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THE FRICK COLLECTION

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ADVANCE SCHEDULE OF EXHIBITIONS THROUGH WINTER 2014

PLEASE NOTE: The information provided below is a partial listing and is subject to change. Before publication, please confirm scheduling by calling the Media Relations & Marketing Department at 212.547.6844 or by emailing mediarelations@frick.org.

UPCOMING

**MANTEGNA TO MATISSE: MASTER DRAWINGS
FROM THE COURTAULD GALLERY**

October 2, 2012, through January 27, 2013

**VAN GOGH'S *PORTRAIT OF A PEASANT (PATIENCE ESCALIER)* ON LOAN
FROM THE NORTON SIMON MUSEUM, PASADENA**

October 30, 2012, through January 20, 2013

**PRECISION AND SPLENDOR: CLOCKS AND WATCHES
AT THE FRICK COLLECTION**

January 23, 2013, through July 23, 2013

**THE IMPRESSIONIST LINE FROM DEGAS TO TOULOUSE-LAUTREC:
DRAWINGS AND PRINTS FROM THE CLARK**

March 12, 2013, through June 16, 2013

**VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH
PAINTING FROM THE MAURITSHUIS**

October 22, 2013, through January 21, 2014

CURRENT

**WHITE GOLD: HIGHLIGHTS FROM THE ARNHOLD COLLECTION
OF PORCELAIN**

Extended through January 6, 2013

**GOLD, JASPER, AND CARNELIAN:
JOHANN CHRISTIAN NEUBER AT THE SAXON COURT**

Through August 19, 2012



**Fall/Winter 2012: Mantegna to Matisse:
Master Drawings from The Courtauld
Gallery** (page 2)

Michelangelo Buonarroti, *The Dream of Human Life*, c. 1533,
graphite, 39.6 x 27.9 cm, The Courtauld Gallery (Samuel
Courtauld Trust)

UPCOMING

MANTEGNA TO MATISSE: MASTER DRAWINGS FROM THE COURTAULD GALLERY

October 2, 2012, through January 27, 2013



Peter Paul Rubens (1577–1640), *Helena Fourment*, c. 1630, black, red, and white chalk and pen and ink, 24 x 21 ½ inches, The Courtauld Gallery (Samuel Courtauld Trust)

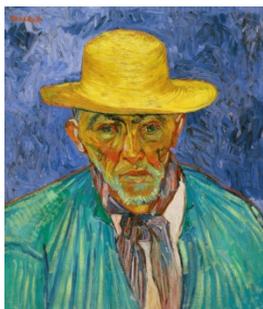
In keeping with its tradition of exhibiting masterworks from collections outside of New York, the Frick will present fifty-eight drawings from The Courtauld Gallery, London. This exhibition marks the first time that so many of the principal drawings in The Courtauld's renowned collection—one of Britain's most important—have been made available for loan. The prized sheets represent a survey of the extraordinary draftsmanship of Italian, Dutch, Flemish, German, Spanish, British, and French artists active between the late Middle Ages and the early twentieth century. The survey features works executed in a range of drawing techniques and styles and for a variety of purposes, including preliminary sketches, practice studies, *aide-mémoires*, designs for other artworks, and finished pictures meant to be appreciated as independent works of art. Among the artists in the Frick's exhibition will be Andrea Mantegna, Leonardo da Vinci, Albrecht Dürer, Michelangelo Buonarroti (see front of this release), Peter Paul Rubens, Jusepe de Ribera, Rembrandt Harmensz van Rijn, Jean-Antoine Watteau, Charles-Joseph Natoire, Thomas Gainsborough, Francisco Goya y Lucientes, Joseph Mallord William Turner, Théodore Géricault, Edgar Degas, Paul

Cézanne, Vincent van Gogh, Georges Seurat, Henri Matisse, and Pablo Picasso. The Courtauld Institute of Art, devoted to the study of art history, was founded in 1932. Its collection was established that same year with Samuel Courtauld's (1876–1947) magnificent gift of Impressionist and Post-Impressionist masterpieces, including many important works on paper. With additional bequests and gifts from various donors, an ensemble of outstanding works on paper from a wide range of time periods was formed. Today, the holdings consist of about 7,000 drawings and watercolors and 20,000 prints, reflecting the various benefactors' tastes and preferences. Sir Robert Witt (1872–1952) bequeathed both his photographic archive (which served as one of the primary models for the Frick's Art Reference Library) and approximately 3,000 Old Master drawings from his private collection. Within a larger gift, Count Antoine Seilern (1901–1978) left 350 exquisite drawings to the institution, another important addition.

