Finding aid for the Jean Pillement etchings, ca. 1755-ca. 1775

Finding aid prepared by Anne-Marie Schaaf.
Descriptive Summary
Title: Jean Pillement etchings
Date (inclusive): ca. 1755-1775
Number: P830005
Creator/Collector: Perrins, Charles William Dyson, 1864-1958
Creator/Collector: Pillement, Jean, 1728-1808
Physical Description: 329.0 prints(3 boxes)
Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles, California, 90049-1688
(310) 440-7390
Abstract: 329 prints designed by Jean Pillement and etched by various printmakers. The etchings of chinoiserie, flowers, and rustic scenes were sources for designs on Worcester porcelain. The collection represents perhaps one-quarter of Pillement's printed designs.
Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy .
Language: Collection material in French and English.
Biographical/Historical Note
Jean Pillement, also known as Jean II Pillement and Jean-Baptiste Pillement, was the grandson of Jean Ier Pillement and son of Paul Pillement (b.1694), both painters. Pillement, the oldest of five children, was born in Lyon in 1728, studied in Paris with Daniel Sarrabat (1666-1748), a former student of Jean I Pillement. For a short time, Pillement worked at the Gobelins factory designing textile ornaments before beginning a lifetime of extensive travel around Europe. He visited Poland, where he became Painter to the King of Poland, Stanislas Auguste, and was much appreciated in London and Lisbon, where he visited several times. He spent time in France, Spain, Italy, Austria, England, and Portugal before retiring to Lyon, where he died, very poor, in 1808.
Pillement painted and drew genre scenes, chinoiserie, flowers, landscapes, and marines subjects in many media, always in a rococo style. He is known for his inventiveness and endless novelty in these genres, for the usefulness of his drawings for manufacturers, and especially for his chinoiserie scenes, which he abandoned after 1775. Various engravers in Paris and London - including Pillement's second wife, Anne Allen - etched suites and plates after his designs. Leviez published one of two large collections of prints after Pillement's designs in 1767 (130 prints), and Basan and Poignant published the other in 1772 (120 prints).
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Preferred Citation
Jean Pillement etchings, ca. 1755-1775, Getty Research Institute, Research Library, Accession no. P830005. http://hdl.handle.net/10020/cifap830005
Acquisition Information
Acquired in 1983 through a dealer who acquired the collection from Charles William Dyson Perrins.
Scope and Content of Collection
The Jean Pillement Collection was originally owned by Charles William Dyson Perrins (1864-1958), an English book collector. Perrins had a strong interest in the Royal Worcester Porcelain Company, to whom he donated his fine collection of Worcester porcelain; this collection of etchings of chinoiserie, flowers, and rustic scenes represents sources for designs on Worcester porcelain. The collection contains perhaps one-quarter of Pillement's printed designs and includes the work of the following etchers: François-Antoine Aveline (1718-1780 or 1718-1762), Peter-Paul Benazech (ca.1730-after 1783), Pierre-Charles Canot (1710-1777), Edouard Gautier Dagoty, Louis Dagoty, Jeanne Deny (b.1749), William Elliot or Elliott (1727-1766), Hess, James Mason (1710-ca.1780), Christopher Norton, Simon François Ravenet the elder (1706-1774), James Roberts the elder (1725 or 1726-1799), William Sherlock (ca.1759-1806), and Thomas Vivares (b.1735). C. Leviez
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and Pierre-François Basan (1723-97) are frequently listed as publishers; as part of their large collections, they seem to have reissued prints published earlier, sometimes by others. Victor Marie Picot (1744-1802) and Jean Marie Delattre (1745-1840) also issued two prints.

The subjects of the sixteen suites of small etchings include chinoiserie fountains, tents, trophies, figures in landscapes and rococo flowers and ribbons. These motifs, probably derived from works by Pillement in other media, could easily be used as decorative sources for woven or printed textiles; painted, modeled, or lacquered paneling; engraving on silver; or painted porcelain. Two suites are etched in red and black in the crayon manner, imitating chalk drawings.

The subjects of the sixteen suites of medium-sized etchings include fantastic and naturalistic flowers; chinoiserie genre scenes (some of children playing games) and large single figures; and rustic European genre scenes, always outdoors and often along the road or near tumble-down houses or bridges.

The large etchings include one suite of six Chinese genre scenes and twenty rococo genre scenes, each with its own title. The genre scenes, often in pairs, depict the countryside or small villages, some with additional allegorical meaning related to the seasons or times of day. Some represent indigenous peasants picturesquely going about their business, while some portray gentlefolk who have appropriated rural costumes and landscapes for their own pleasures.

Subjects - Topics
Art--Chinese influences
Decoration and ornament--France
Decoration and ornament--Rococo
Genre (Art)

Genres and Forms of Material
Etchings--France--18th century
Prints--France--18th century

Contributors
Perrins, Charles William Dyson, 1864-1958

To request an item:
Title of suite or print. Etcher. Place, date: Publisher.
Number of plates (if suite). Measurements.
Bibliographic reference(s).
Notes.

