

Decorative Arts Society



newsletter fall 2013

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DAS

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The *DAS Newsletter* is a publication of the **Decorative Arts Society, Inc.** The purpose of the *DAS Newsletter* is to serve as a forum for communication about research, exhibitions, publications, conferences and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit materials for length or clarity.

We do not cover commercial galleries.

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on a CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, either color or black-and-white, with detailed captions.

The newsletter of the DAS is published two times a year at this time. Submission deadlines for 2014: **March 31** for the spring issue; **September 30** for the fall issue. Please send material to:

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To better serve our contributors and the decorative arts community, the DAS website may provide information about events that fall between issues.

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The DAS

The Decorative Arts Society, Inc., is a not-for-profit New York corporation founded in 1990 for the encouragement of interest in, the appreciation of, and the exchange of information about the decorative arts. To pursue its purposes, the Society sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

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Cover image:

Perfume bottle, gold, diamonds, rock crystal, quartz, enamel. Tiffany & Co., ca. 1895. Photo: Tiffany & Co. Archives (see Exhibitions—*Gilded City* at City Museum of New York, NY).

DAS enjoys another productive, active year

By David Barquist, DAS president; H. Richard Dietrich, Jr., Curator of American Decorative Arts, Philadelphia Museum of Art (Philadelphia, PA)

This has been another banner year for the **Decorative Arts Society, Inc.** (DAS). We maintained our active schedule of study trips that enabled contributors to experience new installations and special exhibitions in the field.

On March 2, we toured the spectacular reinstallation of the American decorative arts galleries at the **Yale University Art Gallery**, as well as the **Garvan Furniture Study**, their amazing study-storage facility housed nearby, with curators **Patricia E. Kane** and **John Stuart Gordon**.

On July 13, we went to Washington, DC, where we offered tours in the morning of the **Renwick Gallery** of the **Smithsonian American Art Museum**, led by **Nicholas R. Bell**, Fleur and Charles Besler Curator of American Craft and Decorative Art, as well as their exhibition **Thomas Day: Master Craftsman and Free Man of Color**.



DAS benefactor Oscar Fitzgerald benefactor (above) discusses a recent acquisition at the Renwick; Renwick curator Nicholas Bell (right) at DAS Washington, DC, trip.

That afternoon, we visited **Masterpieces of American Furniture from the Kaufman Collection, 1700-1830**, the magnificent installation of American furniture and related decorative arts promised by **Linda H. Kaufman** to the **National Gallery of Art**. We were greeted by curator **Mary Levkoff**, head of the Department of Sculpture and Decorative Arts, who provided an introduction to and commentary on the exhibition, and had a wonderful tour led by longtime DAS benefactor **Oscar Fitzgerald, PhD**.

Over the long weekend of October 18-20, we visited Boston and environs, where many colleagues offered us splendid visits to installations new and old, as well as views of special exhibitions and private collections (for details, see the article in this issue).

Our goal in offering these trips is to foster knowledge and interest in the field of decorative arts, as well as a spirit of camaraderie among the participants. I think everyone who



attended these 2013 trips would agree that we succeeded admirably on both counts.

The officers and board of the DAS work very hard in planning these programs, and I want to thank secretary **Veronica Conkling**, treasurer **Stewart Rosenblum** and board member (and trip-planner extraordinaire) **Nicholas Vincent** for the many hours they contribute to the DAS.

As always, the *Newsletter* is in the excellent hands of coordinator **Ruth Thaler-Carter**, with the steady guidance of its longtime editor, **Gerry Ward**.

Due to the pressure of other commitments, **Monika Schiavo** has resigned from the board, and I would like to salute her for her efforts on the website and in outreach.

Your participation in these programs and your contributions to the DAS are vital to the organization's continued strength and growth. Your suggestions and ideas for ways we can improve are always welcome.

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DAS enjoys fall trip to Boston area

By Nicholas Vincent, DAS board member; Metropolitan Museum of Art (New York, NY)

Perfect fall weather, near-peak foliage, generous hosts and fantastic collections showed off the best of New England when DAS members enjoyed a fabulous long weekend in the Boston, MA, area in October 2013.

The trip started on Friday afternoon with a scenic drive to Essex, MA, to visit **Cogswell's Grant**, the former home of folk art collectors **Bertram K. and Nina Fletcher Little**. Site manager **Kristen Weiss** and **Nancy Carlisle**, senior curator at **Historic New England**, led us on a tour through the restored 1728 farmhouse and offered insightful commentary. The Littles had a great eye for color and pattern, and the afternoon sun streaming through the windows shined the best possible light on their collection of folk paintings, textiles and furniture.

From Essex, we made the short trip to Gloucester to tour **Beauport, Sleeper-McCann House**, the summer home of one of America's first professional designers, **Henry Davis Sleeper**. Site manager **Pilar Garro** and curator **Nancy Carlisle** gave us intimate tours and highlighted the genius of Sleeper's designs and their lasting influence on other great collectors, such as **Henry Francis du Pont**. The late-afternoon sun brought out the playful theatricality of Sleeper's interiors, and our visit concluded with an ethereal sunset and moonrise over Gloucester Harbor.

On Saturday morning, we made the short trip to Concord, MA, to view the collections at the **Concord Museum**. Curator **David Wood** led the DAS through his exhibition, **The Best Workman in the Shop: Cabinetmaker William Munroe**, which is part of the larger consortium of exhibitions in **Four Centuries of Massachusetts Furniture**. Munroe left voluminous information about his life and career in the form of journals and account books, making him one of the best-documented furniture makers of the Federal era.

Concord Museum curator David Wood shares insights with participants in DAS tour of Boston-area decorative arts sites.



Wood synthesized this information to paint a picture of a craftsman struggling to adapt to changing tastes and economic conditions. Wood also pointed out several features distinctive to Munroe's shop, using case pieces and clocks in the exhibition that descended in the Munroe family.

Wood then treated DAS members to a brief walking tour of historic Concord, pointing out prominent buildings such as the former home of Ralph Waldo Emerson.

After lunch in downtown Concord, we returned to Boston to view the exhibition **Boston Furniture from Private Collections**, also part of the **Four Centuries** consortium, at the **Massachusetts Historical Society**. Curated by DAS past president **Gerry Ward**, this show is filled with pieces that had seldom, if ever, been on public view.

Satiated with American decorative arts, we took a scenic walk to the **Isabella Stewart Gardner Museum** for a taste of cosmopolitan grandeur. Participants were treated to a tour emphasizing the interplay of fine and decorative arts in Gardner's interiors. To give but one example, she cut out the fabric from one of her dresses, framed it and gave it pride of place at eye-level under a painting by Titian.

On Sunday, we began at the **Museum of Fine Arts, Boston**, where curator and DAS past president **Tom**

Michie took us through the newly installed European Art Galleries. As at the Gardner Museum, the installations at the MFA intermingle fine and decorative arts, and the objects look all the better for it.

Michie started with the installation of Hanoverian silver in a grand portrait gallery and concluded with theatrical displays of Regency furniture and **Meissen** porcelain. In between, we examined ceramics, furniture and English period rooms, all newly renovated.

After a pleasant lunch in the MFA's New American Café, tour members departed for our final stop, a visit to the private residence of **Mr. and Mrs. Edward C. Johnson 3d**. After a gracious welcome from Mrs. Johnson, curator **Tara Cederholm**, collections manager **Martha Small**, and guests **Gerry** and **Barbara McLean Ward**, we spent a memorable afternoon viewing the Johnsons' collections. The tour offered innumerable treasures, while a knowledgeable and courteous staff of curators and researchers helped answer questions and further enriched our experience.

The visit concluded with a reception, and we left with an enormous debt of gratitude to the Johnsons and their staff for such warm hospitality and the privilege of seeing this residence and collection in person. It was a fitting capstone to a splendid weekend.

Events

The Gilded City: Beaux Arts New York Museum of the City of New York New York, NY
November 21, 2013
www.mcny.org

Between the 1880s and World War I, New York was transformed from a provincial brownstone town into a metropolis of mansions, hotels, railway stations and world-class museums. The Americans who designed these landmarks were influenced by the *École de Beaux Arts* in Paris, which taught that the best design should be based on the classical architecture of ancient Rome and edifices of the Renaissance.

Cultural historian and author **David Garrard Lowe** provides an illustrated lecture about this golden age in the city's public built environment and the work of Beaux-Arts architects like **Charles McKim**, **Stanford White** and **Richard Morris Hunt**, who gave New York its Gilded Age monuments: **Pennsylvania Station**, the **Metropolitan Museum of Art** and the **New York Public Library**.

Co-sponsored by the **Beaux Arts Alliance** and presented in conjunction with **Tiffany's** underwriting of reinstallation of a gallery devoted to the Gilded Age.

Reservations required. \$6 for museum members; \$8 for students and senior; \$12 general public.

Connections: Georgia in the World 7th Biennial Symposium Henry D. Green Symposium of the Decorative Arts

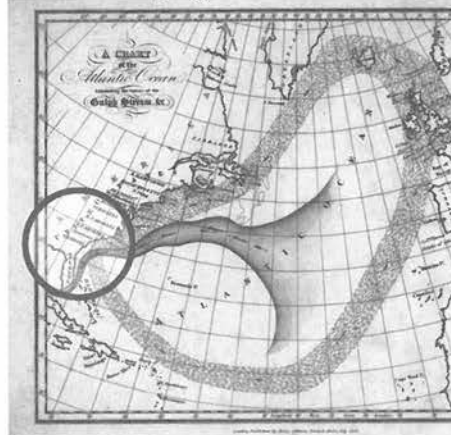
Georgia Museum of Art
Athens, GA
January 30–February 1, 2014
<http://georgiamuseum.org>

Symposium sessions cover colonial history, trade and consumption patterns, textiles, historic houses and interiors from the 18th through 20th centuries.

Topics and speakers include:

- keynote—"Southern Furniture Studies: Where We've Been, Where We're Going," **Ronald L. Hurst**, Carlisle H. Humelsine Chief Curator and vice president for Collections, Conservation

and Museums, **Colonial Williamsburg Foundation (VA)**;



- title to be announced, **Daniel Kurt Ackermann**, associate curator, **Museum of Early Southern Decorative Arts (MESDA)**, Old Salem, MA);
- "Scarf and Dress Designs by Frankie Welch: Highlighting Georgia through her Americana," **Ashley Callahan**, independent scholar;
- "Utilitarian Earthenwares in the Ebenezer Settlement, Effingham County, Georgia," **Daniel T. Elliott**, president, **LAMAR Institute** (Savannah, GA);
- "The Yeoman, the Slave and the Coverlet," **Susan Falls**, professor of Anthropology, and **Jessica R. Smith**, artist and Fibers professor, **Savannah College of Art and Design (GA)**;
- "South Carolina Blues: Colonial Indigo Culture," **Andrea Feeser**, associate professor of Art History, **Clemson University Art Department**;
- "Valley View: Reflecting on a Place, Its People and Its Furnishings," **Maryellen Higginbotham**, independent scholar;
- "Georgia's Textile Connections: Homespun, Industry and Imports, 1830–1880," **Madelyn Shaw**, independent scholar;
- "New Considerations of William Verelst's 'The Common Council of Georgia Receiving the Indian Chiefs,'" **Kathleen Staples**, independent scholar;
- "The Materiality of the Gullah Geechee Culture," **Althea Sumpter**, professor of **Film Making Art Institute of Atlanta**.

For details, call 706-542-1461 or

send a message to greensymposium@gmail.com.

Global Museum Leaders Colloquium Metropolitan Museum of Art New York, NY
www.metmuseum.org
April 7–18, 2014

This two-week pilot program brings together 12–15 directors, in particular from museums in Asia, Africa and Latin America, to stimulate and broaden international dialog on museum management and collections care among directors from collecting institutions.

The program, organized by the Office of the Director at the **Metropolitan Museum**, includes directors of institutions with collections ranging from archaeological and historic artifacts to modern and contemporary art.

Sessions offer an overview of various aspects of museum operations—from curatorial research, collections management and conservation to fundraising, education, governance and digital communications—and provide a 360-degree view of current museum practices. Site visits to cultural institutions in New York and Washington, DC, complement the program.

Visiting directors will discuss strategic challenges facing their institutions and engage in workshops to explore issues confronting museums worldwide, such as how to formulate cooperative policies and advocate for institutions at a time of scarce resources. The colloquium functions as a laboratory for approaches to common challenges in museum leadership.

András Szántó, a museum analyst and writer on arts institutions, has advised the Metropolitan on the development of the **Global Museum Leaders Colloquium** and serves as its moderator.

A key aim of the program is to develop enhanced international collaboration for participating institutions and their leaders.

Participation in the Global Museum Leaders Colloquium is by invitation. For 2014 participants, go to the museum website.

News

• **The American Folk Art Museum** (New York, NY) has received a \$1.6-million grant from the **Henry Luce Foundation** for *Self-taught Genius: Treasures from the American Folk Art Museum*, a national traveling exhibition of works from its collection. The exhibition features more than 100 pieces, including quilts, carved items and whirligigs.

• **The Chrysler Museum of Art** (Norfolk, VA) has closed for a major building expansion and renovation and will reopen to the public in April 2014. The **Glass Studio** remains open, as do its two historic houses, the **Moses Myers House** and the **Willoughby-Baylor House** in Norfolk. Its new, "GPS-friendly" address is One Memorial Place, Norfolk, VA 23510; phone and fax numbers and e-mail addresses remain the same.

• **The Corning Museum of Glass** (NY) has placed two examples of the decorative work of **Tiffany Studios** on display: a recently acquired, rare example of a dragonfly reading lamp by Tiffany Studios designer **Clara Driscoll** and a recently conserved ecclesiastical stained glass memorial window commissioned for the **United Methodist Church** (Waterville, NY), ca. 1901.

Both the dragonfly lamp and the memorial window represent innovations in the range of Tiffany's glass-making techniques.

Made in 1899, the Reading Lamp with Dragonflies and Water Flowers is an early example of a lamp by Driscoll, and one of the first four lamps that she made with dragonfly decoration. It is notable for its leaded glass shade, ornamented with water flowers and six large dragonflies with iridescent wings. The shade sits on a blown, acid-etched, spherical green glass base and cast-bronze foot in the form of water lily leaves. The lamp is a significant example of an original shade and base remaining together with little restoration—often, over the years, bases and shades from Tiffany lamps become separated and rejoined with parts from different lamps.

The stained glass window by **Fredrick Wilson**, Tiffany's first in-house



Reading Lamp with Dragonflies and Water Flowers, leaded glass shade; blown, acid-etched, spherical green glass base; cast-bronze foot, Clara Driscoll, Tiffany, 1899.

designer in the Ecclesiastical Department, was commissioned in 1901 by the **Brainard** family in memory of Waterville banker and hops merchant **Charles Green**, *The Righteous Shall Receive a Crown of Glory* is unusually large in scale and in integrating different types of glass and glass jewels, which the Tiffany Studios pioneered. The image is inspired by Peter 5:4 in the New Testament, "And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away."

Donated to the museum in 1996 by **Mr. and Mrs. Bruce Randall**, the window recently underwent conservation and was lent to the **Museum of Biblical Art** (New York City, NY) for its exhibition, *Louis C. Tiffany and the Art of Devotion*. It is now in the museum's permanent collection galleries, alongside Tiffany's *Window with Hudson River Landscape*, a secular window that provides a counterpoint to it.

• **The Moore College of Art & Design** (Philadelphia, PA) has a new website, designed by P'unk Avenue: www.moore.edu.

• **The Queens Museum** (Queens, NY) has dropped "of Art" from its name and gained twice the space in the only structure left from the 1939 World's Fair. Among the highlights of the 50,000-foot-expansion, which opened

on November 9, is a new gallery for the museum's collection of **Tiffany** glass.

The **Neustadt Collection Gallery** has relocated to the new wing of the Queens Museum and inaugurates the gallery with a permanent display of other Tiffany designs and the exhibition *Shade Garden: Floral Lamps from the Tiffany Studios* (see Exhibitions).

Founded by early Tiffany collectors **Egon and Hildegard Neustadt**, the Neustadt Collection of Tiffany Glass is a private foundation based in Queens. Since 1995, the foundation has partnered with the Queens Museum to exhibit and present its collection of Tiffany lamps, windows, metalwork and ephemera, as well as a one-of-a-kind archive of Tiffany flat- and pressed-glass "jewels" leftover from Tiffany's nearby studios (Corona, Queens, NY) when they closed in the late 1930s.

• **Winterthur Museum, Garden & Library** (Wilmington, DE) has received two grants totaling \$282,010 from the **Institute of Museum and Library Services** (IMLS).

Winterthur's projects were among the 244 selected nationally, representing nearly \$30 million in funding. Awardees were selected from 707 applications through the competitive **Museums for America and National Leadership Grants for Museums**. Institutions receiving the awards are matching them with \$35,243,683 in non-federal funds.

One grant, of \$133,810, enables Winterthur to deepen its understanding of the treatment and analysis of Chinese export lacquer objects. A multidisciplinary team composed of Winterthur's conservators, scientists and curators will work in conjunction with a lacquer conservator hired for the project to learn more about the process involved.

