

London Ceramic Circle at Morley College
Programme for the 48th Annual Seminar
Ceramic Styles through the Ages



21st & 22nd October 2017

Cover: Pablo Picasso glazed white earthenware plate, 1963. © Bonhams

Saturday 21st October 2017

10.00	John Sandon LCC President	Welcome and Introduction
10.10	Anton Gabszewicz	The Minnie Holdaway Memorial Lecture: Rococo Style - The Metropolitan Ceramic Scene
11.10	COFFEE	
11.45	Andrew Casey	Art Deco Style - A Flash of Brilliance
12.45	LUNCH	
14.00	John Sandon	Art Nouveau and how to avoid it
15.00	Jacqui Pearce	Medieval style - through modern eyes
16.00	TEA	
16.30	Pat Halfpenny	From Rococo to Neoclassical Style – fantasy and formality in Staffordshire
17.30	WINE & CHEESE PARTY	
18.30	EXIT	

Sunday 22nd October 2017

10.00	Rose Kerr	Chinese Styles: Imperial and Popular Wares
11.00	COFFEE	
11.45	Felicity Marno	Neo-classical Austerity to Regency Extravagance
12.45	LUNCH	
14.00	Professor Oliver Watson	Islamic Styles: Is there any such thing?
15.00	Professor Nicole Rousmaniere	Japanese Ceramic Styles
16.00	John Sandon	Closing Address
16.15	TEA	
17.00	EXIT	

Anton Gabszewicz Saturday 10.10

**The Minnie Holdaway Memorial Lecture:
Rococo Style - The Metropolitan Ceramic Scene**

The early years of the porcelain industry in London were particularly innovative, borrowing from Continental Europe and further afield, but also a marked cross over of style between different applied art disciplines. The burgeoning taste for frivolous rococo style was a huge inspiration to the industry. Starting with London it is instructive to compare the regional differences of local taste for the rococo and how it compares with the driving force of the London industry.

Anton Gabszewicz is the former Director and Head of European Ceramics at Christie's, London. He has been an international specialist in the field of English and European Ceramics for almost 50 years. From dealing in ceramics and glass in the 60s and early 70s, he appeared on the very first BBC 'Antiques Roadshow' and broadcast with them for over a decade. His published books and articles on English Porcelain include:

- Made at New Canton: Bow Porcelain from the Collection of the London Borough of Newham
- Bow Porcelain: The Collection Formed by Geoffrey Freeman
- A Selection from the Nigel Morgan Collection of English Porcelain (co-author Errol Manners)
- Isleworth Porcelain (co-author Roderick Jellicoe).

He has also published many articles on English Porcelain and is an internationally respected authority, especially on Bow Porcelain. He has lectured extensively around the world, including USA, Canada, Australia and New Zealand. He regularly writes for and lectures at The International Ceramics Fair & Seminar, (now AAL) in London. He lectures regularly for NADFAS, recently renamed The Arts Society..

Andrew Casey Saturday 11.45

Art Deco Style - A Flash of Brilliance

This talk focuses on the art deco style and how it arrived in Britain so quickly, bringing bright colours and bold shapes into peoples' homes but did not last very long with the start of the Second World War.

The talk covers the origins of the style in Paris in 1925 and the British derivations including Clarice Cliff and Susie Cooper, who are both well known to the public and collectors. They are two quite different designers with very contrasting ideas about domestic pottery.

Andrew Casey is a specialist in twentieth-century design and decorative arts. He is a professional artist and a qualified teacher who has taught Art and Design for many years.

He has written many books on the subject and lectured around the world including: Royal Society of Arts, Morley College, the Victoria and Albert Museum, the Power House Museum in Sydney and the Royal Melbourne Institute of Technology.

His book, *Twentieth Century Ceramic Designers in Britain*, published by the Antique Collectors Club, was awarded the Besterman/McColvin Gold Medal for the most outstanding work of reference published in 2001, by the Chartered Institute of Information Professionals. His other books include: *Art Deco Ceramics: in Britain*, *Susie Cooper: A Pioneer of Modern Design*, *20th Century Ceramics (Starting to Collect)*, *20th Century Ceramic Designers*, *Emma Bridgewater Spot on for 25 Years*, *Clarice Cliff: A Price Guide*, *Susie Cooper Ceramics: A Collectors Guide*, *Art Deco (Art and Creative Series)*, and *Lucienne Day: In the Spirit of the Age (Textile Design)*.

