



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

May 2017

P.O. Box 26773, San Francisco, CA 94126

www.patricianantiques.com/sfcc.html

SFCC MAY LECTURE

Sunday, May 21, 2017

9:45 a.m., doors open

10:25 a.m., program begins

Florence Gould Theater, Legion of Honor

BAY-TO-BREAKERS TODAY

Route 1 (19th Avenue) will be slow

Use and Display of French Baroque Faïence in André Le Nôtre's Gardens

Camille Leprince

Author and Dealer, Paris



Nevers, France

Garden vases, late 17th century (see last page for top vase)

Tin-glazed earthenware (*faïence*)

Collection of Jacques Garcia, Chateau Champs de Bataille

About the lecture: André Le Nôtre mastered the art of the *Jardin à la française* in designing gardens for most of Louis XIV's chateaux, especially Versailles. Monumental French and Dutch ceramics, with dynamic shapes and colorful motifs adapted from Italy, Persia, and China, brought year-round color to Le Nôtre's designs. The talk will reconstruct the use of ceramics in Le Nôtre's royal gardens.

About the speaker: Using archival sources, archaeological finds, and paintings and engravings, Camille Leprince has rediscovered the role of ceramics in French baroque garden design. He is an experienced lecturer in English as well as French. In addition to his work as a dealer, he is the author of three volumes in the series *Feu et talent*: *D'Urbino à Nevers, le décor historié aux XVIe et XVIIe siècles*, 2009; *La faïence baroque française et les jardins de Le Nôtre*, 2015; and *Napoléon & Sèvres. L'art de la porcelain au service de l'Empire*, 2016.

NEW SFCC EVENT: SHOW-&-TELL SOCIAL

After the lecture, 2-4 p.m. on Sunday May 21

Please join guest speaker Camille Leprince and fellow-SFCCers for a **ceramics-and-social event from 2:00 to 4:00 p.m. on Sunday, May 21**. Top priority items to bring will relate to any of our talks since January: 19th century tea wares; contemporary studio ceramics; Minton wares, or ceramics inspired by Japan; ceramic sculpture, or ceramics with relief figures; and ceramics before 1700.

The party will be potluck for food and drink. Our host will be SFCC Board member Richard Pryor, at 411 Teresita Boulevard. Look for a gray-green Art Deco house with a palm tree in front (and a red Mustang in the driveway?). The **36 Teresita bus** stops across the street. Driving **from the Legion of Honor or Marin**, take 19th Ave. south, then left on Sloat Blvd., left on Portola, then right on Evelyn, Fowler, or Teresita and park when you see Reposa St. From **Downtown**, follow Market as it becomes Portola, turn left on Fowler or Evelyn, then right on Teresita. **From 280 southbound**, take Monterey, turn right on Foerster, turn right on Teresita (4 blocks) and go up the hill. **From 280 northbound**, angle left onto 19th Ave., then turn right at Sloat, left on Portola, then turn right on Evelyn or Fowler or Teresita.

UPCOMING SFCC EVENTS



Dutch tiles, late 17th-early 18th centuries, in the kitchen of Schloss Amalienburg, 1734-39
Tin-glazed earthenware
Nymphenburg Gardens, Munich (photo: SFCC)

SUNDAY, JULY 9. SFCC Summer Social, at the home of Colin and Pat Knight.

NEW DATE: THURSDAY, SEPTEMBER 11, Koret Auditorium, DeYoung. **Megan O’Neil**, Associate Curator, LACMA, for FAMSF docents and the SFCC, “Cosmic Vessels: Ceramic Arts of Teotihuacán and the Maya,” 10:30 a.m. – Noon.

SUNDAY, SEPTEMBER 17. SFCC Annual Meeting and Pot Night, at San Francisco Towers.

SUNDAY, OCTOBER 15, Gould Theater. **Hans van Lemmen**, distinguished scholar of and author on ceramic tiles, “The Golden Age of Dutch Tiles, 1580-1725.”

SUNDAY, NOVEMBER 19, Gould Theater. **Vanessa Sigalas**, independent scholar and Managing Editor, American Ceramic Circle *Journal*, “Vienna and Berlin: Ceramics at the Time of Klimt,” in conjunction with the upcoming Klimt and Rodin show at the Legion.

SUNDAY, JANUARY 21, Gould Theater. **Michael Sack**, collector, author, and SFCC Board-member emeritus, “William Alexander and the Macartney Diplomatic Mission: Chinese Scenes on Transferware.”

MAY LECTURE PREVIEW: FRENCH POTTERY IN THE 1600s

In the 1600s, French art ceramics took two main paths. The domestic tradition was sculptural earthenware with colorful translucent lead-oxide glazes, as developed by Bernard Palissy (c. 1510-89). Palissy and his followers are best known for “rustic” ware, with casts made from real animals, shells, or plants and applied to dishes. They also made dishes with allegorical or religious scenes molded in low relief, and some fully sculptural items. Motifs were copied from one workshop to another and appear with mix-and-match elements. By the mid-1600s, though, lead-glazed ceramics were increasingly down-market.



Follower of Bernard Palissy
‘Rustic’ basin, early 17th century
Lead-glazed earthenware including casts of animals & shells
Musée de la Céramique, Rouen (photo: SFCC)

Nevers, France

Plateau with Glaucus & Scylla, c. 1641

Tin-glazed earthenware (*faïence*)
Louvre, Paris (photo: SFCC)



The second path was imported from Italy: tin-glazed earthenware, called *faïence* because Faenza was so well known for ceramic exports. Adding tin to the glaze made an opaque white ground that held other colors in place. Painting then encouraged ceramic shapes with broader surfaces and less sculptural detail. France had long made tin-glazed tiles, but scenic painting with refined glaze colors emerged in Italy around 1500. By 1600, Italian potters had immigrated to Lyon and Nevers while French potters in Rouen, Montpellier, and elsewhere worked from Italian models.

The Italianate style lasted well into the 1600s, but French pictorial ceramics gradually became more distinct just as French oil painting became more independent of Italy. Meanwhile, potters throughout Western Europe adapted styles from growing imports of Chinese and

Japanese porcelain and of Persian ceramics. Both these sources favored blue as a dominant color, and both used scattered motifs rather than scenic space.

In the last decades of the century, many French potters followed the international trend of Chinese blue-and-white typology, both from direct imports and as channeled through Delft. At the same time, some workshops in Nevers combined distinctive painting with unusually elaborate handles, feet, and other sculptural details, sometimes monumentally big. Then, shortly before 1700, a few French designers invented strongly symmetrical, distinctively European, yet blue-and-white schemes of ornament that swept the design field over the next 50 years; but that is a later story.



Nevers, France
Pilgrim flask with sea gods, 17th-century
Tin-glazed earthenware (*faïence*), height 29 cm
Dauids Samling, Copenhagen (photo: museum)

Nevers, France
Vase & cover in *bleu persan*, c. 1650-1700
Tin-glazed earthenware (*faïence*)
V&A, London (photo © Victoria & Albert Museum)



Nevers, France
Garden vase with royal arms, c. 1670-1700
Tin-glazed earthenware (*faïence*), height 82 cm
Art market 2011 (photo: cyrillefroissart.com/fr)