Title of first print. Etcher. Place, date: Publisher.
Title of second print. Etcher. Place, date: Publisher.
Measurements.
Bibliographic reference(s).
Notes.

Publication information is taken directly from the prints; complete names are used when known. As part of their large collections of plates after Pillement's designs, Leviez and Basan seem to have reissued prints published earlier, sometimes by others. Thus, their names and place (Paris) appear in addition to the original issuing information. s.l. = sine loco (without place). s.d. = sine datum (without date). s.n. = sine nomine (without name).

All measurements are in centimeters. For suites of prints, only one, usually the title page or the first print, has been measured. Pl. = platemark; Sh. = sheet.


Guilmard p.190: Dagoty 1 refers to the first suite listed under Dagoty as engraver on page 190.


Berlin Kat. 449 Bd. 2: Canot 1 refers to the first suite listed under Canot as engraver in the second volume of the Pillement listing at number 449.

Bibliography


Box 1, Folder 1-16  

**Small Etchings**

**Box 1, Folder 1**


8 plates including title. Pl. 20.1 x 13.8; Sh. 20.5 x 14.3.

*Guilmard* p.189: Canot 5 (possibly another edition of this suite).

"Chinese" men.

**Box 1, Folder 2**


8 plates including title. Pl. 19.8 x 13.7; Sh. 20.8 x 14.5.

Berlin Kat. 449 Bd.1: Canot 1.

"Chinese" women.

**Box 1, Folder 3**


8 plates including title. Pl. 9 x 15.1; Sh. 9.6 x 15.6.


Chinoiserie genre scenes.

**Box 1, Folder 4**

*Recueil de diverse Fleurs.*  Jean Pillement. [London], 1758: s.n.

16 plates including title. Pl.11.5 x 9.2; Sh. 11.9 x 9.6.

**Box 1, Folder 5**

[Flowers].  Breant. s.l., s.d.: s.n.

11 plates. Sh. 9.4 x 8.4.


**Box 1, Folder 6**

[Flowers].  [Hess?]. s.l, s.d.: s.n.

7 plates. Pl. 12.3 x 18.3; Sh. 12.9 x 19.1.

**Box 1, Folder 7**


6 plates including title. Pl. 24.8 x 17.2; Sh. 25.1 x 17.4.


**Box 1, Folder 8**

[Fantastic feathery flowers].  Jeanne Deny. s.l., s.d.: s.n.

6 plates. Pl. 24.2 x 16.3; Sh. 24.8 x 17.

**Box 1, Folder 9**


6 plates including title. Sh. 24.3 x 16.3.


Crayon manner, printed in black and red.

**Box 1, Folder 10**


6 plates including title. Pl. 24. x 16.3; Sh. 24.6 x 16.9.


Crayon manner, printed in black and red.

**Box 1, Folder 11**


6 plates including title. Pl. 24.2 x 16.5; Sh. 24.7 x 17.

Berlin Kat. 449 Bd. 4: Hess 5 (possibly a different edition).


**Box 1, Folder 12**


6 plates including title. Sh. 24.5 x 16.8.


Paper color and texture differ slightly.

**Box 1, Folder 13**


6 plates including title. Pl. 24.1 x 16.4; Sh. 24.6 x 16.7.


**Box 1, Folder 14**

[Chinoiserie vignettes].  [Jeanne Deny?]. s.l., s.d.: s.n.

6 plates. Pl. 20.8 x 14.8; Sh. 20.9 x 15.1.

Berlin Kat. 449 Bd. 4: Deny 5.

**Box 1, Folder 15**

[Picturesque shorelines].  Floding. s.l., s.d.: s.n.

4 plates. Sh. 8.7 x 15.2.

**Box 1, Folder 16**

*Livre de 8 Paisages de Fantesie.*  s.n. s.l., s.d.: s.n.

4 plates including title. Sh. 10.5 x 16.9.

Etching with engraving.
Medium-sized Etchings

8 plates including title. Pl. 30.1 x 21.2; Sh. 30.9 x 21.9.
Loosely grouped naturalistic European flowers.

Recueil de differentes fleurs de Fantasie dans le goût Chinois, Propres aux Manufactures d'etoilfe de Soie, et d'Indienne. Pierre-Charles Canot. [London], 1760; Paris, s.d.: Leviez.
8 plates including title. Pl. 24 x 31.7; Sh. 24.7 x 32.6.
Fantastic chinoiserie flowers on branches.

8 plates including title. Pl. 35 x 27.5; Sh 35.7 x 28.
Two arrangements of fantastic flowers and leaves on branches on each sheet.

6 plates including title. Pl. 30.8 x 21.1; Sh. 31.4 x 21.6.
Fantastic plant forms with fruity and flowery growths.

8 plates including title. Pl. 36.1 x 25.4; Sh. 36.6 x 25.9.
"Chinese" figures near gazebos or sheds, surrounded by ornamental foliage.

4 plates. Pl. 27.8 x 43.1; Sh. 28.4 x 33.7.
Berlin Kat. 449 Bd. 1: Canot 3.

