

MOUSTIERS CERAMICS

GIFTS FROM THE
EUGENE V. AND
CLARE E. THAW
COLLECTION





Plate, ca. 1750; Manufactured by Oléry's and Laugier's pottery factory (Moustiers Sainte-Marie, France); Decorated by Joseph Fouque (French, active 1739); Tin-glazed earthenware; H x diam.: 3.2 x 25.4 cm (1 ¼ in. x 10 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-3

MOUSTIERS CERAMICS

FROM THE EUGENE V. AND CLARE E. THAW COLLECTION

This booklet accompanies an exhibition celebrating the gift of a substantial collection of Moustiers ceramics from the Eugene V. and Clare E. Thaw collection, given to Cooper Hewitt from 2006 to 2017. The Thaws received their first piece of Moustiers ceramics as a wedding present from someone whose taste and knowledge they admired, and they set out to explore the varieties of ornament, form, and function produced in the town of Moustiers Sainte-Marie, a town in the Alpine area in the southeast of France. Their gift to the museum has enabled an in-depth study of the earthenware, both in materials and in context. Moustiers ceramics are not merely spritely designs in colorful palettes that seem appealing in the less formal context of twenty-first-century lifestyles. In fact, they served on aristocratic tables of the eighteenth century, often replacing silver during the reign of Louis XIV (1660–1715). The sophisticated print and textile inspiration sources, especially on the early pieces, would have been appreciated by the educated clientele at whom they were aimed, but the ceramics' color and choice of subjects would have appealed to all. **The ceramics continued to be popular later, during a time when the newly created porcelain**

industry in France, at Vincennes and then Sèvres, fell under royal patronage and the porcelain created there was not available for purchase. These decorated tin-glazed earthenware ceramics were clearly sought after in their day, as is evidenced by the signatures often found on the wares. They also held an irresistible appeal to collectors starting in the early twentieth century, when eighteenth-century French style was seen as the height of design, for the charm of colorful, often amusing depictions of figures and flowers.

The combination of engraved decorative print sources and the connection with textile motifs has been observed by Rebekah Pollock, a graduate of Cooper Hewitt/Parsons School of Design master's program in the History of Design and Curatorial Studies and the scholar who wrote this booklet's essay. She shows the links between Moustiers ceramics and broader French decorative arts using objects in Cooper Hewitt's other curatorial departments, making the case for how important cross-disciplinary connections are in the design field, and how proximity of such collections at the museum helps to make these connections.

We are very grateful to the Eugene V. and Clare E. Thaw Charitable Trust for the underwriting of this brochure, and for the Thaws' generosity in giving a collection that was so dear to their hearts. Their most treasured pieces came to the museum only a few months before Clare's death, but Gene was able to visit and appreciate the exhibition and the research that went into it before he too left us. This brochure is dedicated to their lasting legacy, of which the Moustiers ceramics collection is part.

Sarah D. Coffin
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Fig. 1. Wineglass cooler-rinser or confiturier (jam pot), 1739–49; Manufactured by Oléry's and Laugier's pottery factory (Moustiers Sainte-Marie, France); Possibly decorated by Jean-François Pelloquin (French); Tin-glazed earthenware; H × diam.: 10.7 × 10 cm (4 1/8 × 3 15/16 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-11



Fig. 2. Tazza, ca. 1720; Style of Jean Bérain the Elder (French, 1640–1711); Manufactured by Clérissy Factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 6 × 30.5 cm (2 3/8 × 12 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-5

ENTERTAINMENT FOR THE TABLE: THE WHIMSY AND LUXURIANCE OF FANCY OF MOUSTIERS CERAMICS

REBEKAH S. POLLOCK

How did the small village of Moustiers Sainte-Marie, dramatically perched on the cliffs of the Alpes-de-Haute-Provence, become one of France's major centers producing faïence—tin-glazed earthenware—during the eighteenth century? Its success can be attributed partly to the natural resources of the region: fresh water, good clay for potting, and abundant wood to fire in kilns. Moustiers pottery decorators fueled demand by developing motifs that would become widely imitated by other factories. Using *grand feu* (high-firing) colors derived from metal oxides, decorators painted these motifs onto a white surface—often compared to a blank canvas—created by the tin glaze applied to the clay. Faïence decorations were drawn from print sources, and were partly inspired by and coordinated with chintz—Indian cotton fabrics with white grounds being produced for the European market and used in interiors. The enormous popularity of cotton threatened the French silk industry, prompting the ban of imported chintz from 1686 to 1759. During this time, the decorative repertoire of Indian chintz motifs—flowers, insects, and exotic figures—appeared on faïence from Moustiers.

