tramonti documents not only the works on display, but also the context related to international exhibitions, architectural projects, the production of glass and wrought iron, and the Venice Biennials.

The exhibition is realized thanks to the support of MiC - Direzione generale, educazione, ricerca e istituti culturali, Regione Emilia-Romagna, Fondazione Cassa di Risparmio di Ravenna, Faenza Town Administration, Unione della Romagna Faentina

For more information, please visit www.micfaenza.org.

Porcelain from Versailles: Vases for a King & Queen

14 February 2022 – 3 March 2024

The J. Paul Getty Museum at the Getty Center, Los Angeles

Curated by Jeffrey Weaver, Associate Curator Sculpture & Decorative Arts



Three Lidded Vases, 1775–6, Sèvres porcelain manufactory. Hard-paste porcelain, gilt-bronze mounts. National Museum of the Palaces of Versailles and Trianon © RMN-Grand-Palais/Art Resource, NY/Christophe Fouin.

This exhibition brings together two of the most extraordinary surviving garnitures owned by Louis XVI and Marie-Antoinette. The vases are among the highest achievements of the Sèvres porcelain manufactory made before the French Revolution. One set, a garniture of three vases “*oeuvre*” on loan from the Palace of Versailles, is an ensemble belonging to the queen that is richly decorated with chinoiserie scenes by the decorator Louis François Lécot. The other set is a group of five purchased by the king and displayed in his private library at Versailles. Called *vases des âges*, the pieces have gilded handles naturalistically modelled in porcelain as heads referencing the cycle of life. Sold during the Revolution, the five vases were split between different collectors. Today, the three central vases belong to the Getty Museum and the smallest two are owned by the Walters Art Museum in Baltimore, Maryland. This exhibition marks the first time the full set has been shown together, probably since they left Versailles at the end of the eighteenth century.

The loan of the queen’s garniture is part of an artistic exchange between the J. Paul Getty Museum and Versailles, where an important desk made for Louis XVI from the Museum’s collection is currently on long-term loan.

Coinciding with these exceptional loans, the collection of French ceramics at the J. Paul Getty Museum has been reorganized in an improved display. Please see below a link to the lecture *From Dolphins to Kings: French Porcelain at the Getty* given by Jeffrey Weaver, Associate Curator, Sculpture and Decorative Arts, where he discusses new donations, long-term loans, the re-

display of the French ceramics and the exhibition *Porcelain from Versailles: Vases for a King and Queen*.

To watch Jeffrey Weaver's lecture click [here](#).

For more information about the exhibition and other events at the Getty, please visit: <https://www.getty.edu/>

Publications

Un grand amateur à l'époque des lumières.

Ange Laurent de la Live de Lully (1725–1779)

Edited by Marie-Laure de Rochebrune

Lienart, Paris, 2023



Ange Laurent de La Live de Jully was one of the most brilliant and fascinating personalities from the second half of the eighteenth century. Patron and friend of artists, collector, engraver, musician and historian he was chosen at a young age to become an honorary member of the Académie royale de peinture et de sculpture.

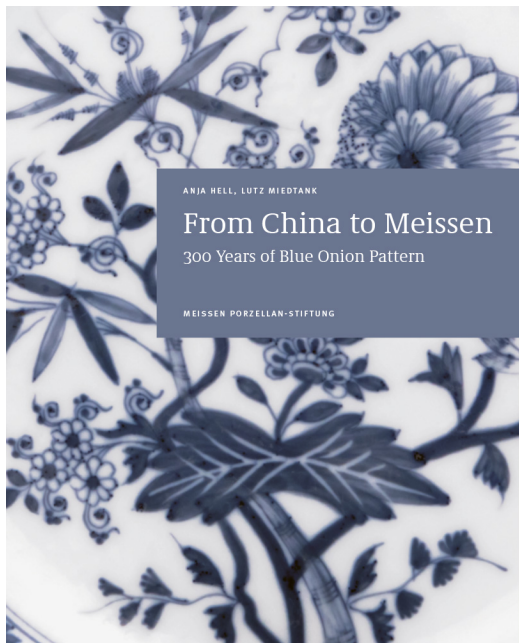
A collaboration among prominent art historians, this publication aims at studying the wide-ranging collections of this 'talent seeker', from paintings and drawings to decorative arts and musical instruments.

Please click [here](#) for more information.

From China to Meissen – 300 Years of Blue Onion Pattern

Anja Hell and Lutz Miedtank

Meissen Porcelain Foundation/Sandstein Verlag, Dresden, 2023



The Blue Onion Pattern (*Zwiebelmuster*), emerging around 1730, is undoubtedly the most popular and readily recognized design of the Meissen Porcelain Manufactory. The three-hundred-year-old pattern, with its balanced composition and exotic East Asian motifs, has been unabashedly copied by other ceramics manufacturers from the 18th century until recently.

Early variants of the pattern, with its typical plant and fruit motifs, first appear on underglaze blue decorated Chinese export porcelain towards the end of the Kangxi period (1662–1722), and later, in the *famille rose* palette, during the Yongzheng Period (1723–1735). The first extensive Chinese export porcelain dinner services in this pattern reached Europe during the Qianlong Period (1736–1795) via the East India trading companies.

Observing the individual décor elements of the Meissen Blue Onion Pattern on Chinese porcelains from 1730, it could be assumed that the Meissen pattern is simply an imitation of rare and valuable originals from China where porcelain was invented in the first place. This misconception was accepted without questioning for several decades, and why shouldn't it be? The ever increasing number of Chinese porcelains reminiscent of the Meissen Blue Onion Pattern that were being discovered during the second half of the 20th century seemed to confirm this conjecture. There remained, however, the nagging question of why Chinese or early Meissen porcelain in this pattern was never encountered in the collection of Augustus the Strong, or described in the associated inventories. Blue Onion Pattern design elements on faience from Berlin and Zerbst, dating to pre-1730, raised further questions.

From China to Meissen - 300 Years of Blue Onion Pattern by Anja Hell and Lutz Miedtank, published in February 2023 by the Meissen Porcelain Foundation deals with these puzzling observations and provides further surprising insights into the genesis of the Meissen Blue Onion Pattern and its importance as the leading commercial product of the Meissen Manufactory. Its history is intertwined with the history of Meissen's blue-and-white painting in general.

