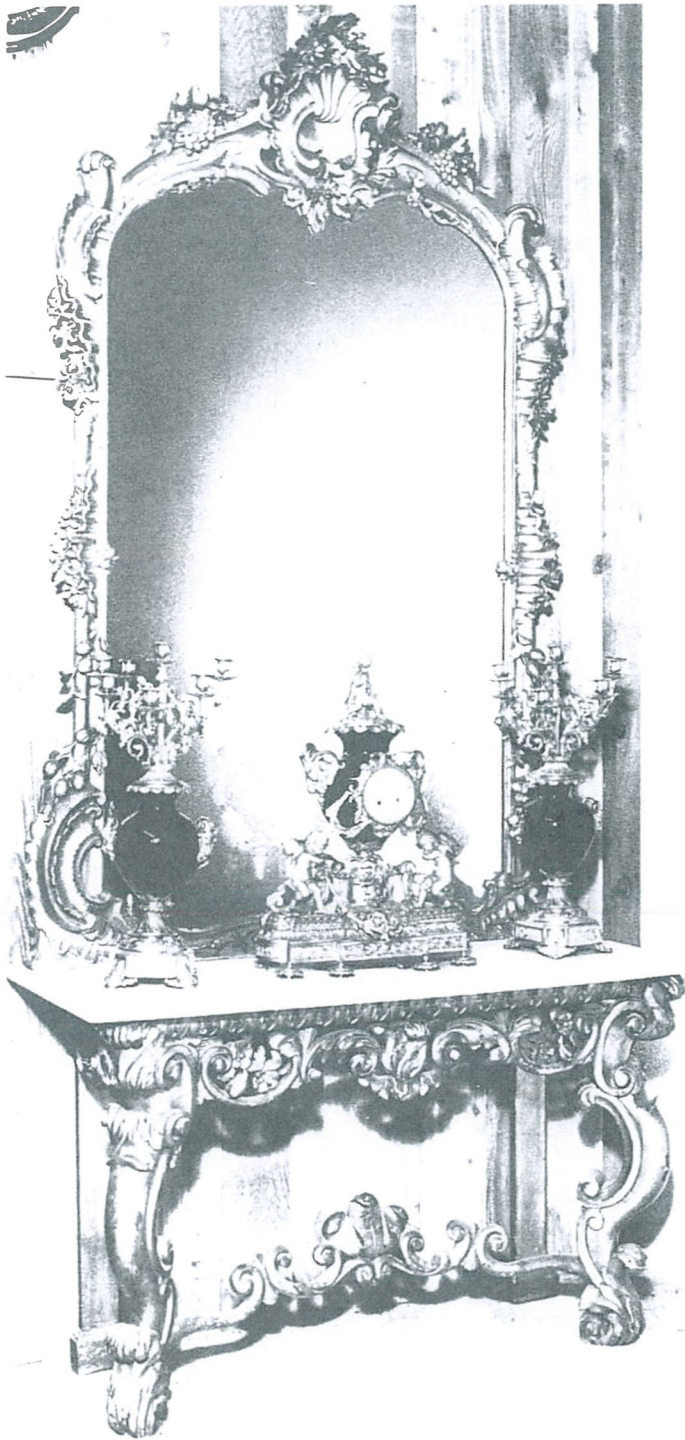


8789

Gilded Elegance



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Top Console
circa 1800
Boldly carved in the
style of Louis XV
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height 33"

Victorian Gesso
Mirror
Frame and glass in
fine condition
\$750.00
width 50" height 82"

Clock Set
Three piece—
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Sèvres Porcelain.
Color Royal Blue
circa 1820
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craftsmen drew inspiration from a number of design books particularly the *Ladies Amusement or Whole Art of Japanning Made Easy*, published in 1760 by Robert Sayer which had several hundred designs by Pillement and others.

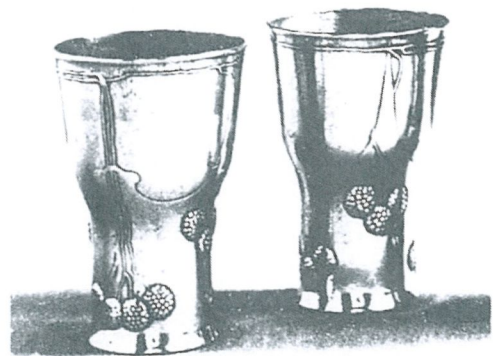
In addition to the examples of *chinoiserie* in ceramics furniture, and engravings, the Mint Museum Antiques Show will feature a second loan exhibition. This one will be composed of some of the magnificent tureens from the Campbell Museum in Camden, New Jersey (see ANTIQUES January 1970, p. 109, and June 1970, p. 904). Since Charlotte, the Queen City, is named for George III's wife it is especially appropriate that this display will include a tureen from the service she ordered from Chelsea for her brother, Duke Adolphus Frederick of Mecklenburg-Strelitz. This exhibition will be tied in with the main one by several tureens with decoration inspired by Pillement's *chinoiserie* designs.

