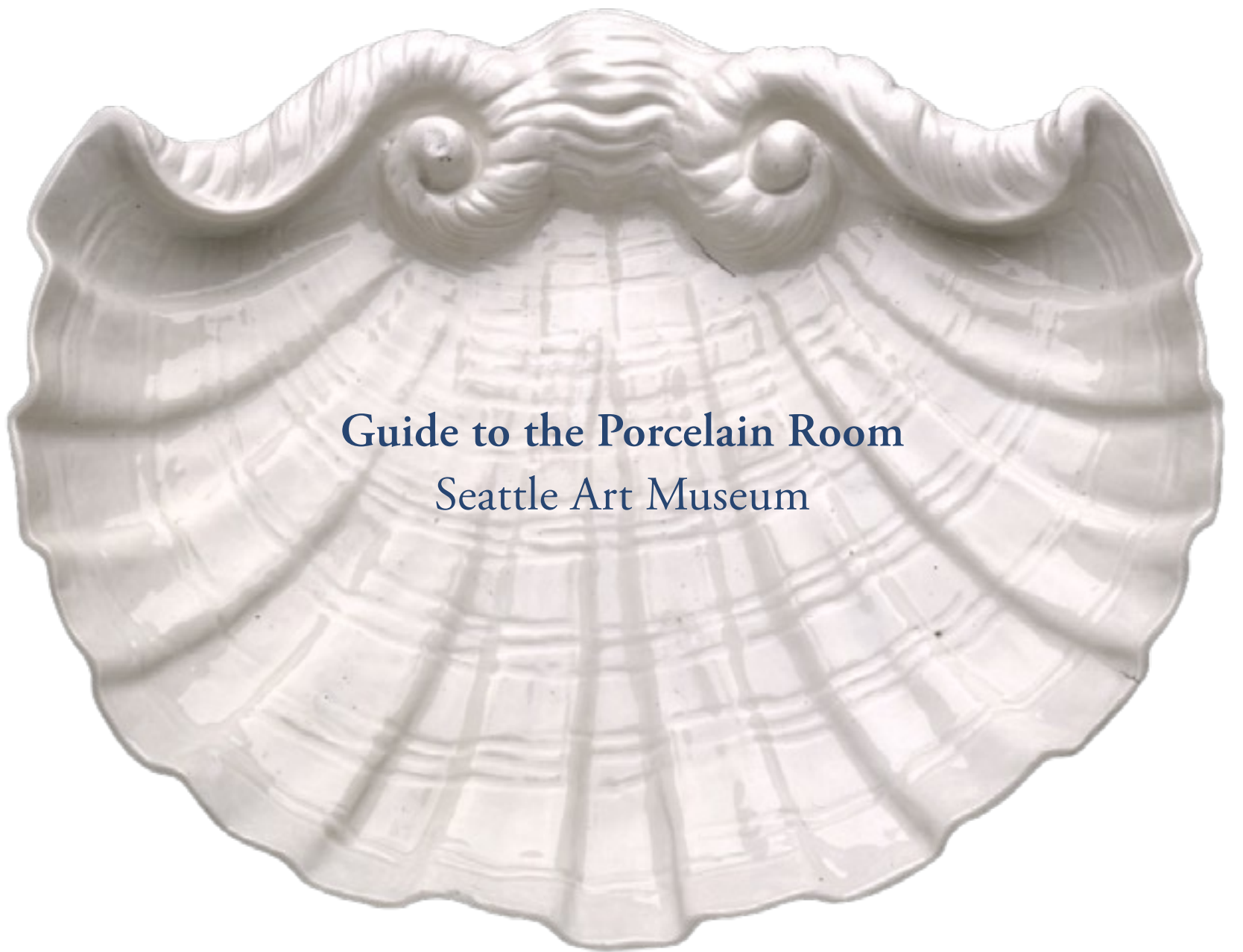


Guide to the Porcelain Room
Seattle Art Museum





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Tiepolo's Allegory

Enduring fame—the goal of so many figures in history—was the promise of art. The image that crowns the Porcelain Room was originally painted on the ceiling of the Porto family palace designed by Andrea Palladio (1508–1580), the great Renaissance architect, in the town of Vicenza. It was commissioned from Tiepolo, the greatest Venetian artist of the eighteenth century, to celebrate the bravery of the Porto family, which was noted for generations of military accomplishments. Tiepolo first made a fluid oil sketch, here displayed on the wall, to show to his patron before commencing work on the final painting.

Tiepolo designed an allegory in which Fame crowns the golden-robed figure of Valor with a laurel wreath, as Time watches helplessly from the shadows below, his scythe overturned. The fresco was removed from the palace in the early part of the twentieth century, transferred to canvas, and sold to a German collector. In 1951 the Kress Foundation bought the fresco; the Foundation had already purchased the sketch for it in 1948. A painting that originally was an integral part of a building thus became a mobile work of art, ending up in Seattle and spreading the fame of the Porto family more widely than they could ever have imagined.

—*Chiyo Ishikawa*
Deputy Director of Art and
Curator of European Painting and Sculpture
Seattle Art Museum

The Triumph of Valor over Time, ca. 1757
Fresco transferred to canvas
Giovanni Battista Tiepolo
Italian, Venice, 1696–1770
Gift of the Samuel H. Kress Foundation, 61.170

The Triumph of Valor over Time
(preparatory sketch), ca. 1757
Oil on canvas
Giovanni Battista Tiepolo
Italian, Venice, 1696–1770
Gift of the Samuel H. Kress Foundation, 61.169

The Porcelain Room at the Seattle Art Museum

Over the past thirty years, selections from the Seattle Art Museum's premier collection of eighteenth-century European porcelain have been exhibited in discrete settings—on a tea table, in a period cabinet, and in a museum case. Because recent generations have come to know porcelain mainly in the form of relatively inexpensive dinnerware and cheap knickknacks, it is difficult to convey a sense of the exalted position that early porcelain held and the intriguing stories surrounding it. In tribute to porcelain's beauty and honored tradition, the Seattle Art Museum has created its Porcelain Room. This integrated architectural and decorative scheme displays European and Asian porcelain that evokes a time when porcelain was a highly treasured art and valuable trade commodity.

Forgoing the standard museum installation arranged by nationality, manufactory, and date, our porcelain is grouped by color and theme. One pair of niches glows with vibrant red glazes and decoration. In another pair, the beauty of the undecorated material can be appreciated in a chorus of "whites" that exemplify the variety of porcelain pastes. Chinoiseries, innovative European decorative motifs depicting exotic figures in fanciful Asian scenes, fill one pair of niches. Birds, bugs, and beasts inhabit another pair. Because porcelain could be molded and cast into lively, sculptural, asymmetrical curving shapes, it was the perfect medium for the rococo style. Porcelain in this style, displayed in the niches between the doorways, embodied the essence of European taste in the mid eighteenth century.

A Brief History of Porcelain

Today we encounter the presence of porcelain—the thin, white-bodied, ceramic ware that resonates when tapped—everywhere in our daily lives, from tableware to bathroom fixtures to space-shuttle tiles. Over time, we have lost the awareness that for centuries, porcelain was a rarity, a treasured material produced exclusively in Asia.

Porcelain's development in China around A.D. 600 was a technological feat resulting from the combination of the ability to fire kilns at the high temperatures of 1250–1400° C with the discovery of the materials kaolin clay and porcelain stone. In the thirteenth century, porcelain production was elevated to another level when the clay and the stone were combined, creating finer, more durable wares. The *kendi*, or water vessel (no. 1, Early Porcelain, left niche), is an example of early white ware made in the north of China from kaolin clay. The small bowl (no. 2, Early Porcelain, left niche) represents the southern Song dynasty *qingbai* ware, with its characteristic bluish-toned glaze, which was created from porcelain stone-based clay. The innovation at Jingdezhen of mixing kaolin with porcelain stone, rich in quartz and mica, created a ceramic ware that became regarded as true porcelain, and thereby made Jingdezhen the porcelain capital of the world. Represented by many works in this room, Jingdezhen production was revered for its combination of hardness, impermeability, whiteness, translucence, and beautiful glazes. Chinese porcelain assumed a role as one of the world's most desired trade goods.

Porcelain joined the stream of exotic rarities, such as silk and spices, that began to arrive in Europe over the difficult land routes, known collectively as the Silk Road, that looped across central Asia, linking China and the West. Porcelains were respected treasures, cov-

eted princely gifts considered objects of wonder and imbued with magical qualities—many believed that porcelain would crackle and discolor if it came into contact with poison. Trade increased when the Portuguese explorer Vasco da Gama discovered a sea route to the East, returning from his journey in 1499 with fine examples of porcelain. The sea offered safer transport for fragile wares than did the caravans and other rigors of the Silk Road. As more trade routes developed, larger and faster ships plied global waters in the seventeenth century, and even greater quantities of porcelain arrived in Europe, resulting in a phenomenon known as Chinamania.

The arrival of brightly enameled porcelain from Japan (no. 5, Early Porcelain, left niche), first produced in the early seventeenth century, along with glowing blue-and-white and luminous white wares from China, inspired a European trend toward integrating porcelain and interior design. In palaces and homes of the aristocracy and the rising merchant class (made wealthy by trade), rooms lined with displays of porcelain from floor to ceiling became opulent, delightful showplaces. The large blue-and-white dish with its painted image of an aggressive dragon (no. 10, Blue-and-White, right niche) is the type of ware that graced European porcelain rooms.

The porcelain room culminated in the porcelain palace with an installation conceived by Augustus the Strong (1670–1733), Elector of Saxony and King of Poland. Called the Japanisches Palais, it was designed to hold his prized collection of more than 20,000 Chinese and Japanese porcelains. The small Japanese dish (no. 5, Early Porcelain, left niche) bears a number that identifies it as a piece destined for Augustus's Japanese Palace.

As vast sums were drained from European royal coffers to buy Asian porcelain, aristocratic patrons all over Europe funded research projects to reproduce the elusive formula for Chinese and Japanese porcelain. Augustus the Strong finally claimed that honor. Under his aegis, an unlikely pair—a gentleman scientist, Ehrenfried Walther von Tschirnhaus, and a renegade alchemist, Johann Friedrich Böttger, who had been attempting to turn heavy metals into gold—collaborated to produce a formula for porcelain. Their early ware contained alabaster and is known today as Böttger porcelain (no. 8, Early Porcelain, left niche). Eventually, their formula evolved into what became known as hard-paste porcelain (no. 11, Early Porcelain, left niche), a mixture of kaolin and a feldspathic porcelain stone. In the second decade of the eighteenth century, a millennium after the Chinese first produced a white, thin, translucent ware, Europe's first true porcelain factory was established at Meissen, Germany. Its porcelain was popularly known as "white gold."

Europe's Age of Porcelain in the eighteenth century began as kings, electors, and princes eyed the porcelain produced at Meissen in Saxony and demanded their own porcelain manufactories.



A flurry of European porcelain ventures began as workers defected from Meissen, where Augustus the Strong, who wanted to keep the secret of porcelain production from aristocratic rivals, had held them virtual prisoners. Patrons derived great prestige from their porcelain manufactories, founded as the secret inevitably leaked. The inspiration and influence of dynastic marriages further strengthened and spread porcelain enterprises throughout Europe. After a granddaughter of Augustus the Strong married Charles, King of Naples and the Two Sicilies, a Naples porcelain manufactory was founded in 1743 on the grounds of the couple's royal palace at Capodimonte (no. 28, West Meets East, right niche).

Throughout the eighteenth century, porcelain production continued to flourish under imperial patronage in China and as princely enterprises in Europe. Porcelain with luminous, evenly applied single-color glazes was a great technological achievement of the officially supervised Jingdezhen kilns, and these wares were reserved for use by the emperor and his court (no. 9, Blue, left niche); these bowls bear the reign mark of the Yongzheng emperor. Porcelain was à la mode at the French court. The flower vase (no. 10, Blue, left niche), graced the mantelpiece of Madame de Pompadour, the powerful and influential mistress of King Louis XV, and a chief patroness of the arts.

Porcelain production in England was fully under way by 1745. The English nobility never embraced the idea of establishing porcelain manufactories for prestige. Artisans and merchants in private commercial businesses developed porcelain enterprises in England as an important part of the trade in luxury goods (nos. 17–21, Early Porcelain, left niche). Most English porcelain is made of a soft paste created from a fine clay mixed with frit, a fused, glassy material that is powdered and added to the clay. It was fired at around 1250° C, a lower temperature (“soft” firing) than hard-paste porcelain. Three English cups (nos. 11–13, West Meets East, left niche) are proof that intriguing mysteries constantly emerge in the world of porcelain study. Made of hard-paste porcelain, they were created around 1743–44, a quarter of a century before anyone believed that the British were making a hard-paste ware. The deposits of kaolin clay necessary for the production of hard-paste porcelain had not yet been unearthed in Britain at this time, but it has long been known that a twenty-ton load of kaolin was transported from the Carolinas in America to London in 1743–44. An early patent for a porcelain formula describes this clay: “The material is an earth, the produce of the Cherokee nation in American, called by the natives *unaker*.” Only thirty-five to forty porcelains, including these cups, have been recognized as being part of the rare group of wares produced under this patent. For reasons yet unknown, this enterprise was short-lived, and its creators, Edward Heylyn and Thomas Frye, moved on to establish in London the Bow Porcelain Manufactory of New Canton in 1747. The pair of white birds (no. 11, Birds, Bugs, and Beasts, left niche) was recorded at the Bow manufactory as herons, but they were actually inspired by Asian depictions of the mythical phoenix, evoking Europe's continuing fascination with the exotic East.

