

The Wallace Collection, Hertford House, Manchester Square, London W1U 3BN

Chairman's Welcome

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A very warm welcome to the 2015 French Porcelain Society Symposium 'CÉRAMIQUES SANS FRONTIÈRES'. This symposium examines the transfer of ceramic technologies and designs over the shifting borders of Europe. It represents something of a departure for the Society in that it explores the wider ceramic traditions of pottery and porcelain across the continent. We are thrilled to be able to present so many distinguished speakers, and to welcome members of the French Porcelain Society from around the world to London.

I am delighted that John Mallet will be giving the Sir Geoffrey de Bellaigue Lecture following the Annual General Meeting of the Society on Saturday 20th June. His subject, 'The Travels of von Tschirnhaus', will provide a fitting climax to two days of céramiques sans frontières!



Symposium organiser: Sebastian Kuhn

The FPS gratefully acknowledges Bonhams for sponsoring the Symposium programme.

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Friday 19 June 2015

9.45-10.15 Registration

10.15 Welcome (Chairman of the French Porcelain Society)

Chairman for morning session: Dame Rosalind Savill

10.20 Antoinette Fay-Hallé

The influence of Japanese porcelain on the decoration of French ceramics

French ceramicists have always been fascinated by and copied the art of Japanese ceramics. From around 1750, they no longer copied the Japanese directly, but were much influenced by their taste for asymmetry. In the middle of 19th century, in another style, the same influence gave the same result (well known at the end of the century, but it is evident much earlier for ceramics). From the middle of the 20th century we recognize the same phenomena, and since 1982 the influence of Japanese “raku” has been very strong upon contemporary French ceramics.

10.45 Rita Balleri

Copying, reworking and invention of the sculpture models at the Ginori Doccia factory in the 18th and 19th centuries

The study of the sculptures which came to the Doccia factory as models is very important for an understanding of the international taste at the time. Around 1744, the founder of the factory, Marquis Carlo Ginori, acquired the terracotta and plaster moulds and wax casts of works from the sons of the greatest late Baroque Florentine sculptors, Massimiliano Soldani Benzi, Giovan Battista Foggini and Giuseppe Piamontini, for the purpose of reproducing them in porcelain. Ginori was well aware of the passion for antiquity that had been initiated by travellers making the Grand Tour and so in the 1750s, along with reproductions of late Baroque bronzes, he also began to make porcelain versions of classical statues. In order to start this production Ginori focused on Rome and began to collaborate with some of the art dealers who were active there and, in particular, with the sculptor-restorer Bartolomeo Cavaceppi. From Cavaceppi, Ginori purchased mainly plaster casts of antique marbles. When the factory was being directed by Carlo Ginori, and later, when it was directed by his son Lorenzo, these models were made as precise copies of the originals but later they were often modified or inserted into compositions. The late Baroque compositions also continued to be made until the 19th century, but with changes according to the taste of the period.

11.10 Tea & Coffee

11.30 Monica Ferrero

The Royal porcelain manufactory of Vinovo: artists and sources

The production of the Vinovo factory (1776-1825) shows an extraordinary reception of models and artistic influences from the most important European factories. The reference models are undoubtedly Vincennes-Sevres, along

with other French factories such as Luneville and Strasbourg, Meissen, and in the last period, Neapolitan neo-classicism. Vinovo is therefore an interesting crossroads of trends and influences: artists were able to draw on a rich collection of prints, drawings and models and so created a varied and updated production, there are many examples of these in the collections of the Museum of Ancient Art in Turin.

11.55 Angela Caròla-Perrotti

Naples porcelain in the time of Caroline Murat

This lecture is dedicated to Caroline Murat who, in her capacity as Queen of Naples, had an innovative role which proved crucial to the renewal of the arts in Naples, and was of particular influence on production of porcelain for the new Kingdom. We will see how, under Caroline's instigation, the Poulard Prad factory was able to blend the traditional and highly successful iconographic elements of porcelain made by the Real Fabbrica with innovative forms brought over from France.