Using Winterthur's collection and relevant examples from the **Philadelphia Museum of Art** (PA) and the **Peabody Essex Museum** (Boston, MA), the Winterthur laboratory will undertake a major analytical project to characterize Chinese export lacquer to better inform treatment decisions and

Arts and Crafts Movement comes to life

Reviewed by Nonie Gadsden, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston (MA)

Ask most people what they know about Deerfield, MA, today, and they might mention one of the many educational institutions there, such as the prep school, Deerfield Academy, established in 1797. They might reference the town's colonial history, as now represented by **Historic Deerfield, Inc.**, a history museum that has focused on education and preservation since 1952. History buffs may bring up the region's important role in early colonial history as a western English outpost during King Philip's War in the late 17th century, or the 1704 Deerfield Massacre, in which French and Native American forces raided the

village, killing many and taking 109 men, women and children captive, forcing them to march 300 miles north to Canada.

Few people, however, are as aware of Deerfield's nationally recognized progressive reform activity at the turn of the 20th century. This less-familiar part of Deerfield's history is the focus of **Suzanne L. Flynt's** *Poetry to the Earth: The Arts and Crafts Movement in Deerfield* (Pocumtuck Valley Memorial Association, 2012, 240 pages, hardbound, \$60). The book accompanies a new permanent exhibition at the association's **Memorial Hall, *Skilled Hands and High Ideals: The Arts and Crafts Movement in Deerfield*** (see **Exhibitions**) and a related website section, "The Arts and Crafts Movement in Deerfield" (artscrafts-deerfield.org).

As curator of the PVMA and author of *The Allen Sisters: Pictorial Photographers 1885–1920*, Flynt is the recognized authority on Deerfield's involvement in both the Arts and Crafts Movement and the closely related Colonial Revival. Therefore, it is no surprise that Flynt provides a highly detailed and engaging narrative history of the Arts and Crafts Movement in Deerfield through the stories of the women who led it, the organizations they created and their products.

Her work in this book, however, reaches beyond the design and lifestyle reform efforts of Arts and Crafts, and touches on other progressive movements of the era, including women's rights and labor reform. This broader range of topics, along with the attractive appeal of its large, "coffee-table book" format, greatly increases the potential audience for this scholarly study (although I did wish that some of the fabulous photographs were reproduced large to enable readers to study the detail more closely).

Arts and Crafts scholar **Wendy**



Madeline Yale Wynne, 1908–10.

Kaplan provides an excellent foreword, putting Deerfield's activities into the larger context of the international Arts and Crafts Movement. She skillfully and concisely summarizes the history of the movement and its transmission from Britain to the United States, while noting the reverse influence of American Transcendentalists such as Ralph Waldo Emerson and Henry David Thoreau on British thought as well. She clearly identifies the distinctive aspects of the movement in Deerfield, particularly its strong association with the Colonial Revival, and the dominant role of women not only in craft production, but also in creative leadership and business acumen.

Kaplan also acknowledges the movement's regional variations and inherent contradictions, pointing out differences within the Deerfield Arts and Crafts community itself as illustration.

Flynt's introduction offers an overall summary of the book, briefly recounting the main tenets of the Arts and Crafts Movement, introducing Deerfield's two major crafts organizations—the **Deerfield Society of Blue**

News, continued

preventive care. Winterthur staff will use this knowledge to continue analysis and stabilization techniques on more objects in its collection. They will share their insights with Winterthur/University of Delaware Art Conservation students so graduates can help increase U.S. capacity and expertise in the treatment of Asian lacquer.

The second grant, totaling \$148,200, supports cataloging and digitizing a portion of Winterthur's collection of 10,800 fine and decorative arts tools, used for making furniture, clocks, silver, glass, textiles and ceramics. The museum will share this information with students in its graduate programs, visiting scholars and guests, and with worldwide audiences through Winterthur's website.

Longer-range stewardship includes publications, interpretation and exhibits to share more complete understandings of these tools and implements in their contexts and historic craft practices, with the hope of ultimately serving as a model for museums and cultural organizations with similar tool collections.

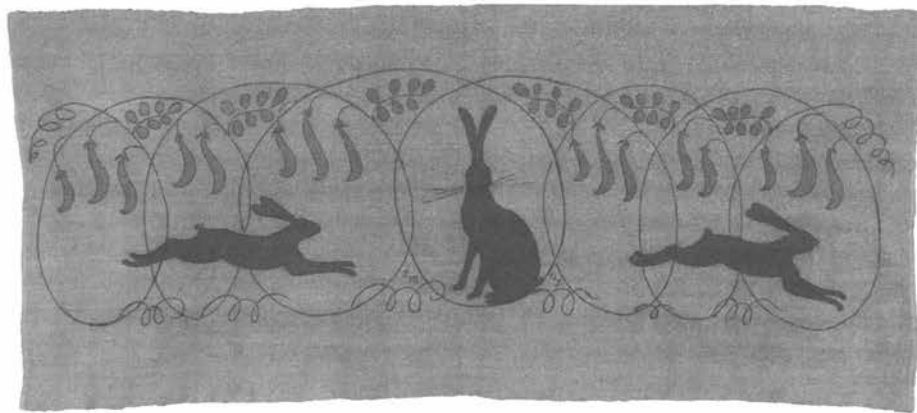
and **White Needlework** (B&W Society) and **Deerfield Industries**—and describing the extraordinary resources used to research these stories, including personal correspondence, diaries and lecture notes by the women involved; local, national and international period publications; the extensive object collections of Memorial Hall (including embroideries, woven textiles, baskets, metalwork, furniture, photography and more); and the visual record found in the photographs of **Frances** and **Mary Allen**.

The first chapter, “Setting the Scene: Deerfield in the 1890s,” provides a short history of Deerfield and the arts in Deerfield while methodically introducing the main characters with distinct mini-biographies, emphasizing the familial and close personal relationships between them. We meet the fascinating women who brought Arts and Crafts ideas to Deerfield, most notably **Margaret Whiting** and **Ellen Miller**, founders of the Society of Blue and White Needlework in 1896, and **Madeline Yale Wynne**, founder and long-time president of the **Deerfield Society of Arts and Crafts** (after 1906, called the **Society of Deerfield Industries**).

Yet, some questions are left undressed. How could all of these women afford to buy homes in Deerfield and experiment with crafts; i.e., where did the money come from? Were there lesbian relationships between some of these independent women? While these questions are not central to the topic, they would help fill out the story that the author is so carefully weaving.

The following chapters delve deeply into the development, membership, politics and craft activities of each organization in a fairly strict chronological format, noting their similarities, differences and countless connections.

The inherent complexity of these connections and interrelationships make telling the story of the Arts and Crafts in Deerfield a difficult one. The same characters appear in multiple contexts, and the activities of various individuals and organizations are constantly overlapping and not easily delineated. Therefore, individuals are repeatedly introduced and reintroduced, and the sections within chapters sometimes feel disjointed.



Rabbits in the Pea Patch, embroidery, Ellen Miller, 1907.

For example, the discussion of Deerfield Industries is broken into two non-consecutive chapters, one that focuses on the founding of the organization, its exhibition activities, and its relationship to the B&W Society and the town of Deerfield, as well as its national presence. The other closely examines the crafts themselves, organized by medium, then by maker.

This chapter reveals the astonishing range and innovation of crafts pursued in Deerfield, from the delicate metalwork of Wynne, **Annie Cabot Putnam** and **Agnes Whiting Wynne**, to the colonial revival furniture of **Edwin Thorn** and his brother-in-law **Charles Franklin**. It compares the remarkable basketmaking of **Emma Coleman**'s highly regulated **Deerfield Basket Makers** working in palm leaf, reeds, willow and pine needles with the more experimental products of Wynne's **Pocumtuck Basket Makers** working in colored raffia, grasses and corn husks.

It also explores the tonal photography of the Allen sisters; the short-lived **Deerfield Pottery**; distinctive wrought ironwork of immigrants **Constien Zabriskie** and **Cornelius Kelley**; and braided rugs, woven fabrics, and netting and tufted work that are still identified with Deerfield today.

The author might have alleviated some of the disjointed feeling by using the introduction to directly address the reader, acknowledge the interwoven complexity of the stories, and provide a clear outline of her approach and organizing strategy. The depth of the research supporting this study is both its greatest asset and most notable

flaw, as significant analysis sometimes gets lost in the abundance of detailed information.

Chapter Three, “The Society of Blue and White Needlework, 1896–1926,” is the smoothest and most coherent chapter, where you feel the passion that the author has for her subject. The account flows effortlessly, covering all aspects of the B&W Society, including the business structure, the workers, their materials, noteworthy commissions and, in the greatest depth, the sources of their designs. In a nice touch, the 18th- and early 19th-century source materials are identified by the names of the women who created them, linking the stories of women crafters from multiple generations.

The final chapter explores the legacy of the Arts and Crafts Movement in Deerfield, outlining the post-1920s activity and slow decline of both the B&W Society and Deerfield Industries. While it is interesting to learn about how Deerfield crafters navigated the Depression and the decreased interest in handicraft toward mid-century, the repeated discussion of decline and failure is disheartening, ending the book on a decidedly depressing note.

I wish the book had a conclusion that offered a summation and final assessment of the contributions and influence of Deerfield's crafters on the larger American Arts and Crafts Movement. It would serve this remarkable study well to reemphasize the distinctive characteristics of the Arts and Crafts in Deerfield, particularly the role of independent and powerful women in this rural New England community.

Acquisitions

• Boston, MA, collector **Dorothy Braude Edinburg** has given almost 1,000 works of art to the **Art Institute of Chicago** (IL), including 150 ceramic objects from China and Korea. The donation will be called the **Harry B. and Bessie K. Braude Memorial Collection**, in memory of her parents. Her collection has been at the museum on long-term loan for many years.

• The **Brooklyn Museum** (NY) has received a gift of drawings, photos and clippings by **Edward Lycett**, a British immigrant who started out at the **Staffordshire** potteries and became a ceramics designer of the 1880s who helped run the **Faience Manufacturing Company** (Greenpoint, Brooklyn, NY). The items are from **Peter Christensen**, a Lycett descendant, who also is donating inherited pieces such as a gilt-trimmed oval picture frame.

• The **Chrysler Museum of Art** (Norfolk, VA) has purchased *The Attack*, a companion piece to its 1890s glass plaque, a disc of crimson cameo glass called *The Intruders*, etched and carved by the British brothers **Thomas and George Woodall**, that depicts cupids pulling at a nymph's clothing, with a vase overturned at her feet. In the new acquisition, the nymph's jewelry is scattered on a mosaic floor and the cupids are about to grab her clothes.

The plaques belonged to British collector **Herbert C. Ash** and will be reunited in 2014 when the museum's main building reopens.

• The **Corning Museum of Glass** (NY) has acquired a room-sized installation by **Kiki Smith** called *Constellation*, three cast-glass gems and an Art Deco necklace by **René Lalique** (French, 1860–1945).

Smith uses glass and other materials to explore ideas about the body, landscape and nature. She designed *Constellation* and Venetian maestro **Pino Signoretto** produced it. It features hot-sculpted glass animals, cast-glass stars and cast-bronze animal scat on handmade indigo-dyed Nepal paper representing an imaginary night sky.

Three examples of glass gems



Dahlias et rondelles plates necklace, pressed glass beads, René Lalique, 1927.

crafted by London modelers **James and William Tassie** from 1777–1860, are a gift of former museum director **Dr. Dwight Lanmon**. They are part of a larger set of copies of known ancient gems, which were collected by connoisseurs touring Europe.

Two of the gems are reproductions of stone intaglios with late 19th-century origins. Both are cast in a deep-red glass and inscribed with the names of the original makers, **Edward Burch** and **Nathaniel Marchant**. The first depicts the Greek god Apollo wearing a laurel wreath. The second shows Agrippina beside a cinerary urn, mourning for her dead husband.

The third gem is a reproduction of an ancient Roman cameo, signed by **Sostratos**, that is in the collection of the **British Museum**. Cast in emerald-green glass, it depicts a partial scene of winged Eros leading a chariot drawn by two lionesses or female panthers. The ancient gem from which the scene was copied was broken, and the reproduction is inscribed TPATOY, meaning “of or by Sostratos” in Greek.

The large, pressed-glass beads of the *Dahlias et rondelles plates* (*Dahlias* and *Flat Rings*) necklace, designed by Lalique in 1927, reflect the Art Deco style of the early 20th century.

Late in his career, Lalique departed from one-of-a-kind jewelry creations to design more everyday, limited edition necklaces, such as the *Dahlias et*

rondelles plates, which is on display for the first time in the exhibition *René Lalique: Enchanted by Glass* (see **Exhibitions**).

Recent additions to the holdings of the museum's **Rakow Research Library** include an 18th-century contract outlining the trade of land for glassware and a cover inlaid with electroformed glass by **Michael Glancy**.

The museum has received a collection of about 400 objects by Lalique from Maryland collectors **Stanford and Elaine Steppa**. The collection combines with the museum's existing holdings of glass objects and wax and plaster models by Lalique, the **Glenn and Mary Lou Utt Archive** related to Lalique designs for the fragrance industry, and drawings and photographs in the Rakow Research Library. The museum will showcase its Lalique collection in an exhibition in 2014.

The **Steppa Collection** encompasses a wide range of Lalique's best-known works, including perfume bottles and pressed-glass vases, as well as ashtrays, boxes, clocks, car mascots, lamps, statuettes, inkwells and blotters, and tableware dating primarily to the years between 1912 and 1936.

A highlight of the collection is the heavy *cire perdue* vase called *Martins-Pêcheurs sur fond de roseaux* (*Kingfishers on a Background of Reeds*), created in 1930. *Cire perdue*, or lost wax, is a technique commonly used for casting bronze that Lalique mastered for creating glass objects.

Lalique embraced the idea of the *Gesamtkunstwerk*, or total work of art. This concept was reflected in most Art Nouveau interiors, where a single motif or theme might be on all of the furnishings of a room. The flacons that Lalique designed for parfumeurs such as **François Coty** helped elevate the status of perfume and propel French perfume into international luxury markets.

• **Historic Deerfield** has received an initial donation of 48 objects from the **William T. Brandon Memorial Collection of American Redware and Ceramics**. Redware formed the most

common ceramic type in New England households, and came in forms ranging from storage jars and milk pans to harvest jugs and chamber pots. Frequently damaged and easily broken, redware rarely survives to the present day.

William "Bill" T. Brandon (1935–2005) was an avid historian, amateur archeologist and pottery collector. His collection included items from the 18th to the early 20th century, focusing predominantly on New England-made ceramics, particularly redware, on which he intended to write a book. The core of the collection was given to him by his friend Dr. **Burton Gates** (1881–1972), a professor of Biology at Clark University and an early researcher and antiques dealer in American ceramics and glass.

Largely assembled before 1930, the material that Gates acquired concentrated on objects with family provenances and documentation.

Martin Crafts (1805–80), the eldest son of potter **Thomas Crafts** (1781–1861), worked with his father until late 1833, when he left to run potteries in Portland, ME; Nashua, NH; and Boston, MA. In 1857, He returned to Whately and ran the Crafts pottery until it closed in 1861.

A large jar marked "The Property of Martin Crafts" and dated "April the 1, 1830."

A slip-decorated loaf dish, ca. 1840–60, has a typewritten history that reads: "Pottery/ Purchased fr. the widow of Capt. Remington of Athens, N.Y. (opp. Hudson) & asserted to have been made at the old Clarke Pottery at Athens. This was started at Athens & later established elsewhere as branches." Physical characteristics point to a Connecticut origin, not a New York one.

The **Clark Pottery** is known for its production in stoneware, but also had a thriving earthenware business. An 1837 price list in the collection of the **New York State Historical Association** (Cooperstown, NY) of the firm **Clark and Fox** (Athens, NY) reveals production of earthenware, including pots, jugs, jars, milk pans, mugs, baking dishes, teapots, chamber pots and flower pots. Until archeological evidence of their redware production is located, a firmer attribution to the Clark Pottery cannot be made at this time.

The collection also contains ex-

amples of redware from Pennsylvania, New Jersey and Maryland. Among the more unusual forms of slip-decorated Pennsylvania redware is an onion planter or bulb pot, made in the early 19th century, that would have been filled with dirt and onion bulbs or sets. As the onions sprouted, the green shoots would push out of the holes. Cooks trimmed the shoots and added them to soups, stews and other dishes.

• The **Minneapolis Institute of Art** (MN) has received a collection of nearly 1,700 Japanese artworks from **Willard and Elizabeth Clark**.

The items have been housed in their home and at the **Clark Center for Japanese Art and Culture** (Hanford, CA), a private museum founded by the Clarks in 1995. Some items are on display in the exhibition *The Audacious Eye: Japanese Art from the Clark Collection* (see Exhibitions).

The center will host exhibitions twice a year with items loaned by the Minneapolis museum.

• The **Hood Museum of Art** (Dartmouth, NH) has acquired a red earthenware jar attributed to **Edward William Farrar** (Middlebury, VT) that is among a handful of such pieces that can be attributed to Farrar, based on their similarity to an example stamped "E.W. FARRAR" that is now in the **Art Institute of Chicago**.



Jar, red earthenware, lead-glazed, 9 3/8 in. high, ca. 1830–39. Attributed to Edward William Farrar, American (1807 or 08–1845). Purchased through Julia L. Whittier Fund and gift in exchange from William S. Paley.

