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Pic 1. Port of Nice
Pic 2. Market in Nice
Pic 3. The Beach in Nice
Pic 4. Market in the Old Town

Dear QCI Members,

We are really looking forward to welcoming you to Nice, the jewel of the Cote D'Azur. We have organised some wonderful excursions for you: your trip will include a visit to a 'Confiserie', a Vineyard, a Perfumery and a ceramics producer. We will be going to two local markets and to round it off we will enjoy the fabulous Villa Ephrussi de Rothschild with its stunning artwork and famous gardens.

But that's not all! Nice has many other wonderful attractions for you to explore: the historic Old Town with its narrow, windy streets where you will find wonderful restaurants and boutiques, Castle Hill with its stunning view, the museum dedicated to Marc Chagall, or just take a leisurely stroll along the Promenade de Anglais. There is always something interesting to see and do.

Please don't forget the booking deadline is 15th May.

See you in Nice in September!

Trudi & Neil Epstein

P.S. See Page 3 for more about Nice, booking details and news of a post meeting tour!

Air Mail
Par Avion

FROM THE EDITORIAL BOARD

Sarah Anderson, Judy Bernard, René Hughey, Caroline Mann, Emily McGriff, Gay Smith and Rosamund Wilson.



The Quimper Club International welcomes the submission of all and any articles, letters, and items for its journal. Please address letters as follows:

Letters to the Editor for remarks concerning the newsletter.

E-mail letters to **journal@quimperclub.org** or mail them to **Judy Bernard, 2265 River Valley Drive, West Columbia, TX 77486 - USA**. They will be routed to the appropriate person. Photo submissions should be sent to: **picturesquimperclub@gmail.com**.

The Editorial Board greatly appreciates the time and effort writers invest in their articles. Please be aware that articles may be edited for length, clarity, and accuracy of information. Articles reflect the opinions and views of respective authors; the Journal endeavours to publish accurate information but takes no responsibility for errors or omissions.

All material submitted to the QCI for publication in any medium becomes the property of the Club and may be used as deemed appropriate to further the goals of the Club.



WHO'S WHO



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Welcome to Nice, Jewel of the Riviera

September 11 – 15, 2014

WHAT IS YOUR IDEA OF THE PERFECT HOLIDAY LOCATION?

Sunshine and blue skies? Being beside the sea? Weather warm, but not too hot? Plenty to do and see? Architecture, history, museums? Shopping? Eating delicious meals? Just relaxing?

Whatever your holiday wish, Nice can fulfil your destination dreams...

Our Meeting will take place between the 11th and 15th of September.

Protected by the Esterel Massif on one side and the Mercantour Alps on the other, Nice has a microclimate of its own. Temperature average for the time of our visit is a pleasant 68 F (20°C). The weather should be perfect to explore this interesting cosmopolitan area. Why not arrive early and enjoy the many options available?

Our hotel is close to the old town where you can take a leisurely stroll through the meandering streets of red roofed houses, browse unique boutiques and artisan galleries, eat local specialties such as Salade Nicoise, Ratatouille, Soupe au Pistou or Socca (a crepe made from chick pea flour), or sample the many varied cuisines available, listen to the street music or just wander round soaking up the atmosphere and appreciating the unique light that has attracted artists here for many years.

If you would like to visit a museum you will be spoilt for choice....there are twenty museums to chose from, including Museums of Archaeology

(there is evidence of a settlement here as far back as 350BC), Modern Art, Natural History and of course museums dedicated to artists: Chagall, Matisse, Renoir, Picasso and Bonnard.

Our meeting starts with an exclusive beach party: from then on we are offering a wonderful program of excursions making the most of the area.

During the Meeting we will visit the Confiserie Florian: winner of the Le Bon Gout Francais Gold Cup, with its speciality sweets and jams, Molinard, one of the oldest makers of perfume in Grasse with its upscale scents, Terra Rossa with its rich heritage of ceramics and the Chateau de Berne set in a 1500 acre private estate with over 250 years of wine making history. Our final day will include a visit to an Antiques Market as well as an excursion to see the works of art collected by the Baroness Beatrice Ephrussi in the fabulous setting of the Villa de Ephrussi de Rothschild where we can also enjoy its highly regarded gardens, one of the best on the Riviera.

As well as the Club's stellar sale with many 'fresh to the market' items, we are fortunate enough to have secured the services of Sophie and Eric Le Calvez, owners of Bourg-Joly Malicorne, to give attendees a presentation about their faïencerie!

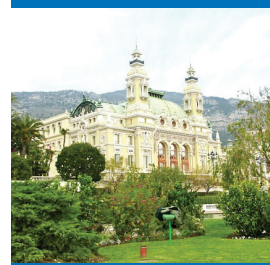
..And if all that is not enough Nice and its surrounds have an efficient transport system which makes it easy to journey further afield. Both Antibes and the Principality of Monaco are just 30 minutes away by train; Cannes and Menton 40 minutes each.



Port de Nice



The Nice coastline



The Casino, Monaco



Museum in Nice

Read Nice related posts at the new QCI Members Blog: <http://qciblog2.blogspot.fr>

Hotel details:

Our meeting hotel is the B4 Plaza, just 4 kms from Nice airport, a short taxi ride. The hotel has a picturesque view and is conveniently located just one block from the beach, next to the beautiful Jardin Albert 1ER. It is also just a short distance from the famous Cours Saleya and Vieux (Old) Nice.

To be sure of your reservation, please fill in your registration form and make sure that Dale has it by the **15th May 2014**. (If you have mislaid your form you can find a duplicate at www.Quimperclub.org >Members>Meeting>Registration Form).

Please Note: There is limited accommodation

on the Riviera in September, and the Club cannot guarantee reservations received after this date.

You may email registration to daydyl@orange.fr or post to:

Dale Day

1 Av.des Seilleries, 44380 - Pornichet.
France.

A more detailed itinerary is published on the Club web site: www.quimperclub.org > Nice Meeting Details.

If you would like to join a post meeting trip to Lyon and Paris organised by Judy Datesman contact brittanybyways@gmail.com



Paul de Vence



Provençal fabrics

ASSELINEAU: The Creator of Arabesque Motifs at the Géo Martel Faïencerie in Desvres by Rita Martel-Euzet



Fig 1. A watercolour from the archives Géo Martel faïencerie archives, signed « GA » within le décor. An original Asselineau drawing, in which we see arabesque motifs in the centre and thistles on the flat rim.

Rita Martel Euzet is the granddaughter of Georges Martel and the daughter of Jacques Martel, Faïencerers of Desvres. Since the closure of the faïencerie in 2003 she has devoted herself to researching its history. She has several books to her credit : *Geo Martel. Sculptures en Faïence, Des Boulogne a GeoMartel, Deux Siecles de Carreaux and Jouy un décor dans son temps.* She also has a web site : <http://geo-martel-desvres.pagesperso-orange.fr/home.htm>

JULES VERLINGUE WROTE TO GÉO MARTEL ON 3RD MARCH 1921 :

'He (Jules Henriot) suggests that the festoons/ arabesque motifs are his (property) as a result of his purchase from Porquier - meaning that the design represents arabesques of yours that I have known for a long time. It seemed to me that they came through Asselineau' (Quimper Faïence Museum/Archives Musée de la faïence de Quimper.)

One regularly finds platters and plates signed in the décor GA or G. Asselineau or LA, L.Asselineau or L.Asselin, with Breton décors or décors inspired by David Téniers le Jeune, a Flemish painter 1610-1690.

Who were the Asselineau, the father and the two sons?

GEORGES ERNEST EMILE ASSELINEAU (1852-1912)

We know nothing of his first twenty years, apart from the fact that he was born in 1852 in Saint-Mandé to an unknown father. From 1872 he is described as 'painter on porcelain' or 'painter'

on documents relating to family events, births, marriages and deaths. Between 1903 and 1905 he worked for Georges Martel. He also painted stage sets for the Desvres theatre.

GEORGES LOUIS ASSELINEAU, (1878-1910)

In 1898 the older son was a printer. Eight years later in 1906, he was a painter on porcelain (source : Marriage Certificate). We do not know when he moved from printing to ceramic work and his production was relatively limited. He only worked as a painter on porcelain for a maximum of about 10 years, until 1910.

LUCIEN GEORGES ASSELINEAU 1888-1947)

The younger son was born in Paris when both his parents were working as painters. He probably did his apprenticeship as a painter of ceramics with his father, and perhaps partly in Desvres with Georges Martel where he worked in 1903-4.