The Collectors

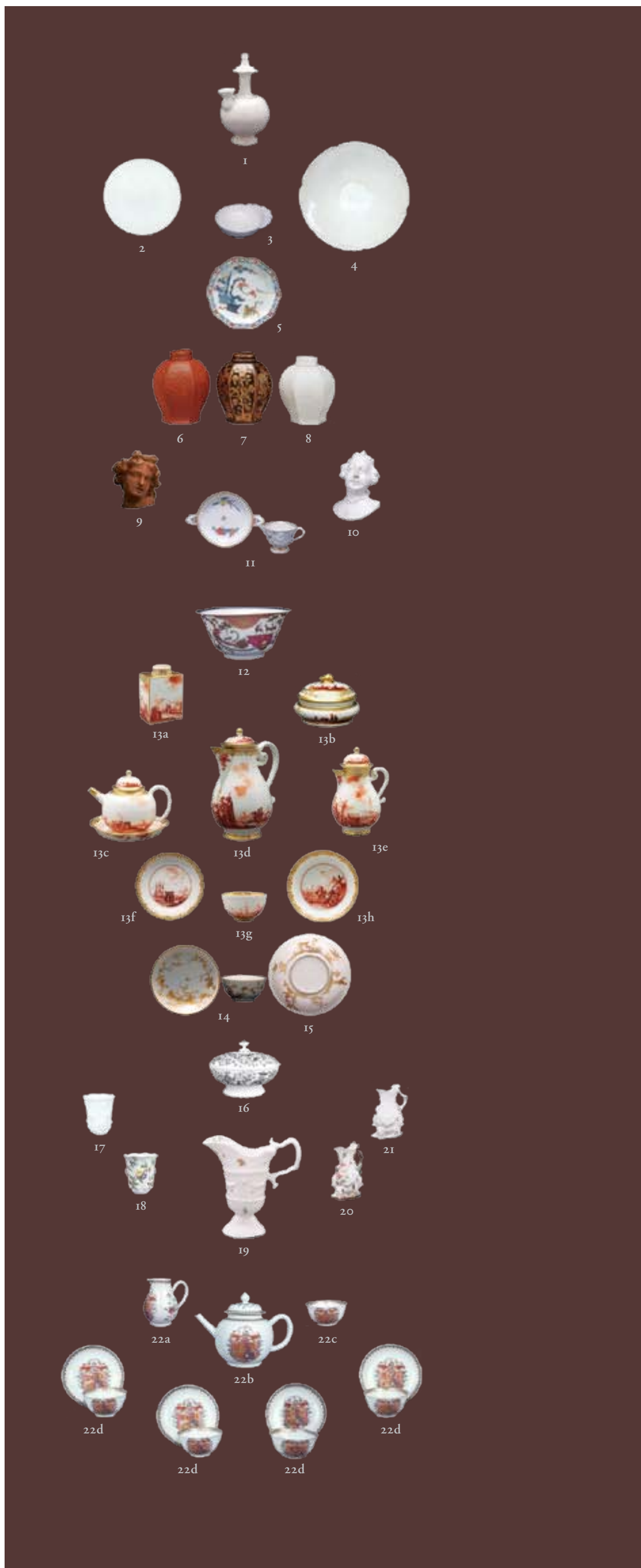
The Porcelain Room weaves together several grand collecting traditions in Seattle. Dr. Richard Fuller (1879–1976), founder and director of the Seattle Art Museum for forty years, established the museum's original Asian porcelain collection. Members of the Seattle Ceramic Society, founded by Blanche M. Harnan in the mid 1940s, focused on collecting European porcelain comparable to Dr. Fuller's Asian porcelain, and worthy of being exhibited at the Seattle Art Museum. The credit lines listed in this publication recognize the many individuals active in the Society who generously donated their treasured porcelain to the museum. Especially noteworthy are Martha and Henry Isaacson, whose gift of some 350 objects provided the foundation of our collection of European porcelain. Dorothy Condon Falknor, another member of the Society, provided rare Italian porcelain. Some European porcelain in this room represents holdings formed by individuals with a passion for porcelain who collected independently. Notable among these are Dr. and Mrs. Ulrich Fritzsche, with their collection of French porcelain, and Kenneth and Priscilla Klepser, with their large, comprehensive collection of Worcester porcelain. Both of these collections are essential parts of the Porcelain Room.

—Julie Emerson

The Ruth J. Nutt Curator of Decorative Arts
Seattle Art Museum

Early Porcelain - left

- 1 *Water vessel (kendi)*, 7th century, Chinese, Tang dynasty (618–908), Northern white ware, hard paste. The early porcelain in northern China is not perfectly white; the glaze often has a yellow or green tint.
Eugene Fuller Memorial Collection, 49.140
- 2 *Bowl*, 960–1279, Chinese, Song dynasty, Jiingdezhen, *qingbai* ware, hard paste. The bluish-toned glaze on *qingbai* is thin and pools in the incised decoration.
Thomas D. Stimson Memorial Collection, Gift of Mrs. Thomas D. Stimson, 36.8
- 3 *Bowl*, late 12th–13th century, Chinese, Jin dynasty (1115–1234), Ding ware, hard paste
Gift of Mrs. Frank H. Molitor, in memory of her mother Mrs. Stanley A. Griffiths, 74.9
- 4 *Scalloped bowl*, 960–1127, Chinese, Song dynasty (960–1279), Ding ware, hard paste
Gift of Mrs. Ralph J. Sheafe, 61.185
- 5 *Ten-sided dish*, early 18th century, Japanese, Arita, hard paste
Gift of Martha and Henry Isaacson, 76.98
- 6 *Hexagonal tea caddy*, ca. 1710–13, German, Meissen, unglazed Böttger stoneware. A German physicist, Count von Tschirnhaus (1651–1708), and an alchemist, Johann Böttger (1682–1719), became the two key players during the final stages of the European quest for true porcelain. Their experiments produced a dense, high-fired red stoneware—steps toward the porcelain formula they soon devised.
Gift of Martha and Henry Isaacson, 69.177
- 7 *Hexagonal tea caddy*, ca. 1710–13, German, Meissen, Böttger stoneware with black glaze
Gift of Martha and Henry Isaacson, 69.178
- 8 *Hexagonal tea caddy*, ca. 1715–20, German, Meissen, Böttger porcelain. The early formula in Germany produced a creamy white porcelain. Because porcelain shrinks more in firing than stoneware, the porcelain tea caddy is smaller than the unglazed stoneware caddy from the same mold.
Gift of Martha and Henry Isaacson, 69.183
- 9 *Head of Apollo*, ca. 1710–13, German, Meissen, Böttger stoneware. From a model by Paul Heermann (1673–1732)
Gift of Martha and Henry Isaacson, 69.179
- 10 *Bust of Duke of Cumberland*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.217
- 11 *Cup and double-handled saucer*, ca. 1730, German, Meissen, hard paste. The cup's AR monogram stands for Augustus Rex, Elector of Saxony and King of Poland (1670–1733).
Gift of Martha and Henry Isaacson, 69.198
- 12 *Bowl*, ca. 1728, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 69.213
- 13 *Partial tea and coffee service*, ca. 1730–35, German, Meissen, hard paste
Gift of Mr. and Mrs. Robert S. Nichols, 91.101.1–10
a *Tea caddy* b *Sugar bowl* c *Teapot and stand* d *Coffeepot*
e *Hot water jug* f *Saucer* g *Tea bowl* h *Saucer*
- 14 *Tea bowl and saucer*, ca. 1765–75, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.136
- 15 *Saucer*, ca. 1720–27, Italian, Vezzi, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.126
- 16 *Sugar bowl*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to Ignaz Preissler, Breslau (present-day Wroclaw, Poland), ca. 1725–30
Gift of Martha and Henry Isaacson, 69.173
- 17 *Beaker*, ca. 1744–49, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 55.79
- 18 *Beaker*, ca. 1744–49, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.208
- 19 *Helmet jug*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.3
- 20 *Goat and bee jug*, ca. 1745–49, English, Chelsea, soft paste
Goat and bee jugs represent some of the earliest productions of Chelsea, the first established English porcelain manufactory. These jugs have always been admired. The thin, fragile legs of the bees have survived intact for over 250 years, indicating that enormous care was taken to preserve these two jugs.
Gift of Martha and Henry Isaacson, 69.162
- 21 *Goat and bee jug*, ca. 1745–49, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.207
- 22 *Partial tea service*, ca. 1744, Chinese, export ware, hard paste. With arms of Lady Charlotte Beauclerk, granddaughter of Charles II; she married John Drummond in 1744.
Gift of Martha and Henry Isaacson, 76.115.1–7
a *Milk jug* b *Teapot* c *Tea bowl* d *Tea bowls and saucers*





Early Porcelain - right

- 1 *Armorial plate*, ca. 1740, Chinese, export ware, hard paste
With arms of the Dutch families Van Schoonhoven of Rotterdam and Geraerds of Haarlem, in joined crests. Thymon van Schoonhoven and Elisabeth Geraerds married in 1739.
Gift of Martha and Henry Isaacson, 76.110
- 2 *Tea bowl with saucer*, ca. 1720, German, Meissen, Böttger porcelain. Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725-45
Gift of Martha and Henry Isaacson, 69.211
- 3 *Tankard*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to Ignaz Preissler, Breslau (present-day Wroclaw, Poland)
Gift of Martha and Henry Isaacson, 69.170
- 4 *Tea bowl*, early 18th century, Chinese, export ware, hard paste
Gift of Martha and Henry Isaacson, 76.117
- 5 *Beaker*, ca. 1730, Austrian, Du Paquier, hard paste
Blanche M. Harnan Ceramic Collection, 66.85
- 6 *Teapot*, ca. 1715-20, German, Meissen, Böttger porcelain
Decoration attributed to the Auffenwerth family workshop, Augsburg, ca. 1730-40
Gift of Martha and Henry Isaacson, 69.196
- 7 *Tripod creamer and stand*, ca. 1726-30, German, Meissen, Böttger porcelain
Gift of Martha and Henry Isaacson, 69.194
- 8 *Plate*, ca. 1745-50, German, Meissen, hard paste
From the Paris and Béthune Service
Dorothy Condon Falknor Collection of European Ceramics, 87.142.105
- 9 *Bowl*, ca. 1715-20, German, Meissen, Böttger porcelain
Decorated outside the manufactory, ca. 1730
Gift of Martha and Henry Isaacson, 69.191
- 10 *Teapot*, ca. 1750-51, French, Vincennes, soft paste
Lid: ca. 1753-60, Vincennes/Sèvres
Gift of Dr. and Mrs. Ulrich Fritzsche, 99.71
- 11 *Sugar spoon*, 1752-54, French, Vincennes, soft paste
Gift of Dr. and Mrs. Ulrich Fritzsche, 2005.177
- 12 *Tea bowl and saucer*, early 18th c., Chinese, Dehua ware (called *blanc de chine* in Europe), hard paste. Decorated in France, 1720s, perhaps by a Parisian jeweler
Dorothy Condon Falknor Collection of European Ceramics, 87.142.98
- 13 *Bowl*, ca. 1735-40, German, Meissen, hard paste
Painted by Franz Mayer of Pressnitz, Bohemia, ca. 1735-40
Dorothy Condon Falknor Collection of European Ceramics, 87.142.99
- 14 *Tankard*, 1728-30, German, Meissen, hard paste
Gift of William H. Lautz, 55.94
- 15 *Tea bowl and saucer*, ca. 1720s, German, Meissen
Tea bowl: hard paste; *saucer*: Böttger porcelain
Painting attributed to the Seuter family workshop, Augsburg, ca. 1725-45
Gift of Martha and Henry Isaacson, 76.258
- 16 *Bowl*, ca. 1770, German, Fulda, hard paste
Gift of Mrs. Frank H. Molitor, 86.279
- 17 *Tea bowl and saucer*, ca. 1725-30, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 76.263
- 18 *Cup and saucer*, 1780-88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.268
- 19 *Cup and saucer*, ca. 1780, German, Thuringian, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.122
- 20 *Cup and saucer*, 1780-88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.272
- 21 *Bowl*, ca. 1756, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.180
- 22 *Saucer*, ca. 1756-58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.172
- 23 *Cream jug*, ca. 1754-55, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.178
- 24 *Stand for a finger bowl*, ca. 1760-62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.183
- 25 *Tea bowl and saucer*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.185
- 26 *Teapot*, ca. 1760-62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.176
- 27 *Tea bowl and saucer*, ca. 1754-55, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.179
- 28 *Teapot*, ca. 1762, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.177
- 29 *Bowl*, ca. 1756-58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.173
- 30 *Bowl*, ca. 1760, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.175

Chinoiserie - left

- 1 *Fork and knife handles*, ca. 1730, Austrian, Du Paquier, hard paste
Gift of Mrs. Will Otto Bell, 57.161
- 2 *Knife handle*, ca. 1735-40, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.7
- 3 *Knife handle*, ca. 1760, German, Berlin, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.112
- 4 *Knife handle*, ca. 1745-48, French, Villeroy, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.4
- 5 *Knife handle*, ca. 1740-50, French, probably Saint-Cloud, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.5
- 6 *Knife handle*, ca. 1745-50, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.8
- 7 *Knife handle*, ca. 1740-45, French, Villeroy, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.3
- 8 *Beaker*, ca. 1747-50, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.48
- 9 *Tea bowl*, ca. 1735, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.107
- 10 *Teapot*, ca. 1723-25, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.97
- 11 *Tea bowl*, ca. 1770, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.127
- 12 *Tea bowl*, ca. 1780, Italian, Le Nove, hard paste
Gift of the Charlotte Page Collection, 99.126
- 13 *Vase and cover*, ca. 1770, German, Volkstedt, hard paste
Gift of Martha and Henry Isaacson, 76.280
- 14 *Saucer*, ca. 1723-25, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.92
- 15 *Tea bowl and saucer*, ca. 1730-35, German, Meissen, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.95
- 16 *Saucer*, ca. 1730-35, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.95
- 17 *Tea bowl and saucer*, ca. 1765-70, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.139
- 18 *Snuff bottle*, 1736-95, Chinese, Qianlong period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 33.117
- 19 *Stand (presentoire) for a broth bowl (écuelle)*, ca. 1725-26, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.109
- 20 *Saucer*, ca. 1725, German, Meissen, Böttger porcelain
Dorothy Condon Falknor Collection of European Ceramics, 87.142.101
- 21 *Reclining figure*, ca. 1735-45, French, Saint-Cloud or possibly Villeroy, ca. 1745, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.26
- 22 *Tea bowl and saucer*, late 18th century, Chinese, export ware, hard paste
Gift of Mrs. Frank H. Molitor in honor of the museum's 50th year, 84.66
- 23 *Figure of Li Bai*, 1662-1722, Chinese, Kangxi period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 45.16
- 24 *Tea caddy*, 1760-65, Spanish, Buen Retiro, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.69
- 25 *Saucer*, ca. 1735, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.15
- 26 *Tankard*, 1726-28, German, Meissen, hard paste
Painting attributed to Johann Ehrenfried Stadler (1701-1741)
Gift of Martha and Henry Isaacson, 69.204
- 27 *Large plate*, ca. 1725-30, German, Meissen, hard paste
Painting attributed to Johann Ehrenfried Stadler (1701-1741)
Gift of Martha and Henry Isaacson, 69.203
- 28 *Tankard*, ca. 1735, German, Meissen, hard paste
Painting attributed to Adam Friedrich von Löwenfinck (1714-1754).
Second Earl of Jersey Service
Gift of Martha and Henry Isaacson, 58.100
- 29 *Octagonal bowl*, ca. 1755, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 69.165
- 30 *Cider jug*, ca. 1754, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.30
- 31 *Waste bowl*, ca. 1768, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.178
- 32 *Teapot*, ca. 1770-72, English, Worcester, soft paste
Painted in the workshop of James Giles (1718-1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.168
- 33 *Punch bowl*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.82
- 34 *Dish*, ca. 1758, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.44
- 35 *Dish*, ca. 1758, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.48