Edward was the son of **Caleb Farrar** (1780–1849) and **Sarah Parker**,

both from large pottery families. In 1812, Caleb established a pottery in Middlebury, where he appears to have produced only redware. Edward almost certainly trained with Caleb and might have made this jar either in Caleb's pottery or in his own, which he established in 1830 and sold in 1839. He died in 1845 at 37.

This jar functions as a storage container, but its ornamentation suggests Farrar's desire to demonstrate his mastery of various potting techniques and his eye for design. He added applied lug handles and crimped ridges around the neck that echo the incised wavy lines and curving swaths of dark-green glaze on the body. He created further textural interest with bands of decoration formed with a coggle wheel.

This is one of relatively few known examples of New England redware in the ruffle-necked form. It is rare in that it can be attributed not only to a region but also to a specific potter.

• The **Museum of the City of New York** (New York, NY) has unveiled its new **Tiffany & Co. Foundation Gallery**. The gallery and the installation of its inaugural exhibition *Gilded New York* (see Exhibitions) are designed by New York-based **William T. Georgis Architects**. The gallery features newly constructed, state-of-the-art display cases that evoke a Gilded Age domestic interior, finished with herringbone wood flooring, decorative wallpaper, mirrored window shutters, draperies, and a historic chandelier and fireplace mantel from the museum's collections.

• The **Neue Galerie** (New York, NY) received a donation of more than 100 Austrian and German objects from the early 1900s from **Harry C. Sigman**, who has accumulated a collection of items from auctions and galleries in Europe and the United States.

Objects include silver cutlery with teardrop handles by **Henry van de Velde**; a van de Velde tin for dietary supplements; ceramic vessels for salt and eggs by **Richard Riemerschmid**; a **Wiener Werkstätte** vase with brass grid filigree; and a pewter candlestick by **Joseph Maria Olbrich**.

Sigman plans to donate other items from his collection, including in-laid furniture by **Louis Majorelle** and **Émile Gallé**, to other institutions.

People

Appointments/Moves

• **Glenn Adamson** is the new Nanette L. Laitman Director of the **Museum of Art and Design (MAD;** New York, NY), succeeding **Holly Hotchner**.

Adamson comes to MAD from the **Victoria and Albert Museum (V&A;** London, England), where he led the Research Department, helping to initiate and shape exhibitions; managing partnerships with museums and universities; leading academic fundraising; and contributing to the V&A's publications, educational programming, media relations and commercial activities.

Adamson curated modern and contemporary design exhibitions at the V&A, including co-curating the survey **Postmodernism: Style and Subversion 1970 to 1990**, which opened in 2011 and traveled to Italy and Switzerland, and the forthcoming exhibition **The Future: A History**, which will inaugurate the V&A's new temporary exhibition galleries in 2017. He initially joined the staff in 2005 as head of Graduate Studies, working to expand the museum's postgraduate design course administered in conjunction with the **Royal College of Art**.



Adamson is known as an advocate for the reconsideration of craft as a pervasive cultural force rather than a circumscribed artistic category. He has published several books, including *The Invention of Craft* (V&A, Bloomsbury,

2013), *The Craft Reader* (Berg, 2010), and *Thinking Through Craft* (V&A, Berg, 2007), and is founding co-editor of the *Journal of Modern Craft*.

He has collaborated with MAD on previous projects, contributing academic essays to catalogs that accompanied the recent exhibitions **Space-Light-Structure: The Jewelry of Margaret De Patta** (2012) and **Crafting Modernism: Midcentury American Art and Design** (2011). He also curated **Gord Peteran: Furniture Meets Its Maker** (2009).

From 2000 to 2005, Adamson was curator at the **Chipstone Foundation** (Milwaukee, WI), responsible for organizing exhibitions, consulting on acquisitions and development. He has served as adjunct curator at the **Milwaukee Art Museum**, where he organized a number of exhibitions, including the award-winning **Industrial Strength Design: How Brooks Stevens Shaped Your World** (2003).

• **Maxwell L. Anderson**, former Melvin & Bren Simon Director and CEO of the **Indianapolis Museum of Art (IN)**, is now director of the **Dallas Museum of Art**, succeeding **Bonnie Pitman**, who retired in June. He was head of the **Whitney Museum of American Art** (New York, NY) from 1998–2003 and was at the Indianapolis museum from 2006–2012.

Anderson earned his AB from Dartmouth College in Art History with highest distinction (1977), and AB (1978) and PhD (1981) degrees in Art History from Harvard University. He was decorated as a Knight Commander in the Order of Merit of the Italian Republic in 1990 and Knight in the Order of Arts and Letters of the French Republic in 2010.

His recent book, *The Quality Instinct: Seeing Art Through a Museum Director's Eye*, has been published by the **American Alliance of Museums** and is distributed by the University of Chicago Press.

• **Caroline Baumann** is now officially the director of the **Cooper-Hewitt, National Design Museum** (New York, NY). She has been at the

museum since 2001 and served as acting director since last year.

• **Jason T. Busch** has moved from chief curator and Alan G. and Jane A. Lehman Curator of Decorative Arts and Design at the **Carnegie Museum of Art** (Pittsburgh, PA) to deputy director for Curatorial Affairs and Museum Programs at the **St. Louis Art Museum (MO)**.

At the Carnegie, Busch curated the decorative arts and design collections and oversaw curatorial, conservation, registration, and art preparation and installation departments.

He also has served as associate curator at the **Minneapolis Institute of Arts (MN)**, where he helped oversee the architecture, design, decorative arts, craft and sculpture collections, and as assistant curator of American decorative arts at the **Wadsworth Atheneum Museum of Art** (Hartford, CT). He has lectured and published widely and organized several installations and exhibitions.

Busch graduated *magna cum laude* in American Studies from Miami University (OH) and earned both a graduate degree and certificate in Museum Studies from the **Winterthur Program in Early American Culture** at the University of Delaware (Newark). He also completed the fellowship program of the **Center for Curatorial Leadership** (New York, NY).

• **Peggy Fogelman**, former chairwoman of education at the **Metropolitan Museum of Art** (New York, NY), becomes the director of collections at the **Morgan Library & Museum** (New York, NY), a new position. She will oversee the curatorial departments and exhibition programming.

• **David Revere McFadden**, William and Mildred Lasdon Chief Curator and vice president of Collections and Programs at the **Museum of Art and Design (MAD; New York, NY)**, will retire at the end of 2013.

During his 16-year tenure, McFadden helped to shape the museum's mission and curatorial program, and led a transformation of MAD. Under his leadership, the museum's

collection has expanded in scope and breadth. He organized more than 40 exhibitions, wrote as many catalogs and articles, and served on the team that accomplished the museum's move to Columbus Circle.



McFadden joined MAD in 1997 as chief curator and vice president for Programs and Collections. He spearheaded the *Materials and Process* exhibition series, which includes *Radical Lace and Subversive Knitting* (2007), *Pricked: Extreme Embroidery* (2008), *Slash: Paper Under the Knife* (2009), *Otherworldly: Optical Delusions and Small Realities* (2011), *Swept Away: Ashes, Dust, and Dirt in Contemporary Art and Design* (2012), and *Second Lives: Remixing the Ordinary* (2008), which inaugurated MAD's new home at Columbus Circle and broke all attendance records for the institution.

Dead or Alive: Nature Becomes Art (2010), co-curated with MAD's Charles Bronfman International Curator **Lowery Stokes-Sims**, received the Best Architecture and Design Show award of the United States branch of the **International Association of Art Critics** (AICA-USA) in March 2011.

The more than 120 exhibitions curated by McFadden at MAD and other institutions include surveys in art, craft and design, such as *L'Art de Vivre: Decorative Arts and Design in France 1789–1989*, featuring French creativity and organized in celebration of the bicentennial of the French Republic; *Wine: Celebration and Ceremony*, which studied the social and material culture of wine throughout history; *Hair*, an exploration of the visual and design history of human hair; and *Changing Hands: Art Without Reservation*, a three-part exhibition series

showcasing non-traditional work by native artists (2002, 2005 and 2012), co-curated by **Ellen Napiura Taubman**.

McFadden helped grow MAD's permanent collection, which encompasses both traditional forms of craftsmanship and works of art and design created with new materials and processes, such as digital media and cutting-edge design technologies.

For his work in cultural affairs, McFadden has been named Knight, First Class, of the Order of the Lion of Finland (1984); Knight Commander of the Order of the Polar Star of Sweden by King Gustaf VI (1988); and *Chevalier de l'Ordre des Arts et des Lettres* by the Republic of France (1989). Three of McFadden's exhibition projects and/or catalogs received the Presidential Design Award for Excellence (1994, 1995 and 1997).

McFadden plans to pursue independent writing and curatorial projects, such as *Inspired*, opening in spring 2014 at MAD, which will explore the origins of the artistic impulse by bringing together more than 100 new and recent works acquired since MAD's move to Columbus Circle.

• **Diana Craig Patch** has been elected curator in charge of the Department of Egyptian Art at the **Metropolitan Museum of Art** (New York, NY). She has been serving as acting head of the department since the retirement of **Dorothea Arnold** last year.

Patch began her career at the Metropolitan Museum in 1996 as gallery administrator for Egyptian Art and was subsequently senior research associate and gallery administrator (2001–2003), assistant curator (2003–08), and associate curator (2008–12). Earlier in her career, she was research associate for the Egyptian Section of the **University Museum** at the University of Pennsylvania. She also co-directed the Walton Hall of Ancient Egypt at the **Carnegie Museum of Natural History** (Pittsburgh, PA; 1985–90).

Patch curated the exhibition *The Dawn of Egyptian Art at the Metropolitan Museum* in 2012 and co-curated, with Arnold, the reinstallation of the museum's Predynastic and Early Dynastic gallery in 2004. She has published and lectured extensively, and

has been an adjunct assistant professor in the Department of Art at City College, City University of New York, and a lecturer at Rutgers University and the University of Pittsburgh.

• **Stuart W. Pyhrr**, previously Arthur Ochs Sulzberger Curator in Charge of the Department of Arms and Armor at the **Metropolitan Museum of Art** (New York, NY), has assumed the newly created position of Distinguished Research Curator. **Pierre Terjanian** is now the Arthur Ochs Sulzberger Curator in Charge.

Pyhrr began his career with the Metropolitan Museum in 1971 as a fellow and research assistant in the Arms and Armor Department, while pursuing graduate studies at the **Institute of Fine Arts**, New York University. He became assistant curator of Arms and Armor in 1977, associate curator in 1982, curator and department head in 1988, and Arthur Ochs Sulzberger Curator in Charge in 1997.

He lectures and publishes extensively in the field of European armor, and has organized or coordinated exhibitions including *The Art of Chivalry: European Arms and Armor from the Metropolitan Museum of Art* (traveled 1982–84); *Liechtenstein: The Princely Collections* (1985–86); and *Heroic Armor of the Italian Renaissance: Filippo Negroli and his Contemporaries* (1998–99), which was named Exhibition of the Year by *Apollo* magazine.

From 1989 to 1991, Pyhrr supervised the renovation, redesign and reinstallation of the Metropolitan Museum's Arms and Armor Galleries, including creation of two galleries of Japanese arms and armor. During his tenure, the department also organized and presented international exhibitions such as *Warriors of the Himalayas: Rediscovering the Arms and Armor of Tibet* (2006) and *Art of the Samurai: Japanese Arms and Armor, 1156–1868* (2009–10). In 1996, he oversaw creation of the Arthur Ochs Sulzberger Gallery, which hosts a rotating series of exhibitions drawn from department holdings.

The Arms and Armor Department's collection grew by more than 400 pieces under Pyhrr's leadership, including armor made in Paris in 1712

for **Prince Luis**, the five-year-old heir to the Spanish throne; a gold-encrusted and jeweled Turkish sword (*yatagan*), ca. 1530, from the court of **Suleyman the Magnificent**; a number of embellished European firearms, including the silver-inlaid flintlock sporting gun of Empress **Margarita Teresa of Austria**, a Viennese work ca. 1670 made in the French taste; and an enhanced series of American arms, among them a gold-inlaid Colt revolver reputedly given to the **Sultan of Turkey** in 1854, the gold-mounted sword presented by Congress to General John E. Wool in 1854 for his exploits in the Mexican War, and a group of Smith & Wesson revolvers decorated by **Tiffany and Company** in a variety of silversmithing techniques at the end of the 19th century.

He authored the museum's summer *Bulletin* on the history of the department and an article in the *Metropolitan Museum Journal* on the museum's first major acquisition of arms and armor.

Pyhrr is currently overseeing the preparation of a catalog on the department's collection of 16th-century English armors made in the **Royal Workshops** at Greenwich, and another on highlights of the museum's holdings of Islamic arms and armor, both scheduled for publication in 2014–15.

Terjanian has been a curator in the museum's Department of Arms and Armor since October 2012. Before that, he worked at the **Philadelphia Museum of Art**, first as an Andrew W. Mellon Curatorial Fellow of Arms and Armor (1997–2000), and then as adjunct associate curator (2000–03), associate curator (2004–06) and the J. J. Medveckis Associate Curator (2006–12), all in the Department of European Decorative Arts and Sculpture before 1700.

As J. J. Medveckis Associate Curator, Terjanian oversaw the museum's **Kretzschmar von Kienbusch Collection** of more than 1,200 examples of late medieval and Renaissance European arms and armor and related objects. From 2005–12, he was also acting head of the Department of European Decorative Arts and Sculpture before 1700, administering the department and overseeing its collection.

Terjanian, a native of Strasbourg,

France, researched and re-catalogued portions of the arms and armor collection; rediscovered long-lost 16th-century albums of drawings illustrating the works of German armorers; reinstalled four permanent galleries for arms and armor; acquired works including rare 16th-century armors for man and horse; prepared a comprehensive, illustrated catalog of 100 highlights of the arms and armor collection that is scheduled for publication in 2014; and has lectured widely.

• **Kevin W. Tucker** has been promoted to the Margot B. Perot Senior Curator of Decorative Arts and Design at the **Dallas Museum of Art** (DMA; TX). He is credited with enhancing the decorative arts and design program in Dallas, and recently co-curated the first retrospective of industrial designer **Peter Muller-Munk**.

Tucker joined the DMA as curator of Decorative Arts and Design in June 2003. He has more than 20 years of experience in the field and is a specialist in American decorative arts and design of the late 19th and early 20th centuries.

In 2010, Tucker authored the catalog for and curated the nationally touring exhibition **Gustav Stickley and the American Arts & Crafts Movement**. He has lectured and written on aspects of modern design, and was the DMA's project director and co-curator for the nationally touring exhibition **Modernism in American Silver: 20th-Century Design** (2005); he also served as an editor of and contributor to its accompanying award-winning catalog.



Tucker co-curated the DMA exhibitions *All the World's a Stage: Celebrating Performance in the*

Visual Arts (2009), *There and Back Again: Selections from the Graham D. Williford Collection of American Art* (2005), and *Imperial Taste: Chinese Porcelain for the Western Trade* (2005). He curated *Ten for Tea* (2007) and *Through the Needle's Eye: American Quilts from the Permanent Collection of the Dallas Museum of Art* (2004). He also reinstalled the museum's American decorative arts holdings, including creating galleries dedicated to 19th-century American silver and 20th-century design.

He was responsible for acquisitions such as the Huntingdon Wine Cistern; a pair of **Louis Comfort Tiffany** "undersea" windows; a rare Stickley linen chest; **Viktor Schreckengost's** Jazz Bowl; and a variety of American silver works, such as a "Viking" vase for the 1901 **Buffalo Exposition**, a **Tiffany & Co.** Aztec coffee service for **William Randolph Hearst**, the gem-studded Celestial Centerpiece for the 1964 **New York World's Fair**, a silver box designed by **Archibald Knox**, and a silver tea urn designed by architect **Eliel Saarinen**.

Tucker came to the DMA from the **Columbia Museum of Art** (SC), where he served as chief curator and deputy director and as curator of Decorative Arts and associate/assistant curator for Decorative Arts. Before that, he was curator of Decorative Arts and the **Owens-Thomas House** at the **Telfair Museum of Art** (Savannah, GA).

Tucker has served on the board of the Curators Committee (CURCOM) of the **American Association of Museums** and of the **Institute of Museum and Library Services**, and has been involved with various regional and national professional committees, including those of the **Association of Art Museum Curators** (AAMC).

He holds an MA degree in Applied History/Museum Studies and a BA in History from the University of South Carolina and received a 2007 Winterthur Research Fellowship for his work on Gustav Stickley and the American Arts and Crafts Movement.

Awards

• **Linda** and (the late) **George Kaufman**, and **Richard H. Jenrette**

will receive the Eric M. Wunsch Award for Excellence in the American Arts in January 2014 at an event hosted by **Christie's** on behalf of the **Wunsch Americana Foundation**.

The award was created to continue the legacy of collector **Martin Wunsch** and encourage greater scholarship and appreciation American decorative arts. It recognizes "remarkable dedication and contributions toward preserving American decorative arts" by collectors and philanthropists such as the Kaufmans and Jenrette.

The Kaufmans established a collection of American furniture and related decorative arts, much of which they are giving to the **National Gallery of Art** (Washington, DC; see **DAS News** for details of a recent DAS tour). They also established the **Kaufman Americana Foundation** to award grants to encourage, promote and enhance the study of American decorative arts and related items, literature and illustrations, among other activities. The couple served on the Trustees' Council of the gallery from 1994–2003 and the Collectors Committee from 1982–2009, with Linda Kaufman continuing to serve from 2003–2008 and on the Legal Circle since 2003.

