



French

Art Nouveau Ceramics

An Illustrated Dictionary

Paul Arthur

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This book is published with the generous support
of the Ceramica Stiftung, Basel.

N O R M A
É D I T I O N S

Research has been supported by the University of Salento
and the Cumming Ceramic Research Foundation.

The work in this book represents continuing research into the French ceramic revolution
of the late 19th and early 20th centuries, and its protagonists. Paul Arthur would be extremely
grateful to anyone who could correct errors or add further information about the people,
places and pots involved. All help will be acknowledged in any future edition.
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Dust jacket

Boissonnet, grès gourd. H. 13.5cm.
Courtesy Robert Zehil.

Page 4

Clément Massier, lustreware faïence charger, ca. 1900.
Diam. 35.5cm. Courtesy Thomas Negovan, Century Guild.

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CONTENTS

8	Introduction
12	Art Nouveau and Ceramics
22	French Ceramic Schools
	Atelier d'Auteuil and Vaugirard
	Beauvais
	École de Carriès
	Limoges
	École de Nancy
	Paris
	Sèvres and the Manufacture Nationale de Porcelaine
	École de Massier
28	The End of an Age
30	Artists, Ceramists and Ateliers
374	Unidentified Ceramics and Ceramists
379	Appendices
380	Accessories
384	Signatures, Monograms and Symbols
392	Glossary
398	Bibliography
408	Indices
	Names
	Firms, Galleries, Faienceries
422	Photo Credits
424	Art Nouveau Ceramics in Museums

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SON MODERNE

PAIX - SERVE DES PETITS CHAMPS

L'HABITATION - L'AMEUBLEMENT ET LA PARURE - AU XX^E SIECLE



AFFICHES ARTISTIQUES
J. MINOT
34 RUE DES MARTYRS
PARIS

A census conducted in 1901 indicated the existence of some 209 producers of pottery in France, employing a total of around 5,800 full-time labourers (*Annuaire* 1919, p. 151). To these could have been added a substantial number of painters and sculptors, architects, engineers and chemists, who collaborated as the occasion arose in the manufacture of ceramics. Not all, of course, were involved in ceramics as art: the late 19th and early 20th century was a heady time, witnessing rapid progress in building, industry and trade, and this led to widespread experimentation and an expansion of the use of ceramics in sanitation and architecture. This activity, with its concomitant increase in wealth and social development alongside the first stirrings of globalisation, and all as monitored through the international exhibitions, stimulated parallel development in the arts, giving birth to l'Art Nouveau and including thoroughly new forms of expression in art pottery, together with new pastes and glazes.

The only comprehensive study of French Art Nouveau ceramics appeared in 1976, from the pen of Edgar Pelichet and illustrated through the lens of Michèle Duperrex; it was published both in French and German. Two years earlier, a more academic work had been produced by Maria and Hans-Jürgen Heuser, based on thorough research of their own collection. Unfortunately, however, it was released only in German and received rather limited publicity, and this seems to have restricted its general circulation. A number of other collections have been documented since that time, notably by the scholar Horst Makus. Monographic works have also been dedicated to particular ceramists, notably Chaplet, Delaherche, the Dalpayrats, the Lachenals and the Massiers, as well as to workshops such as the School of Carriès, Keller et Guérin and the Mougin Frères, the Marlotte/Montigny artists, Limoges and the Manufacture Nationale de Sèvres. Alastair Duncan has contributed to this effort with a rich photographic collection of items exhibited at the Paris Salons. In light of the great interest that is now expressed in the subject of Art Nouveau ceramics by art historians, collectors and dealers, as well as the new studies and repertoires that are available, and the data (albeit sometimes faulty) that information technology broadcasts worldwide, I feel that the scope of Pelichet's and the Heusers' studies can be profitably enlarged, and faults corrected.

The current study focuses especially, though not exclusively, on artists working in stoneware or grès, faïence and terracotta. Porcelain already enjoys good coverage in modern publications, and a detailed list of all the artists working on French porcelain, particularly at the major centres of Sèvres and Limoges, would be somewhat repetitive. The relevant names and associated information can be found in studies such as Meslin-Perrier and Segonds-Perrier (2002), Drancourt (2006), or on the webpages of the *Porzellanlexikon* or the Friends of the Sèvres Museum Society. Rather than to provide

Opposite: Boilot, vase, perhaps manufactured by Eugène Baudin, with bronze gilded mount by Boilot. H 15.2cm. Private coll.

Previous: Manuel Orazi, publicity poster for La Maison Moderne, Paris, 1902. Visible are an inkwell by Pierre-Adrien Dalpayrat, Maurice Dufrène and Alexandre Charpentier (to the right) and a vase by Dalpayrat and Dufrène (to the left). Bibliothèque nationale de France.



an exhaustive treatment of ceramics, the aim of the present survey is to provide general orientation as regards individual firms and artists, albeit that some of the latter, in their capacity as sculptors or painters, are treated quite adequately elsewhere. Others still await major studies: monographs on the Dammouse brothers, Milet *père et fils* and Laurent-Desrousseaux (Robalben), to name just a few, would be welcome. Many of the firms discussed also produced architectural ceramics, an eminently saleable product that often permitted them to invest in less lucrative, though highly decorative, studio pottery. The story of architectural ceramics and the respective use of faïence and grès is being addressed by other scholars (e.g. Baeck 2004).

There are many people whom I should thank for information and advice; I hope that they will all find something in this book which justifies their patience with me. First of all I am particularly pleased to thank Robert Alexandre Zehil for his great friendship and advice, and for being the perfect host. I also thank my good friend Patrick Mathé for constructive criticism and most congenial company, in our trips both around France and across the internet. In Paris, particular gratitude goes to Jean-François Mamières for his amiable company and advice, and not least for having introduced me to some unforgettable restaurants. Cédric Marini, Olivier Omnes and Florence Slitine freely shared their notes and ideas, and I extend gratitude to them, as well as to Laurens d'Albis who read my texts on the Havilands, suggesting corrections, and to Antoinette Hallé who opened up the storerooms and files of the Musée de Sèvres for me—an unforgettable experience. Jason Jacques and Martin Eidelberg helped open doors for me in New York, and JJ very graciously came to my aid in the search for illustrations.

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Louchet, porcelain vase with fish, by Pillivuyt. H. 39.4cm.
Courtesy Robert Zehil.



Moreau-Vauthier, ink blotter manufactured by Gentil et Bourdet. L. 16.8cm. Private coll.

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My daughter Elizabeth has often pointed out l'Art Nouveau to me during our unforgettable holidays together; and last but not least, I wish to thank Brunella Bruno for her unstinting and selfless support over the years.

I earnestly hope that I have not forgotten anyone.

ABBREVIATIONS USED IN THE TEXT

SAD – Société des Artistes Décorateurs
SAF – Société des Artistes Français
SAI – Société des Artistes Indépendants
SNBA – Société Nationale des Beaux-Arts
UCAD – Union Centrale des Arts Décoratifs