The English edition reflects the authors' wish for a wider dissemination of these new insights concerning the Blue Onion Pattern.

The book features a foreword by Prof. Dr. Ulrich Pietsch, Director emeritus of the Dresden Porcelain Collection. A large number of previously unpublished porcelain objects, copious comments and annotations, and a comprehensive list of primary sources render this book an indispensable reference work for collectors, art dealers, historians, and Blue Onion Pattern enthusiasts.

How to Read European Decorative Arts

Daniëlle Kisluk-Grosheide

The Metropolitan Museum of Art, New York, 2023

Spanning three decades of creativity, from the High Renaissance to the Industrial Revolution, this volume in The Met's How to Read series provides a peek into daily

lives across Europe—from England, Spain, and France to Germany, Denmark, and Russia. Featuring 40 exemplary objects, including furniture, tableware, utilitarian items, articles of personal adornment, devotional objects, and display pieces, this publication covers many aspects of European society and lifestyles, from the modest to the fabulously wealthy.



The book considers the contributions of renowned masters, such as the Dutch cabinetmaker Jan van Meeren and the Italian goldsmith Andrea Boucheron, as well as talented amateurs, among them the anonymous young Englishwoman who embroidered an enchanting chest with scenes from the Story of Esther. The works selected include both masterpieces and less familiar examples, some of them previously unpublished, and are discussed not only in light of their art-historical importance but also with regard to the social issues relevant to each, such as the impact of colonial slavery or the changing status of women artists.

Daniëlle Kisluk-Grosheide is Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York.

Previous Trips and Events

Trip to Paris and Versailles

19–21 October 2022

Day 1: Paris

The first stop on our Paris itinerary was a tour of an exhibition at the Palais du Luxembourg titled *Mirror of the World: Masterpieces from the Dresden Cabinet of Curiosities*. The tour was led by FPS member Julia Weber, who is Director of the Porzellansammlung in Dresden.

Prince-elector Augustus I of Saxony (1526–1586) began forming a *Kunstammer*, or cabinet of curiosities, around 1560 — one of the first such collections of its kind in Europe — which further evolved under Augustus II the Strong (1670–1733). The exhibition in Paris presented a remarkable array of objects from the Dresden collections, including:



- One of the first pieces of Chinese porcelain to arrive in Europe — a Jiaqing period (1522–66) bowl that was given by Francesco I de' Medici to Prince-electoral Christian I in the late 16th century;
- A statuette of a Christ child carved from a garnet — the only one of its kind in the world — made by an artist in Sri Lanka in the early 17th century (above, left);
- A selection of turned ivory pieces, including 165 pieces made by Augustus I himself (above, right);
- A pearwood sculpture of a personification of the 'New World' holding a tray of emeralds extracted from a mine in present-day Colombia that have been in the Dresden Kunstkammer since 1581 (below, left);
- A Dehua porcelain group of a European family, complete with pet dog, from circa 1700 (below, right).



After Julia's splendid tour, we retired to a nearby restaurant for a convivial dinner.

Nick Stagliano

Day 2: Versailles

The first full day of the programme was spent at Versailles. The morning began with a private visit to the Bibliothèque Municipale, situated in the ministry of foreign affairs near the château. The library is part of the building which was built by Jean-Baptiste Berthier in 1761 for Etienne-Francois de Choiseul, duc de Choiseul, principal minister under King Louis XV, to house the archives of the Ministry of Foreign Affairs and the Navy. Time was spent wandering through the great gallery which originally housed all the treaties between France and foreign powers and is decorated with a series of allegorical paintings by Jean-Jacques Bachelier, who was also artistic director at Sèvres. A monumental portrait of King Louis XV by Louis-Michel Van Loo, as well as sumptuous gilt panelling, were some of the highlights of the interior decoration. The building ultimately became a municipal library in 1803, housing among other things royal documents confiscated during the Revolution.

Before the end of the visit, the group was also fortunate to look at one of the volumes of Volpato's book of engravings of the Vatican Loggia, published in the 1760s. Louis XV was one of the subscribers and this hand-coloured example was originally in the king's library in the château, and was probably used for the motifs of the arabesque service.

Following the Bibliothèque Municipale, the group walked to the château to visit the newly renovated interior apartments of the dauphin and dauphine, where many new acquisitions are on display for the first time, including pieces from a Meissen tea and chocolate service with the arms of France and Poland, offered to Queen Marie Leszczyńska of France by Augustus III in 1737 as a diplomatic gift after the War of the Polish Succession.



Bibliothèque Municipale, Versailles.

The group next visited the newly renovated interior apartments of Marie-Antoinette, including the cabinet doré featuring pieces of Riesener furniture and a garniture of three Sèvres '*oeuf chinois*' vases with Duplessis gilt-bronze mounts which originally belonged to Marie-Antoinette (the garniture is presently on loan to the J. Paul Getty Museum, see above), the library designed by the queen's architect, Richard Mique, between 1779–81, and the cabinet de la méridienne. The group was also able to peek into Marie-Antoinette's ground-floor bedroom and the neighbouring bathroom, off the marble courtyard, that she installed following a riding injury.

Following a visit to the newly renovated Royal Chapel, curator Marie Laure de Rochebrune welcomed the group and led a visit of multiple spaces, including Louis XV's and Louis XIV's private apartments, all featuring special highlights and new acquisitions: a pair of Sèvres 'lion heads' vases, with a pink mosaic background and Chinese landscapes painted by Antoine-Joseph Chappuis, acquired by Louis XVI in 1780, and the newly cleaned *bureau du roi*, or roll-top desk, delivered to Louis XV by Riesener in 1769. At the end of the apartment is the new Porcelain Room, opened in 2019, the first dedicated exhibition space to display Versailles' collection of Chinese export and Vincennes Sèvres porcelain services purchased by Louis XV and Louis XVI. Approximately 100 pieces of porcelain are normally on display (with some gaps for those pieces currently lent to the temporary Louis XV exhibition), including pieces from the Louis XV's '*bleu céleste*' and green services, as well as Louis XVI's mythology service in *beau bleu*.