7 plates including title. Pl. 40.2 x 24.8; Sh. 40.6 x 25.4 (title page).
Two scenes were printed on each sheet; these sheets have been cut in two. In the folder, the prints following the title page (which remains whole) are two halves of the same sheet; the prints on top of the title page are halves of different sheets.

12 plates. Sh. 43 x 27.5.
The figures represent the twelve months. Paper varies in color and texture.

5 plates including title. Pl. 26.5 x 30.9; Sh. 27.3 x 31.7.
Picturesque peasants traveling or seated by the road.


4 plates, numbered. Pl. 26.5 x 30.8; Sh 27.3 x 31.7.
Genre scenes along the shore.
Box 2, Folder 12  
2 plates, numbered. Sh. 33.5 x 41.6. 

Box 2, Folder 13  
The third and fourth prints are second states; an earlier etcher's name has been erased from the plate in the lower right corner just below the image. 

Box 2, Folder 14  
*Livre de Diferente Vüe de Ferme d'Angleterre.* [London], 1761; Paris, s.d.: C. Leviez.  
6 plates, with numbered titles. Pl. 20 x 31.2; Sh. 20.9 x 32.3. 

Box 2, Folder 15  
Genre scenes along the shore with old or ruined buildings. 

Box 2, Folder 16  
Sh. 32.1 x 39.5. 

Box 3, Folder 1-13  
**Large Etchings** 

Box 3, Folder 1  
6 plates. Pl. 43.5 x 54.3; Sh. 50.2 x 64.3.  
Berlin Kat. 449 Bd. 6: Aveline 1.  
Basan only listed on 2 prints.  
2 small binding holes in left margin; binding edge trimmed off top margin. 

Box 3, Folder 2  
Pl. 46 x 58.3; Sh. 49.7 x 65.2.  
Binding edge trimmed off top margin. 

Box 3, Folder 3  
Pl. 38.3 x 45.1; Sh. 48.2 x 65.3.  
2 small binding holes in left margin; binding edge trimmed off top margin. 

Box 3, Folder 4  
Pl. 38.7 x 45.3; Sh. 48.6 x 65.2.  
2 small binding holes in left margin; binding edge trimmed off top margin. 

Box 3, Folder 5  
Pl. 43.8 x 51.7; Sh. 49.6 x 65.1.  
Formerly folded; binding edge trimmed off top margin. 

Box 3, Folder 6  
Pl. 43.5 x 54; Sh. 49.5 x 65. 
Formerly folded; binding edge trimmed off top margin. 

Box 3, Folder 7  
Pl. 42.9 x 51.7; Sh. 49.3 x 64.8.  
Formerly folded; binding edge trimmed off top margin.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Title</th>
<th>Author</th>
<th>Date</th>
<th>Publisher</th>
<th>Dimensions</th>
<th>Condition</th>
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<td>Box 3, Folder 8</td>
<td><em>La Grange.</em></td>
<td>William Sherlock.</td>
<td>London, 1761; Paris, s.d.: C. Leviez.</td>
<td>Pl. 43.3 x 53.3; Sh. 50 x 65.2.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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<td>Box 3, Folder 9</td>
<td><em>LA LAITERIE.</em></td>
<td>Peter-Paul Benazech.</td>
<td>Paris, s.d.: C. Leviez.</td>
<td>Pl. 43.3 x 53.3; Sh. 50 x 65.2.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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<td>Box 3, Folder 10</td>
<td><em>L'Âne obstiné.</em></td>
<td>Simon François Ravenet the elder.</td>
<td>London, 1759; Paris, s.d.: C. Leviez.</td>
<td>Pl. 42.7 x 49.9; Sh. 48.7 x 65.1.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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<td>Box 3, Folder 11</td>
<td><em>L'aubreuvoir des ruines.</em></td>
<td>Pierre-Charles Canot.</td>
<td>London, 1761; Paris, s.d.: C. Leviez.</td>
<td>Pl. 42.9 x 50.2; Sh. 49.2 x 65.1.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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<td>Box 3, Folder 12</td>
<td><em>Le Fruits de l'Hymen.</em></td>
<td>Simon François Ravenet the elder.</td>
<td>London, 1760; Paris, s.d.: C. Leviez.</td>
<td>Pl. 45.4 x 51.8; Sh. 49.9 x 65.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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<td>Box 3, Folder 13</td>
<td><em>Le Retour de la Pèche.</em></td>
<td>William Elliott.</td>
<td>London, 1761; Paris, s.d.: C. Leviez.</td>
<td>Pl. 60.4 wide; Sh. 49.8 x 64.9.</td>
<td>Formerly folded; binding edge trimmed off top margin; soiled top margin.</td>
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<td>Box 3, Folder 14</td>
<td><em>La Gazette de Londre.</em></td>
<td>Simon François Ravenet the elder.</td>
<td>London, 1760; Paris, s.d.: C. Leviez.</td>
<td>Pl. 45.1 x 52.1; Sh. 49.9 x 64.7.</td>
<td>Formerly folded; binding edge trimmed off top margin.</td>
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