

Putti-Cuvette, Michael Eden, 2018, made by Additive Layer Manufacturing from a high quality nylon material with a soft mineral coating. H.7 7/8 x W.11 x D.5 7/8 in. (H.20 x W.28 x D.15 cm), ME203. Image Courtesy of Adrian Sassoon, London. Photography by Sylvain Deleu.

## "3D-Printed Porcelain: Exploring the Intersection of Technology and Handcraft"

by Michael Eden,  
Artist/Maker, Cumbria, United Kingdom

Sponsored by Celia Hopkinson and Kathleen Morris

Monday, May 12 at 2:00 p.m. via Zoom

Registration at

[https://us02web.zoom.us/webinar/register/6917722082089/WN\\_NOjcKdgISLS6](https://us02web.zoom.us/webinar/register/6917722082089/WN_NOjcKdgISLS6)

## [O-mpseOIYg](#)

On Monday, May 12, at 2:00 p.m., we will welcome Michael Eden, a maker whose work sits at the intersection of craft, design and art, exploring contemporary themes through the redesign of historical, culturally familiar objects utilizing digital manufacturing and materials.

An MPhil research project at the Royal College of Art allowed him to explore how his interest in digital technology could be developed and combined with the craft skills that he had acquired during his previous experience as a potter. Through this, he investigates the relationship between hand and digital tools. He is particularly interested in how the tacit knowledge and sensibility to the three-dimensional object, developed through extended ceramic practice can affect and influence the approach to the creation of objects using digital technology.

As a member of a unique generation that has bridged the digital divide, he firmly believes that he is able to contrast and compare life before and after the invention of the personal computer. For Eden it is a matter of choice, as life at the beginning of the 21st century has furnished makers with a wider choice of tools, materials and processes with which to realize ideas and concepts. All have their place, the new does not replace the old; the key is to make appropriate use of them. Having attracted wide media and public attention, his work is exhibited internationally.

Register at [https://us02web.zoom.us/webinar/register/6917722082089/WN\\_NOjcKdgISLS6O-mpseOIYg](https://us02web.zoom.us/webinar/register/6917722082089/WN_NOjcKdgISLS6O-mpseOIYg)



A Pair of Elephant Vases, Michael Eden, 2018, made by Additive Layer Manufacturing from a high quality nylon material with a soft mineral coating. H.11 3/8 x W.8 1/8 x D.4 7/8 in. (H.29 x W.20.5 x D.12.5 cm), ME190. Image Courtesy of Adrian Sassoon, London. Photography by Sylvain Deleu.

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Please RSVP for the June 1 Greenwich Decorative Arts Society  
1:00 p.m. Lecture at the Bruce Museum

The lecture, "Liberty, Equality, Fashion: Women Who Styled the French Revolution," is by Anne Higonnet, Barbara Novak Professor of Art History at Barnard College, Columbia University, is at the Bruce Museum at 1:00 p.m., with tea to follow. RSVP, please, to Natalie Robinson at natrobs@gmail.com.

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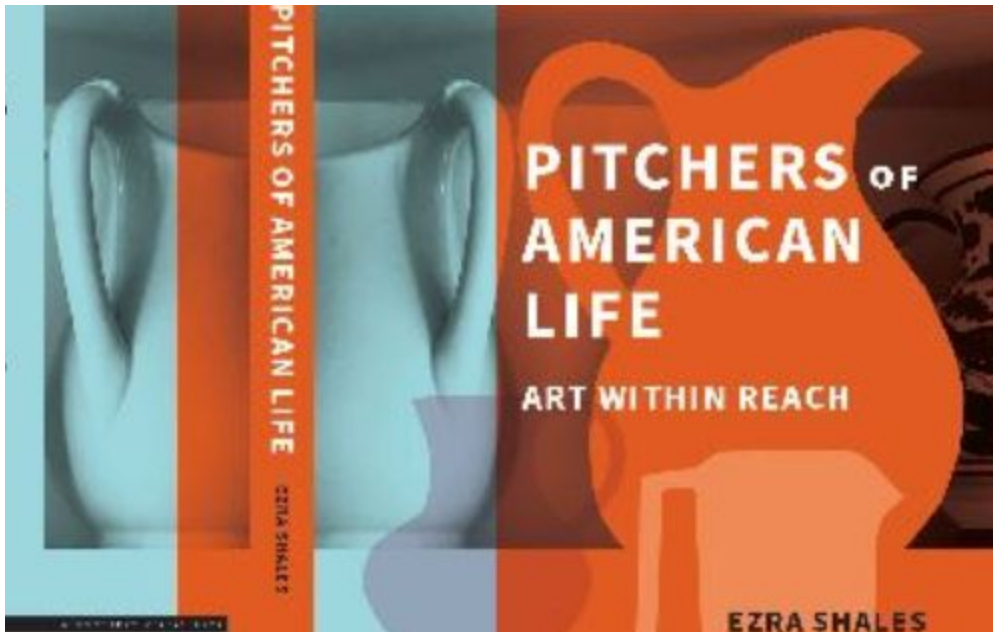


Museum Donation Made by CCC Member

It's a pleasure to announce that Richard D. Pardue, CCC member, has generously donated a lovely piece of ceramics to the Ackland Art Museum of the University of North Carolina, Chapel Hill. The Wedgwood 18th century creamware tureen with cover and stand pictured above is the first large-scale Wedgwood object in the museum's collection. How wonderful that visitors to the museum will now have the opportunity to enjoy this beautiful object!

For those interested in further investigating the Ackland Art Museum's collections, go to <https://ackland.emuseum.com/collections>.