Dr Julia Weber discussing Meissen garniture of 'Elements vases' in the exhibition *Louis XV: Passions d'un Roi*.

Dr. Rebecca Tilles

Day 3: Sèvres

On Thursday, we gathered at the entrance of the Musée National de Céramique at Sèvres. Museum director Charlotte Vignon and curator Viviane Mesqui kicked off our visit with a convivial tour of the museum's refurbished galleries. The breadth of this internationally important reference collection spanning over two hundred and fifty years encompasses significant soft- and hard-paste porcelain manufactured by Sèvres and other notable factories. As part of the museum's mission to showcase *les arts du feu*, faience, sandstone, earthenware, and glass also featured prominently in the museum's new galleries.

We descended into the subterranean part of the museum to have a look at some recent acquisitions. Huddled around a small display table, we peered over each other's shoulders to admire an exquisite tureen painted with birds in landscapes by Louis-Denis Armand whose signature Viviane Mesqui recently found on the object (please look out for Mesqui's write-up on the discovery of the Armand signature below). We marvelled at a late 18th-century cup and saucer that was meticulously painted with a line pattern and a horn-shaped ('rhyton') milk pitcher of the Restoration period (*pot à crème 'tête de vache'*) amongst other stunning examples of 18th- and 19th-century Sèvres porcelain.



Left: A closer look at a cup, meticulously painted by Jean-Jacques Dieu in 1788 (MNC 23049.1).

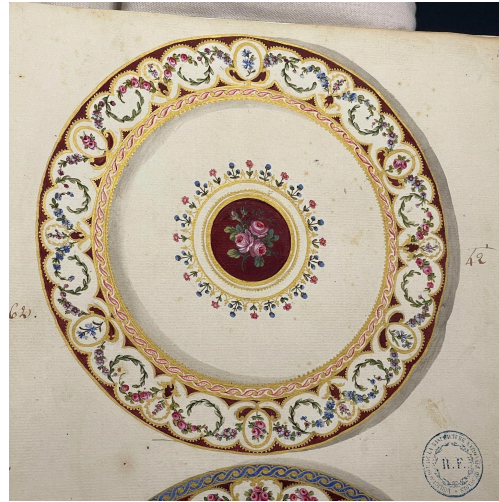
Right: Horn-shaped 'rhyton' milk jug, decorated with a cow's head wearing a thistle wreath.

Shape created by Alexandre Evariste Fragonard in 1816; dated 1834 (inv. 2022.5.1).

After fortifying ourselves with lunch at the Sèvres factory canteen across the street from the museum, we assembled in the library and archives to view a selection of prints, drawings, and bound volumes. François Boucher's design for the *Jeune Suppliant* figure positioned next to the finished 'product' highlighted how Sèvres interpreted his two-dimensional drawing in sculptural form. One of Sèvres's most influential collaborators and arguably a savvy businessman, we learned that Boucher licensed his designs not just to Sèvres but to other manufactories. French chemist Jean Hellot's handwritten notes provided a fascinating talking point on the type of gold that was used at Vincennes and Sèvres. In the notes, Hellot explained that gold paint of high quality required a lot of elbow grease; the longer the gold leaf was pounded, the higher the quality. During the 18th century, Sèvres obtained theirs from an external source (a monk). Other archival documents that we viewed included designs for the Rambouillet dairy, the factory's 18th-century plate design album or *Registre des Echantillons* (annotated with their prices) and 19th-century sketches by Jean-Charles Develly.



Left: The group enjoying looking at the wonderful documents in the factory archives.



Right: Design for a plate from the 'Eden' service and manufactured during the 1780s (R 182 bis).

Later on, we were given rare access to the near-mythical Sèvres plaster model room, which unleashed a wave of excitement amongst the group. As soon as the doors to the room opened, the group dispersed. Each person was eager to absorb as much as possible in the short time that we were given to roam. Aisle after aisle, we perused models spanning the 18th, 19th, and 20th centuries inscribed with their relevant dates and model names stacked from floor to ceiling on seemingly never-ending shelves. Being more fond of Brongniart-era Sèvres myself, I was drawn to the very far end of the room where I came across the model for the surtout of the '*Service Egyptien*', an imposing tableware service manufactured between 1804 and 1806, and given by Napoleon I to Tsar Alexander I on occasion of the Treaty of Tilsit, which was ratified in 1807.



Left: A shelf with a group of plaster models.



Right: The model for the surtout of the '*Service Egyptien*.'

After reluctantly leaving the plaster model room, we traversed a large, brightly lit space with a strong industrial feel that housed some of the factory's imposing brick kilns and made our way to the *ateliers*. We visited the porcelain painters' studios first. Situated on the north side of the museum's premises, the studios receive only indirect light throughout the day to keep the enamels the painters work with from drying out. One of the factory's esteemed painters showed two palettes of colour, one that fires at high temperature (*à grand feu*), and one that fires at low temperature (*à petit feu*). The painter was in the process of replicating the central motif from a plate belonging to the ambitious '*Service des Arts Industriels*' (made between 1820 and 1835) that depicted the interior of a wallpaper workshop. She explained that she traced the central motif onto tracing paper and perforated the outlines of the design with tiny holes. Using powdered carbon, she transferred the design onto a glazed plate. After the plate is completed, it is fired a total of three times. Underlining the precision that goes into this type of painting, we were told that certain mixed colours are achieved by weighing enamels to the mg to obtain the right shade.



Left: Transparent tracing paper with a motif copied from the plate belonging to the '*Service des Arts Industriels*.'

Right: Closeup of the motif after it was transferred onto a new plate with powdered carbon.



On the right is the original plate from the '*Service des Arts Industriels*.' On the left is a copied version that the painter completed at an earlier stage.

We then proceeded to the sculpture studio where an artisan explained how Sèvres produced biscuit figures in the 18th century. The key to making biscuit figures is the plaster mould, which allows repairers working in the sculpture studio to create (nearly) identical copies of a figure. This is done by pouring liquid porcelain slip into a plaster mould that absorbs the water from the slip, leaving a clay wall around the inside of the mould. After the excess slip is poured out, the biscuit figure, which also shrinks once the water is absorbed by the plaster, is easily removed from the mould. The repairer finesses the figure by removing unsightly seams and by adding details such as flowers. Depending on the design and size of the biscuit figure, custom supports are added

to prevent it from slumping in the kiln.



