



**University of Delaware
Program in Art Conservation**

Owner: Rachel Sikes
Accession #: Not Applicable
Object: Coffee cup
Artist/Maker: Richard Ginori
Object Date: 1982-1998
Materials: Hard-paste Porcelain
Dimensions: 2 1/8 in x 2 in
Distinguishing Marks:
 Mark on Verso:

- In Green pigment a Crown above “Richard Ginori ITALY”
- Retailer’s mark “FINEST IN CHINA SINCE 1735” in a saffron yellow filled box overlapping a small saffron yellow filled triangle pointing inward on either side “



Figure 1 Exterior Side (Recto)

Reason for Treatment or Examination: ARTC495 Capstone Documentation and Treatment Project

Examined by: Rachel Sikes

Consulted: Madeline Hagerman

Treated by: Rachel Sikes

Report Date: October 2, 2020/ December 11, 2020

Description

Structure

This cup is hard paste porcelain, which is made white by firing the object twice; once at 1400°C and a second at 1000°C. (Artedora.com, 2020) After performing a porosity test, where a small drop of water is applied to the exposed sherd edge, I am certain that the cup is hard paste porcelain, since the material was not porous at all. The strength and thinness of the cup indicate a hard paste porcelain as well.

The cup appears to be of a common coffee cup design because the rim appears to be the same width as the base, and it has a curved handle. The bottom of the cup is slightly concaved. (Fig 2)



Figure 2 Interior Side (Verso)

Glaze & Design

The enameled upper exterior side of the cup has a deep green band topped with a gilded gold band and bottomed with a thinner gilded gold line around the rim (lip). (Fig. 1) In the upper gilded gold band on the rim, there is a continuous helix pattern. (Fig 3) There is also a thin gilded gold line running down the middle of the handle and around the base of the cup. Due to the consistency and precision, I believe that the helix pattern was not hand-drawn. However, the handle gilded may be hand-painted.



Figure 3.
Detail Helix
Pattern on

Without further testing and scientific equipment, I am unable to identify the glaze(s) or pigments used.

Markings

There are two different style markings on concaved bottom of the cup. One in green colorant and the other in black text on a saffron yellow background. The mark's are an exact match to the marker's mark of Richard Ginori company. (Fig. 4)

- In green pigment a Crown resides above the words, "Richard Ginori ITALY"
- Retailer's mark reads "FINEST IN CHINA SINCE 1735" in a saffron yellow filled box overlapping a small saffron yellow filled triangle pointing inward on either side "



Figure 4. Richard Ginori's Marker's Mark Matches

Historical Context

Chinese porcelain was a European craze from sixteenth century through the eighteenth century. For a time "porcelain was the exclusive property of the European courts" (Taraba, 2006, 21) The popularity and demand for porcelain was seen as a great marketing opportunity for the pottery industry. However, no one at the time knew the Chinese recipe in making "China" porcelain. This led to the emergence of hard paste and soft paste porcelain. Hundreds and even thousands of factories were manufacturing these Chinese-influenced ceramics. The downside was that they were expensive to make and purchase.

Richard Ginori, (originally operated under the name Doccia for the city the factor resided in) established in 1735, was one of the many companies who joined the endeavor to producing porcelain products. In the early years, the company used soft-paste, which would not have the pristine white color and would crack easily. Soon the company refined their process to hard-paste clay around 1750, and became a company known for their elegant, hand-crafted top-quality porcelain (Britannica, retrieved 2020)

In the 18th century, Carlo Ginori implements creativity and antiquity to making porcelain sculptures that look and essence of the marble sculptures of Ancient Rome or Greek. At this point, Richard Ginori's company becomes "the international reference point." (Ginori1737.com, retrieved. 2020) The continuous emphasis on craftsmanship, skill, and fashionable ideals helps the company to expand the company. In 1896, the Richard Ginori Ceramic Company is official formed, where master craftsmen and new technologies come together to perfect their creations. To this day, many Richard Ginori porcelain can be found in decorative art collections in museums.

With the turn of the century, the company became more art and decorative focused. In 1954, there was even a minimalist style design, that was thought to embody both elegance and modernist ideas.