12.20 Antoine d'Albis

Bartolomeo Ginori's visit to Paris in 1771

Whilst we already knew that the Vincennes-Sèvres factory was making every effort to attract many foreign arcanists as possible, predominantly from Meissen, to extract from them valuable secret recipes and knowledge of porcelain making, it now turns out that the Doccia factory was conducting its own highly organised long-term spying operation at Sèvres, initially from 1754, and then again in 1771.

12.45 Lunch

14.00 Welcome

Chairman for afternoon session: Sebastian Kuhn

14.05 Jan Daniël van Dam

The three designers employed at the first porcelain factory in Weesp

During the 17th and 18th century Holland had an open economy and a high standard of living with relatively high wages. The Seven Years War (1756-1763) disrupted imports of luxury wares to the Netherlands including those of German and French porcelain. The end of 1759 saw the start of the first porcelain factory in Holland to supply Dutch customers with European porcelain in the styles they had been accustomed to. In my lecture I will discuss the history of the first factory of Dutch porcelain which had been situated in Weesp (1759-1772), its three designers originating respectively from Germany, France and Lorraine and the consequences their origins had for the shapes and decorations of their produce.

14.30 Justin Raccanello

The transfer of the Istoriated maiolica tradition to France, part I (Italy)

14.55 Camille Le Prince

The transfer of the Istoriated maiolica tradition to France, part II (France)

These two talks aim to demonstrate how Italian potters (mainly from Liguria), who established the faïence industry in Lyon and Nevers, continued to pursue the mannerist istoriato tradition. The study of the corpus of the painter Geronimo Tomasi, who signed works made in Lyon, allows us to follow the transition from Urbino to France via Liguria. We will also study the transition between Lyon and Nevers where the maiolica istoriato tradition was strong until the 1640's.

15.20 Tea & Coffee

15.50 Reino Liefkes

The Brühl Fountain

The V&A owns one of the largest Meissen porcelain figure groups in existence, a table-fountain made of white glazed porcelain, modelled by J.J. Kändler and others. Acquired in 1870, only its main, sculptural parts were on display in the Museum during the following 130 years while many more architectural parts and fragments were in store. The group was thought to be a second version of a table-fountain ordered in 1745 by Count Heinrich von Brühl, Prime Minister of Saxony. Recent research has confirmed that the V&A fountain is indeed the one ordered by Brühl, who used it for an important state banquet. Parts of the fountain were replaced later, during the Marcolini period. Working together with the Royal College of Art in London, the Museum has now restored the fountain to its former glory, using 3D scanning, printing and machine-tooling technology, combined with traditional porcelain-making skills. The result will be on show in the V&A's new Europe 1600-1800 galleries which are due to open at the end of this year.

16.15 Martin Eberle

The Porcelain Cabinet of Luise Dorothea Saxe-Gotha Altenburg (1710-68)

The Porcelain-Cabinet was installed in Gotha between 1723 and 1726 and on his short visits to Gotha the Prussian King Friedrich II called it "... *un petit sanctuaire de porcelaine*". Until the beginning of the 19th century it was decorated with European and East Asian porcelain, with stoneware from Yixing and Meissen and also with soapstone from China. The display of these objects in cases and on consoles, demonstrates the changing views on East Asian culture throughout the decades of the 18th century.

16.40 Questions

17.00 Close of Day One

Saturday 20 June 2015

10.15 Welcome

Chairman for morning session: Professor Timothy Wilson

10.20 Julia Weber

Boundless rivalry – Meissen and its competitors

The founding of the first European manufactory of hard paste porcelain in Meissen triggered boundless desires. Contemporary documents convey countless intriguing and amusing stories about bribery, treason and espionage. The lecture will focus on three distinct episodes of this dogged contest for technological, economical and artistic primacy: on the exemplary career of Christoph Conrad Hunger, the first whistle-blower from Meissen; secondly on the attempt of Louis XV and his ambassador, the Marshal de Belle-Isle, to spy the Saxon manufactory in 1741; and finally on a Saxon delegation to Paris in 1764, after the end of Seven Years' War, as part of a large-scale counter-offensive to investigate Meissen's rivals and especially its most challenging competitor at Sèvres.