Left: Two identical biscuit figures at different stages of production. The figure on the right is unfinished; the seams left behind by the mould are still visible and the sculptural details still need finessing. The figure on the left is a finished example. It has shrunk after being fired in the kiln.

Right: An example of a set of custom supports (in light blue) that were made for this horse figure to prevent it from slumping in the kiln.

Our final stop of the day was the gilding workshop, where a gilder showed the group how an early 19th-century French Empire style gold border is added to the rim of a plate. A dark paste containing powdered gold, soot, and glass is first spread over an engraved copper plate. The fine grooves in the copper plate fill up with the paste, the excess of which is removed with a spatula. The design is transferred onto a thin sheet of wet paper that is pressed onto the engraved plate and carefully lifted off. To maximise contact with the plate, the paper is first brushed onto the surface and then pressed with a felt roller. The design transfers onto the plate without leaving any residue on the paper. Very fine gold powder is applied to fill in the design. Additional decorative details such as fillets are hand-painted; any imperfections are removed by the gilder using box sticks if necessary. Adding gilder's marks to the underside of the plate constitutes the last step of the gilding process, after which the plate is fired at 840 degrees Celsius. The soot and oil in the paste burn off in the kiln leaving the gold behind, which fuses to the plate thanks to the glass content in the paste.



Left: The gilder held up a piece of transparent paper with an Empire-style design after transferring it from an engraved copper plate.

Right: The Empire-style border after it was transferred to the glazed plate. Fine gold powder was just added to the right part.

We headed to Galerie Aveline, dealers in 18th-century furniture and *objets d'art*, for evening drinks by kind invitation of Camille Leprince, followed by the final dinner of the trip at Restaurant Juvia in the 8th arrondissement where we enjoyed a 3-course feast.

Day 4: Paris

Our morning began at the Musée des Arts Décoratifs, where porcelain researcher Laurent Condamy shared with us the new installation of the museum's collection of Vincennes and Sèvres porcelain. The installation is organized around ground colour, which allows one to see the range of forms and types of decoration applied to objects with white, blue, green, pink, and yellow grounds, and also to observe the variation within a single ground colour — not just *bleu lapis* versus *bleu nouveau*, but pale versus bright yellow and various shades of green.



Curator Sophie Motsch then showed us the display of porcelain from Asia or with Asian inspiration in its decoration. This included examples from Chantilly, Saint-Cloud, Mennecy and Meissen. The most exciting part was when Sophie climbed into a display so that we could all look closely at a mounted porcelain figure of a stag, which turned out — upon inspection by the Meissen experts in the group — to be early Meissen (above).

In the afternoon, we journeyed to the reserves of the Petit Palais, where, from the outside, one could never have predicted what we would encounter once we got inside and met with the curator, Patrick Lemasson. Arrayed on a table in the warehouse was a truly astonishing variety of mostly pink and *bleu céleste* ground Sèvres, nearly all of which had been a gift to the museum from an American couple, Edward and Julia Tuck. It was a thrill to be turned loose and allowed to handle and closely examine all of the pieces.



Among the highlights was a pair of pink-ground *cuvettes* Courteille with birds by Armand l'aîné (above), sumptuous fruit painting on a *cuvette* Roussel with a *rose marbré* ground (below, left) , and the most charming early Vincennes sugar box with an acorn finial (below, right).



Nick Stagliano

Visit to the *World of Wedgwood* and

Majolica Mania in Stoke-on-Trent

Thursday, 19 January 2023

On the cold and frosty morning of Thursday 19th January, a small group of ceramic enthusiasts ventured to the World of Wedgwood and to the land of The Potteries. Our visit commenced in Barlaston, where we were greeted by FPS Emerging Scholars Co-Convener and Assistant Curator of the V&A Wedgwood Collection, Rebecca Klarner. Rebecca, who has been at Wedgwood since 2015, imparted us with her exceptional knowledge on a tour of the collection (a highly commendable feat covering 260 years of history in the space of an hour!).



V&A Wedgwood Assistant Curator, Rebecca Klarner, discussing the making of the Wedgwood Portland Vase on her tour at the World of Wedgwood, Barlaston.

Rebecca introduced us to the man himself, Josiah Wedgwood I, his family, the Etruria factory in model-form, and the successes and experiments of Queensware and Jasperware. Unmissable highlights were the collection of dinner wares from the Frog Service made for Catherine the Great, the colourful trays of Jasper trails, and of course, the Portland Vase. A special mention must also be made of the new display of the Wedgwood anti-slavery medallion, which has been appropriately placed within the main exhibition space next to a portrait of Josiah I. Co-curated in collaboration with young people and anti-racism activists, the display discusses the relevance of this medallion from its creation in 1787 until today. Leaving the 18th century, we had a whistle-stop tour of 19th- and 20th-century Wedgwood before Rebecca took us 'behind the scenes' to where the 'Unpacking the V&A Wedgwood Collection' programme is taking place. We feasted our eyes upon rows of new white display cases patiently awaiting the thousands of objects that sit in the surrounding boxes. Such a treat to witness the space where so many treasures are to be unravelled!



Minton Majolica display in The Potteries Museum, Stoke-on-Trent, displaying international exhibition pieces.

After a light lunch in the World of Wedgwood restaurant, our ceramic explorers ventured to Stoke-on-Trent. Miranda Goodby, Senior Curator of Ceramics at the Potteries Museum, gave us an introduction to the permanent collection of British and international ceramics. The collection includes the finest of Staffordshire's salt-glazed stonewares, examples from leading local factories such as Wedgwood, Spode and Minton, and the Gabrielle M. Keiller collection of 667 cow creamer jugs, a fine representation of one collector's 'malady'



Miranda Goodby, Senior Curator of Ceramics at the Potteries Museum, discussing Minton Majolica in the temporary exhibition *Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915*.

