



# San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

## April 2016

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

[www.patricianantiques.com/sfcc.html](http://www.patricianantiques.com/sfcc.html)



## SFCC APRIL LECTURE

Sunday, April 17, 2016

9:45 a.m. – Theater opens

10:25 a.m. – Program begins

*Florence Gould Theater, Legion of Honor*

### *The Influence of Jean Pillement on 18<sup>th</sup> - and 19<sup>th</sup> -century ceramic designs*

Loren Zeller

President, Transferware Collectors Club

**About the lecture:** Jean-Baptiste Pillement (1728-1808), landscape painter and designer of ornament, may have worked in more countries than any other artist of his time. The prints he designed (to be engraved by specialists) carried French rococo taste and motifs throughout Europe. His work was copied on textiles, wallpaper, and silver, but especially on ceramics. The talk will explore the impact of his work on porcelain and pottery decoration, both painted and printed, from about 1750 to about 1850.

**About the speaker:** Loren Zeller is a leading authority on transfer-printed ceramics. His latest publication is an article in the Northern Ceramic Society *Journal* on one of Pillement's print collections, the *Recueil de Plusieurs Jeux d'Enfants Chinois*, as a model for ceramics.

**Mini-exhibit:** Please bring ceramics with rococo shape and/or decoration.

## SFCC LECTURE, MAY 2016

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

Look for information on the SFCC Summer Social and the September annual meeting (Pot Night) in the May *Newsletter*.

### NEW AT THE LEGION: DELFTWARE OF 'THE GOLDEN AGE'



In the mid-1600s, Delft potters developed a remarkably brilliant earthenware, using calcium-rich clay in the body and coating the opaque tin glaze with another layer of clear glaze. So-called *Delffse Porseleyne* exploited a fall in the output of Chinese export porcelain when the Ming Dynasty collapsed, and the best Delft factories sold luxury ware throughout Europe. *De Grieksche A* was perhaps the most distinguished factory, especially under the direction of **Samuel van Eenhoorn** (1678-86).

**Samuel van Eenhoorn, 1655-c. 1686, at De Grieksche A Factory, Delft**

***Tazza with a Germann Electoral Emblem, c. 1678-86***

Tin-glazed earthenware, marked SVE 4 ½

*FAMSF, Museum Purchase, Gift of the Golden Gate Collectors (museum photo)*

The Legion has acquired a rare work by Samuel van Eenhoorn, a small tazza (plate with a tall, narrow foot) used to present a glass of wine and more commonly made of silver. Its chinoiserie motifs are topped by the crown of an elector, one of the German princes entitled to vote for a new Holy Roman Emperor.

The emblem on this tazza has been tentatively identified with Frederick William, Elector of Brandenburg and Duke of Prussia (1620-88), ancestor of the later German emperors. He was descended from William the Silent, Prince of Orange and Stadhouder (chief executive) of the Netherlands; he married his cousin Louise Henriette of Orange, who installed Europe's first porcelain cabinet in 1663.

Both the Delft tazza and the Meissen baluster vase given by Malcolm Gutter, shown in the March *Newsletter*, are on view in the Legion's Gallery G15.

## APRIL LECTURE PREVIEW: JEAN-BAPTISTE PILLEMENT



**Jean-Baptiste Pillement, 1728-1808: *Les Ruines*, n.d.**

Oil on canvas, 71.1 x 100.3 cm

FAMSF, Gift of Mrs. Clarence Sterling Postley (museum photo)

**Jean-Baptiste Pillement** had an amazing itinerary. From ages 15 to 17, he was an apprentice designer at the Gobelins tapestry factory. He then spent 1745-50 in Madrid; 1750-54 in Lisbon, where he refused an appointment as first painter to the king; 1754-62 in England; 1763-65 in Vienna, where he worked at the Imperial court; 1765 to Warsaw with two royal commissions, continuing to St. Petersburg and Italy; 1768-80 back in France, including work for Marie Antoinette at the Petit Trianon; 1780-89 again in Spain and Portugal; 1789-1800 in Pézenas, then seat of the governor of Languedoc; and 1800 to his death in his native Lyon. As a painter he specialized in landscapes, but his designs for applied arts also include flowers, fantastic birds and animals, and especially chinoiseries. He published both single prints and collections; a 1776 album title is *Œuvre de fleurs, ornements, cartouches, figures et sujets chinois*. The print shown here combines flowers with chinoiserie parasols.



**Edouard Gautier Dagoty, after Jean-Baptiste Pillement**

Untitled (Botanical Study), c. 1770-80

Etching with hand coloring, 24.1 x 16.2 cm (image)

Achenbach Foundation, Gift of Margarita L. Lacey (museum photo)



Photo courtesy Loren Zeller

Pillement's stay in England coincided with the earliest English transfer-printed ceramics. The English factories seem to have taken his designs from published examples, buying his books and prints to copy rather than commissioning original designs from the artist. Still, Pillement may have had some interest in printing techniques. His memoirs claim that in 1764 he invented a method for colorfast printing on silk. In 1764 he was in Vienna, which did not have a textile industry; but Lyon was a metropolis of silk weaving, and Pillement sent his designs to France to be engraved and published.

Rococo styles persisted in mid-market decorative arts long after high fashion began a shift toward neoclassicism around 1760, they enjoyed a major revival from about 1830 to 1870, and we still see them in furnishings. Pillement's designs survived as a (free) source of historically authentic images through the 19<sup>th</sup> century.



**Utzschneider & Cie., Sarreguemes**  
 Plate with a design after Pillement, 19<sup>th</sup> century  
 Earthenware with transfer print, diameter 29.5 cm  
*Recently listed on German eBay,  
 photo courtesy Thomas Schroeder*



An anonymous 19<sup>th</sup>-century shard with a scene from Pillement's "Chinese" children's games; recently excavated in France by the archaeologist Alban Ceramo Horry, who provided the photo.