10.50 María Ángeles Granados Ortega

Alcora's French Designs: a new approach to their source of inspiration and their influence in the Spanish ceramic of the 18th century

This paper focuses on a new approach to the transference of French designs to the Spanish Alcora's Royal Ceramics Factory, making hypothesis about who the main agents of the transmission of this new decorative style were, and how it was adopted or adapted on the tin-glazed earthenware made at Alcora between 1727 and 1760, influencing other Spanish-decorated ceramics until the end of the 18th century.

11.15 Tea & Coffee

11.35 Maria Casanovas

Spanish Porcelain and its International Context

The scarcity of knowledge about kaolin deposits in the 18th century put a stop to the development of porcelain industries in Spain, a country famous for its tin-glazed earthenware made with the Islamic techniques that spread from Spain throughout Europe and the New World. From the mid-18th century, the Alcora and Buen Retiro factories began to produce soft porcelain, aesthetically influenced by Meissen and Sèvres productions.

12.00 Rebecca Klarner

"Wedgwoodarbeit" - The influence of Wedgwood's Jasperware on the German manufactories KPM and Meissen. 1750-1850

'Wedgwoodarbeit' – literally translated as 'Wedgwood work' – is the term that has been used to describe imitations and copies of Wedgwood's Jasperware by Continental porcelain factories such as the famous Saxon factory Meissen and

the Berlin factory KPM. With the help of relevant objects and of unpublished archival documents I was able to prove that both manufactories directly copied original Wedgwood reliefs and that these were not only the result of using the same antique model. I will also focus on the legal situation concerning trademarks, patents and design in the late eighteenth and early nineteenth centuries. The insufficient legal system led Josiah Wedgwood to the opinion that prevention was better than punishment which made him take distinctive actions to prevent the two main sources of the transfer of knowledge and techniques: industrial espionage and emigration of workforce.

12.25 Rebecca Wallis

The French Connection: Minton and Sèvres in the 19th Century

This paper will examine the relationship between the two major ceramics factories of Minton in Britain and Sèvres in France during the 19th century. Both factories' productions were incredibly wide ranging during this period, from Neoclassical porcelain though to Art Pottery. Minton and Sèvres wares, often at the forefront of ceramic design and manufacture, were exhibited and distributed across the world. This paper will explore some of the designs, production and people connected with both factories - their collaboration and competition.

12.50 Lunch

14.00 Welcome

Chairman for afternoon session: Letitia Roberts

14.05 Timothy Wilson

Antwerp and the tin-glaze diaspora in the sixteenth century

The origins of English delftware can be specifically traced through the migration of potters from Italy to northern Europe in the sixteenth century. Guido di Savino of Castel Durante settled in the great commercial metropolis of Antwerp about 1508 and the workshop he set up became the most successful of the Antwerp workshops making pottery, especially tiles and pharmacy jars, in the Italian style. It was probably this workshop which produced two spectacular ensembles, an enormous tile picture, now fragmentary, at Firle Place in Sussex; and one or two tile pavements now in the chapel at The Vyne in Hampshire. About 1567 two of Guido's sons, together with Jacob Jansen, having turned Protestant and found Antwerp a dangerous place as religious conflicts focused there, set up a pottery at Norwich, the products of which largely remain to be identified; very soon afterwards Jansen moved to London and set up the Aldgate pottery in East London. These were seeds from which the London and later national delftware industry developed.

14.30 Tamara Préaud

Technical international exchanges to and from Sèvres, 18th and 19th centuries

Tamara Préaud will look at the technical exchanges between the Sèvres manufactory and the ceramic world during the 18th and 19th centuries, mostly with regard to processes and materials. Information reached Sèvres thanks to itinerant workers during the 18th century, and by means of exchanges during the directorship of Alexandre Brongniart (1800-1847). But information also went from Sèvres to other producers, through visits or publications.

