

Royal Delft Collectors' Society Newsletter

Issue 2

28 June 2004



Welcome to the second issue of the newsletter for collectors of Royal Delft (De Porceleynse Fles). *De "Royal Delft Collectors' Society Newsletter" heet U van harte welkom. Wij wensen U veel lees pret toe.* The reactions to the previous newsletter, published 28 March, 2004, were extremely positive and encouraging. Current Membership includes collectors from Holland, Germany, Britain, and the United States. More information about our Royal Delft Collectors' Society can be found at the back of this issue, along with a membership form. If you know of any other collectors, please share this information with them, so that they may also enjoy the benefits of Society membership.



Photo: Frans Feijen, Courtesy Royal Delft

In the previous issue of this Newsletter mention was made of stylish, new tableware by Porceleynse Fles. Already it has been attracting a lot of favourable notice, although only introduced late last autumn. The modern, contemporary design is the result of co-operation between Jacob de Baan, Marjet Wessels Boer, and Margit Seland. The decoration is minimal, but inspired by the centuries-old

trademarks and the classic punch-ring, visible on the bottom of Delftware pieces. Each item is decorated with the historical trademarks or initials of former Porceleyne Fles owners (such as Johannes Knotter, the Harlees family, and Joost Thooft) and important designers (such as Leon Senf and Carel Hartog). Therefore this thoroughly modern tableware is also rooted in the 17th century Delftware tradition.

Named **New Delft**, the tableware is entirely handmade by Royal Delft. It is elegant and aspirational, and yet informal enough to fit in with today's casual lifestyles and more simple entertaining. Made of porcelain, it is even dishwasher, microwave, and ovenproof. The prices are extremely competitive.



Beaker, 11cm (4½") high, €22.00 (\$26.50). Oval soup/salad/pasta bowl, 27cm (10½"), €24.00 (\$29.00). Oval dinner plate, 39.5cm (15½"), €34.00 (\$41.00). In the main photo: Large oval serving bowl, 50cm (19¾"), €40 (\$48.50); Wine jug, 27cm (10½") high, €49.00 (\$59); Large Water jug, 31cm (12¼") high, €54.00 (\$65.50). Dimensions in inches are approximate. Prices in US dollars are a rough guide, dependant upon exchange rates.

Pijnacker

by Rick Erickson

Pijnacker is one of the most collectable lines of Porceleyne Fles ceramics. Decorated using red, blue, and gold colours, it has remained in production for the longest period, second only to the familiar Blue Delftware. People not familiar with Porceleyne Fles products or terminology understandably sometimes refer to it as Delft Imari or Delft Doré. In the second part of the 17th century Japanese porcelain was imported to Holland, some of which was decorated in the red, blue, and gold colours. Called *Kakiemon* or Imari it was copied by a few of the factories in Delft at the beginning of the 18th century. In the 19th century historians incorrectly attributed some of the earliest Delftware in these colours to Adriaan Pijnacker, hence the appellation.

Many Dutch people, and Delftware collectors throughout the world, find the very familiar Delft Blue too ubiquitous, preferring, instead, the Pijnacker colours. A few collectors specialize in these pieces, while other collectors have only one or two Pijnacker examples, providing an attractive contrast to the blue. The pieces certainly seem equally at home in both contemporary and traditional settings.

Left: Large tin-glazed Knobbelvaas, in the Pijnacker colours; 48.2cm high, 1901, Painter: Adrianus Koert, Model *Delftsche flesche No. 1*. Original price 40Dfl. This was probably one of the two largest models made with the tin-glazing technique at that time. Until the 1990s it was available with the modern Pijnacker techniques, at a price today equivalent to over \$2,000.



