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’s Allegory

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
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, manufacture, 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. Chinoiserie, 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 tabletop 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.

The Porcelain Room at the Seattle Art Museum

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, coveted 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 Chirkeee nation in American, called by the natives anaker.” 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. Harman 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 Isaason, 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 (960–1279), Ding ware, hard paste. The bluish-toned glaze on dingbai is thin and pools in the incised decoration. Thomas D. Stanton Memorial Collection, Gift of Mrs. Thomas D. Stanton, 49.174

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 Scallop-ed 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, 69.177

6 Hexagonal tea caddy, ca. 1710–13, German, Meissen, 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, 69.178

7 Hexagonal tea caddy, ca. 1710–15, German, Meissen, Böttger stoneware with black glaze. Gift of Martha and Henry Isaacson, 69.179

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


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, 76.207

12 Bowl, ca. 1728, German, Meissen, hard paste. Gift of Martha and Henry Isaacson, 69.213


14 Tea bowl and saucer, ca. 1765–75, Italian, Cozzi, hard paste. Dorothy Condon Falkner Collection of European Ceramics, 99.136.1–.18

15 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

16 Beaker, ca. 1744–49, English, Chelsea, soft 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

17 Beaker, ca. 1744–49, English, Chelsea, soft paste. Gift of Martha and Henry Isaacson, 76.115

18 Helmet jug, ca. 1752, English, Worcester, soft paste. Kenneth and Priscilla Keplar Porcelain Collection, 94.103.3

19 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

20 Goat and bee jug, ca. 1745–49, English, Chelsea, soft paste. Gift of Martha and Henry Isaacson, 76.115.1–.7

21 Partial tea service, ca. 1744, Chinese, export ware, hard paste. Gift of Mrs. Ralph J. Shaube, 63.139
Early Porcelain ~ right

1. Armorial plate, ca. 1740, Chinese, export ware, hard paste
   With arms of the Dutch families Van Schoonhoven of Rotterdam and Gerards of Haarlem, in joined crests. Thymon van Schoonhoven and Elisabeth Gerards 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. 1730–40. 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. Harlan 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. Tripod creamer and stand, ca. 1726–30, German, Meissen, hard paste
    Gift of Martha and Henry Isaacson, 76.258

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

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.180

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.172

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.178

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.183

17. Tea bowl and saucer, ca. 1754–55, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.179

18. Teapot, ca. 1765, French, Vincennes, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.105

19. Cup and saucer, ca. 1768, English, Worcester, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110

    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110

21. Bowl, ca. 1754–55, German, Meissen, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110

22. Cup and saucer, ca. 1760–62, English, Worcester, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110
Chinoiserie – left

1. **Fork and knife handles**, ca. 1730, Austrian, Du Paquier, hard paste
   - Gift of Mrs. Will Otto Bell, 57.46

2. **Knife handle**, ca. 1735–40, German, Meissen, hard paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.7

3. **Knife handle**, ca. 1760, German, Berlin, hard paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.10

4. **Knife handle**, ca. 1740–48, French, Villeroy, soft paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.14

5. **Knife handle**, ca. 1740–50, French, probably Saint-Cloud, soft paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.15

6. **Painting attributed to Johann Ehrenfried Stadler (1701–1741)**

7. **Painting attributed to Johann Ehrenfried Stadler (1701–1741)**

8. **Beaker**, ca. 1737–40, Italian, Capodimonte, soft paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.48

9. **Teapot**, ca. 1735, German, Meissen, hard paste
   - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.107

10. **Teapot**, ca. 1723–25, German, Meissen, hard paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.97

11. **Tea bowl**, ca. 1770, Italian, Cozzi, hard paste
    - Gift of the Charlene Page Collection, 99.127

12. **Tea bowl**, ca. 1780, Italian, Le Nove, hard paste
    - Gift of the Charlene Page Collection, 99.126

13. **Vase and cover**, ca. 1770, German, Volkstedt, hard paste
    - Gift of Martha and Henry Isaacson, 79.18

14. **Saucer**, ca. 1723–25, German, Meissen, hard paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.10

15. **Tea bowl and saucer**, ca. 1730–35, German, Meissen, hard paste
    - Gift of Dr. and Mrs. S. Allman Coghill, 95.95

16. **Saucer**, ca. 1730–35, German, Meissen, hard paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.95

17. **Tea bowl and saucer**, ca. 1767–70, Italian, Doccia, hard paste
    - Gift of the Charlene Page Collection, 99.139

18. **Snuff bottle**, 1736–39, Chinese, Qianlong period, Jingdehen, hard paste
    - Eugene Fuller Memorial Collection, 47.26

19. **Stand (présentoir) for a broth bowl (écuelle)**, ca. 1725–26, German, Meissen, hard paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.139

20. **Saucer**, ca. 1725, German, Meissen, Böttger porcelain
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.119

21. **Reclining figure**, ca. 1735–45, French, Saint-Cloud or possibly Villeroy, ca. 1745, soft paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.28

22. **Tea bowl and saucer**, late 18th century, Chinese, export ware, hard paste
    - Gift of Mrs. Frank H. Meiler in honor of the museum’s 50th year, 84.48

23. **Figure of Li Bai**, 1662–1722, Chinese, Kangxi period, Jingdehen, hard paste
    - Eugene Fuller Memorial Collection, 47.26

24. **Tea caddy**, 1760–65, Spanish, Buen Retiro, soft paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.69

25. **Saucer**, ca. 1735, French, Chantilly, soft paste
    - Dorothy Cordon Falknor Collection of European Ceramics, 87.142.115

26. **Tankard**, 1726–28, German, Meissen, hard paste
    - Painting attributed to Johann Ehrenfried Stadler (1700–1744)
      - Gift of Martha and Henry Isaacson, 69.104

27. **Large plate**, ca. 1725–30, German, Meissen, hard paste
    - Painting attributed to Johann Ehrenfried Stadler (1700–1744)
      - Gift of Martha and Henry Isaacson, 69.103

28. **Tankard**, ca. 1735, German, Meissen, hard paste
    - Painting attributed to Adam Friedrich von Löwenfinck (1734–1754)
      - Second Earl of Jersey Service
      - Gift of Martha and Henry Isaacson, 99.101

