

A pottery primer

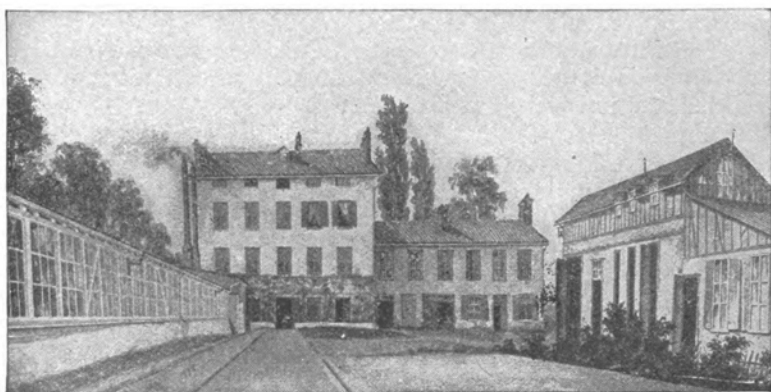
William Percival Jervis

CHAPTER XX.

FRANCE.

LIMOGES—HAVILAND & CO.—THE ALLUAUDS—PORCELAINES G. D. A.
—POUYAT—OLD ABBEY—OTHER FRENCH POTTERIES.

We have seen how the discovery of kaolin made Limoges the pottery center of France, though the decoration of the porcelain made there was done in Paris, the Limoges manufacturer simply making the ware, just as Staffordshire pottery was for a time sent to Liverpool to be printed. In neither case was it an economical arrangement and the adjustment was bound to come. In the case of Limoges the change was brought about by an American, David Haviland, another instance where an important



THE FIRST HAVILAND DECORATING SHOP. MOLD SHOP ON THE RIGHT.

pottery industry owes its success to foreign influence. It was in 1839, a quest he had been conducting to find the maker of a piece of unmarked china that had attracted his attention on account of the superiority of its paste, finally landed him at Limoges. This was a step accomplished, but the existing shapes were not suitable to the American market and he had to furnish models to the manufacturer who was with difficulty persuaded to consider such an innovation. Whilst his orders were being executed he organized a decorating shop—it was made out of a conservatory—employed skilled artists and pupils and in this manner started a business which has made the name Haviland & Co. famous the world over. Importations to America commenced in 1840, where the quality of the ware was quickly recognized, and from an average of

\$100,000 in the first ten years, the exports in 1880 had reached a million and a half. This was the success that followed honest endeavor—a determination that the paste should be as good as the skill of the chemist could make it, the decoration suitable in character and artistically expressed and the craftsmanship beyond reproach. The manufacturing plant from a modest start grew rapidly, new factories have been built, modern labor-saving devices installed and upwards of twenty-five hundred people are



PORCELAIN.

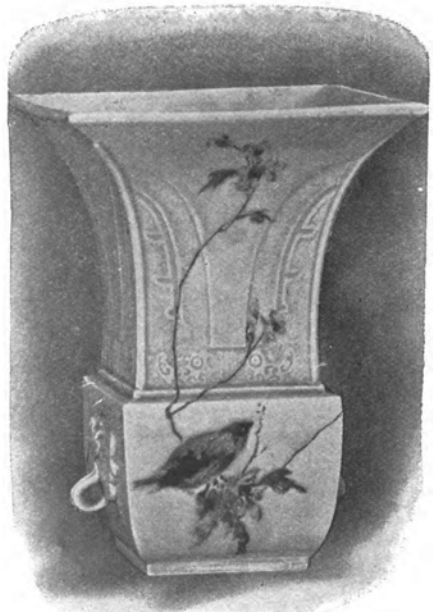
now reaping the benefit of Mr. David Haviland's acumen and enterprise. Whilst the energies of the firm have been directed mainly to the production of utilitarian articles, in 1873, when Messrs. Chaplet, Laurin and Lafond originated the process of decorating the unbaked clay with colored slips, Mr. Haviland was quick to perceive its merits and with the resources at his command considerably improved it. Such artists as M. and Madame Bracquemond, Ringel, Noel, Aubé, Delaplanche, Lindener, Pallandre, and Ed and Al Dammouse by their artistic work rendered it a noteworthy production. It was an old method, it is true, but in Haviland's hands by its boldness of treatment and

artistic freedom it became the forerunner of a number of imitators, establishing a school.