Chinoiserie ~ right



- 1 *Knife handle*, ca. 1745, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.2
- 2 *Knife handle*, ca. 1740, French, Chantilly or Villeroy, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.1
- 3 *Knife handle*, ca. 1750, French, Chantilly, soft paste
Gift of Martha and Henry Isaacson, 55.93
- 4 *Knife handle*, ca. 1740–50, French, Villeroy-Mennecy, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.42
- 5 *Knife handle*, ca. 1750, French, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.6
- 6 *Knife handle*, ca. 1765–75, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.149
- 7 *Knife and fork handles*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.124.1–.2
- 8 *Coffeepot*, ca. 1770, English, Plymouth, hard paste
Gift of Martha and Henry Isaacson, 76.203
- 9 *Cup*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.45
- 10 *Cream jug*, ca. 1752–53, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.17
- 11 *Mug*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.4
- 12 *Mug*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.46
- 13 *Cream jug*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.188
- 14 *Spoon tray*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.62
- 15 *Spoon tray*, ca. 1756–58, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.170
- 16 *Tea bowl and saucer*, ca. 1762–65, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.189
- 17 *Vase*, ca. 1753, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.11
- 18 *Bowl*, ca. 1758, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.55
- 19 *Cream boat*, ca. 1754–55, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.22
- 20 *Waste bowl*, ca. 1754, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.189
- 21 *Butter boats*, ca. 1755–60, English, Bow, soft paste
Gift of Dr. & Mrs. Bradley Rennie Harris and their children, Meghan and Christopher, in memory of Mrs. George Wellington Stoddard, 96.42.1–.2
- 22 *Vase*, ca. 1753, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.10
- 23 *Saucer*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725–45
Gift of Dr. and Mrs. S. Allison Creighton, 95.92
- 24 *Tea bowl and saucer*, ca. 1720, German, Meissen, Böttger porcelain. Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725–45
Gift of Martha and Henry Isaacson, 69.207
- 25 *Chocolate cup and saucer*, ca. 1720, German, Meissen, Böttger porcelain. Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725–45
Gift of Martha and Henry Isaacson, 69.208
- 26 *Sugar box*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725–45
Gift of Martha and Henry Isaacson, 55.98
- 27 *Tankard*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to the Auffenwerth family workshop, Augsburg, ca. 1730–35
Gift of Martha and Henry Isaacson, 69.192
- 28 *Coffeepot*, ca. 1720, German, Meissen, Böttger porcelain
Decoration attributed to the Seuter family workshop, Augsburg, ca. 1725–45
Gift of Martha and Henry Isaacson, 69.190
- 29 *Covered bowl*, ca. 1753, English, Bow, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 64.136
- 30 *Tea bowl and saucer*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.171
- 31 *Finger bowl*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.181
- 32 *Saucers*, late 18th century, Chinese, export ware, hard paste
Gift of Mrs. Charles E. Stuart, 79.116.1–.3
- 33 *Dish*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.170
- 34 *Plate*, 1756–58, English, Bow, soft paste
Anonymous gift in memory of Harold and Jean Williams, 87.9

West Meets East – left

- 1 *Octagonal dish*, ca. 1755, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 69.164
- 2 *Plate*, late 17th century, Japanese, Arita, hard paste
Eugene Fuller Memorial Collection, 56.122
- 3 *Teapot*, ca. 1753–54, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.5
- 4 *Saucer*, ca. 1715–20, German, Meissen, Böttger porcelain
Dutch decorated, ca. 1720–35
Dorothy Condon Falknor Collection of European Ceramics, 87.142.102
- 5 *Saucer*, ca. 1754–55, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.29
- 6 *Teapot*, ca. 1740, French, Chantilly, soft paste
Gift of Betty Balcom, 2005.8
- 7 *Plates*, 17th–18th century, Japanese, Arita, hard paste
Eugene Fuller Memorial Collection, 56.123.1–2
- 8 *Dish*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.19
- 9 *Plate*, late 17th century, Japanese, Arita, hard paste
Eugene Fuller Memorial Collection, 59.14
- 10 *Saucer*, ca. 1735, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.21
- 11 *Coffee cup*, ca. 1744, English, A-marked group,
Frye and Heylyn's first patent, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.129
- 12 *Coffee cup*, ca. 1744, English, A-marked group,
Frye and Heylyn's first patent, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.128
- 13 *Coffee cup*, ca. 1744, English, A-marked group,
Frye and Heylyn's first patent, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.127
- 14 *Vase*, 1753–55, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 69.166
- 15 *Vase*, ca. 1765, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 81.9
- 16 *Square bottle*, early 18th century, Japanese, Arita,
hard paste. Dutch decorated, ca. 1720–35. This square bottle is
a fascinating amalgam of cultural customs, styles, and decoration:
manufactured in Japanese porcelain in the shape of a Dutch gin
bottle, then painted in Holland using a Japanese decorative style
derived from Chinese Ming and Qing examples, which ironically,
had probably taken their inspiration from European enamel painting
on glass. The decoration depicts a phoenix and hibiscus alternating
with a crane in flight above chrysanthemums.
Gift of Martha and Henry Isaacson, 76.99
- 17 *Sugar bowl and stand*, ca. 1726–28, German, Meissen,
hard paste. Possibly decorated by Johann Ehrenfried Stadler
(1701–1741). A pheasant perched on a stylized rock is featured
in this scene. The bird is surrounded by exotic flowering plants
such as peonies, plum, and chrysanthemums, all unknown in
Europe at this time.
Gift of Martha and Henry Isaacson, 69.206
- 18 *Fluted bowl*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.218
- 19 *Tea bowl*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.24
- 20 *Plate*, ca. 1740, German, Meissen, hard paste
Confused by the furry animals represented in this Japanese-
inspired pattern, Europeans called it the Flying Fox or Flying
Dog pattern. In fact, these creatures are a type of Asian squirrel.
Dorothy Condon Falknor Collection of European Ceramics, 87.142.106
- 21 *Octagonal saucer*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.22
- 22 *Fluted dish*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.20
- 23 *Sugar caster*, ca. 1730, German, Meissen, hard paste
Gift of Mrs. F. T. Isaacson, 91.58
- 24 *Plate*, ca. 1772–75, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.79
- 25 *Dish*, ca. 1765–70, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.167
- 26 *Large plate*, late 17th–early 18th century, Japanese, Arita,
hard paste
Gift of Mrs. John C. Atwood, Jr., 60.42





West Meets East ~ right

- 1 *Sauce boat*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.24
- 2 *Vase*, ca. 1755–58, English, Bow, soft paste
Gift of Martha and Henry Isaacson, 55.85
- 3 *Teapot*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.39
- 4 *Cream boat*, ca. 1752–53, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.21
- 5 *Wine funnel*, ca. 1754, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.31
- 6 *Sauce boat*, ca. 1752–53, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.25
- 7 *Cream jug*, ca. 1752–53, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.18
- 8 *Mustard pot*, ca. 1753, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.9
- 9 *Saucer*, ca. 1740–45, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.17
- 10 *Beaker*, ca. 1755–70, German, Meissen, hard paste
Gift of Mrs. Charles E. Stuart, 79.123
- 11 *Cream boat*, ca. 1735–40, French, Chantilly, soft paste
Gift of Mrs. George W. Stoddard in honor of the museum's 50th year, 84.97
- 12 *Headrest*, ca. mid to late 17th century, Japanese, Arita, hard paste. The Japanese style of elegant enamel decoration using a palette of rich iron red, green, blue, and brown, had a large impact on porcelain decoration in the West. The quail pattern depicted on this Japanese headrest resonates on German, French, and even Chinese porcelain decorated in London, examples of which surround it here.
Gift of Martha and Henry Isaacson, 76.100
- 13 *Tea bowl*, mid 18th century, Chinese, Jingdezhen, hard paste
Decorated in London, ca. 1745–50
Gift of Martha and Henry Isaacson, 76.113
- 14 *Five-lobed saucer and beaker*, ca. 1775, German, Meissen, hard paste
Gift of Mrs. Charles E. Stuart, 79.124
- 15 *Cup*, ca. 1720, German, Meissen, Böttger porcelain
Probably decorated by Franz Mayer of Pressnitz, Bohemia, ca. 1735–40
Gift of Martha and Henry Isaacson, 69.197
- 16 *Cup*, ca. 1720–27, Italian, Vezzi, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.78
- 17 *Hexagonal tea caddy*, ca. 1720, German, Meissen, Böttger porcelain. Possibly decorated outside the manufactory, ca. 1730. This tea caddy's form evokes the Far East, which was also the regional source of the tea it held. Its molded and gilded decoration is European. The stylized leaves and the elegant, symmetrical scrollwork derive from late baroque metalwork.
Gift of Martha and Henry Isaacson, 69.193
- 18 *Armorial plates*, ca. 1740–45, Chinese, export ware, hard paste
Gift of Betty Balcom, 2005.25–.26
- 19 *Cup and saucer*, 1778, French, Sèvres, hard paste
Gift of Dr. and Mrs. Ulrich Fritzsche, 2005.179
- 20 *Plate*, ca. 1755–58, English, Bow, soft paste. The shaded pink enamels of the floral decoration on this English plate reflect a new taste and palette inspired by Chinese porcelain (no. 22). The Europeans later named this new Chinese pink style *famille rose*. The pink enamel uses colloidal gold as its colorant.
Gift of Dr. and Mrs. S. Allison Creighton, 95.105
- 21 *Teapot*, ca. 1755–58, English, Bow, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.98
- 22 *Dish*, ca. 1723–35, Chinese, Yongzheng period, Jingdezhen, hard paste
Thomas D. Stimson Memorial Collection, Gift of Mrs. Thomas D. Stimson, 47.151
- 23 *Large plate*, ca. 1722, Chinese, Kangxi period (1662–1722), Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 35.267
- 24 *Cup and saucer*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.88
- 25 *Covered bowl*, 1723–35, Chinese, Yongzheng period, Jingdezhen ware, hard paste
Gift of Mrs. John C. Atwood, Jr., 70.45
- 26 *Teapot*, ca. 1740–50, Chinese, export ware, hard paste
Gift of Martha and Henry Isaacson, 76.108
- 27 *Oval plate*, ca. 1760–70, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.122
- 28 *Large plate*, ca. 1750–55, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.84

Frieze

- 1 *Partial tea service*, ca. 1740, German, Meissen, hard paste
One replacement tea bowl
Gift of Martha and Henry Isaacson, 76.259.1-7, 76.260
 - a *Tea bowl*, ca. 1760, Italian, Doccia, hard paste
[replacement to the Meissen service]
 - b-e *Tea bowls and saucers* f *Teapot* g *Sugar bowl*
 - h *Tea caddy*
- 2 *Plate*, ca. 1765-70, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.164
- 3 *Plate*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.147
- 4 *Plate*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.187
- 5 *Partial tea service*, 1745, German, Meissen, hard paste
Gift of Betty Balcom, 2005.16.1-4
 - a *Spoon tray* b-c *Cups and saucers* d *Tea caddy*

- 6 *Plates*, ca. 1795, Chinese, export ware, hard paste
The Mystery Urn pattern
Gift of Mrs. Prentice Bloedel, 84.164.1.1, .3-12
- 7 *Tureen and stand*, ca. 1800, Chinese, export ware,
hard paste. The Mystery Urn pattern
Gift of the estate of Prentice Bloedel, 97.90

- 8 *Tea bowl*, c. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.7
- 9 *Tea bowl*, ca. 1754-55, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.29
- 10 *Cup*, ca. 1753, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.16
- 11 *Fluted beaker*, ca. 1730, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.91
- 12 *Mug*, ca. 1762-65, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.47
- 13 *Jug*, ca. 1780, English, Lowestoft, soft paste
Gift of Mrs. Charles E. Stuart, 79.122
- 14 *Plate*, ca. 1780-85, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.10
- 15 *Mug*, ca. 1768, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.175
- 16 *Cup*, ca. 1770-72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.89
- 17 *Cream jug*, ca. 1760, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.180
- 18 *Teapot*, ca. 1765-68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.165
- 19 *Plate*, ca. 1754, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.32
- 20 *Cup*, ca. 1754, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 55.90
- 21 *Sugar bowl*, ca. 1765, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.165
- 22 *Tea caddy*, ca. 1770, English, Bristol, hard paste
Gift of Martha and Henry Isaacson, 55.87
- 23 *Tea bowl and saucer*, ca. 1755, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.36
- 24 *Dish*, ca. 1755, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.34
- 25 *Cup and saucer*, ca. 1768-70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.86