Jenrette calls himself a "house-aholic." He has owned and restored 16 historic homes, selling or giving away several but retaining six. He established the **Classical American Homes Foundation** (CAHPT) to "preserve, protect and open to the public examples of classical American residential architecture and fine and decorative arts of the first half of the 19th century." CAHPT owns two houses and others are expected to be given to the foundation over time.

Patricia E. Kane, Friends of American Arts Curator of American Decorative Arts at the **Yale University Art Gallery** (Hartford, CT), received the first Wunsch Americana Foundation award in January of this year. She and her husband, silver scholar **W. Scott Braznell**, were part of Wunsch's "inner circle" of collectors and scholars.

Kane earned her PhD at Yale and her thesis became the book *John Hull and Robert Sanderson: First Master of New England Silver*. She is widely published on furniture and silver.

Kane started at Yale in 1968 as associate curator after completing a Winterthur Fellowship, replacing **John Kirk**. She worked with **Jules Prown**, professor of American art and curator of the decorative arts, and then with **Charles Montgomery** when he came to Yale from Winterthur as curator; Kane became curator after he died in 1978.

She has done continuing research since the 1960s and is credited with recently completing reinstallation of the American decorative arts collections at the gallery.

The award provides \$25,000. It is presented annually, with hosting alternating between Christie's and **Sotheby's**.

• **Gerald W. R. Ward**, senior consulting curator and the Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus, **Museum of Fine Arts, Boston** (MFA; MA), and newsletter editor and past president of the DAS, is the first recipient of the new Wendell D. Garrett Award, established by **Winterthur Museum, Garden & Library** (Wilmington, DE).

Wendell Garrett (1929–2012) was a member of the **Winterthur Program in Early American Culture** class of 1957 who became a mainstay at *The Magazine Antiques* and public television's "Antiques Roadshow." He made appearances at conferences throughout the country and was a prolific author of articles and books. In recognition of his accomplishments and influence, Gar-



rett received Winterthur's Henry Francis du Pont Award for distinguished contributions to American arts in 1994.

Ward has influenced a generation of graduate students and young professionals, most recently as a faculty member of the **Sotheby's Institute Program in American Fine and Decorative Art**. Through his work at Yale, Winterthur, **Strawbery Banke** and the MFA, he has had an indelible effect on the field of American decorative arts.

Ward's talents as a writer and editor are renowned among his colleagues. He has had a hand in producing many of the major academic publications over the past 25 years. Thanks to his skill in bringing together the works of many authors to create cohesive publications, and his command of the literature in all aspects of American decorative arts, scholars in the field turn to him to review their work and make it better.

A 1971 graduate of Harvard, Ward earned his PhD in American Studies from Boston University. He has



Brock Jobe, professor, Academic Programs division at Winterthur, presents Wendell Garrett Award to Gerry Ward (left and in 1966 slide with wife Barbara McLean Ward).

organized exhibitions on subjects as diverse as colonial American silver, **Dale Chihuly**, folk art, and contemporary studio furniture and crafts. He has played an essential role in the current collaborative project *Four Centuries of Massachusetts Furniture*, which unites Winterthur with 10 Massachusetts organizations in a partnership to promote the craft history of the Bay State (see **Exhibitions**).

Ward's publications include *Silver in American Life* (1979), written and edited with his wife, **Barbara McLean Ward**; *American Case Furniture in the Mabel Brady Garvan and Other Collections at Yale University* (1988); and contributions to *The Maker's Hand: American Studio Furniture, 1940–1990* (2003) and *Silver of the Americas, 1600–2000* (2008). He has written the annual bibliographic review for *American Furniture* since its inception and has served as assistant editor of the *Winterthur Portfolio*.

Ward received the inaugural Wendell D. Garrett Award on November 9, during the 50th Annual Delaware Antiques Show (Wilmington, DE).

Obituaries

• **Ruth Asawa**, who became known for her works involving weaving wire into abstract shapes, has died at 87. She started drawing while in an internment camp during World War II and later studied with Buckminster Fuller, John Cage, Franz Kline and Josef Albers. She learned craftsmanship from observing looped wire baskets on a trip to Mexico and aimed to extend line drawings into a third dimension. Many of her pieces are hanging mobiles. Her wire pieces are in the **Solomon R. Guggenheim Museum** and **Whitney Museum of Art**. The **M.H. de Young Museum** (San Francisco, CA) installed 15 of her works in 2005.

• **Michael K. Brown**, curator of the **Bayou Bend Collection and Gardens** (Houston, TX), the **Museum of Fine Arts, Houston's** museum of early American decorative arts, and an expert on early American decorative arts, died in September 2013 at 60 of organ failure after a heart transplant operation.

The second curator of Bayou Bend,

Brown was responsible for exhibiting, interpreting and researching the history of a collection of furniture, ceramics and artworks largely assembled by Houston philanthropist **Ima Hogg**, as well as for educating docents and acquiring new objects for the collection. It has been operated as a museum of decorative arts since 1966.

Brown joined Bayou Bend as associate to founding curator **David Warren** in 1980 and was named curator in 1987. Before then, he worked at the **Museum of Fine Arts, Boston** (MA), and established a reputation as an authority on American silver and the work of 19th-century New York cabinetmaker **Duncan Phyfe**.

Among the objects that he brought to Bayou Bend are the earliest known Warren, RI, needlework sampler, a mid-17th-century Boston-made **Hull and Sanderson** dram cup, and a collection of 19th-century Texas objects.

Brown earned an undergraduate degree in American studies and history from New York College and a master's degree in the **Winterthur Program in Early American Culture** at the University of Delaware.

• **Connecticut furniture** authority and scholar **Thomas P. Kugelman**, who received the 2011 **DAS Service to the Profession Award** with his wife **Alice** for their contributions to scholarship in American decorative arts, has died at 78.



The Kugelmans started studying and collecting 18th-century Connecticut furniture in the early 1970s, guided by **Charles F. Montgomery** of **Yale University** and **Patricia E. Kane**, Friend of American Arts Curator of American Decorative Arts at the **Yale**

University Art Gallery. Over the next 40 years, they assembled a collection of Connecticut River Valley furniture. What began as a hobby grew into a serious scholarly undertaking, aided by conservator **Robert Lionetti**.

The Kugelmans launched the **Hartford Case Furniture Survey** with Lionetti in 1990. They applied the rigor of medical diagnostics to furniture examination, resulting in publication of their 2005 book *Connecticut Valley Furniture by Eliphalet Chapin and His Contemporaries 1750–1800*, which included contributions by Lionetti, Kane, **Philip D. Zimmerman** and **Susan Schoelwer**. The book led to curating an accompanying exhibition at the **Connecticut Historical Society** and the **Concord Museum**. (MA).

Kugelman's passion for Connecticut furniture and decorative arts prompted his dedication to the society, where he served as a trustee and chair of its Museum Collections Committee from 1980 until shortly before his death. Even as illness impaired his physical mobility during his last year, he continued to perform research for the society.

Donations in Kugelman's memory may be made to the Connecticut Historical Society, 1 Elizabeth Street, Hartford, CT 06105; Asylum Hill Congregational Church, 814 Asylum Ave, Hartford, CT 06105; or ALS Association, 4 Oxford Rd, Milford, CT 06460.

• Industrial designer **Charles Pollock**, who in 1963 designed a popular office chair of leather and chrome with a single aluminum band that held it together both structurally and visually, died in a fire in September at 83.

Pollock's chair became a major piece of the **Knoll Collection** and has been displayed at the **Metropolitan Museum of Art** (New York, NY), **Smithsonian Institution** (Washington, DC) and **Louvre** (Paris, France).

Pollock received a scholarship to the **Pratt Institute** (Brooklyn, NY). While there, he used wire to create furniture designs. His work came to the notice of **George Nelson**, and he gave Nelson one of his sculptures after Nelson presented a lecture at the school. He taught art classes and worked as art director of *Infantry* magazine while in the Army and went back to Nelson after he was

discharged. They developed the Swag Leg collection together, which featured a chair with three curved metal legs.

Pollock later approached **Florence Knoll** with a prototype of a lounge chair and talked her into paying \$20 a month for a studio in Brooklyn. He worked on the executive chair there for five years; when he finally finished it, it was an immediate hit and became a common feature of modern offices. In 1982, Pollock had another signal success when he designed the Penelope chair, one of the first office chairs with an ergonomic “knee lift” feature, for **Giulio Castelli**.

More recently, Pollock was commissioned to create a chair for **Bernhardt**. The result brought positive response at the 2012 **International Contemporary Furniture Fair** (New York, NY) and recognition in the international 2013 Red Dot awards.

• The DAS regrets to announce the death in July 2013 of advisory board member **Cheryl Ann Robertson**, an independent scholar and museum consultant renowned as an expert in 19th- and 20th-century American decorative arts.

Robertson’s knowledge of the Colonial Revival and Aesthetic and Arts and Crafts movements (1870s–1930s) kept her in great demand, while her original research, publications, lectures and mentoring of hundreds of students made her a respected colleague.



Robertson served as curator of Decorative Arts at the **Milwaukee Art Museum** (WI) from 1979–81 and 1993–96; curator of American Decorative Arts at the **Wadsworth Atheneum Museum of Art** (Hartford, CT); and

director of Exhibitions and Public Programs at the **National Heritage Museum** (Lexington, MA). She also was assistant director and lecturer at **Sotheby’s Institute for American Art** in New York City and an assistant professor in the **Winterthur Program in American Culture** (University of Delaware), and taught in the American and New England Studies Program at Boston University.

Robertson contributed her knowledge of Asian and Anglo-American decorative arts—especially 19th- and 20th-century ceramics and architecture and Prairie School design—to seminal museum exhibitions such as *The Art that is Life*, **Museum of Fine Arts, Boston** (MA; 1987); *International Arts and Craft*, **Victoria & Albert Museum** (London, England; 2005); and *Designing in the Wright Style: Furniture and Interiors by Frank Lloyd Wright and George Niedecken* at the Milwaukee Art Museum and National Heritage Museum, for which she wrote the accompanying book.

Robertson was known for her interest in English industrial designer **Christopher Dresser** and the Japanese influence on American art and for her passion for women’s studies. She wrote and lectured extensively and was a consultant to the MFA, **Oakland Museum** (CA), Milwaukee Art Museum, **Wright’s Darwin Martin House** (Buffalo, NY) and **Stonehurst Mansion** (Waltham, MA), among other institutions.

A longtime board member of the **Victorian Society of America**, Robertson was affiliated with many other organizations, including the DAS.

Most recently, Robertson presented the keynote lecture for the conference *At the Frontier’s Edge: The Arts & Crafts Movement in Denver and Environs*.

Robertson was born in Dayton, OH, and studied history and French at Oberlin College, graduating Phi Beta Kappa with a BA in 1975. She received a MA from the Winterthur Program in Early American Material Culture at the University of Delaware in 1979 and later received three Winterthur research fellowships.

Donations may be made to Winterthur in Robertson’s memory to help support research fellowships there.

• **David E. Rust**, curator at the **National Gallery of Art** for more than 20 years until he retired in 1984, died of cancer and renal failure at 81.

• **Grace Ashwell Yeomans Thaler**, an independent decorative arts appraiser and consultant was widely regarded for her expertise in Chinese export porcelain, died of pancreatic cancer on October 27, 2013. She began her career in Oriental Carpet Department of **Sotheby’s New York** and later was assistant to the chairman. For many years, she was director of Decorative Arts of **Grogan & Company** (Dedham, MA).

• **Barbara Wriston**, a long-time patron of the DAS, died in July. She was an art historian and museum educator who began her career at the **Museum of Arts** at the **Rhode Island School of Design** in 1939; became a lecturer at the **Museum of Fine Arts, Boston** (MA) in 1944; and was appointed executive director of Museum Education at the **Art Institute of Chicago** (IL) in 1961. She was a Benjamin Franklin Fellow of the **Royal Society of Arts** (London, England).

Wriston was the author of *Rare Doings at Bath*, published by the Art Institute of Chicago (1978). She helped create and fund the **Wriston Art Center Galleries** at Lawrence University, where she earned an MA and received an Honorary DLitt. degree. On retirement in 1980, she moved to New York City and became involved with the **Metropolitan Museum of Art’s** Friends of the American Wing and Visiting Committee for the Department of American Decorative Arts. She endowed a curatorship in the American Wing in honor of her mother.

Donations in her memory may be made to the Wriston Art Center or Barbara Wriston Scholarship Fund, both at Lawrence University, or the Newberry Library in Chicago.

• Ceramic artist, designer and **Eva Zeisel** died at the end of 2011 at 105. She was known for “elegant, eccentric designs for dinnerware in the 1940s and ‘50s (that) helped to revolutionize the way Americans set their tables,” according to the *New York Times*.

Zeisel first gained notice with Museum, a porcelain table service commissioned by its manufacturer,

Castleton China, with the **Museum of Modern Art** (New York, NY), where it was featured in 1946 in the museum's first-ever show for a female designer.

Zeisel initially studied painting at the **Royal Academy of Fine Arts** (Budapest, Hungary), but withdrew after an aunt's collection of Hungarian of peasant pottery inspired her to become a ceramicist. She apprenticed with **Jakob Karapancsik** and graduated as a journeyman.

She was introduced to modernist design at the 1925 **Exposition International des Arts Décoratifs et Industriels Modernes** (Paris, France), but found it too "cold." Her exhibitions at local trade fairs in Hungary led to commissions from ceramics manufacturers there and eventually to her work being featured at the **Philadelphia Sesquicentennial** in 1926. She was hired to design tableware in 1928 by a manufacturer in Germany, which elevated her to an industrial designer, and moved to Berlin in 1930.

On taking some of her work to a former imperial porcelain factory in Leningrad, Zeisel realized that she could combine modern design with classic shapes. She became artistic director of the Russian republic's china and glass industry by 1935, but was falsely accused of conspiring to assassinate Stalin and arrested in 1936. On being released in 1937, she went to Vienna, but left for England in 1938 after the Nazis entered Austria. She was reunited with **Hans Zeisel**; they married and emigrated to the USA.

Zeisel started teaching at the **Pratt Institute** (Brooklyn, NY) in 1939, presenting ceramics as industrial design rather than as craft. She left there in 1954 and concentrated mainly on creating smaller collections of ceramics, glass and metal; she exhibited a metal chair at the **Milan Triennale** in 1964. In 1984, the **Montreal Museum of Decorative Arts** (Ontario, Canada) held a retrospective on her work, *Eva Zeisel: Designer for Industry*. She collaborated on a collection of vases in 1999 with ceramicists **David Klein** and **James Reid**.

Overlook Press published her book, *Eva Zeisel on Design*, in 2004. She continued to work almost until her death.

Exhibitions

Alabama

Vanguard Views
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
Through February 2, 2014

Vanguard Views celebrates the innovation in visual representation in early modern art (1900–40). The avant-garde was formed as a result of the exposure to new, modern industrialized culture. Artists began to represent form in new ways, emphasizing dynamism and intuition and often emphasizing new technologies that enabled a new modern lifestyle. The exhibition features work from the museum's permanent collection spanning the years 1908–38, and including international representations of modern art and design.

African Gallery Reinstallation
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
April 26, 2014–ongoing

The museum's collection of African ceramics returns to view after a major reinstallation, renovation and reorganization with support from the **National Endowment for the Arts** and the **Daniel Foundation**. Updates incorporate works of art that have not previously been on view, with photo panels, maps and a flat screen featuring footage of African art in use, along with other interpretive media and a mobile application for the new gallery.

The first phase of the renovation opened in February 2013, with a new gallery dedicated to the **Dick Jemison Collection of African Ceramics**.

California

Nathalie Miebach: Changing Waters
Craft and Folk Art Museum
Los Angeles, CA
www.cafam.org
Through January 5, 2014

Nathalie Miebach translates meteorological, ecological and oceanographic data into woven sculptures and musical scores, using the grid system of basket-weaving as a base. After gather-

ing data from ocean buoys, weather stations, historical sources and folklore from the fishing communities in the Gulf of Maine, she looks back one year, sometimes 10, to assess patterns. Then she uses artistic processes and everyday materials such as construction toys, spinning tops, model rollercoasters and wooden reeds to create wall installations and floor pieces.



The Andrea Gail, reed, data, wood; 2012. Photo: courtesy of the artist.

The Art of Bulgari: La Dolce Vita & Beyond, 1950–1990
de Young Museum/Fine Arts
Museums of San Francisco
San Francisco, CA
deyoungmuseum.org
Through February 17, 2014

Since its founding in Rome in 1884, **Bulgari** has become synonymous with innovation and luxury in jewelry design. The jeweler is known for mixing semiprecious stones with diamonds, mounting ancient coins in gold jewelry and creating easy-to-wear pieces with unusual color combinations.

After World War II, Bulgari began to create a style inspired by Greco-Roman classicism, the Italian Renaissance and the 19th-century Roman school of goldsmiths. By the 1970s, Bulgari's style had gained success with celebrities and the jet set. This exhibition focuses on the decades of the 1950s through the 1980s.

The Art of Bulgari: La Dolce Vita & Beyond, 1950–1990 presents approximately 150 showstopping pieces from this era, along with sketches and

other materials from the Bulgari archives. The exhibition takes a decade-by-decade look at Bulgari's innovations in jewelry design and includes several striking pieces from the Elizabeth Taylor collection.