29. **Octagonal bowl**, ca. 1755, English, Chelsea, soft paste
    - Gift of Martha and Henry Isaacson, 69.65

30. **Cider jug**, ca. 1754, English, Worcester, soft paste
    - Kenneth and Priscilla Klepser Porcelain Collection, 94.103.30

    - Gift of Martha and Henry Isaacson, 96.78

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, 94.103.8

34. **Dish**, ca. 1758, English, Worcester, soft paste
    - Kenneth and Priscilla Klepser Porcelain Collection, 94.103.45

35. **Dish**, ca. 1758, English, Worcester, soft paste
    - Kenneth and Priscilla Klepser Porcelain Collection, 94.103.48
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<th>Item</th>
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<td>ca. 1765–75</td>
<td>Italian, Doccia, hard paste</td>
<td>Knife and fork handles</td>
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<td>ca. 1766–68</td>
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<td>Augsburg, soft paste</td>
<td>Spoon tray</td>
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<td>Tea bowl and saucer</td>
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<td>ca. 1726–58</td>
<td>English, soft paste</td>
<td>Waste bowl</td>
<td>Gift of Martha and Henry Isaacson, 78.189</td>
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<tr>
<td>21</td>
<td>ca. 1726–58</td>
<td>English, soft paste</td>
<td>Butter boats</td>
<td>Gift of Dr. &amp; Mrs. Bradley Remick Harris and their children, Meghan and Christopher, in memory of Mrs. George Wellington Stoddard, 10.43.1</td>
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<td>22</td>
<td>ca. 1726–58</td>
<td>English, soft paste</td>
<td>Tea bowl</td>
<td>Kenneth and Priscilla Klepser Porcelain Collection, 94.103.30</td>
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<tr>
<td>23</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Chocolate cup and saucer</td>
<td>Gift of Dr. and Mrs. Bradley Remick Harris and their children, Meghan and Christopher, in memory of Mrs. George Wellington Stoddard, 10.43.1</td>
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<td>24</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Sugar box</td>
<td>Gift of Martha and Henry Isaacson, 69.192</td>
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<td>25</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Tankard</td>
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<td>26</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Coffee pot</td>
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<td>27</td>
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<td>German, Meissen, Böttger</td>
<td>Covered bowl</td>
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<td>28</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Tea bowl and saucer</td>
<td>Gift of Martha and Henry Isaacson, 69.192</td>
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<tr>
<td>29</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Finger bowl</td>
<td>Gift of Martha and Henry Isaacson, 69.192</td>
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<td>30</td>
<td>ca. 1726–58</td>
<td>German, Meissen, Böttger</td>
<td>Saucers</td>
<td>Gift of Mrs. Charles E. Smart, 79.106.9</td>
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<td>31</td>
<td>ca. 1726–58</td>
<td>English, Worcester, soft paste</td>
<td>Plate</td>
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*Chinoiserie – right*
### West Meets East — left

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<td>Soft paste</td>
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<td>late 17th century</td>
<td>Japanese, Arita</td>
<td>Hard paste</td>
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<td>3</td>
<td>Teapot</td>
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<td>English, Worcester</td>
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<td>German, Meissen, Böttger porcelain</td>
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<td>English, Worcester</td>
<td>Soft paste</td>
<td>Kenneth and Priscilla Klepser Porcelain Collection, 94.103.8</td>
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<td>6</td>
<td>Teapot</td>
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<td>French, Chantilly</td>
<td>Soft paste</td>
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<td>7</td>
<td>Plates</td>
<td>17th-18th century</td>
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<td>Dish</td>
<td>ca. 1735-40</td>
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<td>9</td>
<td>Plate</td>
<td>late 17th century</td>
<td>Japanese, Arita</td>
<td>Hard paste</td>
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<td>11</td>
<td>Coffee cup</td>
<td>ca. 1744</td>
<td>English, A-marked group</td>
<td>Frye and Heylyn’s first patent</td>
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<td>Coffee cup</td>
<td>ca. 1744</td>
<td>English, A-marked group</td>
<td>Frye and Heylyn’s first patent</td>
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<td>English, A-marked group</td>
<td>Frye and Heylyn’s first patent</td>
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<td>14</td>
<td>Vase</td>
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<td>English, Chelsea</td>
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<td>15</td>
<td>Vase</td>
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<td>English, Worcester</td>
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<td>16</td>
<td>Square bottle</td>
<td>early 18th century</td>
<td>Japanese, Arita</td>
<td>Hard paste</td>
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<td>17</td>
<td>Sugar bowl and stand</td>
<td>ca. 1726-28</td>
<td>German, Meissen</td>
<td>Hard paste</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.21</td>
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<td>18</td>
<td>Fluted bowl</td>
<td>ca. 1750-53</td>
<td>English, Chelsea</td>
<td>Soft paste</td>
<td>Gift of Martha and Henry Isaacson, 79.168</td>
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<td>19</td>
<td>Tea bowl</td>
<td>ca. 1735-40</td>
<td>French, Chantilly</td>
<td>Soft paste</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.14</td>
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<tr>
<td>20</td>
<td>Plate</td>
<td>ca. 1740</td>
<td>German, Meissen</td>
<td>Hard paste</td>
<td>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.</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.106</td>
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<tr>
<td>21</td>
<td>Octagonal saucer</td>
<td>ca. 1753-40</td>
<td>French, Chantilly</td>
<td>Soft paste</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.31</td>
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<td>22</td>
<td>Fluted dish</td>
<td>ca. 1735-40</td>
<td>French, Chantilly</td>
<td>Soft paste</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.10</td>
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<td>23</td>
<td>Sugar caster</td>
<td>ca. 1730</td>
<td>German, Meissen</td>
<td>Hard paste</td>
<td>Gift of Mrs. F. T. Isaacson, 91.58</td>
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<td>24</td>
<td>Plate</td>
<td>ca. 1772-73</td>
<td>English, Worcester</td>
<td>Soft paste</td>
<td>Dorothy Condon Falknor Collection of European Ceramics, 87.142.79</td>
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<tr>
<td>25</td>
<td>Dish</td>
<td>ca. 1765-70</td>
<td>English, Worcester</td>
<td>Soft paste</td>
<td>Gift of Martha and Henry Isaacson, 79.167</td>
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</tbody>
</table>
**West Meets East ~ right**