When King Louis XIV issued a series of edicts requiring French nobility to melt their silver services to fund the nation's war efforts (from 1689 to 1709), faïence manufacturers were quick to provide elegant ceramic services to fill the void. France had not yet learned the secret to making porcelain, and imported Asian porcelains were so expensive as to be limited to royal and aristocratic collectors. Members of the nobility and other wealthy patrons chose faïence, a more accessible material that not only resembled porcelain,

but also supported a national industry and patriotically demonstrated one's commitment to the king's military program. Entrepreneurial pottery owners pursued regional clientele, as evidenced by dining services with the arms of influential Provençal families. A wineglass cooler (fig. 1) produced at the Oléry's and Laugier factory of Moustiers was part of a larger service commissioned for Jean-Baptiste Victor de Rochechouart, Marquis de Blainville (1712–1771), who lived in southeastern France. The Rochechouart family is one of the oldest noble lines in the country, and its members were well connected at the royal court. The Marquis was the nephew, once removed, to Madame de Montespan, mistress to Louis XIV. The Oléry's service shows his arms with the chivalric Order of Saint Louis. Even with his royal connections, the Marquis ate from faïence. Jeanne Antoinette Poisson, Marquise de Pompadour, the mistress to Louis XV and an influential patron of the arts, owned a blue and white service produced at the Clérissy factory decorated with her personal armorial of three towers. A dish from this service is in the collection of the Musée national de Céramique de Sèvres. Nearly four hundred pieces of faïence were listed in an inventory drawn after the Marquise's death in 1764.¹ Tin-glazed earthenware is sometimes viewed as the provincial cousin of porcelain, but it is evident that in the early eighteenth century, when the European porcelain industry was in its infancy, the most elite and influential figures chose faïence as a fashionable luxury through which to distinguish themselves.

The Clérissy factory at Moustiers achieved a degree of technical excellence that ranks the factory among the greatest French faïence potteries at the turn of the eighteenth century. The factory, founded in 1679 by Pierre Clérissy (ca. 1651–1728), employed talented decorators, many of whom later migrated and

¹ Jean Cordey, *Inventaire des biens de Madame de Pompadour, rédigé après son décès* (Paris: Lefrançois, 1939), 34–35.



Fig. 3. Print, Design for Grotesque Ornament, ca. 1680; Jean Bérain the Elder (French, 1640–1711); Etching and engraving on white laid paper; 38.6 × 24.3 cm (15 1/8 × 9 5/8 in.); Bequest of Marian Hague, 1971-71-5

established other factories, contributing to the rise of faïence in the region. A footed tazza based on a silver form (fig. 2) shows a light and airy decoration in the style of Jean Bérain the Elder (1640–1711), a designer and engraver whose influence can be traced across the French decorative arts. Bérain's compositions of delicate interlacing grotesques were adapted for monochrome blue tablewares at the Clérissy manufactory beginning in 1710. Pouncing, a technique of applying a pattern by piercing a paper with small dots and rubbing loose charcoal into the holes to transfer a design onto clay, was used in decorations based on



Fig. 4. Pair of wine coolers (seaux à bouteilles), ca. 1730; Manufactured by Clérissy Factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 18.5 × 21.5 cm (7 3/8 × 8 5/8 in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-8

One of a pair of urns, ca. 1750; Manufactured by Oléry's and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 48.5 × 32 × 27 cm (19 1/4 × 12 3/4 × 10 3/4 in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-3

print engravings. The intricate designs and fantastic figures in Bérain's grotesque designs (fig. 3) have counterparts in Clérissy faïence, which was widely admired and copied by French manufacturers in Marseille, Lyon, and Nevers, as well as in Spain and Italy. Because of the motif's popularity and the rarity of signed pottery, it can be difficult to attribute Bérain-style faïence to a particular factory; it is the exceptionally fine lines and control of the blue glaze that distinguishes the pottery of Clérissy. A pair of wine coolers (fig. 4) display a network of decorations as crisp as their probable sources—Bérain engravings appear in a palette of blue and white inspired by Chinese porcelain.