History

After Joost Thooft purchased Porceleyne Fles in 1876 he sought to restore the fame and glory

of Delftware. Having well established its reputation for producing a whole spectrum of high quality Delftware models decorated in blue, Porceleynse Fles began experimenting with ceramics using other techniques and decorative styles in the 1890s. *Berbas*, *Reflet Métallique*, and *Jacoba* would be followed by *Porcelain-Biscuit* and various *Nieuw Delfts* decorations. Starting in 1895 H. W. Mauser began experiments with the old tin-glazing techniques. With this technique the object was covered with a glaze containing tin oxide. This would then be decorated with paints, and covered with a second glaze to protect the painted decoration and give greater sheen. The majority of these pieces date between 1898 and 1900, though the factory museum has pieces from 1897 to 1907. By 1910 factory production certainly ceased. With the use of the old technique it was natural that the antique forms (shapes) were copied, often also copying 17th century Chinese decoration in both blue and polychrome colours. Then the factory introduced a small range of polychrome tin-glazed models (often with green as the dominant colour) on stylish Jugendstil shapes designed by Le Comte. These are usually decorated with stylized flowers, birds or fish, and extant examples date from 1898 to 1900. A number of tin-glazed examples are shown in my book *Royal Delft: A Guide to De Porceleynse Fles*.

Continuing with this “retro” theme, in 1900 the factory introduced tin-glazed models decorated in colours that we now call Pijnacker. The early designs are thought to be by Johannes Theodora Maria Visser, employed as a painter from 1882 to 1943. Visser certainly painted a number of these pieces, as did Adrianus Koert and Thomas van Arum. Again five tin-glazed Pijnacker examples are shown in my book. Most of the tin-glazed Pijnacker pieces date from 1900 to 1902. There were problems with the composition of the mixture of clays and technical production, and production ceased in 1905. One of the last pieces made was a wonderful 34.8cm plate commissioned to celebrate a 12½ year wedding anniversary, on display at the 2003-2004 Exhibition at the Prinsenhof museum in Delft.

It is not clear for certain when modern Pijnacker pieces were again produced after the tin-glazed ones were discontinued. The factory inventories from at least 1912 through 1922 mention *Rood met Goud* (red with gold), which may be in reference to old stock. One writer suggests it was reintroduced in 1916, although this seems unlikely considering war-

time austerity. An extant typewritten price list for *rood, blauw en goud* (red, blue and gold) from September 1932, suggests either a reintroduction or price changes. The 1932 price list includes 41 models, all using the same model forms of the blue Delftware. Any production during the period between the wars would have been very limited. I do not know of any Pijnacker pieces from this time, but would be eager to hear from readers who have any. The first mention of the name *Pijnacker* in the price lists is in February 1949, suggesting a “re-branding”. Additionally the name *Pijnacker* is followed by *Rood, Blauw en Goud* in explanatory brackets. Since then *Pijnacker* has since remained in production, and at present 42 models are available new.



Pijnacker beaker vase; 18.6cm high, 1957, Painter A. van Gent, Model 30-3040.

Firing Techniques

Modern Pijnacker Delftware presents technical difficulties in the firing because the temperature normally used for firing Blue Delftware is too high for the red and gold colours. Thus the once fired *biscuit* is first painted by hand only with the blue portion of the decoration, glazed, and then fired again at 1200°C (2192°F). Then the red and gold decoration is painted on the piece, and it is fired a third time at the lower temperature of 800°C (1472°F). The cost of real gold, and the additional labour and fuel are obviously reflected in prices for new Pijnacker, which are

usually 60% to 80% higher than similar models decorated in blue. The collector buying Pijnacker pieces will find them second-hand less frequently, but luckily often at prices only equivalent to blue pieces. Over the years the degree of lustre or sheen in the finishing of the gold decoration has varied from quite dull to a very bright gold.

One area of Pijnacker production now often overlooked is the *Valentijnsdag* (Valentines Day) plates. These were designed by Herman Sanders, and are 18cm in diameter. They were produced in small editions of 500 each year from 1973 to 1976, and are quite collectable.