   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

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.39

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.21

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.31

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.25

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.18

   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

    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

    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*, ca. 1778, French, Sèvres, hard paste
    Gift of Dr. and Mrs. Ulrich Fritzsche, 2005.179

    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
    Edgar Fuller Memorial Collection, Gift of Mrs. Thomas D. Stimson, 47.152

    Gift of Mrs. John C. Atwood, Jr., 70.45

    Gift of Martha and Henry Isaacson, 76.218

26. *Oval plate*, ca. 1760–70, Italian, Doccia, hard paste
    Gift of the Charlotte Page Collection, 90.112

27. *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–c. Tea bowls and saucers & Teapot & 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, 94.103.14

4. Plate, ca. 1768, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.18

5. Partial tea service, 1741, German, Meissen, hard paste

6. Plates, ca. 1795, Chinese, export ware, hard paste
   The Mystery Urn pattern
   Gift of Mrs. Prentice Heastie, 84.164.5, 6–10

7. Tureen and stand, ca. 1800, Chinese, export ware, hard paste.
   The Mystery Urn pattern
   Gift of the estate of Prentice Heastie, 97.90

8. Tea bowl, c. 1762, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.7

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.33

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 Falkner Collection of European Ceramics, 87.142.1

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.47

13. Jug, ca. 1780, English, Lowestoft, soft paste
    Gift of Mrs. Charles E. Stuart, 79.123

14. Plate, ca. 1780–85, French, Chantilly, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.142.10

15. Mug, ca. 1768, English, Worcester, soft paste
    Gift of Martha and Henry Isaacson, 76.265

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.8

17. Cream jug, ca. 1760, English, Worcester, soft paste
    Gift of Martha and Henry Isaacson, 76.280

18. Teapot, ca. 1764–68, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.68

19. Plate, ca. 1754, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.14

20. Cup, ca. 1754, English, Worcester, soft paste
    Gift of Martha and Henry Isaacson, 75.90

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, 75.87

23. Tea bowl and saucer, ca. 1755, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.16

24. Dish, ca. 1755, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.13

25. Cup and saucer, ca. 1768–70, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.88
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
   Gift of Betty Balcom, 2005.22

5. Cap and saucer, ca. 1755–60, Italian, Doccia, hard paste
   Gift of Norman Silverman

6. Dish, ca. 1760–82, English, Worcester, soft 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

7. Cap, ca. 1735, Austrian, Du Paquier, hard paste
   Dorothy Condon Falknor Collection of European Ceramics, 87.142.115

8. Beaker, ca. 1765, Italian, Cozzi, hard paste
   Gift of Martha and Henry Isaacson, 69.172

9. Reticulated cup, ca. 1730, Austrian, Du Paquier, hard paste
   Gift of Dr. and Mrs. S. Allison Creighton, 95.100

10. Reticulated cup, ca. 1730, 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

11. Tureen, ca. 1725–30, Austrian, Du Paquier, hard paste
   Gift of Martha and Henry Isaacson, 69.174

12. Salt container, ca. 1725, Austrian, Du Paquier, hard paste
   Dorothy Condon Falknor Collection of European Ceramics, 87.142.115

13. Cap, ca. 1730, Austrian, Du Paquier, hard paste
   Dorothy Condon Falknor Collection of European Ceramics, 87.142.115

14. Dishes, late 18th or early 19th century, Chinese, Jingdezhen, hard paste
   Eugene Fuller Memorial Collection, 49.103.3–4

15. Tea bowl and saucer, ca. 1770, English, Worcester, soft paste
   Gift of the Charlotte Page Collection, 94.103.90

16. Saucer, ca. 1750-55, English, Chelsea, soft paste
   Gift of Mrs. Robert Denny Watt, 57.100

17. Dish, ca. 1768–70, English, Worcester, soft paste
   Painted in the workshop of James Giles (1728–1800), London
   Gift of Mrs. Robert Denny Watt, 57.100

18. Dish, ca. 1786–1820, Chinese, Qianlong 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
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
   From the Earl Manvers Service
   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
    Painted by Carl Ferdinand von Wolfsburg (1692–1764) Breslau (present-day Wroclaw, 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

17. **Plate,** 1735–40, German, Meissen, hard 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

18. **Dishes,** 1789–90, English, Worcester, soft paste
    From the Bostock Service
    Gift of Martha and Henry Isaacson, 76.182.1–.2

19. **Cup and saucer,** ca. 1780, German, Fürstenberg, hard paste
    Gift of Martha and Henry Isaacson, 55.102

20. **Cup and saucer,** ca. 1768, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.20

21. **Plate,** 1735–40, German, Meissen, hard paste.
    Painted by Carl Ferdinand von Wolfsburg (1692–1764) Breslau (present-day Wroclaw, 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, 63.920

