



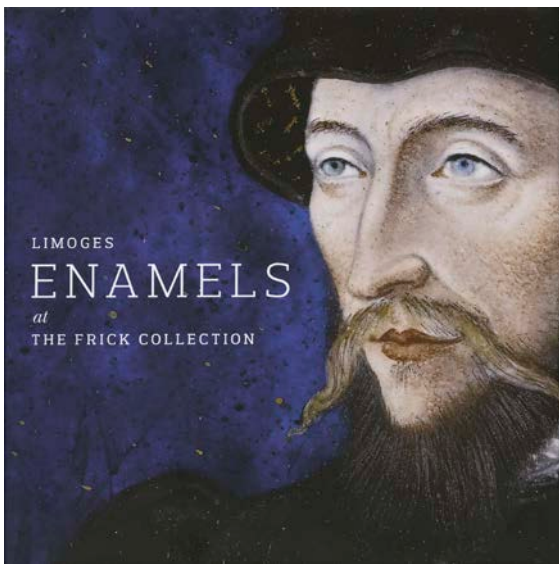
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from

THE FRICK COLLECTION

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DIRECTOR IAN WARDROPPER PUBLISHES FIRST BOOK DEDICATED TO THE FRICK'S REMARKABLE FRENCH ENAMELS COLLECTION



Limoges enamels, named after the town in central France in which they were produced, are one of the most distinctive art forms of the French Renaissance. Director Ian Wardropper has authored the first book dedicated fully to the important collection of Limoges enamels housed at The Frick Collection. Reflective of the jewel-like character of these exquisite objects, the publication shows the broad range of applications to which this brilliant but delicate medium was applied in fifteenth-, sixteenth- and early seventeenth-century France: from secular objects, such as portraits, caskets and tableware, to objects of religious association, such as

devotional triptychs. Featured in the publication are major examples by some of the leading masters of the art, including Jean I and Nardon Pénicaut, Léonard Limousin, Pierre Reymond, and the Master of the Large Foreheads. In addition to full-page images of 43 key pieces from this collection—each accompanied by a brief commentary and illustrated with new photography—the volume includes an illustrated essay by Wardropper on the wider artistic significance, stylistic qualities, and consummate craftsmanship of the collection, its history, and re-display at the Frick, together with an illustrated glossary of terms by Associate Conservator Julia Day.

Comments Wardropper, “I have very much enjoyed the chance to spend time studying these brilliantly colored and quite personal works. The French Renaissance was my first specialty, and I hope that this book will entice others to enjoy the art of this period.” In honor of the publication, which is co-published by D Giles Limited, London, the Frick is creating a special installation in the Enamels Room that will open in mid-September. Works that have not been on view in several years will be shown along with major highlights.

Enamels are composed of powdered glass fused to a metal substrate. Created by adding metal oxides to clear glass when molten, color is affected by both the composition of the glass and the concentration of the metal oxide used, as well as the atmospheric conditions in the kiln. A translucent blue is produced when copper oxide is mixed with an alkali glass composition, while green is produced when it is combined with lead glass. An artist’s palette is restricted to those materials that can survive high temperatures in the kiln. Sixteenth-century-Limoges enamels have their roots in the Middle Ages but were unmistakably a Renaissance phenomenon. Artists evolved techniques that permitted an approach closer to painting on wood panel or canvas, and classical mythology and portraits became subjects in addition to religious themes. The growing circulation of woodcuts, engravings, and etchings furnished models to the Limoges artisans who were less innovators in composition than exquisite craftsmen. The craftsmen worked in close family circles within Limoges but their work was exported throughout Europe.

HENRY CLAY FRICK AS A COLLECTOR OF ENAMELS

Collecting decorative arts came late in the life of industrialist Henry Clay Frick (1849–1919). When he moved in 1905 to New York from Pittsburgh (where he had made his fortune in coke and steel), his passion was Old Master paintings. Crowning this activity was the West Gallery of the house he was building on Fifth Avenue, which would be NYC’s largest private space for showing paintings. As plans for the house developed, Frick acknowledged the need to furnish it with works of art comparable to his paintings; and so he set out to acquire



The Enamels Room, 1930. Photo: The Frick Collection/Frick Art Reference Library Archives

them. Italian Renaissance chests (cassoni), French eighteenth-century marquetry and veneered furniture, and Sèvres porcelain began to enter the collection. In 1916, two years after moving into his newly constructed mansion, Henry Clay Frick vacated his personal office to make room for a collection of painted enamels.

