

Newsletter of the Decorative Arts Society, Inc.

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Winter 2007



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Volume 15, Number 3 (Winter 2007)

Published three times a year by the **Decorative Arts Society, Inc.**, 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, and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors, and dealers.

Newsletter

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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.

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on CD and accompanied by a paper copy. Images should be provided at high quality (300 dpi), preferably as TIFFs or JPEGs, with detailed captions.

Please note new contact information for the DAS newsletter:

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Submission deadlines (2008): January 15 for spring issue; April 15 for summer issue; September 15 for fall issue.

Please send change-of-address notification by e-mail to DAS Secretary **Lindsay Parrott** (lparrott@neustadtcollection.org).

Categories of Contribution

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Decorative Arts Society, Inc.,
c/o Stewart G. Rosenblum, Treasurer
333 East 69th Street, #8E,
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* *New category*

DAS welcomes new board member

The **Decorative Arts Society** welcomes a new board member, **Diane C. Wright**, who will serve as Information Coordinator, overseeing development of the Society's website (to be unveiled early in 2008) and assisting with the newsletter.

Wright currently is an educator at the **Corning Museum of Glass** (CMoG; Corning, NY), where she teaches glassmaking techniques and history to students of all ages. In January 2008, she will begin working as the Marcia Brady Tucker Fellow in the American Decorative Arts Department at the **Yale University Art Gallery**.

Wright holds a BA in history with a focus on Middle East Studies and Arabic. In 2005, she received her MA in the History of Decorative Arts from **Parsons School of Design**, specializing

in glass studies. She has conducted research and lectured on glass for a number of institutions, including the **Chrysler Museum of Art** (Norfolk, VA), **Blair House** (Washington, DC) and the **Freer/Sackler Galleries** at the **Smithsonian Institution** (Washington, DC).

Wright has done extensive research on the leaded-glass windows of Tiffany Studios at churches across the country. Her graduate thesis presented the first in-depth study of Frederick Wilson, Louis Comfort Tiffany's most prolific window designer and head of the ecclesiastical department at Tiffany Studios. She is currently writing an article on Wilson's life and work.

Before entering the field of decorative arts, Wright worked as a management consultant for the U.S. Department of State and, in that capacity, traveled extensively in more than 35 countries.

DAS celebrates award recipient Frelinghuysen at Cooper-Hewitt

About 20 members of the **Decorative Arts Society** (DAS) enjoyed a private viewing of the *Piranesi as Designer* exhibition at the **Cooper-Hewitt Design Museum** (New York, NY), on September 28, 2007, in honor of **Alice (Nonnie)**



David Barquist, Alice Cooney Frelinghuysen and Milo Naeve (above, left to right);

Morrison Heckscher (right); Sarah Coffin and Ellen Mendez-Peñate (below, left and right).



Piranesi exhibition poster; John Wilton-Ely (left and right).



Cooney Frelinghuysen, recipient of the 2006 **Robert C. Smith Award**, given for best article on the subject of decorative arts (award details may be found in the Spring 2007 issue of the *DAS Newsletter*). **Milo Naeve**, award committee chair, made the presentation.

DAS Vice President/Programs **Ellen Mendez-Peñate** organized the event. The DAS thanks **Sarah Coffin** of the Cooper-Hewitt for her assistance in organizing and hosting this event.

The award presentation was followed by a private tour of the Piranesi exhibition (see **Exhibitions**), led by co-curator **John Wilton-Ely**. "The tour was absolutely wonderful and hugely informative," said DAS President **David Barquist**. "John communicated his passion for the subject."

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CALL FOR PAPERS

Applications are open for grants from the **American Ceramics Council (ACC)**. The ACC awards grants of up to \$5,000 for expenses associated with preparing scholarly papers based on original research in the history of ceramics. Grant recipients are required to offer completed papers for publication in the *American Ceramic Circle Journal* and may be invited to speak at an annual ACC symposium.

Deadline for completed applications is **April 1, 2008**. An application form and a statement of general principles pertaining to the grants process are available at the website, www.amerccer-cir.org. Questions may be addressed to **Susan Detweiler**, ACC Grants Chair, Suite 12, 8200 Flourtown Avenue, Wyndmoor, PA 19038, or by e-mail: sdetweiler@aol.com.

EVENTS

Working Wood in the 18th Century:

Tools, Tool Chests, and Workbenches

**DeWitt Wallace Museum of Decorative Arts
Colonial Williamsburg, VA
January 9–16, 2008**

Colonial Williamsburg and **Fine Woodworking** celebrate the 10th anniversary of the *Working Wood in the 18th Century* conferences with this event. The **Guildhall Museum** (Rochester, Kent, England) has given permission to reproduce the 1797 Benjamin Seaton tool chest; the staff of Colonial Williamsburg's Historic Trades cabinet shop will undertake that project, and will also will build a copy of the 1773 **William Hewlett** gentleman's tool chest featured on the poster for Colonial Williamsburg's 1994 tool exhibit.

Session topics include traditional plane-making, building workbenches, building and using workbench fixtures and accessories, and threading wood. The program also will look at a variety of tool types, from planes, saws, and chisels to scratch stocks and slitting gauges, with a load of tips and hints on "homemade" tools, tool selection, sharpening, using 18th-century-style layout tools, and other "arts and mysteries" of the cabinetmaker and joiner. There are tool-making demonstrations at the blacksmith, gunsmith and other Historic Area Trade shops, and at the modern shop where tools and implements used by Historic Trades are produced.

Demonstrations concentrate on period methods of workmanship and close-up video monitoring will show the processes in detail.

Speakers include:

- **Garrett Hack**, furniture maker, author and woodworking teacher, Thetford Center, VT
- **Ted Ingraham**, joiner, planemaker, and tool researcher, North Ferrisburgh, VT
- **Jane Rees**, tool researcher and author, Bath, England
- **Roy Underhill**, author, teacher, and host of the PBS series "The Woodwright's Shop," Williamsburg, VT
- **Mack Headley**, master cabinetmaker; **Kaare Lofthheim**,

journeyman cabinetmaker; **Marcus Hansen**, journeyman musical instrument maker; **Edward Wright**, journeyman musical instrument maker; **Jay Gaynor**, director of Historic Trades, all from **Colonial Williamsburg**

The conference is informal. Participants' comments and questions are welcomed. Speakers display their work, tools and materials; demonstrate techniques; and chat with participants. To include more participants while keeping the conferences small enough for everyone to be involved, two identical programs are offered (Session 2 is sold out).

To register online, go to:

<https://education1.williamsburgmarketplace.com/etrakwebapp/meetings.aspx>

60th Colonial Williamsburg Antiques Forum —

From North to South: Regionalism in American Decorative Arts

**DeWitt Wallace Museum of Decorative Arts
Colonial Williamsburg, VA
February 3–7, 2008**

Chairs made in 18th-century Boston were surprisingly different from their New York, Philadelphia and Charleston counterparts; the work of American artisans exhibited a striking array of distinctive regional styles from the very beginning. The 60th annual **Colonial Williamsburg Antiques Forum, *From North to South: Regional Diversity in American Decorative Arts***, explores this varied heritage.

The 2008 Forum brings together a host of speakers to introduce and investigate the furniture, silver, ceramics, textiles, paintings and buildings produced in America before 1830. More than 20 curators, collectors and historians present their latest findings in a series of illustrated lectures and video-assisted workshops, including scheduled speakers **Carrie Reborá Barratt** of the **Metropolitan Museum of Art**; *Ceramics in America* editor **Robert Hunter**; and **Dean Failey** of **Christie's**.

Forum guests also may register for optional hands-on workshops with the Colonial Williamsburg collections and private tours of historic homes in the region.

To register online, go to:

<https://education1.williamsburgmarketplace.com/etrakwebapp/meetings.aspx>

A Colorful Past: Decorative Arts of Georgia —

Fourth Henry D. Green Symposium of the Decorative Arts Georgia Museum of Art

**Athens, GA
February 22–23, 2008**

Scholars from various disciplines present new research on Georgia decorative arts, architecture and gardens related to the theme of color.

The biannual symposium begins with a special session complementing the exhibition *New Discoveries in Georgia Painted Furniture* (see **Exhibitions**).

On February 22, topics and presenters include: "Painted Furniture and Woodwork of the Inland South, 1770–1850," **Sumpter Priddy**, author, dealer and student of Southern culture; "Fulfilling an Irresistible Urge: To Paint! Paint Materials in the 18th and Early 19th Centuries," **Matthew J. Mosca**, historic paint surfaces consultant; "Walking through Georgia Painting

Plain and Fancy,” **Maryellen Higginbotham**, curator, Root House Museum; “Preserving 19th-Century Exterior Finishes: A Georgia Primer,” **Brian Scott Robinson**, professor of Historic Preservation, Savannah College of Art and Design. A panel discussion on painted furniture will feature **Dale Couch**, senior archivist, Georgia Archives; **Deanne Deavours**, independent scholar and consultant on American furniture; and **Ashley Callahan**, curator, **Henry D. Green Center for the Study of the Decorative Arts**.

An optional progressive reception follows the lectures on February 22, and features three historic homes of Athens, GA.

On February 23, topics and speakers include: “ ‘... whose flamboyant colors I admired ...’: Bright Views across the Spectrum of Georgia Landscapes,” **Treadwell R. Crown**, horticulturist and co-owner of Madison Gardens; “ ‘Hands That Can, Do’: African American Quilters in Northeast Georgia,” **Diane Barret**, artist/art educator; “The Drop on the Cow’s Nose that Never Falls: The Interplay of Art, Narrative and Truth in the Family Stories of the Conner-Taylor House, Eufaula, Alabama,” **Rev. C. Dean Taylor**, rector, St. Mark’s Episcopal Church; “White Legacy: Survival of a Dress, a Family, and Their Cherokee Heritage,” **Susan Neill**, vice president of collections and public programs, Atlanta History Center, and **Susan H. Hill**, independent scholar; and “Colorful Innovation: How the Age-old Craft of Making Georgia Folk Pottery Survived,” **Michael Crocker**, Georgia folk potter and curator of the **Folk Pottery Museum of Northeast Georgia**.

William Burdell III, grandson of **Henry D. Green** and a member of the Decorative Arts Advisory Committee, **Georgia Museum of Art**, will present closing remarks.

This symposia series is named for Henry D. Green, an early proponent of and pioneer in the movement to recognize the study of Georgia’s decorative arts. Through the series, the Center seeks to foster interest in, promote discussion of, and encourage research into the history and material culture of Georgia.

Cost: \$100. Participation is limited; advance registration by mail is required. Registration deadline: **January 25, 2008**. For full details, go to:

to www.uga.edu/gamuseum or call 706-542-4662

Terra Incognita: New Discoveries and Influences on the South
— ***Charleston Art & Antiques Forum***

Gibbes Art Museum
Charleston, SC
March 12–16, 2008

The 2008 Forum opens Charleston’s **Antiques Week** and examines Southern fine and decorative arts.

The **Countess of Arran** presents the keynote address in her first visit to Charleston, talking about her ancestral home in “Castle Hill, a Palladian Jewel in an Arcadian Landscape.” Built in 1730 in Devon, England, Castle Hill has been the family home of the Earl and Countess of Arran and their two daughters for the past 18 years. English country houses such as Castle Hill greatly influenced the plantations of the American South; Lady Arran’s address will inform the daily lectures that follow her remarks.

This year’s schedule features lectures by experts from major museums, historic properties and private collections; receptions in landmark buildings; and four optional tours. Speakers

include: **Ronald Bourgeault**, Northeast Auctions (Portsmouth, NH); **Linda Eaton**, **Winterthur Museum and Country Estate**; **Elizabeth M. Gushee**, University of Virginia; **Peter M. Kenny**, **Metropolitan Museum of Art**; **Robert A. Leath**, **Museum of Early Southern Decorative Arts at Old Salem**; **Angela D. Mack**, **Gibbes Museum of Art**; **Louis P. Nelson**, University of Virginia; **J. Thomas Savage**, Winterthur; **Gilbert P. Schafer III**, G. P. Schafer Architect, PLLC (New York, NY); **Matthew Webster**, **Drayton Hall**; and **Carolyn J. Weekley**, **Colonial Williamsburg Foundation**.

The program concludes with “Passionate Pursuits,” a roundtable discussion, with Bourgeault, Savage, and Charleston collectors **John M. Rivers, Jr.** and **Louis D. Wright, Jr., MD**.