S.B. Sherrill

Art nouveau pewter

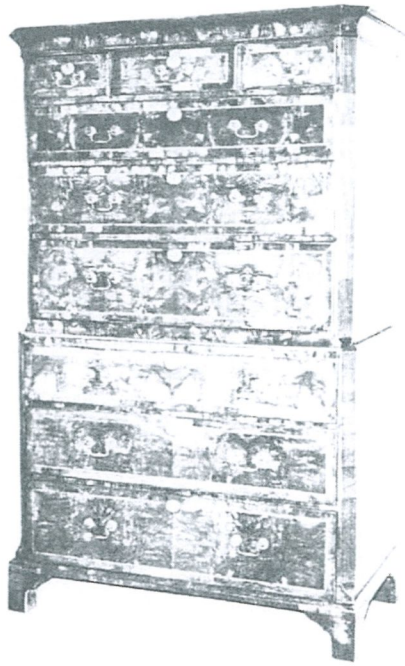
A LITTLE-KNOWN manifestation of *art nouveau* is the revival of pewter production that took place mainly in England and Germany about the end of the nineteenth century. Throughout the previous century the manufacture of pewter both in England and on the Continent had gradually declined in the face of the increasing availability of inexpensive earthenware and porcelain for the table and other domestic use. The subsequent introduction of zinc galvanized iron, Britannia metal, and the process of electroplating all helped to reduce the role of pewter until by the mid-nineteenth century the trade was practically extinct.

The revival of pewter manufacture began in Germany in the 1890's and, stimulated by the *art nouveau* movement, it soon spread to other European countries. *Art nouveau* in Germany, where it was known as *Jugendstil* developed in a rather more controlled form than in other parts of Europe; the plant and animal forms so widely used in this style were often rendered in a direct and unexaggerated way in German designs. Some of the ornamentation on English examples of *art nouveau* pewter derive from the taut interlacing of ancient Celtic decoration found on cemetery crosses and in illuminated manuscripts. Flora



Pair of pewter goblets, made by Walter Scherf & Company, Nuremberg, c. 1900. Marked *Osiris 504 Isis* in four-sided outline. Decorated around the rim with trailing plant stems from which hang clusters of berries. Height 4¼ inches. *Victoria and Albert Museum*.

(Continued on page 326)



A Queen Anne walnut tallboy of exceptional quality; figured walnut veneers; desirable size, only 5'8" high, 3'3½" wide. Circa 1715.

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(Current and coming, continued from page 322)

and plant motifs, however, predominated in pewter at the turn of the century in England, usually in a restrained and stylized manner but sometimes with a degree of naturalism that was closer to Continental *art nouveau*.

An unusual opportunity to enjoy this rarely seen style in pewter is offered by the Victoria and Albert Museum, which is putting on an exhibition of English and German pieces between September 12 and October 11.

Bicentennial exhibition of Spode wares

A MAJOR EXHIBITION of Spode wares of all types, illustrating the process of ceramic art at that factory from early stonewares through blue transfer-printed earthenware, bone china, and stone china to the parian and jeweled porcelain of the nineteenth century, opened last month at Burlington House in London and will be on view there until October 4. Robert Copeland tells us that never before has there been such a display of the products of the Spode factory at Stoke-on-Trent in Staffordshire. More than five hundred and fifty exhibits, comprising seven hundred separate items, reveal the great diversity of manufacture and the consistently high quality of production. Many pieces have never been shown in public previously, such as the dessert service made in 1857 and kept in the Golestan Palace in Teheran, which has been lent for this exhibition by the Shah of Iran. The varied examples of



Service of jeweled porcelain for early morning tea. Spode, late nineteenth century. Mark: COPELAND. Length of tray, 11¾ inches. *Spode Museum*.

domestic porcelain and earthenware reflect the taste of successive periods. Much that was made in the last century seems overly ornate to us, but it is undeniable that exquisite and highly skilled work was done in the Victorian era. A type of late nineteenth-century Spode is the so-called jeweled porcelain, some of which is illustrated here. This particular technique of decoration, comparable in its delicacy to the art of Fabergé, was derived from the Indian styles of the Mogul period.

This bicentennial year is also marked by the publication of a valuable book on the history of the Spode family, factory, and wares from 1733 to 1833, by Leonard Whiter, a senior executive of the present Spode Company since 1959. Lengthy research among a variety of unpublished documents, original pattern books, and other contemporary sources in the Spode factory archives has resulted in major discoveries of wide interest.

(Continued on page 330)