The exhibition is organized by Colin B. Bailey, the Frick's Deputy Director and Peter Jay Sharp Chief Curator, and Stephanie Buck, Martin Halusa Curator of Drawings at The Courtauld Gallery. The show, which is accompanied by a scholarly catalogue, opened at The Courtauld Gallery, running from June 14, 2012, through September 9, 2012. It will travel to New York this fall, opening in October. Support for the presentation in New York is generously provided by Jean-Marie and Elizabeth Eveillard, The Christian Humann Foundation, The Peter Jay Sharp Foundation, the late Melvin R. Seiden in honor of Neil and Angelica Rudenstine, the Joseph F. McCrindle Foundation, Diane Allen Nixon, and an anonymous gift in honor of Colin B. Bailey and in memory of Melvin R. Seiden. The exhibition is also supported by an indemnity from the Federal Council on the Arts and the Humanities.

VAN GOGH'S *PORTRAIT OF A PEASANT (PATIENCE ESCALIER)* ON LOAN FROM THE NORTON SIMON MUSEUM, PASADENA

October 30, 2012, through January 20, 2013



Vincent van Gogh (1853–1890), *Portrait of a Peasant (Patience Escalier)*, Arles, August 1888, oil on canvas, 25 3/8 x 21 ½ inches, Norton Simon Art Foundation

This fall The Frick Collection will present Vincent van Gogh's *Portrait of a Peasant (Patience Escalier)*. The painting has not left its home institution, the Norton Simon Museum, in Pasadena, CA, in nearly forty years, making this a particularly rare and exciting viewing opportunity for East Coast audiences. This modern masterpiece will be shown in the Frick's Oval Room from October 30, 2012, through January 20, 2013, and will be accompanied by lectures and gallery talks. The special loan is part of an ongoing exchange program with the Norton Simon Museum that began in 2009 when a group of five works from the sixteenth and seventeenth centuries travelled to New York. Other loans have followed: the Frick's *Comtesse d'Haussonville* by Ingres was shown at the Norton Simon in the fall of 2009, and Memling's

Portrait of a Man was on view there this past winter and spring. The van Gogh presentation in New York is being coordinated by Frick Senior Curator Susan Galassi, who comments, “Our exchange program with the Norton Simon Museum has offered both institutions opportunities to see their works in different contexts. For the most part, we have featured artists not represented in our own holdings, as is the case with the selection of this remarkable van Gogh portrait. In this instance, the timing feels particularly fortunate, as we’ve spent the last year focusing on artists—Renoir and Picasso—active in the late nineteenth and early twentieth centuries and somewhat contemporary to museum founder Henry Clay Frick. These efforts have led us to consider, among other things, the influences upon these later artists by forebears such as Rembrandt, and placing a van Gogh among our holdings in the coming fall is sure to continue this exploration fruitfully.” Support for the exhibition is generously provided by Agnes Gund.