22. **Dishes,** 1789–90, English, Worcester, soft paste
    From the Bostock Service
    Gift of Martha and Henry Isaacson, 74.180.1–3
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<th><strong>Image 2</strong></th>
<th><strong>Image 3</strong></th>
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<tbody>
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<td><strong>Lobed plates</strong>, second half of 17th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Bequest of Frank D. Stout, 98.47.2.1–.5</td>
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<tr>
<td><strong>Coffee pot</strong>, ca. 1785–90, English, Liverpool, Seth Pennington manufactory, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<td>Gift of Martha and Henry Isaacson, 76.202</td>
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<tr>
<td><strong>Plates</strong>, 18th–19th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
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<tr>
<td>Bequest of Frank D. Stout, 98.47.4–5</td>
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<tr>
<td><strong>Plate</strong>, 17th–18th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
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<td>Bequest of Frank D. Stout, 98.47.8</td>
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<tr>
<td><strong>Three kiln-waste bowls</strong>, ca. 17th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
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<td>Gift of Frank D. Stout, 92.47.18.1</td>
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<tr>
<td><strong>Coffee can</strong>, ca. 1754, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Gift of Martha and Henry Isaacson, 76.140</td>
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<tr>
<td><strong>Teapot</strong>, ca. 1765–68, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Kenneth and Priscilla Klepser Porcelain Collection, 94.103.194</td>
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<tr>
<td><strong>Cream boat</strong>, ca. 1754, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Kenneth and Priscilla Klepser Porcelain Collection, 94.103.196</td>
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<tr>
<td><strong>Ewer</strong>, 18th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>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</td>
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<td><strong>Chestnut basket</strong>, ca. 1770, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Kenneth and Priscilla Klepser Porcelain Collection, 94.103.207</td>
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<tr>
<td><strong>Basket</strong>, ca. 1770–72, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
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<td>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</td>
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<td><strong>Plate</strong>, ca. 1765–75, Scottish, West Pans, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
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<tr>
<td>Gift of Martha and Henry Isaacson, 76.196</td>
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<tr>
<td><strong>Cream boat</strong>, ca. 1754, English, Longton Hall, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
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<tr>
<td>Gift of Martha and Henry Isaacson, 76.198</td>
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<td><strong>Jug</strong>, ca. 1790, English, Caughley, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
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<td>Gift of Mrs. Frank H. Molitor, 85.292</td>
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<tr>
<td><strong>Jug</strong>, ca. 1765–70, English, Worcester, soft paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
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<td><img src="image4.png" alt="Image 4" /></td>
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<tr>
<td>Gift of Mrs. Frank H. Molitor, 85.293</td>
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<tr>
<td><strong>Plate</strong>, ca. 1625–50, Chinese, export ware, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
<td><img src="image3.png" alt="Image 3" /></td>
<td><img src="image4.png" alt="Image 4" /></td>
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<td>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. Fred Q. Elvidge, 75.51</td>
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<td><strong>Dishes</strong>, 17th century, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
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<td>Bequest of Frank D. Stout, 98.47.81.1–.2</td>
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<td><strong>Large bowl (obachi)</strong>, ca. 1660–90, Japanese, Arita, hard paste</td>
<td><img src="image2.png" alt="Image 2" /></td>
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<td>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 Bana Sawada in honor of W. J. Rathbun, 94.47</td>
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</table>
Blue & White – right

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.199.1–.3

   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

   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

   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

10. **Dish**, ca. 1770–72, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.205

    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

    Gift of Garry L. White in memory of Walter H. Meyer, 92.167

    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. Mayer, 91.167

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.204

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.203

    Bequest of Frank D. Stout, 94.47.5.1–.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. Cap and saucer, ca. 1750, Italian, Capodimonte, soft paste
   Dorothy Condon Falknor Collection of European Ceramics, 57.25.17

3. Tobacco jars (pots à tabac), ca. 1720–30, French, Saint-Cloud, soft paste
   Gift of Dr. and Mrs. S. Allison Creighton, 92.101

4. Cap and saucer, ca. 1750, Italian, Capodimonte, soft paste
   Gift of the Charlotte Page Collection, 99.142

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. Cap 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 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. 1760, German, Fürstenberg, hard paste
    Gift of Martha and Henry Isaacson, 76.104.1–.2

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, Jingdezhen, hard paste
    Eugene Fuller Memorial Collection, 35.1074

15. Cup, late 17th century, Chinese, Qing dynasty (1644–1912), Dehua ware (called blanc de chine in Europe), hard paste
    Eugene Fuller Memorial Collection, 35.1074

16. Cap, late 17th century, Chinese, Qing dynasty (1644–1912), Dehua ware (called blanc de chine in Europe), hard paste
    Eugene Fuller Memorial Collection, 35.1074

17. Vase, 18th century, Chinese, probably Jingdezhen, hard paste
    Gift of Martha and Henry Isaacson, 76.109

18. Sauce boat, ca. 1750–53, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 76.112

19. Custard cup (pot de crème), ca. 1725–30, French, Saint-Cloud, soft paste
    Gift of Dr. and Mrs. S. Allison Creighton, 91.41

20. 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

21. Sugar bowl, ca. 1730–40, French, Saint-Cloud, soft paste
    Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 65.135

22. 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

23. Leaf-shaped cups and saucers, ca. 1720–30, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 76.105

24. Coffee pot, ca. 1740, German, Meissen, hard paste
    Emily Clapp Collection, 51.229

25. Plate, 18th century, Japanese, hard paste
    Silver-mounted in Europe
    Dorothy Condon Falknor Collection of European Ceramics, 57.102.11

26. Bowl, 12th century, Chinese, Jin dynasty (1115–1234), Ding ware, hard paste
    Eugene Fuller Memorial Collection, 61.204
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, 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, 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. 1760, English, soft paste
   Gift of Martha and Henry Isaacson, 55.194

8. The Turk's companion, ca. 1753–54, English, 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 Gricci (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

    Model by Etiènne-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

    Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit II, 56.279

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 come from the Roman god Zeus-Serapis, inspired by the ancient Egyptian god, Serapis. His grimacing mouth comes from another Egyptian god, Bes. 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, 87.142.45

18. Tea bowl and saucer, ca. 1740–50, French, Chantilly, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.23

19. Cream boat and saucer, ca. 1740–45, French, Chantilly, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.25

20. Crawfish salts, 1745–50, English, Chelsea, soft paste
    Gift of Mr. and Mrs.路边Clay Collection, 14.25.23–24

21. 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, 56.219

22. Sauce boats, ca. 1750–52, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 61.181, 76.121

23. Tarrets, ca. 1755, English, Longton Hall, soft paste
    Blanche M. Harnan Ceramic Collection, Gift of Seattle Ceramic Society, Unit I, 56.208.1–2
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. **Covered potpourri jars**, ca. 1755, German, Meissen, hard paste
   Gift of Martha and Henry Isaacson, 76.261.1–.2

4. **Cup and saucer**, ca. 1858–81, Russian, Imperial manufactory, hard paste
   The Plestcheeff Collection, 97.44.3

5. **Cup and saucer**, ca. 1772, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.99

6. **Cup and saucer**, ca. 1772, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.65

7. **Sugar bowl**, ca. 1750–55, German, Meissen, hard paste
   Gift of Martha and Henry Isaacson, 69.189