For the 2008 program brochure, write to the Charleston Art & Antiques Forum, c/o Gibbes Museum of Art, 135 Meeting Street, Charleston, SC 29401, or call 843-722-2706, ext. 25. Ticket packages are available at:

www.charlestonantiquesforum.org

2008 French Decorative Arts Symposium:
Exoticism in French Decorative Art
Alliance Française/Art Institute of Chicago
Chicago, IL
April 2, 2008

Presenters and topics include: art historian **Alain Gruber**, “The Origins of Exoticism in France,” April 2 and April 3; art historian and independent curator **Meredith Chilton**, founding curator, **Gardiner Museum of Ceramic Art** (Toronto, Ontario, Canada), “The Golden Age of Exoticism: Fashion, Food, and Festivities at the 18th-century French Court,” May 1; **Gloria Groom**, curator of European Painting and Sculpture, **Art Institute of Chicago**, “Fantasies of Opulence and Otherness: Exoticism in 19th-Century French Art,” June 4.

For additional information, contact Decorative Arts Program Manager **Tweed Thornton** at 312-337-1070, ext. 113, or send e-mail to decarts@af-chicago.com.

8th Annual Decorative Arts Symposium
Royal Ontario Museum
Toronto, Ontario, Canada
April 10–12, 2008

Details will be available in the first 2008 issue of the **Decorative Arts Society Newsletter**.

Silver in the Americas: The International Context
Museum of Fine Arts, Boston
Boston, MA
May 2, 2008

This conference is devoted to new scholarly research on the production, use and consumption of silver in North, Central and South America, and coincides with the publication of *Silver in the Americas, 1600-2000*, a fresh look at the silver collection of the museum, including key works from colonial Massachusetts and the Spanish American colonies in Central and South America to modern works from the turn of the 21st century.

The conference looks at silver in a broader social and historical context, expanding beyond the traditional — often limited — boundaries of place and time in which silver scholarship is frequently situated.

PEOPLE

• **Denise Allen** has been promoted from associate curator to curator at the **Frick Collection** (New York, NY). She has been responsible for curating and/or coordinating exhibitions such as a George Stubbs show to a presentation offering a fresh perspective on Renaissance bronzes.

• DAS President **David Barquist** has a new title at the **Philadelphia Museum of Art** (Philadelphia, PA): H. Richard Dietrich, Jr., Curator of American Decorative Arts.

• **Carrie Reborra Barratt** and **Wendell D. Garrett** have been named to the board of advisors of the **Charleston Art & Antiques Forum**. Barratt is curator of American Paintings and Sculpture and manager of the **Henry R. Luce Center for the Study of American Art** at the **Metropolitan Museum of Art**. Garrett, known as the “Dean of American Antiques,” is editor-at-large of *The Magazine ANTIQUES* and a senior vice president at Sotheby’s New York.

• **Laura Christiansen** has joined the **Chrysler Museum** (Norfolk, VA) as librarian of the Jean Outland Chrysler Library. She formerly was head of the archives department at the South Carolina Historical Society (Charleston, SC), and has worked with rare books, archival materials and special collections at the University of South Carolina’s South Caroliniana Library and South Carolina Political Collections (Columbia, SC).

Teresa Sowers is the new director of Communications at the Chrysler. She is a former news director and executive producer who has worked in newsrooms from Los Angeles, CA, to Washington, DC; as a freelance media relations consultant; and as director of Public Relations at a college in Charlotte, NC.

• **William U. Eiland**, director of the **Georgia Museum of Art** (Athens, GA) has received the Lifetime Achievement Award from the **Georgia Association of Museums and Galleries**. Eiland has established new initiatives such as the **Henry D. Green Center for the Study of Decorative Arts**, among other contributions to the institution and the profession. He joined the museum in 1989 as director of Public Relations and Publications, was named interim director in 1991, and became director in 1992.

• **Kathy Halbreich**, former director of the **Walker Art Center** (Minneapolis, MN), has been hired as an associate director of the **Museum of Modern Art** (MoMA; New York, NY). MoMA has created a new position for her, which she begins in February 2008, with influence over exhibitions, performances and acquisitions and without the usual directorial responsibilities such as fundraising or capital expansions.

• **Judy Kim** has been appointed curator of the recently created Exhibitions Division at the **Brooklyn Museum** (Brooklyn, NY). She has been curator of Exhibitions at the **American Federation of Arts** since 2001, managing activities of exhibitions such as *Symbols of Power: Napoleon and the Art of the Empire Style, 1800–1815* and *Eternal Egypt: Masterworks of*

Ancient Art from the British Museum. She has worked as an assistant curator at the **Wadsworth Atheneum Museum of Art** and a curatorial research assistant in East Asian Art at the **Philadelphia Museum of Art**. She studied art history at the University of North Carolina Chapel Hill and received her MA degree from the Center for Curatorial Studies in Contemporary Art and Culture at Bard College.

• **Lowery Stokes Sims**, who is known for her expertise in African, Latino, American Indian and Asian-American contemporary art, has been hired by the **Museum of Arts & Design** (New York, NY) as a fulltime curator. She was executive director and president of the **Studio Museum** in Harlem and previously served as a curator at the **Metropolitan Museum of Art** (New York, NY).

• **Eugenie Tsai**, former curator at the **Whitney Museum** and most recently director of Curatorial Affairs at **P.S. 1 Contemporary Art Center** (Queens, NY), joined the **Brooklyn Museum** as John and Barbara Vogelstein Curator of Contemporary Art on October 29, 2007. Tsai has been an independent curator and is the author of many scholarly articles, reviews and catalog essays. She received a BA from Carleton College and a Ph.D. in Art History and Archaeology from Columbia University.

• **Eva Zeisel** celebrated turning 100 by creating her first teakettle.

IN MEMORIAM

• **Rudy Autio**, a founding resident artist at the **Archie Bray Foundation for the Ceramic Arts**, teacher of ceramics at the University of Montana for 28 years, and Master of the Medium of the **James Renwick Alliance**, died of leukemia on June 20, 2007, at age 80. He is best known for his torso-shaped ceramic vessels, painted with figures and horses. He also made commissioned works of art, such as wool tapestries for the Reader’s Digest Building in Helsinki and the foyer of the Performing Arts Building at the University of Montana. After college and graduate school, Autio started working at a brick factory owned by Archie Bray, who let him fire his ceramic works in the factory’s kiln. Bray chartered the foundation because he was inspired by works that Autio and fellow artist **Peter Voukos** produced at that time.

• Artist **Laurel Burch**, known for her colorful cats and other designs on a wide variety of ceramic, fabric and paper objects, died at 61 of osteopetrosis on September 13, 2007. Her signature design style was a version of cloisonné. *Forbes* magazine said her creations were in a niche between costume jewelry and designer lines.

• **Nora Ezell**, a noted Alabama quilter, died at 88 of a stroke on September 6, 2007. A seamstress who took up quilting in her 60s as a serious craft, she became known for her quilting before the Gee’s Bend quilters, and her work now is in collections around the world, including the **American Folk Art Museum**

(New York, NY). Known for her colorful abstract quilt works, she gained recognition when the Birmingham Civil Rights Institute commissioned her to produce “A Tribute to the Civil Rights of Alabama”; she used detailed stitching and added padding to create a three-dimensional work.

• **Mary Walker Phillips**, called a “knitter of art” by the *New York Times* and credited with giving the craft of knitting new life as a modern art form that is now displayed in museums around the world, died at 83 on November 3, 2007, of complications from Alzheimer’s disease. She was a fellow of the **American Craft Council** and her work has been exhibited in permanent collections of the **Museum of Modern Art**, **Cooper-Hewitt National Design Museum** and **Art Institute of Chicago**.

Born in 1923, Phillips was a traditional knitter as a child and studied weaving at the **Cranbrook Academy of Art**. She worked as a weaver in San Francisco, CA, and in Switzerland, weaving fabric for clothing, upholstery and table linens, eventually opening a studio in Fresno, CA; she wove the drapes and tablecloths for the Frank Lloyd Wrights’ Taliesin home, among other notable commissions.

Phillips started experimenting with knitting as a medium for contemporary art at the suggestion of fabric designer **Jack Lenor Larsen**, and settled in New York, where she started creating knitted pieces that looked like tapestries or lace, with open latticework, whorled patterns and open areas. Her large pieces that incorporated linen, silk, paper tape, fine metal wire and materials such as bells, seeds and mica. She also made dramatic works in macramé.

Phillips was the author of *Creative Knitting: A New Art Form* (1971), *Knitting Counterpanes: Traditional Coverlet Patterns for Contemporary Knitters* (1989) and *Step-by-Step Macramé* (1970). She taught at the New School for Contemporary Social Research for many years.

• **Lenore Tawney**, who is credited with helping to create the genre of fiber art, died at age 100 on September 24, 2007. According to the *New York Times*, “In the late 1950s and early 1960s, when art and crafts were viewed in America as mutually exclusive disciplines, Ms. Tawney united them decisively and controversially.” She was trained as a weaver; combined different techniques — plain weave, gauze weave, slit tapestry, open-work weaving; and invented large, abstract, free-standing or hanging sculptural forms. She also made smaller-scale weavings and postcard collages. She considered aspects of her work as a form of meditation. Her works are in the collections of the **Museum of Modern Art**, **Metropolitan Museum of Art**, **Art Institute of Chicago** and **Cooper-Hewitt National Design Museum**.

ACQUISITIONS

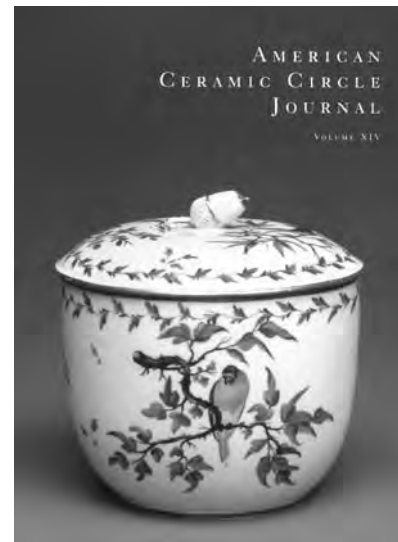
• The **Natural History Museum** of the **Smithsonian Institution** (Washington, DC) has received the loan of a **Tiffany & Co.** signature stone, one of the world’s largest diamonds — a 128.54-carat gem set in a 1960s brooch, used by Audrey Hepburn to promote the “Breakfast at Tiffany’s” movie.

NEWS

• Recipients of the **Brooklyn Museum**’s 2007 awards, in conjunction with its 22nd annual *Modernism: A Century of Style and Design* fine and decorative arts exposition, are furniture artist **Wendell Castle**, credited with being the father of the art-furniture movement, and **Jonathan Adler**, pottery maker, whose “happy, handcrafted and luxe” designs are part of American pop culture. The awards were presented on November 15, 2007.

• The **American Ceramic Circle** (ACC) has selected two projects for awards in support of original research in the history of ceramics. **Donald G. Carpentier** received a grant for research related to “Saving the Early Technological Artifacts of the Spode Factory,” and **Robert Doares** and **Barbara Wood** received a grant for their continued research in “Limoges, Antebellum Production and Distribution of Haviland Brothers Porcelain.”

The ACC gives grants of up to \$5,000 for expenses associated with preparing scholarly papers based on original research in the history of ceramics. Grant recipients are required to offer completed papers for publication in the *American Ceramic Circle Journal* and may be invited to speak at an annual ACC symposium.



• The **Charles Hosmer Morse Museum of American Art** (Winter Park, FL) has reopened in a new museum with more than double its former space and more than twice the number of galleries. Its new building has 15 galleries and 7,800 square feet of space, to accommodate 600 works on display. One gallery is devoted exclusively to **Tiffany** jewelry and metalwork. The “Fours Seasons Gold Box” and “Peacock Necklace” are on view, and the “Magnolia Window” has been built into a wall as a functioning window to the out-of-doors. The “Fountain Vase” that Tiffany created for Laurelton Hall’s Fountain Court is the focal point of an exhibit designed around his Moorish-inspired Oyster Bay mansion on Long Island (see **Exhibitions**).

The building lets the museum display a number of works and large windows that have not been on display in decades, some never seen locally, including “Christ, Ruler of the Universe” and “Field of Lilies.” The huge “Electrolier,” or electrified chandelier,

designed by **Louis Comfort Tiffany** for his chapel at the World's Columbian Exposition in Chicago in 1893, is on display for the first time in nearly 100 years, as the centerpiece of the tower that connects the north and south wings of the new space. Also on display is the "Daffodil Columns," designed by Tiffany for his mansion at Oyster Bay, which feature capitals of Favrile glass daffodils embedded in concrete, with marble columns that frame an arched entrance to a 20-foot-high Tiffany window gallery.