Red - left

- 1 *Plate*, 1729–31, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 69.200
- 2 *Plates*, ca. 1700–1750, Chinese, export ware, hard paste
The quasi-Chinese boat and the Dutch drawbridge in the central scene of these Chinese export plates suggest that the design was taken from a Dutch engraving that combined Chinese landscape and Dutch elements.
Gift of Mrs. Pauline de Haart Adams in memory of her father, Ir. Pieter de Haart, 75.1.1–2
- 3 *Saucer*, ca. 1715–20, German, Meissen, Böttger porcelain
Dutch decorated, ca. 1725–35
Dorothy Condon Falknor Collection of European Ceramics, 87.142.96
- 4 *Teacup and saucer*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.90
- 5 *Cup and saucer*, ca. 1755–60, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.134
- 6 *Dish*, ca. 1770–72, English, Worcester, soft paste
The decoration at the center of this English plate features two mythical Chinese animals: a bird known as the phoenix and the Qilin, a creature with the head of a dragon, hooves of an ox, fish scales, antlers or horns, and a lion's tail.
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.66
- 7 *Cup*, ca. 1735, Austrian, Du Paquier, hard paste
Gift of Betty Balcom, 2005.22
- 8 *Beaker*, ca. 1765, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.144
- 9 *Reticulated cup*, ca. 1730, Austrian, Du Paquier, hard paste
Gift of Martha and Henry Isaacson, 69.172
- 10 *Reticulated cup*, ca. 1730, Austrian, Du Paquier, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.100
- 11 *Tureen*, ca. 1725–30, Austrian, Du Paquier, hard paste
Increased European trade in the eighteenth century resulted in a tremendous influx of novel and extraordinary treasures from distant ports. The monkey on this tureen represents the allure of the exotic, just as the floral decoration and palette evoke far-off Japan. This tureen is from one of the earliest known services produced by the Du Paquier manufactory in Vienna, the second hard-paste porcelain manufactory established in Europe.
Gift of Martha and Henry Isaacson, 69.171
- 12 *Salt container*, ca. 1725, Austrian, Du Paquier, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.115
- 13 *Cup*, ca. 1730, Austrian, Du Paquier, hard paste
Gift of Martha and Henry Isaacson, 69.174
- 14 *Dishes*, late 18th or early 19th century, Chinese, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 44.123.1–2
- 15 *Tea bowl and saucer*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.87
- 16 *Saucer*, ca. 1750–55, English, Chelsea, soft paste
Gift of Mrs. Robert Denny Watt, 57.100
- 17 *Dish*, ca. 1760, Japanese, Arita, hard paste
Gift of Frank D. Stout, 92.47.21
- 18 *Square bowls*, 18th century, Japanese, Arita, hard paste
Gift of Frank D. Stout, 92.47.19.1–2
- 19 *Dish*, 1796–1820, Chinese, Jiaqing period, hard paste
The fluted molding of this dish suggests a chrysanthemum flower. The smooth coral-red glaze completely covers the porcelain in a manner that evokes Chinese lacquerware.
Eugene Fuller Memorial Collection, 35.223
- 20 *Teapot*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.27
- 21 *Teapot*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.213
- 22 *Cup*, 19th century, Japanese, Arita, hard paste
Gift of Frank D. Stout, 92.47.25
- 23 *Dish*, ca. 1768–70, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.164
- 24 *Plates*, ca. 1754, English, Chelsea, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.102–103





Red - right

- 1 *Cider jug*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.139
- 2 *Cup and saucer*, ca. 1785–90, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.142
- 3 *Mug*, ca. 1775, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.149
- 4 *Plate*, ca. 1768–70, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.160
- 5 *Plate*, ca. 1775, English, Worcester, soft paste
From the Earl Manvers Service
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.105
- 6 *Dish*, ca. 1772–75, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.150
- 7 *Cup and saucer*, ca. 1772–75, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.153
- 8 *Tea caddy*, ca. 1770, English, Worcester, soft paste
Gift of an anonymous donor, 55.115
- 9 *Tea bowl, coffee cup, and saucer*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.108
- 10 *Plate*, 18th century, Chinese, Jingdezhen, hard paste
Oxblood (*sang de boeuf*) is one of the names for this brilliant red glaze. Jingdezhen potters created the vivid red by adding a small amount of colloidal copper to the glaze, not by the addition of human blood or precious gems, as legend suggests.
Eugene Fuller Memorial Collection, 44.168
- 11 *Sugar bowl*, ca. 1770–75, English, Worcester, soft paste
Decoration may be 19th century
Gift of Martha and Henry Isaacson, 76.186
- 12 *Milk jug*, ca. 1776, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.97
- 13 *Dish*, ca. 1775–78, English, Worcester, soft paste. Painting tentatively attributed to the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.169
- 14 *Dish*, ca. 1776, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.96
- 15 *Bowl*, ca. 1776, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.187
- 16 *Platter*, ca. 1848–52, Russian, Imperial manufactory, hard paste. From the Grand Duke Constantine Service decorated by Alexei F. Solntsev
The Plestcheeff Collection, 97.44.12
- 17 *Scent bottle*, ca. 1765, Italian, Cozzi, hard paste
Evelyn Clapp Collection, 51.231
- 18 *Scent bottle*, 18th century, German, Fürstenberg, hard paste
Gift of Martha and Henry Isaacson, 55.102
- 19 *Plate*, ca. 1756, English, Bow, soft paste. This scene is taken from the *Aeneid*, Virgil's epic story of the journey of the Trojan prince Aeneas and his companions to Latium. Aeneas escapes from Troy carrying his elderly father Anchises on his back. His young son hangs on and keeps pace, but his wife becomes lost in the darkness.
Blanche M. Harnan Ceramic Collection, 66.83
- 20 *Cup and saucer*, ca. 1780, German, Würzburg, hard paste
Gift of the Charlotte Page Collection, 99.133
- 21 *Cup and saucer*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.190
- 22 *Plate*, 1735–40, German, Meissen, hard paste. Painted by Carl Ferdinand von Wolfsburg (1692–1764) Breslau (present-day Wrocław, Poland), 1748. This plate bears the coat of arms of the Benada family, Bohemian-Silesian merchants who were elevated to the nobility in 1706. The aristocrat Carl von Wolfsburg painted it. Also known for his miniature portraits, von Wolfsburg turned his hand to porcelain painting as a refined pastime. Works decorated by him are very rare.
Gift of Martha and Henry Isaacson, 69.202
- 23 *Dishes*, 1789–90, English, Worcester, soft paste
From the Bostock Service
Gift of Martha and Henry Isaacson, 76.182.1–.2

Blue & White - left

- 1 *Lobed plates*, second half of 17th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.2.1-5
- 2 *Coffeepot*, ca. 1785-90, English, Liverpool, Seth Pennington manufactory, soft paste
Gift of Martha and Henry Isaacson, 76.202
- 3 *Plates*, 18th-19th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.11.4-5
- 4 *Plate*, 17th-18th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.8
- 5 *Coffee can*, ca. 1754, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.141
- 6 *Three kiln-waste bowls*, ca. 17th century, Japanese, Arita, hard paste
Gift of Frank D. Stout, 92.47.18.1
- 7 *Coffee can*, ca. 1754, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.140
- 8 *Teapot*, ca. 1765-68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.194
- 9 *Cream boat*, ca. 1754, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.196
- 10 *Ewer*, 18th century, Japanese, Arita, hard paste
Chinese landscape painting inspired the scene on this Japanese ewer. It evokes an ideal natural environment rather than representing a real scene. This ewer was likely used as a freshwater jar (*mizusashi*) in the Japanese tea ceremony.
Eugene Fuller Memorial Collection, 70.11
- 11 *Chestnut basket*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.207
- 12 *Basket*, ca. 1770-72, English, Worcester, soft paste
The center of this basket is transfer-printed with the Pine Cone pattern. Transfer-printing was an innovative British decorative technique that put the livelihood of porcelain painters in jeopardy. Using a printing process that involved engraved copper plates, enamel color, and paper, a design could be transferred from a copper engraving to multiple ceramic bodies in less time than it took to hand-paint the decoration.
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.208
- 13 *Plate*, ca. 1765-75, Scottish, West Pans, soft paste
Gift of Martha and Henry Isaacson, 76.196
- 14 *Cream boat*, ca. 1754, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.198
- 15 *Jug*, ca. 1790, English, Caughley, soft paste
Gift of Mrs. Frank H. Molitor, 85.292
- 16 *Jug*, ca. 1765-70, English, Worcester, soft paste
Gift of Mrs. Frank H. Molitor, 85.293
- 17 *Plate*, ca. 1625-50, Chinese, export ware, hard paste
This Chinese plate probably took its shape from a wide-rimmed Dutch wooden dinner plate. As early as 1635, wooden models of plates, large dishes, and beakers were sent from Holland to Jingdezhen as special orders for porcelain that suited European lifestyles.
Gift of Mr. and Mrs. Ford Q. Elvidge, 75.51
- 18 *Dishes*, 17th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.81.1-2
- 19 *Large bowl (obachi)*, ca. 1660-90, Japanese, Arita, hard paste. Made for the Western market, this large bowl with the basket-of-flowers motif is an example of the so-called *fuyo-de Imari* export ware. The term *fuyo-de* means "hibiscus-type," deriving from the petal-shaped panels encircling the central motif.
Gift of Ikune Sawada in honor of W.J. Rathbun, 94.25





Blue & White - right

- 1 *Mugs*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.199.1–3
- 2 *Mustard pot*, ca. 1752–53, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.195
- 3 *Plate*, 19th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.4
- 4 *Finger bowl*, ca. 1755–56, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.198
- 5 *Tea bowl and saucer*, ca. 1765, English, Worcester, soft paste
Gift of Mrs. Kenneth R. Fisher, 88.105
- 6 *Tea bowl and saucer*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.200
- 7 *Tea bowl and saucer*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.201
- 8 *Dishes*, 1723–35, Chinese, Yongzheng period, Jingdezhen, hard paste
Gift of Mrs. John M. Allison, Honolulu, Hawaii, 70.59.1–2
- 9 *Large dish with dragon*, ca. 1610–20, Chinese, Ming dynasty (1368–1644), Jingdezhen, hard paste. Blue-and-white Chinese export ware produced during the late Ming dynasty inspired a tremendous European craze for porcelain. The Dutch called this ware *kraakporselein*, probably named for Portuguese carracks, large sailing vessels that transported porcelain to Europe. Kraak porcelain covered the walls of European porcelain rooms.
Bequest of Joan Louise Applegate Dice, 91.40
- 10 *Dish*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.205
- 11 *Brush rest*, 1573–1619, Chinese, Wanli period, Jingdezhen, hard paste. This molded brush rest features five intertwined dragons atop mountain peaks. Placed upon a scholar-official's desk it offered a convenient resting place for an ink-loaded brush.
Eugene Fuller Memorial Collection, 51.86
- 12 *Covered box*, 1573–1619, Chinese, Wanli period, Jingdezhen, hard paste. This lobed box is decorated with a design of phoenixes in deep "Mohammedan blue." Middle Eastern cobalt used to create underglaze-blue decoration was the first foreign material to enter the porcelain-making enterprise of China.
Eugene Fuller Memorial Collection, 51.87
- 13 *Charger*, ca. 1755–60, English, Bow, soft paste. The pattern on this plate was recorded in the Bow records as the Image or Bordered Image pattern. Because this subject and even the name given to it were not understood, it became popularly known in England as the "golfer and caddy." In fact, this scene depicts a Chinese scholar carrying a staff and accompanied by an attendant entrusted with his scrolls, strolling through a topsy-turvy landscape.
Gift of Garry L. White in memory of Walter H. Meyer, 92.167
- 14 *Bowl*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.204
- 15 *Teapot*, ca. 1758–60, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.193
- 16 *Plates*, 16th–17th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.5.2–4
- 17 *Plate*, early 18th century, Japanese, Arita, hard paste
Eugene Fuller Memorial Collection, 64.99

White - left

- 1 *Teapot*, ca. 1755, English, Bow, soft paste
Gift of Martha and Henry Isaacson, 55.78
- 2 *Cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.57
- 3 *Tobacco jars (pots à tabac)*, ca. 1720–30, French, Saint-Cloud, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.36.1–2
- 4 *Cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Gift of the Charlotte Page Collection, 99.132
- 5 *Beaker*, 18th century, Chinese, Qing dynasty (1644–1912), Dehua ware (called *blanc de chine* in Europe), hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.101
- 6 *Beaker*, ca. 1750, English, Bow, soft paste
Gift of Mrs. Kenneth R. Fisher, 88.104
- 7 *Cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.68
- 8 *Beaker and trembleuse saucer*, 1750–52, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.238
- 9 *Cup and trembleuse saucer*, ca. 1730–40, French, Saint-Cloud, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.37
- 10 *Potpourri vase*, ca. 1744–50, French, Chantilly, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.35
- 11 *Bowls*, 1736–95, Chinese, Qianlong period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 35.252.1–2
- 12 *Butter boat*, ca. 1765–70, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.143
- 13 *Tea bowl*, ca. 1745–49, English, Chelsea, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 56.185
- 14 *Square vase*, mid 18th century, Chinese, Qianlong period (1736–95), soft paste
Gift of Martha and Henry Isaacson, 76.120
- 15 *Bottle-shaped vase*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.12
- 16 *Butter boats*, ca. 1760, German, Fürstenberg, hard paste
Gift of Martha and Henry Isaacson, 76.104.1–2
- 17 *Tree with figures*, second half of 18th century, Chinese, Dehua ware (called *blanc de chine* in Europe), hard paste
Eugene Fuller Memorial Collection, 33.1074
- 18 *Cup*, late 17th century, Chinese, Qing dynasty (1644–1912), Dehua ware (called *blanc de chine* in Europe), hard paste
Eugene Fuller Memorial Collection, 33.681
- 19 *Cup*, late 17th century, Chinese, Qing dynasty (1644–1912), Dehua ware (called *blanc de chine* in Europe), hard paste
Eugene Fuller Memorial Collection, 35.227.1
- 20 *Vase*, 18th century, Chinese, probably Jingdezhen, hard paste
Gift of Martha and Henry Isaacson, 76.119
- 21 *Teapot*, ca. 1765, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.144
- 22 *Sauce boat*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.212
- 23 *Custard cup (pot de crème)*, ca. 1725–30, French, Saint-Cloud, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.41
- 24 *Trembleuse cups and saucers*, ca. 1730–40, French, Saint-Cloud, soft paste
Gift of the Decorative Arts Council in honor of Mrs. Corydon Wagner and Mrs. Prentice Bloedel, 88.120.1–2
- 25 *Sugar bowl*, ca. 1730–40, French, Saint-Cloud, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 61.105
- 26 *Jars*, ca. 1730, French, Saint-Cloud, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.74.1–2
- 27 *Glass cooler (seau à verre)*, ca. 1730–40, French, Saint-Cloud, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit II, 65.135
- 28 *Leaf-shaped cups and saucers*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.215.1–2
- 29 *Coffeepot*, ca. 1740, German, Meissen, hard paste
Evelyn Clapp Collection, 51.229
- 30 *Plate*, 18th century, Japanese, hard paste
Silver-mounted in Europe
Dorothy Condon Falknor Collection of European Ceramics, 87.142.113
- 31 *Bowl*, 12th century, Chinese, Jin dynasty (1115–1234), Ding ware, hard paste
Eugene Fuller Memorial Collection, 62.204



