



A 19th Century Chinese Famille Rose Style Samson Porcelain Ginger Jar Lamp



1 800 EUR

Period : 19th century

Condition : Bon état

Material : Porcelain

Width : 22 cm

Height : 80 cm

Depth : 22 cm

Description

A 19th Century Chinese Famille Rose Style Samson Porcelain vase and cover Ormolu-mounted in lamp Polychromed design of flowers and foliage and branches and vases, the ginger jar on a white background. French Louis XV Style ormolu-mounts in original gilding Together with its original used shade, surmounted on its top by an ormolu flame Louis XV Style Circa 1870 Famille rose porcelain features polychrome decorations dominated by pink tones. The decoration is applied overglaze, that is, after a first firing of the porcelain, which is then covered with a transparent glaze. It is during a second firing, known as a low-fire firing (800°C), that the colors are set. This type of decoration appeared during the reign of Emperor Yong-zhen (1723-1736) and developed during the

Dealer

DS Arts et Antiquités

Mobilier et Objets d'Art 1850-1920

Mobile : 0642939532

114 Avenue Michelet

Saint-Ouen 93400

reign of Emperor Qianlong (1736-1796).

Its origins are closely linked to the history of trade between East and West in the 17th and 18th centuries. Indeed, it was a Dutch chemist named Andreas Cassius who discovered in 1650 the chemical formula for producing pink glazes: mineral purple, later called "Cassius purple," a precipitate obtained from gold salt. China quickly acquired this formula--purple became the "foreign color"--and then used pink tones for porcelain intended for the domestic market, but also and especially for export products. Famille Rose porcelain very frequently features a plant motif composed of flowers and bouquets. The "Manufacture de Porcelaines, faïences et terres-cuites" des Samson (four general) is the best example in the field of fire arts of the interest shown in the 19th century and in the first half of the 20th century to styles from the past. The 18th century as the Middle Ages or the Renaissance, and for all exoticism, Spain as Saxony or China. With a very rich, varied production and excellent quality, the Samsons were geniuses of imitation and the best reproducers of ancient pieces in terms of ceramic art. Edmé Samson (1810-1891), a ceramic decorator established in 1845 at 7 rue Vendôme in Paris, bought his white porcelain from various Parisian manufacturers. His son Emile (1837-1913) who succeeded him, began to make reproductions of old porcelain. Present at the Exhibition of Fine Arts applied to Industry in 1863, Emile Samson was particularly noted for his porcelain imitations of «Old Japan». He installed a factory in 1864 in Montreuil-sous-Bois, near Paris and was very successful at the Universal Exhibition of Paris in 1867 with his imitations of Saxony, China and Japan, all of very good quality. At the 1889 World Exhibition, Samson & Cie was renowned for being specialized in large pieces of both faïence and porcelain, whose models were found in the largest French and foreign museums, such as the Louvre or the Victoria & Albert Museum in London. Emile

joined in 1891 with his son Léon(1868-1928),
under the name of Samson & Fils, which gave a
large extension to the manufacture, employing a
large number of workers and decorators.

In addition to the manufacture and decoration of
these porcelain, the Samson manufacture also had
a bronze workshop for their superb frames.