



Ewer, Jingdezhen, Jiangxi province, China, porcelain, circa 1550-70, with silver-gilt mounts, London, England, 1589-90. H. 14 in. (35.5 cm). Hardwick Hall, Derbyshire, The National Trust (NT 1127144). ©National Trust Images/Robert Morris.

"Ceramics in the English Country Houses of the National Trust:
Part I: Asian Stories; Part II: European Stories"

by Patricia Ferguson,
Former Curator, British Museum and Victoria and Albert Museum,
London; Honorary Advisor on Ceramics to the National Trust

Lecture I Sponsored by Marcia Feinstein and Jeffrey Munger

Lecture II Sponsored by Michele Beiny Harkins

Monday, February 10 at 1:00 p.m. and 2:30 p.m., via Zoom

Registration and payment at

<https://www.cceramicsc.org/patricia-ferguson-seminar>

You are invited to join the Connecticut Ceramics Circle on Monday, February 10 at 1:00 p.m. and 2:30 p.m., when in Part I, Asian Stories, Patricia Ferguson will introduce the imported Asian ceramics typically found in British country houses during the period 1600 to 1950. Beginning with the Elizabethan and Jacobean passion for Chinese porcelain, kraak-style wares considered the first global ware, made in Jingdezhen and decorated in underglaze blue, were used as luxury table wares and often adapted with precious metal mounts for new purposes. The arrival in the 1630s of magnificent jars and vases painted with political subjects for display but also vases for flowers, led to the fashion for massed display and assembled garnitures, which resulted in imports of matching vase sets in the 1690s. During the cessation in trade during the transitional period between the Ming and the Qing dynasties (1620-1683), Europeans turned to kilns in Arita, Japan, to supply their tables and decorate their wall brackets. In the eighteenth century, tea and tablewares in unlimited shapes, painted in polychrome enamels—famille verte and famille rose—often with painted armorials, as well as novelty birds and animals, filled the interiors and marked the taste of the evolving generations of owners. In the early twentieth century, the discovery of ancient wares from the Tang (618-907) and Song (960-1279) dynasties while building rail networks in China, introduced a whole new category of collecting. Each remarkable object has a story to tell of exploration and international commerce, technical innovation and high fashion, extravagant collectors and family pride. With over 250 houses and more than 80,000 ceramics the choice of stories available through the National Trust is limitless.

European Stories (Part II)

The second lecture will focus on non-Asian ceramics found in British country houses managed or owned by the National Trust, presented in the order in which they were in fashion and either acquired new or collected second-hand. Beginning in the seventeenth century with Italian maiolica and Dutch Delftware, followed in the eighteenth century by Meissen porcelain, French porcelain and faience, Chelsea, Worcester and Derby porcelain. The discovery of the ceramics at Pompeii and Herculaneum in the mid-eighteenth century, acquired as souvenirs, inspired the potter Josiah Wedgwood and his partner Thomas Bentley to produce copies to furnish libraries and chimneypieces for armchair travelers, which resulted in the mania for vases of all kinds. Then with the dispersal of the French royal collection during the Revolution in 1789, English aristocrats acquired Vincennes and Sèvres porcelain, and on their return to Paris after the Treaty of Amiens in 1802-3, Paris porcelain. The rise of ceramics collecting in the nineteenth century and the many related publications led to acquisitions by recognition of maker's marks, and an interest in historic ceramics in the Victorian age, ably catered to

by the illustrious wares of the Minton manufactory of Stoke-on-Trent. The speaker will draw on a wealth of documentary evidence – letters, inventories, watercolors, paintings and historic photographs – to explain how these ceramics touched almost every aspect of family and social life in Britain over 400 years.

Patricia F. Ferguson is an independent scholar based in London, England, and has worked as a curator at the British Museum and the Victoria and Albert Museum, London. For the past two decades, she has served as Honorary Adviser on Ceramics to The National Trust in England, Wales and Northern Ireland, and recently completed a survey of Asian ceramics in the National Trust for Scotland. She studied Chinese ceramics at the School of Oriental and African Studies (SOAS), where she earned a post-graduate degree, following her undergraduate degree at the University of Toronto. Her recent publications include, as editor, *Pots, Prints and Politics: Ceramics with an Agenda, from the 14th to the 20th Century* (British Museum Research Publication, 2021); and as author, *Ceramics: 400 years of British Collecting in 100 Masterpieces* (PWP, 2016), for which she won the 2017 American Ceramic Circle Book Award, as well as numerous other publications.

Please note that only members who have registered and paid will receive the subsequent lecture recordings. Seminar fees are as follows: \$35 for members; \$45 for nonmembers; \$40 for those under 40; and \$75 for a 1/2 year membership and the Seminar. Please register and pay via your Seminar invitation or at <https://www.cceramicsc.org/patricia-ferguson-seminar>.

Also note that Zoom has instituted updates, so make sure you've updated your Zoom account before clicking on the link sent to you by Zoom for this lecture!