- The **Bayou Bend Collection and Gardens** at the **Museum of Fine Arts Houston** (Houston, TX) is now the center for the MFAH's American decorative arts collection, featuring decorative arts from the earliest colonial times through the Rococo revival in the mid-1870s. Housed in the former residence of the late Houston philanthropist and collector **Ima Hogg**, the collection is displayed in more than 20 room settings that trace the evolution of style in America from the colonial period to the mid-19th century. The collection comprises more than 5,000 works, including furniture, paintings, metals, ceramics, glass, silver and textiles (see **Exhibitions**).



- The **Carnegie Museum of Art** has received a \$60,000 grant from the Heinz Endowments to produce an illustrated book on the **Alan I W Frank House**, a masterwork of American modernist architecture, furniture and landscape design. The Frank house, in Pittsburgh's Shadyside neighborhood, was designed in 1939–1940 by architects Walter Gropius, founder and head of the Bauhaus and chair of the department of architecture at Harvard University, and Marcel Breuer, who had formed their ideas about a house as a comprehensive work of art a decade earlier. The house was equally the creation of **Cecelia and Robert Frank**, industrialists and patrons of the arts. Robert Frank was an inventor and an engineer who took an interest in developing the mechanical systems of the structure.

The book's major essays are by **Barry Bergdoll**, Philip Johnson Chief Curator of Architecture and Design, **Museum of Modern Art** (New York, NY), and **Alan I W Frank**, son of Cecelia and Robert, owner of the house, and its historian. Bergdoll details the history of the commission and situates the house in relationship to the changes taking place in Gropius's and Breuer's architectural practice during their early years in America (1938–1941) and to the larger context of the world's cultural history, as well as its role as a family's home.

An exhibition on the Frank house is scheduled to open at the

Carnegie Museum of Art's Heinz Architectural Center in 2009 and travel to museums in New York and Boston.

- The **Mint Museum of Art** (Charlotte, NC) has a new compact mobile storage system for its Historic Costume and Fashionable Dress Collection. The system maximizes storage capacity and is a better safeguard for garments, while improving access to the collection for curatorial and registration staff and volunteers.

- The **Frick Collection** (New York, NY) has received a \$750,000 **National Endowment for the Humanities** challenge grant to launch a campaign to hire its first-ever curator of decorative arts as an endowed position. The first gift in response to the challenge, toward the Frick's goal of raising \$3 million in matching and foundation contributions, is \$750,000 from the **Iris Foundation**. The curator will be a senior specialist in the field and will help interpret the museum's decorative arts collections (furniture, porcelain, enamels, silver, clocks); devise humanities-based programming (exhibitions, publications, lectures, and educational programs); assist with conservation issues relating to these collections; advise on acquisitions of decorative arts objects; and help augment the library's holdings of reference materials and resources on the decorative arts, all with the intention of increasing the public's awareness of and access to these collections.

More than half of the Frick's collection is in the decorative arts, according to director **Anne L. Poulet**. Objects include Limoges enamels, Chinese and French porcelains, French 18th-century furniture, and 17th- and 18th-century clocks and watches. Projects in the decorative arts have included an exhibition of clocks and watches; renovation of the Enamels Room to present a range of Renaissance decorative arts; examination of a rare 18th-century mechanical table; conservation and display of important Mughal carpets; the **Rococo Exotic: French Mounted Porcelains** exhibition and the **Allure of the East** exhibition, its first on porcelain in 15 years.

The Frick also recently reopened its Fragonard Room (see back cover) after its first major relighting and refurbishment in more than 75 years, featuring **Jean-Honoré Fragonard's** "Pursuit of Love" series, on display with decorative art objects from the collection. Among them is the recently purchased **Lepaute** clock featuring a sculpture by **Clodion**, as well as a rare, tinted plaster study of "Diana the Huntress" by **Jean-Antoine Houdon** (1741–1828), a gift from **Frederick R. Koch** in 2006 that now makes its debut (right).



EXHIBITIONS

Exhibitions are listed alphabetically by state and then by museum name.

California

The Diane and Sandy Besser Collection
de Young Museum
San Francisco, CA
Through January 13, 2008

This exhibition showcases the best of three of Santa Fe collector **Sandy Besser**'s collections — teapots, African beadwork and contemporary drawings — and shows how icons of contemporary culture combined with political or social messages can make powerful artistic statements.

The exhibition illustrates the decline of the functional teapot in the second half of the 20th century and rise of the studio craft teapot as some strove to have studio craft objects perceived as art.



Sandy Besser in a corridor of his home lined with ceramic teapots and drawings on paper from his collection. Photo by Kate Russell.

Marie-Antoinette and the Petit Trianon at Versailles
de young Legion of Honor
Fine Arts Museums of San Francisco
San Francisco, CA
Through February 17, 2008

The contents of the **Petit Trianon** — Marie-Antoinette's private residence — present the personal preferences of Marie-Antoinette and shows how they led to the creation of some of the finest decorative arts of the 18th century.

For Tent and Trade: Masterpieces of Turkmen Weaving
de Young Museum
San Francisco, CA
December 15, 2007–April 27, 2008

This selection of examples from holdings of Turkmen rugs and textiles includes approximately 40 rugs, bags, and tent and animal trappings.

Carpets and other pile textiles woven by the nomadic and semi-nomadic Turkmen tribes of Central Asia are among the most challenging to study and understand. This exhibition provides an overview of Turkmen pile weaving and addresses some of the unanswered questions surrounding Turkmen carpets, in addition to new findings about this weaving tradition.

The textiles in ***For Tent and Trade*** come from the plains, oases and low hills of Turkmenistan, northwest Iran, Uzbekistan and Afghanistan. Many are woven from the wool of Saryja sheep, which are bred solely in this region. This exhibition provides the opportunity to contrast objects traditionally woven for a woman's dowry or domestic use with those made for the market or a prosperous city dweller.

In spite of most of the weaving being done out of doors on simple horizontal looms staked to the ground, the work of the Turkmen features sophisticated artistic expression and design. The region is marked by centuries of political instability, but carpet weaving endures as a vital part of the Turkmen culture.

In conjunction with this exhibition, the Textile Education Gallery explores aspects of carpet design and varieties of pile construction, including study drawers containing illustrative pieces from the collection.

Colorado

Artisans and Kings: Selected Treasures of the Louvre
Denver Art Museum
Denver, CO
Through January 6, 2008

This exhibition explores the relationships between the French royals and their craftsmen through more than 125 objects from the **Louvre**, including decorative arts, furniture, sculpture, paintings and drawings.

Originally the private possessions of the French monarchs, the Louvre's royal collections were appropriated by the state during the French Revolution and became the core of the museum's holdings in 1793. ***Artisans & Kings*** brings more than 125 paintings, sculptures and decorative arts representing works from the reigns of Louis XIV, XV and XVI to the western United States for the first time, and is the first international exhibition to be shown in the museum's new Frederic C. Hamilton Building.

Highlights include works dating primarily from the 17th and 18th centuries, by **Gianlorenzo Bernini**, **Anthony Van Dyck**, **Jean-Honoré Fragonard**, **Nicolas Poussin**, **Rembrandt van Rijn**, **Peter Paul Rubens**, **Titian** and **Diego Velázquez**, in painting, sculpture, tapestry, drawings, silver, porcelain and furniture.

- "Collections of Kings" looks at the formation of the royal collection's works of painting, drawing and sculpture. Among the highlights are **Poussin**'s "*Et in Arcadia Ego*" ("The Arcadian Shepherds"), c. 1638, a 17th-century bronze of Pope Urban VIII by **Bernini**, and more than 40 drawings.

- "Politics of Style" reveals the kings' influential role in cultivating the production of luxury goods by promoting and investing in the porcelain, tapestry and glass industries, which fostered the greatest period of development for French decorative arts. Highlights include a silver platter cover by **François-Thomas Germain**, and a porcelain and bronze gilt Sevres vase (see cover).

- "Trappings of Power" explores the role art played in promoting the public image of the king through public sculpture,

painting and decorative furnishing at Versailles. Works include an equestrian statue of Louis XIV by **Thomas Gobert** and a large-scale tapestry produced at the Gobelins' factory which includes the coat of arms of France.

• "Crafting a Lifestyle" features objects produced for the kings' public and private lives at Versailles, such as a collection of rare gold Sevres porcelain, including porcelain potpourris owned by Madame de Pompadour, mistress of Louis XV; a nécessaire given to Louis XV's wife on the occasion of the dauphin's birth; and a pair of 1785 wing chairs, commissioned by Louis XVI's sister, Madame Elisabeth, who never received the chairs because of the French Revolution.

The 2008 Louvre presentation will feature the work of **Jean-Antoine Houdon**. A third exhibition, scheduled for 2009, will showcase more work from the Louvre, on a theme to be announced.

Connecticut

Magic Façade: The Austin House

Wadsworth Atheneum

Hartford, CT

Through March 9, 2008



The Austin House, clearly more than a façade ...
or is it?

Ever since its completion in 1930, the **Austin House** has been the subject of a widespread urban myth — that the house is nothing more than a façade. The very real house was the product of museum director **A. Everett "Chick" Austin, Jr.** In 1994, it was designated a National Historic Landmark by the U.S. Department of the Interior for the significance of its architecture, interior design and history as a gathering place for international

figures in the arts in the 1930s. It is also the largest object in the **Wadsworth Atheneum's** collection.

District of Columbia

Marketing Shakespeare:

The Boydell Gallery (1789-1805) and Beyond

Folger Library

Washington, DC

Through January 5, 2008

Paintings and engravings from London's Boydell Gallery and a variety of decorative wares that were sold at the time explore the birth of the Shakespeare market in Jane Austen's England. Items include Shakespeare knick-knacks inspired by famous actors of the time, such as Sarah Siddons and John Philip Kemble: figurines, jewelry, enamel boxes and Wedgwood objects.

Vietnamese Ceramics from the Red River Delta

Freer Gallery of Art/Smithsonian Institution

Washington, DC

Indefinite

This first major presentation of 25 works from the **Freer's** Vietnamese ceramic collection reflects recent scholarship linking these Vietnamese ceramics with 12th- to 16th-century production centers in the Red River delta in northern Vietnam.

Black & White: Chinese Ceramics

from the 10th–14th Centuries

Freer Gallery of Art/Smithsonian Institution

Washington, DC

Indefinite

This exhibition presents examples of "black-and-white" ceramics from the 10th through 14th centuries, when Chinese potters expanded the ceramic repertoire by perfecting a white clay body and developing a deep-black glaze.

Arts of the Indian Subcontinent and the Himalayas

Freer Gallery of Art/Smithsonian Institution

Washington, DC

Indefinite

This long-term, rotating exhibition features 39 artifacts, as well as rarely exhibited paintings and luxury arts from the Mughal, Rajput and Deccani courts.

The Potter's Mark: Identity and Tea Ceramics

Freer Gallery of Art/Smithsonian Institution

Washington, DC

Through February 24, 2008

Japanese ceramics were among the first in Asia to display impressed or incised marks relating to their makers. This exhibition shows 12 examples of these marks, which began as seals of approval, and how they changed in the 16th to 17th centuries.

Korea

National Museum of Natural History/

Smithsonian Institution

Washington, DC

Permanent

Korea's millennia of history and distinctive culture is seen

through ceramics, paintings, textiles and sculptures, ranging from the 6th century BC to the 21st century.

Going West: Quilts and Community

Renwick Gallery/Smithsonian Institution

Washington, DC

Through January 21, 2008

Going West! Quilts and Community reveals the role of quilts and the making of them in the lives of women on the frontier.

Ornament as Art: Avant-Garde Jewelry

from the Helen Williams Drutt Collection

Renwick Gallery/Smithsonian Institution

Washington, DC

March 14–July 6, 2008

Ornament as Art explores contemporary jewelry from a global perspective, using a multi-layered assessment of its history and critical issues in the field and an examination of the objects. Approximately 300 objects, including 275 pieces of jewelry, 20 drawings and watercolors, and five constructions and sculptures, are included.

Taking Shape: Ceramics in Southeast Asia

Arthur M. Sackler Gallery/Smithsonian Institution

Washington, DC

Through 2010

Approximately 200 diverse ceramic vessels from Southeast Asia, from the prehistoric period to the present, are on long-term view. Taking Shape presents the two basic types of ceramics produced in Southeast Asia — soft, porous earthenware and high-fired stoneware.