Andrew has travelled extensively sketching in Sweden, Hungary, Russia, Australia, Estonia, Spain and Italy. Examples of his work are illustrated on his web site: www.andycasey.co.uk

John Sandon Saturday 14.00

Art Nouveau and How to Avoid It

Following the worst excesses of High-Victorian taste, Art Nouveau arrived from France as an organic breath of fresh air, yet the response in Britain was surprisingly muted. Some Art-pottery makers were keen to embrace the new style from Europe, though porcelain manufacturers were firmly set in their ways.

Traditional firms like Royal Worcester, Copeland-Spode and Royal Crown Derby stuck to what they thought they knew best, and missed a wonderful opportunity. Only Minton saw the potential and sent two young designers to the Paris Exposition in 1900. Leon Solon and John Wadsworth returned to Stoke-on-Trent with revolutionary new ideas, but they had an uphill task convincing the British ceramic industry to change its ways.

John Sandon is an acclaimed international expert and prolific author on ceramics and glass. He is best known as a regular expert on the BBC's Antiques Roadshow, which he joined in 1985. For John, ceramics is as much a hobby as a profession. As a schoolboy, he helped his father, Henry Sandon, to excavate the site of the Worcester factory. He later went to work at Phillips in London where he quickly established himself as a porcelain specialist.

His books include: The Dictionary of Worcester Porcelain: 1751-1851, Story of Porcelain, Meissen Porcelain, British Porcelain, Worcester Porcelain, Miller's Collecting Porcelain, The Ewers-Tyne Collection of Worcester Porcelain at Cheekwood, Starting to Collect Antique Porcelain.

Since 1988 he has been the International Director of European Ceramics and Glass at Bonhams auctioneers in London. He is a world authority on English and European porcelain, and has written over a dozen books and articles on these subjects. John is the President of the London Ceramic Circle at Morley College.

Jacqui Pearce Saturday 15.00

Medieval style - through modern eyes

This paper looks at medieval ceramic styles through the eyes of ceramicists and potters from the late 19th century onwards, examining the extent to which their views were of their time and how they have been changed by archaeological work over the past 50 years. Writers such as Stanley Fisher and Bernard Rackham were unusual in giving attention to medieval and early modern ceramics not considered by contemporary collectors; their views were expressed in terms of contemporary aesthetics rather than the context of the stylistic influences of the period.

This growing interest in medieval pottery is reflected in the work of potters, such as Bernard Leach, who have drawn inspiration from ceramic forms and decorative styles made for everyday household use hundreds of years earlier. These two strands – the approach of ceramic historians and the influence on contemporary potters – are considered together, in light of the evidence that uncovered by archaeologists during 20th and 21st centuries.

Jacqui Pearce is Senior Ceramics Specialist (Medieval and Post-Medieval) at the Museum of London Archaeology (MOLA). Her work includes analysis and research, writing and editing publications, in addition to assessment of finds from current excavations. She has written many papers and books, including 4 parts of a Type-Series of London Medieval Pottery, the first part of a series on the pottery of London c.1500–1700 and a study of the 16th/17th-century pottery kiln site at Farnborough Hill, Hampshire.

She also works on clay tobacco pipes from London and elsewhere, as well as on glass and other finds, particularly of the post-medieval period. Jacqui was Co-Editor of *Medieval Ceramics*; Joint Editor of *Post-Medieval Archaeology*. She is a member of the journal's Editorial Advisory Board and a long-standing committee member of the English Ceramic Circle. She is a frequent speaker at conferences and to specialist groups, and teaches regular classes in archaeological finds work.

Pat Halfpenny Saturday 16.30

From Rococo to Neoclassical Style – Fantasy and formality in Staffordshire Pottery

During the 18th century there was a growing market of middleclass consumers, who aspired to purchase ceramics in the latest style. The Staffordshire potters offered a less expensive alternative to costly porcelains, and adapted first rococo and then classical-revival styles in salt-glaze and creamware to meet the demand. This talk will examine some of the more successful of these wares.

Pat Halfpenny began her career in 1967 at the City Museum & Art Gallery, Stoke-on-Trent. In 1995 she left England to become Curator of Ceramics & Glass at Winterthur Museum, Delaware, USA. In 1998 she was appointed Director of Museum Collections and retired from Winterthur in 2009. Pat serves on the Committee of the Northern Ceramic Society, and on the Board of the Transferware Collectors Club. As an independent researcher, Pat continues to curate, write, lecture, and contribute to websites about ceramics.