White ~ right



- 1 *Saint Margaret of Cortona*, ca. 1745, Italian, Doccia, hard paste
Gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.163
- 2 *Cane handle*, ca. 1765, German, Berlin manufactory, hard paste
Gift of Martha and Henry Isaacson, 76.284
- 3 *Fisherman with wings*, ca. 1755, German, Höchst, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.124
- 4 *Scent bottle*, ca. 1750, Italian, Nove or Doccia, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.37
- 5 *Dancing girl*, ca. 1760, French, Tournai, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.40
- 6 *Pastoral group*, ca. 1770, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.123
- 7 *Fortune-teller group*, ca. 1750, English, Bow, soft paste
Gift of Martha and Henry Isaacson, 55.194
- 8 *The Turk's companion*, ca. 1753–54, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.199
- 9 *A Moor*, ca. 1760, German, Thuringian, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.119
- 10 *The Bird Nesters*, ca. 1770, French, hard paste
Modeled from a print after François Boucher (1703–1770)
Gift of Martha and Henry Isaacson, 76.135
- 11 *Boy on a tortoise and a young satyr*, ca. 1744–45, Italian, Capodimonte, soft paste. Models by Giuseppe Riccio (1700–1770)
Dorothy Condon Falknor Collection of European Ceramics, 87.142.41, 87.142.51
- 12 *Young boys*, ca. 1746, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.241.1–2
- 13 *Cottage*, ca. 1743–45, German, Meissen, hard paste
The 1763 estate inventory of Count von Brühl, director of the Meissen porcelain manufactory, listed sixty-seven miniature porcelain buildings. Charming farmhouses, barns, peasants' sheds, and churches were illuminated from within by candles and presented at elegant dinners as table decoration during the dessert course.
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 56.278
- 14 *Oberon and Cynthia*, 1766–73, French, Sèvres, soft-paste biscuit porcelain. Model by Étienne-Maurice Falconet (1716–1791). From a one-act comedy *L'Oracle* (1740) by Poullain de Saint Foix (1698–1776)
Gift of Mr. and Mrs. Corydon Wagner, 65.70
- 15 *Children drinking milk*, 1766–73, French, Sèvres, soft paste biscuit porcelain. Model by Étienne-Maurice Falconet (1716–1791)
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit II, 56.179
- 16 *Shell basin*, ca. 1730, German, Meissen, hard paste
Model by Johann Gottlieb Kirchner (1706–after 1738)
Gift of Martha and Henry Isaacson, 83.222
- 17 *Seated figure*, late 18th–early 19th century, European, hard paste. Ancient gods inspired this mysterious porcelain figure. His divided corkscrew-styled beard and his headdress in the form of a corn measure come from the Roman god Zeus-Serapis, inspired by the ancient Egyptian god, Serapis. His grimacing mouth comes from another Egyptian god, Bez. This figure served as an exotic desk set. Two pots, one for ink and one for fine sand used to dry the ink, sat on his lap. His headdress held a candle.
Dorothy Condon Falknor Collection of European Ceramics, 87.142.42
- 18 *Tea bowl and saucer*, ca. 1740–50, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.12
- 19 *Cream boat and saucer*, ca. 1740–45, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.13
- 20 *Crawfish salts*, 1745–50, English, Chelsea, soft paste
Gift of the Evelyn Clapp Collection, 54.132.1–2
- 21 *Triple shell dish*, ca. 1770, English, Plymouth, hard paste
Gift of Martha and Henry Isaacson, 76.206
- 22 *Triple shell dish*, ca. 1770, English, Plymouth, hard paste
Massive, complicated structures such as these triple shell dishes are more stable, in both modeling and firing, when produced in hard-paste rather than soft-paste porcelain. These were made at the manufactory established by William Cookworthy (1705–1780), a Quaker and noted chemist, who discovered the essential ingredients of kaolin and porcelain stone in Cornwall.
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 57.85
- 23 *Sauce boats*, ca. 1750–52, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 61.110, 76.224
- 24 *Tureens*, ca. 1755, English, Longton Hall, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 56.186.1–2

Blue ~ left

- 1 *Plate*, ca. 1770–80, French, Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.131
- 2 *Saucers*, ca. 1740–45, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.14.1–2
- 3 *Plate*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.65
- 4 *Covered potpourri jars*, ca. 1755, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 76.261.1–2
- 5 *Cup and saucer*, ca. 1858–81, Russian, Imperial manufactory, hard paste
The Plestcheeff Collection, 97.44.3
- 6 *Cup and saucer*, ca. 1772, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.99
- 7 *Sugar bowl*, ca. 1750–55, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 69.189
- 8 *Plate*, ca. 1770–72, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.151
- 9 *Bowls*, 1723–35, Chinese, Yongzheng period, Jingdezhen, hard paste
Gift of Mrs. John C. Atwood, Jr., 70.38.1–2
- 10 *Flower vase (cuvette)*, 1755–56, French, Vincennes, soft paste
Painted by Louis-Denis Armand *l'ainé* (active 1745–83). Although this flower vase dates from the mid eighteenth century, it commemorates the Battle of Solebay, which took place in 1672. Clinging to their superiority at sea, the Dutch sought to strike at the allied Anglo-French fleet and thereby open the North Sea to Dutch shipping. The bloody battle was inconclusive, so both sides declared victory. The vase was the centerpiece of a garniture of five vases that belonged to Madame de Pompadour, the influential mistress of Louis XV. She was a great patroness of the arts and powerful sponsor of the Vincennes manufactory. Purchased with funds from The Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, 99.8
- 11 *Cup and saucer*, ca. 1810–25, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.10
- 12 *Cup and saucer*, cup ca. 1870; saucer ca. 1889, Russian, Imperial manufactory, hard paste
The Plestcheeff Collection, 97.44.9
- 13 *Bowl*, ca. 1790–91, English, Worcester, soft paste
From the Hope Service. This celebrated English service was commissioned by the Duke of Clarence, later William IV, in January 1790. The scene depicts an allegorical figure of Hope, with an anchor at her feet, offering safe haven to the ship on the stormy sea.
Kenneth and Priscilla Klepser Porcelain Collection, 2003.33
- 14 *Teapot*, ca. 1740–45, German, Meissen, hard paste
Probably decorated in the Seuter family workshop, Augsburg, 1740–50
Gift of Dr. and Mrs. S. Allison Creighton, 95.97
- 15 *Tea caddy*, ca. 1720, German, Meissen, Böttger porcelain, hard paste. Decorated outside the manufactory, mid 18th century
Gift of Dr. and Mrs. S. Allison Creighton, 95.94
- 16 *Teapot*, ca. 1730, German, Meissen, hard paste
Decorated outside the manufactory by F. J. Ferner, 1740–50
Dorothy Condon Falknor Collection of European Ceramics, 87.142.110
- 17 *Two-handled cup and saucer*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.137
- 18 *Platter*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.122
- 19 *Plate*, ca. 1772–74, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.102.1
- 20 *Plate*, ca. 1772–74, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.154
- 21 *Basket*, ca. 1770, English, Worcester, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 55.89





Blue ~ right

- 1 *Teapot*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.125
- 2 *Leaf-shaped dish*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.118
- 3 *Plate*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.119
- 4 *Mug*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.115
- 5 *Vases*, ca. 1770, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 55.91.1–2
- 6 *Plate*, ca. 1770, English, Worcester, soft paste. Painted by Jefferyes Hamett O’Neale (1734–1801). The scene illustrates the fable “The Eagle and the Tortoise,” inspired by Francis Barlow’s version of *Aesop’s Fables* published in 1687.
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.136
- 7 *Plate*, ca. 1751–52, French, Vincennes, soft paste
The blue border of this French plate mimics the gemstone lapis lazuli, a precious commodity imported from Afghanistan. The allusion to lapis lazuli emphasized the value of porcelain, which was costly to produce.
Gift of Paula Wolf Dillon, Dr. Mary Gardys van den Berg, and Martin Wolf in memory of their mother Mary Alice Wolf, 2001.1062
- 8 *Plate*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.135
- 9 *Dish (déjeuner bateau)*, ca. 1753, French, Vincennes, soft paste
Gift of Seattle Ceramic Society, Unit II, in honor of the museum’s 50th year, 84.84
- 10 *Bowls*, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste. Single-color glazes, so demanding in their composition and firing, represent the greatest achievement in porcelain production during the Qing dynasty. Cobalt produced a wide range of glorious blue glazes. These bowls bear the imperial mark for the Kangxi emperor.
Eugene Fuller Memorial Collection, 37.72.1–2
- 11 *Bowl*, ca. 1765, English, Chelsea, soft paste. The stunning chinoiserie scene of a musician is produced in richly burnished impasto gilding upon a deep blue ground, known at the Chelsea manufactory as mazarine blue. This bowl served as a waste bowl for a tea service. Before offering a fresh cup of tea to a guest, the mistress of the house would dump the dregs of the previous serving into this bowl, give the cup a quick wash with hot water from a kettle, and then replenish it.
Gift of Martha and Henry Isaacson, 76.236
- 12 *Plate*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.133
- 13 *Teapot and stand*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.113
- 14 *Bell pulls*, ca. 1765–68, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.159.1–2
- 15 *Vase and lid*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.114
- 16 *Mugs*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.138.1–2
- 17 *Square tray (déjeuner carré)*, 1761, French, Sèvres, soft paste
Painted by Pierre-Antoine Méreaud (active 1754–91)
Gift of Muriel Thurber Clark, Dorothy Thurber Simpson and Pomeroy Falk Thurber, in memory of their mother Muriel Steward Thurber, 82.115
- 18 *Coffeepot*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.112
- 19 *Scalloped plate*, ca. 1755, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 55.83.2
- 20 *Scalloped plates*, ca. 1756, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 69.167, 76.229
- 21 *Large plate*, late 17th century, Japanese, Arita, hard paste
This plate is Imari ware, a style of decorated porcelain named for the seaport near Arita, Japan, from where it was exported. Characterized by a palette of underglaze cobalt blue and overglaze enamels in iron red and vibrant gold, exquisite Japanese Imari porcelains of this type once graced the walls of European porcelain rooms.
Floyd A. Naramore Memorial Purchase Fund and by exchange, 76.22

Green - left

- 1 *Plate*, ca. 1837–55, Russian, Imperial manufactory, hard paste. From the Kremlin Service designed by Fedor Solntsev (1801–1892). Tsar Nicholas I requested that the Kremlin Service be in “old Russian taste.” In designing the service, Solntsev took inspiration from seventeenth-century Russian and Turkish enameled metalwork in the Kremlin’s armory. The motif on this plate for *zabuski*, hot hors d’oeuvres, is based on a gold wash basin from Constantinople. The Kremlin Service was planned for five hundred people.
The Plestcheeff Collection, 97.44.14
- 2 *Cup and saucer*, ca. 1850, Russian, Ivanov, hard paste
The Plestcheeff Collection, 97.44.7
- 3 *Cup and saucer*, ca. 1830, Russian, Popov, hard paste
The Plestcheeff Collection, 97.44.5
- 4 *Pitcher*, ca. 1745–50, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.52
- 5 *Cream jug*, ca. 1753, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.19
- 6 *Potpourri vases*, ca. 1765, English, Chelsea, soft paste
Porcelain vases with pierced lids and shoulders were used as containers for aromatic mixtures of flowers. Potpourri was either a liquid scented with flower petals and herbs or a blend of dried flowers and herbs. Vases containing these mixtures were strategically placed in rooms throughout homes.
Gift of Martha and Henry Isaacson, 76.237.1–.2
- 7 *Plates*, ca. 1770, Italian, Doccia, hard paste
Gift of Mr. & Mrs. Kenneth R. Fisher, 64.70.1–.2
- 8 *Plate*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.60
- 9 *Large plate*, ca. 1660–80, Chinese, hard paste. A palette rich in green enamels became a primary style of porcelain decoration during the Kangxi period (1662–1722). Popular in the West, Europe later named this green color scheme *famille verte*.
Eugene Fuller Memorial Collection, 44.114
- 10 *Fluted vase*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.2
- 11 *Fluted vase*, ca. 1752, English, Worcester, soft paste
The English Worcester porcelain manufactory took the inverted baluster form of this vase from a Kangxi original. The flowering plant was painted in a Chinese *famille verte* palette.
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.1
- 12 *Plate*, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 44.113
- 13 *Butter tubs*, ca. 1752, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.6.1–.2
- 14 *Baskets*, ca. 1775, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.104.1–.2
- 15 *Spoon tray*, ca. 1770, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.147
- 16 *Vase*, 1736–95, Chinese, Qianlong period, Jingdezhen, hard paste. The Qianlong emperor’s love of antiques inspired porcelain imitations of ancient lacquerworks and bronze vessels. The burnished dark green appearance of this vase recalls an ancient bronze.
Eugene Fuller Memorial Collection, 38.10
- 17 *Saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.45
- 18 *Mug*, ca. 1770, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.157
- 19 *Waste bowl*, ca. 1770, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.183
- 20 *Teapot*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.100
- 21 *Soup plate*, ca. 1770–80, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.117
- 22 *Plate*, 1760, Italian, Doccia, hard paste. Doccia, Florence’s great porcelain manufactory, was established in 1737 on the estate of the entrepreneurial Marchese Carlo Ginori (1702–1757), which still produces porcelain today.
Gift of the Charlotte Page Collection, 99.118