Then Mr. Haviland's attention was turned to *grès* in which larger pieces were possible, and an artistic success was attained and some very striking pieces made, some of which are illustrated here for the first time. The Persian blue of Nevers, which rivaled that of Persia, was also reproduced, and an impetus given to *grand feu* work in porcelain. There is no question as to the artistic success of these experiments, but they were a little in



GRÈS.



PORCELAIN.

advance of the times and the effort was abandoned, a decision the art lover has every reason to regret. It was the Havilands who introduced the chromo lithographic decorations on porcelain, a method since followed by practically every manufacturer in the world. Haviland porcelain is the standard by which all others are judged, and the success the house has achieved has been the result of honest endeavor accompanied by a determination not to pander to public taste but by artistic excellence to elevate it and encourage a love of the beautiful in articles of every-day use.



GRES.

Theodore Haviland was one of the partners in the firm of Haviland & Co., and when the dissolution of partnership took place, January 1, 1892, the old firm being reorganized as a stock company, Mr. Theodore decided to organize another company, and they erected a new factory, adopting all the most modern improvements and making it probably the most up-to-date pottery in Limoges. An efficient staff was organized, and in a very short time the new shapes and decorations were on the market and the success of the enterprise was never in doubt, the business steadily growing until it has assumed its present large proportions. It is distinctly a dinner ware house, and every energy is concentrated to maintain and improve their present stand-

ard of excellence. Once only did they depart from this rule, and that was for the Paris Exhibition, when some ornamental pieces were made which excited the most favorable comment.

We have before alluded to the Casseaux Works, founded by Francois Alluaud, the brother-in-law of the Girondist Vergniaud, in 1797, which passed into the hands of Charles Field Haviland in 1876, his wife being a granddaughter of M. Alluaud. Alluaud *père* was a man of considerable importance, being mayor of Limoges in 1792. In 1789 he was not only a representative in the General Assembly, but the director of the old Grellet factory, which had then come under the control of the Royal Manufactory of Sèvres (1789-1793). He had already found time to publish, in 1765, 1768 and 1769, several important technical books. He owned, and it is still in possession of the family, one of the most important clay mines in St. Yriex, founding a factory in 1797 or 1798. He died in 1799, and was succeeded by his son François, who continued his father's experiments, and brought them to a successful issue. The citizens of Limoges repeated the honor they had already conferred on his father, by electing him mayor of the city in 1830 and again in 1832.

Following the practice of the other Limoges manufacturers, the attention of the Alluauuds was directed to the perfecting of the paste, but some experiments were made about 1815 in underglaze or "furnace fire" colors, very interesting examples of which are



EMPIRE SET, GRANDFEU, 1815.

to be seen in museums and private collections. Of about the same date is the Chinese shape, a very fine example of modeling, the details of which are unfortunately lost in the illustration. The body varies considerably from that of to-day, being almost *pâte tendre*.

Charles Field Haviland succeeded the Alluauuds, and he was succeeded in 1881 by E. Gérard, Dufraissieux and Morel, afterwards changed to E. Gérard, Dufraissieux & Cie. January 4, 1901, this and the firm of Gérard, Dufraissieux & Abbot, of New



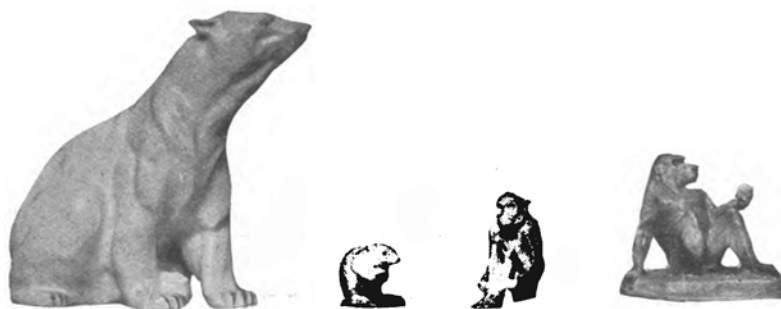
CHINESE SHAPE.