Text and photographs © Rick Erickson

News from the Factory

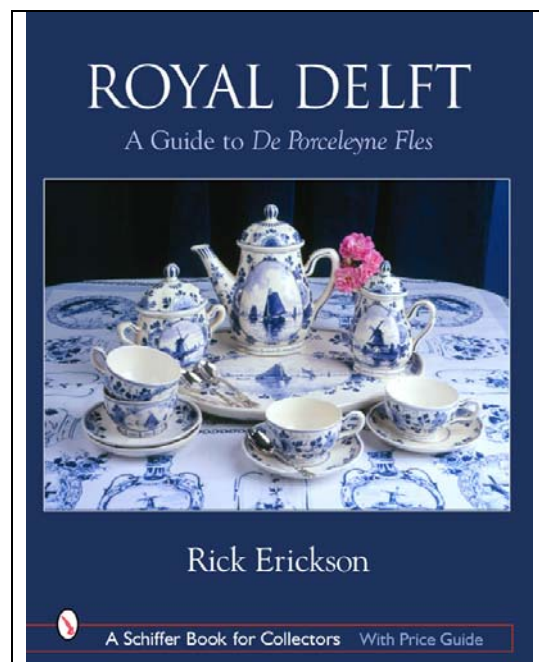
In addition to the **New Delft** tableware shown in the photographs on pages 1 and 2, the factory has recently introduced a number of new products. It also has some new projects still in preparations, which will be announced soon.

Following the official wedding of Prince Johan Friso and his wife Mabel in April, Mijnheer Van Oorschot, Burgermeester (Mayor) of Delft presented the Dutch royal couple with a magnificent confiture set of 9 dishes forming a starburst design, made by Royal Delft, as their first wedding gift. Porcelain pieces, both brand new and second-hand, make wonderful gifts to be treasured for many years to come. They make the gift very personal when given by a collector, and may start the recipient

down the path of becoming a collector themselves.



Plate decorated with a fisherman coming ashore, carrying his nets, 21.3cm in diameter, 1882, Painter: Hendrik Christiaan Bottelier. The foot-ring of the plate is not drilled to allow it to be hung upon a wall, so it was probably part of a dinner service, used for the fish course.



Published September 2003, 300-pages hardbound, with extensive factory and painters' marks, and about 1000 photos. Rick's book is widely available at antique fairs, on the internet, and at the factory. Signed copies are available from tegel@delfthuis.com. See the website at www.delfthuis.com.

Porceleyne Fles Personalities

Each issue we plan to feature a painter or designer whose work at Porceleyne Fles is especially noteworthy. In this issue we present **Herman Sanders**, the distinguished painter and designer.

Herman Johannes Hendrikus Sanders was born in the Dutch industrial city of Enschede on 18th July, 1925. Following school, he went to the art industries school in Arnhem, where he trained as a stained glass artist and later a painter.



Photo courtesy of Royal Delft

He joined Porceleyne Fles as a Delftware-painter in 1948 and in 1950 completed his training at the Royal Academy for the Visual Arts, in The Hague. Early in his time at Royal Delft he was allowed to experiment with decorations on Delftware. **Sandelfo** was the name chosen for a new style of Delftware designed by Sanders. Produced from 1957 to 1977, the grey and black decoration featured modern and abstract figures. Some of the model forms related to traditional blue Delftware, but the majority of Sandelfo models used contemporary forms.

In 1968 **Delvert** was introduced, remaining in production until 1976, and then again from 1991 to 1994. Designed by Sanders, the inimitable soft blue-green colour was distinctive, the decorations being patterns consisting of geometric angles, acanthus leaves, stalks, and fruit. The products were discontinued because of technical problems with the distinctive colour.

Sanders also designed a large number of unique pieces, often multicoloured, with meticulously detailed decoration. Along with other master painters at Porceleyne Fles he designed limited edition pieces beginning in 1979, which were very popular, especially with German customers. He retired from the

factory in 1984 after a long career, always striving for perfection.



Sandelfo standing cup, 1958.

Exhibition extended

The municipal *Prinsenhof Museum* in Delft has extended their wonderful exhibition entitled ***Delft blue in every hue*** until this coming October 3rd. The museum is always worth a visit when visiting Holland, but to Porceleyne Fles collectors this particular exhibition is special, being designed in conjunction with the 350th anniversary of the factory, and displaying a great many Porceleyne Fles pieces that are almost never on view to the public.