With the increasing trade brought by the Dutch East India Company (Verenigde Oost-Indische Compagnie) and British East India Company, Asian porcelain imports grew in Europe, influencing local production. Dutch manufacturers of tin-glazed earthenware—called delftware in the Netherlands and England—copied the imported porcelain and developed original lace-like patterns resembling panels of drapery (fig. 5). This *broderie* motif (later called *lambrequin*) comes from Baroque textiles and silver designs, and was quickly adopted by French ceramicists. The Saint-Cloud factory, located near Paris, produced artificial porcelain ("soft-paste porcelain") with delicate geometric ornaments that drew on the *broderie* and Bérain motifs, as can be seen in a pomade pot (fig. 6), whose monochrome cobalt blue palette echoes Chinese porcelain. The faïence center of Rouen, in Normandy, developed a distinct radiating (*rayonnement*) version of the motif with a pioneering blue and red color scheme that imitated Imari ware, a type of Japanese porcelain exported to Europe in the second half of the seventeenth century and the first half of the eighteenth century.



Fig. 5. Vase (Delft, Netherlands), ca. 1700; Tin-glazed earthenware; 32.5 × 15 × 15 cm (12 3/4 × 5 7/8 × 5 7/8 in.); Bequest of Walter Phelps Warren, 1986-61-34



Fig. 6. Pot à fard (toilet jar: pomade pot and lid), 18th century; Manufactured by Saint-Cloud Porcelain Manufactory (France); Soft-paste porcelain, with blue underglaze; H × diam. (pot): 9.2 × 8 cm (3 5/8 × 3 1/8 in.), H × diam. (lid): 3.5 × 8.5 cm (1 3/8 × 3 3/8 in.), H × diam. (overall): 11.5 × 8.5 cm (4 1/2 × 3 3/8 in.); The John Jay Ide Collection, 1977-52-16-a,b



Fig. 8. Print, *Entrée de Monsieur de Macey* (Entrance of the Monsieur de Macey), from *Le Combat à la Barrière* (Combat at the Barrier), 1627; Designed by Jacques Callot (French, 1592–1635); Etching on off-white laid paper; 15.3 × 22.3 cm (6 × 8 3/4 in.); Museum purchase through gift of Jacob Schiff, 1946-36-6

As the eighteenth century progressed, a taste for polychrome faïence emerged, following a broader trend toward lighthearted and informal styling within the French interior. A new palette of high-firing glaze colors was introduced to Moustiers by Joseph Olérys (1697–1749), who had trained at the Clérissy factory in Moustiers in the 1720s before moving to Alcora, Spain, in 1727. There he worked at the manufactory of the Count of Aranda. In 1738, Olérys returned to Moustiers, where he cofounded a company with his brother-in-law Jean-Baptiste Laugier and popularized a new style of polychrome grotesque ornaments, possibly introducing a mustard yellow color to the palette.

The so-called grotesque style of decoration developed at the Olérys factory has since become synonymous with the faïence industry in Moustiers. The motif is composed of musicians and fanciful figures on staggered terraces, arranged without concern for perspective or narrative. Generally surrounded by flowering vegetation and insects, these figures are grotesque in the common sense of the word, meaning “exaggerated caricatures.” Factory decorators freely adapted printed sources without slavishly copying designs. The lighthearted figures of musicians and dancers that appear on many Moustiers plates (fig. 7) are in the style of the artist Jacques Callot (1592–1635), whose etchings of dancers, musicians, and *gobbi* (hunchbacks) were widely known. A Callot print in the Cooper Hewitt’s collection (fig. 8) depicts a band of marching musicians whose feathered caps curl jauntily in the wind, a detail echoed by many Olérys figures. On the table, these painted characters served to entertain and delight diners.