Her published works include:

Success to America: English Creamware for the American Market, English Earthenware Figures, 1740-1840, Passion for Pottery: Further Selections from the Henry H Weldon Collection, Spode-Copeland, 1753-1983: Potters to the Royal Family, The Campbell Collection of Soup Tureens at Winterthur, Stonewares and Stone Chinas of Northern England to 1851, and Staffordshire Porcelain, 1740-1851.

Rose Kerr Sunday 10.00

Chinese Styles: Imperial and Popular Wares

Chinese literature often makes a point of separating ceramics made for the imperial court, from those made for the wider market. The Chinese term for the latter is a broad one, namely ‘popular wares’, and it also encompasses export wares. From at least as early as the Tang dynasty (AD 618-906) particular kilns consigned a proportion of their top products to court. During the Song dynasty (960-1279) the first kilns solely dedicated to the manufacture of imperial wares were established. In the Yuan dynasty (1279-1368) an imperial depot was set up in Jingdezhen, which later expanded to become the imperial porcelain factory. But Jingdezhen has also supplied porcelain across China and all round the world, for over 1000 years. The lecture looks at specific examples of both imperial and popular wares and similarities and differences in their ceramic styles.

Rose Kerr is Honorary Associate of the Needham Research Institute in Cambridge, after retiring as Keeper of the Far Eastern Department at the Victoria & Albert Museum, where she worked from 1978-2003. She graduated in Chinese studies from the School of Oriental and African Studies and spent a year as a student in China during the last year of the Cultural Revolution, 1975-1976. She teaches and lectures internationally, and acts as Honorary Fellow at Glasgow University, Trustee of the Great Britain-China Education Trust, Trustee of the Sir Percival David Foundation of Chinese Art and Museum Expert Advisor for Hong Kong. In 2015 she was created an Honorary Citizen of Jingdezhen. Rose writes for journals and magazines and her books include: *Chinese Ceramics: Porcelain of the Qing Dynasty, 1644-1911*, *Song Dynasty Ceramics, Song - Yaozhou & Qingbai Ceramics Through 21st Century Eyes*, *Ceramic Evolution in the Middle Ming Period: Hongzhi to Wanli (1488-1620)*, *Tankards and Mugs: Drinking from Chinese Export Porcelain*, *Kiln Sites of Ancient China*, *Blanc de Chine: Porcelain from Dehua*, *Chinese Ivory Carvings: The Sir Victor Sassoon Collection*, *Qu Leilei: A Chinese Artist in Britain*, *Treasures of Chinese Export Ceramics*, *Chinese Export Ceramics*.

Felicity Marno Sunday 11.45

Neo-classical Austerity to Regency Extravagance

After the wit and frivolity of the Rococo, the more academic and purist Neo-classical style became fashionable, driven by discoveries and research of Greek and Roman sites and artefacts. Under the patronage of the flamboyant Prince of Wales this intellectually austere style evolved into the richly imaginative Regency fashion. This evolution and the people, places and objects involved will be discussed in this talk.

Felicity Marno studied Chemistry and Fine Arts at universities in Sydney and has the Diploma from the Study Centre for Fine and Decorative Arts in London. In 1980 she founded Stockspring Antiques where she is a Director, and a partner in Stockspring Ceramics Consultants, specialising in antique ceramics.

She has co-curated and been joint author of the catalogues of several academic exhibitions, including *Tea, Trade and Tea Canisters*, and, with the English Ceramic Circle, *The Ceramics of Vauxhall* (2007). In 2015 she co-curated the important loan exhibition *Sir Hans Sloane's Plants on Chelsea Porcelain*, and co-edited the catalogue.

Felicity was a member of the Committee and is an Honorary Vice-President of the English Ceramic Circle. She contributed a number of papers to the journal *ECC Transactions*. She has lectured in the UK and overseas and was the programme organiser of the ECC Baroque and Rococo seminars in 2011 and 2013 respectively, and the Neo-Classical seminar in 2016.

Professor Oliver Watson Sunday 14.00

Islamic Styles: Is there any such thing?