14.55 Alfred Ziffer

The French influence on Nymphenburg porcelain in the early 19th century

Bavaria was not the only state in Europe which was transformed by Napoleon and France both in political aspects and decorative arts. However, some moments are not so well known and others have not been published until now. As, for example, on the occasion of an important marriage between the French and the Bavarian courts at the Munich residence in 1806, when the groom first saw his bride on a Nymphenburg cup given in advance of the wedding. Some models of vases inspired by Sèvres around 1800 are well known, but some new material from the archive also helps find new links between Paris and Munich. And French architect Jean Baptiste Metivier was also working as a designer for the Nymphenburg factory – a still unknown personal link between France and the new kingdom of Bavaria.

15.20 Tea & Coffee

15.50 Matthew Martin

Franco-Flemish models, English figures and Catholic consumers? The case of the Chelsea Virgin and Child and Pietà groups

The Flemish modeller Joseph Willems was responsible for the creation of two religious figure groups at the Chelsea Factory during the 1750s: a Pietà group, and a group of the Virgin and Child. Both groups employ powerful Counter-reformation devotional imagery. The Pietà group is based upon Nicolas Coustou's Pietà in Notre Dame de Paris, but no model for the Virgin and Child group has been identified to date. This paper will present an analysis of this latter group, demonstrating its connection to the Maria Victoria/ Notre Dame des Victoires iconography which was particularly popular in seventeenth-century Flanders, but was also of considerable importance in France. Although a direct source for the group cannot be identified we should take seriously Willems' aspirations as a sculptor and his ability to work creatively in a specific iconographic tradition which must have had special appeal for (Francophile?) Catholics resident in England.

16.15 Suzanne Lambooy

Dutch Delftware garden pots. A 17th-century royal fashion influenced by the formal French garden?

Suzanne will speak on the use of blue and white tin-glazed earthenware in European Palace gardens. She will focus also on French influence of the *Trianon de Porcelaine* on the products of Delftware made for the Dutch Court. She will look at the relationship between interior design for the Palace and its influence on garden design and vice versa. She will also share news on the ongoing project at the Dutch Royal Palace of Het Loo to re-instate Delftware as part of the garden designs.

16.40 Questions and Discussion

17.00 Close of Day Two

18.30 French Porcelain Society Annual General Meeting

19.00 The Sir Geoffrey de Bellaigue Lecture:

J.V.G. Mallet – The Travels of von Tschirnhaus

John Mallet plans to discuss some of the places visited, and the people there who stimulated the Saxon nobleman, philosopher and mathematician Ehrenfried Walter von Tschirnhaus (1651-1708) and directed his attention to porcelain-making during the travels he undertook to European centres of learning such as Leiden, London, Paris and Milan. By the time Tschirnhaus involved Johann Friedrich Böttger in the researches that resulted in the invention of Meissen porcelain he had been in touch with many of the finest minds in Europe at a time when The Royal Society in London was only one of a number of academies stimulating scientific discovery, without regard to national frontiers.

20.00 The French Porcelain Society Annual Dinner
The Wallace Restaurant, The Wallace Collection (ticket only)

22.30 End of Programme

Speaker Biographies

Antoine d'Albis was formerly the Chief Scientist at the Manufacture Nationale de Sèvres. He is descended from five generations of specialists in the production of porcelain at Limoges. From 1965 to 2003 he worked at the Sèvres manufactory and became its Chief Scientist. He has published widely on the technical aspects of the production of porcelain, including *Traité de la porcelaine de Sèvres* (2003) and *La porcelaine de Vincennes* in collaboration with Tamara Préaud (1991). Since 1998 he has been President of the Amis du Musée National de Céramique de Sèvres.