Near the end of the ceramic gallery was an introduction to the exhibition we had come to see, whetting our appetite for majolica with a display of Minton International Exhibition showstoppers. Reclaiming its place centre stage was the large turquoise 1855 Paris Exposition jardinière, flanked by figures of a heron and a stork. We then entered the dazzling *Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915*. Miranda imparted her wealth of knowledge whilst leading us through this deep blue room filled with brightly glazed earthenware. The exhibition provided us with a unique opportunity to view objects from major private collections from the United States, some of which, we were told, were to be auctioned when they return. Within the display were reproductions of designs from the Minton Archive, which currently resides next door in the Stoke-on-Trent City Archives, but will shortly be moving to the Potteries Museum. Personal favourites of the exhibition were the Minton Fern and Foxglove Garden Pot, a model that was first shown in the 1851 Great Exhibition, and the Minton Monkey and Cushion Garden Seat, displayed in front of its original design from the archives. It was delightful to view these colourful Victorian wares in the industrial town from whence they came.

A huge thank you to the FPS for organising this pot-tastic day, and to Rebecca and Miranda for sharing your wonderful knowledge and enthusiasm.

Rebecca Walker, FPS Emerging Scholar

Articles

The Cabaret "French Writers" from Napoleon's Gift in the Dresden Porcelain Collection

By Dr Olena Korus,

Fund Officer, The Dresden Porcelain Collection

The Dresden Porcelain Collection contains unique examples of the representative production of the Imperial State Manufactory of Sèvres from the so-called 'Napoleonic period.' They came to the royal collection in Dresden in 1809 as a significant gift from Emperor Napoleon Bonaparte I to King Frederick August I of Saxony. This imperial gift undoubtedly served a political purpose: it showcased the achievements of French culture and glorified imperial rule in general.



Part of the service '*Cabaret Littérateurs français*', Sèvres Porcelain Manufactory, 1807 © Porzellansammlung, SKD. Foto: Olena Korus.

It comprised 62 works. Among them is the '*Cabaret des Littérateurs français*' (inv. nos. PE 4913 a, b - PE 4926 a, b, PE 8326 a, b) with miniature portraits in medallions. It consists of a teapot, a milk jug, a sugar bowl, a stem vase and 12 tea sets. The abundant gilding inside and the size of the cups, which is larger than for coffee and smaller than for tea, suggest that this is not a traditional breakfast service. Rather, it was intended to play a decorative and representative role.

With the exception of the saucers, each piece bears one or more portraits of prominent French writers and philosophers. Some of these are in the catalogue of the exhibition *Die Napoleonische Schenkung 1809. Französisches Porzellan in Dresden* (1992), written by Anette Loesch. With the help of Tamara Préaud, the former archivist of the Sèvres Manufactory Archives, it was possible to prove that almost all the pieces were decorated by the Parisian artist Marie-Victoire Jaquotot (1772–1855). However, only three cups (inv. nos. PE 4916, PE 4917, PE 4922 a, b) are actually signed '*V. Jaquotot*.'

Jaquotot worked in the porcelain manufactory of Sèvres as the highest-ranking 'figure painter' (op. 1800–46). On the services and plaques she created numerous portraits of the imperial family and the most important personalities of her time. She established herself as a gifted copyist on porcelain. Alexandre Brongniart, the manufactory's administrator, was convinced that copying masterpieces onto the porcelain surface was the best way to save paintings from deterioration. And he used the artist's talent for this task.

While I was digitising the objects in the Porcelain Collection for the Online Collection of the Staatliche Kunstsammlungen Dresden and familiarising myself with the service, I also found it interesting to identify the probable models of the miniatures.



Teapot '*Théyère asselin*', Sèvres Porcelain Manufactory, 1807 © Porzellansammlung, SKD. Foto: Olena Korus.

The most impressive are the teapot '*Théyère asselin*' (inv. no. PE 4925 a, b), the sugar bowl '*Pot à sucre à pied, anses volute*' (inv. no. PE 4923 a, b) and the milk jug '*Pot à lait grec*' (inv. no. PE 4924) with volute-shaped handles. Their elongated and slender egg-shaped bodies are well suited as backgrounds for portraits. According to the archives of the Sèvres Porcelain Manufactory, the images of Jacobus Benignus Bossuet and Bernard de Fontenelle on the teapot were created by Jaquotot [1. p. 21]. She probably worked from paintings by Hyacinthe Rigaud (Galerie des Offices) and Jean Baptiste Lemoyne. The milk jug shows the portrait of Jean Racine, whose prototype is a painting by Jean Baptiste Santerre (Palace of Versailles). The sugar bowl shows the portraits of J. B. Poquelin de Molière and Michel de Montaigne. The portrait of Molière is by Sébastien Bourdon, the engraving of the portrait of Montaigne by Augustin de Saint-Aubin. Saint-Aubin seems to have based his engraving on the portrait by an unknown French artist (private collection).

The prototypes of the portraits of Antoine Arnauld, Baron de Montesquieu, Jean-Baptiste Massillon, Nicolas Boileau-Despréaux and François de Malherbe on the teacups (inv. nos. PE 4915a-PE 4917a, PE 4920a, PE 4922a) are works by Philippe de Champaigne, Jacques-Antonine Dassier (both - Palace of Versailles), Hyacinthe Rigaud, Daniel Dumonstier as well as engraving by André Bouys.



Teacup, Sèvres Porcelain Manufactory, 1807 © Porzellansammlung, SKD. Foto: Olena Korus.

The miniature paintings are of very high quality. Faces, locks of hair and lace collars are very carefully executed. The faces are modelled by dotted lines with soft colour transitions, the clothes by slow strokes and clean outlines. Sometimes the artist strongly emphasises the brightness of the dress colour. This makes for a spectacular combination of miniature portraits with a gilded surface of the vessels. The portraits of Bossuet, Boileau-Despréaux and Moliere are particularly attractive in this sense.

The miniatures on footed bowl '*Jatte à fruit hémisphérique*' (inv. no. PE 4926) were made by Perrenot the Elder and the Younger [1, p. 22], active in the manufactory of Sèvres from 1804 to 1815, resp. 1806/07 to 1815 [2]. For the portraits of Voltaire, Georges-Louis Leclerc de Buffon and Philippe Quinault, paintings by Jean Huber, François Hubert Drouais and an unidentified painter (Versailles) served as models.