8. **Cup and saucer**, ca. 1810–25, Russian, Gardner, hard paste
   The Plestcheeff Collection, 97.44.10

   Gift of Mrs. John C. Atwood, Jr., 70.18.1–2

10. **Flower vase (cuvette)**, 1755–56, French, Vincennes, soft paste
    Painted by Louis-Denis Armand l’aîné (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. **Tablet**, ca. 1810–25, Russian, Gardner, hard paste
    The Plestcheeff Collection, 97.44.10

12. **Sugar bowl**, ca. 1750–55, German, Meissen, hard paste
    Probably decorated in the Seuter family workshop, Augsburg, 1740–50
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110

13. **Tea caddy**, ca. 1720, German, Meissen, hard paste
    Decorated outside the manufactory, mid 18th century
    Gift of Dr. and Mrs. S. Allison Creighton, 95.94

14. **Teapot**, ca. 1740–45, German, Meissen, hard paste
    Decorated outside the manufactory by F. J. Ferner, 1740–50
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.110

15. **Two-handled cup and saucer**, ca. 1770, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.137

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.145

17. **Plate**, ca. 1772–74, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.121

18. **Plate**, ca. 1772–74, English, Worcester, soft paste
    Painted in the workshop of James Giles (1718–1800), London
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.124

    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, 94.103.121

2. Leaf-shaped dish, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.119

3. Plate, ca. 1770, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.125

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.115

5. Vases, ca. 1770, English, Worcester, soft paste
   Gift of Martha and Henry Isaacson, 76.159.1–.2

   Painted by Jeffereyes Hamett O’Neale (1734–1801). The scene illustrates the fable “The Eagle and the Tortoise,” inspired by Francis Barlow’s version of Æsop’s Fables published in 1687.
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.118

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, 94.103.126

9. Dish (déjeuner bateau), ca. 1753, French, Vincennes, 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

    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, 57.75.1–.2

    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, 94.103.113

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.114

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.112

15. Plate, ca. 1765–68, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.111

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.113

17. Square tray (déjeuner carré), 1761, French, Sèvres, soft paste
    Painted by Pierre-Antoine Méreraud (active 1754–91)
    Gift of Mildred Thawer Clark, Dorothy Thawer Simpson and Penney Thawer Blauwe, in memory of their mother Mildred Steward Thawer, 82.41

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.115

19. Scalloped plate, ca. 1755, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 76.235

20. Scalloped plates, ca. 1756, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 69.487, 76.339

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, 76.44

22. Scallop plate, ca. 1765, English, Chelsea, soft paste
    Gift of Martha and Henry Isaacson, 76.393

23. Large plate, late 18th 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, 76.23
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 *zabusi*, 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 Falkner 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 Isaacs, 76.237.1–.2

7. **Plates**, ca. 1770, Italian, Doccia, hard paste. Gift of Mr. & Mrs. Kenneth R. Fisher, 64.70.1–.2

8. **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

9. **Saucer**, ca. 1750, Italian, Capodimonte, soft paste. Dorothy Condon Falkner Collection of European Ceramics, 87.142.45


13. **Plate**, 1760, Italian, Doccia, hard paste. Doccia, Florence’s great porcelain manufactury, was established in 1737 on the estate of the entrepreneurial Marchese Carlo Ginori (1703–1757), which still produces porcelain today. Gift of the Charlotte Page Collection, 99.118


15. **Teapot**, ca. 1765–68, English, Worcester, soft paste. Kenneth and Priscilla Klepser Porcelain Collection, 94.103.100

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

   Painted by Pierre-Antoine Mèreau (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, 61.102.2

11. Breakfast service (déjeuner), 1788, French, Sévres, soft paste
    Gift of Betty Balcom, 2005.3.1–.5

12. Baskets, ca. 1765, Italian, Doccia, hard paste
    Gift of the Charlotte Page Collection, 99.102.1–.2

13. Chocolate cup, ca. 1750, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.61

14. Sauce, ca. 1755, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.31

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, 87.144.43

16. Plate, ca. 1750–55, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.144.57

17. Tea cup and saucer, ca. 1750–55, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.144.46

18. Coffee cup and saucer, ca. 1750, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.144.61

    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 an “imperial kiln official glaze.” Eugene Fuller Memorial Collection, 37.109

20. Three plates, ca. 1795–1800, English, Derby, soft paste
    Gift of Dr. and Mrs. S. Allison Craighead, 95.104–.106
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 Ploughshares Collection, 37.44.52–52