Jean-Baptiste Pillement (1728–1808) is another influential print designer whose published works were reproduced throughout Europe. Pillement’s designs for the immensely popular book *Ladies Amusement*:



Fig. 7. Plate (Moustiers Sainte-Marie, France), ca. 1763; Tin-glazed earthenware; H × diam.: 3.5 × 22.9 cm (1 3/4 in. × 9 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-2



Fig. 11. Plate (Moustiers Sainte-Marie, France), ca. 1763; Tin-glazed earthenware; H x W x D: 3.5 x 22.5 x 22.7 cm (1 3/8 x 8 7/8 x 8 15/16 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-1

Or, *The Whole Art of Japanning Made Easy* (1760) show figures on floating terraces arranged incidentally across the page (fig. 9). Their composition is strikingly similar to that of the grotesque style at Moustiers. The book's title page states that the designs "will be found extremely useful to the porcelaine [*sic*], and other manufacturers depending on design." The book uses the term "grotesque" to describe the "taste which at present much prevails and seems particularly calculated for this work." For decorators working in the small mountain town Moustiers Sainte-Marie, printed designs for lacquerwork would have been far more accessible than the true article, and their understanding of Asian aesthetics would have been mediated through European designs. Printed in London, then copied and reprinted in France, *The Whole Art of Japanning Made Easy* contains plates whose blank spaces around figures have been filled with a colorful variety of flying insects—in much the same manner as the Oléry's grotesques (fig. 10). A figure on one Oléry's plate (fig. 11) carries a banner inscribed with *Vive la Paix* ("Long live Peace"), a slogan associated with the signing of the Treaty of Paris, an event that marked the conclusion of the Seven Years' War. A Moustiers faience ewer with this message is dated to 1763, as published in *Histoire des faïences patriotiques sous la Révolution*.² This commemoration is slightly ironic, for it was France's military engagements that prompted Louis XIV's sumptuary edicts, indirectly stimulating the country's faience industry.

The popularity of boldly decorated faience must be viewed as part of a broader taste for pattern in eighteenth-century French material culture. At the turn of the century, the country was part of a growing



Fig. 9. Plate 3, from *The Ladies Amusement: Or, The Whole Art of Japanning Made Easy*, 1760; Designed by Jean-Baptiste Pillement (French, 1728–1808); Printed by Golden-Buck (London) for Robert Sayer (English, 1725–1794); Hand-colored engraving on paper; Smithsonian Libraries, Cooper Hewitt, Smithsonian Design Library, TP942.L15 1760 folio



Fig. 12. Chintz border (detail) (India), mid-18th century; Cotton; H x W: 53.3 x 173.7 cm (21 in. x 5 ft. 8 3/8 in.); Repeat H x W: 53.3 cm (21 in.); Museum purchase from Au Panier Fleuri Fund, 1953-205-1

² Champfleury, *Histoire des faïences patriotiques sous la Révolution* (Paris: E. Dentu, 1867), 11.



Fig. 10. Plate 56, from *The Ladies Amusement: Or, The Whole Art of Japanning Made Easy*, 1760; Designed by Jean-Baptiste Pillement (French, 1728–1808); Printed by Golden-Buck (London) for Robert Sayer (English, 1725–1794); Hand-colored engraving on paper; Smithsonian Libraries, Cooper Hewitt, Smithsonian Design Library, TP942.L15 1760 folio