York, were consolidated and the entire business consolidated as a *société anonyme*, under the corporate title of Porcelaines G. D. A., the former partners being the sole stockholders, and the entire business placed in the hands of three directors, Emile Gérard, Jules Dufraissieux and Frank P. Abbot. Previous to this, early

in 1898, an important change had been made in the trade mark, a change that only the most absolute confidence in both the artistic and intrinsic merits of their productions warranted, for they put aside all the aid and prestige that their established marks had given them, adopting an entirely different mark. There was much speculation at the time as to the wisdom of this, but time, the great arbitrator, has fully justified their courage.

M. Dufraissieux died in 1901, and the business was continued by the two remaining partners until 1907, when Mr. Abbot retired as a partner, shortly afterwards, however, resuming the management of the New York business.

The reputation M. Gérard had obtained in Limoges was fully sustained by the large business resulting and the technical advances made under his management, and in 1892 it was found necessary to entirely remodel and enlarge the works, its producing capacity being increased nearly 50 per cent. While primarily



DE FORESQUE WARE, 1895.

manufacturers of utilitarian ware Porcelaines G. D. A. has demonstrated its ability to produce artistic goods of an ornamental character, and their exhibits at the World's Fair and Paris included many exquisite examples of *feu de four*, which necessitates the employment of colors requiring the same heat as the body itself, thus securing the closest possible affinity, the great desideratum in all pottery. The colors were much brighter than any previously employed, and included pinks and delicate lilacs of beautiful tone and softness, the color so assimilated with the glaze as to render it impossible to separate them. Applied to table services the result is so distinctive as to warrant our regarding the process as a real advance in ceramics. In honor of the artist, George De Feure, this was called De Foresque ware and it included in addition to some good shapes in vases a number of exquisitely modeled animals, some of which we illustrate.



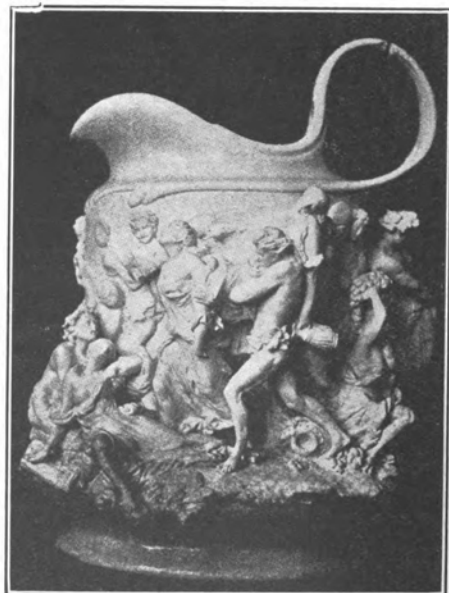
OLD ABBEY POTTERY.

The Old Abbey Pottery is housed in part of the monastery founded in the year 631 by St. Eloi, minister to King Dagobert, and which after being destroyed was rebuilt by the Emperor Charlemagne. Once celebrated for its beautiful enamels, it is now winning new honors in porcelain, part of the abbey having been turned into a pottery in 1810. The illustration shows the old abbey which is maintained by the Government,

the pottery being housed in the quadrangle. The works were founded by Firmin Latrille, one of a group of men including Labesse, Raymond Laporte, Ardant and Perigault, who did much to establish the prestige of Limoges. Some of the old shapes, beautifully modeled and graceful in outline, are still in use. The recent developments have been quite rapid, and an aggressive policy combined with the application of artistic ideas, in conjunction with a fine body and glaze, are pushing the products of this pottery rapidly to the front.