Fountains of Light: Islamic Metalwork

from the Nuhad Es-Said Collection

Arthur M. Sackler Gallery of Art/Smithsonian Institution

Washington, DC

Indefinite

This group of 27 inlaid precious-metal objects includes vessels, ewers, candlesticks, incense burners and containers made by Islamic artists working between the 10th and 19th centuries in the lands encompassed by present-day Iran, Iraq, Syria, Afghanistan, Egypt, Saudi Arabia and Turkey.

Florida

Orientalism — An Eye for the Exotic

Morse Museum of Art

Winter Park, FL

Through August 2008

This vignette presents objects collected by **Hugh and Jeannette McKean**, including vases from **Tiffany Studios** and **Rookwood Pottery**, that express the late-19th- and early-20th-century exoticism in art and design that occurred when technology, trade and politics opened new locations to both travel and the imagination. Artists were already captivated by Japanese art and design, and the phenomenon called Orientalism added a focus on other Eastern cultures, including Iran (Persia), Turkey, Algeria and India. In homes and galleries, imported objects from exotic lands mingled with European and American versions of Oriental art, designs, scenes and life.

View of Oyster Bay

Morse Museum of Art

Winter Park, FL

Indefinite

This window, designed by **William Comfort Tiffany** for the Manhattan home of silk industry scion **William C. Skinner**, is on display at the Morse while the **Metropolitan Museum of Art** (New York, NY) undertakes major renovations of the window's usual space.

Hugh and Jeannette McKean gave the loggia from Laurelton Hall to the Metropolitan for installation in the Charles Engelhard Court of its American Wing, at the same time that they made an extended loan of "View of Oyster Bay." For almost 30 years, the Laurelton Hall loggia and this landscape window have been exhibited together. It has been known as "View of Oyster Bay" because the scene resembles views from the north shore of Long Island, NY, where Tiffany built his country estate, Laurelton Hall, between 1902 and 1905.



"View of Oyster Bay" window, stained and leaded glass.
William Comfort Tiffany.

Secrets of Tiffany Glassmaking

Morse Museum of Art

Winter Park, FL

Ongoing

Tiffany and his studio staff of chemists, designers and glass technicians controlled and exploited the properties of molten sand for the sake of art. This teaching exhibit on the glass techniques employed at Tiffany Studios explains everything from the basic ingredients used in making glass to the design processes used to create the famed leaded-glass windows and lamps. The exhibit shows some of the various tools used in glassmaking, as well as window fragments, glass fragments, preliminary drawings and a model for a window.

Art and Design in the Modern Age:

Selections from the Wolfsonian Collection

Wolfsonian Museum/Florida International University
Miami Beach, FL

Ongoing

This exhibition provides an overview of the **Wolfsonian's** holdings and showcases the museum's collection, which spans from 1885 to 1945.

Georgia

*Real Western Wear: Beaded Gauntlets from the
William P. Healey Collection*

Georgia Museum of Art
Atlanta, GA

Through January 6, 2008

Real Western Wear presents 73 pairs of decorated gloves from the collection of **William P. Healey**, reflecting the design diversity and technical virtuosity of Plains, Plateau and Great Basin Indian artists who produced these objects from the 1890s through the 1940s. The exhibition and accompanying publication examine this juncture of American Indian decorative art and European functionality.

For centuries, American Indian artists have embroidered porcupine quills, bird quills and moose hair onto a variety of objects and surfaces. After the arrival of glass beads and silk thread, artists soon integrated these new materials into existing traditions. Despite being foreign goods, these imported items soon became identifiers of American Indian identity and esthetics to both native and non-native people. Euro-American leather gloves were among the objects adorned with native beadwork and worn in both Indian and non-Indian communities. Indian women found that settlers wanted all of the buckskin work gloves that they could produce. By the late 19th century, beaded gauntlet gloves had become both necessary components of western cowboys' fancy dress wardrobe and favorite items of eastern "dudes," who kept them as souvenirs of their western adventures. The rodeo and western pageants founded after 1910 further fueled demand for the gauntlets.

The exhibition travels to the **National Cowboy and Western Heritage Museum** (Oklahoma City, OK) and **C.M. Russell Museum** (Great Falls, MT).



Yakama gauntlet gloves, leather and beadwork; elk and floral motif on white, 1907.

New Discoveries in Georgia Painted Furniture

Georgia Museum of Art
Athens, GA

January 26–April 27, 2008

This exhibition features approximately two dozen examples of furniture made in Georgia in the 19th century and ornamented with painted designs. Most of the items have not been displayed previously. Ornamentation includes representational imagery, abstract patterning and grained surfaces. A substantial brochure accompanies the exhibition, which coincides with the **Fourth Henry D. Green Symposium of the Decorative Arts** (see **Events**).

Selections from the Permanent Collection:

Georgia Decorative Arts Highlights

Georgia Museum of Art
Athens, GA

January 26, 2008–April 27, 2008

This installation of works from the permanent collection, plus a few select items on loan from private collections, is on view during the **Fourth Henry D. Green Symposium of the Decorative Arts, *A Colorful Past: Decorative Arts of Georgia*** (see **Events**). The installation features decorative arts from Georgia and the South made in the 19th, 20th and 21st centuries, including several recent additions to the museum's permanent collection: a Neoclassical Pembroke table from the lower southern Piedmont, a Victorian lawn urn by **Stevens Brothers & Company** made near Milledgeville, and a lidded jar by contemporary Athens ceramist **Ron Meyers**. The selection highlights the museum's dedication to building a significant collection of decorative arts from Georgia and illustrates the increasing breadth of that collection.

Shaping the Silhouette: A Glimpse into 20th-Century Fashion

Georgia Museum of Art
Athens, GA

Through March 10, 2008

This exhibition features a collection of garments and accessories from the Historic Costume Collection at the University of Georgia's Department of Textiles, Merchandising and Interiors that illustrate changes in fashion styles and silhouettes during the 20th century. The exhibition is curated by students in the department's "Museum Issues in Historic Clothing and Textiles" course.

Illinois

Maps: Finding Our Place in the World
Field Museum

Chicago, IL

Through January 27, 2008

From clay tablets to sea charts, from satellite navigation systems to sketches of worlds real and imagined, maps help people visualize the places they inhabit, see and study the unknown, understand their place in the world as it is, and shape it for the future. This exhibition of more than 100 maps features works of art and high-tech interactive displays, including maps created by traders and navigators, scientists like Ptolemy and Leonardo da Vinci, and dreamers from J.R.R. Tolkien to Internet pioneers. It shows how early maps were made, how the technology changed over centuries, and the latest advances in digital map-making.

Maine

Form and Design in Glass and Ceramics
Portland Art Museum
Portland, ME
Ongoing

This freshly refurbished glass and ceramics exhibition features more than 300 decorative arts works.

Maryland

*Salviati and the Antique:
Ancient Inspiration for Modern Glassmaking*
Walters Art Gallery
Baltimore, MD
Through December 7, 2008

Like many other artists, glassmakers of the late 19th century were inspired by ancient glass made accessible to them through recent excavations. Drawing on various qualities of ancient glass — techniques, motifs, shapes and colors — **Salviati & Co.** in Venice produced new creations. By pairing ancient glass objects with their 19th-century counterparts, this exhibition of approximately 14 objects reveals the ancient sources for Salviati & Co. artists and their creative responses to earlier glassmaking techniques and esthetics.



Three-Handled Vase, glass. Salviati and Co., circa 1911.
Acquired by Henry Walters, 1911.

*Palace of Wonders: The New Galleries
of Renaissance and Baroque Art*
Walters Art Museum
Baltimore, MD
Permanent collection

The Walters celebrates the 100th anniversary of its original Palazzo Building with the reinstallation of more than 1,500

objects. A highlight is the re-creation of a new Collection of Art and Wonders as it might have been assembled by a 17th-century nobleman in the Southern Netherlands: his entry hall of arms and armor, a private study, and a Chamber of Wonders with curiosities of nature and human creativity.

Massachusetts

*Shy Boy, She Devil and Isis: The Art of Conceptual Craft:
Selections from the Wornick Collection*

Museum of Fine Arts, Boston
Boston, MA
Through January 6, 2008

The 120 or so works from the collection of **Ronald C. and Anita L. Wornick** of California represent a coming of age of the Studio Craft movement in America and around the world.

Arts of Japan: The John C. Weber Collection

Museum of Fine Arts
Boston, MA
Through January 13, 2008

The largest loan of its kind ever shown at the MFA, *Arts of Japan: The John C. Weber Collection* is a chance to experience aspects of classic Japanese art not usually accessible. The 80 or so works range in date from the early 12th to the mid-20th century and include scroll- and screen-format paintings, lacquers, textiles, and ceramics. In areas such as men's and women's garments, sacred and secular calligraphy, tea ceramics and lacquers from the years around 1600, and earlier red-lacquered vessels for use in Zen temples, items make clear the differences between Weber's taste and that of early Boston collectors.

*Symbols of Power: Napoleon and the Art of
the Empire Style, 1800 – 1815*

Museum of Fine Arts, Boston
Boston, MA
Through January 27, 2008

Symbols of Power brings the Empire style, which became one of the grandest and most opulent in the history of decorative arts, to life through nearly 200 works of art, including paintings, sculpture, fashions, jewelry, silver and furniture, many of which have never been seen outside of France. The majority are on loan from French museums and the royal palaces of Fontainebleau, Versailles, Compiègne and Saint Cloud.



Napoleon's cuirass or breastplate, steel and chiseled brass. Dominique-Vivant Denon, c. 1805. Musée Carnavalet, Paris. Depicts Mars, Roman god of war, being armed for battle by two nude spirits. Captures Napoleon's desire to link himself with the Roman imperial past; central scene also recalls traditional motifs of angels surrounding Christ.

Highlights include one of the Emperor's only surviving thrones, in gilded wood with upholstery in velvet. The exhibition also features Empress Josephine's influence on this Empire style, including her love of botanical designs as seen on a set of Sèvres dinnerware, as well as mythical imagery and female iconography — such as the swan, butterfly and cornucopia — used in furnishings throughout the exhibition.

Glittering Gold: Illumination in Islamic Art

Museum of Fine Arts

Boston, MA

Through January 27, 2008

This exhibition features examples of illuminated passages from the Koran, as well as some of the tools used to apply and burnish gold. Works are from both the old and the new generations of Turkish illuminators.

During the 14th and early 15th centuries, the Mamluk rulers of Egypt commissioned huge copies of the Koran for public reading in mosques and religious schools. Rich illumination in gold and colors embellished the beginnings of chapters. Koran verses from as early as the 8th century were embellished with elaborate gold illumination that was later extended to frontispieces and section headings. Artists developed techniques for transforming gold foil into a fluid pigment and then used brushes and reed pens to apply the gold. After drying, the gold was burnished to create surfaces that glitter. Illuminated Koran headings often include dense decoration using intense mineral pigments, particularly a deep blue made from crushed lapis lazuli. Illumination techniques were soon applied to other arts. Calligraphers penned texts in gold, and, by the 16th century, painters used gold pigment and incorporated decorative designs within their paintings. Court artists from Iran, Turkey and India often were masters of illumination.

Samuel McIntire, Carving an American Style

Peabody Essex Museum

Salem, MA

Through February 24, 2008

The first major exhibition of Salem architect **Samuel McIntire's** career as a carver of neoclassical ornaments for buildings, ships and furniture features more than 200 objects — original architectural drawings, carvings and sculpture, and examples of his furniture creations — from public and private collections, such as paintings, prints, books, tools and related decorative arts objects, including decorative carvings for furniture, as well as architectural carvings and freestanding sculpture.

McIntire was among the first to carve eagles in wood to ornament buildings, furniture and other decorative art objects. He carved three-dimensional birds for the roofs of buildings and pediments of desks and bookcases, as well as low-relief versions for the crest rails of sofas and chairs. He also made an art of carving portraits of George Washington.

The **Gardner-Pingree House** and **Peirce-Nichols House**, which were designed by McIntire, are part of the museum's collections. The 1801 parlor of the Peirce-Nichols House was restored for this exhibition and the anniversary. Both are open to the public during the exhibition. The Peirce-Nichols House reopens to the public in the fall to coincide with the start of the exhibition.



Dressing box, mahogany, satinwood, white pine, gesso, gold leaf, glass, 1800–1810. Maker unidentified, carving by Samuel McIntire. Photograph (c) 2007 Museum of Fine Arts, Boston.