The majority of Frick's enamels were actually assembled by the American financier and art collector John Pierpont Morgan (1837–1913). In the first decade of the twentieth century, Morgan purchased enamels from several art dealers, including Murray Marks, a partner in Durlacher Brothers, and Charles J. Wertheimer, both in London; the French dealer Jacques Seligmann; and Duveen Brothers in London, New York, and Paris. Morgan's enamels collection rapidly became one of the most important of its kind in private hands and was on loan to the Victoria & Albert Museum until 1912. In orchestrating the dispersal of this extraordinary collection after the financier's death, Joseph Duveen played an important role in the selection of objects for his clients. In June 1916, Frick acquired from Duveen forty works—the greatest in number and most valuable—from Morgan's collection.

Morgan and Henry Walters in Baltimore were among the first to collect Limoges in America. When Frick was acquiring his enamels, fellow American collectors included William Randolph Hearst (whose works are now in the Los Angeles County Museum of Art), Philip and Robert Lehman (The Metropolitan Museum of Art), Peter A. B. Widener and his son Joseph (Philadelphia Museum of Art), and Charles Phelps and Anna Sinton Taft (Taft Museum, Cincinnati). Along with museums in London, Paris, and a few other centers, The Frick Collection stands today as one of the major museums housing important Limoges enamels. Representing most of the notable artists and covering many of the characteristic types and subjects, this New York collection constitutes a comprehensive survey of painted enamels at a distinguished level of quality.

ABOUT THE AUTHORS AND BOOK



Photo: Michael Bodycomb

Ian Wardropper has been Director of The Frick Collection since 2011. He has written numerous books and articles and co-organized more than twenty exhibitions, among them, *Bernini: Sculpting in Clay* (2012) and *Cast in Bronze: French Sculpture*

from Renaissance to Revolution (2009). In 2012, he received the prestigious award of Chevalier de l'Ordre des Arts et des Lettres from France. **Julia Day** is Associate Conservator at The Frick Collection and has been involved in the conservation of its enamels collection since 2008. She is an active member of the enamels specialty group of the International Council of Museums Committee for Conservation in addition to making enamels herself. She has also published technical studies on bronzes and preventative conservation.

Exquisitely illustrated with new photography, this hardcover volume (80 pages, 75 color illustrations; 7 1/8 x 7 1/8 inches, \$19.95, member price \$17.96) is published by the Frick in association with D Giles Limited. It is available at the Museum Shop of the Frick, by phone at 212.547.6848, and on the institution's Web site. shopfrick.org/index.htm.

Media requests for review copies of the book within the United States may be directed to Karen Lunstead, D Giles Limited, at KLunstead@live.com; Tel: 302 231-8192

Media requests for review copies of the book outside the United States may be directed to Liz Japes, D Giles Limited, at lj@gilesLtd.com, Tel: +44 (0)1273 480 711

INTERACT

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BASIC INFORMATION

General Information Phone: 212.288.0700

Web site: www.frick.org

Building project: www.frickfuture.org

E-mail: info@frick.org

App: frick.org/app

Where: 1 East 70th Street, near Fifth Avenue

Museum Hours: open six days a week: 10:00 a.m. to 6:00 p.m. on Tuesdays through Saturdays; 11:00 a.m. to 5:00 p.m. on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11:00 a.m. to 5:00 p.m.) on Lincoln's Birthday, Election Day, and Veterans Day

Admission: \$22; senior citizens \$17; students \$12; “pay what you wish” on Sundays from 11 a.m. to 1:00 p.m.

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection

Subway: #6 local (on Lexington Avenue) to 68th Street station; Bus: M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Tour Information: included in the price of admission is an Acoustiguide Audio Tour of the permanent collection. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

Shop: the shop is open the same days as the Museum, closing fifteen minutes before the institution.

Group Visits: Please call 212.288.0700 for details and to make reservations.

Public Programs: A calendar of events is published regularly and is available upon request.

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For further press information, please contact Heidi Rosenau, Associate Director of Media Relations & Marketing

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