The finely modeled jug illustrated, designed and modeled by Constant Sevin was produced about 1855 by Jouhanneau and Dubois, now Jouhanneau and Boudet, Limoges.

When kaolin was first discovered at St. Yriex, Pierre Pouyat had already a faïence factory there (about 1760). Recognizing the importance of the discovery, he bought a bed of the finest quality, and, purchasing the pottery, La Courtille, near Fontaine du Roi, Paris, he commenced manufactur-



ing there, changing the character of the production altogether. It was one of the largest of the five Paris potteries and was founded in 1773 by Jean Baptiste Locre, who made hard porcelain in imitation of Meissen, and this led to the pottery being known as "Manufactur de Porcelain Allemand," and specimens of "Old Pouyat," including the well-known Barbeau pattern, are eagerly sought. The coulage or casting process was employed here as early as 1791, and at La Courtille they were the first to use *grand feu* colors. His son François, who had been associated with him, died in 1838, aged 86 years, and was succeeded by his son, J. Pouyat who, in 1842, built a factory at Limoges. At his death he was succeeded by his sons, Emile, Louis and Eugene. The Pouyat china is noted for its fine texture. Some cups of eggshell lightness attracted much attention and won for them the name of *tasses mousseline*, which has since become the accepted name for extremely thin cups.

In 1890 Emile Pouyat retired and was succeeded by Baron de la Bastide and M. Dubreuil. While still maintaining the quality of the paste, the trend of business necessitated the decoration of the ware, a not unfortunate circumstance, for Pouyat has given us some charming decorations, not only in services, but in the less utilitarian articles which serve to decorate our houses and by their beauty add to our aesthetic enjoyment.

The firm of Martin Frères was established in 1871 and was composed of Pierre and Charles Martin who withdrew from the Pouyat factory. At first they were decorators only, but later erected a pottery and manufactured their own china. On the death of Pierre Martin, the business passed entirely into the hands of Charles Martin, who is the present proprietor. The firm has shown considerable enterprise and some specimens of *pâte-sur-pâte* show much artistic feeling. They were among the first potters in France to produce incusted gold patterns.

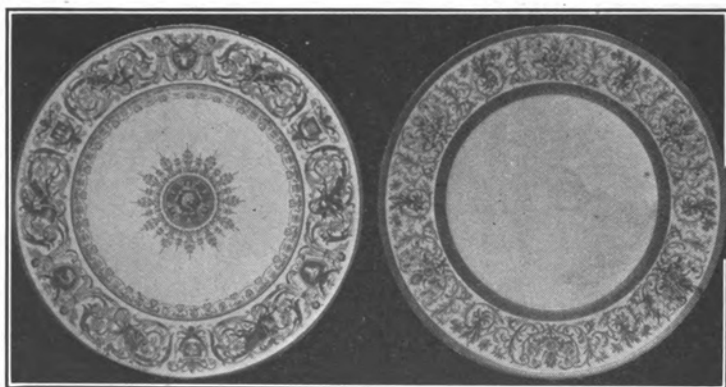
A. Lanternier, established 1885, succeeded his father, who had carried on a decorating business. M. Lanternier's early training was with the historic house of Wedgwoods, Etruria. His Trainon shape from its originality and beauty of line at once placed him high in the ranks of Limoges manufacturers.

M. Redon. Founded in 1853 by M. Martial Redon, and now conducted by his sons. M. Redon, for the valuable assistance he rendered to the Imperial China Works at St. Petersburg, was made Knight of St. Stanislas of Russia by Alexander III. M. Redon died in 1891. From 1867 to 1878 special attention was given to *pâte-sur-pâte* decorations, and the exhibit of this in 1878 showed some remarkable pieces in this style.

R. Delinières & Co., established about 1847 as a manufactory of white ware, a decorating department being added in 1881. M. Delinières, the founder, was one of the directors of the

Sèvres works. The firm was succeeded recently by L. Bernard-aud & Co.