New West Coast Design 2
Museum of Craft and Design
San Francisco, CA
<http://sfmcd.org>
Through January 5, 2014

This exhibition looks for the designers of the current decade and asks which of their works will become icons of the next generation. Organized with guest curators **Kathleen Hanna** and **Ted Cohen**, *New West Coast Design 2 (NWCD2)* was inspired by the initial 2008 exhibition *New West Coast Design*, which highlighted experimental works in traditional and new materials by artists working in California, Oregon and Washington.

From skateboards and single-speed bikes to water bottles and drinking vessels, furniture, toy houses, 3D designs and lighting fixtures, *NWCD2* focuses on how architects, industrial designers, interior designers, studio craft artists and design groups working with advanced digital technologies manifest the design process.

Colorado

American Indian Art
Denver Art Museum
Denver, CO
www.denverartmuseum.org
Through December 27, 2015

The remodeled galleries of American Indian and Northwest Coast art focus on artists and their creations.

Nampeyo: Excellence by Name
Denver Art Museum
Denver, CO
www.denverartmuseum.org
Through December 27, 2015

This exhibition traces the Hopi artist's career in ceramics, highlighting key elements of her forms and designs with the work of successive generations of her family.

Connecticut

Weaving the Myth of Psyche
Wadsworth Atheneum Museum
of Art

Hartford, CT
<http://www.thewadsworth.org>
Through February 16, 2014

For the first time in over a decade, five rare tapestries depicting the story of the mythological Psyche are on display. Made of wool, silk and gilded silver, these designs are based on 15th-century engravings and were part of a series produced by an unknown manufactory in Paris around 1660.

While exploring the allegory of Psyche as told in the second-century Latin novel *Metamorphoses*, the installation addresses the history and use of tapestries during the Renaissance and Baroque eras.

Byobu: The Grandeur of Japanese Screens

Yale University Art Gallery
New Haven, CT
www.artgallery.yale.edu
February 7–July 6, 2014

and

Brush and Ink in Byobu: The Grandeur of Japanese Screens
Yale University Art Gallery
New Haven, CT
www.artgallery.yale.edu
March 25–May 11, 2014

Japanese folding screens, or *byobu*, were originally constructed to mark spatial divisions within a room. These exhibitions feature screens from the 16th century to the present, representing themes by most of the dominant schools of the period, particularly from the 17th and 18th centuries.

Delaware

Costumes of Downton Abbey
Winterthur Museum, Garden & Library
Winterthur, DE
www.winterthur.org
Through January 4, 2014

These designs from the television series let visitors step into and experience the fictional world of Downton Abbey and the contrasting world of Winterthur founder **Henry Francis du Pont** and his contemporaries in the first half of the 20th century.

The Look of Love: Eye Miniatures from the Skier Collection
Winterthur Museum, Garden & Library
Winterthur, DE

www.winterthur.org
Through January 5, 2014

On loan from the **Birmingham Museum of Art (AL)**, this exhibition features hand-painted portraits of individual eyes.

The Flowering of American Tinware
Winterthur Museum, Garden & Library
Winterthur, DE
www.winterthur.org
No closing date given

Tinware objects in bright colors and hand-painted with designs of fruit, flowers, birds and borders were once ubiquitous in the early United States. The base material—sheet iron coated with tin—provided a surface to apply painted or punched ornament. This exhibition examines the professional and practical roots of a material that is still produced by artists.

Household objects were created by tinsmiths for home and work purposes, such as to keep paperwork or tobacco dry and safe, hold dry or liquid cooking ingredients, or support a candle for light. Tinware objects that survived were often decorated, although unpainted, shiny-white tinware once was more prevalent.

American painted tinware has origins in an industry that emerged in the late 1690s in Britain, with artistic influences coming from China and Japan.

During that time of developing sea-born trade, imported lacquerwork and other goods from Asia became desirable to European consumers who could afford them. Experiments in Wales and England led to “japanned” varnishes and colorants that could be baked directly onto the surface of tinware, creating opaque, dark coatings that resembled more-expensive imported lacquerwork. The colors and designs prevalent in local decorative arts were added with oil paints to “flower” or enhance tinware’s appeal to new markets in Europe and America.

This Western process was generically called “japanning,” and Americans used the term to describe a variety of painted and varnished items.

This exhibition highlights the decorated tinware that **Henry Francis du Pont** acquired from antiques dealers in New England and Pennsylvania that



Coffeepots, decorated tin. Bequest of Henry Francis du Pont, 1959.

feature decorative techniques in use since the early 1700s.

District of Columbia

Living Artfully: At Home with Marjorie Merriweather Post
Hillwood Estate, Museum & Gardens
Washington, DC
www.HillwoodMuseum.org
Through January 12, 2014

Living Artfully features Marjorie Merriweather Post's documentation about the management of her homes, including furnishings and decorative art objects that she collected and incorporated into her everyday life.

Passion of the Empress: Catherine the Great's Art Patronage
Hillwood Estate, Museum & Gardens
Washington, DC
February 15–June 8, 2014
www.hillwood.org

For 34 years, Catherine the Great ruled over a golden age of Russian culture. *Passion of the Empress* presents decorative objects and works of art that explore how she blended traditions of Byzantium with the Western neo-classical style of the Enlightenment.

Presented in the context of Hillwood founder Marjorie Merriweather Post's Russian art collection, the exhibition also prompts comparisons of these two women.

Grand Procession: Dolls from the Charles and Valerie Diker Collection

National Museum of the American Indian/Smithsonian Institution
Washington, DC
<http://nmai.si.edu>
Through January 5, 2014

Grand Procession presents 23 objects that serve as both toys and teaching tools and traditionally are made by female relatives using buffalo hair, hide, porcupine quills and shells.

Masterpieces of American Furniture from the Kaufman Collection, 1700–1830

National Gallery of Art
Washington, DC
<http://www.nga.gov>
Permanent

This installation follows the promised gift of the collection of early American furniture acquired by George M. (dec'd.) and Linda H. Kaufman. The DAS visited the exhibition in July 2013 (see *President's letter*, page 1).

Central America's Past Revealed: Cerámica de los Ancestros
National Museum of the American Indian/Smithsonian Institution
Washington, DC
<http://nmai.si.edu>
Through February 1, 2015

This bilingual (English/Spanish) exhibition illuminates Central America's ancestral heritage through more than 160 objects from seven regions representing cultural areas that are now part of Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica

and Panama. Items are from 1,000 BC to the present and augmented with works in gold, jade, shell and stone.

The Cole-Ware Collection of American Baskets

**Renwick Gallery/
Smithsonian Institution**
Washington, DC
<http://www.americanart.si.edu>
Through January 12, 2014

The Cole-Ware Collection of American Baskets celebrates a gift of 79 baskets to the **Smithsonian American Art Museum** by collectors Steven R. Cole and Martha G. Ware, and the promised gift of several more.

Infinite Place: The Ceramic Art of Wayne Higby

**Renwick Gallery/
Smithsonian Institution**
Washington, DC
<http://www.americanart.si.edu>
Through January 12, 2014

The exhibition explores the forms, techniques and firing processes used by Wayne Higby (b. 1943).

Reinventing the Wheel: Japanese Ceramics 1930–2000

**Sackler Gallery/
Smithsonian Institution**
Washington, DC
www.si.edu
End date to be determined

This installation features modern and contemporary Japanese ceramics by Living National Treasures and contemporary younger artists.

Ancient Iranian Ceramics

**Sackler Gallery/
Smithsonian Institution**
Washington, DC
www.si.edu

Closing date not yet known

This installation showcases crafted works of ancient Iranian potters.

Feast Your Eyes: A Taste for Luxury in Ancient Iran

**Arthur M. Sackler Gallery/
Smithsonian Institution**
Washington, DC
www.asia.si.edu
Permanent

This exhibition celebrates the gallery's 25th anniversary and the Freer

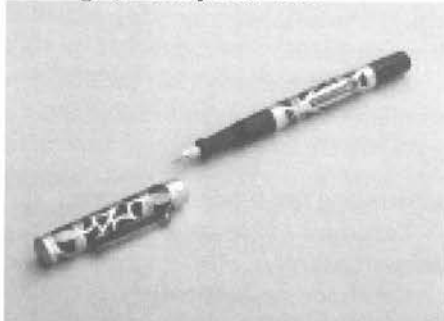
and **Sackler's** collection of metalwork from ancient Iran. Works ranging in shape from deep bowls and footed plates to drinking vessels ending in animal forms, which were known in Greek as *rython*, are largely associated with court ceremonies and rituals.

Florida

Selected Works of Louis Comfort Tiffany from the Morse Collection
Hosmer Morse Museum
Winter Park, FL
www.morsemuseum.org
Ongoing

More than 100 objects represent work by **Louis Comfort Tiffany**.

Vignette: The Art of Fountain Pens
Hosmer Morse Museum
Winter Park, FL
www.morsemuseum.org
Through January 15, 2015



Pen, hard rubber with gold overlay, ca. 1920s, Morrison Fountain Pen Co., New York City. Gift of Dr. J. Peter Kincaid and "Poppy" Deliyanni Kincaid.

Before the electronic stylus and tablet, laser printer, fiber- and ceramic-tipped pens, and even the ballpoint, fountain pens were everyone's writing instrument. Developed in the late 19th century, fountain pens—the kind filled from a bottle of ink—were often beautifully designed and handcrafted.

In this vignette, the **Morse** presents its collection of fountain pens dating from 1875 to 1975.

Objects on view are gifts from Dr. **J. Peter Kincaid** and **Calliopi "Poppy" Deliyanni Kincaid**.

Although the earliest record of a pen using ink from a reservoir dates to the 10th century, the technology in terms of nibs, hard rubber and free-flowing ink to make the fountain pen viable for broad consumer use did not evolve until the mid-19th century. Mass production began in the 1880s.

More than 100 pens are in three groups: from 1920 to 1940—the "golden age" of fountain pens—and those before and after. They include items from names of the industry such as **Waterman, Sheaffer** and **Parker**.

The pen selection is complemented by period advertisements, **Tiffany** desk sets and other writing accessories.

Icons of Style
Ringling Museum of Art
Sarasota, FL
<http://ringling.org>
Through January 5, 2014

This exhibition celebrates the interconnected roles of fashion's makers, the models who wear their designs and the media that disseminate those looks to the world.

Drawing on the **Museum of Fine Art, Boston's** collections, the exhibition explores the process of creating icons of style, from design concept to runway and finished image, through runway pieces by **John Galliano** for **Dior**, **Karl Lagerfeld** for **Chanel**, **Olivier Theyskens** for **Rochas**, **Arnold Scaasi** and **Christian Lacroix**.

Since designers collaborate with celebrity clients, garments worn by Hollywood personalities are included.

The exhibition features 15–20 dressed mannequins, fashion illustrations and photographs.

The Philip and Nancy Kotler Glass Collection
Ringling Museum of Art
Sarasota, FL
<http://ringling.org>
November 18, 2013–June 29, 2014

In 2012, collectors **Nancy and Philip Kotler** made a donation of Studio Glass to that led the museum to a new collecting focus: **John Ringling** purchased a small collection of Roman glass from the first century, but the museum had not collected Studio Glass until then.

The **Kotler Collection** comprises works by many of the leading glass artists in the American and European traditions. This exhibition presents an overview of the gift and includes works by **Nicolas Africano**, **Silvia Levenson**, **Peter Hora** and **Stanislav Libensky**, among many others.

This exhibition is part of the Ring-

ling's 2013–14 Art of Our Time season, supported in part by a grant from the **Gulf Coast Community Foundation**.



Untitled (Seated Figure), Nicolas Africano (American, b. 1948), 2002.

Georgia
The Material of Culture: Renaissance Medals and Textiles from the Ulrich A. Middeldorf Collection
Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
Through January 12, 2014

This historical overview of **Ulrich A. Middeldorf's** career as an art historian, teacher and curator features medals and textiles from his collection, on loan from the **Indiana University Art Museum**.

Contextual material provides insight into how these luxury artifacts were used in the Renaissance and the ways in which they convey the desire for personal recognition, taste for public display, and a sense of general pride and enjoyment of 16th-century Italian urban society.

Exuberance of Meaning: The Art Patronage of Catherine the Great
Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
Through January 5, 2014
Exuberance of Meaning features

38 works of art and books, most of which **Catherine the Great** commissioned for her own use or for courtiers who received them as gifts. Other objects in the exhibition are examples of historic precedents for the empress's choices or represent currents in the history of Russian art of the 17th and 18th centuries.

The exhibition compares objects that exemplify both medieval Byzantine culture and the Western, neoclassical style that was the hallmark of the Enlightenment.

The exhibition travels to **Hillwood** (Washington, DC) from Georgia.



Chalice with precious gems and eight carved cameos. Goldsmith Iver Winfeldt Buch.

Rugs of the Caucasus
Georgia Museum of Art
Athens, GA

www.georgiamuseum.org
January 30–April 27, 2014

Caucasian rugs were regularly imported into the United States throughout the late 19th and early 20th centuries. This exhibition includes several dated examples of Caucasian rugs from 1805 to the early 20th century.

A selection of about a dozen examples taken from a private collection provides the opportunity to discuss the evolution of design, as well as indigenous use and wear patterns in contrast to those of Western importation.



White-ground rug, Kazakstan.

Selections in the Decorative Arts
Georgia Museum of Art
Athens, GA

www.georgiamuseum.org
January 30–June 29, 2014

This focused exhibition of decorative arts coincides with the seventh biennial *Henry D. Green Symposium of the Decorative Arts* (see **Events**) and highlights new acquisitions and other objects of importance in furniture, silver and other media.

Illinois

Opening the Vaults: Wonders of the 1893 World's Fair

Field Museum
Chicago, IL

www.fieldmuseum.org
Through September 7, 2014

The **World's Columbian Exposition** in Chicago, IL, in 1893, was a showcase of architecture, culture, technology and peoples from around the world and was the debut of Chicago's **Field Museum**. Now, the museum is opening its hidden collections to display artifacts and specimens that bring that event to life with *Opening the Vaults: Wonders of the 1893 World's Fair*.

The exhibition features objects that have rarely or never been on display since the fair, including a variety of decorative arts items.

Scottish Jewelry
Lizzadro Museum of Lapidary Arts

Elmhurst, IL
www.lizzadromuseum.org
Through January 26, 2014

The folk jewelry of Scotland, also known as Scottish pebble and Cairngorm jewelry, is recognizable for its Scottish symbolism, indigenous Scottish stones and silver work. Popular and affordable, it spread across Europe by the mid-19th century and was made in different countries thanks to **Queen Victoria**. Scottish workers from Edinburgh firms sold pieces to English firms, which copied the styles for sale and export. German firms got involved through their ability to work with stone. The market for Scottish jewelry waned in the early 20th century, but the jewelry is still replicated today.

Colors and patterns of Scottish gems reflect native minerals such as agates, jaspers (including bloodstone), jaspagates (a mixture of jasper and agate), Cairngorms (smoky to citrine quartz), freshwater pearls, gold and silver.

Folk jewelry in Scotland originates in tunic brooches more than 1,000 years ago—it had to be functional. Few pieces still in existence today were made or worn before the 1500s. As clothing styles changed, the jewelry came to be used for ornamental purposes.

Museum founder **Joseph Lizzadro** acquired a collection of more than 60 pieces of Scottish jewelry in the 1950s, all from before 1800.

The symbols in *Scottish Jewelry* suggest love, strength and religion. A six-pointed Star Brooch symbolizes the six days of creation and attributes of God. A St. Andrews Cross Brooch represents St. Andrew, the patron saint of Scotland, and the X-shaped cross he was crucified on. The Clan Tartan Pin represents the woolen cloth with a woven plaid pattern of each clan's social group.

Jade on Display
Lizzadro Museum of Lapidary Arts
Elmhurst, IL
www.lizzadromuseum.org
Permanent display

In 2012, the museum began an effort to re-evaluate its jade collection. New pieces are now on permanent exhibit.

Louisiana

*Reflections: Contemporary
Studio Art Glass*
Hilliard Art Museum
Lafayette, LA
museum.louisiana.edu
Through December 2013

This exhibition focuses on botanicals, both natural and imagined, through flameworked glass objects by **Kathleen Elliot** and **Paul Stankard**.

Elliot's work is part of two concurrent exhibitions traveling to: **Ringling College of Art & Design** (Sarasota, FL), January 6–February 15, 2014; **Armory Art Center** (W. Palm Beach, FL), February 21–March 22, 2014; and **Foosaner Art Museum** (Melbourne, FL), August 22–October, 2014.

Massachusetts

*Traditions and Innovations: Fuller
Craft Museum Collects*
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Ongoing

This ongoing exhibition of the museum's permanent collection is organized thematically and rotates annually.

*Tea Talk: Ritual and Refinement in
Early New England Parlors*
Historic Deerfield
Deerfield, MA
www.historic-deerfield.org
Through February 16, 2014



China Tea Leaf (mosaic teapot), ceramic, glass; 2006. Bette Ann Libby. Photo: David Caras.

This exhibition explores the history and material culture of tea and tea drinking in America through more than

50 objects from the permanent collection.