3. Dancing girl, ca. 1810–15, Russian, Popov, hard paste
   The Ploughshares Collection, 37.44.65

4. Georgian man, ca. 1840, Russian, Popov, hard paste
   The Ploughshares Collection, 37.44.89

5. Dancing woman and man, ca. 1840, Russian, Kozlov, hard paste
   The Ploughshares Collection, 37.44.10–10

6. Woman with kerchief in her hands, ca. 1875, Russian, Gardner, hard paste
   The Ploughshares Collection, 37.44.11

7. Dancing man, ca. 1820, Russian, Kiselev, hard paste
   The Ploughshares Collection, 37.44.12

8. Vase, 1672–1722, Chinese, Kangxi period, Jingdezhen, hard paste
   Eugene Fuller Memorial Collection, 33.1182.2

   Gift of Mrs. Kenneth B. Fisher, 88.116

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. Stuart, 58.47.23

12. Plate, 19th century, Japanese, Arita, hard paste
    Bequest of Frank D. Stuart, 58.47.23–23

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.206

    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, 79.35

16. Plate, 18th–19th century, Japanese, Arita, hard paste
    Bequest of Frank D. Stuart, 58.47.63

17. Vase, 18th century, Chinese, Jingdezhen, hard paste
    Eugene Fuller Memorial Collection, 33.545.7

18. Plate, ca. 1790, French, Chantilly, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-9.1

19. Cup and saucer, ca. 1750–55, Italian, Capodimonte, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-46

20. Saucer, ca. 1750, Italian, Capodimonte, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-58

21. Saucer, ca. 1755, French, probably Tournai, soft paste
    Gift of Martha and Henry Sasoon, 78-733

22. Coffeepot, ca. 1830–40, Italian, Doccia, hard paste
    Gift of the Charlotte Page Collection, 30.121

23. Saucer, ca. 1750, Italian, Capodimonte, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-59

24. Saucer, ca. 1750, Italian, Capodimonte, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-61

25. Cup and saucer, ca. 1750, Italian, Capodimonte, soft paste
    Gift of Dr. and Mrs. A. Allison Coughlin, 81-45

26. Plate, ca. 1790, French, Chantilly, soft paste
    Dorothy Condon Falkner Collection of European Ceramics, 87.144-9.1
27 **Vase**, 1716–95, Chinese, Qianlong period, Jingdezhen, hard paste
   Eugene Fuller Memorial Collection, 54.213
28 **Tea bowl, coffee cup and saucer**, ca. 1768, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.123
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.177
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, 94.103.117
32 **Mug**, ca. 1768, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.166
33 **Basket**, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.157
34 **Plate**, late 18th century, Japanese, hard paste
   Eugene Fuller Memorial Collection, 63.140
35 **Teapot**, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.148
36 **Mug**, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.177
37 **Sugar bowl**, ca. 1768, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.127
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.159
39 **Plate**, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.158
40 **Vase**, 1662–1722, Chinese, Kangxi period, Jingdezhen, hard paste
   Eugene Fuller Memorial Collection, 33.1182.1
41 **Plates**, ca. 1815, Russian, Imperial manufactory, hard paste
   The Plestcheeff Collection, 97.44.11.1–.7
42 **Dancing woman and man**, 1843–61, Russian, Kornilov, hard paste
   The Plestcheeff Collection, 97.44.20.1–.2
43 **Woman from the Voronezhskoi District**, ca. 1892–99, Russian, Kuznetsov, hard paste
   The Plestcheeff Collection, 97.44.34
44 **A Ukrainian woman**, ca. 1870, Russian, Gardner, hard paste
   The Plestcheeff Collection, 97.44.38
45 **Woman in traditional dress**, ca. 1870s, Russian, Gardner, hard paste
   The Plestcheeff Collection, 97.44.33
46 **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. **Cap and saucer**, 1780–88, German, Fulda, hard paste
   Gift of Martha and Henry Isaacson, 76.167

2. **Teapot**, 1780–88, German, Fulda, hard paste
   Gift of Martha and Henry Isaacson, 76.165

3. **Cap and saucer**, 1780–88, German, Fulda, hard paste
   Gift of Martha and Henry Isaacson, 76.169

4. **Sugar bowl**, 1780–88, German, Fulda, hard paste
   Gift of Martha and Henry Isaacson, 76.166

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. **Cap**, 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 Covington, 95.97

8. **Tobacco box**, ca. 1750, German, Meissen, hard paste
   Gift of Vianna Baker Kelly, 85.58

9. **Cap 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 Philipp 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, 76.261

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 manufactury 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. **Cap and saucer**, ca. 1750, Italian, Capodimonte, soft paste
    Evelyn Clapp Collection, 51.215

18. **Basket**, 1780–85, French, Niderviller, hard paste
    Gift of Betty Boulton, 2005.73

19. **Saucer**, ca. 1765–70, Italian, Cozzi, hard paste
    Gift of the Charlotte Page Collection, 99.139

20. **Saucer**, ca. 1743–51, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 73.142.81

21. **Saucer**, ca. 1743–53, Italian, Capodimonte, soft paste
    Dorothy Condon Falknor Collection of European Ceramics, 73.142.11

22. **Dish**, ca. 1772–75, English, Worcester, soft paste
    Kenneth and Priscilla Klipper Porcelain Collection, 94.103.142

    Gift of Martha and Henry Isaacson, 76.215

    Painted in the workshop of James Giles (1718–1800), London
    Kenneth and Priscilla Klipper Porcelain Collection, 94.103.167

25. **Dish**, ca. 1770–72, English, Worcester, soft paste
    Kenneth and Priscilla Klipper Porcelain Collection, 94.103.140
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.

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.

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, 63.103
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 Coughlan, 95.91
6. Saucer, ca. 1735, German, Meissen, hard paste. Dorothy Condon Falkner 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. Hartman 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
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, 91.102.2–.4, 91.102.6–.9
12. Partial tea and coffee service, ca. 1737, German, Meissen, hard paste. Gift of Mr. and Mrs. Kenneth R. Fisher, 64.69
13. 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
15. Coffeepot, ca. 1735–40, German, Meissen, hard paste. Gift of Mr. & Mrs. Kenneth R. Fisher, 64.69
16. Partial tea and coffee service, ca. 1737, German, Meissen, hard paste. Gift of Mr. and Mrs. Robert S. Nichols, 91.200.2–17, 19–31, 33

Plate, ca. 1715, Austrian, Du Paquier, hard paste
Gift of Martha and Henry Isaacson, 55.172

2 Cap and saucer, ca. 1755–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.233

3 Cap and saucer, ca. 1770–75, Italian, Cozzi, hard paste
Gift of the Charlotte Page Collection, 99.135

4 Cap 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 Cap and trembleuse saucer, 1760–65, French, Mennecy, soft paste
Gift of the Northwest Ceramic Society of Seattle, 85.17

7 Vase, 1760, English, Bow, soft paste
Painted in the workshop of James Giles (1718–1800), London
Kenneth and Priscilla Klepser Porcelain Collection, 94.103.2

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 1735 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 drinking three mugs of an alcoholic beverage.
Gift of Martha and Henry Isaacson, 69.175

13 Coffepot, 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, 87.142.16

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. Haran 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, 54.104

23 Platter, ca. 1755–58, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.226

24 Platter, ca. 1735–38, English, Chelsea, soft paste
Gift of Martha and Henry Isaacson, 76.228
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, ca. 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**
    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

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), ca. 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. Hanan Ceramic Collection, Gift of Seattle Ceramic Society, Unit III, 68.302

16. **Cup and saucer, 1765, Sèvres, soft paste**
    Gift of Betty Balcom, 2005.51

17. **Covered vase, ca. 1755, English, Chelsea, soft paste**
    Gift of Martha and Henry Isaacson, 55.65