Chas. Ahrenfeldt started a decorating shop in 1884 and two years later commenced to make china. His son, Charles J., succeeded to the business. The body is one of the best made in Limoges, and a distinct effort has been made to depart from the stereotyped style of decoration and evolve something different. The illustration of their reproduction of the service made at Sèvres for Louis Philippe for the Château de Fontainebleau is a case in point and is beautifully executed.



There are many other factories in Limoges, among which may be mentioned La Seynie, Tressemanes & Vogt, L'union Ceramique (Château china), the Elite works and W. Guerin & Co. Limoges china generally has earned for itself a high reputation, and while some of the makers receive here scant recognition it does not by any means follow that their productions are in any way less worthy of exploitation.

Scattered throughout France there are a large number of potteries producing earthenware and faience, the latter including some clever reproductions of the Rouen, Nevers and Strasburg schools. Those made by Jules and Courquin Fourmaitreaux, of Calais, occupy an honorable position. The potteries at Montereau, Creil, Longwy, Sarreguemines, Bordeaux and Choisy-le-Roi are under the control of the "Comptoir Céramique," an organization formed to regulate production and prices. Most of these potteries were founded by Englishmen, and while the first productions were good they soon degenerated, but were rescued from desuetude through the exertions of M. de St. Amand, assisted by Alexander Brongniart. The Bordeaux factory, founded

in 1714, was closed by the Comptoir Céramique, but there is an independent factory there called "Faïencerie Bordelaise," where decorated earthenware is made.



The initiative of the English style of earthenware in France is particularly due to Charles Leigh. His pottery at Douai was founded in 1781 and from here came one by one the overseers and workmen who created the potteries we have mentioned.

The soup tureen illustrated made at Longwy, from a design furnished by Napoleon I, is a good example of the period.

Clement Massier, Golf Juan, was one of the first to reproduce the *réflets métalliques* of the Persians, and is

still unrivaled in them. His glazes in imitation of the secondary precious stones are wonderfully brilliant, and there is a decided individuality in his work, which is irresistible.

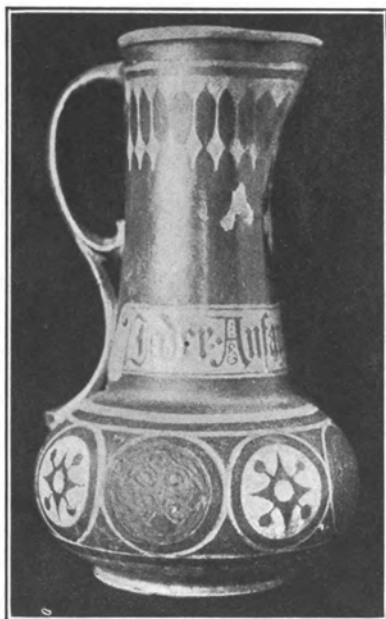
The old-established works at Luneville have been in the hands of Sebastien Keller and his descendants since 1786. Originally established in 1729 by Jaques Chambrette, it made such a good showing that in 1758 the king renewed the privilege previously granted and conferred on it the title "Manufacture Royale." Here were produced the best works of the sculptor Cyffle, who excelled in modeling rustic and popular types, the real and picturesque side of which he rendered in the happiest and most humorous mood.

These little faience figures, notwithstanding Cyffle's lack of education, show a thorough knowledge of modeling, an inherent skill and delicacy of touch which has given them a really artistic and intrinsic value. Had it not been for the wild and profligate life he led, Cyffle would undoubtedly have risen to greater heights. He died at Bruges in 1806 in obscurity and poverty.

The reproduction of Palissy pieces by Avisseau was the first of a series of efforts which initiated the ceramic renaissance in France, a movement that placed her as leader of the ceramic world. Some of the principal leaders in this are Theodore Deck, Emile Gallé, Lachenal, Delaherche, Damousse, Glatigny, etc.