Fig. 13. Textile (France), 18th century; Cotton; H × W: 99.1 × 74.3 cm (39 in. × 29 ¼ in.); Museum purchase from Au Panier Fleuri Fund, 1959-55-1

global economy, with goods supplied by wide-reaching commercial trade networks. French interest in Indian chintz skyrocketed, alongside the trend for Asian-style ceramics. The colorfastness of dyes used in Indian chintz was one of the material's most desirable properties, just as the high-firing colors of faience were valued for their richness and resistance to fading. Similarly, the pristine white ground of printed cottons and the milky whiteness of tin-glazed earthenware worked together to introduce an unprecedented brightness to the domestic interior. Cotton upholstery and patterned faience set the stage for fashionably dressed men and women for whom chintz was the fabric of choice. An Indian cotton of a type specially produced for the European market shows scattered bouquets and flying insects (fig. 12). These motifs frequently appear on Moustiers goods, and together would have formed a cohesive interior aesthetic. The disparity of scale between figures, insects, and plants was a “luxuriance of fancy” admired in Chinese and Indian imports, as described in *The Whole Art of Japanning Made Easy*. The rules of composition and perspective that dominated French academic art did not apply to this new style that operated completely outside established hierarchies of taste. A French textile printed during the country's ban of Indian cottons (fig. 13) shows repeating bouquets that are similar to the so-called “potato flower” design that was frequently used at Moustiers, and can be seen on a tureen with monochrome yellow decoration (fig. 14).

The Olérys and Laugier factory produced an exceptionally sculptural pair of bulb pots (fig. 15), whose ambitious forms signal the factory's aim to move beyond painted decorations and into sculptural ornament, following a trend set by Europe's porcelain factories. It is possible that the core of the form was a clever repurposing of a tureen body. The lid is decorated with flowers in the



Fig. 14. Tureen with lid and stand (probably Moustiers Sainte-Marie, France or Spain), ca. 1760; Tin-glazed earthenware; H × W × D (a,b,c: overall): 23.5 × 41 × 30 cm (9 ¼ × 16 ½ × 11 ¾ in.), H × W × D (a: tureen): 38 × 28 cm (14 ¾ in. × 11 in.), H × W × D (b: lid): 36 × 26 cm (14 ¼ × 10 ¼ in.), H × W × D (c: stand): 39.5 × 30 cm (15 ½ × 11 ¾ in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-7 a/c



Fig. 15. Pair of bulb pots, ca. 1760; Manufactured by Oléry and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D, each: 29.2 × 27.5 × 13.8 cm (11 ½ × 10 ¾ × 5 ½ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-5-a,b



Fig. 22. Dish, ca. 1775; Manufactured by Oléry's and Laugier's pottery factory (Moustiers Sainte-Marie, France); Scene in Style of Antonio Tempesta (Italian, 1555–1630); Tin-glazed earthenware; H x diam.: 5.3 x 30 cm (2 1/8 x 11 3/8 in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-1

factory's predominantly yellow and green palette and is pierced with large and small holes. The width of the central opening is large enough to accommodate the hearty stalk of the sunflower grown in the nearby southern regions of France. Bulb pots were a specialty of northern ceramics manufacturers and indicate that the Moustiers factories closely followed industry trends. The asymmetrical flourishes capping the lids are a rare nod to high-style Rococo; typically, the only rocaille forms to be found on Moustiers wares are painted cartouche surrounds.

An Oléry's and Laugier dish with a hunt scene represents the evolution of faïence in Moustiers (fig. 16). The central monochrome scene is an example of decorations based on prints by Antonio Tempesta (1555–1630), a Florentine artist whose hunting designs were published in series between 1595 and 1604. The prints received favorable attention throughout the seventeenth century and their enduring influence is evident in the revival at Moustiers. Beginning around 1720, the Clérissy manufactory at Moustiers drew heavily on these etchings to produce a line of monochrome cobalt faïence tableware. In this dish, Oléry's is emulating the style of the Clérissy factory for the central scene, but introduces their newly developed polychrome palette for the border garlands. Depictions of aristocratic pursuits such as the hunt were immensely popular within French noble circles. In many regions, hunting was an exclusive privilege and, by referencing the elite activity, faïence manufactures could appeal to influential clients. There is evidence that the factories at Moustiers produced styles and forms to serve a range of clientele; blue

and white Moustiers-style faïence has been recovered from colonial sites in northwestern Louisiana in the United States, along with similarly decorated yellow-ground fragments, likely from Marseilles.³

Fortunately, other examples of eighteenth-century French faïence have found their way into the United States. This exhibition celebrates a collection created by the Thaws, donated to the museum to enhance study of this field that they learned so much about by forming it. The collection displays significance and rarity of forms, as well as exploration of ornament, found primarily in the work of the firms Clérissy and Oléry's. This exhibition also presents prints and textiles from Cooper Hewitt's collection similar to those that served as inspiration for some of the ceramics' patterns, and which were used alongside these wonderful ceramic works, continuing the mission of Cooper Hewitt to show the cross-media connections of the collecting areas of the museum.