We know about Lucien's move to faïence production as a result of a small oval platter (form 994), dating from January 1904, signed 'Lucien Asselineau' and 'given to Mr Patou' (source : Desvres Ceramic Museum/Musée de la céramique de Desvres). The décor of this platter, a Dutch landscape and flowers on the outer rim in monochrome blues, are very much like those designs from the faïencerie by Gaëtan Level in the 19th century and continued by Georges Martel at the beginning of the 20th century. The finish of this piece indicates remarkable skills in terms of painting and firing at 950 degrees 'au grand feu' by the young Lucien, then aged 15.

After the First World War we see Lucien noted as 'commissioned' or 'independent painter'. In 1936 he was known as a 'ceramicist' and worked in Paris at A. Fontaine's Art Faïencerie – Historical Reproductions, at 20, Rue Perdonnet (sources : Didot-Bottin), and later 'painter on porcelain' until his death on 20th March 1947.

ANNETTE EMILIE CLAUSSE (1855-1919)

George Ernest Asselineau's wife, Annette, painted pieces with her husband, between 1888 and 1910.

THE CONTEXT WITHIN WHICH GEORGES ASSELINEAU (FATHER) WORKED :

In the 18th century, and during the early years of the 19th, Paris was an important centre for ceramic production. It was during the early part

of the 20th century that the disappearance of the faïence and porcelain manufactories took place. At the same time, from 1830 onwards, workshops for decorating pottery grew in number. Faïence artisans started producing ceramic artworks in about 1847.

In 1850, Paris had no fewer than 158 workshops decorating pottery. The painters used blanks or unglazed pottery wares that were manufactured elsewhere. In fact it was common to find pieces of Sèvres, Langeais, Creil, Montereau, Bayeux pottery, with designs that did not correspond with the productions of manufactories and with so-called 'ancient' marks purporting to be old ones.

At the same time, the public discovered 'regionalism'. The craze for bathing in the sea and the arrival of the railway would assist in this increased interest. Breton folklore started to have a prominent place in inspiring artists. It was the discovery of the 'Armor style' and 'Breton legends' which would prove to be an inexhaustible inspiration for painters of all types.

THE ASSELINEAU'S PERSONAL PRODUCTION

Nowadays we often find platters, plates or plaques in faïence which were made by Georges Asselineau (father), and his son Lucien, but not a single piece made of porcelain.

BLANKS AND UNGLAZED WARES

We might imagine that unglazed wares had been produced by Malicorne. However there is no evidence of the sales of blanks from those manufactories in Malicorne to the Assineau family (source : Gilles Kervella).

At the end of the 19th century, the manufactories of unglazed wares still existed in Paris and the surrounding areas. It seems to be more likely that the blanks used by the Asselineaus came from Paris or Paris Region manufacturers (Montereau, Creil, Choisy etc.). Only an analysis of the clay would inform us of their actual origins.

THE GLAZE

An observation of the various known pieces signed by the Asselineau family shows that the quality of the glaze is very inconsistent. It ranges from a thin, dull layer, crackled and very fragile, as shown in Figs. 4-6, leaving the red clay exposed, to a glaze that is complete, thick, shiny, as shown on the plate in Fig. 2. The pieces which are signed by Lucien generally have a glaze of a higher quality. On the basis of this observation, it is possible to suggest a timeline for the Assineau wares, based on their skills with the glazing.

THE DESIGNS OF THE CENTRAL SECTIONS OF PIECES

The décors which are the most common are those which were inspired on the one hand by 'the Armor style' or 'Breton legends' (see Figs. 4-6) which are probably contemporary with the Quimper region production. In producing these designs, Asselineau was responding to a Paris clientèle who were discovering regionalism in the mid-19th century, as suggested above. On the other hand, there are pieces which were inspired by David Teniers the Younger's paintings. As we will see, it was Asselineau who introduced these décors to the Georges Martel faïencerie in Desvres.

Equally, the Asselineau family would go on to produce works of lithography works relating to monuments, typical of the 19th century, probably inspired by Hoffbauer's work 'Paris Through the Ages' (1839-1922).

A plate with a fish décor signed G. Asselineau was found at an auction by Dupont & Associates in Carlaix on 27th February 2007. This piece, reminiscent of the patters with the a fish motif by Camille Moreau or Braquemont. These designs were probably inspired by the lithographical plates that were published in 1877/1879 called 'Japanese Ceramics'. Finally, plates were produced and painted in an Impressionist manner, depicting country landscapes.

THE DÉCORS OF THE OUTER RIMS OF WARES

Breton motifs were surrounded by arabesque designs alone, alternating with the lily motif – 'fleurs de lys' and ermine tails, or perhaps simply with ermine and holly leaves (see Fig. 3).

The Rouen-style outer rims, decorated with garlands, with or without cross-hatching, were used for the Teniers-style designs and pieces depicting views of Paris.

THE MAKERS' MARKS

Apart from the signatures within the designs, as previously described, the Breton design pieces were frequently marked on the reverse with :

- A single fleur de lys, occasionally under a name : Rouen, Bretagne
- Bretagne, Bretage, B
- Monogramme MC. As with the sale of blanks, there is no evidence of Asselineau's move to Malicorne (Source: Gilles Kervella)
- A title e.g. 'Breton Interior'



Fig 2. Platter without an under-rim. Marked within the décor 'G. Asselineau', with 'Breton Interior' on the reverse. Centre and sides: décor 'Breton Interior'; rim: alternating arabesque décor and ermine tails.



Fig 3. Rim: holly leaves.



Fig 4. Platter without under-rim. Marked 'G. Asselineau'. No mark on the reverse. Centre: Breton interior scene design; rim: arabesque décor with crest in the centre and alternating arabesque and fleur de lys motifs framed by ermine tails.



Fig 5. Plate without under-rim. Marked 'GA' within the design and 'Bretagne' on the reverse. (Note the forgotten 'N' in 'Bretagne'). Centre: décor Breton Legend; rim: arabesque, fleur de lys and ermine tail motifs.



Fig 6. Plate without under-rim. No maker's mark within the décor; 'B' on the reverse. Centre: Breton Legend design. Rim: arabesque design, fleurs de lys and ermine tails.

References : Extracts from 'Asselineau, a family of self-employed artists/ 'chambrelans' in the 19th & 20th centuries in Desvres' - an article by Rita Martel-Euzet, Review no. 35, GRECB/ Research and Study Group for Ceramics of the Beauvaisis Region.
Desvres Ceramic Museum
Didot-Bottin
Gilles Kervalla

Photo Credits:

The Quimper Club International wishes to thank the Archive of the Geo Martel Faïencerie for the use of Figs 1, 7, 9, 10 & 15 and those private collectors who so generously provided photos of Figs 2, 3, 4, 5, 6, 8, 11, 12, 14 & 14.

Marks for other designs :

- GB (with the intention of imitating the Guillibaud, Rouen, mark. Such pieces frequently have a Rouen-type design on the rim
- A mark similar to that of the DOREZ manufactory in Lille

The following inventory of makers' marks is not exhaustive and needs to be completed :

Form	Designs	Marks within the décor	Marks on the reverse
5 plates	Breton legends	none	B in red
2 plates	Breton legends	GA	Bretagne in red
3 plates	Teniers	GA	Lille 1767
1 plates	Teniers	GA	GB blue
1 plates	Teniers	LA	GB green
1 plates	Teniers	none	GB green
1 octagonal 'pearled' plate	Teniers	L.Asselin	inscribed GB green Montereau mark
2 plates	Teniers	none	Blue Fleur de lys and C
1 plates	with coat-of-arms/crests	none	GB green
1 plate	Fish	G.Asselineau	?
2 plates	Landscape	G.Asselineau	none
1 fruit bowl	Teniers	LA	GB
1 tray	Teniers	LA	GB
1 platter	Teniers	GA	inscribed GB + 10
1 platter	Teniers	G.Asselineau	GB
2 platters	Teniers	L.Asselineau	inscribed mark + GB
1 platter	Teniers	L.Asselineau	none
1 platter	Teniers	L.Asselin	inscribed 7G + 7G
1 platter	Breton	G.Asselineau	Breton interior
2 platters	Breton	G.Asselineau	B with fleur de lys
1 platter	Breton	G.Asselineau	Bretagne in blue
5 platters	Breton	G.Asselineau	none
1 platter	Breton	L.Asselineau	Rouen above fleur de lys
2 plaques	Paris view	G.Asselineau	Rouen above fleur de lys
2 plaques	Paris view	L.Asselineau	Rouen above fleur de lys

THE DESVRES PERIOD AT THE GEORGES MARTEL FAÏENCERIE AT MONT HULIN

In the text we will use the singular term Asselineau in the knowledge that there were several of the Asselineau painters at Desvres, even perhaps the entire family.

