SFCC APRIL LECTURE
Sunday, April 15, 2018
9:45 a.m., doors open for social time
10:30 a.m., program begins
Gunn Theater, Legion of Honor

Chelsea Porcelain Figures
Sally Kevill-Davies
Independent Scholar and Lecturer, London

About the lecture: Building on our donation of the Carpenter with his tools to the Legion of Honor in 2016, the lecture will show the history of figures made by Chelsea, the artistically most outstanding porcelain factory in 18th-century Britain.

About the speaker: Sally Kevill-Davies is an internationally recognized scholar of English porcelain. She began her career as a ceramics specialist with Sotheby’s in London. She worked for nine years at the Fitzwilliam Museum, Cambridge, on re-cataloguing the Museum’s English porcelain. The most recent of her many publications is her 2015 catalogue, Sir Hans Sloane’s Plants on Chelsea Porcelain, for Stockspring Antiques, London, which has become the definitive work on the subject. She has lectured in England for the National Association of Decorative and Fine Arts Societies, Sotheby’s Institute, the National Trust, and the Oxford, London and English Ceramic Circles. She also has lectured at the New York Ceramics Fair and served on its Vetting Committee. She has an M.A. in Historic Interiors and Decorative Arts from the University of Buckingham, in conjunction with the Wallace Collection, and she served for nine years as a ceramics expert on the original Antiques Roadshow.

Chelsea Porcelain Manufactory, London
Carpenter with his tools, c. 1753-55
Joseph Willems, 1716-66, modeler
Soft-paste porcelain, height 19.7 cm
FAMSF, gift of the SFCC in honor of Mrs. Constance Peabody Bowles (photo: museum)
SFCC Coming Events

SUNDAY, MAY 20, Gunn Theater: SFCC member and former Vice President Glenn Berry, distinguished collector of neoclassical porcelain, speaking on “Porcelain Plaques: A New Type of Canvas, An Elevation of an Art Form.”

SATURDAY, JULY 14: SFCC Summer Social. SFCC will provide lunch at the home of Board member Kathryn Mosher in Alameda. We’ll provide exact time and place and RSVP instructions closer to the date. We will also help to coordinate car-pooling.

Charles-Nicolas Dodin, 1734-1803, at the Sèvres Manufactory, France
A Resting Place of Hunters, Tableau, 1761
Soft-paste porcelain, 25.1 × 19.2 cm
Metropolitan Museum of Art, New York

2018 Membership Renewals
Apologies to those of you whose membership checks were slow to clear: our FAMSF Accounting Office staffer was out for several weeks due to a serious injury. Most membership renewals are now in and processed. If that doesn’t include you, please (re-) join us!

MARCH LECTURE BACKGROUND:
Porcelain figures before and around (but not by) Chelsea

European porcelain figures were rare novelty items until the late 1730s. That is when Meissen’s chief modeler, Johann Joachim Kändler, substituted figure series of durable porcelain for ephemeral sugar sculpture to decorate the royal dining tables in Dresden and Warsaw. The switch was not an obvious thing to do. Sugar sculpture was an old tradition in elite dining, and sugar displayed wealth before industrial processing and the growth of slavery in the West Indies. There had been no such figure series in Chinese export porcelain, nor from the soft-paste factory at St.-Cloud.
Kändler began with two series of table figures, romantic aristocrats and *commedia dell’arte* characters. Both types are satirical, though of course the *commedia* is more broadly comic. Kändler gradually found skilled assistants and added more series: pastoral lovers, Saxon miners, street vendors, whole farmyards of animals. Over time, the figures migrated from the dining table to other settings. They were increasingly made as separate conversation pieces rather than as dining table sets. Popular models were reworked, and the sculptures were finished with mix-and-match details. The painters chose colors to suit themselves.

Meissen Porcelain Manufactory, Saxony
*Lovers with a birdcage*, modeled 1736
Johann Joachim Kändler, 1706-75, modeler
Hard-paste porcelain, height 16.5 cm
*Museo Nazionale Duca di Martina, Naples (photo: SFCC)*

**Meissen Porcelain Manufactory, Saxony**

Detail, “Frightened” Harlequin, c. 1740
Johann Joachim Kändler, 1706-75, modeler
Hard-paste porcelain, height 16.5 cm
*Victoria & Albert Museum, London, given by Mrs O.J. Finney in memory of Oswald James Finney (photo: SFCC)*
Meissen had competitors by mid-century. They usually followed Meissen’s themes, and they sometimes copied its models. Several factories found exceptional sculptors. Their criteria of excellence pushed the technical limits of porcelain: dynamic movement and expressive body language for distant viewing, and fine detail for close study.

**Real Fabbrica di Capodimonte, Naples**
*C Pantalone, c. 1744*  
*Giuseppe Gricci, c. 1770-1770, modeler*  
Hard-paste porcelain  
*Museo Nazionale Duca di Martina, Naples (photo: SFCC)*

**Nymphenburg Porcelain Factory, Munich**
*Leda, c. 1760*  
*Franz Anton Bustelli, 1723-1763, modeler*  
Hard-paste porcelain, height 20.3 cm  
*Gardiner Museum, Ontario, Gift of George and Helen Gardiner (photo: SFCC)*

**Nymphenburg Porcelain Factory, Munich**
*Der stürmische Galan, c. 1756*  
*Franz Anton Bustelli, 1723-1763, modeler*  
Hard-paste porcelain, height 14.4 cm  
*Bayerisches Nationalmuseum, Munich (photo: internet)*