Rita Balleri received her M.A. in Art History from the University of Florence and in 2011 she was awarded a doctorate at the same university for a thesis recently published with the title *Modelli della Manifattura Ginori di Doccia. Settecento e gusto antiquario*. For the past few years she has collaborated with the Richard-Ginori Museum of the Doccia Manufactory in Sesto Fiorentino (Florence). In 2005 she was awarded a scholarship from the Fondazione di Studi di Storia dell'Arte Roberto Longhi Firenze in which she focused on the taste for classical antiquity shown in the engravings and prints of the 18th century. In 2014 she obtained an annual research grant from the Department of Ingegneria dell'Informazione of Florence University for cataloguing the historical moulds at the Richard-Ginori Manufactory, with a team from the Department. At present she is continuing this project with the same team and she is giving art history lessons at the Scuola di Specializzazione of Florence University. She is also studying the sculptures in the Boboli Gardens with the Art History Department of the University of Florence. She is the author of several academic papers and essays published in specialized journals and exhibition catalogues, on Ginori porcelain and other subjects.

Angela Caròla-Perrotti is one of the most influential authors on the subject of Italian porcelain. After obtaining her Arts degree in Switzerland, she dedicated the next forty years to conducting research on the Neapolitan porcelain, cataloguing the major public collections in Naples, most notably 'Ceramics in the National Museum of Capodimonte' (2006). She was the curator, amongst many others, of two major exhibitions on the same subject 'The porcelain of the Bourbons of Naples : Capodimonte and Real factory Ferdinanda' (1986) and ' Naples to Florence and back' (1991). Caròla-Perrotti has also published numerous articles and scientific papers and two major monographs 'Porcelain from the Real Fabbrica Ferdinanda' (1978) and 'Neapolitan porcelain in the 19th century' (1990), a catalogue based on unpublished documents from archives. She was director of the ceramics department at Christie's Italy from 1989 to 2002.

Maria Antonia Casanovas graduated in History of Art at the University of Barcelona. She was Chief Curator at the Museum of Ceramics in Barcelona from 1977 to 2013, and since 2013 has been Chief Curator of Ceramics at the Museum of Design. She is a member of ICOM, the Catalan Association of Museology, the International Association of Art Critics and the French Porcelain Society. Curator of temporary exhibitions in Spain and abroad, she has contributed with articles of her expertise in several books, catalogues and magazines. She has given lectures and organized conferences and courses on Spanish and foreign ceramics.

Dr. Jan Daniël van Dam was born in 1950 in Utrecht and studied History of Art at the University of Utrecht. He worked as an assistant curator for Western Ceramics at the Princessehof Museum in Leeuwarden from 1978 to 1989 where he started publishing about Dutch Delftware, Dutch Tiles and Dutch Art Nouveau. Between 1989 and 2012 he was Keeper of Ceramics at the Rijksmuseum in Amsterdam, during which time he extended to publishing about collecting Ceramics and Dutch Porcelain. In the meantime he also did his Ph.D on Dutch Delftware at the University of Nijmegen in 2004. During this whole working period he assembled an extensive decorative arts library for private use. He is currently working on publications on the first Dutch Porcelain factory Weesp and on 20th century Dutch glass.

Dr. Martin Eberle was born in 1968 in Schrobenuhausen/Germany, studied History of Arts in Munich, Bamberg, Jena and Kassel and is now Director of the Friedenstein Foundation with its various collection. In the field of ceramics he has published books like "Cris de Paris." Meissener Porzellanfiguren des 18. Jahrhunderts. Leipzig 2001; Das rote Gold. Die Sammlung Böttgersteinzeug auf Schloss Friedenstein Gotha, Gotha 2011; (together with Ute Däberitz): Das weisse Gold. Die Sammlung Meissener Porzellan auf Schloss Friedenstein Gotha, Gotha 2011