We will probably never know how Georges Martel and Georges Asselineau came to know each other. However, we can speculate that Asselineau tramped round the Paris depositories and faïenceries between the Rue de Paradis and the Rue des Petites Ecuries in order to find work. He probably presented himself at one of George Martel's depositories.

Martel, who 'Felt that his business needed a major rejuvenation' (source: Maurice Delassus's homage to George Martel, November 1942), was on the look-out for artists, sculptors and painters in order to renew and develop creativity within his faïencerie. It was during those same years that Martel brought into the 'Mont Hulin Faïence Manufactory' ceramicist sculptors such as Georges Charlet, Achille Blot and Edmond Legry.

The presence of Asselineau at Desvres, in the Georges Martel faïencerie from 1903-1905, is borne out by stencil designs in envelopes dating between 1903-4 and marked 'Asselineau' (see Fig. 9), along with three signed watercolours. One of these is dated '1905' (see Figs.1-12). Other evidence includes several articles in local newspapers from March 1904 and April 1905 which clearly refer to the work of Asselineau 'painter' for performances in Desvres.

To date, no works signed by Asselineau with the GM mark have come to light, leading us to imagine that he was a salaried worker and that some of the original designed marked GM are perhaps by him. (See Fig 8).

Asselineau took the following designs to Georges Martel : décors inspired by Teniers the Younger, arabesque rim motifs and Breton designs which Asselineau had been producing for several years in Paris, heraldic motifs known as 'rich' (see Figs. 13-14), so-called 'Renaissance' décors (see Fig. 15), rims depicting fauns (see Fig. 10), reproductions of lithographic plates, probably along with many other designs.

To conclude, we can confirm that the arabesque motifs on outer rims and Breton designs by Georges Martel were those which Asselineau had been using for many years for his own production. Asselineau mainly engaged in the updating of designs within Georges Martel's Fabrique de Faïence in Desvres.



Fig 7a & 7b. The oldest stencils are preserved in G. Charlet's envelopes - (ceramist-sculptor at the faïencerie from 1901 to 1903). It is possible to read 'Asselineau' on the left, as well as 'sweet bowl no 29' and 'thistle' design.

Fig 8. Watercolour, marked top left, "Georges Martel Desvres and 38", at the top right "206/ 45.00 f". It is signed "GM" in the décor. Probably original drawing by Asselineau

Fig 9a & 9b. Poncifs: found in an envelope marked « 1903-1904 - Asselineau » Vase n°45. Héraldique et Chardon »

Fig 10a & 10b. Plate no. 3000 and the stencil for the design of the centre: 'Breton with hat'; rim: 'fauns' heads'.

Fig 11. Platter no.995 without under-rim. Centre, décor: Breton scene; rim: thistle and crest design.

Fig 12a & 12b. Watercolor from the Géo Martel Faïencerie signed 'G Asselineau, 1905'.

Fig 13. Platter no.980. Centre: Renaissance design; rim: 'rich' heraldic décor

Fig 14. 1 - Coffee pot: heraldic décor marked GM no.1807.
2 - Heraldic jug: heraldic design marked GM no.1660
3 - Vessel: heraldic design; marked GM no.2929
4 - Twisted vase: made by G.Charlet, heraldic design marked GM no.1317.

Fig 15. Coffee pot: heraldic décor 'riche' marked GM no.1298.

The QCI Election process begins!

Nomination forms will be emailed and snail mailed to members without email on May 15, and must be returned by June 15. Brief job descriptions about each Board position will be included on nominating forms. Please contact the prospective nominee(s) about accepting the nomination before submitting their name(s). Members may self nominate.

Your Club Needs You! It is vital that you submit nominations. Please consider accepting a nomination if you are contacted.

Susan Cox
2014 Elections Chair

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Rendez-vous Spring 2014

Compiled by Emily McGriff

IN THIS ISSUE:

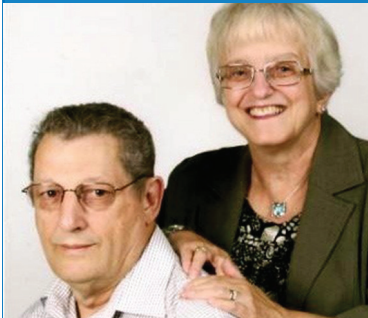
We asked three members to share a little about their collections:

What was the first piece of Quimper you acquired?

What is the most recent piece of faïence you added to your collection?

How has your faïence taste evolved?

PATRICIA AND COLIN HULL



Enjoys collecting both antique and modern pieces.

After attending the 2009 Dallas meeting as guests of Lucy Williams, we started our collection with a small HenRiot Quimper rectangular pin tray.



The last purchase made in January of this year is a Porquier Beau Legende Bretonne plate "Le Diable Trompé."



Generally speaking we have not focused on any one style or period but recently have been drawn toward sculptural figures and busts, especially Geo Martel figures. We complement our faïence with drawings, prints and original paintings by Méheut, Creston and Maurice Fouillen.



MELISSA BENNETT



Was gifted my grandmother's Henriot set found in mother's basement.

I acquired my first piece in the mid-80's, an oil and vinegar cruet at an antique sale in Boston.



I recently purchased a tall Keraluc rooster pitcher, very whimsical and fun.



My taste evolved quickly, from Henriot to the Rouen and Desvres patterns and the fun, colorful geometrics.



TRISHA AND BEN JOHNSON



Began buying faïence pieces to accent the French décor of our home.

While Ben and I were dating we stumbled upon the HB-Henriot store in Alexandria, VA. Loving all things French, Ben bought a sugar and creamer. Then, I bought the matching tray and my mother the teapot.



I recently bought a pair of Pouplard-Beatrix envelope wall pockets from Dale Day. I grew up on a sheep farm and loved the lady had her little lamb next to her.



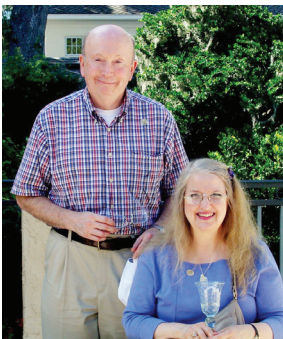
I really was not exposed to all styles and manufactures until 2006 when I decided to work part time at my veterinary practice and began dealing in French faïence for five years. I've now fallen hard for the Malicorne pieces.



Featured Collection, Sandra Bondhus: A QUIMPER LOVE AFFAIR



Fig 1. The HR platter that started it all.



Sandra and Nelson Bondhus

The inspiration for collecting Quimper faïence is due to my dear parents. Both my mother and father were avid collectors of 19th century Americana. We grew up in a home filled with myriad collections from paintings to Russian icons; from historical blown glass to Pennsylvania chalk ware; from Victorian wax valentines to blue and white sponge ware pottery. The latter, sponge ware, was the spark which ignited my Quimper collection.

A small auction gallery in Vermont advertised sponge ware in their forthcoming sale. My parents drove for hours and upon arriving at the gallery found that the advertised sponge ware consisted of an HR Quimper platter with a blue and white sponge border. My father bought the piece for my mother since they had travelled so long and far. When they returned home, my mother set it into her cupboard and exclaimed, "It doesn't fit in with my American pottery at all." The following week I came home from college for the weekend. At that time I was a French major and simply LOVED EVERYTHING FRENCH! It was as the saying goes, "Love at first sight." (Fig 1)

It was while tutoring English as a second language after school hours, when my husband

and I were newlyweds, that I earned \$7.00 an hour for pocket money. This little sum was the beginning of my Quimper acquisitions. Plates could be found for \$10.00 with cups and saucers selling for \$5.00. Shortly thereafter I went to a local Antiques Show and stumbled upon a matched pair of signed HB only little bijoux box figural chairs. I had never seen anything like them before. (And I might add, have not since.) They were \$50. I almost fainted at the price. My dear husband said, "It's your birthday this week. Let me buy them for you." My response was, "I could NEVER spend \$50 for Quimper!"

It soon became apparent that there was no reference book written on this subject. I thought that one was sorely needed. The opportunity to research for a book came when my husband became a medical student at the Ecole de Medicine Universite Catholique in Lille, France. We were able to travel to Quimper and Jean Rouillard, who was then the Director General of the Faïencerie, was initially amused that an American woman was interested in doing research for a book about Quimper faïence. He was very kind and cordial and helped me to get started. To put it in proper context, this was about 45 years ago, so Quimper was not well known or greatly prized for the most part. By the time I returned to conduct further research, Michel Roullot had begun to write his book, "Les Faïences Artistiques de Quimper aux XVIIIe et XIXe Siecles". I fondly recall both of us excitedly sharing photos in the back room of his Antiques Shop over our mutual love for certain forms and décors. His book was published in France, while my first edition was simultaneously published in America.