Four Centuries of Massachusetts Furniture

Various museums in Massachusetts
Boston, MA
www.fourcenturies.org

*Four Centuries of Furnishing the
Northeast* is a collaboration between 11 institutions that celebrates furniture and furniture-making in Massachusetts through a series of exhibitions and programs, as well as an educational website.

Participating institutions are the **Colonial Society of Massachusetts; Concord Museum; Fuller Craft Museum; Historic Deerfield; Historic New England; Massachusetts Historical Society; North Bennet Street School; Old Sturbridge Village; Peabody Essex Museum; Winterthur Museum, Garden & Library; and Museum of Fine Arts, Boston.**

Remaining exhibitions include the following (by dates).

- *The Cabinet Maker and the Carver:
Boston Furniture from Private
Collections*

Massachusetts Historical Society
Boston, MA
www.masshist.org

Through January 17, 2014

This exhibition presents nearly 50 examples of furniture by Massachusetts cabinetmakers, carvers, turners and other craftspeople, borrowed from private collections in the greater Boston area.

Ranging in date from the late 17th century to about 1900, these privately held pieces, lent by their owners, provide a look at the trajectory of cabinet-making in the Hub. They are supplemented with documents, portraits and other material from the society's collections that help place the furniture into historical context.

- *Made in Massachusetts: Studio
Furniture of the Bay State*

Fuller Craft Museum
Brockton, MA
www.fullercraft.org

Through February 16, 2014

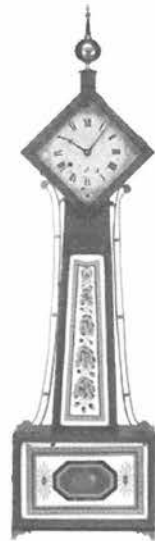
Since the mid-1950s, Massachusetts has experienced a growing

interest in furniture made by individual studio artists. While some forms derived from colonial and traditional prototypes continued to dominate the field, such as custom benchwork thriving in the **North Bennet Street School**, a new wave of furniture styles emerged in the 1960s.

The exhibition features works by studio furniture artists working in Boston and throughout Massachusetts.

- *The Best Workman in the Shop:
Cabinetmaker William Munroe
of Concord*

Concord Museum
Concord, MA
www.concordmuseum.org
Through March 23, 2014



Clock from Munroe workshop.

The Best Workman in the Shop explores the life and career of **William Munroe** (1778–1861) through the objects he made, including clocks and furniture, along with his detailed shop records and his 1839 autobiographical account—an archive of a Federal-era craftsman. The autobiography and records from Munroe's shop are a gift from his great-great grandchildren, **Bill and Charlie Munroe**.

The grandson of patriot activists, Munroe arrived in Concord in 1800 with \$3.40 in cash and with a set of tools and patterns for making clock cases. By 40 years later, he recorded more than \$20,000 in assets.

Munroe crafted cases for clocks made by his brother **Daniel Munroe**, as well as sideboards, chests of drawers and fire screens for his family and

neighbors. He was on contract to Boston retailers before briefly abandoning cabinetmaking to manufacture the first wooden-cased graphite lead pencils made in the United States.

• ***Delightfully Designed: The Furniture and Life of Nathan Lombard***

**Old Sturbridge Village
Sturbridge, MA**

www.osv.org

Through May 4, 2014

The furniture of **Nathan Lombard** (1777–1847) features inlays of eagles, vines and floral motifs.

As a boy raised in Brimfield who married in Sturbridge and settled in Sutton, Lombard's story is a very local one. The exhibit at **Old Sturbridge Village** represents the largest assemblage of his furniture since the pieces left his workshop. Many of the pieces on view are held in private collections.

New discoveries, including family narratives, early daguerreotype images of the Lombard family and personal family artifacts, help bring the Lombard family to life.

• ***The Furniture of Nathaniel Gould, 1734–1781***

**Peabody Essex Museum
Salem, MA**

www.pem.org

Fall 2014

No details available at presstime.

• ***Furniture Masterworks: Tradition and Innovation in Western Massachusetts***

**Historic Deerfield/Wright House
Deerfield, MA**

http://historic-deerfield.org

Through December 28, 2014

Furniture Masterworks: Tradition and Innovation in Western Massachusetts explores Western Massachusetts' first 150 years of furniture-making with 58 objects drawn from **Historic Deerfield's** collections that best exemplify the region's signature contribution to American design history and emergence of national identity.

Seating and case furniture made in Massachusetts before the 1840s is as varied as the craftsmen and consumers who created it. Yet, the variety in the Bay State's furniture-making traditions

begs the question: Why is the furniture so different statewide in each period from the 17th into the 19th centuries when so many cultural, social, economic and political traditions appear unified?

There are at least two answers to that question. The first rests with the tribal power of family networks, with its control of mores and standards, capitalization of tools and labor, and accepted beauty and functionality. The second is in the natural power of the landscape to feed, sustain, transport and protect.

While Connecticut Valley families in Boston, Newport, New York City and later the China Trade built mercantile ties, their extensive cousinage created a kind of corporate whole that improved business and forged identity, although the north-south flow of the Connecticut River was a more powerful current.

Historic Deerfield's exhibition is a semi-permanent installation that explores the impact of family and landscape on craftsmanship and consumerism through:

- the **Hadley** chests of the late 17th century and the other early regional shop traditions that they obscured;
- the emergence of the consumer revolution, through both local craftsmen and urban imports, on the shoulders of the Valley's elite families who funded themselves through agricultural exports and munitions for the colonial wars;
- the post-American Revolution rise of classicism that largely eclipsed the "river gods" with new consumers and craftsmen with different stan-

dards of taste, education and trading partners enhanced by the Connecticut River's new canal system; and

- the 19th-century rise in wealth from burgeoning industry and technology, largely through the metalworking trades, that created another wave of consumers and craftsmen.

The Copeland Collection, Chinese and Japanese Ceramic Figures
**Peabody Essex Museum
Salem, MA**

www.pem.org

Through December 31, 2013

This exhibition features Chinese porcelain figurines collected by **Pamela Cunningham Copeland** that make up a gallery in her name at the **Peabody Essex Museum**. She began collecting these rare figures in 1937 and amassed more than 200 examples of this decorative arts form of China over 60 years. She made plans to bequeath her collection to the museum after developing a friendship with Dr. **H. A. Crosby Forbes**, curator emeritus of the department of Asian export art.

These animal, bird and human figures are considered historically significant as representations of the interplay between Eastern and Western cultures. Their designs reflect cross-cultural influences and illuminate the Chinese perception of Western tastes. Produced mainly for export, these figures were primarily made to order for wealthy private collectors.

Each piece in the **Copeland Collection** expresses the form, proportion, decoration and modeling that characterize the work of a master potter.

Spanning three centuries, from



Examples of furniture made in western Massachusetts at Historic Deerfield.

the reign of Kangxi (1662–1722) to Daoguang (1821–50), the collection includes figures of dogs, elephants, deer and birds, as well as human forms representing both Chinese and European figures and scenes. There are carp, water buffalo and duck water-droppers; a variety of candleholders; and containers shaped as a toad, a hawk and a western-style shoe. Soup tureens are in the shapes of ducks, a quail, a rooster, elephants and a boar's head with protruding tongue. Many of the pieces are one-of-a-kind or among very few extant.

Copeland chose the Peabody Essex Museum for her collection because it was the only museum with a department devoted solely to Asian export art. She also made possible the publication of a catalog about the collection, written by curator of Asian export art **William Sargent**.

Skilled Hands and High Ideals:

The Arts and Crafts Movement in Deerfield

Memorial Hall/Pocumtuck Valley Memorial Association
Deerfield, MA
<http://deerfield-ma.org>
Ongoing

This exhibition celebrates arts and crafts in Deerfield at the turn of the 20th century and the “visionary women” who created many of them. It shows how business-wise and motivated women harnessed their energies into something that was socially acceptable; even before they gaining the right to vote, women were in leadership positions and creating. About 45 women—and two men—were involved; the leadership was all women.

The Arts and Crafts movement, espoused by **John Ruskin** and advanced by **William Morris**, originated in England. It encouraged a return to hand craftsmanship, simplicity of design and integrity of materials.

FLOWER EMBROIDERY PIECE/image

The movement was introduced to Deerfield by a group of progressive women artists who moved into the historic western Massachusetts village at the end of the 19th century. They took their work seriously in reaction to machine-made goods and were aggressive about marketing themselves.

After craft centers opened at the **Indian House Memorial** in 1929 and **Bloody Brook Tavern** in 1932, organized craftwork in the village thrived until World War II. Deerfield continued to make contributions in wrought iron, pottery, netting and weaving until the middle of the 20th century.

The exhibition includes about 100 objects from **Memorial Hall Museum's** holdings. (For background information, see **Book review**.)

From Minimal to Bling:

Contemporary Studio Jewelry Society for Arts and Crafts Boston, MA

www.societyofcrafts.org
Through January 11, 2014

From *Minimal to Bling (Minimal)* presents the current work of a select group of American studio jewelers and examines conceptual, material and technical approaches.

Artists include **Sarah Abramson, Carolyn Morris Bach, Bonnie Bishoff, Jim Bove, Kathleen Browne, Diane Chester-Demicco, Kat Cole, Don Friedlich, Hughes-Bosca, Lisa Juen, Deb Karash, Ruth Koelewyn, Patricia Madeja, Lauren Markley, Jillian Moore, Cara Romano, Betty Stovkides, Alan Burton Thompson, Marlene True, Donna Veverka and Gene Pijanowski**.

Floral Fictions: Recent Work by Jessica Calderwood

Society for Arts and Crafts Boston, MA
www.societyofcrafts.org
January 31–April 19, 2014

No details at presstime.

Keeping Time: Musical Clocks of Early America

Willard House and Clock Museum North Grafton, MA
www.willardhouse.org
Through November 17, 2013

Benjamin Willard began making clocks in his rural Massachusetts workshop in 1766. His younger brothers—**Simon, Ephraim and Aaron**—learned the trade and began a three-generation clockmaking legacy in the Grafton workshop. Their clocks represent aspects of America's technological, artistic and entrepreneurial history.

More than 80 Willard clocks are now exhibited in the birthplace and original workshop of the Willard clockmakers, along with family portraits, furnishings and other family heirlooms. Works by all three generations of Willard clockmakers, including **Simon Willard Jr. and Benjamin Franklin Willard**, are also on display.

Many of the clocks do more than keep time: They also play nostalgic, patriotic and even lewd songs; marches, minuets, hymns and folk songs. Songs could be played on demand by pulling strings inside the cases.

This exhibition features three dozen antiques that play tunes, collected by clock dealer **Gary R. Sullivan** (Sharon, MA) and music historian **Kate Van Winkle Keller**. The clocks have been set to ring one after the other, so each song can be heard clearly.

Minnesota

The Audacious Eye: Japanese Art from the Clark Collection
Minneapolis Institute of Art Minneapolis, MN
www.artsmia.org
Through January 12, 2014

This exhibition features items from a collection of nearly 1,700 Japanese artworks, including decorative items such as woodblock prints, ceramics (such as 80 pieces by ceramist **Fukami Sueharu**), bamboo, baskets and textiles, from **Willard and Elizabeth (Bill and Libby) Clark** (see **Acquisitions**).

The collection was housed in the Clarks' home and at the **Clark Center for Japanese Art and Culture** (Hanford, CA), a private nonprofit museum founded by the Clarks in 1995. The center will present two exhibitions a year with items loaned by the museum.

Women in Craft and Design
Minneapolis Institute of Art Minneapolis, MN
www.artsmia.org
Through July 20, 2014

Since the Arts and Crafts movement of the early 20th century, women have been an active force in craft and design. The movement's predominant aim was to produce objects for everyday use. The democratic ambitions of Arts and Crafts appealed to female artists who were encouraged not only

to participate, but also to lead. The innovation and creation of these early female modernists continues today, with original handcrafted objects and utilitarian works of art designed for mass production.

Drawing from the collection of the **Minneapolis Institute of Arts**, this exhibition at the **Wells Fargo Center** showcases the talents of women in the fields of industrial design and craft.

Examples of industrial design come from a diverse array of pioneering women, including British silver designer **Kate Harris**, American inventor **Marion Weeber** and designer **Eva Zeisel**.

Works by contemporary craft artists include vessels by British ceramicist **Jennifer Lee**, American wood artist **Virginia Dotson** and local artist **Jan McKeachie-Johnson**.

New York

Highlights from the Historical Society of American Decoration

American Folk Art Museum
New York, NY
www.folkartmuseum.org
Ongoing

The **American Folk Art Museum** is home to a collection assembled over many decades by the **Historical Society of Early American Decoration**.

William Kent: Designing Georgian Britain

Bard Graduate Center for Decorative Arts, Design History, Material Culture

New York, NY
www.bgc.bard.edu/gallery
Through February 9, 2014

William Kent: Designing Georgian Britain examines the life and career of 18th-century British designer. Since most of his best-known surviving works are in Britain's country houses, the exhibition features loans from private as well as public collections.

William Kent: Designing Georgian Britain is accompanied by a fully illustrated exhibition catalog, edited by **Susan Weber** and published with **Yale University Press**, with 21 essays by scholars of 18th-century British art, architecture and design, including **Julius Bryant** (co-curator), **Geoffrey Beard**, **John Harris**, **John Dixon Hunt** and

Frank Salmon. A chronology of Kent's projects, an exhibition checklist and a bibliography round out the publication.



Chandelier, cast and openwork, strapwork, appliqué, repoussé, chased silver. Balthasar Friedrich Behrens for the Leineschloss (Hanover, Germany), 1736–37. Museum of Fine Arts, Boston. William Francis Warden Fund; anonymous gift in memory of Zoë Wilbour; gift of Henry H. Fay and W. K. Flint, by exchange.

The exhibition offers nearly 200 examples of his drawings for architecture, gardens and sculpture, along with furniture, silver, paintings, illustrated books and new documentary films.

The exhibition is organized with the **Victoria & Albert Museum** (London, England).

William Kent: Designing Georgian Britain explores Kent's work over three decades (1719–48). He is identified with both his own output and an entire period style. At a time when most patrons and collectors looked to Italy for their art and design, Kent set the style of his age and asserted the status of the modern British artist.

"Kentian" has come to denote Italianate palatial interiors—he devised a style that catered to Grand Tour alumni. Many ideas about visual education, good design and national style taken for granted today were established by Kent's generation.

The exhibition is in 10 sections that introduce Kent's work.

Kent's life, and the historical age in which he worked, is the subject of the first section.

The second section focuses on Kent's formative years on the Grand Tour in Italy. Italian Baroque art, interiors, and furnishings made a lasting impression on him.

While in Italy, Kent met **Lord Burlington**, who became his mentor

Floor plan and elevations for interior of House of Lords, new Parliament House (London), pen and ink, wash, 1735–36. William Kent, ca. 1723–25. RIBA British Architectural Library.



and collaborator for the next several decades. They became early exponents of the designs of the late Renaissance architect, **Andrea Palladio**, which they eventually incorporated into their own Anglo-Palladian style that came to define the Georgian era.

Kent lived in **Burlington House** (today the home of the **Royal Academy**), Lord Burlington's London townhouse, for most of his life and was also, in effect, artist-in-residence at Burlington's Italianate villa at **Chiswick House**.

He is best known for the interiors he designed for several grand country estates in Britain, and for his approach in taking responsibility for the design of the entire interior, from the painting and furniture to the decoration. The exhibition provides drawings and plans of the interiors of places like Chiswick House, **Wanstead House** and **Houghton Hall**, a key building in the history of Palladian architecture in England. The exhibition also features rare examples of furniture Kent designed specifically for these commissions.

Kent began to receive important royal commissions, particularly from King **George II** and his son, **Frederick**, Prince of Wales. A section of the exhibition is devoted to designs for the new monarchy.

In 1722, Kent received a commission to design the Cupola Room at **Kensington Palace**, where he was in charge of painting the ceiling and designing the furniture and chimney-pieces.

The exhibition features Kent's designs and a model for one of Kent's best known and somewhat unusual works, a state barge designed for Frederick. Other royal commissions include those for **Queen Caroline's Library and Hermitage** in Richmond Garden.

Also on view are several pieces of silver made after designs by Kent, including a chandelier commissioned by George II for the **Leineschloss**, Hanover, made by **Balthasar Behrens**, on loan from the **Museum of Fine Arts, Boston**, and a large centerpiece (*epergne*) for Frederick made by silver-smith **George Wickes**.

Another section looks at the work Kent produced in London, in private residences as well as in public build-

ings, such as the design of **Devonshire House**, the residence of the **Duke of Devonshire**. Although the home was demolished in the 1920s, objects from and related to it survive, and the exhibition features drawings and a door designed by Kent.

Of his public works, the exhibition examines **10 Downing Street**, the **Houses of Parliament**, the **Horse Guards** at Whitehall, and the **Royal Mews**.

One section is devoted to **Holkham Hall**, designed with the assistance of Lord Burlington for **Thomas Coke**, 1st Earl of Leicester, shown through a number of works that Kent has borrowed, including a gilded and elaborately carved settee, and drawings of the interior.

Although known today for his Palladian style, Kent worked in other idioms, depending on the wishes of the patron. The exhibition looks at his Gothic works, including projects at **Hampton Court** and **Esher Place**, and his illustrations for books.