Monica Ferrero studied in Turin, where she graduated in the History of Modern Art in 2011 under Gelsomina Spione, with a thesis on the painter Giovanni Antonio Maro (1657-1731). She holds a post-graduate degree in Historical and Artistic Heritage from the University of Genoa, under Maria Clelia Galassi, with a thesis on the Porcelain Factory of Vinovo. Since 2014 she has been working with Cristina Maritano at Palazzo Madama – Museo Civico di Arte Antica in Turin. She took part in drafting the catalogue of the Charm and Splendor of Porcelains in Turin: Rossetti, Vische, Vinovo. 1737-1825 exhibition at the Museo di Arti Decorative Accorsi-Ometto in Turin (30 January 2015 – 28 June 2015). She has also published the essays "La cultura figurativa a Torino tra XVII e XVIII secolo: l'attività di Giovanni Antonio Maro (1657-1731)", in the Bollettino della Società Piemontese di Archeologia e Belle Arti, new series LXIII-LXIV, 2012-2013, and "La cappella della Madonna del Rosario", in I. Curletti, G. G. Fissore, G. Romano, (Eds.), Studi sulla Collegiata dei Santi Pietro e Paolo di Carmagnola, Savigliano 2014.

María Ángeles Granados Ortega has been the Chief Curator in the department of Early Modern Age at the National Archaeological Museum of Spain since 2011, an institution that keeps a great collection of Spanish ceramics and European porcelains. In the field of ceramics, she specialises mainly in Buen Retiro's porcelain made at Madrid, with a special contribution to the settlement of the typologies published in the catalogue of the exposition Manufactura del Buen Retiro. 1760-1808 held in that museum in 1999.

Antoinette Hallé began her career in the Louvre before moving in 1970 to the Sèvres Museum, where she became Director in 1981 and remained until her retirement in 2009. At the same time, she has taught the story of European ceramics at the Ecole du Louvre and at the Sorbonne. She is the author of several books about French faïence and porcelain of the 19th century, and has organized many exhibitions, particularly about contemporary French ceramics, but the most important was in 2003: "La faïence européenne au XVIIIe siècle, le triomphe de Delft".

Rebecca Luisa Marie Klarnier, studied for a Bachelor and MA in History of Art and English Linguistics at the University of Cologne. In 2013, she was awarded a PROMOS scholarship to write her MA dissertation at the Wedgwood Museum. Between 2009-2014 she worked in various positions at Venator & Hanstein (Cologne), Kunsthaus Lempertz (Cologne), The Wedgwood Museum, The Potteries Museum and Art Gallery and the Bröhan Museum (Berlin), as well as as a freelance journalist. During 2014-2015 she was Collections Assistant for the Prince's Regeneration Trust project to regenerate Middleport Pottery, Stoke-on-Trent.

Suzanne Lambooy is Curator of ceramics and glass at the Dutch Royal Palace Het Loo in Apeldoorn, and Curator of Applied Arts at the Gemeentemuseum Den Haag. She studied Glass and Ceramics Conservation at the Netherlands Institute for Cultural Heritage (RCE) (2003) and took a BA in Art History at the University of Leiden, specialising in graphic art sources of Dutch delftware plaques (2009). She concluded her studies with an MA dissertation in 2012 concerning French influences on late seventeenth-century Dutch delftware.

Camille Leprince is a PHD candidate at Paris 4 Sorbonne, a graduate of the Ecole du Louvre, and was appointed expert in European ceramics at C.N.E.S, Paris. Camille Leprince collaborates with Michel Vandermeersch at Maison Vandermeersch, established in Paris since 1880; he also publishes extensively academic publications focused on ceramic under Feu et Talent.

Reino Liefkes is Senior Curator in charge of Ceramics & Glass at the V&A Museum. Born and educated in the Netherlands, Reino studied Art History at Leyden University. He joined the V&A in 1992 and has been head of the Ceramics and Glass Section since 2004. Reino specialises in European glass and earthenware and was the lead curator of the new V&A Ceramics Galleries which opened in 2009-2010. Reino is the author/editor of *Glass* (V&A 1997) and *Masterpieces of World Ceramics* (V&A 2008) and has contributed to many V&A publications.

John Mallet (born 1930) worked from 1955 -62 as a cataloguer in the Ceramics and Works of Art Department of Sotheby's. From 1962-89 he was a curator in the Victoria and Albert Museum's Department of Ceramics and Glass, from 1976 as the Department's Keeper. He has published particularly on Italian maiolica, including the catalogue of the exhibition, *Xanto, Pottery Painter, Poet, Man of the Italian Renaissance* (Wallace Collection, 2007) and on English Porcelain, especially on Chelsea. A bibliography of his writings was printed in *Keramos*, No. 210, October 2010.