One of the fondest memories, which I hold dear to this day, is how I acquired the J.E. Sevellec "Village Breton" and the Mathurin Méheut "Mon Village". (Fig 2) It was through the kind generosity of Jean Rouillard. He not only told me that the villages were available, but also

Photo Credit:
Nelson Bondhus.



Fig 2. Mathurin Méheut "Mon Village"

Fig 3. Porquier-Beau Platter found at the Puces in Paris.

Fig 4. "Le Paradis Terrestre" unsigned PBx, Malicorne

Fig 5. Aprey Baby in Cradle

Fig 6. Porquier-Beau Botanical Plates

Fig 7. Unusual HB Clock

Fig 8. "Décor Riche" HenRiot Quimper

Fig 9. Matched Pair of Figural Cows, Early HB

Fig 10. HB Frame with Figural Cherubs and Torches

Fig 11. One of a Kind Porquier-Beau Wall Bank

Fig 12. HR Banette

Fig 13. HB Art Nouveau Charger

Fig 14. Modern Movement Bank, Andre Galland

Fig 15. HB Camaieu Bleu Plate attributed to Henri Guillemeuc, c1870

Fig 16. Plate marked PB Fontainebleau Napoleon on Cheval

Fig 17. HR Quimper St Guenolé Plate

Fig 18. Desvres Figure, unsigned

Fig 19. Lamb, unmarked. If you have any information about its provenance please let us know!

phoned the lady, who owned them, and set up an appointment for us to visit with her. He convinced her that my offer was fair, sent his secretary to take her to the bank to cash my check, and then dispatched a truck from the factory to pick up, pack and ship all of the pieces to me in America. I shall never forget his great kindness.

Being the wife of a medical student meant that funds were rather tight. I recall the first year that we moved to France with our one year old son, Christian. We had saved a little and decided to visit the glorious chateaux of the Loire River Valley for a week's vacation. As we drove our little orange VW beetle through Paris, we stopped at the Puces. There I spied a splendid blue and white Porquier-Beau platter. It was either the platter or the chateaux. What a decision! My husband graciously agreed that the chateaux would be there at another time, but the platter would not. (Fig 3)

I have added additional photos to this article in order to share with you some of my very favorite examples. They include other pieces of great charm from additional French faïenceries. One is a figural depiction of Adam and Eve in the Garden of Eden, entitled "Le Paradis Terrestre". This is an unsigned PBx Malicorne example, which is pictured in Alain Champion and Gilles Kervella's book, "Leon Pouplard (PBx) Faïencier a Malicorne". It can be found on page 28, the top row middle figure of the first black and white photograph. (Fig 4) Another figurine of endearing interest is the baby in a cradle from Aprey. (Fig 5)

There are several focuses within the collection. Since I love and appreciate flowers, it would be only natural that I would enjoy the Porquier-Beau Botanical plates. I especially love the two pictured. (Fig 6) Another form which I find interesting is clocks. (Fig 7 is a delightful HB



example; Fig 8 is a HenRiot Quimper "décor riche" model, a gift from my husband.)

Being quite fond of the early de la Hubaudiere pieces, included here are a matched pair of figural cows. These are painted in the blue and white palette and draw their inspiration from Delft. (Fig 9) Also shown here is an HB picture frame with figural cherubs and torches. (Fig 10)

There are only a very few pieces which could possibly be one of a kind. The first is the Porquier-Beau wall bank, which bears the name of the child for whom the bank was made, Andre Serve. It is also dated on the back 1893. (Fig 11) Another example, which I feel is most interesting, is a platter depicting a young woman with many children surrounding her. This banette is signed only HR and also carries the artist's signature. Unfortunately the signature was smudged and is consequently obscured. (Fig 12) Lastly, there is a charger which has a most interesting Art Nouveau influenced border. This surrounds a scene of a lady with two children. The scene is very finely painted. It is marked HB and carries the artist's initials a.w. (Fig 13)

Andre Galland "triplet's box" is one of my favorite Modern Movement molds. These sweet Breton babies are sitting on my window sill above my

kitchen sink and make me smile every day. (Fig 14)

As there are very few unique examples of Quimper pottery, I am blessed to be able to share a photo of a truly singular example from the Maison de la Hubaudiere. This 9" diameter plate in camaieu bleu depicts a scene of Bacchus as a young child. (Fig 15) He is precariously perched on tiptoes and is reaching up to pick grapes, which dangle enticingly from a vine above his head. This rare and unique piece is attributed to Henri Guihe'neuc (1831-1880) and is circa 1870. It does not carry the HB mark, but was documented by the French Faïence expert, Didier Gouin.

Another special favorite is the delicately painted pedestal base master salt. (Fig 16) This carries the First Period HB mark and bears a delightful little bird on the interior. The bird is about to alight on a flowering tree branch, while tiny butterflies flutter about him. The mold itself is delightful, but the décor enhances the charm of the piece even more so.

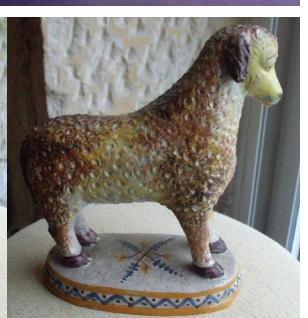
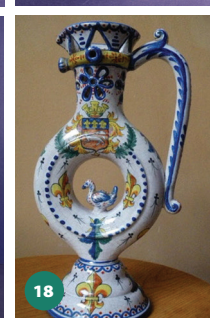
Having a special love of the Carmelites, I treasure the statue of Notre Dame des Carmes. (Fig 17) This 10" high figurine dates from the mid-19th century. Her sweet simplicity and naïve execution reflect the charism of the Carmelite Order. I especially love the full, chubby cheeks of the Little Jesus in her arms.

Although I don't have a large group of Alcide Chaumeil faïence, I could not resist the whimsicality of an 11" tall puzzle jug. (Fig 18) This form is "over the top" with its' cutouts and tiny molded bird, which rests in the center of the open donut space. It just makes one smile to look at it.

The 8 ½" tall lamb is of undetermined origin as he is unsigned. (Fig 19) I suspect that he is either from Nevers or possibly an example of Malicorne PBx production. I would welcome any information from our Club experts. Although he bears no factory mark, he is in and of himself a remarkable piece of French faïence. I just love him.

Each piece of Quimper speaks as an individual piece of art. The details, the workmanship, the colors, the forms, the artists and the artisans, together with the culture which produced them are what initially attracted me to begin collecting over 40 years ago.

But after all these years of acquiring Quimper, I must say that the very best part of collecting has been in meeting the many gracious people along the way who share a love and passion for French faïence.



The Meaning Behind the Motifs

by Adela Meadows / Photos: Adela and Mark Meadows



Brittany, as one of the six Celtic nations -- Scotland, Mann, Ireland, Wales and Cornwall being the others -- is a land of traditions and customs that have been nurtured for century after century. Celtic art motifs are a natural part of Breton heritage and thus, they were a frequent source of inspiration for the potteries in Quimper.

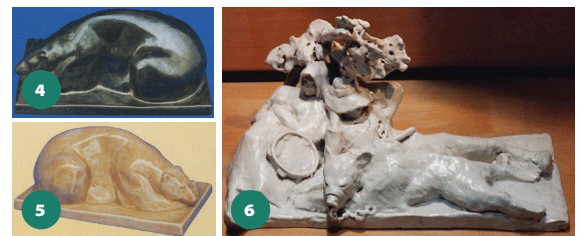
Some use of Celtic symbolism in Quimper pottery is relatively obvious. For example, James Brouille's designs produced by the HB pottery in the 1920s. (Fig 1) The motif for this plate was clearly inspired by the Celtic masterpiece known as The Book of Kells¹. Pieces of Brouille's design were accorded a special designation and were marked "Keltia" on the reverse.

The interlaced triquetra motif on the large HB charger is another readily-recognized example of Celtic symbolism. (Fig 2) There are several theories regarding the triquetra motif; composed of three elements, they are sometimes said to represent three distinct entities -- the Other World where spirits, gods and goddesses live, the Mortal World that man shares with plants and animals and the Celestial World where forces such as the sun, moon, wind and water reside.