Knit, Purl, Sow
Brooklyn Botanic Garden
Brooklyn, NY
www.brooklynmuseum.org
Through January 22, 2014

This exhibition features work by fiber artists **Tatyana Yanishevsky**, **Ruth Marshall** and **Santiago Venegas**. The sculptures illustrate the biological forms and functions of plants through handcrafts.

Divine Felines: Cats of Ancient Egypt
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Through December 2014

From domesticated cats to symbols of divinities, felines played an important role in ancient Egypt imagery for thousands of years. Nearly 30 representations of felines from the Egyptian holdings of the **Brooklyn Museum** are on view.

Masters of Studio Glass: Richard Marquis
Corning Museum of Glass
Corning, NY
www.cmog.org
Through February 2, 2014

Studio glass artist **Richard Marquis** was one of the first American studio glassmakers to travel to Italy to learn historic Venetian techniques and is known for his work in blown *filigrana* and *murrine* glass. **Masters of Studio Glass: Richard Marquis** features 30 works spanning 45 years of the artist's career, from 1967–2012.

Life on a String: 35 Centuries of the Glass Bead
Corning Museum of Glass
Corning, NY
www.cmog.org
Through January 5, 2014

Symbolizing power, enabling ornamentation and facilitating trade, glass beads have played significant roles throughout time and across cultures. This exhibition explores glass beads and beaded objects made by various cultures, representing 3,500 years of human history. **Life on a String: 35 Centuries of the Glass Bead** showcases, for the first time, works from the historical glass bead collection of the **Corning Museum of Glass** as well as objects on loan from seven institutions.

The size of glass beads often belies their importance. They can represent wealth, symbolize gender and family relationships, or indicate social status, through color and patterning. Economic and political relationships around the globe—especially during European colonization—are embodied in beads manufactured in Europe and distributed in Africa and North America. Ultimately, beads made in formerly colonized lands followed a reverse course back to Europe.

René Lalique: Enchanted by Glass
Corning Museum of Glass
Corning, NY
www.cmog.org
May 17, 2014–January 4, 2015



Grande Ovale Tete Penchée (Large statuette in oval, bent head). Designed by René Lalique, France.

This exhibition brings together glass, jewelry, production molds and design drawings by **René Lalique** (French, 1860–1945), dating from about 1893 to his death.

Lalique experimented with glass in his designs. His esthetic choices in his designs informed the styles of Art Nouveau and Art Deco in France. He also embraced industrial innovations, such as mass production, allowing luxury glass to be placed in more households around the world.

This exhibition is drawn primarily from the museum's permanent collection.

Precision and Splendor: Clocks and Watches at the Frick Collection

Frick Collection

New York, NY

www.frick.org

Through February 2, 2014

Much of the Frick's collection of European timepieces was acquired through a 1999 bequest of New York collector **Winthrop Kellogg Edey** of 38 watches and clocks dating from the Renaissance to the early 19th century, covering the art of horology in France, Germany, Switzerland and the United Kingdom. This exhibition presents 14 watches and 11 clocks from that bequest.

Renaissance Remix: Art & Imagination in 16th-century Europe

Memorial Art Gallery

Rochester, NY

www.mag.edu

Ongoing

This exhibition presents the world of the Renaissance through the eyes of a young boy growing up in mid-16th-century Europe and features more than 30 works from the collections of the museum, **Metropolitan Museum of Art** (New York, NY) and **Corning Museum of Glass** (NY).

Interwoven Globe: The Worldwide Textile Trade, 1500–1800

Metropolitan Museum of Art

New York, NY

www.metmuseum.org

Through January 5, 2014

Interwoven Globe: The Worldwide Textile Trade, 1500–1800

explores the international transmittal of design from the 16th to the early-19th century through the medium of textiles. The exhibition includes works from the museum's collection, with domestic and international loans to make worldwide visual connections.

Spanning 300 years of the golden age of maritime navigation, this exhibition shows how textiles and textile designs made their way throughout the globe, from India and Asia to Europe, between India and Asia and Southeast Asia, from Europe to the east, and west to the American colonies. These fabrics blended the traditional designs, skills and tastes of the cultures that produced and purchased them, and also served as conduits of information.

Objects include flat textiles (lengths of fabric, curtains, wall hangings, bedcovers), tapestries, costumes, church vestments and pieces of seating furniture.

Textiles had been traded between Asia, the Middle East, Africa and Europe for hundreds of years, primarily along overland routes. In the mid-15th century, the fragmentation of the Mongol Empire triggered heightened instability along the Silk Road. European trade with Asia also suffered after 1453, when the Ottoman Turks captured Constantinople.

Europeans set sail in search of an ocean route to the Spice Islands of Southeast Asia and found textiles along the way. The newly discovered sea routes directly connecting Europe to the rest of the world enabled the creation of the first global trading community. As Europeans found that

textiles were welcome currency for other goods (including human cargo), the scope of the textile trade expanded significantly.

Trade textiles, which, by definition, were produced by one culture to be sold to another, often reveal a conglomeration of design and technical features. Craftsmen in the East and the West imitated new designs, stimulating markets and production. Trade textiles functioned as the primary objects that engendered ideas of what was desirable and fashionable in dress and household decoration across cultures. They served as status symbols for their owners, advertising the wearer's sophistication and knowledge of the wider world.

These popular cloths influenced the material culture of the locations where they were marketed and produced, resulting in a common visual language of design recognizable around the world.

Silla: Korea's Golden Kingdom
Metropolitan Museum of Art

New York, NY

www.metmuseum.org

Through February 23, 2014

In the ancient world, the Korean kingdom of Silla (57 BC–AD 935) was renowned as a country of gold. ***Silla: Korea's Golden Kingdom*** presents the artistic achievements of a small kingdom that rose to prominence, embraced cosmopolitanism and eventually gained control over much of the Korean peninsula through more than 100 objects created between AD 400 and 800—Silla's seminal period.



Cope, cotton; tassar or muga silk; Ht. 81 in. (206.1 cm) W. 39.5 in. (100.3 cm); early 17th century, India, Bengal, Satgaon-Hugly. Gift of Lily S. Place.

Among the highlights are regalia discovered from the tombs of royalty and the elite; treasures made in places between China and the Mediterranean and preserved in Korea; and Buddhist icons and reliquaries reinterpreting pan-Asian styles with native esthetics.

The exhibition features several designated National Treasures.

Silla rose to prominence in the early 5th century under the rule of a hereditary monarchy known today largely through material preserved in burial sites in the capital, the present-day city of Gyeongju, which was added to the UNESCO World Heritage List in 2000.

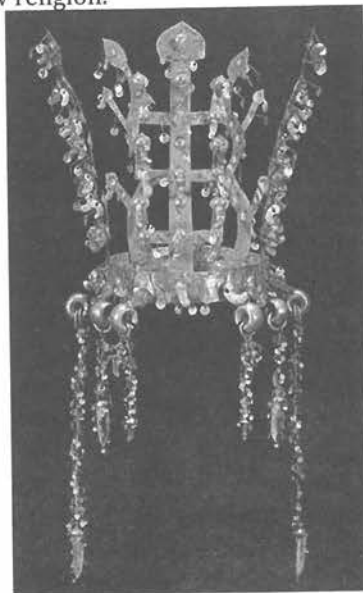
The first of the three sections in the exhibition features works from 5th- and 6th-century tombs of royalty and the elites. Objects include gold regalia such as a belt and crown, one of only five excavated from Silla burials; and jewelry, pottery, precious metal vessels and other works. Objects blend imagery from local traditions with the horse-riding cultures of the Eurasian steppes.

The second section highlights the international nature of Silla culture through objects made elsewhere and preserved in these Korean burials through a silver bowl with *repoussé* decoration of possibly Central Asian or Chinese origin, an inlaid-gold sheath from the Black Sea area or Central Asia, and glass vessels produced throughout the greater Roman Empire.

Economic and cultural exchanges with Eurasia continued after Silla unified much of the Korean peninsula, when political ties and trade with Tang-dynasty China (618–907) placed Silla in the network of cultural exchanges between east and west that characterized trade on the Silk Road. These interchanges are evident in ceramics, statues and architectural elements featuring imagery from China, Persia and elsewhere.

The art of Buddhism in the Silla Kingdom is the focus of the third and final section of the exhibition. Adopted as the state religion around 527, Buddhism transformed Silla society and culture, spurring changes in burial customs and the creation of new artistic traditions. Once the material of choice for imperial and personal adornments,

gold was then used primarily to create Buddhist art. Reliquaries and sculptures in bronze and gold exemplify the artistic achievements stimulated by the new religion.



Crown, gold and jade, H. 10 3/4 in. (27.3 cm), Korea, Silla kingdom, second half of 5th century. Excavated from north mound of Hwangnam Daechong Tomb. Gyeongju National Museum, Korea, National Treasure #191.

Medieval Treasures from Hildesheim **Metropolitan Museum of Art**

New York, NY

www.metmuseum.org

Through January 5, 2014

Germany's **Hildesheim Cathedral** in Lower Saxony, designated a UNESCO World Cultural Heritage site in 1985, has one of the most complete surviving ensembles of ecclesiastical furnishings and treasures in Europe, including many medieval masterpieces made between about 1000 and 1250. Renovations currently underway provide the opportunity for **Medieval Treasures from Hildesheim**—about 50 medieval church treasures, most of which have never been shown outside Europe—to travel to the **Metropolitan Museum of Art**.

The exhibition is made possible by the **Michel David-Weill Fund** and supported by an indemnity from the federal **Council on the Arts and the Humanities**.

The first section of the exhibition focuses primarily on the legacy of Bishop **Bernward of Hildesheim** (960–1022), one of the patrons of the arts in the Middle Ages. During

his time, Hildesheim was a center for bronze-making and other artistic activities. In addition to the monumental bronze doors and the column in Hildesheim Cathedral, which cannot travel, Bernward commissioned many smaller precious works of art, mostly for his Benedictine monastic foundation. These include the Golden Madonna, a silver crucifix, a pair of decorated silver candlesticks and illuminated manuscripts, all included in the exhibition.

The exhibition also examines the continuing artistic production of Hildesheim in the high Middle Ages. Highlights include jeweled crosses, as well as reliquaries and portable altars decorated with enamel and ivory; a late-12th-century Saint Oswald reliquary surmounted by a silver-gilt bust of the saint and decorated with *niello* plaques; and three gilt-bronze liturgical fans with openwork decoration and cabochon stones, each over 16 inches in diameter.

Hildesheim re-emerged as a major center for bronze casting in the early 13th century. The cathedral's monumental bronze baptismal font, decorated in relief and dating to about 1226, survives from the Middle Ages. The lid has four additional scenes in relief, and ancillary figures and lengthy inscriptions further enrich the font.

Also on view are other examples of bronzework from that time: a cast-bronze eagle lectern, lion aquamanile, candlestick, and crozier (a religious staff of office, in the shape of a shepherd's crook).

The exhibition is accompanied by a fully illustrated catalog made possible by the **Andrew W. Mellon Foundation** and written by museum staff with scholars in France and Germany.

The Mishneh Torah **Metropolitan Museum of Art**

New York, NY

www.metmuseum.org

Through January 2014

This rare 15th-century handwritten copy of the **Mishneh Torah**, compiled between 1170 and 1180 by medieval scholar, rabbi, physician and philosopher **Moses Maimonides** (1135–1204), is on display for the first time since it was acquired jointly by

the **Metropolitan Museum** and the **Israel Museum** (Jerusalem) in April. Previously in the collection of **Judy and Michael Steinhardt** (New York, NY), the manuscript will be exhibited at the two museums on a rotating basis.

Created in Northern Italy ca. 1457 and organized by subject matter, the illustrated Hebrew text includes the eight final books of the Mishneh Torah, or Repetition of the Law, the first systematic collection of Jewish law.

The manuscript features six large painted panels decorated in precious pigments and gold leaf, and 41 smaller illustrations with gold lettering adorning the opening words of each chapter. The artist who created it is known as the **Master of the Barbo Missal**, after a missal he created for **Marco Barbo**, bishop of Treviso. In addition to his work on this manuscript, he collaborated on some of the most important book commissions of the day, including the Bible of **Borso d'Este**, Duke of Ferrara. This Mishneh Torah is his only known work for a Jewish patron.

The artist was inspired by figures in contemporary costume appear as on a stage. The manuscript is open to an illustration in the Sefer Shoftim (Book of Judges), in which an accused man stands before a bench of judges in an outdoor court. The word "Shoftim" (judges) in gold seems to hang before a blue curtain, as knights joust above.

The manuscript comprises books VII–XIV of Maimonides's text. Sometimes referred to as the "Frankfurt Mishneh Torah," this volume reached Germany as part of the collection of **Avraham Merzbacher** of Munich in the 19th century; it was later in the collection of **Edmond de Rothschild**, who presented it to the **Frankfurt Municipal Library**.

In 1950, a Jewish family from Frankfurt acquired the manuscript, along with seven others, in exchange for property that the city wished to develop. It remained in the family until its 2007 purchase by the Steinhardts.

Before it was presented at the Metropolitan, the manuscript underwent restoration at the Israel Museum, where it has been on long-term loan since 2007 and on view to the public since 2010.

The Mishneh Torah was purchased

for the Israel Museum through an anonymous donor; **René and Susanne Braginsky** (Zurich, Switzerland); **Renée and Lester Crown** (Chicago, IL); **Schusterman Foundation–Israel**; and the Steinhardts.

On view during the same time is a second Mishneh Torah in tempera and ink on parchment, realized between 1300 and 1400 in Germany. On loan from the **Jewish Theological Seminary**, this volume shows a different artistic response to Maimonides's work, more sober and restrained in its decoration. It will be open to an image of the Temple menorah, which Maimonides describes in the Sefer Avodah (Book of Temple Service).

**Venetian Glass by Carlo Scarpa:
The Venini Company, 1932–1947**
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through March 2, 2014

The exhibition is devoted to the work in glass of Italian architect **Carlo Scarpa** (1906–78). Although known primarily for his architectural designs, Scarpa's abilities can be traced to an earlier stage in his career: In 1932, he was hired by **Paolo Venini**, founder of **Venini Glassworks**, to be an artistic consultant to the company.

Until 1947, he worked closely with Venini glassblowers and Venini himself to create more than two dozen styles, pioneering techniques, silhouettes and colors that modernized the ancient tradition of glassblowing. The exhibition presents the results of this collaboration through nearly 300 works.

The exhibition is made possible in part by the **Jane and Robert Carroll Fund** and is accompanied by a catalog.

Jewels by JAR
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
November 20, 2013–March 9, 2014

This exhibition features more than 300 works by **Joel A. Rosenthal**, who works in Paris under the name **JAR**, and is the first retrospective of his work in America.

Rosenthal was born in New York, educated at Harvard University and moved to Paris after graduation in

1966, where he began to experiment with jewelry-making. He has focused on the pavé technique and most often uses a dark metal alloy for the settings to highlight gem colors.

The exhibition is made possible by **Phaidon Press Limited**, **Nancy and Howard Marks**, the **Ronald and Jo Carole Lauder Foundation**, and **Mr. and Mrs. George S. Livanos**.

The exhibition is accompanied by a catalog.

Canterbury Stained Glass
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
March–May 2014

Canterbury Stained Glass completes the 75th anniversary celebrations of the **Cloisters** with six near-life-size enthroned figures in stained glass from England's **Canterbury Cathedral**. This is the first time the panels have left the cathedral precincts since their creation in 1178–80.

Founded in 597, the cathedral is one of the oldest Christian structures in England. Recent repairs to the stonework of the historic structure necessitated the removal of several stained-glass windows.

These windows are from the clerestory of the cathedral's choir and east transepts. The six figures—**Jareth**, **Lamech**, **Thare**, **Abraham**, **Noah** and **Phalech**—were part of an original cycle of 86 ancestors of Christ, the most comprehensive stained-glass cycle known to art history.

One complete window (**Thare and Abraham**), nearly 12 feet high, is shown with its associated foliate border. The glass painting is attributed to the **Methuselah Master**.

Feathered Walls—Hangings from Ancient Peru
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through March 2, 2014

Feathered Walls—Hangings from Ancient Peru features 12 feather panels—probably hangings—made by the Wari peoples of southern Peru between about 700 and 1000, before the Spanish conquest of 1532. Made of finely woven cotton cloth and measur-

Marcus & Co., featuring a cluster of translucent morning glories fabricated in gold with *plique-à-jour* enamel.

- A Tiffany & Co. diamond tiara created for the 1894 wedding of Julia Kemp, the daughter of pharmaceutical magnate George Kemp.

- Silver objects, many by Tiffany & Co., including an 1889 presentation bowl awarded by the New York Yacht Club and a pair of candelabras in the company's chrysanthemum design pattern.

- Decorative objects for the home: a gilt bronze annular clock by French designer **Eugene Bazart**, ceramics by Brooklyn-based **Union Porcelain Works** and fine furniture by **Herter Brothers**, such as inlaid and gilded side chairs and jewelry cabinets.

- A diamond-and-emerald brooch worn by Metropolitan Opera soprano Emma Eames.

- Luxury items for men: a **Marcus & Co.** enameled pocket watch with sapphire fob, ebony-and-silver dresser set that belonged to **John D. Rockefeller**, Tiffany & Co. enameled gold locket given by **William Backhouse Astor** to his guests as a souvenir of his yacht, and set of mother-of-pearl buttons with engraved hunting scenes.