Can we find generalities that help to explain a ceramic style in a civilisation which developed and expanded within the twinkling of an eye and spread over three continents and then endured and still endures over the following 1400 years? Well yes, in some regards, and absolutely not, in others.

The Islamic world is an extraordinary phenomenon – appearing without warning in the 7th Century AD, and establishing itself as a world dominant power for a thousand years and more. Its attitudes and its practices are as multifarious as the misconceptions that the West has of them. But its design sense over centuries it is astounding - making us realise that ‘good design’ is not a discovery of the modern world, but can be found in every civilisation that we are fortunate enough to be able to study.

Professor Oliver Watson is a museum professional. Now retired, he spent the greater part of his career as a curator within the world’s greatest ceramic collection at the Victoria and Albert Museum. A specialist in the ceramic history of the Islamic Middle-East, he has also an interest in contemporary studio pottery (both the ‘Bernard Leach’ school and more progressive trends) and in Museums and their role and presentation. He has held positions at the Ashmolean Museum, Oxford; the Museum of Islamic Art, Doha, State of Qatar; and more recently as Professor of Islamic Art at the Faculty of Oriental Studies at the University of Oxford.

Oliver loves pottery. His books include:

Ceramics from Islamic Lands, Persian Lustre Ware, Hans Coper, American Potters Today: An Exhibition of American Studio Pottery, Janice Tchalenko: Ceramics in Studio, and Studio Pottery: Twentieth Century British Ceramics in the Victoria and Albert Museum Collection.

Professor Nicole Coolidge Rousmaniere Sunday 15.00

Japanese Ceramic Styles

Ceramics have been created in Japan since at least 15,000 BCE. The ceramic industry there is still thriving today with porcelain production only recently celebrating its 400 anniversary with new and innovative collaborative initiatives. Japanese ceramic production has always been to some extent collaborative and certainly market reliant. Early earthenware production was supplemented with high fire stoneware works created with technology from Korea and ultimately China in the 4th century.

Interestingly these two technologies continued to exist side by side and are still utilised in the current day. Painted decoration fired onto Japanese ceramic surfaces, however, did not start until the late 16th century. And porcelain production only began in the 1610s, again introduced from the Continent. This talk presents a broad sweep of Japanese ceramic styles across the millennia from the prehistoric Jōmon period to exquisite ceramics produced by Living National Treasures in the present day. The talk identifies trends in Japanese ceramic production and hopefully imparts a deeper appreciation for Japanese styles and their indebtedness to Asian prototypes.

Nicole Coolidge Rousmaniere is IFAC Handa Curator of Japanese Art at the Department of Asia, British Museum. She is also the founding Director of the Sainsbury Institute for the Study of Japanese Arts and Cultures and Professor of Japanese Art and Culture at the University of East Anglia (Norwich). She received her PhD from Harvard University in 1998.

She is currently working on a project on Japan's graphic power focusing on manga, anime and gaming in historical perspective. In 2012 she wrote *Vessels of Influence: China and the Birth of Porcelain in Medieval and Early Modern Japan* (Bloomsbury Academic). In addition to her continuing work at the British Museum from Summer 2011, she is the Research Director of the Sainsbury Institute.

NOTES

THE LONDON CERAMIC CIRCLE AT MORLEY COLLEGE WARMLY WELCOMES NEW MEMBERS

Would you like to meet with enthusiastic ceramic collectors and attend lectures to extend your knowledge?

The Circle is dedicated to the study of British and International Ceramics (both porcelain and earthenware) and its development up to the present day. We enjoy lectures, visits to places of ceramic interest, and a two-day Seminar in October each year.

Before lectures, members and the speaker gather in the College Canteen for coffee and to chat about pots, and share their experiences. Whether you are just starting out, or are experienced in Ceramics, you will be made very welcome! You 'may try before you buy' - attend up to two meetings before committing to annual membership which costs £15 (SINGLE), £20 (JOINT) and £10 (STUDENTS).

Call Charles Dawson on 07887 540 469 for the date of the next meeting or view the Programme on the website: www.londonceramiccircle.com. Just come along and introduce yourself.

Lectures are at 7 PM on Friday evenings (15 throughout the year) at **Morley College, 61 Westminster Bridge Road, London SE1 7HT.**

The College is 12 minutes walk from Waterloo Station, and a short walk from Lambeth North Underground Station and Elephant & Castle tube stations, and on numerous bus routes.