18. **“Pot pourri Pompadour” vase and cover, 1758, Sèvres, soft paste**
    Gift of Betty Balcom, 2005.3

19. **Small plate, ca. 1755, Italian, Verze, hard paste**
    Gift of the Charlotte Page Collection, 99.104

20. **Plate, ca. 1795, Chinese, export ware, hard paste**
    The Mystery Uto 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. Preston Hoodlum, 84.164.1–2

    Kenneth and Priscilla Klepser Porcelain Collection, 94.105.18

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, 95.83

24. **Octagonal dishes, ca. 1754, English, Chelsea, soft paste**
    Gift of Martha and Henry Isaacson, 76.103.5–6
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, 57.86

3. **Rectangular dish, ca. 1765, English, Worcester, soft paste**
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.62

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.165

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, 76.130

8. **Herons, ca. 1750, English, Bow, soft paste. These figures, recorded at the Bow factory as herons, are actually depictions of the mythical phoenix. Emotionally, 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

9. **Two-handled covered cup and saucer, 1758–60, French, Sèvres, soft paste**
   Gift of Mrs. Charles E. Stuart, 79.120–.121

10. **Cream jug, ca. 1772–74, English, Worcester, soft paste**
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.76

11. **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

12. **Tea cup and saucer, ca. 1770–72, English, Worcester, soft paste**
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.107

13. **Teacup and saucer, ca. 1770, English, Worcester, soft paste**
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.142

14. **Oval dish, ca. 1753–58, English, Chelsea, soft paste**
    Gift of Martha and Henry Isaacson, 76.173
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, 76.140

3. Plate, ca. 1753–58, English, Chelsea, soft paste
   Gift of Martha and Henry Isaacson, 76.140

4. Pot, ca. 1760, German, Fürstenberg, hard paste
   Gift of Martha and Henry Isaacson, 76.110

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
   Gift of Martha and Henry Isaacson, 69.185

7. Plate, ca. 1735–40, German, Meissen, hard paste
   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, 87.142.56

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, 87.142.93

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, ca. 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, 76.140

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, 97.142.116

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, 76.140

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, English, Derby, soft paste
    Gift of Martha and Henry Isaacson, 87.142.116

22. Miniature figure of a cat, ca. 1768, German, Ludwigsburg, hard paste
    Gift of Martha and Henry Isaacson, 76.140

23. Tea bowl, ca. 1745, French, Vincennes, soft paste
    Gift of Dr. Rex Palmer and family in memory of Kitty Palmer, 92.24

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

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.71

27. Saucers, ca. 1748–51, 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 1677 edition of Aesop’s Fables.
    Gift of Martha and Henry Isaacson, 76.140–141

30. Ram, ca. 1750, English, Derby, soft paste
    Gift of Martha and Henry Isaacson, 76.140

31. Lioness, ca. 1748–50, English, Bow, soft paste
    The Pleonchoff 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, 76.212

   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.51

5. Plate, ca. 1770–81, English, Bristol, hard paste
   Gift of Mrs. Frank H. Molitor, in Memory of Mrs. William L. Harman, 68.173

6. Plate, 1776–78, English, Chelsea, soft paste
   Gift of Martha and Henry Isaacson, 76.235

7. Plate, 1775–79, English, Caughley, soft paste
   Kenneth and Priscilla Klepser Porcelain Collection, 94.103.78

8. Teapot, ca. 1760, Chinese, export ware, hard paste
   Gift of Martha and Henry Isaacson, 76.109

   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, 76.199

11. Tea cup, ca. 1755–60, German, Meissen, hard paste
    Dorothy Condon Falknor Collection of European Ceramics, 87.142.111

12. Milk jug, 1765, Austrian, Vienna manufacture, hard paste
    Gift of Mrs. Frank Molitor in memory of Mrs. Stanley A. Griffiths, 82.147

    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. 1772–73, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.30

18. Butter tub, ca. 1770, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.51

19. Cup and saucer, ca. 1768, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.165

    Painted in the workshop of James Giles (1718–1800), London
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.141

21. Cap, ca. 1770, French, Tournai, soft paste
    Gift of Martha and Henry Isaacson, 76.157

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.16

    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.129

24. Teapot, ca. 1780–85, Italian, Cozzi, hard paste
    Gift of the Charlotte Page Collection, 92.128

25. Basket, ca. 1768, English, Worcester, soft paste
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.125

26. Plate, 1765–68, English, Derby, soft paste
    Gift of Martha and Henry Isaacson, 76.144.3

27. Tureen, ca. 1775–81, French, Paris, Boisset or Vincennes (second manufacture), hard paste
    Gift of Blanche M. Harman, 84.107

28. Plate, 1765–68, English, Derby, soft paste
    Gift of Martha and Henry Isaacson, 76.144.3

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, 76.165

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, 75.81
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. 1761–70, Italian, Doccia, hard paste
   Gift of Martha and Henry Isackson, 76.230

2. **Clock case**, ca. 1753–58, English, Derby, soft paste
   Gift of Martha and Henry Isackson, 76.237

3. **Cups**, ca. 1748–50, Italian, Doccia, hard paste
   Dorothy Clapp Collection, 92.204.1–7

4. **Vases**, ca. 1765–70, English, Derby, soft paste
   Gift of Martha and Henry Isackson, 76.248

   Kenneth and Piniclla Kilpper Porcelain Collection, 94.103.12

6. **Beouf pot**, ca. 1768, English, Worcester, soft paste
   Kenneth and Piniclla Kilpper Porcelain Collection, 94.103.52

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 Isackson, 76.246

8. **Man representing Winter**, ca. 1765, German, Meissen, hard paste
   Dorothy Clapp Collection of European Ceramics, 97:142.50

9. **Neptune with a dolphin**, ca. 1780, English, Derby, soft paste
   Gift of Martha and Henry Isackson, 76.257

10. **Allégorical 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 Isackson, 76.8

11. **Bacchus feeding grapes to a lepord**, ca. 1760, German, Meissen, hard paste
   Gift of Betty Balcom, 2003.20

12. **Father Time**, ca. 1745, German, Meissen, hard paste
   Model by Johann Friedrich Eberlein (1691–1749). 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 an 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, 91.105