PRECISION AND SPLENDOR: CLOCKS AND WATCHES AT THE FRICK COLLECTION

January 23, 2013, through July 23, 2013



Pierre de Fobis (1506 - 1575), *Gilt-Brass Table Clock*, c.1532, gilded brass, 5 x 2 3/16 inches, bequest of Winthrop Kellogg Edey, 1999, The Frick Collection; photo: Michael Bodycomb

The Frick Collection has one of the most important public collections of European timepieces in the United States, much of it acquired through the 1999 bequest of the New York collector Winthrop Kellogg Edey. This extraordinary gift of thirty-eight watches and clocks dating from the Renaissance to the early nineteenth century covers the art of horology in France, Germany, Switzerland, and the United Kingdom. For reasons of space, only part of the collection can be on permanent view in the museum’s galleries. In 2001 many pieces from the Edey collection were featured in *The Art of the Timekeeper. Masterpieces from the Winthrop Edey Bequest*, an exhibition organized at the Frick by guest curator William J. H. Andrewes. In the winter and spring of 2013, visitors will have another opportunity to explore the breadth and significance of the Edey collection through an exhibition that presents fourteen watches and eleven clocks from his bequest.

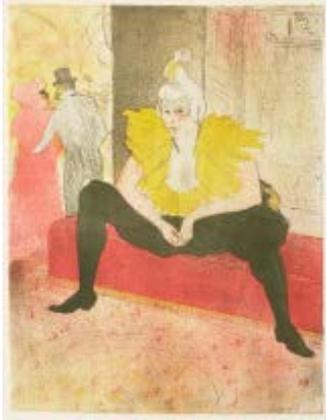
Shown in the new Portico Gallery, the exhibition illustrates the stylistic and technical developments of timepieces from 1500 to 1830. Edey’s remarkable collection of Renaissance clocks is represented by a master work by Pierre de Fobis (see above) and his interest in watches by significant examples signed by George Smith, Henry Arlaud, Pierre Huaud, Julien Le Roy, Thomas Mudge, Abraham-Louis and Antoine-Louis Breguet.

Also included in this presentation are three spectacular clocks on loan from Horace Woody Brock. Never before seen in New York City, they reflect the precision and splendor of the art of clockmaking in eighteenth-century France. This exhibition is organized by Charlotte Vignon, Associate Curator of Decorative Arts.

THE IMPRESSIONIST LINE FROM DEGAS TO TOULOUSE-LAUTREC: DRAWINGS AND PRINTS FROM THE CLARK

March 12, 2013, through June 16, 2013

In spring 2013, The Frick Collection will present approximately sixty prints and drawings from the Sterling and Francine Clark Art Institute, renowned for its rich holdings in nineteenth-century French art. The works were selected by Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator and Susan Grace Galassi, Senior Curator at the Frick, and Jay A. Clarke, Manton Curator of Prints, Drawings, and Photographs at the Clark. The selection focuses on several artistic visionaries of the nineteenth century, including Courbet, Manet, Monet, Degas, Gauguin, and Toulouse-Lautrec. Nearly half of the sheets in the exhibition were acquired by Sterling and Francine Clark, who were avid collectors of Impressionism, while others have entered the Clark since its opening in 1955. The prints and drawings will be shown at the Frick as part of the Clark’s commitment to global outreach through cultural exchange, organized at the same moment when 72 of the Clark’s great French paintings are on an international tour in Europe, North America, and Asia. This exhibition at the Frick marks the first time that the Clark’s nineteenth-century French works on paper have been the focus of a loan show.



Henri de Toulouse-Lautrec (1864–1901), *Elles: Clown (Seated Clowness, Mis CHA-U-KAO)*, 1896, lithograph, sheet: 20¾ x 15 13/16 inches, Sterling and Francine Clark Art Institute

Important examples of the Realist and Impressionist schools dominate the exhibition. A group of prints by Édouard Manet, including his iconic *Execution of Maximilian* (1868), highlights the artist's virtuosic approach to etching and lithography. Thirteen sheets by his contemporary Edgar Degas, one of the founders of Impressionism, present the full range of his draftsmanship—from early, academic studies to his daring nudes of the 1890s. Sheets by fellow Impressionists Berthe Morisot, Claude Monet, Pierre-Auguste Renoir, and Camille Pissarro speak to the experimental, and often divergent, approaches to drawing and printmaking in the third quarter of the nineteenth century. A selection of works by post-Impressionist Paul Gauguin includes four prints on vibrant yellow paper from the *Volpini Suite* (1889). The artist's color woodcuts present flattened, nearly abstract forms inspired by his first trip to Tahiti in 1891. Gauguin's virtuosic approach to line is echoed in Paul Cézanne's *Bathers* (1898), a luminous color lithograph depicting male figures in a sylvan landscape. The exhibition culminates with an ensemble of eleven works by Henri de Toulouse-Lautrec, including three images from his famous *Elles* portfolio (1896), a series of lithographic images of prostitutes. Other works by Toulouse-Lautrec present the glittering world of modern Parisian amusement, from acrobats at the Cirque Fernando to the dancer Loie Fuller represented in her glittering, swirling costume.