Michigan

***Imperial Mughal Albums from the
Chester Beatty Library, Dublin***

Detroit Institute of Art

Detroit, MI

August 23–November 16, 2008

This exhibition features 78 miniature paintings, calligraphic examples and albums from the libraries of the Great Mughals of India: Akbar (1556–1605), Jahangir (1605–1627) and Shah Jahan (1628–1666). The central theme of the exhibition is the collection of diverse materials into albums for the Mughal imperial library. These albums served as sources of enjoyment and entertainment within the private sphere of the Mughal court, but also as channels for propaganda and the consolidation of a public image of kingship. Artists painted compositions of actual events at court; portraits of the ruler, courtiers and holy men, and exotic animals; and illustrations of literary and historical texts.

As patrons, the Mughal emperors encouraged artists to closely observe flora, fauna and human models. These painters — mainly Hindu — drew upon not only their own capacities to produce likenesses from nature, but also upon Persian and Hindu painting traditions and conventions, and the European prints that circulated at the Mughal court. Examples include paintings from

the *Salim Album* (compiled 1590-1605), *Minto Album* (compiled 1620-'45) and *Late Shah Jahan Album* (compiled 1650-'57).

The exhibition is drawn from the **Chester Beatty Library** in Dublin, which houses collections of manuscripts and miniature paintings gathered by American mining consultant Sir Alfred Chester Beatty (1875-1968).

The exhibition goes to the **Honolulu Academy of Arts** from December 17, 2008–March 1, 2009; **Nelson-Atkins Museum of Art** (Kansas City, MO), March 21–June 14, 2009; and **Denver Art Museum** (Denver, CO), July 4–September 27, 2009.

New York

Gilded Lions and Jeweled Horses:

The Synagogue to the Carousel

American Folk Art Museum

New York, NY

Through March 23, 2008

Gilded Lions and Jeweled Horses traces the journey of Jewish woodcarvers and other artisans from Eastern and Central Europe to America, and the role they played in establishing a distinct Jewish culture in communities throughout the United States. The artworks — from lions to horses, the sacred to the secular, and the Old World to the New — reveal a link between the synagogue and the carousel, and show how immigrant Jewish artists transferred symbolic visual elements into this vernacular American idiom.

The first major study of this aspect of the Jewish contribution to American folk art, the exhibition features approximately 100 artworks and objects, including rare documentary photographs of Eastern European synagog arks and carved grave-stones, sacred carvings, papercuts and carousel animals. The show is accompanied by a fully illustrated catalog co-published with Brandeis University Press, an imprint of the University Press of New England.



Standing Horse with Jeweled Trappings, paint on wood, jewels, glass eyes, 23 x 55 x 5 in., c. 1911-1927. Marcus Charles Illions (1865/1874-1949), Coney Island, Brooklyn, NY. Photo by Gavin Ashworth, NY.
Lions with Decalogue, paint on wood, early 20th century, 59.5 x 70 x 19 in. Unidentified artist, United States. Photo by August Bandal, New York.

A Legacy In Quilts: Cyril Irwin Nelson's Final Gifts to the American Folk Art Museum

American Folk Art Museum (Lincoln Square branch)

New York, NY

Through February 24, 2008

This exhibition honors **Cyril Irwin Nelson**, who served the **American Folk Art Museum** as a trustee for more than 30 years, until he died in 2005, and whose collecting passion was quilts.

Nelson's taste in quilts was eclectic, ranging from the sophisticated to the sentimental, but he particularly favored several categories of bedcovers — early 19th-century wool quilts, of which he acquired both whole-cloth and pieced examples. He had a special fondness for early American fabrics, acquiring many rare chintz quilts from the first half of the 19th century. He also admired quilts from what is called the Revival period, usually dated from 1910–1950, and acquired colorful examples of bedcovers made from published patterns and kits, which are now appreciated by collectors and quilt historians.

Most of these quilts are exhibited for the first time, and the selection includes both the first and the last quilts Nelson acquired. The "Roman Cross Quilt," made with shirting fabrics was his initial quilt purchase, which he featured in an early edition (1977) of his *Quilt Engagement Calendar*, published from 1975–2001. His final acquisition, the "Holly Hocks Quilt," is an example of a 1940s Revival quilt, using a "Mountain Mist" pattern that was originally issued in 1934.

The Arts of Kashmir

Asia Society and Museum

New York, NY

Through January 6, 2008

The ***Arts of Kashmir*** features approximately 130 objects devoted to the artistic tradition of Kashmir Valley. Covering the 4th to the 20th century, the exhibition includes examples of Kashmir's little-known works of Hindu, Buddhist and Islamic art, along with craft works ranging from furniture and papier-mâché to carpets and embroidery.

Fragile Diplomacy, Meissen Porcelain for European Courts

Bard Graduate Center for Studies in the

Decorative Arts, Design and Culture

New York, NY

Through February 11, 2008

This exhibition of rare 18th-century Meissen features many pieces on view in the United States for the first time among nearly 300 objects.

Out of This World: Shaker Design Past, Present and Future

Bard Graduate Center for Studies in the

Decorative Arts, Design and Culture

New York, NY

March 13–June 15, 2008

This exploration of 200 years of Shaker design and spirituality also illustrates the Shaker influence on diverse contemporary design, including Scandinavian furniture and the work of **George Nakashima**.



Table of Faith gift drawing, made for Seth Wye Wells by unidentified Shaker maker, c. 1840, Mount Lebanon, NY. On loan from Canterbury Shaker Village, NH.

The Shaker movement was founded by “Mother Ann” Lee (1736–1784), who immigrated to America from England in 1774 with a small band of followers, after having been held in an English jail. Because she had a vision there of the second coming that had the spirit residing in a woman, equality of the sexes became an important tenet of Shaker life — the real name of the society is the United Society of Believers in Christ’s Second Appearing. The name “Shaker” is derived from the fact that, while members sat in silent communion, like the Quakers, at some point during their meditations, they would be taken with “a mighty shaking.”

After arriving in New York, they traveled north, buying land near Albany; by 1781, they were established enough to undertake a mission to New England. Subsequent leaders spread the faith throughout New England and to Indiana, Ohio and Kentucky. The society reached its apogee of about 6,000 members in the years just before the Civil War and then slowly went into a decline. Yet, the Shakers lasted longer and gained more fame than any other utopian community this country has produced. The exhibition and catalog for *Out of This World* examine, for the first time, Shaker design in the broadest contexts of time and space, ranging from 1820 to the present and taking into consideration the non-Shaker influences that the Believers consciously accepted or rejected throughout their history.



Music Staff Liner, Isaac Newton Youngs (1793 - 1865), c. 1830, Mount Lebanon, NY.

Organized by **Jean Burks**, senior curator at Vermont’s **Shelburne Museum**, the exhibition contains more than 150 pieces, including approximately 130 works on loan from private collections and museums such as **Canterbury Shaker Village** (Canterbury, NH), and the **Shaker Museum and Library** (Old Chatham, NY). The majority of these works have never been on public view, including **M. Stephen Miller**’s collection of seed packaging, boxes and poplar ware made by Shakers for sale to the outside world, as well as a double trustee’s desk recently acquired by the **American Folk Art Museum**. The exhibition also includes household objects, textiles, rarely seen spiritual drawings that reflect Shaker visions of a heavenly sphere, products made for sale to 20th-century consumers, and other objects that illustrate the influence that Shaker design has had, and continues to have, on contemporary style.

The exhibition is divided into five sections: masterpieces of Shaker furniture made between 1820 and 1860; objects from Shaker lands and by Shaker hands made specifically for sale to the “world’s people” (non-Shakers); American Fancy, a popular 19th-century movement rejected by the Shakers; Shaker spirituality, as expressed in the rarely seen gift drawings; and the strong Shaker influence on contemporary designers, such as Danish furniture-makers Borge Mogensen (1914–1972) and Hans Wegner (1914–2007), and American designers **George Nakashima** (1905–1990) and **Roy McMakin** (b. 1956).

“The Shaker World” includes classic furniture produced from 1820 to 1860, the period of gospel simplicity, when the

Shakers were most isolated from the outside world. These pieces originate from workshops and dwelling houses in the Shaker communities of Maine, New Hampshire, Massachusetts and New York.

“The Commercial World” displays of Shaker-made goods, including woodenware, textiles, medicinal herbs and remedies, and food products and garden seed packaging, all made specifically for consumption by non-Shaker customers. Candid photographs taken by Believers document their positive and profitable interactions with the “world’s people.”

“The Spiritual World” presents seldom-seen, spiritually inspired gift drawings produced before 1850 that provide insight into the Shakers’ colorful, yet private, perception of the next world.

“The Fancy World” places Shaker design in context with other early 19th-century styles and features painted furniture, ceramics and textiles in the Fancy style (1800–1840), all produced in the secular world that the Shakers consciously rejected.

“The Contemporary World” highlights the strong influence of Shaker design on 20th-century Scandinavian furniture, Japanese-inspired American furniture, and work by contemporary Shaker-inspired artists.

A catalog published by the Bard Graduate Center and Yale University Press presents the latest research in each of the five areas of the exhibition by contributing authors such as Burks (“The Shaker World: Shaker ‘Classic’ Furniture Design”); **Robert P. Emlen**, university curator and senior lecturer in American Civilization, Brown University (“Shaker Villages”); **Gerard C. Wertkin**, former director, **American Folk Art Museum**, New York, NY (“The Spiritual World: Shaker Gift Drawings and Music”); Dr. **Jean Humez**, Women’s Studies Program, University of Massachusetts, Boston, MA (“Shaker Women and Their Religion”); **M. Stephen Miller**, author and collector (“The Commercial World: Designed for Sale: Shaker Commerce with the World”).

Pied-a-Terre
Brooklyn Museum
New York, NY
Long-term

This exhibition originally comprised an apartment for two that folds out into 34 hand-crafted, matching traveling trunks.

Decorative Arts Galleries
Brooklyn Museum
Brooklyn, NY
Long-term Installation

The Brooklyn Museum’s decorative arts collection focuses on a group of American period rooms, ranging in date from the 18th to the 20th century, with American furniture, silver, pewter, glass and ceramics on display in various galleries.

Piranesi as Designer
Cooper Hewitt/National Design Museum
New York, NY
Through January 20, 2008

This exhibition examines the artist’s role in the reform of architecture and design from the 18th century to the present. In addition to architectural projects, **Piranesi** also designed fantas-

tic chimneypieces, carriage works, furniture, light fixtures and other decorative pieces. This is the first museum exhibition to show Piranesi's full range and influence as a designer of architecture, elaborate interiors and exquisite furnishings. On view are etchings, original drawings and prints by Piranesi, as well as a selection of three-dimensional objects.



Pier table, oak, limewood, marble, gilt, c. 1768. Designed for Cardinal Giovanni Battista Rezzonico by Giovanni Battista Piranesi (1700–1780, Italian). From the Rijksmuseum, Amsterdam, The Netherlands.

Campana Brothers Select

**Cooper Hewitt
New York, NY**

February 15–August 24, 2008

As guest curators in the “Selects” exhibition series devoted to rotations of works from the **Cooper-Hewitt’s** permanent collection, Brazilian designers **Fernando and Humberto Campana** mine the museum’s collection for works that blend unexpected media, layer varied forms, and weave intricate patterns and lines. Since the exploration of interwoven materials and ideas is the binding thread of the Campanas’ work, the exhibition includes a new piece designed by the brothers specifically for the permanent collection.

The more than 20 objects date from the 16th to 20th centuries, are from all four collection departments and the **National Design Library**, and include book illustrations, jewelry, chairs, textiles, bowls and wallpaper designs.

Rococo: The Continuing Curve, 1730–2008

**Cooper Hewitt
New York, NY**

March 7–July 6, 2008

This exhibition explores the Rococo style and its continuing revivals up to the present day in multiple fields, including furniture, decorative arts, prints, drawings and textiles, charting the progress of the Rococo style as it radiates from Paris, travels to the French provinces, migrates to other European countries and later crosses the Atlantic to the United States. The exhibition examines the forms of this 18th-century style, tracks reappearances in Art Nouveau, and continues its exploration through the 20th and 21st centuries.

Rococo: The Continuing Curve surveys of the Rococo style and its ongoing resurgence, tracing how the design movement was born, re-born and transformed across centuries and continents. The exhibition and accompanying catalog explore these regional and chronological modifications and study the social, political and economic influences that affected the migration and assimilation of the Rococo style.