Green ~ right

- 1 *Oval dish*, ca. 1760–62, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.256.2
 - 2 *Leaf dishes*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.195.1–.2
 - 3 *Plate*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.192
 - 4 *Bowl*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.191
 - 5 *Sauce boat*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 76.190
 - 6 *Plate*, ca. 1768–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.101
 - 7 *Leaf dishes*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 55.187, 76.194
 - 8 *Miniature flower pots*, 1756–57, French, Vincennes, Sèvres, soft paste. Painted by Pierre-Antoine Méreaud (active 1754–91). These elegant pots were designed to contain flowering plants and were arranged along the center of the grand banquet tables of the period. Purchased with funds from the estate of Mary Arrington Small and the Decorative Arts Council, 85.215.1–.2
 - 9 *Gardener with vase*, ca. 1754–55, French, Vincennes, soft-paste biscuit porcelain
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 61.102.2
 - 10 *Gardener with a dibble*, from a model of 1755, French, Vincennes, soft-paste biscuit porcelain
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 61.102.1
 - 11 *Breakfast service (déjeuner)*, 1788, French, Sèvres, soft paste
Gift of Betty Balcom, 2005.3.1–.5
a *Milk jug* b *Sugar bowl & cover* c *Tray*
d *Coffee cup & saucer* e *Teapot*
 - 12 *Baskets*, ca. 1765, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.120.1–.2
 - 13 *Chocolate cup*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.63
 - 14 *Saucer*, ca. 1755, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.32
- The lush still-life subjects of fruit on porcelains 15–19 pay homage to the rich agricultural valleys near Naples, where the Capodimonte manufactory was founded.*
- 15 *Tea bowl and saucer*, ca. 1755, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.49
 - 16 *Plate*, ca. 1750–55, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.55
 - 17 *Tea cup and saucer*, ca. 1750–55, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.54, 87.142.44
 - 18 *Tea bowl and saucer*, ca. 1745, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 76.262
 - 19 *Coffee cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.62
 - 20 *Gourd-shaped vase*, 1736–95, Chinese, Qianlong period, Jingdezhen, hard paste. This large flask-shaped vase features a special monochrome glaze that is poetically known as “tea-dust.” In Qing dynasty texts it was referred to as “imperial kiln official glaze.” Eugene Fuller Memorial Collection, 37.109
 - 21 *Three plates*, ca. 1795–1800, English, Derby, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.114–.116

Frieze

- 1 *Vase*, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 50.101
- 2 *Dessert plates*, ca. 1825–55, Russian, Imperial manufactory, hard paste. Produced for the Cottage Palace, Peterhof, 1831
The Plestcheeff Collection, 97.44.15.1–5
- 3 *Dancing girl*, ca. 1810–15, Russian, Popov, hard paste
The Plestcheeff Collection, 97.44.43
- 4 *Georgian man*, ca. 1840, Russian, Popov, hard paste
The Plestcheeff Collection, 97.44.39
- 5 *Dancing woman and man*, ca. 1840, Russian, Kozlov, hard paste
The Plestcheeff Collection, 97.44.23.1–2
- 6 *Woman with kerchief in her hands*, ca. 1875, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.31
- 7 *Dancing man*, ca. 1820, Russian, Kiselev, hard paste
The Plestcheeff Collection, 97.44.21

- 8 *Vase*, 1672–1722, Chinese, Kangxi period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 33.1182.2
- 9 *Bowl*, ca. 1760, English, Worcester, soft paste
Gift of Mrs. Kenneth R. Fisher, 88.106
- 10 *Sugar bowl*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.203
- 11 *Octagonal plate*, ca. 1800, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.10.4
- 12 *Plates*, 19th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.6.1–5
- 13 *Junket dish*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.206
- 14 *Tea bowl and saucer*, ca. 1765–68, English, Worcester, soft paste
Gift of Mrs. and Mrs. Ronald Phillip Marshall, 81.31
- 15 *Cup and saucer*, ca. 1765, German, Meissen, hard paste
Gift of Mrs. Charles E. Stuart, 79.33
- 16 *Plate*, 18th–19th century, Japanese, Arita, hard paste
Bequest of Frank D. Stout, 98.47.12
- 17 *Vase*, 18th century, Chinese, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 33.1147

- 18 *Plate*, ca. 1790, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.9.1
- 19 *Cup and saucer*, ca. 1750–55, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.46
- 20 *Saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.58
- 21 *Saucer*, ca. 1755, French, probably Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.133
- 22 *Coffeepot*, ca. 1830–40, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.121
- 23 *Saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.59
- 24 *Saucer*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.61
- 25 *Cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.43
- 26 *Plate*, ca. 1790, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.9.2



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- 27 *Vase*, 1736–95, Chinese, Qianlong period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 54.121
- 28 *Tea bowl, coffee cup and saucer*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.123
- 29 *Tea bowl and saucer*, ca. 1767–68, English, Worcester, soft paste. Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.157
- 30 *Plate*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.134
- 31 *Plate*, ca. 1770–72, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.155
- 32 *Mug*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.116
- 33 *Basket*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.80
- 34 *Plate*, late 19th century, Japanese, hard paste
Eugene Fuller Memorial Collection, 63.140
- 35 *Dish*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.81
- 36 *Teapot*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.128
- 37 *Mug*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.117
- 38 *Sugar bowl*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.127
- 39 *Tea bowl and saucer*, ca. 1765–68, English, Worcester, soft paste. Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.158
- 40 *Plate*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.156
- 41 *Vase*, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste
Eugene Fuller Memorial Collection, 33.1182.1
- 42 *Plates*, ca. 1815, Russian, Imperial manufactory, hard paste
The Plestcheeff Collection, 97.44.11.1–7
- 43 *Dancing woman and man*, 1843–61, Russian, Kornilov, hard paste
The Plestcheeff Collection, 97.44.20.1–2
- 44 *Woman from the Voronezhskoi District*, ca. 1892–99, Russian, Kuznetsov, hard paste
The Plestcheeff Collection, 97.44.34
- 45 *A Ukrainian woman*, ca. 1870, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.38
- 46 *Woman in traditional dress*, ca. 1870s, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.33
- 47 *Vase*, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste
Gift of Mrs. Richard E. Fuller in memory of her parents, Mr. and Mrs. Phillips Morrison, 57.103



Landscapes and Harbor Scenes ~ left

- 1 *Cup and saucer*, 1780–88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.267
- 2 *Teapot*, 1780–88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.265
- 3 *Cup and saucer*, 1780–88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.269
- 4 *Sugar bowl*, 1780–88, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.266
- 5 *Teapot stand*, ca. 1770, German, Ansbach, hard paste
Painted by Johann Melchior Schollhammer (b. 1745)
Gift of Martha and Henry Isaacson, 76.270
- 6 *Cup*, 1755–60, German, Fürstenberg, hard paste
Gift of Mrs. Kenneth R. Fisher, 88.108
- 7 *Cup and saucer*, ca. 1765, German, Nymphenburg, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.99
- 8 *Tobacco box*, ca. 1750, German, Meissen, hard paste
Gift of Vianna Barker Kelly, 83.98
- 9 *Cup and saucer*, 1780, German, Fulda, hard paste
Gift of Martha and Henry Isaacson, 76.273
- 10 *Scent bottle*, 1759, German, Ludwigsburg, hard paste
Painted by Andreas Phillip Oettner (active at Ludwigsburg in 1759)
Gift of Martha and Henry Isaacson, 55.101
- 11 *Plaque*, ca. 1765, German, Fürstenberg, hard paste
Gift of Martha and Henry Isaacson, 76.105
- 12 *Bowl with cover and stand (écuelle)*, 1775–80, French, Sèvres, hard paste. Painted by Philippe Castel (active 1771/2–1796/7). These scenes with exotic gentlemen in Turkish dress recall the bustling harbor scenes fashionable on porcelain earlier in the eighteenth century. Philippe Castel placed his exotic figures in harbor scenes dominated by classical ruins, inspired by the interest in ancient Greece and Rome that captivated Europe during the last quarter of the eighteenth century.
Gift of Dr. and Mrs. Ulrich Fritzsche, 2005.178
- 13 *Plate*, ca. 1741–43, German, Meissen, hard paste
From the Elizabeth I of Russia Service. Plate design attributed to Johann Friederich Eberlein (1695–1749). By the 1740s, Meissen table services were in great demand among the European aristocracy. This plate is from a service delivered between 1741 and 1743 to Russian Tsarina Elizabeth I Petrovna (r. 1741–1761). Elizabeth became a collector of Meissen porcelain, and around 1744 she established her own imperial manufactory in St. Petersburg.
Gift of Martha and Henry Isaacson, 69.184
- 14 *Cup*, ca. 1780, Italian, Doccia, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.34
- 15 *Urn-shaped jar*, ca. 1750–57, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.43
- 16 *Water jug*, ca. 1780–85, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.131
- 17 *Cup and saucer*, ca. 1750, Italian, Capodimonte, soft paste
Evelyn Clapp Collection, 51.232
- 18 *Basket*, 1780–85, French, Niderviller, hard paste
Gift of Betty Balcom, 2005.13
- 19 *Saucer*, ca. 1765–70, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.138
- 20 *Saucer*, ca. 1743–53, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.81
- 21 *Saucer*, ca. 1743–53, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.33
- 22 *Dish*, ca. 1772–75, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.141
- 23 *Two-handled dish*, ca. 1765–70, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.153
- 24 *Saucer*, ca. 1772–75, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.167
- 25 *Dish*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.140





Landscapes and Harbor Scenes ~ right

- 1 Sugar bowl, ca. 1730–35, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 69.195
- 2 Waste bowl, ca. 1730–35, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 62.209
- 3 Cup and saucer, ca. 1730–35, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 69.210
- 4 Square plate, ca. 1735, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 55.103
- 5 Saucer, ca. 1730–35, German, Meissen hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.91
- 6 Saucer, ca. 1735, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.85
- 7 Dish, ca. 1735, German, Meissen, hard paste
Gift of Mrs. Charles E. Stuart, 56.161
- 8 Waste bowl, ca. 1745, German, Meissen, hard paste
Gift of Seattle Ceramic Society honoring Blanche M. Harnan as Honorary Curator
of European Porcelain, 55.97
- 9 Waste bowl, ca. 1735, German, Meissen, hard paste
Gift of Mr. and Mrs. S. Nichols, 91.102.11

Three exotic and costly beverages—coffee, tea, and chocolate—were introduced throughout Europe during the early seventeenth century as Europeans pursued their passion for traveling in search of things foreign, curious, and rare. Initially, each beverage was surrounded by an aura of exclusiveness and mystery. All three came to be served on special social occasions; by the eighteenth century, they were consumed daily.

When coffee, tea, and chocolate entered Europe, no serving vessels yet existed that were specifically associated with their use. The principal beverages in Europe had been ale and wine. Vessels for those beverages—earthenware and metal jugs, tankards, and mugs—were unsuited for sipping hot, costly beverages brewed in very small quantities. Chinese export porcelain, and then Europe’s own wares, such as these Meissen services, filled this void.



- 10 Partial tea and coffee service, ca. 1730–35, German, Meissen, hard paste. Painted in the style of Christian Friedrich Herold (1700–1779)
Gift of Mr. and Mrs. Robert S. Nichols, 91.102.1–4, 91.102.6–9
a Saucer b Tea caddy c Tea bowl d Tea bowl
e Teapot f Coffeepot g Sugar bowl

The scenes painted on these services depict bustling harbor activities, such as docks loaded with barrels and bales of cloth, which were associated with trade in the seventeenth and eighteenth centuries. European merchants and townspeople interact with exotic Middle Eastern– and Asian-style figures dressed in silk robes and wondrous plumed turbans or Chinese-style hats, to represent the distant countries in which the beverages originated. Harbor or port scenes, popular on coffee and tea porcelain wares produced at Meissen in the 1720s and 1730s, derive from contemporary engravings that had their origins in landscape and marine painting of the seventeenth century.

- 11 Coffeepot, ca. 1735–40, German, Meissen, hard paste
Gift of Mr. & Mrs. Kenneth R. Fisher, 64.69
- 12 Partial tea and coffee service, ca. 1737, German, Meissen, hard paste
Gift of Mr. and Mrs. Robert S. Nichols, 91.100.1–17, .19–20, .22
a Tea bowls b Sugar bowl c Waste bowl d Teapot
e Saucer and tea bowl f Saucer and tea bowl
g Chocolate pot h Milk jug i Coffeepot j Saucers

Botanical - left

- 1 *Platter*, ca. 1735, Austrian, Du Paquier, hard paste
Gift of Martha and Henry Isaacson, 55.172
- 2 *Cup and saucer*, ca. 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.233
- 3 *Cup and saucer*, ca. 1770–75, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.135
- 4 *Cup and saucer*, ca. 1775, German, Limbach, hard paste
Gift of Martha and Henry Isaacson, 76.127
- 5 *Vase*, 1760, English, Bow, soft paste
Gift of Martha and Henry Isaacson, 54.79
- 6 *Cup and saucer*, ca. 1870, Russian, Popov, hard paste
The Plestcheeff Collection, 97.44.8
- 7 *Cup and trembleuse saucer*, 1760–65, French, Menecy, soft paste
Gift of the Northwest Ceramic Society of Seattle, 85.17
- 8 *Cup and saucer*, ca. 1755–60, French, Chantilly, soft paste
Gift in memory of Ina Sage from her Docent Class of 1977 and Sanford Sage, 95.140
- 9 *Two-handled cup and saucer*, ca. 1770–72, English, Worcester, soft paste. Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.159
- 10 *Sauce boats*, ca. 1758, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.43.1–2
- 11 *Plate*, ca. 1756–58, English, Chelsea, soft paste
The botanical painting on this plate is copied from an engraving in Philip Miller's *Figures of the Most Beautiful, Useful, and Uncommon Plants*, published between 1755 and 1760. Illustrations from volume one of this important work were used as source material for botanicals on Chelsea porcelain. Miller included Dwarf Southernwood in his book not for its beauty but for its efficacy as a medicine. In its dictionary listing, he recorded: "Southernwood is bitter and aromatic, with a very strong smell. It is not much in use, but promises considerable effects, outwardly in discussing contusions and tumours, inwardly for destroying worms, and in disorders peculiar to the female sex. . . . The branches dye wool a deep yellow."
Gift of Martha and Henry Isaacson, 76.219
- 12 *Triplicate vase*, ca. 1755, German, Höchst, hard paste
The form for this intricate shape was achieved by joining three mugs with slip at their attachment point and piercing them with connecting holes before firing. When in use, as one mug was emptied, the beverage from the other two flowed into it. In England, this form was called a fuddling cup, because the drinker would become fuddled, or confused, after draining three mugs of an alcoholic beverage.
Gift of Martha and Henry Isaacson, 69.175
- 13 *Coffeepot*, ca. 1760, German, Fürstenberg, hard paste
Gift of Martha and Henry Isaacson, 76.107
- 14 *Tea caddy*, ca. 1735, Meissen, German, hard paste
Gift of Betty Balcom, 2005.15
- 15 *Milk jug*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.28
- 16 *Bowl*, ca. 1735–40, French, Chantilly, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.16
- 17 *Basket*, ca. 1768–72, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.154
- 18 *Basket*, ca. 1768–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.73
- 19 *Flowers in a pot*, ca. 1755–60, English, Derby, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 60.109
- 20 *Miniature vase*, ca. 1760–65, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.251
- 21 *The Gardener's Wife*, ca. 1770–75, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 69.168
- 22 *Large plate*, ca. 1740, German, Meissen, hard paste
Gift of Martha and Henry Isaacson, 55.104
- 23 *Platter*, 1755–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.226
- 24 *Platter*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 55.84