Theodore Deck, in 1859, founded a small pottery in the Impasse des Favorites, Paris, where one by one he reproduced

in a most masterly manner all the triumphs of former days and no ceramic puzzle seemed too difficult for him to solve. Persian faience of golden hue, the splendid carnation red of the Eastern potters, the glazes and enamels of the Chinese, the intricacies of the wonderful faience d' Oiron and reproductions of Hispano-Moresque ware followed each other with startling rapidity. The



DECK POTTERY.

frontispiece of Palisay finished in colored glazes in which the beautiful blue known as Deck blue predominates in his creation and is said to be the largest piece of pottery ever made in Europe.

Perhaps no less important than that of Deck is the work of Emile Gallé of Nantes, who both in glass and pottery is producing work of the highest technical skill and artistic excellence. In this renaissance of the potter's art in France grès has been the favorite medium of these artist potters and with this simple material wonderful results have been obtained. The grotesque of Carriès, the works of Zeigler, Delaherche and Chaplet are all evidence of this. Pull and Barbizet, both of Paris, made fine reproductions of Palissy

ware as well as more original creations. Sèvres uses grès largely and the bold and artistic pieces made are so much in advance of the ornula mounted and overloaded with decoration pieces formerly produced that one wonders how they were ever tolerated. M. Lachenal, too, uses this body and enriches it with flammé glazes, but this is only one of the mediums resorted to by this artist potter. *Pate-sur-pate*, glaze crystallizations and *réfects métalliques* spring like magic from his fingers. (See illustration, page 158.)

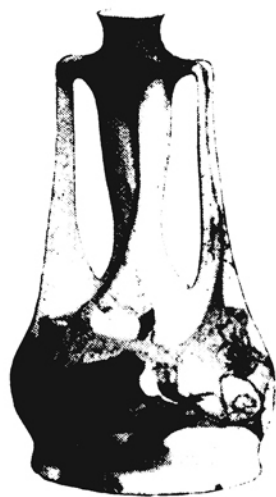
Taxile Doat has also done excellent work in both *grès* and *pate-sur-pate*. He is now connected with the Woman's Institution at St. Louis.

CHAPTER XXII.

HOLLAND—BELGIUM—NORWAY AND SWEDEN—ITALY—RUSSIA.
HOLLAND.

There were several manufactories of porcelain in Holland founded chiefly at that period when, owing to the Seven Years' War, the art languished in Germany. Of these the principal one was at Weesp, near Amsterdam, 1764 to 1781. It was reopened at Loosdrecht and then transferred to Amstel, but did not exist more than twelve or fifteen years. In 1778 a porcelain pottery was established at The Hague, but political events brought it to a close about 1793. The production was similar to that of Germany, but as it was restricted to home consumption it never assumed any importance.

The faience of both Amsterdam and Arnheim of the 18th century rivaled that of Delft. Of Delft we have already spoken. The "Porcelain Bottle" and "The Bell" were the only two potteries remaining in existence there in 1848, and in that year "The Bell" was silenced forever. The former, conducted by two sisters, led a precarious existence until about 1874, when Thoof and Labouchère bought it and with the assistance of M. Adolph Lecompte instilled new life in it, adapting the old Dutch methods to modern requirements. Whilst many reproductions have been made, much clever and original pottery, strong in character and perfect in technical skill, has been produced, and Delft has resumed its old position as a pottery producing center.



ROSENBURG.

remainder on the glaze.

About 1885, a German nobleman, von Gudenburg, and Mr. Colenbrander, established the Rosenberg factory, which had no great success until 1893, when they were joined by J. J. Kok, who later became art director. He had a fine sense of form and color, but not much technical skill, and this induced him to collaborate with M. N. Engelen, an eminent chemist, and under this dual management the porcelain that astounded the world when first shown at the Paris Exhibition was produced. The body is an extremely fine one, the shape most original in form without being bizarre, and the decoration as original as the shapes. Masses of color are obtained, not by broad washes, but innumerable fine lines, part of the design being executed in *grand feu* colors and the remainder on the glaze. Casting is employed, the body being ex-

NOTE THE MARK ON THE CHINA

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FRANCE.

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