The exhibition will be accompanied by a full-color catalogue, the first devoted to this important collection. Informative texts will investigate the world of prints and drawings at this pivotal moment in nineteenth-century French visual culture, and the virtuosic line that stretches from Daumier to Toulouse-Lautrec will be considered anew. The catalogue authors are Mary Weaver Chapin, Portland Art Museum; Jay A. Clarke, Sterling and Francine Clark Art Institute; Anne Higonnet, Columbia University; Richard Kendall, Sterling and Francine Clark Art Institute, and Alistair Wright, St. John's College, Oxford. The exhibition is made possible by The Florence Gould Foundation.

VERMEER, REMBRANDT, AND HALS: MASTERPIECES OF DUTCH PAINTING FROM THE MAURITSHUIS

October 22, 2013, through January 21, 2014



Johannes Vermeer (1632–1675), *Girl with a Pearl Earring*, c. 1665, oil on canvas, 44.5 x 39 cm, Mauritshuis, The Hague

The Frick Collection is pleased to announce that in the fall of 2013, it will be the final venue of an American tour of paintings from the Royal Picture Gallery Mauritshuis, The Hague. This prestigious Dutch museum, which has not lent a large body of works from its holdings in nearly thirty years, is undergoing an extensive two-year renovation that makes this opportunity possible. Between January 2013 and January 2014, the Mauritshuis will send thirty-five paintings to the United States, following two showings of works at Japanese institutions. The American exhibition opens next winter at de Young/Fine Arts Museums of San Francisco, traveling on to the High Museum of Art in Atlanta for the summer of 2013. A smaller selection of ten masterpieces will be on view at The Frick Collection in New York from October 22, 2013, through January 21, 2014. Among the works going on tour are the famous *Girl with a Pearl Earring* by Johannes Vermeer and *The Goldfinch* by Carel Fabritius, neither of which will have been seen by American audiences in ten years.

Housed in a magnificent seventeenth-century city palace, the museum is celebrated for its masterpieces from the Dutch and Flemish Golden Age, including paintings by Vermeer, Rembrandt, Steen, Hals, and Rubens. The works on permanent display provide a magnificent panorama of Dutch and Flemish art of the fifteenth to seventeenth centuries; from Flemish primitives to sunlit landscapes, from biblical characters to meticulous still lifes, and from calm interiors to humorous genre scenes. The core holdings of the Mauritshuis were acquired by Stadholder William V, Prince of Orange-Nassau (1748–1806), whose son, King William I (1772–1843), presented them to the Dutch nation in 1816. Consisting of nearly 300 paintings in 1822, the holdings of the Mauritshuis have grown to approximately 800 such works.

At the Frick, the exhibiton will be called *Vermeer, Rembrandt, and Hals: Masterpieces from the Mauritshuis*. It will be coordinated by Deputy Director and Peter Jay Sharp Chief Curator Colin B. Bailey and Assistant Curator Margaret Iacono. Continuing in the Frick's tradition of presenting masterpieces from acclaimed museums not easily accessible to the New York public, this exhibition follows on four acclaimed shows of similar size that drew, respectively, upon works from the Toledo Museum of Art (2002), the Cleveland Museum of Art (2006), the Norton Simon Museum (2009), and Dulwich Picture Gallery (2010). The Frick's Mauritshuis exhibition, to be shown in the Oval Room, primarily features works by artists collected by founder Henry Clay Frick, such as Vermeer, Rembrandt, Hals, and van Ruisdael, but is complementary in its inclusion of work by Steen and Fabritius.