13. **A river goddess**, ca. 1755, German, Meissen, hard paste
   Gift of Betty Balcom, 2003.21

14. **Clock**, ca. 1748, German, Meissen, hard paste. Model by Johann Friedrich Eberlein (1691–1749). 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 attendive, gallant young men and their elegant women friends, inspired by the fire gallery paintings by Watteau and still-popular chinoiseries, decorate the front and sides of the clock case.
   Gift of Martha and Henry Isackson, 76.14

15. **Monkey hand leader**, ca. 1760, English, Derby, soft paste
   Gift of Martha and Henry Isackson, 76.252

16. **Highland bagpipe**, ca. 1760, English, Derby, soft paste
   Gift of Betty Balcom, 2003.14

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 Clapp Collection of European Ceramics, 87:142.71

18. **The Doctor**, ca. 1775, German, Fürstenberg, hard paste
   Model by Anton Carl Luplau (d. 1793)
   Gift of Martha and Henry Isackson, 76.103

19. **Rammondo**, ca. 1775, German, Kloster Veilsdorf, hard paste
   Gift of Martha and Henry Isackson, 76.276

20. **A boy**, ca. 1768, German, Ludwigsburg, hard paste
   Gift of Martha and Henry Isackson, 76.256

21. **Pantalon**, ca. 1754–55, German, Höchst, hard paste
   Gift of Martha and Henry Isackson, 76.8

22. **Harlequin**, ca. 1765, German, Kloster Veilsdorf, hard paste
   Gift of Martha and Henry Isackson, 76.178

23. **Scaramouche**, ca. 1775, German, Kloster Veilsdorf, hard paste
   Gift of Martha and Henry Isackson, 76.175

24. **Pierrot**, ca. 1784–88, Italian, Naples, Royal manufactory, soft paste
   Dorothy Clapp Collection of European Ceramics, 87:142.46

25. **Colombine**, ca. 1750, Italian, Capodimonte, soft paste
   Dorothy Clapp Collection of European Ceramics, 87:142.45

26. **Bust of a woman representing Spring**, 1762–66, German, Frankenthal, hard paste
   The Plendl Collection, 97:44.78

27. **Cherub representing Spring**, ca. 1780–85, English, Derby, soft paste
   Gift of Martha and Henry Isackson, 76.102

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 enamelled 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, 98.49.104

29. **Tea bowl**, ca. 1775–80, Italian, Cozzi, hard paste
   Gift of the Charlotte Paget Collection, 99.137

30. **Turron**, ca. 1756, English, Chelsea, soft paste
   Gift of Martha and Henry Isackson, 69.103

31. **Pipe bowl**, ca. 1755–60, German, Nymphenburg, hard paste. Model by Franz Anton Bustelli (employed by the manufactory, 1744–63)
   Dorothy Clapp Collection of European Ceramics, 87:142.0

32. **Pipe bowl**, ca. 1750–60, Austrian, Vienna manufactory, hard paste
   Dorothy Clapp Collection of European Ceramics, 87:142.40

33. **Pipe bowl**, ca. 1750–55, German, Nymphenburg, hard paste
   Dorothy Clapp Collection of European Ceramics, 87:142.38

34. **Coffereps**, 1765, German, Höchst, hard paste
   Gift of Mr. 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 Isackson, 76.94–95

36. **Plates**, ca. 1752, French, Vincennes, soft paste
   Gift of Dr. and Mrs. S. Allison Craighead, 83.267.1–2

37. **Pot of flowers**, ca. 1768–70, English, Worcester, soft paste
   Kenneth and Piniclla Kilpper Porcelain Collection, 94.103.70
Rococo: The Great Wave – right

1. **Sauce**, ca. 1770, Spanish, Buen Retiro, soft paste
   
   Dorothy Condon Falkner 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 Falkner 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 Falkner Collection of European Ceramics, 87.142.50

9. **Sauce boats**, 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.

   The Plestcheeff Collection, 97.44.19

10. **Bread seller**, ca. 1850, Russian, Kornilov, hard paste

   The Plestcheeff Collection, 97.44.28

11. **Fish peddler**, ca. 1840, Russian, Gardner, hard paste

   The Plestcheeff Collection, 97.44.32

12. **Man breaking ice**, ca. 1870, Russian, Popov, hard paste

   The Plestcheeff Collection, 97.44.30

13. **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 Capp Collection, 74.14

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**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, 69.137.
**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, 76.320
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  
   Gift of Martha and Henry Isaacson, 76.211
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. **Coffee pot**, 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
    Kenneth and Priscilla Klepser Porcelain Collection, 94.103.49
13. **Sauce boat**, ca. 1758, English, Derby, soft paste  
    Gift of Martha and Henry Isaacson, 76.230
14. **Wine glass cooler (seau crénelé)**, ca. 1780–90, French, Paris, rue de Clignancourt, hard paste  
    Gift of Dr. and Mrs. S. Allison Creighton, 92.108
15. **Leaf-shaped dish**, ca. 1750–53, English, Chelsea, soft paste  
    Gift of Martha and Henry Isaacson, 76.241
16. **Plates**, ca. 1760–70, French, Tournai, soft paste  
    Gift of Martha and Henry Isaacson, 76.232
17. **Platter**, ca. 1780–90, French, Niderville, 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, 89.79.1
19. **Cup and saucer**, ca. 1840, Russian, Terekhov-Kiselev, hard paste  
    The Plestcheeff Collection, 97.44.4
20. **Platters**, ca. 1760–70, French, Tournai, soft paste  
    Gift of Martha and Henry Isaacson, 76.230.3–3
21. **Plates**, 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
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 Klimenkov 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.

Curators Josh Yiu and Yukiko Shirahara generously contributed exquisite examples of SAM’s Chinese and Japanese porcelain to the room. Thank you to Director Mimi Gardner Gates, Deputy Director Chiyo Ishikawa, Chief Conservator Nicholas Dorman, Zora Hutlova Foy, Senior Manager of Exhibitions and Curatorial Publications, and Michael McCafferty, Director of Exhibition Design and Museum Services, for their encouragement and support.

—J.E.

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