But what about the Henriot egg server? (Fig 3) In this case, Celtic symbolism is represented by its form. In Celtic lore, swans represent love and purity in addition to being a symbol of grace, beauty and elegance. Visitors from the Other World are said to take the form of a

swan and the emblem of Anne de Bretagne's daughter, Claude, is a swan pierced with an arrow to symbolize Brittany's loss of independence.²



While a bear is a Celtic symbol of a warrior, some particular Quimper pottery bears appear to be rather docile. (Fig 4) The first two were modeled by Jorg Robin in brown and flecked with gold and in cream to represent a polar bear. (Fig 5). The Mathurin Méheut piece, entitled Les Saltimbanques, includes a sleeping carnival bear. (Fig 6)

Charter Quimper Club members Adela and Mark Meadows have been professional antique dealers since the early 1980s. They are authors of "Quimper Pottery...A Guide to Origins, Styles and Values" and also have web sites:

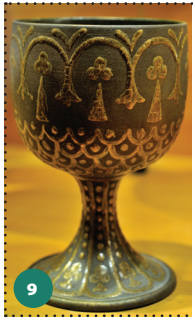
www.oldquimper.com
www.meadowscollection.com

where you will find more details of their activities.



A hound is representational of healing, extreme loyalty and honor. (Fig 7) The French sculptor, Marius Giot, created the original form for the HB figure, entitled *La Fillette au Chien*. This is a stoneware version; it was also produced in faïence.

Hounds also signify travel between life on earth and the Other World and form part of the central crest design on the HB plate from the 1920s. (Fig 8) Alternating with the flowers in the border is another frequently-found Celtic symbol, a stylized ermine tail.



The ermine tail motif represents purity and straightforwardness and graces the elegant HB goblet as well as the robe on a Quimper faïence figure of Saint-Yves. (Figs 9 and 10)

To the Celts, a bull symbolized virility, wealth, status and ancestry. These qualities are exhibited in the powerful design on the large charger by Georges Brisson for the HB pottery. (Fig 11)



The depiction of a ram signifies energy and was made part of the official crest of the town of Quimper, which, in turn, was often incorporated as décoration on Quimper pottery. The Quimper crest decorates a Porquier-Beau inkstand. (Fig 12) Here, it is featured on an HR Quimper plaque that is colorfully decorated with additional crests of Breton localities. (Fig 13)



Fish in general, and the salmon in particular, were Celtic symbols for wisdom and prophecy. Quimper examples range from the striking bookend designed by Suzanne Creston for the Henriot factory (Fig 14) to an elegant box in the form of a flower-bedecked fish made in the last quarter of the nineteenth century by Porquier. (Fig 15)



Birds provided many different symbolic meanings. Roosters were thought to be able to chase demons and came to symbolize safety and protection, while geese represented home and hearth as well as nationalism and patriotism.

Serving as guides in the Under World, owls are a Celtic symbol for wisdom and patience. Shown are two very different Quimper pottery versions, both from the mid-1920s, one by Henriot and the other by HB. (Figs 16 and 17)

Ducks represent honesty and simplicity, an apt description of the motif on this René-Yves Creston plate. (Fig 18)



Celtic art particularly celebrates four creatures deemed to be magical or especially influential -- the deer, the dragon, the lion and the horse. All of these were used as décoration on Quimper pottery.

The deer symbolized the West; an example of its use on Quimper pottery includes the Odetta vase by the HB factory. (Fig 19) It is decorated with a design attributed to Georges Renaud. As a variant for the deer, a stag shared the same powers and appears proudly on the plate created by René-Yves Creston for the Henriot pottery in the 1950s. (Fig 20)



Virtue and perfection were represented by a horse, so it seems only natural that René-Yves Creston would depict Nominoë, the great unifier of Brittany, on horseback, while another horse by René-Yves Creston is part of a more stylized scene. (Figs 21 and 22) Both of these pieces were produced at the Henriot pottery.



Ancient Celts celebrated horses on the first day of February while the first of August was reserved for lions. Lions represent nobility and strength which is certainly apparent in the Henriot vase from 1925-1930. (Fig 23) A very different Quimper lion is part of the motif on the piece from the HB pottery made during the same period. (Fig 24)



The dragon represents the East; Quimper pottery examples include fanciful jardinières with double dragon-form handles from Henriot, circa 1925. (Fig 25) The single dragon version is a little earlier, signed HR Quimper, it dates from circa 1910. (Fig 26) To the Celts, a dragon signifies the protector of one's treasures although the dragon on the Quimper plate looks to be in a more menacing mode. (Fig 27)

Protection is also the job of griffins, the mystical half lion/half eagle creatures featured on the Henriot plate from circa 1925. (Fig 28) The Celts held that griffins provided protection as far as the Other World. These particular griffins form part of a central motif depicting the crest of the town of Pontivy; note the mistletoe border. Mistletoe is another Celtic symbol -- it represents a superior being as well as the power of healing.

This brings us to Celtic symbolism from the world of plants.



Trees in general represent knowledge. They abound on Quimper pottery and range from the familiar tree behind this HB petit Breton to the extraordinary trees on the Odetta charger. (Figs 29 and 30)

Apple trees have a particular significance. They are a symbol of immortality and the Other World; an old Breton custom called for a branch from an apple tree to be placed in one's coffin. René-Yves Creston used an apple tree as a motif on the piece shown. (Fig 31)



Two more examples of Quimper pottery with apple trees, one designed for HB by Marguerite Soudane and an HB Odetta piece featuring the infamous apple tree of Adam and Eve. (Figs 32 and 33)



Some motifs have the apple minus the tree like the HB plate with a Normandy theme. (Fig 34) The Celts considered the apple as the fruit of science and believed that it possessed magical powers.



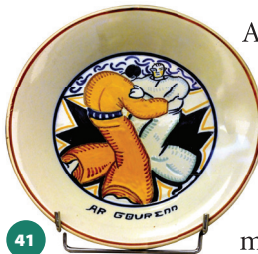
Another plant with special significance to the Celts is wheat. They used depictions of wheat to express their appreciation for the richness of the earth as well as a symbol of royalty. Wheat forms the border on the circa 1925 HB platter and another René-Yves Creston plate from the 1950s with wheat as part of the central décoration. (Figs 38 and 39)



The design of that plate also incorporates the Celtic sun motif. The Soleil Celtique design represents Celtic rebirth and was frequently included as part of the embroidery patterns employed in the coiffes worn in the commune of Pont-l'Abbé -- patterns that were recreated in the HB pitcher. (Fig 40)



In the 1880s, the French government took umbrage with the continued use of regional languages and officially began to institute measures designed to suppress the speaking of Breton. Not to be deterred, the potteries incorporated their language into their motifs as in the plate by Pierre Abadie-Landel which celebrates the Breton form of wrestling known as ar gouren. (Fig 41) Another example is the figure by Robert-Micheau Vernez where dancers from Plougastel perform the Koroll ar Seizennou or Ribbon Dance. (Fig 42)



All this adds to the centuries of pride and tradition that simmers under the surface of each and every piece of Quimper pottery, emanating not only from its exacting production process but from the symbolic meanings behind its décorative motifs.



In a previous Le Journal article³, Emily McGriff related some of the associations of ajonc (gorse) and bruyère (heather), two plants that accent the moors along the Breton coast. (Fig 35) The Celts used the golden ajonc as a symbol of humility and neatness while the pink bruyère traditionally meant good luck. The ajonc on the HB Quimper tea pot is associated with the sun and symbolizes transmutation, resourcefulness and exposure. It represents the Spring Equinox. (Fig 36) The bruyère on the HR menu symbolizes dreams, romance and feelings and is traditionally linked to the Summer Solstice. (Fig 37)

Since 1901, bruyère took on an additional signification -- that of Breton tenacity. Grassroots independence-seekers used bruyère, which is known as brug in the Breton language, as a rallying symbol. It was not long after the publication of a sympathetic magazine named Brug, that the flower became politicized to the point where French authorities forbade the independence proponents' practice of attaching a pink sprig of heather to their jacket. But that didn't keep the potteries in Quimper from painting sprigs of heather on their faïence!

Notes:

1. The Book of Kells is an illustrated manuscript whose origin has been the cause for considerable debate. It is now generally thought to have been the work of members of a monastery in Iona, one of the Hebrides Islands off the west coast of Scotland. It is said to date from circa 800 A.D. and made its way to its namesake Abbey at Kells in Ireland's County Meath as a result of the Viking invasions of Scotland.
2. One of the milestones leading to Brittany's official annexation to France in 1532 was the 1514 marriage of Claude, the daughter of Anne de Bretagne and Louis XII, to François of Angoulême who would soon become François Ier, King of France.
3. Ajonc and Bruyère by Emily McGriff, Volume 14 No. 1/Summer 2012 of Le Journal.