The ten paintings coming to the Frick, all highlights of the Mauritshuis collection, represent the range of subject matter and technique prevalent in seventeenth-century painting in The Netherlands. They are Johannes Vermeer's *Girl with a Pearl Earring*, c. 1665; Rembrandt van Rijn's *Simeon's Song of Praise*, 1631, and his *Portrait of an Elderly Man*, 1667; Frans Hals's pendant portraits of *Jacob Olycan (1596–1638)* and *Aletta Hanemans (1606–1653)*, both painted in 1625; Carel Fabritius's *The Goldfinch*, 1654; Gerard ter Borch's *Woman Writing a Letter*, c. 1655; Jan Steen's *Girl Eating Oysters*, c. 1658–60, and *'The Way you Hear It, Is the Way You Sing It'*, c. 1665; and Jacob van Ruisdael's *View of Haarlem with Bleaching Grounds*, c. 1670–75.

CURRENT

WHITE GOLD: HIGHLIGHTS FROM THE ARNHOLD COLLECTION OF MEISSEN PORCELAIN

Now extended through January 6, 2013

This year, visitors to The Frick Collection have been enjoying a new gallery—the first major addition to the museum's display spaces in nearly thirty-five years. Since opening last December, the Portico Gallery has won a Merit Award from the American Institute of Architects (AIA) New York Chapter, as well as the Transformation Award from the Friends of the Upper East Side Historic Districts. Designed by architects and planners Davis Brody Bond, the gallery integrates the outdoor garden portico on Fifth Avenue into the fabric of the museum, offering fresh vistas as well as a light and airy space devoted to the display of decorative arts and sculpture.



A rare pair of early Meissen "birdcage" vases from The Arnhold Collection on view in The Frick Collection's new Portico Gallery; photo: Michael Bodycomb

Now extended through January 6, 2013, the inaugural exhibition features nearly seventy objects drawn from a larger promised gift of porcelain from the collection of Henry Arnhold, one of the greatest private holdings of early Meissen assembled during the twentieth century. ***White Gold: Highlights from the Arnhold Collection of Meissen Porcelain*** was organized by Charlotte Vignon, Associate Curator of Decorative Arts. Among the objects featured and illustrated at left are a pair of trumpet-shaped vases with elephant-head handles, rare survivors of an extraordinary series. In specially designed wall cases on the north side of the new gallery are four groups of objects from the Arnhold Collection, each representing a collecting focus and strength: stoneware, Meissen Chinoiserie, Japanese and Japanese-inspired wares, and independently decorated wares known as Hausmaler. These

objects, long-admired for their masterfully modeled shapes, compositions, and gemlike glazes, offer a window into the early years of manufacturing porcelain in the West and celebrate a chapter in the history of the ceramic medium.

GOLD, JASPER, AND CARNELIAN: JOHANN CHRISTIAN NEUBER AT THE SAXON COURT

May 30 through August 19, 2012



Johann Christian Neuber, box decorated with landscapes, gold and semiprecious stones (view of top and side), marked: « Neuber à Dresde », Dresden, c. 1770–75, L: 3 1/3 inches, H: 1 1/2 inches; private collection; photo: © Hugues Dubois

Johann Christian Neuber (1736–1808) was one of Dresden’s most famous goldsmiths. As the court jeweler to Friedrich Augustus III, the elector of Saxony, Neuber created magnificent small gold boxes, chatelaines, watchcases, and larger diplomatic gifts decorated with local semiprecious stones such as agate, jasper, and carnelian. Along with cut stones, he often incorporated Meissen plaques, cameos, and miniatures into his pieces. These one-of-a-kind objects, which reflect the Saxon court’s interest in both luxury and the natural sciences, remain prized treasures today but have never before been shown together in a monographic exhibition. This summer, the Frick presentation (referred to in *The New York Times* as the “sleeper of the summer season”) offers visitors the first comprehensive introduction to this master craftsman’s oeuvre by highlighting approximately thirty-five boxes and other objects from the Grünes Gewölbe (Green Vault) of the Staatliche Kunstsammlungen Dresden, The Metropolitan Museum of Art, the Walters Art Museum, the