Gustav Stickley, A Craftsman with a Mission

**Everson Museum of Art
Syracuse, NY**

Ongoing

The **Everson’s** permanent collection of Arts and Crafts Movement furniture highlights the range and importance of **Gustav Stickley** in American decorative art.

Syracuse China Center for the Study of Ceramics

**Everson Museum of Art
Syracuse, NY**

Ongoing

This presentation of the **Everson’s** collection of ceramics spans from ancient sculpture and Ming dynasty porcelain to contemporary works.

Exoticism

**Museum at FIT
New York, NY**

Through May 7, 2008

The exhibition surveys 250 years of exoticism in fashion, from the age of colonialism to the rise of multiculturalism and globalization, and includes **Paul Poiret, Yves Saint Laurent, Kenzo, Jean Paul Gaultier, Dries van Noten, Ralph Lauren, Issey Miyake, Vivienne Tam, Xuly Bet, Yeohlee, Mainbocher, Oscar de la Renta** and **Chanel** among the 40-plus modern designers featured. It highlights 18th and 19th-century fashions and textiles that embody the influence of Japanese, Chinese, Indian and North African styles.

Silversmiths to the Nation:

Thomas Fletcher and Sidney Gardiner, 1808-1842
Metropolitan Museum of Art

New York, NY

Through May 8, 2008

This is the first exhibition devoted entirely to the work of the silversmithing firm of **Thomas Fletcher** and **Sidney Gardiner**, which was established in Boston in 1808, relocated to Philadelphia three years later, and reflected America’s coming of age as a commercial, industrial, political and artistic center. More than 100 examples – from monumental vessels that celebrate military and civic heroes to domestic, ecclesiastical and personal items resplendent with neoclassical ornament and displaying sophisticated design and craftsmanship – are arranged chronologically and thematically.

Highlights include a pair of vases presented in 1825 to New York’s governor De Witt Clinton, commissioned by a group of New York City merchants grateful for his efforts in promoting construction of the Erie Canal. Also on display are numerous examples of household and personal silver and gold, such as dinner services, pitchers, a cake basket, compote, snuff box, candela-

brum, and tea and coffee sets. A silver ewer, tray, sauce boat and covered dish were once part of a 52-piece service presented to Commodore John Rodgers by the citizens of Baltimore.



Pitcher, silver,
14 5/8
in. high.
Philadelphia,
c. 1825.
Thomas
Fletcher
(1787-1866,
American).

Tapestry in the Baroque: Threads of Splendor
Metropolitan Museum of Art
New York, NY
Through January 6, 2008

From the Middle Ages until the late 18th century, the courts of Europe lavished vast resources on tapestries made of precious materials after designs by the leading artists of the day. This international loan exhibition, a sequel to *Tapestry in the Renaissance: Art and Magnificence* (2002), is the first comprehensive survey of 17th-century European tapestry. Drawing from collections in more than 15 countries, it presents 40 rare tapestries made in Brussels, Paris, London, Florence, Rome and Munich between 1590 and 1720, along with approximately 25 drawings, engravings and oil sketches.

Chic Chicago: Couture Treasures
from the Chicago History Museum
Fashion Institute of Technology
New York, NY
Through January 5, 2008

Chic Chicago presents 50 couture treasures from the collection of the **Chicago History Museum**, ranging from Gilded Age gowns by **Worth**, **Doucet** and **Pingat** to modernist masterpieces by **Chanel**, **Schiaparelli** and **Vionnet**; what might be termed post-modernist designs by designers as varied as **Cristobal Balenciaga**, **Jacques Fath** and **Gianni Versace**; and fashions by Chicago's **Charles James** and **Mainbocher**.

Chic Chicago returns to the Chicago History Museum in spring 2008.

The Proper Decoration of Book Covers:
The Life and Work of Alice C. Morse
Grolier Club
New York, NY
January 24–March 7, 2008

Drawn from the collection of Grolier member **Mindell Dubansky**, this exhibition includes more than 80 books with covers designed by **Alice Morse** (1863–1961), as well as literary posters and other ephemeral materials relating to her work — the only known complete collection of Morse's designs. The collection began in 1997, after Dubansky discovered an uncataloged collection of 58 publishers' covers by Morse in a storage area of the **Metropolitan Museum of Art's** Department of Drawings and Prints (New York, NY). The covers were a gift from Morse in 1923 that had been exhibited in the Museum Library at that time. This exhibition marks the first time since 1923 that Morse's work will be on display to the public, with many designs previously unidentified or unattributed.

Morse was a prolific, versatile designer during the heyday of the American Decorative Arts Movement. Though her fame has waned since the early 20th century, her work is familiar to admirers of artist-designed publishers' bindings of 1890-1910. She came to prominence during the late 1880s, when a small group of American publishers began to commission artist-designers such as Morse, and her contemporaries **Sarah Whitman** and **Margaret Armstrong**, to design the covers of case bindings.

Morse was born in Ohio in 1863, but raised in Brooklyn, NY. Morse trained as a designer at the Woman's Art School at Cooper Union in New York City. Before embarking on book cover design, she studied with the stained-glass artist John La Farge, and worked for several years as a stained-glass designer for **Louis C. Tiffany**. Her earliest attributable cover design is for *Seth's Brother's Wife*, published by Harper's in 1889; she remained active until the early years of the 20th century. In 1892–'93, Morse served as chair of the Sub-Committee on Book-covers, Wood Engraving and Illustration of the New York State Board of Women Managers. She is possibly best known today for her chapter on women illustrators in *Art and Handicraft in the Woman's Building of the World's Columbian Exposition*.

Morse trained as a teacher at Pratt Institute in 1898, and relocated to Scranton, where she took a position as an arts administrator in the public school system. She retired and moved back to New York City in 1923, where she lived until her death in 1961.

The exhibition is accompanied by a *catalogue raisonnée* of Morse's work that gives detailed descriptions of all the covers attributable to her, as well as color illustrations of all examples and variants. The catalog proper is prefaced by biographical essays by Dubansky, **Josephine Dunn** and DAS award recipient **Alice Cooney Frelinghuysen**.

The exhibition travels to the University of Scranton (Scranton, PA) from April 4–May 2, 2008.

Benjamin Franklin and the Book
Grolier Club
New York, NY
Through February 2, 2008

This exhibition, sponsored by the Library Company of Philadelphia and organized to commemorate the 275th anniversary

sary of Benjamin Franklin's founding of the Library Company, features more than 80 artifacts trace the illustrious printing and writing career of this founding father, who chose to be remembered simply as "Benjamin Franklin, Printer."

Pricked: Extreme Embroidery
Museum of Arts & Design (MAD)
New York, NY
Through March 9, 2008

Pricked: Extreme Embroidery explores how centuries-old handcraft traditions are rejuvenated in the mainstream of contemporary art and design. It includes works by male and female artists from countries as diverse as Transylvania, Egypt, Wales, Mexico and the Netherlands, as well as the U.S., and showcases the diversity of approaches to this standard needleworking technique, and convey content that ranges from subjective dreams and diaries to controversial politics in today's world.

Samplers, table cloths, tea towels and party dresses often spring to mind when the word "embroidery" is invoked, but the 40 international artists highlighted in *Pricked: Extreme Embroidery* tell a different story. Works by established artists such as **Maira Kalman** and **Elaine Reichek** are shown alongside works by emerging artists such as **Andrea Deszo** of Transylvania; works by designers such as **Mattia Bonetti** document the use of embroidery techniques in design.

In addition to fibrous materials like cotton and wool, artists and designers use materials ranging from stone to digital prints to human hair and skin. A North Carolina artist, **Nava Lubelski**, explores the contradictory activities of spoiling and mending by stitching over spills, stains and rips on tablecloths, napkins and canvas. Dutch artist **Tilleke Schwarz** stitches the subconscious on cloth. **Benji Whalen's** large installation features hanging tattooed arms, each with imagery alluding to alternative culture and art.

The exhibition is accompanied by an illustrated, full-color catalog published by MAD that includes illustrations of works by each artist, along with short biographies and an index.

Cheers! A MAD Collection of Goblets
Museum of Arts & Design
New York, NY
Through March 9, 2008

To celebrate its half-century and its new home at Two Columbus Circle (opening fall 2008), the **Museum of Arts & Design** is assembling a "destination" collection of celebratory goblets and chalices in all mediums — glass, metal, clay, fiber, wood and mixed media. This "sneak preview" of the collection features a diverse selection of vessels made by more than 150 artists from around the world, including **Lucio Bubacco**, **Lino Tagliapietra**, **Dale Chihuly** and **Ginny Ruffner**, as well as works by emerging artists. Many pieces were created expressly for the exhibition and are on public display for the first time.

Cheers! A MAD Collection of Goblets is based on promised gifts of artist-made goblets of **Jack and Aviva Robinson**, along with gifts from collectors and artists from around the world. Glass artist **Lucio Bubacco** builds on the Venetian tradition of ornamental goblets that dates back to the Renaissance. His studies in anatomy and the imagery of Classical Greek and Roman mythology are evident in the sculpted forms in the decora



"Three Graces" goblet, flameworked glass.
24.5 x 14.75 x 16 in. Lucio Bubacco, 2000.
Photo by Ed Watkins.

tive framework that surrounds his goblets. The exhibition also includes examples of classic design, such as the Tulip Goblet designed by Swedish artist **Nils Landberg** for **Orrefors** in 1953; Landberg's shapes would become a hallmark of mid-century design, and an inspiration for artists in all media. **Jay Musler's** goblets are not intended for drinking but use the vessel as a jumping off point for investigations of form and color; Musler uses thin glass rods to cross the elements of his work like a cartoonist's hatch marks. Jeweler **ROY** was inspired to create her goblet by her two daughters. She used their colorful rubber balls to ornament the silver vessel.

French Founding Father: Lafayette's Return to Washington's America
New-York Historical Society
New York, NY
Through August 10, 2008

Focusing on Lafayette's 1824-1825 tour of America, this exhibition expands upon a show organized by the Mount Vernon Estate and gathers more than 100 of the objects commemorating Lafayette's visit and his relationship to George Washington.



Mammoth (22-gallon) punch bowl, ceramic (glazed earthenware), hand-painted with enamels; gilded edges and vine and berry decoration. Made in France or England but probably decorated in the U.S. Two large scenes commemorate Lafayette's August 16 landing at Castle Garden, at southern top of Manhattan. Once believed to have held the libations served to Lafayette and other guests at banquet given in his honor upon his arrival at Castle Garden in 1824. However, painted scene is based on engraving published *after* Lafayette's arrival and depicts architectural features added years later.

"America: Made in France" is a perspective on the origins of American patriotic expression — that Lafayette showed how to be American. His tour occasioned a flowering of American nationalism — a redefinition of historical memory, public space, rhetoric, and manners of celebration and community. A generation of American leaders used the Lafayette visit to stake out ways of defining the country and its role in human history.

French Founding Father is curated by **Richard Rabinowitz**, president of **American History Workshop**. It features objects, documents and images from the Mount Vernon Estate, the Historical Society and other institutions, as well as multimedia, interactive elements. Highlights include wall-length maps showing the route of Lafayette's 14-month tour through the 24 states that then encompassed the country; an accurate scale model of L'Hermione, the "Liberty Frigate" in which Lafayette sailed to Boston in 1780; and a "jewel box" display of Mount Vernon's traveling exhibition *A Son and His Adoptive Father: The Marquis de Lafayette and George Washington*, which is accompanied by an illustrated publication with a foreword by the French Ambassador to the United States.

Orientalism in New York
New-York Historical Society
 New York, NY
 April 11–August 17, 2008

To provide a historical context for its upcoming exhibition on oriental rugs of the **Hajji Baba Club**, *Woven Splendor from Timbuktu to Tibet: Exotic Rugs and Textiles from New York Collectors* (see next listing), the **New-York Historical Society** is organizing this multi-faceted installation examining the fash-

ion for Orientalism in New York during the late 19th century. Through paintings, prints, photographs and books, as well as silver, lighting and metalwork, the display explores New Yorkers' fascination with the "Orient" — defined for this purpose as the Middle East, as well as North Africa and Moorish Spain. The installation includes paintings of Orientalist artists that hung in New York salons, including **Jean-Léon Gérôme**, **Edwin L. Weeks** and **Ernst Koerner**, as well as depictions of New Yorkers sporting traditional Middle Eastern dress, including a portrait of Orientalist **William C. Prime** in Arab costume and a group portrait of the **Gerard Stuyvesant** family.