Dr Matthew Martin is Curator of International Decorative Arts in the National Gallery of Victoria, Melbourne. Recent publications include "The Chelsea Pietà" in *Fire and Form - The Influence of the Baroque on English Ceramics* (London: The English Ceramic Circle, 2013), 75-90.

Tamara Préaud is the former archivist of the Manufacture Nationale de Sèvres. After graduating from the École Nationale des Chartes, Tamara Préaud served from 1969 to 2009 as director of the Sèvres archives and Library. She has published extensively on ceramics, in particular Vincennes and Sèvres porcelain from the 18th to the 20th century. She is currently working on a book about sculpture at Sèvres from the beginning to the year 2000 and is part of a team that is working on an exhibition about Sèvres sculpture from the 18th century, which will take place in the Sèvres Museum in autumn 2015.

Justin Raccanello is a London-based antique dealer specialising in European ceramics, with a particular focus on Italian ceramics from the 15th century to the present, and in particular, Renaissance maiolica. He is a member of BADA, the French Porcelain Society and Amici di Doccia, and has lectured widely on Italian ceramics.

Rebecca Wallis is the Curator of Western 19th-Century Ceramics and Glass and the Wedgwood Collection Curatorial Liaison at the Victoria and Albert Museum, London. She is also a committee member of the Decorative Art Society (UK) and the Glass Association (UK). Rebecca has worked at a number of museums including the Wordsworth Trust, the British Museum and the Wallace Collection. She has published and given lectures on Sir Richard Wallace's collections, 19th-century historicism, the Minton factories and curated 'Blue and White: British Printed Ceramics' currently on show at the V&A.

Dr. Julia Weber, Curator of Ceramics at the Bavarian National Museum in Munich, has been specializing on 18th century Meissen porcelain with a particular interest in all kinds of cross-border exchanges. The results of her master thesis tracing the competitive exchange of porcelain gifts between the Saxon-Polish and the French court in the late 1740s was published in the journals *Keramos* (193/2006) and *Sèvres* (16/2007). Her analysis of a vast compilation of archival evidence on the trade of Meissen porcelain from Dublin to Constantinople was likewise printed in *Keramos* (216/2012). In 2013, the Bavarian National Museum issued the comprehensive catalogue of the Meissen porcelains designed after East Asian examples which also includes a thorough study of the Japanese Palace at Dresden, where many of the Meissen copies were to be displayed.

Professor Timothy Wilson is Barrie and Deedee Research Keeper in the Department of Western Art at the Ashmolean, Professor of the Arts of the Renaissance in the University of Oxford, and a Professorial Fellow of Balliol College Oxford. From 1990 to 2013 he was the Ashmolean's Keeper of Western Art but is now concentrating on curatorial work, especially on the Michael Wellby Bequest of European goldsmiths' work to the Ashmolean and a catalogue of Italian maiolica and related tin-glaze pottery in the Museum. His publications have been mainly in the field of European Renaissance ceramics, including the catalogue, with Dora Thornton, of Italian Renaissance Ceramics in the British Museum (2009). He is currently preparing for publication a book on the Italian maiolica in the Metropolitan Museum of Art, New York.

Dr. Alfred Ziffer studied at the Universities of Munich and Bonn and completed his doctoral thesis on the designer Wolfgang von Wersin (1882–1976). He was the curator of exhibitions about German designers of the early 20th century in Munich, Frankfurt, Dresden with catalogues. Between 1997 and 2013, he was curator of the Nymphenburg Porcelain Collection of the Bäuml Family, curator and author of the catalogue of the collection, as well as several other exhibitions. Since 2010 he has published on Meissen figures for the exhibitions in Dresden and Berlin. He is currently preparing a comprehensive catalogue of the porcelain collection in the Ansbach residence. Since 2006, he has been Vice-president of the Gesellschaft der Keramikfreunde (Society of friends of ceramic) and editor of the magazine KERAMOS.