Botanical - right

- 1 *Platter*, ca. 1755–60, German, Höchst, hard paste
Gift of Martha and Henry Isaacson, 55.105
- 2 *Teapot*, ca. 1770, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.156
- 3 *Teapot*, ca. 1745, German, Meissen, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.93
- 4 *Tureen stand*, ca. 1775–78, English, Worcester, soft paste
This stand for a tureen is almost completely covered with fruit: peaches, cherries, grapes, berries. The ornate pattern decorates the Duke of Gloucester Service, named for William Henry (1743–1805), a grandson of George II. Whether he actually owned this service has not been proved.
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.64
- 5 *Teapot*, ca. 1752, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.232
- 6 *Cream jug*, ca. 1750–52, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.210
- 7 *Square tray*, 1767, French, Sèvres, soft paste
Gift of Betty Balcom, 2005.12
- 8 *Egg cups*, ca. 1755, French, Vincennes, soft paste. These rare egg cups represent an early form. Because of the fragility of the stemmed foot, they were replaced with a footless model.
Gift of Ulrich and Stella Fritzsche, 95.54.1–2
- 9 *Tea bowl*, ca. 1749–52, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.209
- 10 *Mustard pot*, ca. 1750, French, Vincennes, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.39
- 11 *Snake-handled bowl*, ca. 1750, French, Vincennes, soft paste
Gift of Ulrich and Stella Fritzsche, 95.53
- 12 *Bowl with cover and stand (écuelle)*, 1783, French, Sèvres, soft paste
Gift of Betty Balcom, 2005.10
- 13 *Tobacco jar*, ca. 1745–49, French, Vincennes, soft paste
The shape of this French jar was inspired by tall Chinese covered jars, but its use represented another exotic commodity of the period—it stored tobacco from the Americas. The influence of the German Meissen manufactory, often seen in early decoration on Vincennes porcelain, is evident in the Meissen-style flowers inspired by woodblock prints.
Dorothy Condon Falknor Collection of European Ceramics, 87.142.30
- 14 *Cup and saucer*, 1756, Vincennes, soft paste
Gift of Betty Balcom, 2005.9
- 15a *Cheese dish stand*, 1755, French, Vincennes, soft paste
Purchased with funds from the Mary Arrington Small Acquisition Fund, 89.15
- 15b *Cheese dish*, ca. 1755, French, Vincennes, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit III, 68.223
- 16 *Cup and saucer*, ca. 1765, Sèvres, soft paste
Gift of Betty Balcom, 2005.11
- 17 *Covered vase*, ca. 1755, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 55.82
- 18 *“Pot pourri Pompadour” vase and cover*, 1758, Sèvres, soft paste
Gift of Betty Balcom, 2005.2
- 19 *Small plate*, ca. 1725, Italian, Vezzi, hard paste
Gift of the Charlotte Page Collection, 99.124
- 20 *Plate*, ca. 1795, Chinese, export ware, hard paste
The Mystery Urn pattern. The picture contains four secret profiles. King Louis XVI and Queen Marie-Antoinette are outlined by the urn’s stem on either side, and the profiles of the Dauphin and Madame Royale appear in the flanking willow branches above them. The design is from a French print produced for loyalists as a memorial to Louis XVI and his family, who were executed during the French Revolution.
Gift of Mrs. Prentice Bloedel, 84.164.1.2
- 21 *Finger bowl and stand*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.58
- 22 *Beaker*, ca. 1755, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.35
- 23 *Plate*, ca. 1795–1800, English, Derby, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.113
- 24 *Octagonal dishes*, ca. 1754, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.228.1–2

Birds, Bugs, and Beasts ~ left

- 1 *Basket*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.132
- 2 *Plates*, ca. 1765, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.142, 55.80
- 3 *Rectangular dish*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.61
- 4 *Tea bowl and saucer*, ca. 1767–70, English, Worcester, soft paste. Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.163
- 5 *Cup and saucer*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.85
- 6 *Vase and lid*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.53
- 7 *Dish*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.221
- 8 *Plate*, ca. 1768–70, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.161
- 9 *Leaf dish*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.41
- 10 *Woman holding a bird*, ca. 1751–57, German, Berlin, Wegely manufactory, hard paste. The figure personifies Sound in a series of figures representing the Five Senses.
Gift of Martha and Henry Isaacson, 76.130
- 11 *Hérons*, ca. 1750, English, Bow, soft paste. These figures, recorded at the Bow factory as herons, are actually depictions of the mythical phoenix. Emblematically, these two birds were intertwined in many cultures. According to Herodotus and Plutarch, the phoenix, which originated in Ethiopia, was burned on an altar, then rose again from its own ashes. An ancient emblem of rebirth and immortality, the phoenix symbolized Christ's resurrection in the early church and throughout the Middle Ages in Europe. This pair of lively porcelain phoenixes arose victorious from the fire of the Bow manufactory kilns. As the only known pair, they are extremely rare.
Gift of Martha and Henry Isaacson, 69.396.1–2
- 12 *Two-handled covered cup and saucer*, 1758–60, French, Sèvres, soft paste
Gift of Mrs. Charles E. Stuart, 79.120–.121
- 13 *Saucer*, ca. 1770, French, Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.138
- 14 *Teapot*, ca. 1765–70, Italian, probably Cozzi, hard paste
Gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.164
- 15 *Fruit bowl*, ca. 1755, English, Longton Hall, soft paste
Gift of Martha and Henry Isaacson, 54.145
- 16 *Milk jug*, ca. 1765–68, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.93
- 17 *Cream jug*, ca. 1772–74, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.76
- 18 *Coffeepot*, ca. 1768, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.174
- 19 *Cup and saucer*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.84
- 20 *Sugar bowl and stand*, ca. 1768, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.173
- 21 *Two-handled covered bowl*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.231
- 22 *Jug*, ca. 1765, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.249
- 23 *Teacup and saucer*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.107
- 24 *Plate*, ca. 1772–74, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.102.2
- 25 *Plate*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.142
- 26 *Oval dish*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.103





Birds, Bugs, and Beasts ~ right

- 1 *Saucer*, ca. 1747–50, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.56
- 2 *Plate*, ca. 1780, French, Strasbourg, hard paste
Gift of Martha and Henry Isaacson, 76.139
- 3 *Plate*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.240
- 4 *Pot*, ca. 1760, German, Fürstenberg, hard paste
Gift of Martha and Henry Isaacson, 76.102
- 5 *Teapot*, ca. 1756–58, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.37
- 6 *Plate*, ca. 1741–42, German, Meissen, hard paste
Painting attributed to Johann Gottfried Klinger (1711–1781). From the Jagd Service made for Elector Clemens August of Cologne (1723–1761)
Gift of Martha and Henry Isaacson, 69.185
- 7 *Plate*, ca. 1735–40, German, Meissen, hard paste
From the Heinrich von Podewils (1695–1760) Service
Dorothy Condon Falknor Collection of European Ceramics, 87.142.93
- 8 *Fox*, ca. 1747–48, English, Bow, soft paste
Gift of Martha and Henry Isaacson, 69.161
- 9 *Plate*, ca. 1740, German, Meissen, hard paste
Painted in the workshop of Franz Mayer of Pressnitz, Bohemia
Dorothy Condon Falknor Collection of European Ceramics, 87.142.120
- 10 *Wolf*, ca. 1740–45, German, hard paste. Model by Johann Joachim Kändler (1706–1775)
Gift of Seattle Ceramic Society honoring Blanche M. Harnan as Honorary Curator of European Porcelain, 55.96
- 11 *Woman and hunter*, 1760, English, Derby, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 54.133
- 12 *Punch bowl*, ca. 1780, Chinese, export ware, hard paste
Engravings of the English field sport of foxhunting inspired the faithful Chinese renderings on this bowl.
Gift of Mr. and Mrs. Herbert Brink, 86.280
- 13 *Man with dog and woman with lamb*, ca. 1775–80, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.253
- 14 *Man from Kamchatka*, ca. 1830, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.36
- 15 *Scent bottle in the form of a huntress*, ca. 1765, German, Ludwigsburg, hard paste
Gift of Martha and Henry Isaacson, 55.100
- 16 *A huntress*, ca. 1775, German, Volkstedt, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.116
- 17 *Bull and dogs*, ca. 1760–70, Italian, Doccia, hard paste
This small hunt group is known as a *caccina*.
Gift of the Charlotte Page Collection, 99.125
- 18 *Small tureen in the form of a rabbit*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.225
- 19 *Sauce boat*, ca. 1735, German, Meissen, hard paste
Painted with fantastic imaginary animals (*Fabeltiere*)
Gift of Martha and Henry Isaacson, 69.212
- 20 *Salt container*, ca. 1770, English, Derby, soft paste
Gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.166
- 21 *Dish*, ca. 1740–45, German, Meissen, hard paste
From the Duke of Northumberland Service
Gift of Martha and Henry Isaacson, 55.99
- 22 *Miniature figure of a cat*, ca. 1768, German, Ludwigsburg, hard paste
Gift of Martha and Henry Isaacson, 76.93
- 23 *Tea bowl*, ca. 1745, French, Vincennes, soft paste
Gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.165
- 24 *Cream jug*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.75
- 25 *Cream boat*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.69
- 26 *Tea bowl and saucer*, ca. 1758–60, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.63
- 27 *Saucer*, ca. 1748–55, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.67
- 28 *Milk jug*, ca. 1760, German, Höchst, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.121
- 29 *Plates*, ca. 1765, English, Worcester, soft paste. These scenes illustrate “The Wolf and the Lamb” and “The Stag at the Pool,” after prints by the Flemish artist Marcus Gheeraerts for the 1567 edition of *Aesop’s Fables*.
Gift of Martha and Henry Isaacson, 76.161–.162
- 30 *Ram*, ca. 1750, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.245
- 31 *Lioness*, ca. 1748–50, English, Bow, soft paste
The Plestcheeff Collection, 97.44.70

Frieze

- 1 *Large plate*, ca. 1793–1800, French, Niderviller, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.106
- 2 *Bowl*, ca. 1774, French, Niderviller, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.109
- 3 *Dish*, ca. 1775, English, Bristol, hard paste
Gift of Martha and Henry Isaacson, 76.204
- 4 *Basket*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.95
- 5 *Plate*, ca. 1770–81, English, Bristol, hard paste
Gift of Mrs. Frank H. Molitor, in Memory of Mrs. William L. Harnan, 68.173
- 6 *Plate*, 1756–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.223
- 7 *Plate*, 1775–99, English, Caughley, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.45
- 8 *Teapot*, ca. 1760, Chinese, export ware, hard paste
Gift of Martha and Henry Isaacson, 76.109
- 9 *Tankard*, ca. 1760–62, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.188
- 10 *Tea bowl and saucer*, ca. 1753–56, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.234
- 11 *Tea cup*, ca. 1735–40, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.111
- 12 *Milk jug*, 1765, Austrian, Vienna manufactory, hard paste
Gift of Mrs. Frank Molitor in memory of Mrs. Stanley A. Griffiths, 82.147
- 13 *Cream boat*, ca. 1755–57, English, Worcester, soft paste
Gift of Martha and Henry Isaacson, 76.179
- 14 *Cup and saucer*, ca. 1772–75, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.144

- 15 *Soup bowls*, ca. 1795, Chinese, export ware, hard paste
The Mystery Urn pattern
Gift of Mrs. Prentice Bloedel, 84.164.2.1–8
- 16 *Tureen and stand*, late 18th century, Chinese, export ware,
hard paste. The Tobacco Leaf pattern
Gift of the McCone Foundation, 92.4

- 17 *Spoon tray*, ca. 1772–75, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.130
- 18 *Butter tub*, ca. 1770, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.131
- 19 *Cup and saucer*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.126
- 20 *Mug*, ca. 1765–68, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.162
- 21 *Cup*, ca. 1770, French, Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.137
- 22 *Bowl*, ca. 1760–62, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.56
- 23 *Tea caddy*, ca. 1772–75, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.129
- 24 *Teapot*, ca. 1780–85, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.128
- 25 *Basket*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.121
- 26 *Plate*, 1765–68, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.244.1
- 27 *Tureen*, ca. 1775–85, French, Paris, Boissette or Vincennes
(second manufactory), hard paste
Gift of Blanche M. Harnan, 64.117
- 28 *Plate*, 1765–68, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.244.2
- 29 *Oval dish*, ca. 1765–70, English, Worcester, soft paste
Painted in the workshop of James Giles (1718–1800), London
Gift of Martha and Henry Isaacson, 76.160
- 30 *Plate*, ca. 1770–72, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.78
- 31 *Large plate*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 55.81



Rococo: The Great Wave – left

Rococo is most commonly understood as the light, airy style in European art that evolved in Italy and France in the 1720s, based on lively, asymmetrical curving lines, creating and encompassing rock, shell, water, and scrolling, foliated motifs from nature.