Commemorative plates are popular with collectors. This plate commemorates the 300th anniversary of the founding of the University of Amsterdam, and only 300 plates were produced, making it quite rare; 18cm diameter, 1932, Painters Jan Willem Lispet and Andreas Petrus Guerain.

Research Continues about Porcelain Fles Pieces

Seven years of research by Rick Erickson went into his book *Royal Delft: A Guide to De Porcelain Fles* published last September. Considerable work was involved examining extant inventories, price lists, order books and other factory records, painstakingly relating documents with many thousands of actual Porcelain Fles pieces. Rick continues his research and could use your help. In particular there are two things collectors can help him with:

1. Unidentified painters' marks (most of which are shown in his book).
2. Reproduction of landscapes, genre paintings and portraits on plates, tiles, tableaux, and appliques. It is thought that over 700 different paintings have been reproduced on Porcelain Fles pieces in the last 125 years. Rick is carefully assembling a database, tracing as many of these as possible, noting on what kind of pieces, when and by which Royal Delft painter these were done. Since the previous issue of this Newsletter a number of collectors have contacted him with very useful information and photos. Rick can be reached at tegel@delfthis.com. Rick's work has been invaluable to many collectors, dealers, and of course the factory, and any new information will appear in future editions of his book and the future companion volumes he has planned.



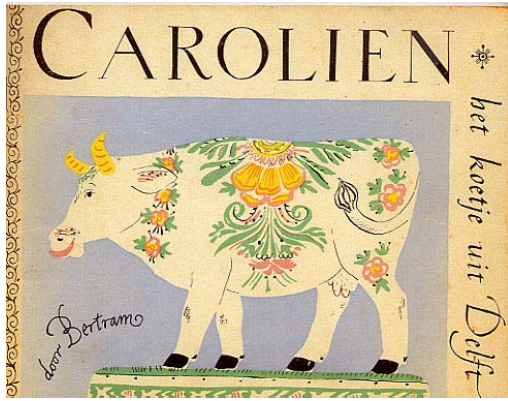
Remember When. Many of our readers would not have been born when this vintage photo was taken of the Royal Delft retailer on the Markt in Delft. Modern visitors will find little has changed except perhaps the cars and motorbikes.



An unusual and rare tin-glazed vase decorated with sea lions and under-water plant-life, perhaps as a development from the designs by Theo. van Hoytema. Note the quirky handles; 39.3cm high, 1899, Painter not identified.

Internet Selling

Please be warned that concern has been raised about a small minority of Dutch dealers who sometimes sell Porcelain Fles on eBay. The dealers are not members of the Royal Delft Collectors' Society and do not advertise here, but have sometimes bid on each others' items to artificially raise the bids. Besides being against eBay policy, this practice is most unfair to all bidders. If you have any concerns along this line, please do contact us. Likewise, rest assured that the majority of Dutch dealers, including those advertising here, are honest and straightforward in their dealings.



One of the more unusual items produced in last year's 350th Jubilee Year at the factory was this small, 28-page children's book entitled *Carolien het koetje uit Delft* (*Carolien the little cow from Delft*). The story is printed with both English and Dutch on each page. Written by "Bertram" fifty years ago and now just reprinted with lovely illustrations, it would make an ideal gift for any family with young children, whether or not they are Delft collectors. More than just the story of the famous Porceleynse Fles cows (sometimes mistaken on eBay for bulls!), it has a subtle moral about accepting differences in oneself and others. For more information see the factory website at www.royaldelft.com.



A rarely seen Jugendstil vase, bought at the market in den Haag, 18.6cm high, 1902, Painter: Jan Jansen, Model VIII 62, *Javaan*.

Members' Advertising



First-issue Original Royal Delft 1971 Moederdag plate.

For the first time in three centuries, Royal Delft made its first annual "Moederdag" (Mother's Day) plate in 1971. It features a mother and daughter in costume typical of the town of Volendam, one of the oldest ports along the former Zuiderzee.

