



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

March 2016

P.O. Box 15163, San Francisco, CA 94115-0163

www.patricianantiques.com/sfcc.html



Sceaux Manufactory, France: Covered Tureen and Stand with Scenes of Chanticleer, c. 1780

Tin-glazed earthenware (faïence); tureen with cover 21.8 x 31.4 x 26.7 cm

Boston Museum of Fine Arts, the Forsythe Wickes Collection (museum photo)

SFCC MARCH LECTURE

Sunday, March 27, 2016

9:45 a.m. – Theater opens

10:25 a.m. – Program begins

Florence Gould Theater, Legion of Honor

In the Footsteps of Fidelle Duvivier: The French-English Connections

Charlotte Jacob-Hansen

Independent Scholar and Lecturer

About the lecture: Charlotte Jacob-Hansen has discovered exceptional documentation for the 18th-century ceramics decorator Fidelle Duvivier (born 1740), whose career traversed the Netherlands, France, and England. This talk will present new data not only for Duvivier's employment at Sceaux, one of France's most successful ceramic factories, but also for the production history at Sceaux in general. The talk will also compare the newly found French examples to some of Duvivier's work in the Netherlands and England.

About the speaker: Charlotte Jacob-Hansen is a widely published scholar of international ties in 18th-century ceramics. American by birth and training but long resident in Germany, she founded the Frankfurt ceramics study group in 1992.

Mini-exhibit: Please bring ceramics made c. 1750-1800.

SFCC MEMBERSHIP RENEWAL

If you haven't sent in your membership form, please do so now! Membership dues help to pay for guest lecturers and for our social events. Paid members are eligible for the private show of Renaissance engravings in the Achenbach study room after the February 14 lecture.

SFCC LECTURES, APRIL and MAY 2016

SUNDAY, APRIL 17. Loren Zeller, President, Transferware Collector's Club, *The Influence of Jean Pillement on 18th- and 19th-Century Ceramic Designs.*

SUNDAY, MAY 22. Justin Raccanello, London, leading dealer in Italian ceramics, *Italian Lustre Glazes: Renaissance Maiolica and the 19th-Century Rediscovery.*

IN MEMORIAM: CONSTANCE BOWLES PEABODY



Chelsea Factory, London
"Goat and Bee" Cream Jug, c. 1745-49
Soft-paste porcelain with enamels, height 9.5 cm
FAMSF, Gift of Constance Crowley Bowles
(museum photo)

Constance Bowles Peabody was a founding member of the SFCC and an extraordinary donor to ceramics collections and display at the Fine Arts Museums. The Legion of Honor's Bowles Porcelain Gallery is a monument to her and her first husband, and her not-quite-rags to riches personal story (see the long obituary in the *SF Chronicle*) left her with a personal warmth and generous spirit that matched her charitable giving.

Mrs. Peabody's greatest collecting area was 18th-century English porcelain, with special strength in Chelsea's rare early models and the best decoration from the factory's later periods. She also loved French soft-paste porcelain, with a small but fine group from Chantilly.

Please send condolences to 1020 Vallejo Street, San Francisco, CA 94133.



Chelsea Factory, London
Partridge Tureen, c. 1754-55
Soft-paste porcelain with enamels, length 13.7 cm
FAMSF, Gift of Constance Crowley Bowles
(museum photo)

A MEISSEN GIFT TO THE LEGION OF HONOR



SFCC member Malcolm Gutter recently donated this vase to the Fine Arts Museums to celebrate the promised gift of his collection of early Meissen porcelain to the Museums. Malcolm has focused on the origins of Meissen as the first European true (hard-paste) porcelain, and especially on pieces associated with Augustus II, King of Poland and Elector of Saxony, as the sponsor of the factory. The Augustus Rex mark on this vase designated pieces made for the royal collection or as diplomatic gifts.

Augustus II built a huge collection of Chinese blue-and-white porcelain. He wanted Meissen to make similar porcelain, but it took more than a dozen years to coordinate the firing demands of the ceramic body and the cobalt pigment. Surviving examples of 1720s Meissen blue-and-white in all shapes and sizes are rare. This large vase shows the first maturity of the factory's technique. While the shape and decoration of the vase clearly refer to Chinese models, they are equally clearly not copies. The Meissen vase has wider proportions and a more dynamic contour, and its flowers are more organically shaped and shaded, than in Chinese porcelain.

Meissen Porcelain Factory, Germany (established 1710)
Baluster Vase and Cover, c. 1725-30

Hard-paste porcelain painted in underglaze blue, height 41.3 cm
Marked with AR ("Augustus Rex")

Fine Arts Museums of San Francisco, gift of Malcolm D. Gutter (museum photo)



Jingdezhen, China
Qing Dynasty, Kangxi Period, 1662-1722
Baluster Vase and Cover
Hard-paste porcelain with underglaze blue
Boston Museum of Fine Arts (museum photo)



Jingdezhen, China
Qing Dynasty, Kangxi Period, 1662-1722
Detail, Vase and Cover, c. 1690-1720
Hard-paste porcelain with underglaze blue
Toronto, Royal Ontario Museum (SFCC staff photo)

MARCH LECTURE PREVIEW: THE SCEAUX FACTORY

Meissen set the fashion for royal patronage of ceramics production. In France, Louis XV sponsored the Vincennes-Sèvres factory, followed by lesser royals at Chantilly and Mennecey. The duc and duchesse de Maine, in exile from court, lived in their chateau at Sceaux where they sponsored a ceramics factory from 1748. A royal privilege at Vincennes-Sèvres limited other factories to decoration without gilding or figures—that is, to flower-painting only—until the 1760s, when the privilege was less strictly enforced.



Sceaux, France

Tureen, cover, and stand, c. 1755-65

Tin-glazed earthenware (faïence) with enamels and gilding
31.0 x 49.0 x 36.5 cm as assembled
London, Victoria and Albert Museum (museum photo)



Sceaux, France

Flower holder, c. 1770-72

Soft-paste porcelain with enamels and gilding
London, Victoria and Albert Museum (museum photo)

The first Director at Sceaux, Jacques Chapelle, trained in faïence production around Paris and then worked at Strasbourg. He recruited a highly experienced staff from many other factories. These included the decorator Joseph Julien who became head of decoration and, in 1763, joint Director with the sculptor Symphorien Jacques. Chapelle, Julien, and Jacques maintained high production standards, though without a distinct artistic identity.



Sceaux, France

Water jug and cover (Pot à eau), c. 1765-70

Soft-paste porcelain with enamels and gilding
Height 12.2 cm

Boston Museum of Fine Arts (SFCC staff photo)