Tea and coffee service, Meissen, Germany, hard paste porcelain, circa 1748-50. H. 15 in. (38 cm). Kedleston, Derbyshire, The National Trust (NT 108549). ©National Trust Images/Robert Morris.

New Connecticut Ceramics Circle Tour Coming Up in March

On a date in March still TBD, CCC members will have the opportunity to tour the Clay Arts Center's upcoming exhibit, "Come Together," with guest-juried works by 23 ceramic artists. Be on the lookout for the invitation!

Addition and Change to CCC Directory

Please add the following member information to your Directory:

Suzanne Harrison, 140 Harbor Lane, Roslyn Harbor, NY 11576;
suzanneharrison11@gmail.com; 516.526.6131.

Name Correction: With apologies to Mr. Street, it is "Street," please, not "Streets."

Haughton International Seminar, London June 25 and 26

This two-day London Seminar taking place at the British Academy in June is titled, "Treasures: Creation, Emulation & Imitation." It is described as follows: "From the earliest cave painters to the stars of today, artists have balanced invention with imitation. Imitation looks to nature - the human form or the shape of a flower - but artists also imitate each other. In some cases imitation is loose and a point of departure; in others it is exact but made as honest copies; and in yet others it is done to impersonate and to deceive. This seminar looks at a wide range of media from the Middle Ages to the 19th century including art treasures, the 18th century "Porcelain Fever" of Augustus the Strong, the 19th century Arts & Crafts movement, royal sculptural collections, gold boxes and more, and will explore to what extent the works were creations, emulations or imitations."

Details on the speakers, many of whom are familiar to CCC members from past lectures, and the lecture program are to be found at: <https://www.haughton.com/seminar>. The Seminar does sell out, so if you are thinking of attending, act soon to purchase your tickets at this link: [Booking Form 2025 — Haughton International](#).

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Theatrical figure 'Römerin' (Madame de Pompadour or Galathea), Meissen Porcelain Factory, c. 1759-60. Hard-paste porcelain, 8 1/4 in. (21 cm). Modeled by Johann Joachim Kaendler, German, 1706-1775, active 1731-1775. Wadsworth Atheneum Museum of Art, Hartford, CT. Gift of J. Pierpont Morgan, 1917.1327. Photo courtesy of the Wadsworth Atheneum Museum of Art.

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From the Archive

Courtesy of the new and wonderfully efficient Connecticut Ceramics Circle archivist Richard White, discoveries have been made of interesting content from previous CCC newsletters. As an add-on to last December's excellent lecture by Vanessa Sigalas that focused on Meissen figurines in the Shimmerman collection (the subject of her recent book) at the Wadsworth Atheneum, an article concerning a lecture in April 2001 at the Atheneum seemed appropriate to bring to light again, not in reprint, but in summary and with some beautiful images.

In April 2001, the Atheneum was anticipating a lecture by Dr. Ulrich Pietsch from Dresden's State Art Collections. He was to discuss "From Boettger to Kaendler: Meissen Porcelain, 1710-1775." Three individuals' works were discussed, those of Friedrich Boettger, who invented the first true hard-paste porcelain in the West; of Johann Gregorius Hoeroldt, who joined the factory in 1720 and who helped perfect the formulas for enamel paints; and Johann Joachim Kaendler, the master designer who joined Meissen in 1731.

The renowned collector J. Pierpont Morgan bequeathed many exquisite examples of Kaendler's designs to the Atheneum, in 1917, one shown above and another below. Following the lecture in 2001, Munich-based porcelain dealers Gerhard Robbig and Alfredo Reyes answered questions about Meissen tableware and figures in the Atheneum's porcelain gallery. Twenty-four years

later, interest in Meissen remains high and discoveries concerning dates of decoration continue to be made in this area of scholarship.



Seated Squirrel, c. 1750, Hard-paste porcelain, 7 7/8 x 7 3/8 x 3 3/4 in. (20 x 18.7 x 9.5 cm). Meissen Porcelain Factory, modeled by Johann Joachim Kaendler, German, 1706-1775, active 1731-1775. Wadsworth Atheneum Museum of Art, Hartford, CT. Gift of J. Pierpont Morgan, 1917.1270. Photo courtesy of the Wadsworth Atheneum.

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Elsewhere in the Decorative Arts

Ongoing: The San Francisco Ceramic Circle has kindly provided a link to their January lecture by Jeffrey Ruda, "The French Government's Gift of Sèvres Ceramics to Our Legion of Honor: What Was It Supposed to Prove? Click on https://us02web.zoom.us/rec/share/6V4CSgP_wHlpVQDxTUdqI3Mhx_4lowka-JzGWcEiODzRrca7jytJdO9IgnubYui.aQeIN7P9HD1TDjPH to watch. The Passcode is Z9vPRr6?.

March 10: "The British Are Coming: A Revolution in 20th Century American Tableware Design," by Stephen Harrison, Director and Chief Curator, Munson Museum of Art, Utica, New York, via Zoom. Register at https://us02web.zoom.us/webinar/register/2217338572013/WN_y5D0OwH9QR2GA-EDRkAkdw. www.cceramicsc.org for more information.