Sweet Months of Summer that Last Throughout the Year

by Connie Karcher



Fig 1: Unmarked GM, Desvres

Fig 2 & 2a: Unmarked, probably PB

Fig 3: PB

Contributors:

Sarah Anderson
Sandra Bondhus
Doris Long
Lucy Williams

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Connie Karcher is the newly appointed 3rd Vice President (New Members and Club Promotion). Her first piece was a Fouillen platter purchased during the 2011 annual sale; and her collection includes broderie, the Great War and Saint themes, as well as Lalys. She is delighted to return to Nice to be with QCI's members.

Every year from May to August, Grasse, France, celebrates its history as the perfume capital of the world. Centifolia ("cent-feuilles" or "100 petals") roses are honored with a festival in mid-May when their fragrances dominate the neighboring villages of Le Plan, Tiyrettes-sur-Loup, Pegomas, Opio and Vence. The annual Fete du Jasmin or La Jasminade with its floral parades occurs the 1st weekend in August. Approximately 3,000 kg of roses are needed to produce 1 kg of essence, and 600 kg of jasmine (6 million flowers) to produce 1 kg of absolute. These fragrant flowers have inspired great designers of fragrances and fashion in France for several centuries.

During 13th and 14th centuries, European scientists became fascinated with distillation to separate "essential" from "non-essential" parts of a compound, and Grasse, France, began to develop as a fragrance production center. Incense smoke became important during the Black Plague (1347 to 1351) to ward off further deaths and clear walking paths for important and wealthy people. In 1370, the first alcohol-based perfume was created from rosemary for Queen Elizabeth of Hungary and was attributed to her beauty. By the end of the 14th century, liquid perfumes were replacing solid ones and scented water tinctures were being used for medicinal value. Because bathing was considered to be dangerous, aristocrats used strong perfumes (amber, musk, jasmine and tuberose) to conceal their embarrassing odors.

France's entry into perfume history became significant with the arrival of Catherine de' Medici (Italian 1519–1589). In 1533, at the age of 14, she married Henry of Valois, Duke of Orléans, who became King Henry II (1519-1559), and brought her personal perfumer, Renato Bianco of Tuscany "René le Florentin." A chemist and perfumer, he grew flowers and plants around Grasse, and major factories were constructed in Montpellier, where about 100,000 acres were used to cultivate flowers for perfumes. René kept his perfume recipes secret, became the Perfumer for France's nobility and opened a successful perfume store in Paris.

Catherine De Medici's arrival in France also introduced fragrances into France's finished leather goods to the extent that the two industries became much intertwined. Italian-perfumed gloves masked the unpleasant smell of poorly tanned leather. By April 4, 1573, during Charles IX's reign (1560-1574), "Les Maitres Gantiers" (masters in glove making) took over the fragrance industry by royal decree and were the only ones permitted to make and trade fragrances. During Louis XIV's reign

(1643-1715), "the sweetest smelling king of all," this association of leather and perfume became so strong that in 1656 the Corporation of Glovemakers and Perfumers was formed and granted the monopoly of perfume distribution, which had previously belonged to apothecaries and druggists. Strong demand for perfumed products, imported from Italy, encouraged France to develop its own perfume industry for extravagant and noble consumers.

During the 1800s, perfume-making technology began changing: alcohol content increased, Brillat-Savarin invented the atomizer for alcohol-based fragrances in 1870 and organic chemistry produced synthetic compounds by 1890 that mimicked smells of rare essences such as musk and vanilla. The industrial revolution of the late 19th and early 20th centuries brought mass production, better transportation and communication enabling middle and lower classes to purchase fragrances. Today's perfumes contain a significant amount of synthetics, include coloring agents, anti-oxidants and other chemicals to enhance scents or extend shelf life.

During the 20th century, perfume became associated with luxury and was advertised to highlight the wearer's attractiveness. Crystal-makers, such as Lalique and Baccarat, designed elegant perfume bottles. Fashion moved into the world of perfumes in 1911, when Paul Poiret, a fashion designer, created his own perfume store. Chanel N°5, Chanel's first fragrance, selected from 10 samples, was designed by Ernest Beaux and launched in 1921 as a gift for clients. Christian Dior, a gifted gardener passionate about flowers, introduced his first fashion collection and its accompanying perfume, Miss Dior, designed by Paul Vacher in 1947. In 1955, Dior moved to a chateau in Grasse. Today, hundreds of new perfumes are launched annually but few survive their first year.

Grasse contains a network of 60 companies that employ 3,500 people directly and 10,000 indirectly in the industry as growers, scientists, educators, marketers, etc. The perfume industry provides almost half of the town's taxes exceeding that of tourism. Local retail perfumers include Fragonard (since 1782), Galimard (since 1747 and supplier to Louis XV (1715-1774), the Beloved, Molinard (since 1849), Fleuron de Grasse (since 1968) and Gaglewski Perfume (born in Grasse). In 2002, Prodarom (a national trade association whose members manufacture raw materials, produce natural extracts and define synthetics) established the international school, Grasse Institute of Perfumery. Several museums document Grasse's enduring history.

Quimper War Plates WWI

by Anne Spiegel



It is 1916, and France has been at war with Germany for two years, a war that has already brought enormous carnage and suffering to the country with no end in sight. In Paris, a civil servant of the 6th arrondissement named Bulloz proposes a competition for the students of the decorative arts schools of the capital. The winning designs for a series of patriotic plates will be shown at a public exhibition. The plates will all be marked on the reverse with “Cercle du Soldat du VI arrdt 1917.” The attendees will place their orders for the designs they want and these will then be produced at the Henriot Quimper faïencerie, with all profits going to help the wounded soldiers. The exhibition is held with the chosen designs and is such a success that an additional exhibition with more designs is held, followed by a third exhibition. In all, a total of 84 designs will be produced at the faïencerie in varying numbers. Of course, some designs are more popular than others but none will be produced in large numbers. These plates today are rare and quite difficult to find, especially the ones produced in very small numbers. In August 1917, 31 new designs will be produced to mark the entry of America into the war.

The war plates, which were called *assiettes patriotiques*, fall into two general categories: those which show simple patriotic themes and those which also show how the war has affected the lives of the people.

In the first category, France is symbolized frequently by either the crowing coq or Marianne. The rooster is now one of the most recognized symbols of France and is often seen as the emblem of French sports teams. It originated as a play on the Latin

word “*gallus*,” which meant both Gaul and the cockerel. It has been used in France for centuries as a decorative motif in folk art and ceramics. It is the unofficial national symbol. Marianne appeared during the French Revolution. Her name came from two very popular names in France, i.e., Marie and Anne. She is shown wearing long flowing robes and a Phrygian cap, which is a soft, red conical cap with the top folded down. The Phrygian cap had its origin in ancient Rome where recently freed slaves had to wear it, so it came to represent freedom. During the French Revolution the Revolutionary soldiers frequently used the red Phrygian cap as part of their uniform. By the Third Republic (1870-1940) Marianne had become an official symbol of France. She appeared in government buildings and on stamps and coins. Marianne stands for the values of the State: ‘liberty, equality, fraternity.’ In more recent times, she became younger and her features were those of Brigitte Bardot, Catherine Deneuve and two famous French fashion models. She can appear holding a branch of laurel leaves and is shown standing on the vanquished and bloody black eagle, which represents Germany. (Fig 1) The legend declares that this is the only desirable peace.

In another scene, there is a crowing coq with a French soldier standing next to his artillery piece. The border of the plate gives the names of major battles of the war interspersed with laurel leaves. (Fig 2)

Many of the designs of the war plates have references to history, literature and to the knowledge and the local customs that arose during the years of the war. Some of these nuances may have become lost to memory in the nearly 100 years that have ensued.

Contributors:

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la famille de Pierre Poquet
Beverly Sherman
Bernard Verlingue

Anne Spiegel has been collecting Quimper for many years; she is interested in history, especially WWI & WWII, and this combination of interests naturally led her to explore the genesis of these plates.

Anne is keen reader, loves music and mountains and is a passionate and talented gardener with a special interest in Alpine plants.



The plate with its charming circle of girls dancing, bears the legend “*Nous irons toutes au bois, les lauriers sont coupés.*” (Fig 3) (‘We will go into the woods, the laurels are cut.’) There is a centuries old children’s song which was danced in the round, the first line of which is “*Nous n’irons plus au bois, les lauriers sont coupés.*” (‘We will not go into the woods anymore, the laurels are cut.’) The plate appears to be a complex play on words and meaning, but the exact meaning may have been lost. One suggested possibility is that laurels are cut for the victors, so the young men will be returning home, and their sweethearts will now be able to walk into the woods with them. It could be as simple as the laurels are cut for the victors, the enemy is vanquished and we can now go into the woods and gather the laurels for the returning soldiers.