- 1 *Bud vases*, ca. 1765–70, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.146.1–2
- 2 *Clock case*, ca. 1753–58, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.257
- 3 *Cups*, ca. 1748–50, Italian, Doccia, hard paste
Evelyn Clapp Collection, 51.230.1–2
- 4 *Vase*, ca. 1765–70, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.248
- 5 *Vases*, ca. 1758–60, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.52.1–2
- 6 *Bough pot*, ca. 1768, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.91
- 7 *Woman representing Winter*, ca. 1752–55, English, Derby, soft paste. From a model attributed to Andrew Planché (1727–1809). Decorated in London
Gift of Martha and Henry Isaacson, 76.246
- 8 *Man representing Winter*, ca. 1765, German, Meissen, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.90
- 9 *Neptune with a dolphin*, ca. 1780, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.254
- 10 *Allegorical figure of America*, 1752–54, French, Strasbourg, hard paste. In the figure of America, the Indian's tranquility, as she peacefully offers up her arrows while a caiman (a member of the alligator family found in Central and South America) curls about her feet, may be read as an allegory of innocence and unity with nature. In the Age of Enlightenment, Europeans viewed America as the perfect symbol of untouched wilderness.
Gift of Martha and Henry Isaacson, 81.8
- 11 *Bacchus feeding grapes to a leopard*, ca. 1760, German, Meissen, hard paste
Gift of Betty Balcom, 2005.20
- 12 *Father Time*, ca. 1745, German, Meissen, hard paste
Model by Johann Friedrich Eberlein (1695–1749). This figure was designed to hold a pocket watch. Meissen's version of Father Time strides relentlessly along, appropriately bearing a watch holder formed in an asymmetrical rococo shape. He also carries one of his familiar attributes, a scythe. This personification of Father Time came from early confusion between the Greeks' word for time, *chronos*, and their old god of agriculture, Cronus, who carried a scythe.
Gift of Mr. and Mrs. Henry C. Isaacson, 91.103
- 13 *A river goddess*, ca. 1755, German, Meissen, hard paste
Gift of Betty Balcom, 2005.21
- 14 *Clock*, ca. 1748, German, Meissen, hard paste. Model by Johann Friedrich Eberlein (1695–1799). The clock face is inscribed "Stalpp Dresden" for its maker, Johann Friedrich Stalpp. This grand clock embodies the full-blown rococo style in Germany at mid century. It leaves nothing unsaid. Lavishly molded and gilded shellwork and scrollwork bracketed by pale-colored leafy fronds from nature make up the body of the clock. A languishing Venus sits atop a cresting wave. Two plump *putti* (young boys) play below. Idyllic scenes of attentive, gallant young men and their elegant women friends, inspired by the *fête galante* paintings by Watteau and still-popular chinoiserie, decorate the front and sides of the clock case.
Gift of Martha and Henry Isaacson, 78.13
- 15 *Monkey band leader*, ca. 1756, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.252
- 16 *Highland bagpiper*, ca. 1760, English, Derby, soft paste
Gift of Betty Balcom, 2005.14

Figures 17–25 represent characters from *Commedia dell'arte*, the farcical Italian theater

- 17 *Harlequin playing a musette*, ca. 1755–60, French, Mennecy, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.71
- 18 *The Doctor*, ca. 1775, German, Fürstenberg, hard paste
Model by Anton Carl Luplau (d. 1795)
Gift of Martha and Henry Isaacson, 76.103
- 19 *Ramondo*, ca. 1775, German, Kloster Veilsdorf, hard paste
Gift of Martha and Henry Isaacson, 76.276
- 20 *A boy*, ca. 1768, German, Ludwigsburg, hard paste
Gift of Martha and Henry Isaacson, 76.92
- 21 *Pantaloone*, ca. 1751–53, German, Höchst, hard paste
Gift of Martha and Henry Isaacson, 76.88
- 22 *Harlequin*, ca. 1765, German, Kloster Veilsdorf, hard paste
Gift of Martha and Henry Isaacson, 76.278
- 23 *Scaramouche*, ca. 1775, German, Kloster Veilsdorf, hard paste
Gift of Martha and Henry Isaacson, 76.275
- 24 *Pierrot*, ca. 1784–88, Italian, Naples, Royal manufactory, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.66
- 25 *Columbine*, ca. 1750, Italian, Capodimonte, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.65
- 26 *Bust of a woman representing Spring*, 1762–66, German, Frankenthal, hard paste
The Plestcheeff Collection, 97.44.71
- 27 *Cherub representing Spring*, ca. 1780–85, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.250
- 28 *Snuff bottle*, 1736–95, Chinese, Qianlong period, Jingdezhen, hard paste. The raised roundels on both sides of this Chinese snuff bottle may derive from European enameled watches presented as gifts by Jesuit missionaries. The Qianlong emperor had a taste for European subjects and design. Judging by the subject and skillful paintings, it is very likely that, though the bottle was made at Jingdezhen, the paintings were added at the imperial enameling workshop in the palace.
Gift of Eugene Y. C. Sung, 98.49.324
- 29 *Tea bowl*, ca. 1775–80, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.137
- 30 *Tureen*, ca. 1756, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 69.163
- 31 *Pipe bowl*, ca. 1755–60, German, Nymphenburg, hard paste. Model by Franz Anton Bustelli (employed by the manufactory, 1754–63)
Dorothy Condon Falknor Collection of European Ceramics, 87.142.40
- 32 *Pipe bowl*, ca. 1750–60, Austrian, Vienna manufactory, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.38
- 33 *Pipe bowl*, ca. 1750–55, German, Nymphenburg, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.39
- 34 *Coffeepot*, 1765, German, Höchst, hard paste
Gift of Mrs. Frank Molitor in memory of Mrs. Stanley A. Griffiths, 82.149
- 35 *Teapot and tea caddy*, ca. 1759, German, Frankenthal, hard paste
Gift of Martha and Henry Isaacson, 76.94–95
- 36 *Plates*, ca. 1752, French, Vincennes, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.38.1–2
- 37 *Pot of flowers*, ca. 1768–70, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.70



Rococo: The Great Wave ~ right

- 1 *Saucer*, ca. 1770, Spanish, Buen Retiro, soft paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.31
- 2 *Potpourri jars*, ca. 1784–85, German, Höchst, hard paste
Painted by Johann Heinrich Usinger (active 1782)
Gift of Martha and Henry Isaacson, 69.176.1–2
- 3 *Britannia*, ca. 1765, English, Derby, soft paste
Gift in memory of Katherine McCollister (Bunny) Eggers by Seattle Ceramic Society, Unit II, and Dr. Harold E. Eggers, 93.70
- 4 *Psyche and Cupid*, 1765–67, German, Ludwigsburg, hard paste. Model by Johann Christian Wilhelm Beyer (1725–1806)
Gift of Martha and Henry Isaacson, 76.89
- 5 *Venus and Adonis*, 1765–67, German, Ludwigsburg, hard paste. Model by Johann Christian Wilhelm Beyer (1725–1806)
Gift of Martha and Henry Isaacson, 76.90
- 6 *Cherub*, ca. 1765–70, Italian, Doccia, hard paste
Gift of the Charlotte Page Collection, 99.129
- 7 *Slave*, ca. mid 18th century, European, hard paste
Dorothy Condon Falknor Collection of European Ceramics, 87.142.80
- 8 *Plate*, ca. 1780, Spanish, Buen Retiro, soft paste. Initials in the center are for Charles, Prince of Asturias, the future King Charles IV of Spain (ascended in 1789), and his wife, Maria Luisa of Parma. This plate is a Buen Retiro replacement for the Sèvres service first made in 1773–74 for the Prince of Asturias.
Dorothy Condon Falknor Collection of European Ceramics, 87.142.50
- 9 *Sauce boats*, ca. 1755, English, Vauxhall, soft paste
Painted with the Hynde coat of arms. The elegant molded porcelain shell perched on a base of gentle waves is from a silver shape of the period. Rococo designs for molded and slip-cast porcelain and for cast silver were especially interactive.
Gift of Martha and Henry Isaacson, 76.201.1–2
- 10 *Sugar bowl*, ca. 1735–40, German, Meissen, hard paste
From a service for Heinrich Podewils (1695–1760). Made a count in 1741, he was prime minister to Frederick the Great of Prussia.
Gift of Martha and Henry Isaacson, 69.188
- 11 *Bowls*, 1735–40, German, Meissen, hard paste
From the Podewils Service
Gift of Mrs. Charles E. Stuart, 59.87.1–2
- 12 *Salt containers*, ca. 1735–40, German, Meissen, hard paste
From the Podewils Service
Gift of Mrs. Charles E. Stuart, 79.118.1–2
- 13 *Platter*, ca. 1737–41, German, Meissen, hard paste
This platter features twisted, leafy, rococo-style handles and a molded, low-relief scene of two swimming swans, two herons, and diverse water plants. Porcelain was a perfect material for molding the fluid water scenes that were popular rococo motifs. The coat of arms on the platter and sauceboat (no. 14) is that of Count Heinrich von Brühl (1700–1763), director of the Meissen factory and a Saxon minister for Augustus III. His importance is underscored by a rare privilege accorded him: he was able to order porcelain for his personal use at no cost. The Swan Service, the grandest service of its time had about 2,200 pieces.
Gift of Martha and Henry Isaacson, 69.187
- 14 *Sauce boat*, ca. 1737–41, German, Meissen, hard paste
From the Swan Service
Gift of Mrs. Charles E. Stuart, 56.192
- 15–17 *Figures from the Craftsmen Series*, ca. 1750, German, Meissen, hard paste. Models by Johann Joachim Kändler (1706–1775), probably assisted by Peter Reinicke (d. 1768). Roman-ticized porcelain figures of craftsmen, street vendors, and peasants were popularized by a newly awakened interest in the individual, fostered by the Age of Enlightenment.
Gifts of Martha and Henry Isaacson, 69.180–182
- 15 *Woodsman* 16 *Tinsmith* 17 *Wheelwright*
- 18 *Bread seller*, ca. 1850, Russian, Kornilov, hard paste
The Plestcheeff Collection, 97.44.28
- 19 *Fish peddler*, ca. 1870, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.35
- 20 *Man breaking ice*, ca. 1870, Russian, Popov, hard paste
The Plestcheeff Collection, 97.44.30
- 21 *Beverage seller*, ca. 1820, Russian, Gardner, hard paste
A hot honey drink similar to mead was sold in large spouted pots.
The Plestcheeff Collection, 97.44.19
- 22 *Fish peddler*, ca. 1840, Russian, Gardner, hard paste
The Plestcheeff Collection, 97.44.32
- 23 *Glazier*, ca. 1830–40, Russian, Gardner, hard paste
Magic Lantern, a Russian journal published in 1817, contained an array of colored engravings of artisans and street vendors that served as inspiration for porcelain modelers.
The Plestcheeff Collection, 97.44.40
- 24 *St. John of Nepomuk*, ca. 1731, German, Meissen, hard paste. Model by Johann Gottlieb Kirchner (1706–after 1738). St. John is the patron saint of Prague and Bohemia.
Evelyn Clapp Collection, 54.134



Frieze

- 1 *Platter*, ca. 1820, German, Berlin manufactory, hard paste
The Plestcheeff Collection, 97.44.16
- 2 *Bowl*, ca. 1760, German, Frankenthal, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.112
- 3 *Dish*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.220
- 4 *Dish*, ca. 1753–55, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.214
- 5 *Dish*, ca. 1750–53, English, Chelsea, soft paste
Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 56.187
- 6 *Salt containers*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.68.1–2
- 7 *Vase representing Winter*, ca. 1755–58, English, Chelsea,
soft paste
Gift of Mrs. Wendell W. Black and an anonymous donor, 89.79.1
- 8 *Coffeepot*, ca. 1758–60, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.50
- 9 *Leaf-shaped dishes*, 1768–70, English, Bristol, hard paste
Gift of Martha and Henry Isaacson, 76.205.1–2

- 10 *Platter*, ca. 1780–90, French, Niderviller, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.110
- 11 *Leaf-shaped dish*, 1753–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.239
- 12 *Leaf-shaped dish*, ca. 1758–60, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.49
- 13 *Sauce boat*, ca. 1758, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 54.131
- 14 *Wine glass cooler (seau crénelé)*, ca. 1780–90, French, Paris,
rue de Clignancourt, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.118
- 15 *Leaf-shaped dish*, ca. 1750–53, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.211
- 16 *Plate*, ca. 1770–80, French, Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.134
- 17 *Platter*, ca. 1780–90, French, Niderviller, hard paste
Gift of Dr. and Mrs. S. Allison Creighton, 95.111

- 18 *Vase representing Summer*, ca. 1755–58, English, Chelsea,
soft paste
Gift of Mrs. Wendell W. Black and an anonymous donor, 89.79.2
- 19 *Cup and saucer*, ca. 1840, Russian, Terekhov-Kiselev,
hard paste
The Plestcheeff Collection, 97.44.6
- 20 *Plates*, ca. 1760–70, French, Tournai, soft paste
Gift of Martha and Henry Isaacson, 76.132.1–2
- 21 *Plate*, ca. 1760–90, French, Chantilly, soft paste
Gift of Dr. and Mrs. S. Allison Creighton, 92.44.1
- 22 *Platter*, ca. 1784–89, English, Derby, soft paste
Gift of Martha and Henry Isaacson, 76.247
- 23 *Vase*, ca. 1765, English, Worcester, soft paste
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.186
- 24 *Tea bowl and saucer*, ca. 1765–70, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.141
- 25 *Platter*, ca. 1820, Russian, Imperial manufactory, hard paste
The Plestcheeff Collection, 97.44.17



Acknowledgments

Creating the Porcelain Room was a challenging, complex project that could only be accomplished through the exceptional creativity of many talented people. The original scheme for a room of niches and mirrors based on historic European porcelain rooms was drawn by Joy Jacobson, tenant coordinator for the SAM downtown expansion, who declared: “Just talk and I’ll draw.” Architect Jennifer Hing, Associate at LMN Architects, formally designed the room. She understood the concept of creating a room lined with porcelain—like wallpaper—rather than a gallery filled with cases of porcelain.

Jenny Klimenkoff produced images of 1,000 porcelains, so that the initial groupings could be arranged by color and theme. Sarah Berman proposed the idea that the porcelain arrangements be developed in Photoshop and did the initial separation of the images. Using the museum’s online catalogue system, Louise Hine organized the initial listing of porcelain for this guide.

With consummate care, Dennis Meyer and Charles Friedman packed and transported the 1,000 porcelains from storage at SAAM in Volunteer Park to SAM downtown, and Julie Creahan cleaned all 1,000 pieces.

Looking to historic porcelain room installations for inspiration, Gordon Lambert custom-designed the gilded brackets. Scott Hartley, Rebecca Raven, and Chris Keenan, with the supervision of Jack Mackey, designed and created installation mounts. Annie Walker and Collin Shutz contributed insightful advice on the final arrangements and installed the porcelain.

Exhibition designer Paul Martinez played a crucial role in the creation of our twenty-first-century porcelain room. His keen eye and magical touch with Photoshop were instrumental in the curatorial process of arranging the porcelain, and in creating the images for the layout that served as the template for the installation, the images now reproduced in this guide. Paul has managed the installation of the Porcelain Room from start to finish. His thoughtful, patient oversight is evident in every aspect of this room.

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—J.E.

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