By the 1860s, New Yorkers were also incorporating facets of Eastern design, as well as a plethora of imported exotic objects, in domestic interiors, influenced by Islamic art and impressions of an alluring and sensuous Orient gained from popular translations of works such as *The Arabian Nights*. Photographs of New York interiors, from **George Kemp**'s Fifth Avenue mansion and **Louis C. Tiffany**'s personal studio to the Moorish Ottendorfer pavilion on Riverside Drive, reveal the luxury of these interiors. The installation also includes decorative arts inspired by the East, including Islamic-style silver made by **Tiffany & Co.** and Moorish-style chandeliers and lighting from **Tiffany Studios**.



Northwest Persian carpet, piled carpet, wool, approximately 84" x 164". 19th Century, Iran. Classic NW Persian production, made either for export or use by the local population. Photo by Don Tuttle Photography.

Woven Splendor from Timbuktu to Tibet:
Exotic Rugs and Textiles from New York Collectors
New-York Historical Society
 New York, NY
 April 11–August 17, 2008

Woven Splendor celebrates the 75th anniversary of the

Hajji Baba Club, the nation's oldest rug-collecting club. The show will chronicle the history of this New York-based group while examining the history of the Oriental rug in New York. Featured are approximately 75 objects belonging to current club members, including rugs, costumes and other Near Eastern/Central Asian textiles. The thematic exhibition explores how rugs were produced and used in their countries of origin, as well as how Americans initially understood these objects. The show incorporates photographs depicting Oriental rugs in the homes of club founders in the early 20th century and images revealing how such objects were originally made available through galleries and World's Fairs. The accompanying catalog is by rug scholar **Dr. Jon Thompson**.

North Carolina

Made in China: Export Porcelain from the Leo and Doris Hodroff Collection at Winterthur Mint Museums
Charlotte, NC
January 26–April 20, 2008



Figures of a European Merchant and Lady, porcelain, c. 1740. Maker unknown, Chinese (Jingdezhen).

Made in China explores why the West has been fascinated with porcelain and chronicles the history of Chinese export porcelain from 1550 to 1850. Porcelain is considered from a number of different perspectives — as a product of skilled Chinese artisans, a valuable trade commodity, a useful object of daily life, and evidence of cultural interaction between Asia and the West. Approximately 150 pieces of drinking, dining and decorative ware are included, ranging in size from tiny tea bowls to monumental vases — plates, tureens, vases, sculptures and other wares from the **Leo and Doris Hodroff Collection** of Chinese export porcelain at the **Winterthur Museum** in Delaware.

The cross-cultural connections between Asia and the West

are displayed in the exhibition and complements the Mint's ceramics collection. The exhibition includes interactive activities that allow users to design their own Chinese export porcelain dinner plate and learn the differences between porcelain and other types of ceramics.

Made in China was organized by Winterthur, through the generous support of Leo and Doris Hodroff. A hardcover 200-page catalogue of the exhibition is available.

Fiberart International 2007

Mint Museums

Charlotte, NC

Through February 24, 2008

Since 1961, the **Fiberarts Guild of Pittsburgh** has worked to support artists and promote the medium. *Fiberart International 2007* presents the work of 80 nationally and internationally known finalists — contemporary fiber artists selected by three jurors **Dorothy Caldwell**, fiber artist; **Naomi Kobayashi**, fiber artist; and **Lois Moran**, editor-in-chief, *American Craft*.

The works in *Fiberart International 2007* highlight a variety of techniques and forms related to the fiber medium, including fiber art expressions rooted in traditional craft materials, structure, processes and history, as well as art that explores relationships between fiber and painting, sculpture, conceptual and installation art.

White Light: Glass Compositions by Daniel Clayman

Mint Museums

Charlotte, NC

Through May 25, 2008

Daniel Clayman trained as a studio-glass artist in private studios and schools across America throughout the 1970s. Since he received his BFA from the Rhode Island School of Design in 1986, he has pursued the art of *cire perdue* or “lost wax” casting to create sculptures in glass and bronze. From the opaque to the translucent, these materials alternately serve as sheathes and the sheathed, containers and the contained. From the mid-1980s onward, he developed a series of organic pod forms that explored the themes of protective nests and enclosure. His exploration evolved into studies of form and movement, channeled forms in particular. Clayman currently creates Minimalist forms that explore “the subtlety and the drama of form and movement,” light and shadow.

Ohio

Designed to Dazzle: Cincinnati Collects Tiffany Jewelry

Cincinnati Art Museum

Cincinnati, OH

Through February 17, 2008

This exhibition marks the 10th anniversary of the local **Tiffany & Co.** store and celebrates the design tradition of jewelry created by Tiffany & Co., featuring works by the finest Tiffany jewelry designers, with examples from both the museum's permanent collection and local private collections.

Masterpiece Quilts from the Shelburne Museum

Cincinnati Art Museum

Cincinnati, OH

February 16–June 1, 2008

From Amish prints to peculiar patchwork, these 40 heirloom American quilts date from 1800–1900 and represent some of the finest examples of quilting from the New England, mid-Atlantic and Midwest regions.

Glass Wear

Toledo Museum of Art/Glass Pavilion

Toledo, OH

Through January 31, 2008

This exhibition of contemporary glass jewelry looks at the qualities of glass through the works of more than 60 contemporary jewelry artists representing the United States, Germany, Italy, the Czech Republic, Japan, Australia and other countries. Items include a five-foot-wide ring made of traffic lights, a 50-foot-long necklace of blown glass spheres the size of beach balls, and more; from cut, polished glass to works that incorporate recycled glass fragments. Many of the pieces were commissioned for this exhibition and are on display for the first time.

Pennsylvania

Tiffany by Design

Allentown Art Museum

Allentown, PA

Through January 6, 2008

This exhibition of lamps, a leaded window and related materials made by **Tiffany Studios**, from the permanent collection of the **Neustadt Collection of Tiffany Glass** (Long Island City, NY), explores the construction and design of Tiffany lamps made between 1900 and 1918. The exhibition travels to only one more venue before being retired: **Frist Center for Visual Arts** (Nashville, TN), May 9–August 31, 2008.

Alphonse Mucha: Art Nouveau Extraordinaire

Allentown Art Museum

Allentown, PA

Through January 6, 2008

Accompanying ***Tiffany by Design*** (see previous listing), this special loan exhibition features a selection of **Alphonse Mucha**'s posters and textile designs and highlights Art Nouveau decorative works from the museum's collection.

***AAP: Then and Now — Associated Artists
of Pittsburgh Annual Exhibition***

Carnegie Museums

Pittsburgh, PA

Through January 21, 2008

The ***Associated Artists of Pittsburgh*** (AAP) ***97th Annual*** and ***Popular Salon of the People: Associated Artists of Pittsburgh Annuals, 1910–2006*** are two interrelated exhibitions featuring a retrospective of AAP, the group of Pittsburgh area artists founded in 1910, alongside the 97th installation of the association's annual juried exhibition. Presented jointly under the umbrella title ***AAP: Then and Now***, the pairing of exhibitions features the works of influential AAP artists of the last century, including some who have been members of the organization for decades and continue to create work, as well as contemporary artists who have been selected for this year's Annual.

The Popular Salon of the People is an historic overview presenting the work of more than 75 Pittsburgh artists who have

participated in the AAP Annuals from 1910 to the present. The exhibition reveals the importance of the exhibition to artists' careers and showcases the work of some of the most influential artists who have lived and worked in Pittsburgh.

The ***AAP 97th Annual*** features work in a variety of media by 76 artists from Pittsburgh and the surrounding region that was selected for the 97th Annual AAP exhibition by juror **Polly Apfelbaum**, an artist living and working in New York City. The 124 pieces include work by **Robert Bowden, Aaronel deRoy Gruber, Adrienne Heinrich, Karen Kaighen** and **Richard Stoner** that crosses over the historic and contemporary shows.

On a Grand Scale: The Hall of Architecture at 100

Carnegie Museums

Pittsburgh, PA

Through January 27, 2008

On a Grand Scale celebrates the 100th anniversary of the **Carnegie Museum of Art's** Hall of Architecture and the museum's Heinz Architectural Center; investigates how this collection came to be; explains the processes of cast-making and restoration; and examines the reasons for collecting architectural casts. Approximately 150 objects, including architectural drawings, period photographs, an antique mold from which casts were made, catalogues, books, correspondence, and a cast-making slide show illuminate the story of the largest surviving cast collection in the Western hemisphere. More than 140 plaster casts of architectural masterpieces are in the Hall of Architecture. The space was designed by the architectural firm of Alden & Harlow especially to accommodate the casts, and remains virtually unchanged from when it opened in 1907.

On a Grand Scale also launches the Hall of Architecture Centennial Initiative, a long-term strategy for adding interpretive materials in the Hall of Architecture and for the care and preservation of the cast collection.



Hall of Architecture, Carnegie Museum of Art, 2007.
Photo by Tom Little.

Mount Pleasant Installations

Philadelphia Museum of Art

Philadelphia, PA

Ongoing

Three new installations in Fairmount Park's historic mansion, **Mount Pleasant**, present little-known aspects of Phila-

delphia's past and provide contexts for the house John Adams once called "the most elegant seat in Pennsylvania." Through 18 objects and accompanying text panels, the exhibition provides an understanding of the mansion's creators and early inhabitants, and of everyday life in Philadelphia during the second half of the 18th century.

"Craftsmanship," in the mansion's second-story drawing room, explores the work of **Martin Jugiez**, the master carver credited with the elaborate wood carving in Mount Pleasant's dining room, second-story hall and drawing room. The room features the most detailed and intricate of his decorative woodwork in Mount Pleasant, as well as a high chest attributed to his hand. Although Jugiez's birth date and country of origin are unknown, it is clear that he rose to prominence while in Philadelphia, frequently working with partner **Nicholas Bernard**. His style often features C-scrolls, flowers, leaves and buds, touches that appear throughout the mansion and are apparent in Jugiez's works on display in the museum, including a side table (1765) and high chest (1765-75) he created with Bernard. Parallels may be seen between the underlying design structure of the high chest and the chimneypiece in the drawing room.

The "Lifestyle" installation presents an 18th-century bedroom, featuring a high chest, dressing table and cradle from the collection. A mahogany bedframe or "bedstead" on loan from the **Dietrich Foundation** is dressed with new, reproduction, hand-stitched bedhangings. Although these items did not necessarily belong to Mount Pleasant's original inhabitants, they are typical of 18th-century upper-class homes around Philadelphia, and provide a history lesson on 18th-century living.

The "Biography" installation is in what was likely the office or back parlor, on the mansion's main floor and is a tribute to the house's original owner, Scottish ship captain John Macpherson, and his family. Macpherson was a true product of the "Age of Reason" and "Age of Enlightenment" who owned a telescope and two globes. These items are on view, along with a science-oriented cabinet of curiosities, fall-front mahogany desk and portraits of Macpherson's sons, Robert Hector and John Montgomery, and his second wife, Mary Ann Macneal.

After a major, award-winning roof-restoration project, Mount Pleasant reopened in 2006 completely unfurnished. The new installations include furniture and objects that create an experience of the social and artistic context of Mount Pleasant's construction.

Texas

Yuletide 2007 — Holiday Heroines
Bayou Bend Collection and Gardens /
Museum of Fine Arts Houston
Houston, TX
Through December 30, 2007

This exhibition decorates eight rooms for the holiday season to celebrate women of three centuries. The central figure is Houston philanthropist **Ima Hogg**, who lived at **Bayou Bend** from 1928–1957, when she gave the estate to the museum. This year marks the 50th anniversary of her gift. Dolley Madison, wife of President James Madison; Harriet Beecher Stowe, author of *Uncle Tom's Cabin*; poet Phillis Wheatley, the first African-American woman to earn a living as a writer; 18th-century shopkeeper Elizabeth Murray; and Sarah Kemble Knight, who defied

social norms by traveling alone in 1704, are also featured.

The exhibition presents period furniture and props, holiday greenery, including an eight-and-a-half-foot tree with hundreds of ornaments, and faux food and drink, with period table settings, decorations, textiles and other rarely seen furnishings from the collection.



Details of holiday decorations at Bayou Bend.

The Chillman Suite replicates a January 1, 1810, Dolley Madison open house, when the Oval Room (later known as the Blue Room) debuted with new decorations by **Benjamin Latrobe**. Latrobe designed two of the chairs in the suite and bought red japanned trays for the space, which are featured in the display.