One plate is called “the disappointment of the Godson.” (Fig 4) During the war, in an effort to keep up morale at the front, women were encouraged to act as “Godmothers” to soldiers who perhaps had no one to write to them. The “Godmothers” wrote letters to their “Godsons” and sent whatever small gifts they could. Thus you have a border of hand knit socks and mittens with balls of yarn connecting them. The soldier is shown sitting on his musette bag with a letter in one hand, looking sadly at a photograph in the other. His “Godmother” has enclosed her picture in her latest letter and he is disappointed that she is not the beautiful young woman he was hoping her to be.

“*La bague des tranchées*” means ‘ring from the trenches.’ (Fig 5) The border is a chain of linked rings, most of them with a center stone. It became a custom for soldiers to use the metal pieces of exploded shells from the battlefields and fashion them into engagement rings and other jewelry to send to their sweethearts or families. The center design shows a shell bursting, with the detritus turning into rings.

Once again, the central coq represents France, with her two allies at the time, Russia represented by the bear, and Great Britain, represented by the lion. The rising sun behind the coq symbolizes the future. The border of the plate shows bunches of green grapes and the legend ‘they are too green.’ Below is a rather scrawny, furtive looking fox wearing a helmet and representing Germany. (Fig 6) This plate refers to La Fontaine’s fable “The Fox and the Grapes.” In the fable, the fox is trying with all his strength to reach the bunches of grapes above his head and keeps failing. Finally he gives up saying, “They are too green and I do not want sour grapes to eat anyway.” The English idiom “sour grapes” has evolved from this story and refers usually to someone who disparages what he himself has been unable to attain. Here, Germany has been trying to finish off the allies without success and the fox, with his tail between his legs, is placating himself by saying, ‘They are not ready yet for the picking.’



The entry of America into the war in April 1917 was the occasion for celebration by allied troops exhausted by a war that had already lasted three years. The American troops sent overseas caused a tremendous surge in both manpower and morale. They were called the American Expeditionary Forces (AEF) and were led by Major General John “Black Jack” Pershing until the end of the war. Pershing insisted that the troops be well-trained before going to the front so they were not really in the fight until October 1917. By June of 1918, 10,000 American soldiers were arriving each day at a time when the Germans were unable to replace their losses

In Paris, a new set of *assiettes patriotiques* was designed to reflect America’s joining the Allies, and a total of 31 designs were produced at the Henriot Factory in Quimper. The plates shown illustrate the enthusiasm with which America’s arrival was greeted.

“Black Jack” Pershing is shown on horseback holding the American flag. (Fig 7) The legend is “heroes of yesterday and today,” referring to the American Revolution and France’s help to America. The border shows the stars and stripes, as do most of the American series of plates.

Another depiction is Marianne and Uncle Sam shaking hands. (Fig 8) It says at the bottom “America enters the War.” The legend basically means that the friendship between France and America will make

the miseries of war easier to bear.

The “new arrival”, with its border of red, white and blue bunting, shows Uncle Sam arriving on a baby scale. (Fig 9)

Another design has Uncle Sam driving in the final stake to the head of a German-helmeted snake with multiple stakes already in his body. (Fig 10) The border has Uncle Sam hats in red, white and blue.

There is a plate with Marianne in her Phrygian cap and cloaked in the American stars and stripes. (Fig 11) Her cloak of stars is sheltering Belgium and Serbia.

A German soldier is shown leaning over at the top of a watch tower and watching the arrival of a ship. (Fig 12) He appears to be quaking in his boots and the smoke from the ship’s smoke stacks turns into red and white stripes with a border of stars.

View the plate with its border of stars and stripes and a German soldier on his tiptoes trying to extinguish the flame in the torch of the Statue of Liberty. (Fig 13) The text on the plate says that the soldier is too small: Germany cannot harm Liberty. All of these plates show the red, white and blue of the American flag.

November 11, 1918 marked the end of “the war to end all wars.” Scarcely 20 years later, was the world at war again.

The second part of this article will appear in the Autumn/Winter issue of Le Journal.

Victor Deschang - A Tribute

by Susan Cox

**“THAT BEST PORTION OF A GOOD
MAN’S LIFE, HIS LITTLE, NAMELESS,
UNREMEMBERED ACTS OF KINDNESS
AND OF LOVE.”**

- William Wordsworth

Victor Deschang, from the Metz area of France, purchased the Tessier faïencerie in 1984 after its doors had closed. Victor’s parents were actual customers of Tessier’s shop. In addition to saving a historic French business, M. Deschang contributed to the artistic growth of Malicorne faïence because of his business expertise and artistic talents with his new venture now renamed, Faïencerie d’Art de Malicorne (FAM). Victor’s most popular FAM design is the Flore openwork lamp.



Victor Deschang at the wheel in 2001.

In 2001, the Quimper Club International (QCI) held its’ Annual Meeting in Quimper, France. Members travelling to France were also extended a special invitation to visit FAM in Malicorne. It was an invitation that began a special friendship between Victor Deschang, his family, and the QCI.

The doors of Faïencerie d’Art de Malicorne (FAM) swung open to Club members with incredible access into historic buildings, access to working artisans, and entrance into a small and unique Musee, but mostly into the world of an extraordinary gentleman, Victor Deschang, and his beautiful and gracious wife, Annie.

The Deschangs and their charming son, Stephane, toured our group through the grounds of FAM, demonstrating the process of making the clay then the hand finishing and the firing of the final products. M. Deschang reluctantly, but graciously, posed at the “wheel” for additional pictures. The extraordinary tour ended with a lovely reception in their shop.

Upon our departure, the Deschangs generously presented each Member with a specially designed faïence plate commemorating our visit to Malicorne. Quelle surprise! Everyone was totally thrilled to receive such a beautiful piece. The design replicated an old Malicorne design and the back was dated, Oct 3, 2001, to record our visit. What a treasure it was and still is of a lovely day.

There is great sadness when we lose a friend. Along with the sadness, we recognize the honor of having had such a friend. In tribute, we celebrate the life and accomplishments of a good man, Victor Deschang. A Husband, a Father, a Grandfather and a Friend, Victor Deschang had a life well-lived. He is loved. We remember “his acts of kindness and love.” He will be missed.

MANGANESE & COLORS – A KERALUC PRODUCTION

by Judy Datesman

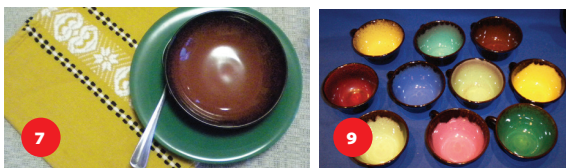
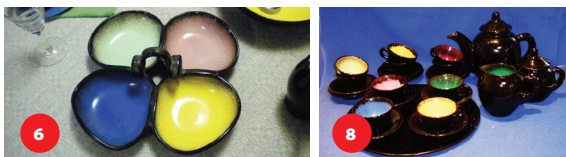
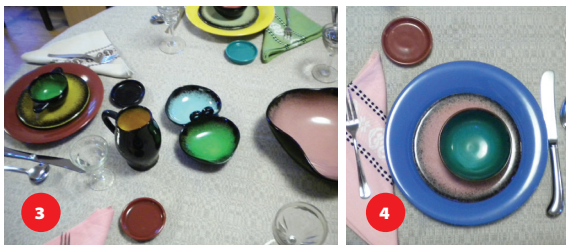


Fig 1. Color samples for the series. Small bowls 4-3/4” diameter.

The Keraluc manufacture, first near Quimper and later in Quimper, left its mark on the history of the Quimper ceramics manufactures. Its founder, Victor Lucas, was trained at the Ecole nationale de céramique de Sevres and worked at both the Henriot and HB faïenceries before founding his own atelier for artistic ceramics in 1946. In its early years, the new manufacture focused on providing opportunities for artists to create and produce, and it won several awards at various exhibitions. By the end of 1948, there was a workforce of 10 at the manufacture, including the Lucas children.

At about this time, Victor Lucas’ oldest daughter, Marie-Thérèse, had an idea for her father: to design a table service using the range of colored glazes that he had formulated during his 20 years in the business combined with a shiny brown/black glaze derived from manganese. (Technically speaking, a dioxide of manganese is an important element in the manufacture of a black glaze for faïence. Sometimes the color develops a bronze luster in the firing.) The manganese glaze would be on the outside of the piece, and the inside would be one of the colors.