"Today Ginori 1735 is an expression of excellence in Italy and in the world in the high artistic manufacture of porcelain, able to combine craftsmanship, creativity and attention to progress." (Ginori1735.com, retrieved.2020)



Flat Demitasse
Cup & Saucer Set
Palermo Green
Richard Ginori
2 1/8 in x 2 in



Dinner Plate
Palermo Green
Richard Ginori
10 3/8 in
Discontinued
1982-1998

Materials and Technology

Italian porcelain is associated with hard-paste porcelain and beautiful aesthetics. Hard paste porcelain is fired at a temperature of about 1000° C. After the clay is heated and cooled it is then glazed and fired again. The glaze firing would be at a higher temperature, around 1400° C. After the second firing, the glazing and the body would be homogenous and vitrified. (Hagerman 2020). Italy is near the Naples, so Richard Ginori porcelain most likely got their local clay from there. After the second firing, print, design, and or gilding is applied.

Richard Ginori porcelain are known for their hand-crafted quality by highly skilled artists and craftsmen, along with each product held to strict quality control.

Statement of Significance

Richard Ginori's porcelain is significant both historically, and culturally. Richard Ginori was one of the few Italian porcelain manufactories that thrived in the 18th century. They have survived revolutions and decades of economic fluxes. In a New York Times article, "Giovanni Nencini, an employee and factory spokesman for the trade union Cobas. [said]"We are the Ferrari of porcelain..."(Povoledo.2013) Each piece is hand-crafted and put in through strict quality control inspections. So, to leave the cup destroyed seems like a travesty on the art and history of this piece.

This object also has educational significance. As someone who is interested in learning different specialties in Art conservation, this provides me the opportunity to experience the ceramic conservation process from beginning to end; from photodocumentation to reconstructing the artifact.

Condition

Despite the cup is in 51 sherds, and some minor chipping in glaze, the object is not in bad shape. (Fig 1) There are no scratches, or apparent stains. No evidence of prior breakage or repair.

Treatment

1. Using photography and writing to document before, during, and after treatments
2. Adhered as many sherds as possible together with 15% Paraloid B-72¹ w/v acetone to reassemble and strengthen the overall cup.

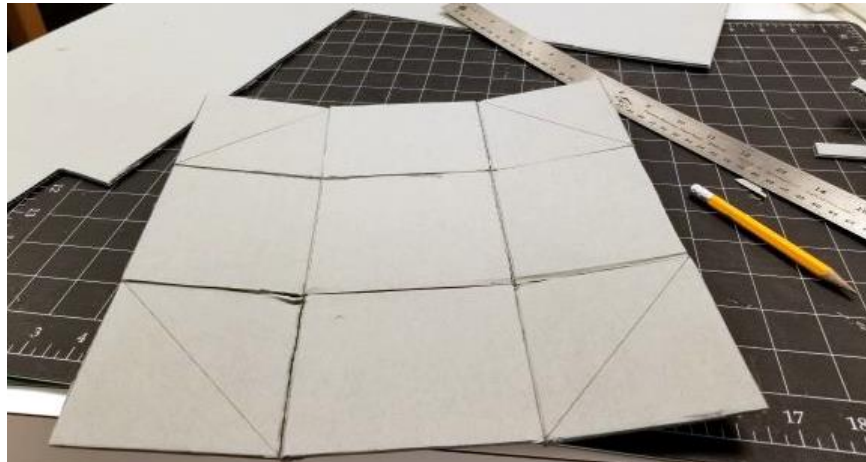


3. With the sherds that were I could not find a home for, I placed them into two polyethylene baggies.

¹ Clear colorless thermoplastic acrylic resin composed of an ethyl methacrylate (70%) and methyl acrylate (30%) copolymer. Manufactured by Rohm & Haas and available from conservation suppliers.



4. In order to protect the cup from future damage, I constructed a box with a small side section for the baggies (see above) and a lid for the top of the cup's housing (see below).



Treatment Justifications

Reconstruction is the main goal of this treatment. Due to the extent of damage, and the decision to forego fills, the restoration of functionality was not achieved. There are still large losses in the cup, so creating housing is the best way to protect the cup from future damage.



After Treatment Photos





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Figures

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