³ George E. Avery, *French Colonial Pottery: An International Conference* (Natchitoches, LA: Northwestern State University Press, 2007), 416.



Platter, ca. 1745; Manufactured by Varages Pottery Factory (Provence-Alpes-Côte d'Azur, France); Tin-glazed earthenware; H x W x D: 3.5 x 39.5 x 27.5 cm (1 3/8 x 15 5/8 x 10 7/8 in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-2



Plate, ca. 1750; Manufactured by Oléry's and Laugier's pottery factory (Moustiers Sainte-Marie, France); Possibly decorated by Joseph Fouque (French, active 1739); Tin-glazed earthenware; H x diam.: 3 x 24.8 cm (1 1/8 x 9 3/4 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-4

THAW GIFT OF MOUSTIERS CERAMICS



CHARGER, 1760s–80s; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 5 × 39.4 cm (1 5/8 × 15 1/2 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-1; Photo by Ellen McDermott



PLATE, 1760s; Possibly manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; Overall: 25 cm (9 3/4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-2



INKSTAND, 1760s–70s; Moustiers Sainte-Marie, France; Tin-glazed earthenware; Overall: 7.6 × 10.8 × 11.1 cm (3 × 4 1/4 × 4 3/8 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-9 a/d, Photo by Andrew Garn



BOX, 18th–19th century, Moustiers Sainte-Marie, France; Tin-glazed earthenware, metal (mount); H × diam.: 5.1 × 10.2 cm (2 × 4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-10



WINEGLASS COOLER-RINSER OR CONFITURIER (JAM POT), 1739–49; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Possibly decorated by Jean-François Pelloquin (French); Tin-glazed earthenware; H × diam.: 10.7 × 10 cm (4 1/8 × 3 3/8 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-11



CHARGER, ca. 1770; Possibly manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; Overall: 6 × 38.7 cm (2 3/8 × 15 1/4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-3



DISH, 1760s; Moustiers Sainte-Marie, France; Tin-glazed earthenware; H × diam.: 2.8 × 22.5 cm (1 1/8 × 8 7/8 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-4; Photo by Andrew Garn



JARDINIÈRE, ca. 1770; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; Overall: 12.7 × 13.3 cm (5 × 5 1/4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-5



PLATE, ca. 1763; Moustiers Sainte-Marie, France; Tin-glazed earthenware; H × W × D: 3.5 × 22.5 × 22.7 cm (1 3/8 × 8 7/8 × 8 15/16 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-1



PLATE, ca. 1763; Moustiers Sainte-Marie, France; Tin-glazed earthenware; H × diam.: 3.5 × 22.9 cm (1 3/8 in. × 9 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-2



PLATE, ca. 1750; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Decorated by Joseph Fouque (French, active 1739); Tin-glazed earthenware; H × diam.: 3.2 × 25.4 cm (1 1/4 in. × 10 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-3



BULB POT, ca. 1900; Manufactured by Samson (Paris, France) in 18th-century style of Olérys and Laugier factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; Other: 14 × 12.7 × 9.5 cm (5 1/2 × 5 × 3 3/4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-6



JARDINIÈRE, 1760s; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 24.1 × 8.6 × 14.3 cm (9 1/2 × 3 3/8 × 5 5/8 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-7



JARDINIÈRE, ca. 1770; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 14.6 × 29.2 × 15.9 cm (5 3/4 × 11 1/2 × 6 1/4 in.); Gift of Eugene V. and Clare E. Thaw, 2006-27-8



PLATE, ca. 1750; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Possibly decorated by Joseph Fouque (French, active 1739); Tin-glazed earthenware; H × diam.: 3 × 24.8 cm (1 1/8 × 9 3/4 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-4