Loesch's catalogue states that of the 12 teacups listed in the archival description, only 10 have survived. The other two with the portraits of François Fénelon and Pierre Corneille (PE 8326 a, PE 8327 a; after Joseph Vivien and Charles Le Brun) were probably stolen from Albrechtsburg Castle, where part of the gift from Napoleon was kept during the Second World War. They were only returned in 2020 with the help of a French dealer. Thus, 70 years later, the set returned to its original configuration.



Left: Teacup (detail), V. Jaquotot, Sèvres Porcelain Manufactory, 1807 © Porzellansammlung, SKD. Foto: Olena Korus.

Right: François de Malherbe, Daniel Dumonstier, 17th century © Kupferstich-Kabinett, SKD, Foto: Andreas Diesend.

There are thus 20 portraits for the entire 16-piece service. Since Jaquotot, as the official copyist of the Manufacture, was allowed to copy paintings from the Louvre collection, we can assume that she may also have copied paintings from other collections. As we can see from the angles of the figures depicted, the artist also used engravings, which were usually made and published shortly after the painted portraits were created. Examples can be found on the British Museum website. It is interesting that she was represented with engravings in a portrait (1794) by Etienne Charles Le Guay (Louvre). All miniatures with assured authorship extend the visual spectrum of the French artist's precious legacy on porcelain. This could be a subject of further interest to French colleagues.

[1] Anette Loesch, *Die Napoleonische Schenkung 1809. Französisches Porzellan in Dresden. Staatliche Kunstsammlungen Dresden. Porzellansammlung im Zwinger*, Exh. Cat. (13 Nov. 1992-15 Apr. 1993), Dresden 1992.

[2] www.porzellanlexikon.de/

'Armand Invenit Et Pinxit': The discovery of an unpublished signature of Louis-Denis

Armand l'aîné

By Viviane Mesqui,

Conservatrice du patrimoine, Chargée des collections de porcelaine française et européenne, de
faïence fine et de verre du XVIIIe siècle

Sèvres, Manufacture et Musées nationaux

Louis-Denis Armand l'aîné is one of the greatest painters to have worked at the Vincennes-Sèvres manufactory in the eighteenth century. Born in 1723, he began his career in Paris as a painter in '*verniss dans le goût chinois*.'^[1] He arrived at the Vincennes manufactory in 1745 and demonstrated his exceptional talents from the beginning. The archives bear witness to the recognition bestowed by the manufactory's administration on this outstanding artist. In the '*Tableau des artistes ouvriers employés à la manufacture royale de porcelaine de France*' dated 1st October 1754, Armand's talent is qualified as '*supérieur*.'^[2] He received up to 1200 livres in annual bonuses and everything was done to retain him in the painters' workshops, as shown by this statement in the archives: 'Armand being an exceptional and unique talent in his field, we were only able to retain him at the manufactory by promising that he would suffer no decrease in pay.'^[3]

The Armand mystery has been progressively solved over the course of the twentieth century, particularly thanks to the work of Bernard Dragesco, who identified his painter's mark in 1993 [Fig. 1]. Although recognisable, it can be confused with the factory mark, the interlaced Ls being delicately embellished and sometimes accompanied by a crescent mark. This symbol led specialists to attribute this mark to the 'Crescent painter'^[4] before it was correctly identified as being that of Armand.



Fig. 1: Armand l'aîné's mark on the underside of a tureen, Musée national de Céramique, Sèvres.

A new step has been taken today on this journey of discovery thanks to an exceptional inscription, discreetly inserted into a landscape on a tureen in the collections of the musée national de Céramique at Sèvres.^[5] This piece was donated to the museum in June 1949 by André Delombre, member of the Museum's Society of Friends, and subsequently joined in 1951 by its platter,^[6] also given by Delombre [Fig. 2]. These two pieces belong to a corpus of works by Armand, dated between 1748 and 1752, characterised by motifs drawn from the aquatic world (fish and sea monsters) as well as birds, in a palette that still shows the influence of the Meissen manufactory.



Fig. 2: Tureen and cover with stand, Manufacture de Sèvres, Armand l'aîné (painter), c. 1751.

Musée national de Céramique, Sèvres (MNC21570; MNC21579)

These pieces from the Sèvres museum are exceptions as much for their imposing forms as for their decoration. A number of artists from the present-day decoration workshops at the Sèvres manufactory inspected them in detail in 2019: they were captivated by the remarkable quality and fineness of the enamel colours, brilliantly used by the painter with great aesthetic and technical skill, with breath-taking creativity, details and richness of the colour.

A thorough examination of the tureen allowed me to discover, in the heart of its decoration of polychrome birds in landscapes, a discreet inscription hidden under one of the two principal scenes of the bowl. Under the rock upon which two majestic birds strut, the painter has clearly signed his masterpiece: '*Armand Inven. Et pinxit*' [Fig. 3]. Even though the first letter of '*Inven.*' looks more like an 'e' than an 'i', this inscription is the painter's claim to authorship in Latin, according to a formula used most frequently on easel paintings and prints.



Fig. 3: Detail with the inscription on the tureen with Armand's signature.

This signature is an exceptional discovery. It confirms that the embellished interlaced L mark is indeed that of Armand. Furthermore, it shows that Armand is not only the painter of the scenes but that he also is responsible for their design.^[7] Armand made decoration of birds of this kind his speciality, specimens of which he could observe from live in the Jardin du Roi. The signature confirms Armand's pre-eminent place among Sèvres painters and the originality of his work. The only known instance of such a signature is on this tureen, allowing us to speculate that in signing the piece in this way, he was marking his most accomplished work to the date, a masterpiece characterised as much by its varied palette of shimmering colours as by its exceptional sensitivity to composition.

Translation by Mia Jackson

[1] SCD, Archives de la manufacture, Personnel 1743-1775, Etats et dossiers individuels, D1, liasse 1, photocopy (from documents lent by M. de Schonen in 1991) of 'Tableau des artistes ouvriers employés à la manufacture royale de porcelaine de France', dated 1st October 1754. Stated in the column headed 'Ce qu'ont fait les artistes et ouvriers avant d'entrer à la manufacture'; see Tamara Préaud, Antoine d'Albis, *La porcelaine de Vincennes*, 1994, p. 200.