This first-issue Mother's Day plate is completely painted by hand and signed by master artist, Marcellus de Bruijn in a limited edition of 1,500 plates produced in 1971. Each plate measures 7 inches (18cm).

NBC's "The Today Show" featured Original Royal Delft presented by royalty. Museums have displayed this fine china since its creation by De Porceleynse Fles in 1653. *The Wall Street Journal* highlighted Original Royal Delft in an article on successful investments.

Price \$150 US dollars, including handling, shipping, and insurance.

Payment: Checks payable to Ivan Glickman
Mailing address: 85 Allendale Drive, Rye, NY 10580, USA



Original sketch for the first issue Moederdag plate, painted by Marcellus de Bruijn in 1971.



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Dealing in Delftware and other antiques and
collectibles. Searching out the unusual types of
Porceleyne Fles throughout Holland and
Europe. Selling on eBay as "Albion-Antiek"
and at fairs in Holland

Members' Contributions

Do **you** have photographs of any special pieces
in your collection that you would like to share?
Or perhaps you could write an article about
your collection and how you started, or about
your memorable visit to Delft. Perhaps you
have questions to ask about a piece. We
warmly welcome and encourage your
contributions to this Newsletter. Please submit
them to the editor at tegel@delfthuis.com.

Members Advertising is available for all
members of the Royal Delft Collectors'
Society. For further information contact us at
tegel@delfthuis.com.

Royal Delft Collectors' Society

The **Royal Delft Collectors'** Society was launched on the 28th March, 2004, bringing to a close the 350th Anniversary year of the Porceleyne Fles factory in Delft. This famous factory was founded on that date in 1653. In recent years some collectors have informally met or chatted by email, confirming that there are many hundreds, probably thousands, of Royal Delft collectors worldwide who share this common interest. The purpose of our society is simply to expand the knowledge and appreciation of Royal Delft. Many other ceramic factories have collectors' groups, including such famous names as Royal Doulton, Moorcroft, Wedgwood, Belleek, Gouda, Clarice Cliff, and Susie Cooper, some with over 10,000 members. A "club" like this can be an enjoyable way for collectors to be in contact with each other in whatever way they wish, sharing information and the joys of owning wonderful ceramics made at our favourite factory. People just beginning to collect are as welcome as those who have collected for some time, perhaps amassing a great number of pieces or a specialized collection of say, just plates, or a certain style. Although delftware is a term frequently heard, the general public, and even many "antiques experts" know very little about Royal Delft. A society like this can help "spread the word" about the products from Royal Delft, serving as informal ambassadors for the factory. Such members are avid supporters of Royal Delft as a company, and we actively encourage this since generating more business ensures that she will survive for a great many years to come. The society itself is a non-profit organization.

Your invitation to join

Increasing numbers of people are interested in Royal Delft. The number of people bidding on antique and second-hand pieces of Royal Delft on the internet auctions is increasing, and is a good indication of the huge interest in this very special ceramics. This is your personal invitation to join our enthusiastic group of collectors worldwide.

Benefits of Society Membership

The primary benefit of membership in a collectors' society is obviously interaction with other members and the sharing of information. For a small annual membership fee we are offering a quality Newsletter four times a year, packed full with news, information, colour photos, regular features, and articles of interest to collectors and dealers. This publication in English will be available in printed and electronic forms. As the society membership expands we expect to have a devoted website and perhaps get-togethers or meetings on a local/regional basis (Holland, America, Britain, etc.), at an antiques fair or visiting someone's collection. Other ideas that have been suggested include the opportunity to purchase special limited edition pieces commissioned from factory exclusively for members, and a volunteer directory of collector and dealer members with contact details for those who wish to keep in touch with each other.

If you would like to be a part of the Royal Delft Collectors' Society or would like for information please contact us.

Royal Delft Collectors' Society

Membership Form

Name: _____

Mailing Address: _____

E-Mail: _____

Annual Membership Fees: US dollars \$15.00; €12.00; or £10.00 per individual:

Please contact us for further details at tegel@delfthuis.com

or

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