TAZZA, ca. 1720; Manufactured by Clérissy Factory (Moustiers Sainte-Marie, France); Style of Jean Bérain the Elder (French, 1640–1711); Tin-glazed earthenware; H × diam.: 6 × 30.5 cm (2 3/8 × 12 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-5; Photo by Ellen McDermott



INKSTAND, ca. 1760; Moustiers Sainte-Marie, France; Tin-glazed earthenware; H × W × D: 8 × 16 × 19 cm (3 1/8 × 6 3/8 × 7 1/2 in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-6-a/d; Photo by Ellen McDermott



TUREEN WITH LID AND STAND, ca. 1760; Probably Moustiers Sainte-Marie, France or Spain; Tin-glazed earthenware; H × W × D (overall): 23.5 × 41 × 30 cm (9 ¼ × 16 ½ × 11 ¾ in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-7-a/c; Photo by Ellen McDermott



CHARGER, 1740–60; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 3.8 × 36.5 cm (1 ½ × 14 ½ in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-8; Photo by Ellen McDermott



JARDINIÈRE OR SAUCE TUREEN, 1760s–80s; Probably manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 7 × 18 × 13 cm (2 ¾ × 7 ¼ × 5 ½ in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-9; Photo by Ellen McDermott



BULB POT, ca. 1760; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 29.2 × 27.5 × 13.8 cm (11 ½ × 10 ¾ × 5 ½ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-5-a,b



WINE COOLER (SEAU À BOUTEILLE), ca. 1730; Manufactured by Clérissy Factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 18.5 × 21.5 cm (7 ⅜ × 8 ⅝ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-8



WINE COOLER (SEAU À BOUTEILLE), ca. 1730; Manufactured by Clérissy Factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 18.5 × 21.5 cm (7 ⅜ × 8 ⅝ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-8



SAUCE TUREEN AND LID, 1760s–80s; France; Tin-glazed earthenware; H × W × D: 11.5 × 15 × 11 cm (4 ½ × 5 ⅞ × 4 ⅜ in.); Gift of Eugene V. and Clare E. Thaw, 2008-40-10-a,b; Photo by Ellen McDermott



DISH, ca. 1775; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Scene in Style of Antonio Tempesta (Italian, 1555–1630); Tin-glazed earthenware; H × diam.: 5.3 × 30 cm (2 ⅛ × 11 ⅞ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-1



PLATTER, ca. 1745; Manufactured by Varages Pottery Factory (Provence-Alpes-Côte d'Azur, France); Tin-glazed earthenware; H × W × D: 3.5 × 39.5 × 27.5 cm (1 ⅜ × 15 ½ × 10 ¾ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-2



PLATE, ca. 1760; France; Tin-glazed earthenware; H × diam.: 3 × 25.5 cm (1 ¼ × 10 ¼ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-9



PLATE, ca. 1750; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × diam.: 3 × 27 cm (1 ¼ × 10 ⅝ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-10



JUG, ca. 1750; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; pewter mount; H × W × D: 23.5 × 16 × 12 cm (9 ¼ × 6 ⅜ × 4 ¾ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-11



URN, ca. 1750; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 48.5 × 32 × 27 cm (19 ⅜ × 12 ⅝ × 10 ⅝ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-3



URN, ca. 1780; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 50 × 32 × 26 cm (19 ⅞ × 12 ⅝ × 10 ¼ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-4



BULB POT, ca. 1760; Manufactured by Olérys and Laugier's pottery factory (Moustiers Sainte-Marie, France); Tin-glazed earthenware; H × W × D: 29.2 × 27.5 × 13.8 cm (11 ½ × 10 ¾ × 5 ½ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-5-a,b



PLATE, ca. 1760; France; Tin-glazed earthenware; H × diam.: 4 × 28.3 cm (1 ½ × 11 ¼ in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-12



INKSTAND, ca. 1770; Manufactured by Varages Pottery Factory (Provence-Alpes-Côte d'Azur, France); Tin-glazed earthenware; H × W × D: 5.1 × 14 × 12.7 cm (2 × 5 ½ × 5 in.); Gift of Eugene V. and Clare E. Thaw, 2017-20-13

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