- Accessories that sat on a woman's dressing table or completed her ensemble: an engraved glass flask shaped like a swan's head, sold by the New York firm **Theodore B. Starr**; an evening fan of eagle feathers with a tortoise-shell frame, a silver purse handle ornamented with mermaids designed by the recently re-discovered New York jeweler **F.W. Lawrence**, and a silver cigarette case set with sapphires, by Tiffany & Co., shown at the 1893 **World's Columbian Exposition** in Chicago.

- Objects purchased by wealthy New Yorkers on their "Grand Tours" of Europe, such as micromosaic jewelry, Venetian glass—including drinking glasses, wine goblets and blown decanters—and British ceramics.

- A scarlet silk damask evening dress in the chrysanthemum pattern by **Worth**.

- A platinum, diamond and seed pearl choker by Tiffany.

- A gold, platinum and diamond necklace by **Dreicer & Co.**

- Luxury tableware in porcelain.
- A place setting from a 900-piece silver-gilt flatware service ordered by **William K. Vanderbilt** from Tiffany.

Body & Soul Museum of Art and Design (MAD) New York, NY

www.madmuseum.org

Through March 2, 2014

Body & Soul: New International Ceramics features 24 international ceramic artists addressing social and political issues through figurative works.

In recent years, the human figure has experienced a renaissance among artists around the world. The exhibition highlights several artists shown in New York for the first time. Many of these artists came to clay as painters, draftsmen or sculptors.

Artists include **Mounir Fatmi** (Morocco, b. 1970; lives in France), **Teresa Gironès** (Spain, b. 1941), **Michel Gouéry** (France, b. 1959), **Elsa Sahal** (France, b. 1975) and **Kim Simonsson** (Finland, b. 1974).



The Orchard, porcelain, Sergei Isupov, 2012. Photo: Barry Friedman Ltd., New York and Ferrin Contemporary.

Guest curators are **Wendy Tarlow Kaplan**, **Laurent de Verneuil** and **Martin S. Kaplan**.

Major support for **Body & Soul: New International Ceramics** is provided by **George Abrams**, **Kate and Gerald Chertavian**, **Chubb Insurance**, **Friends of Contemporary Ceramics**,

Glassman Family Fund at the Boston Foundation, **Hunt Alternatives Fund**, **Nancy Klavans**, **Cheryl and Philip Milstein**, **David and Susan Rockefeller**, **Michael and Karen Rotenberg**, **Shepherd Kaplan LLC**, **Lisbeth Tarlow**, five anonymous donors, and a group of private donors.

The exhibition is accompanied by a fully illustrated 128-page color publication, featuring images of each of the works in the exhibition and full artist biographies.

North Carolina

American Glass

Mint Museum

Charlotte, NC

www.mintmuseum.org

Closing date unknown

American Glass showcases objects by companies such as **Boston & Sandwich Glass Company** (Sandwich, MA), **Steuben Glass Works** (Corning, NY) and **Libbey Glass Company** (Toledo, OH), and other American glass companies to illustrate the variety of forms and styles that prevailed during this period.

Shade Garden: Floral Lamps from the Tiffany Studios

**Neustadt Collection of Tiffany Glass
Queens Museum**

Queens, NY

Through December 31, 2018



18-Light Pond Lily Decorative Lamp, blown glass, bronze, 20 in. high, ca. 1901, Tiffany Studios, New York. Design introduced at the First International Exposition of Modern Decorative Arts (Turin, Italy), 1902. Photo: Neustadt Collection of Tiffany Glass.

Shade Garden features 20 lamps exploring **Tiffany's** translation of nature into glass. Lamps of all shapes and sizes portray blossom shapes and growth patterns of flowers, as well as their nuances of color and texture.

The exhibition includes lampshades featuring iconic Tiffany motifs

such as wisteria, peonies, pond lilies and poppies.

Supplementing *Shade Garden* is an educational model demonstrating the labor-intensive process of making a leaded-glass lampshade. It is accompanied by a photomural showing the Tiffany Shade Department, a selection of original Tiffany sheet glass, and a film showing the process of selecting, cutting and soldering individual pieces of glass in the lampshade.

The permanent displays in the gallery highlight the **Neustadts'** collecting vision and various aspects of **Louis C. Tiffany's** career, with a special look at his award-winning participation in world's fairs. The section on Tiffany examines, for the first time, Tiffany's presence in Corona, where he maintained busy studios, extensive glass furnaces and a large bronze foundry.

The display includes period photos of the studios and workshops, and features stories of some of the people who worked for Tiffany. Family members of Tiffany employees have loaned never-before-seen photographs, original tools and objects from their personal collections.

The exhibition also gives special consideration to the women of the Tiffany Studios.

Ohio

Taming the Elements: Contemporary Japanese Prints and Ceramics
Cincinnati Art Museum
Cincinnati, OH
www.cincyart.org
Through January 5, 2014

Approximately 35 works of modern and contemporary Japanese prints from the museum's permanent collection, including the **Howard and Caroline Porter Collection**, are paired with Japanese ceramics of the same era on loan from **Jeffrey and Carol Horvitz**.

What's New: Fashion and Contemporary Craft
Cincinnati Art Museum
Cincinnati, OH
www.cincyart.org
Through January 19, 2014

These 26 recent additions to the permanent collection in fashion and craft, all created since 1950, are paired to highlight shared affinities.

The Collection: 6,000 Years
Cincinnati Art Museum
Cincinnati, OH
www.cincinnatiartmuseum.org
Permanent

This preview of a selection of artworks from the collections includes rarely seen pieces from the **Cincinnati Art Museum's** storage areas; 25 works from the **Nancy and David Wolf Collection**; most of the antiquities previously on display in the **Schmidlapp** wing; a large part of the Native American collection; and pieces from fashion art, textiles and decorative arts.

The Art of the Louvre's Tuileries Garden
Toledo Museum of Art
Toledo, OH
www.toledomuseum.org
February 13–May 11, 2014

This international exhibition, organized by the **High Museum of Art** (Atlanta, GA), **Portland Art Museum** (OR) and **Toledo Museum of Art** (OH), in collaboration with the **Musée du Louvre** (Paris, France), travels from the High (November 3, 2013–January 19, 2014) to Toledo and Portland (June 14–September 28, 2014).

The majority of the works, most never before exhibited in the United States, are on loan from the collections of the Louvre with others from the **Musée Carnavalet, Palace of Versailles**, other museums and private lenders. More than 100 works, including a tapestry, are on display.

The Tuileries, originally commissioned in 1564 by dowager Queen **Catherine de Medici**, combined a palace and formal garden. In the mid-17th century, **Louis XIV** (the "Sun King") ordered its expansion and embellishment. **André Le Nôtre** (1613–1700), designer of the gardens of **Versailles** and **Vaux-le-Vicomte**, designed and realized the project.

The Art of the Louvre's Tuileries Garden is made possible in part by the **Ohio Arts Council** through a sustainability grant from the **National Endowment for the Arts**.

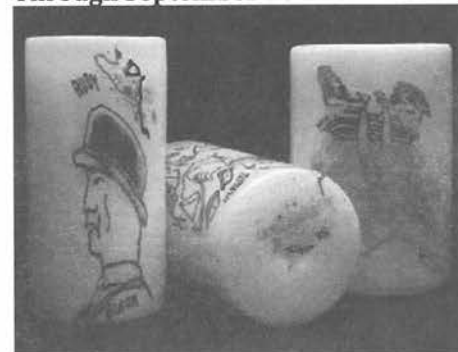
Pennsylvania
Past Meets Present: Decorative Arts and Design at Carnegie Museum of Art

Carnegie Museum of Art
Pittsburgh, PA
<http://web.cmoa.org>
Ongoing

This inaugural exhibition in the renovated **Ailsa Mellon Bruce Galleries** explores the past and present of decorative arts and design at the museum through three key installations.

Virginia

Irish Cylinders by Dale Chihuly
from the George R. Stroemple Collection
Museum of Glass
Tacoma, WA
Through September 2014



Assorted Irish Cylinders, glass; dimensions vary. Dale Chihuly (American, b. 1941) with Seaver Leslie (American, b. 1947) and Flora C. Mace (American, b. 1949). Photo: George Erml, courtesy George R. Stroemple Collection.

Among the earliest series of **Dale Chihuly's** oeuvre are the little-known Irish Cylinders, created in 1975 at the **Rhode Island School of Design**, beginning on St. Patrick's Day and completed over Thanksgiving weekend. The 44 vessels, loosely categorized as St. Patrick's Day Cylinders, Irish Cylinders and the Ulysses Cylinders, were inspired by James Joyce's *Ulysses*.

The Irish Cylinders feature glass-drawing pick-up techniques similar to Chihuly's more-abstract Blanket Cylinders. The earliest pieces in the series feature shamrocks, Irish flags, mapping diagrams of cairns and burial mounds, and the Irish landscape. Later cylinders explore themes relevant to a recounting of occurrences from a single day in Dublin as described in *Ulysses*.

The drawings on the Irish Cylinders were made by **Kate Elliott**, **Seaver Leslie** and **Flora C. Mace**. Chihuly depicted Joyce himself on several of the cylinders.

These techniques are considered as a glimpse of what was to come for Chihuly and the artists with whom he collaborated.

The series was briefly exhibited at the **Benson Gallery** (Bridehampton, NY) in the summer of 1976, but then placed in storage. The complete series was exhibited at the **Portland Art Museum** in 1997.

The **Stroemple Collection** now numbers more than 500 objects and is the largest single holding of Chihuly's work.

Rockingham Pottery: Ceramics in 19th-Century America
University of Richmond Museums
Richmond, VA
<http://museums.richmond.edu>
Through December 31, 2013

In 2012, the **University Museums** received a gift of more than 200 pieces of **Rockingham** pottery from New York collectors **Emma and Jay Lewis** that established the largest museum study collection of American Rockingham pottery on the East Coast.

The selection featured in this installation includes both utilitarian and decorative ceramics that highlight the range of styles, glazes and materials found in American Rockingham ware and 19th-century ceramics.

Evolving from English roots to designs originating in America, the term "Rockingham" describes a dark-brown glaze created by potters in Yorkshire, England, working at the estate of the **Marquis of Rockingham**. Potters who immigrated from England to America in the early 1800s adapted the glaze and its application techniques to the tastes of the new American market, where it quickly became one of the most popular wares of the 19th century.

Prominent modelers with works highlighted in the exhibition are **Daniel Greatbatch** and **Charles Coxon**. The English modellers immigrated to the United States in the first quarter of the 19th century.

The installation is organized into themes that illustrate various glaze applications and decorative motifs incorporated in the pieces.

A hound-handle hunt pitcher modeled by Greatbatch and a Rebekah at

the Well teapot modeled by Coxon are among the pieces on display. These forms represent two of the most popular Rockingham designs produced, which were often copied by other manufacturers.

The hound-handled pitcher incorporates popular hunt scenes and was a commonly copied design among Rockingham manufacturers.



Detail of hound-handle hunt pitcher.

The Rebekah at the Well teapot features concepts of religion and womanhood.

Religion and Tradition: Objects from Nepal, India and Tibet
University of Richmond Museums
Richmond, VA
<http://museums.richmond.edu>
Through December 31, 2013

This installation features a selection of objects from the museum's permanent collection, including woodcarvings and jewelry from Nepal, India and Tibet.

The exhibition highlights the major art forms of the region, and provides an introduction to the religions and culture of the area. It includes examples of traditional craftsmanship used to produce objects for worship in Buddhism and Hinduism, for everyday use, and for trade and sales to tourists.

Several of Hinduism's thousands of gods and goddesses are featured in works in this installation, including a red sandstone carving of three female heads, dating to the 15th or 16th centuries, that most likely once was part of a temple.

There is a long tradition in South Asia of craftsmen creating works for worship, trade and the tourist market. In Nepal, the most highly regarded types of craft are metalwork and woodwork, both represented in this installation.

Washington

Links: Australian Glass and the Pacific Museum of Glass
Tacoma, WA
www.museumofglass.org
Through January 2014

This is the first American museum exhibition dedicated to Australian studio glass and the connection between artists and institutions in Australia and the Pacific Northwest.

Links: Australian Glass and the Pacific Northwest is scheduled to travel after January 2014.

International

Canada

Mesopotamia
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.org
Through January 5, 2014

This internationally touring exhibition of the ancient civilization of Mesopotamia is presented in Toronto by the **British Museum** (London, England) in collaboration with the **Royal Ontario Museum (ROM)**. The exhibition showcases more than 170 objects from the collections of the British Museum, most never before seen in Canada, augmented by items from the ROM's collections and other institutions. Objects include jewelry and wall reliefs.

Geographically, Mesopotamia (from the Greek, "[land] between the Rivers") encompasses present-day Iraq, northeast Syria and southeast Turkey. The **Mesopotamia** exhibition highlights benchmarks of that society's social and technological developments, as well as the emergence of city-states in ancient Sumer (4000–2000 BCE); dominance of the Assyrian World Empire (1000–600 BCE); and the rise and fall of Babylon (600–540 BCE).

China

Ming and Qing Furniture
National Museum of China
Beijing, China
<http://en.chnmuseum.cn>
Closing date unknown

The **Ming and Qing Furniture** exhibition displays couches, beds, tables, stools, chairs and cabinets, along with other objects.

Napoleone Martinuzzi: Venini

1925-1931

Le Stanze del Vetro
Venice, Italy

www.lestanzedelvetro.it/en/
Through December 1, 2013

This exhibition presents "the champagne of Venetian glass"—works by **Napoleone Martinuzzi**, creative director of the Venetian glass company known as **Venini**. In 1928, inspired by the strength and opacity of ancient glass, he created a technique called *pulegoso* that produced a bubbly glass, leading to the nickname for his style of work.

One theme of the show is a friendship between Martinuzzi and poet **Gabriele D'Annunzio**, who commissioned works in layered glass from Martinuzzi.

DAS awards open for submissions

Entries are open for the **DAS** awards programs, which recognize excellence in books and articles about the decorative arts.

The DAS presents the **Charles F. Montgomery Award** to the scholar(s) whose first major publication in the field of American decorative arts is judged the most outstanding such work published in the previous year.

The **Charles F. Montgomery Prize** is given to the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the previous year.

The **Robert C. Smith Committee** recognizes the best article on decorative arts published in a given year.

Nominations and copies of rel-

evant works published in 2013 to be considered for the Montgomery award or prize may be sent to:

Gerald W.R. Ward, Senior Consulting Curator & Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115

Send submissions of 2013 works for the Robert C. Smith Award to:

Thomas S. Michie,
Russell B. and Andrée Beauchamp Senior Curator of Decorative Arts and Sculpture, Art of Europe Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115

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between issues of the DAS newsletter.

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Armchair, carved gilt wood, modern crimson damask upholstery.
Devonshire House, ca. 1733-40, William Kent. Photo: © Devonshire
Collection, Chatsworth. Reproduced with permission of the Chatsworth (see
Exhibitions—**William Kent** at Bard Graduate Center, Decorative Arts, Design
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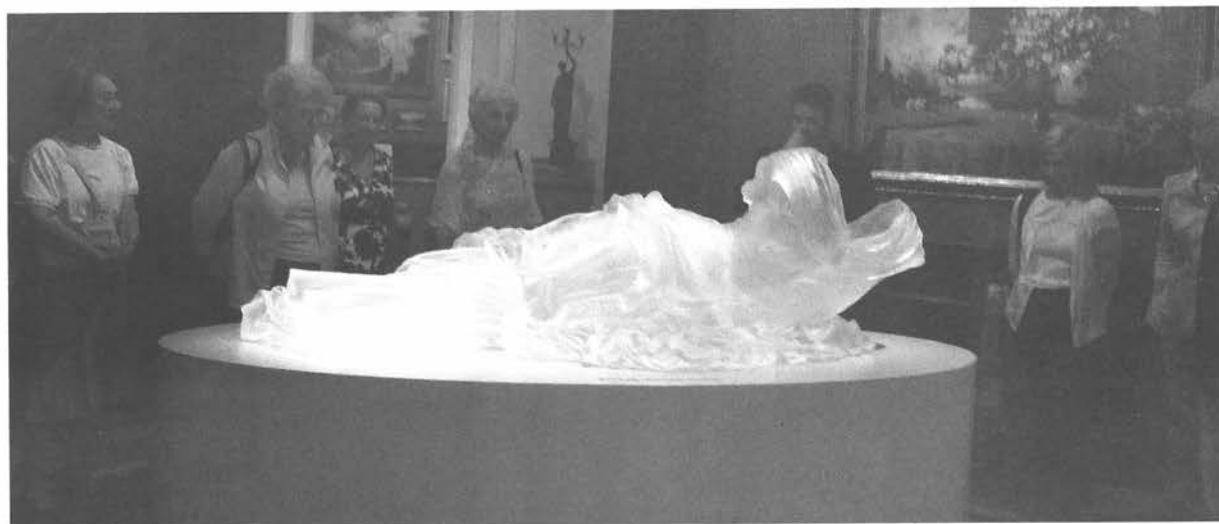
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Reclining Dress Impression with Drapery, glass, 19 X 61 X 22 1/2 in., Karen LaMonte (b.1967), 2009; part of glass dress series begun in 2000. Smithsonian American Art Museum, gift of the James Renwick Alliance, Colleen and John Kotelly (see DAS News—DAS tour in Washington, DC).

newsletter fall 2013

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DAS

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