Drexel Collection, and private collections in Europe and the United States. Included in the exhibition will be several quartz specimens from the American Museum of Natural History to illustrate the raw materials used by Neuber in his work. The exhibition is being shown in the Frick’s Oval Room (not far from the display of Meissen porcelain, also produced in Dresden, on view in the new Portico Gallery). It is accompanied related public programs and by a publication in English and French editions.

Gold, Jasper, and Carnelian: Johann Christian Neuber at the Saxon Court is co-organized by Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, The Frick Collection, and Galerie J. Kugel, Paris. The exhibition’s presentation at The Frick Collection is coordinated by Director Ian Wardropper and Charlotte Vignon, Associate Curator of Decorative Arts. Support for the New York presentation has been generously provided by Walter and Vera Eberstadt, Aso O. Tavitian, Margot and Jerry Bogert, and an anonymous donor.

NEW PUBLICATIONS AND GIFT ITEMS IN THE SHOP

Numerous publications and gifts are available through the Museum Shop of The Frick Collection, the institution’s Web site (www.shopfrick.org), and by calling 212.547.6848.

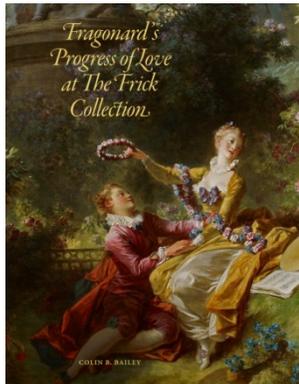
NEW GUIDE TO THE COLLECTIONS



For the first time in more than ten years, The Frick Collection has published a combined general guide to its collections, history, and building, a softcover volume that features the most recent scholarship and new photography. The book has been produced with the BNP Paribas Foundation, which has created a series of beautifully designed popular guides to French museums. The Frick publication is only the second produced in the United States. It contains succinct and up-to-date information on the Frick’s founder and the mansion he built, a selection of the masterpieces that he acquired, along with those that entered the collection after his death. The text in this volume has been contributed by Frick curators, each of whom is a specialist in his or her given area, and reflects the latest scholarship available. Published by The Frick Collection in conjunction with BNP Paribas, *The Frick Collection, New York* is available in English and French editions (softcover, 128 pages with 150 color illustrations); \$25.00, Member price \$22.50.

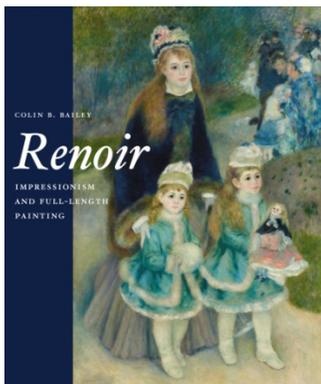
BOOK ON THE FRAGONARD ROOM RECEIVES AN AWARD

Jean-Honoré Fragonard's *Progress of Love* is one of the great painted ensembles of French eighteenth-century art and forms the focal point of one of the most beloved galleries at The Frick Collection. Published by the museum in



association with D. Giles Limited in September 2011, Colin B. Bailey's *Fragonard's Progress of Love at The Frick Collection* received the Association of Art Museum Curators (AAMC) award for "Outstanding Catalogue based on a Permanent Collection." The acclaimed book reveals the intriguing history behind the commission, rejection, and rehousing of this great masterpiece. The story—as told through freshly researched text, new photography, and specially created photomontages—has resonance and appeal beyond the walls of the institution. Through this case study, it offers a window into the complex world of art and architectural taste-makers and patronage in eighteenth-century France, while addressing a wonderful case history of collecting in Europe and America. The publication features 140 color images of the paintings, details, views of the room, plans, original sketches, and other comparative images (192 pages, hardcover, \$44.95, Member price \$40.46; softcover \$25.00, Member price \$22.50).