[2] SCD, Archives de la manufacture, *Idem*. The other painters are qualified as: extremely mediocre, very mediocre, mediocre, mediocre but useful, good mediocre, very poor, passable, very passable, beginner, good, passably good bon, very good. The head of the painters' workshop, Genest, is qualified as '*supérieur*', as is Armand.

[3] SCD, Archives de la manufacture, Personnel 1743-1775, Etats et dossiers individuels, D1 liasse 2, Etat des employés principaux nécessaires pour la régie et administration de la manufacture royale de porcelaine de France établie à Sèvres, ainsi que des académiciens, artistes, ouvriers et autres personnes qui y sont actuellement employées [...], 23 février 1760: '*Le Sieur Armand étant un homme précieux et unique dans son genre, on n'a pu le retenir à la manufacture qu'en lui promettant qu'il ne souffriroit aucune diminution.*'

[4] Christine Lahaussais, 'L'Objet du mois', *L'Estampille L'Objet d'art*, n° 254, janvier 1992, 254 C, on the subject of the écuelle in the Musée des Arts décoratifs, inv. no. 36943.

[5] MNC 21570.

[6] MNC 21779.

[7] Tamara Préaud, 'Recherches sur les sources iconographiques utilisées par les décorateurs de porcelaine de Vincennes (1740-1756)', *Bulletin de la Société de l'Histoire de l'Art français*, année 1989, 1990, pp. 105-115. In this article, Tamara Préaud identifies several print sources for the platter that accompanies the tureen.

A Byword for Luxury and Quality: Sèvres Porcelain in Ireland 1763–1877

By Rory Hutton

The National Museum of Ireland or the Museum of Science and Art, Dublin as it was first known, was established in 1877. From its earliest days the museum collected examples of French porcelain, in particular that of the Sèvres manufactory. However, the history of French porcelain in Ireland extends back much further than this, into the eighteenth century and the early days of porcelain production at Sèvres under the patronage of Louis XV.

Some of the earliest references to French porcelain in Ireland are found in the correspondence of Emily, Duchess of Leinster. On 4 June 1763, the Duchess's sister, Lady Holland, writes from Paris 'The china here is lovely; I will send you some when I have opportunities, a little bit at a time.'^[1] Lady Holland writes again on 12 June 1763 'As I shall take every opportunity I have of sending you some Sevres china (what we call Vincennes), let me know your taste a little about it, for I know some particular kind is always the fashion with you.'^[2]

It appears that at the date of these letters it was not possible to buy Sèvres porcelain from any of the Irish retailers. The earliest reference I have located to 'French China' for sale in an Irish shop dates to 1793. The shop is called Collins and was located at 5,

Lower Ormond-Quay, Dublin. An advert appearing in *Saunders's News-Letter* on 4 February of this year describes 'an elegant assortment of Indian, Dresden, French and English China.'^[3]

CHINA GLASS, &c.
For sale at COLLINS's, No. 5, Lower Ormond-quay,
Opposite the Old Custom-house,
AN elegant assortment of Indian, Dresden, French, and
English China; cut and plain glass; hall and stair bells lan-
terns; plain and chequered Indian matting, made up of any
dimensions, for carpeting; also, complete sets of earthen-
ware, with variety of coloured edges, all which will be sold
for the smallest profit, and no second price asked.

Advertisement from *Saunders's News-Letter*, 4 February 1793.

In Irish newspapers the word Sèvres is to be found from the beginning of the nineteenth century. As early as 1802 *Saunders's News-Letter* is reporting on the 'sumptuous and elegant' wares produced at Sevres describing the factory thus: 'The porcelain manufactory of Sèvres has long been one of the most celebrated in Europe.'^[4] Again in 1804 Irish readers are told that 'The Empress Josephine has commanded two services of china at the manufactory of Sèvres...'^[5] In 1805 the *Hibernian Journal*; or, *Chronicle of Liberty* attributes Sèvres's success to 'the application of modern chemical discoveries' and the designs which are 'executed by the first-rate artists.' The article goes on to tell its readers of 'A complete service which is currently being prepared for the court.' It is 'called the Olympian Service, because the fabulous Deities are the subjects of the paintings.'^[6]



Lady Sydney Morgan by Rene Theodore Berthon, c.1818, National Gallery of Ireland.

In her travelogue *France* (1829-30), Irish writer and trendsetter Lady Morgan (Sydney Owenson) recounts her experiences of that country. A well-known figure in nineteenth century Dublin, Lady Morgan visited the village of Sèvres on a morning drive; here she meets the director of the manufactory, Monsieur Brongniard.^[7] This is Lady Morgan's second visit, the first having taken place in 1816. She describes it thus:

The same disagreeable impression was made on us, as at the time of our first visit, from the idea of fragility which intrudes itself, in contemplating works of such eminent art and painful labour, thus bestowed.^[8]

Lady Morgan suggests that the other manufactories at Sèvres are 'of more interest,' she identifies 'a manufactory of black, white, and yellow faience, belonging to Monsieur Claverceau; another of enamel, the property of Monsieur Lambert; and a manufactory of glass, called la verrerie de Sèvres.'

Later in the century Sèvres is mentioned more frequently in the newspapers, it appears to be a byword for luxury and quality. Retailers and auction houses are keen to mention Sèvres in their advertisements. These advertisements typically open with lines such as 'Suitable to Persons of Rank and Taste'^[9] and 'To the Nobility, Gentry, and Public in General.'^[10] Occasionally,

'connoisseurs' and even the 'clergy' are targeted.^[11]

The costliness of Sèvres porcelain becomes a feature of its appearance in Irish newspapers in the second half of the nineteenth century. In 1856 *The Advocate: or Irish Industrial Journal* mentions 'four Sèvres vases not many inches high, lately brought the enormous sum of £3,360; and the Queen has three small vases, for which a dealer once told us he would willingly give 4,000 guineas.' On 18 July 1862 the *Dublin Mercantile Advertiser, and Weekly Price Current* printed an article about 'an entertainment in Oriental style', which was hosted by the Viceroy of Egypt on his yacht and attended by royalty, aristocrats and politicians. The article tells us that 'nothing could surpass its magnificence: some of the dishes of Sèvres china cost one hundred guineas each.'

