

LUSTRED WARE.

BRIANCHON I. AINÉ, *Paris*. This exhibitor confined his display to a variety of specimens of ornamental objects, covered with a very brilliant pearly or nacreous glaze, semi-metallic in appearance, and to the eye of a chemist, evidently due to the partial reduction of oxides in the glaze to a metallic state. There is a great variety of tints, from pearly white to a rose pink; and some of the objects, such as shells, where the iridescent surface is peculiarly fitting, are very pleasing to the eye.

This is a modification of an ancient art, which was long kept a secret. Its revival in France is due to M. Brianchon, who has succeeded admirably, making his pieces with more certainty and brilliancy than the old masters of the secret could attain. The early invention is attributed to the celebrated maestro, Georgio Andreoli, whose lustred wares are so highly prized by collectors. The purple or silver-lustred ware of Staffordshire is similar. The process was introduced there in Wedgwood's time, but has never made great progress. M. Brianchon's process consists in making enamels of nitrate of bismuth, iron, uranium, nickel or cobalt, and adding a reducing agent, such as resin or essential oils. Objects of this nature have also been made at the Royal Porcelain Works, Worcester, and by the Beleck Company in Ireland.

This exhibitor received a Merit Medal.

SEVRES MANUFACTORY.

There was no formal exhibition of Sevres products, but the celebrated porcelains of this noted establishment were not unrepresented. Amongst other pieces and collections the dessert service of Sevres *pâte tendre* should be noticed. It dates from the year 1765, and is a beautiful turquoise blue in color. It was exhibited by Prince Nicolas Repine, of Kiev, Russia.

The scientific as well as the artistic development of the ceramic art, owes much to the laborious investigations and experiments pursued, for a long series of years at this establishment, under the direction of such savans as Brongniart,