ON SALE: *RENOIR, IMPRESSIONISM, AND FULL-LENGTH PAINTING*



To accompany the spring 2012 exhibition *Renoir, Impressionism, and Full-Length Painting*, the Frick (in association with Yale University Press) published a richly illustrated catalogue, intended to remain a valued resource on the artist for years to come. Written by Colin B. Bailey, Deputy Director and Peter Jay Sharp Chief Curator, it offers fresh insights into Renoir's complex ambitions as a young artist and provides a new framework for approaching his oeuvre in the first decade of the Impressionist movement. Technical studies of the canvases shed new light on the artist's working methods, while the juxtaposition of these full-length portraits brings the glamour of the Belle Époque vividly to life. For additional context, the book includes an illustrated appendix that lists the sixty-six known grand-scale works painted by Renoir during the period 1863 through 1890 (ISBN 978-0-300-18108-1; hardcover, 264 pages, 255 color illustrations, \$39.95, reduced from \$65) is available in the Museum Shop, on the Frick's Web site

(www.frick.org), and by phone at (212) 547-6848.

FRICK COLLECTION—INSPIRED GIFTS

Available exclusively at the Frick's Museum Shop, online at www.shopfrick.org, or by calling 212 547.6848.



New to the Museum Shop is a cap featuring an embroidered monogram for Henry Clay Frick (1849–1919), which was designed for the main entrance by the architectural firm of John Russell Pope in 1935, when the museum opened to the public. The decorative, classically inspired monogram was one of many painstaking details incorporated into Pope's museum building conceived to seamlessly

evoke the original (1913–14) design of the house. The cap is available in three color combinations (black with burgundy monogram, burgundy with ivory monogram, and khaki with brown monogram) and is 100% cotton, one size with an adjustable buckle strap. \$18.00, Member Price, \$16.50.



The shop has added a silk scarf to the collection of gifts inspired by details from a *chinoiserie* ceiling on the second floor of the mansion. The mural was painted by Alden Twachtman (son of noted American artist John) and installed in 1914. A taste for this whimsical style was popular in eighteenth-century

France and more broadly in the nineteenth-century European and English homes. The scarf features an elaborate roundel accented with painted peacock feathers.



The tote features a similar design as the scarf, but with the addition of two female court figures under umbrellas occupying the sides. The mug is decorated with a whimsical monkey motif. The scarf is 100% silk and made in France. The versatile tote (13 inches wide by 14 inches high by 5 1/2 inches deep) is made of durable plastic and has a Velcro closure. The mug is dishwasher and microwave safe. Scarf \$125.00, Member Price \$112.50; tote \$12.00, Member price \$10.80; ceramic mug \$12.95, Member price \$11.65.



The inspiration for this handsome silk pocket square is a detail on the inlaid case of the marquetry-veneered barometer clock, c. 1690-1700, acquired by The Frick Collection in 1999 and attributed to André-Charles Boulle (French, 1642–1732). The ornate pattern on the clock case translates beautifully to this versatile men's accessory. The scarf is 100% silk and made in France. \$25.00, Member Price \$22.50.



Decorated with delicate patterns taken from the Frick's holdings in Chinese and Sèvres porcelain, these lightweight melamine plates are practical and charming for garden/patio entertaining or picnics in the park. The *Plum Blossom* motif (at left) is based on an eighteenth-century Chinese porcelain dish, and the *Sèvres* pattern (at right) is derived from a service made in 1782 by French royal porcelain manufactory and purchased by Henry Clay Frick in 1918. Large plate (10 inches) \$10.00, Member price \$9.00; small plate (5.75 inches) \$5.00, Member price, \$4.50.

BASIC INFORMATION

General Information Phone: 212. 288.0700

Web site: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue.

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

Admission: \$18; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm

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

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

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.

Museum 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.

#201, July 17, 2012 (revised August 8, 2012)

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