The central rooms of Bayou Bend — Philadelphia Hall, the Drawing Room and the Dining Room — each reflect Miss Hogg's decorating and entertaining interests in the 1940s. Although the Christmas tree in Philadelphia Hall is a recent addition for the holidays, the elegant space is decorated for the season as Miss Hogg often did with lavish greenery and fruit, and a display of her creche. Her grand piano, complete with piano shawl, co-exists with her antiques. Across the hall, in the Dining Room reproduces a typical dinner held by Miss Hogg in the 1940s. In a rare burst of sentimentality, Miss Hogg never replaced the table with an American one because she had so many wonderful dinners around it.

The Massachusetts Room shows the comfort in which Phillis lived in the Wheatley household, with a mahogany card table as her desk. The other half of the room shows the arrival of the newly published books from England. The Pine Room is treated as a recreation of Murray's shop, where she also taught needlework. The Murphy Room shows a typical spot where Knight spent the night during her journey.

Ornament as Art: Avant-Garde Jewelry
from the Helen Williams Drutt Collection
Museum of Fine Arts, Houston
Houston, TX
Through January 21, 2008

The 300 or so objects in this exhibition, all from the collection at the MFAH, places contemporary jewelry within a larger framework of 20th and 21st century art. Tracing the history of the artists and the esthetic influences and technical innovation of

the jewelry, the exhibition showcases a broad array of national and international works from the 1960s through today. In addition to approximately 275 pieces of jewelry, *Ornament as Art* also contains drawings, watercolors, sketchbooks and sculptural constructions by the artists. The exhibition travels to the **Renwick Gallery** (Washington, DC) (see previous entry).

Virginia

Flowers, Birds, and Baskets:

Pattern in 19th-century Bed Coverings

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
Through April 2008

Colorful quilts and coverlets that decorated the homes in early America are showcased in this exhibition, exemplifying how Americans used color and pattern on everyday objects that today stand as works of art and the variety of techniques used to create these household textiles.

Exciting Expressions: Painted Furniture

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
Through December 2008

This exhibition displays case pieces, chairs and boxes that have been embellished with decorative treatments. Items include plain wooden pieces made more lively and interesting with color, pattern and designs.

In Memoriam: Mourning Art in Early America

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
January 26–December 2008

This exhibition explores the fascination with honoring deceased loved ones and heroes. Paintings, medals and quilts were created to honor the country's first president and national hero, George Washington, after his death in 1799. Schoolgirls in the beginning decades of the 19th century created needlework pictures that memorialized loved ones. Jewelry was created specifically for those in mourning.

Inspiration and Ingenuity: American Stoneware

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
Through December 2008

Through stoneware pieces from the 19th century to the present day, the exhibition explores the tradition of decorating utilitarian stoneware and its evolution to an art form. This new exhibition in the new, relocated **Abby Aldrich Rockefeller Folk Art Museum** is an opportunity to explore a durable and utilitarian American product often created with a sense of whimsy. Although American stoneware is often associated with storage vessels and butter churns, potters have applied creativity to these no-frills forms since the early 19th century, creating humorous and colorful wares that are often everything but functional. Much of the creativity and whimsy evidenced in these utilitarian containers can be attributed to acts of economic survival: Stoneware potters – facing competition from mass-produced glass containers – found financial salvation in applying their creative juices to their products.”

Highlights of the 55 objects include a two-handed jug attributed to the enslaved potter **David Drake**, a butter crock decorated with an American eagle produced during the late 19th century by the **New York Stoneware Company** and the figure of a goat by modern potter **Billy Ray Hussey**.

Conserving the Carolina Room

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
Through December 2008

Each board, wainscoat and door has been investigated and treated to bring them closer to their original appearance in this exhibition highlighting the current research and conservation on a 19th-century painted room, acquired in the 1950s.

Cross Rhythms: Folk Musical Instruments

Abby Aldrich Rockefeller Folk Art Museum
Colonial Williamsburg, VA
Through December 2008

This exhibition features banjos, fiddles and dulcimers from the 19th and early 20th century. Highlights include a piano built into a chest of drawers and a record-playing hippoceros.

The Secret Lives of Frames:

100 Years of Art and Artistry from the Lowy Collection

Chrysler Museum
Norfolk, VA
Through January 6, 2008



Frame, gilt composition with leaf-and-berry top and panel of intermittent rosettes connected by geometric stylized design. Late 19th century, American.
Firm of G. Sauter, Philadelphia, PA.

More than 100 antique frames represent craftsmanship from **Julius Lowy Frame & Restoring Company, Inc.**, which organized *The Secret Lives of Frames: One Hundred Years of Art and Artistry from the Lowy Collection* to celebrate its centenary. The exhibition presents antique frames of historic significance from the 16th through the early 20th centuries, including a Florentine “Medici” frame from the late 17th century, an early 18th-century Spanish Baroque, examples of American gilt composition designed by **Stanford White** and many more.

Paul Storr Silver Gilt Breakfast Service
Chrysler Museum of Art
Norfolk, VA
Through March 1, 2008

This exhibition, on loan from the **Museum of Fine Arts, Boston**, is part of the Chrysler's celebration of Jamestown 2007 and showcases the work of a leading silversmith in Regency London.

Artistry and Ingenuity
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA

This exhibition focuses on the esthetic and practical highlights of colonial kitchen equipment.

Musical Instruments
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
Permanent

This exhibition features two types of keyboard musical instruments. A 1762 harpsichord made by **Jacob Kirckman** of London makes its sound by plucking the strings. An 1816 grand piano, on loan from the College of William and Mary and made by **John Broadwood and Sons**, also of London, sounds by means of hammers that strike the strings. These makers were the most celebrated in England and America when these two instruments were made. Both instruments are still in good playing order.

Revolution in Taste
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
Permanent

This exhibition presents choices in table and tea wares that were available to 18th-century British and American consumers, when expanding world trade and strengthening industry put a teapot on every table — until tea became a symbol of protest in the American Revolution.



Stamp Act Teapot, lead-glazed earthenware. Probably made in Cockpit Hill, Derby, England, between 1765 and 1771. Makes bold political statement against an act that was unpopular with the colonists and ultimately repealed.

Selections from the Henry H. Weldon Collection
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
Ongoing

This exhibition features a few select pieces from the collection of more than 725 pieces of 18th-century British pottery donated to **Colonial Williamsburg** by **Mr. and Mrs. Henry H. Weldon**.

Treasure Quest: Great Silver Collections from Colonial Williamsburg
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
Permanent

This exhibition displays selections from the collection of 18th-century British silver, which has grown through gifts from collectors of everything from silver-plated dining wares to Scottish tea wares to nutmeg graters.

American Schoolgirl Needlework: Records of Virtue
DeWitt Wallace Decorative Arts Museum
Colonial Williamsburg, VA
Through September 1, 2008

American Schoolgirl Needlework is an exploration of the art of samplers. These decorative pieces are reminders of the young girls who plied their needles to create these records, often learning their stitches in schools devoted to the education of girls. Samplers feature much more than just stitches; they have colorful designs and pictures; they taught alphabets and numbers, and even geography; and they extolled pious teachings and recorded family genealogy. The exhibition reveals the lives and personalities of the girls who made these pieces and where and how the works were constructed.

Washington

Lino Tagliapietra in Retrospect:
A Modern Renaissance in Italian Glass
Museum of Glass
Tacoma, WA
February 23–August 24, 2008

Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass is the first comprehensive retrospective examination of Tagliapietra, considered the maestro of glassblowing, an inspiring teacher, and the elder statesman linking the glass centers of Venice, Italy and the Pacific Northwest over a 40-year career. As a child, he left school and began working in the glassmaking industry on Murano, a small island in the Venetian lagoon. He first came to Seattle in 1979, at the age of 45, in response to an invitation to teach at the **Pilchuck Glass School**. Defying criticism from the Murano glass community, Tagliapietra shared what he knew with artists in the United States and worldwide, elevating the art and craft of glassmaking and changing the course of contemporary glass. Now 72, Tagliapietra continues to influence Studio Glass artists around the world.

The exhibition includes designs made for industry and private objects that have never been shown before, as well as 169 objects acquired from the artist's own collection and collections around the world. Displays range from an installation of his



Dinosaur, blown colorless glass, turned axis; inciso cutting; 55 x 17 x 6.2 inches, 2007. Lino Tagliapietra (Italian, born 1934). Courtesy Lino Tagliapietra, Inc. Photo by Russell Johnson.

Endeavor boat series, to groupings of his goblets, to a selection of rare *bonbonieres* — tiny glass replicas of some of the artist's favorite works, given as party favors to loved ones.

The exhibition is curated by **Susanne K. Frantz**, former curator of 20th-century glass at the **Corning Museum of Glass**. A catalog co-published with the University of Washington Press

includes essays by Frantz and scholar and glass historian Dr. **Helmut Ricke** of the **museum kunst palast** (Düsseldorf, Germany); a detailed chronology of Tagliapietra's life and his contributions to the history of the visual arts and glass; and a memoir and technical overview by **Dante Marioni**, Seattle glassmaker and early Tagliapietra student. A DVD of Tagliapietra demonstrating his glassmaking techniques in the **Museum of Glass Hot Shop** accompanies the catalog.

In conjunction with the exhibition, Tagliapietra works in the Museum's Hot Shop for two five-day Visiting Artist residencies (February 13–17 and February 27–March 2, 2008) and gives a presentation and book-signing on Sunday, February 24, 2008. Frantz lectures on Saturday, February 23, 2008.

The exhibition travels to a number of additional venues across the country through 2010.

Wisconsin

Tea Tables

Chipstone Foundation

Milwaukee, WI

Ongoing

The decoration of 18th-century teapots was derived from numerous sources. Chinese prints inspired the relief-molded panels on hexagonal teapots, while fascination with natural history in the 1760s led to the popularity of cauliflower-shaped teapots. Other teapots made political statements in the form of slogans or portraits. Porcelain teapots imported from China, like one painted to look like a pink lotus blossom, remained the most prestigious and expensive option for English consumers.

International

Canada Collects: Treasures from Across the Nation

Royal Ontario Museum

Toronto, Ontario, Canada

Through January 6, 2008

From coast to coast, collectors and museums from across Canada contribute pieces from their own collections for this exhibition, which illustrates the depth and diversity of collecting across the country. *Canada Collects* presents a range of iconic pieces of contemporary and historical art, ethnographic and political artifacts, specimens of natural history, decorative objects, and other items. Included is Pierre Trudeau's canoe, on loan from the **Canoe Museum** in Peterborough.

Early Typewriters

Royal Ontario Museum

Toronto, Ontario, Canada

Through January 2008

The advent of the typewriter was meant to solve the problem of fast and accurate communication methods for businesses expanding in the late 19th century. Their diverse designs and mechanisms catalog the many ingenious techniques devised by mechanical engineers to type letters onto paper.

Early Typewriters presents 20 antique typewriters from the 1880s and 1890s, from a rare 1885 Columbia 2-Index to turn-of-the-century Remington models, and explores the designs and ingenuity of the world's first typing machines. These styles and varieties of typewriter are drawn from Torontonians **Martin Howard's** collection — the largest of its kind in Canada.

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Detail of a Bayou Bend room decorated for the holiday as in the day of its original owner, Ima Hogg, who donated the property to the **Museum of Fine Art-Houston, TX.** See ***Exhibitions.***

Cover illustration:

Vase, soft-paste porcelain with bronze gilt, c. 1769–70, Sevres Porcelain Manufactory, at **Denver Art Museum**, Denver, CO. On a scale of technical difficulty, this vase is considered a 9.9: Making the painted gold border around the winged children involved applying gold powder to the vase with a paste made of garlic, which was thick and sticky. The vase was then fired at a low heat, which burned off the garlic and fused the gold to the vase. To get gold of the desired thickness, the process had to be repeated several times; each time the vase went into the kiln, there was a risk of cracking, breaking or having a small piece of grit be baked into the surface. See ***Exhibitions.***

Newsletter of the Decorative Arts Society, Inc.
c/o Ms. Lindsay Parrott, DAS Secretary
The Neustadt Collection of Tiffany Glass
Administrative Office and Conservation Studio
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The relit and refurbished Frigonard Room at the **Frick Collection** (New York, NY), featuring **Jean-Honoré Fragonard's** "Pursuit of Love" series, a **Lepaute** clock with a sculpture by **Clodion**, and a rare, tinted plaster study of "Diana the Huntress" by **Jean-Antoine Houdon** (see **News**).