In 1853 the Great Industrial Exhibition was held in Dublin and the Sèvres Manufactory had a stand, described in the official catalogue thus:

1534 IMPERIAL MANUFACTORY, at Sèvres - Porcelain vases, cups, flowers, baskets, &c.; complete tea and coffee services.
^[12]

It is interesting to note that alongside the new wares presented by Sèvres a collection of eighteenth-century soft-paste examples from the factory's Museum were also displayed. Although presumably not for sale, these were praised for their painting, remarkable transparency and brilliant colours.^[13]

A review of the exhibition offers a more detailed overview of the types of products displayed by Sèvres in Dublin:

IMPERIAL MANUFACTORY OF PORCELAIN AT SEVRES. Vases painted and enamelled with figures, landscapes, flowers and birds; cups of various designs; flower baskets, dinner and dessert services; coffee cups; a painting in enamel on an iron plate, representing "Prudence".^[14]

Some years later in 1872 a Loan Museum of Works of Art was set up as part of the Dublin Exhibition of Arts Industries & Manufactures. The official catalogue lists eight private individuals who contributed examples of Sèvres porcelain for exhibition. The wares on display include all manner of objects, the largest and most impressive being a ship vase loaned to the exhibition by the Lord Lieutenant.

From the middle of the eighteenth century the factory of Sèvres had an established reputation in Ireland and by the 1870s appears to have been firmly established in the public imagination. Sèvres was indeed a byword for luxury and quality during this period.

^[1] Fitzgerald, B. (ed.), *Correspondence of Emily, Duchess of Leinster (1731-1814)*, Dublin, Irish Manuscripts Commission, Dublin Stationary Office, 1949, p. 375.

^[2] *Op. cit.*, p.378.

^[3] *Saunders's News-Letter*, 4 February 1793, p.2.

^[4] *Op. cit.*, 26 August 1802, p.1.

^[5] *Op. cit.*, 19 June 1804, p.1.

^[6] *Hibernian Journal*; or, *Chronicle of Liberty*, 30 September 1805, p.4.

^[7] Morgan, Lady S., *France in 1828-30*, London, Saunders and Otley, 1831, p.253.

^[8] *Op. cit.*, p.254.

^[9] *Saunders's News-Letter*, 8 December 1869, p.4.

^[10] *Op. cit.*, 21 January 1837, p.4.

^[11] *Dublin Evening Post*, 13 July 1848, p.1.

^[12] *Official Catalogue of the Great Industrial Exhibition 1853*, Dublin, John Falconer, 1853, p.105.

^[13] Sproule, J. (ed.), *The Irish Industrial Exhibition of 1853, A Detailed Catalogue of its Contents*, London, William S. Orr and Co., 1854, p.483.

^[14] *Op. cit.* p.487.

News

Completed the first stage of the restoration of the jewelled Sèvres toilet service at Pavlosk Museum, St Petersburg



The conservation team at Pavlovsk has completed the first stage of the restoration of a unique Sèvres toilet service with an extraordinary jewelled enamel decoration. The 72-piece service was presented by Louis XVI and Marie-Antoinette to Maria Fedorovna, wife of the Tsarevitch Paul, in 1782. The palace tradition says that the toilet service was never used, and was immediately put on display under a glass cover in the Maria Fedorovna's bedroom.

This type of intricate decoration is fragile, and even during its transportation from Paris to Saint Petersburg the toilet service suffered damage. This was furthered during the 1941 evacuation of Pavlovsk. As a result, some elements of the relief decor have been irretrievably lost, the biscuit decoration has absorbed dust, and the enamel decor has flaked off in places.

A restoration campaign started in early 2022, and it is expected to be completed in 2024. During this first phase nine items have been restored including cups and bowls with their lids, vases, an incense burner and a tray.

Of particular intricacy was the restoration of two vases decorated with bouquets of biscuit flowers held together at the base with plaster. The conservation team carefully disassembled their entire structure and extracted each flower one by one. After dismantling the bouquets, wooden rods in a poor state were found inside the vases; they had been added as supports for plaster inserts. The Pavlovsk Palace inventory of 1848 mentions some damage in the biscuit. It is possible that restoration work was carried out at the time, fixing the biscuit flowers and buds on wooden sticks and ropes, all held together by plaster.

In the course of their work, the conservators discovered that during the previous restoration some elements of the bouquets were mixed up. The bouquets have now been brought to their original arrangement.

An article and accompanying video (in Russian) are available [here](#).

Revue de Sèvres available online



All the numbers from *Sèvres. Revue de la Société des Amis du musée national de Céramique* are now available online through the portal Persée:

<https://www.persee.fr/collection/sevre>

Book Review

Madame de Pompadour and Sèvres Porcelain

A Review by Alden R. Gordon

In the online version of *Journal 18*, Alden R. Gordon, Paul E. Raether Distinguished Professor of Fine Arts at Trinity College in Hartford, CT, reviews Rosalind Savill's *Everyday Rococo. Madame de Pompadour & Sèvres Porcelain* (2 vol., Norwich, Unicorn Press, 2021) and the symposium 'Everyday Rococo: Madame de Pompadour and the Arts' (Victoria and Albert Museum, 1–2 July 2022).

<https://www.journal18.org/nq/madame-de-pompadour-and-sevres-porcelain-a-review-by-alden-r-gordon/>

Living Room Lectures

September 2022 to January 2023 Links



September 11, 2022

Piranesi and Porcelain

Hélène Bremer

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December 11, 2022

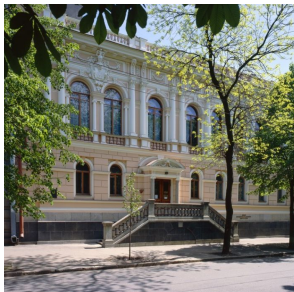
Alice de Rothschild and Ceramics

Mia Jackson

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January 29, 2023

***The Collection of European Porcelain in the
Khanenko Museum***

Liudmyla Kravchenko

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Edited by Félix Zorzo

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