The new line was called “Manganèse & Couleurs” – Manganese and Colors – and was a huge success. The workforce grew to 50 and there was new construction to create more and better workspace. And the young manufacture continued to thrive



and grow for a number of years (but that's another article).

So welcome to our dinner table! We have several shapes of small bowls for the first course, with small service plates underneath and larger plates for the main course. The two-part condiment dish is perfect for little cheese biscuits and sausage rolls to accompany the soup. Since there are individual butter pats for each guest, we are using the little round butter pots for salt and pepper. We are not having a cheese course, so the salad with a dressing cruet is on the table with the main course. There is a jug for water at each end of the table. (See Figs 1, 2 & 3)

For dessert, our service à crème includes the big round serving bowl and the small round dessert bowls. And to accompany our cream dessert (caramel flavor, this evening), we offer an assortment of cookies and petit fours in the four-part server. The three-part server is reserved for chocolates to accompany the after-dinner coffee. (See Figs 5, 6 & 7)

A short décorator's note about mixing styles: we set our table with this Breton pottery on a tablecloth made in the USA using Sunbrella fabrics, with napkins woven in the Basque country.

The Tea Service Story: The tea service came from an auction a number of years ago – all those cups in all those colors were irresistible. But we do not use cups and saucers in our house, and they take up space to store, so the service went on sale on eBay. The buyer turned out to be a member of the Lucas family, who had grown up with almost no faïence in the house, because stoneware was the focus of production at Keraluc in the generation that succeeded Victor Lucas. Both the buyer and the seller were happy with this sale – a Keraluc service went home to a Keraluc family! (See Figs 8, 9 & 10)

The mark: The early mark for this décor was painted; later, it was impressed in the clay before the color glazing. Significant is the use of "PRES" ("near") in the mark. (Fig 11) According to French law, if it's not made within the city limits, it cannot be marked with the name of the city. At the time Keraluc was founded, Quimper was a small town of less than 1 square mile. In 1960, the mayor succeeded in annexing three bordering communities, including the one where the Keraluc manufacture was located, bringing the size of Quimper to just over 32 square miles. And at that point, Keraluc could and did change its mark to just "Keraluc Quimper". (Fig 12)

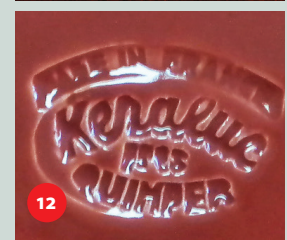
References:

"Keraluc 50 Ans de Céramique Artistique à Quimper", catalogue for the 1997 exhibit at the Musée Départemental Breton in Quimper. Antoine Lucas, grandson of Victor Lucas, was largely responsible for the text of the catalogue. The story of the origin of this décor is in the catalogue, but I heard it first directly from Mme Chauveau (Marie-Thérèse).

www.keraluc.com

Judy Datesman is particularly interested in the technical aspects of pottery production; she has promised to write an article for the Journal about Apt pottery one of these days

Photo Credit: The Quimper Club International wishes to thank Antoine Lucas for the use of the photo: Fig 1. Color samples for the series, small bowls 4-3/4" diameter.



THE SANTONS OF PROVENCE ... THEY CAME BEARING GIFTS

by René Hughey



Provençal santons are sculpted by a santonnier (maker of santons) from the fine clay of Marseilles and Aubagne. The artist carefully creates the model he envisions before allowing the clay to dry and harden after which it is treated with a gelatin solution to give it a smooth surface for painting. Adornments are stitched by hand and applied with an adhesive. Until the 19th century, santons were air-dried but today are fired in a kiln.

Santonniers typically work in family businesses having learned their skill from previous generations of artisans. Jean-Louis Lagnel (1764-1822) of Marseille invented the clay santon during the French Revolution and today santonniers work throughout southern France carrying on this tradition. Santon fairs, first held in Marseille in 1803, are still held regionally. One of the best manufacturers of santons is in Aix-en-Provence, about a two-hour drive from Nice (www.santons-foque.com.) The Musée du Santon in Fontaine-de-Vaucluse displays a collection of over 2,000 santons.

The tradition of the French Noël crèche (Christmas nativity scene) is believed to have been ushered in by Saint Francis of Assisi who first began staging live nativity scenes in the hills of Greccio, Italy in 1223. Within a couple of

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If my father-in-law were here today, he would be pleased to know that the Santon peasant couple he purchased decades ago in Provence is now prominently displayed among my collection of Quimper. At the time I had very little knowledge of what these figures represented but, considering the other items he collected, i.e., bolo ties, Texaco toys and carved elephants, the santons seemed a better fit for me.

Since then, I have learned that the word “santons” comes from the Provençal dialect meaning “little saints.” These colorful exquisitely detailed nativity scene figures first appeared in Provence at the end of the 18th century and represent the everyday life of the Provence people in a charmingly realistic manner. The two types of santons are: santons d’argile (hand-painted clay figures from 1 to 6 inches tall) and santons habillé (figures dressed in cloth from 6 to 18 inches tall.)



centuries, nativity scenes had spread throughout Europe. However, when large outdoor nativity scenes were banned in 1789 and many churches were closed, the santons gained enormous importance as they provided a way for people to keep religion alive inside the home and maintain their traditions as best they could.

The Provençal crèche is similar to North America's nativity scene but, in addition to the Holy Family, it includes all the characters of the French countryside. Local craftsmen from the culturally diverse regions each developed figures unique to them that were modeled after people they knew from the villages such as pottery sellers, lavender cutters, fishermen, bakers, the spinstress with her wheel and the shepherd braving the mistral wind. Each one came bearing gifts to honor the newborn Christ child. Even the breath of the animals like the oxen and donkey provided warmth. More modern santons might include a couple from Arles on a Camargue horse or a dentist with his patient.

In his book, "Little Saints of Christmas: The Santons of Provence," Daniel J. Foley illustrates the artistry and tradition behind these endearing figurines. He describes the great anticipation

as each figure is unpacked and put in place as Christmas draws near and how the crèche comes alive when all the characters are assembled. "Filled with wonder, the shepherds made their way to the manger carrying jugs of milk, wheels of cheese and a precious herb. On the way they stopped at every farm and village to tell of the wondrous happening."

The santons take us to a simpler time and place where people were welcomed from all cultures and walks of life, where no one was excluded and no gift was too small. Like the santons of Provence, may we humble ourselves, use our gifts wisely and give thanks for our ancestors who passed down a tradition so rich in spiritual meaning.

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Fig 1. Couple from Arles on a Camargue Horse

Fig 2. Peasant Couple

Fig 3. Santonnier in Les Baux de Provence

Fig 4. Crèche

Fig 5. Unpainted Clay Pair

Fig 6. Dentist with Patient

Fig 7. Glass Blower

Fig 8. Pottery Sellers

Fig 9. Baker

Fig 10. Shepherd in Mistral Wind

Fig 11. Spinner with Wheel

Fig 12. Lavender Cutter

Fig 13. Lady from Brittany

Fig 14. Lady Knitting

Fig 15. Farmer with Truffle Pig

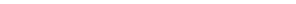
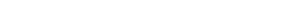
Fig 16. Fisherman and Wife

Fig 17. Crib with Holy Family

Fig 18. Old Couple

Chinese Year of The Horse

Compiled by Sarah Anderson



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Fig 1. HB Gourd, 6" x 5", features a horse with a dog on the reverse

Fig 2. Tile by Claude Taburet

Fig 3. HB-Henriot Figural Candlesticks

Fig 4. HenRiot Cup and Saucer

Fig 5. CA Covered Box, marked w/ crown over N

Fig 6. HR Quimper Plate

Fig 7. HB Quimper Advertising Piece for Courvoisier Brandy

Fig 8. Plate marked PB Fontainebleau Napoléon on Cheval

Fig 9. HR Quimper St. Guenolé Plate

Fig 10. Desvres Figure, unsigned

Fig 11. HenRiot figure of King Gradlon on his horse

Fig 12. HB Quimper jockey and horse smoking necessity

Fig 13. Plate by Claude Taburet

Fig 14. HenRiot Advertising Plate for Michelin Tires

Fig 15. HenRiot, Emile-Just Bachelet

Fig 16. Detail of Emile Tessier Pichet, Malicorne

Fig 17. Grand Maison HB Quimper Horseshoe AshTray, Vin Du Roy Advertising Piece, Circa 1930

Fig 18. HB Quimper Horse Bowl