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### Ezra Shales New Book

Ezra Shales, who last spoke to the CCC in 2011, has recently published a new book, *Pitchers of American Life, Art Within Reach* with Bloomsbury Press. Many of us, particularly those whose souvenir purchases in foreign countries are small, inexpensive, locally made pitchers, may find this an interesting opportunity to learn more about American pitchers! Go to <https://www.bloomsbury.com/us/pitchers-of-american-life-9781350386709/> to find out about purchasing the book.



L to R: Both Soft-past biscuit porcelain, Sèvres Manufacture, 1757:  
Le Petit Pâtissier, H. 5 1/2 in. (13.9 cm), W 5 in. (12.7 cm).

## A Lecture by Donna Corbin: "Sculpture for the Dessert Table: 18th Century Sèvres Biscuit Figures"

Summarized Below by Phyllis Simons in a 2012 CCC Newsletter  
and Reprinted Here

Winsome children, improbably elegant artisans and peasants, classical gods and goddesses, austere religious personages, imposing intellectuals, powerful politicians -- all found form as figures produced in biscuit at the Vincennes/Sèvres factory. In her...presentation, Donna Corbin, Assistant Curator of European Decorative Arts and Sculpture at the Philadelphia Museum of Art, discussed the evolution of figure production at Vincennes/Sèvres during the 18th century.

As with all aspects of porcelain manufacture in Europe, the fashion was established by Meissen, where enameled figures were produced before 1720. At Vincennes, glazed white figures were being made in the 1740s, but there were problems, among them pooling of the glaze which covered up the sculptural details. In 1751, the artistic director, Jean-Jacques Bachelier (1724-1805) decided that figures should be left in the biscuit; that is, left unglazed before firing and then lightly polished afterward to resemble marble.

The smooth, creamy finish of these pieces and their appealing subject matter ensured their popularity, and eventually the factory created more than 500 designs for figures in both soft and hard paste. The soft-paste figures were harder to form and not as strong, but were characterized by an appealing soft finish. Despite the technical superiority of the hard-paste figures, introduced in 1774, soft-paste figures continued to be made until 1804. In the 18th century, no biscuit figures were marked and most were not dated.

Some of the figures were original commissions, but the dominant influence on Sèvres design from 1749 to the late 1760s was François Boucher (1703-1770), the preeminent artist of the day whose work epitomized the prevailing rococo aesthetic. From 1761-68, an appealing series of figures depicting children (*Les Enfants du Boucher*) reached new technical heights and were enormously popular. With the appointment in 1757 of the distinguished sculptor Etienne-Maurice Falconet (1716-91) as director of modeling, Sèvres figures reached an artistic pinnacle.

Figures were expensive to produce. The modeler would make a model in clay from which molds of small sections would be fashioned. The molded pieces would be joined together slip before firing. Then a skilled artisan (the *reparateur*) would smooth away the rough edges, refine the details, and polish the piece. So much hand work resulted in slight variations and a high price tag. In the late 1760s, the Queen and the King's sister each purchased a

figure costing 96 livres at a time when a painter employed at Sèvres earned 10 livres a month. As for those figures for the dessert table, a dinner service made for Louis XV included 25: Eye-catching delights to accompany mouth-watering delicacies!

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## Elsewhere in the Decorative Arts

**May 8:** Opening of the exhibit at HB381 in Manhattan, 'Into the Green,' ceramics of Norwegian artist, Marit Tingleff. [HB381gallery.com](http://HB381gallery.com) for more information.

**Closing Soon:** To May 2 at Gagosian's Park & 75 gallery in Manhattan, 'Dave: All My Relations,' an exhibit of ceramics by Theaster Gates, ceramist, community developer, and professor of Visual Arts at the University of Chicago. 821 Park Avenue, 212.796.1288. For more information, <https://gagosian.com/locations/park-75/>.

**Ongoing:** The Zoom Link to the April 30 lecture recording has been generously shared by the San Francisco Ceramic Circle. "Impressionists in Clay" by Brittany Severt, Ann Stone Associate Curator of Decorative Arts, Baltimore Museum of Art can be seen at: <https://us02web.zoom.us/rec/share/yChCCYAEExZqEj4Pc7FNKJ7M9efNIW-TpzXZQ4D8XQKdAmoMCShDSBdQYVXdA7Jq9.DCfJ4pT1ph1dMk09?startTime=1771182697000>. Passcode: 6J\*%AMN6.

**Ongoing:** At the Gardner Museum in Toronto, the International Ceramics Art Fair occurs from May 28 to August 16, twelve weeks rather than its previous 10-day iteration. Also, the Rosalie Sharp Gallery has reopened. This new, monumental installation, is a floor-to-ceiling display of over 500 blue-and-white ceramics rhythmically arranged by shape, hue, and decoration. Assembled over decades and generously donated by Toronto collector Rosalie Wise Sharp, this extraordinary collection reflects a lifetime of passionate engagement with the medium of clay and its varied histories. <https://gardnermuseum.on.ca> for more information.

**June 8:** "Hanns Weinberg and The Antique Porcelain Company," by Nick Stagliano, Ceramics Specialist and Director of Michele Beiny, Inc. A CCC lecture In person at the Bruce Museum in Greenwich, Connecticut on Monday, June 8 at 2:00 p.m. and then via Zoom on Thursday, June 11 at 2:00 p.m. Please register for the Zoom lecture at the CCC website, [https://us02web.zoom.us/webinar/register/3517722082803/WN\\_gjCpCxIwTRGB6IBXP98rTg#/registration](https://us02web.zoom.us/webinar/register/3517722082803/WN_gjCpCxIwTRGB6IBXP98rTg#/registration).

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